**CSA raps quota-busters**

by Remi Bouton

PARIS — Two years on from the introduction of a quota system, French radio stations are slowly but steadily lowering their share of francophone content—to the dismay of the local record industry.

France’s quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broadcasters. National CHR network NRJ and a number of key French stations have now received stiff warnings from broadcasting regulator the CSA concerning their failure to comply with the French language quota in their music output.

The minimum French-language content required by the 1994 communication law (which introduced the quota requirement) is 40 percent. But, according to airplay monitoring figures, during September-November 1997, NRJ played only 37.3 percent of francophone repertoire.

Three important regional CHR networks—Orleans-based Vibration, Lyon-based Scoop and Top Music/Strasbourg—played respectively 33.8, 38.9 and 36.1 percent French language material. Paris dance station Voltage FM aired only 38.5 percent.

“The implementation of the quota regulation in January 1996 had an immediate and tangible effect, but it seems to have been slipping back,” notes Hervé Rony, director general of record labels’ organisation SNEP.

Jean-Eric Valli, president of Vibration, says quotas are a real problem for stations that don’t have a music programming focused on a specific genre.”

**EMI takes lead in Italy**

by Mark Dezzani

MILAN — EMI overtook Warner as the record company with the biggest chart share in the Italian music market in 1997.

The upwards move was mainly due to an impressive performance from EMI’s Virgin Music Italy subsidiary, which more than doubled its 1996 chart share.

The figures, supplied by Italy’s IFPI-recognised music industry federation FIMI, are based on top 25 positions on the weekly FIMI/Nielsen album chart during 1997. The statistics exclude compilations, and are considered as a reference rather than an actual comparison of turnover for each company.

EMI Music Italy’s share rose from 15.84 percent in 1996 to a table-topping 23.25 percent in 1997. With that figure, Virgin Music Italy subsidiary scored 11.01 percent market share, up from...
Congratulations to the Dance d'Or trophy winners:

WORLD APARTS • ULTRA NATE • WES • DAHOOL • SASH
RICKY MARTIN • BOYZONE • ALLIAGE • GALA

and to:

TRISTAR • SAINT GEORGES • SCORPIO • HAPPY
DLA • POLYDOR • MERCURY • FULL ACE • DANCE POOL

The «Dance d'Or» selections are based on the Eurochart Hot 100, provided by Music & Media in Amsterdam.
Similarly, a new revolution is affecting the electronic media sector, providing new opportunities for broadcasters and new services for consumers. Digital radio could represent the most radical change the medium has experienced since the days of Marconi. The radio business will no longer be limited by the scarcity of frequencies—it will be driven by the explosion of services.

At this stage, we are only seeing glimpses of the embryonic digital future, but the further we move into the new world the more the way the music and broadcast industries operate will be transformed. However (to switch authors) we have to be aware that our new world also has all the potential ingredients of an Orwellian nightmare.

Nonetheless, the advent of digital technology could signal the start of a new era which will benefit the music community and lift the radio industry to a new level. As the collapse of DAT proved, content will drive the technology, and not the other way around—and that's probably the most encouraging news of all for labels and artists.

M&Ms joins London Music Week

London — M&M joins the pan-European record and radio businesses for 14 years, and so it is fitting that we are able to offer international delegates the opportunity of meeting and doing business in this way. We look forward to welcoming new international visitors to London in April. London Music Week '98 is organised by London's Business Design Centre, and includes an exhibition area and conferences, plus showcases in London clubs and venues. Public CHRR broadcaster BBC Radio 1 will be the event's radio partner, and will transmit many of the concerts scheduled to take place during the convention.
Controversy surrounds broadcast watchdog

Madrid — The Spanish government is facing criticism over its proposals for an Audiovisual Media Committee (AVC) to monitor the programming and advertising standards of national radio and TV networks. While the government (controlled by the centre-right Popular Party) wants to appoint members of the AVC itself, the United Left opposition and Catalan nationalists argue that AVC members must be "media professionals" chosen by parliament. Socialist media spokesman Alfredo Pérez Rubalcaba says the AVC needs to be under parliamentary control in order to curb "constant government abuses in the communications media" and to guarantee transparency in the ownership of media groups.

Music Radio '98 keynote speakers unveiled

London — The Radio Academy—U.K. professional body for radio broadcasters—has announced that the keynote speakers for its Music Radio '98 conference will be Jim Moir (controller of public MOR station BBC Radio 2) and PolyGram chairman John Kennedy. The conference will be held at London's Bafta on April 23, and for the first time this year, the Radio Academy awards for outstanding contributions to Music Radio will be presented on the day of the conference itself, at what the Academy promises will be "a very special and different evening celebration."

More changes at RTL 102.5

Milan — Personnel changes continue at RTL 102.5 Hit Radio, following the CHR network's move to Milan six weeks ago. Mid-morning presenter Luca Visardi has been appointed programme director, while Tiziano Baudo has returned to RTL from the Dischi Ricordi label to handle the station's relations with the music industry. Paolo Ravasi, formerly assistant to Grant Benson, replaces Benson as music director. New programme director Visardi says that, although a series of programme changes will be implemented over the next few months, they will be "gradual, without radically altering our successful format." One new show already pencilled in is a Sunday night sex advice/discussion programme called "Capriccio."

Capital's golden line-up

London — Capital Radio has published full details of the programme schedule for its new Capital Gold network (M&M, February 7). Award-winning comedy DJ Mike Osman will be the network's breakfast show presenter (07.00-11.00), with former Piccadilly 1152/Manchester presenter Mike Sweeney hosting 11.00-15.00. The 15.00-17.00 drivetime slot will be localised, with Mick Brown continuing to present the slot on the 1548 AM London frequency. Current Capital Gold breakfast show host Tony Blackburn is being moved to the weekend breakfast show as part of the changes, which will come into effect on February 23.

Sony Sweden makes its choice

Stockholm — Sony Music Sweden has turned to the broadcast sector for a replacement for its outgoing MD, Sten af Klinteborg. Per Sundin, who is expected to take up the reins at Sony in April, was marketing manager at Sony Music Sweden until 1993. He then moved to Radio City/Stockholm as managing director in 1995, assuming three roles: head of promotion and advertising, as well as breakfast show presenter on the Capital. Sundin is said to have been the first choice of Sony and CBS veteran Klinteborg, who announced his intention to step down two weeks ago (M&M, February 7).

Airplay monitoring makes debut in Czech Republic

PRAGUE — The Czech Republic's first airplay monitoring service, and up and running. Radio 2000, created by the local office of the International Federation of the Phonographic Industry (IFPI), is a tailor-made monitoring service which has been favoured over existing commercially-available electronic monitoring systems.

"We had one or two offers [from airplay monitoring companies] who were anxious to enter our market," reveals IFPI Czech Republic chief executive Vratislav Safar, "but it meant incredible investments on our behalf. We consider this arrangement highly economical."

Norway's new award show

Oslo — The owners of the official Norwegian airplay chart, hit40.no, are to launch a Grammy-style awards show. Norway's existing music awards show, the 25-year-old Spellemannprisen, has traditionally given priority to smaller music genres like folk music, jazz, and classical, and has never included awards for international artists.

The nominations for the awards ceremony will be based on achievements in the hit40.no airplay chart, which is jointly owned by national AC station P4, TV 2 and daily newspaper Dagbladet and is supported by the Norwegian labels' body GGF/IFPI. The awards show will take place in Oslo Spektrum on August 29, and tickets will be available to the general public.

The categories for the hit40.no awards will be best Norwegian band, male and female artist, and best international band, male and female artist. There will also be overall prizes for Hit Of The Year and Artist Of The Year, plus a special music critics' award.

Italian superstar Al Bano Carrisi meets Austrian prime minister Viktor Klima, following the success in Austria of his solo album Concerto Classico. The album spent four weeks at Number 1 on the album chart during January (its current number 3), turning platinum within eight weeks of release. Pictured (l-r): Manfred Lappe (president, Warner Music Eastern Europe); the prime minister's wife Sonja Klima; Al Bano Carrisi; Viktor Klima; and Manfred Wodara (MD, Warner Music Austria).

The Radio 2000 monitoring system is based on Scandinavia's airplay monitoring models. It collates airplay data each week to a IFPI headquarters by 52 of the Republic's public and commercial broadcasters. The 20 or so non-participating stations either do not use music scheduling software, or have highly-specialised formats such as classical or country. Nevertheless, Safar expects several more broadcasters to link with Radio 2000 in the coming months.

A locally-designed software programme processes the airplay data, which is keyed into a computer by IFPI staff. The data is then weighted in accordance with each station's format and reach, based on information provided by the A'VCR (the Association of Commercial Radio Stations) and the official Mediaproject radio ratings.

The resulting airplay information is passed on to the major record companies, and also generates a top 50 airplay chart, which is sent to IFPI members and aired on stations such as Prague's Radio Bonton (AOR) and national public talk station Radiozurnal.

IFPI is also publishing a monthly Radio Hits CD, featuring new and established domestic artists, distributed free of charge to radio stations who provide airplay information.
FRANKFURT — Hessischer Rundfunk, the public broadcaster serving the state of Hessen, has launched a new “youth” station as part of a DM3 million ($1.6 million) expansion of its radio activities. HR XXL, targeted at 16-25 year olds, debuted on January 5 in the cities of Frankfurt, Marburg, Wiesbaden, Kassel and Fulda. The new station has an emphasis on dance music—particularly hip-hop and “electronica”—although there is also alternative rock, cutting-edge CHR and some speech-based programming. Records on the current XXL playlist include Groove Armada’s EDGE CUR and some speech-based programming. The CHR-formatted HR 3 plays a wide selection of rock and pop from the last four decades, including acts such as the Beatles, Phil Collins and Michael Jackson. However, the average age of the station’s listeners has crept up to 38.

On March 23, Fontana/Mercury release The Best Of James in the U.K., featuring the British band’s upcoming single, Destiny Calling (U.K. release, March 2). The band recently played some of their biggest hits to a specially-invited audience (including the likes of Dubstar, Orbital and Texas) at Whitfield Street recording studios in London. Pictured after the gig with James frontman Tim Booth (right) is Mercury Records U.K. managing director Howard Berman.

The monthly Polish music magazine assesses the chances of success for Polish acts on the international music market. According to Tomasz Kokop, who heads up Polish label Pomaton EMI, one of the problems is that “an artist who speaks English perfectly but who would like to avoid the local [Polish] market has no chances at all because the [record company] managers in other countries are interested only in record sales and achievement on the local market.” Kokop believes the elements necessary for Polish export hits are “perfect English, personality...and a lot of money spent on promotion.”

Gazeta Muzyczna (Poland), January issue

Music Info

In France, the TV talk show Nulle Part Ailleurs, on pay-channel Canal+, “represents a fantastic [sales] booster for any artist which delivers a good performance,” according to the French weekly trade magazine. Broadcast daily from 18:30 to 20:30, each show features a live music performance. Producer Stéphane Saunier, who previously worked as label manager for indie label Roadrunner, says he books acts in the “indie rock” mould, but he is also open to other genres, from techno to world music: “What matters is the live skills of the act, whatever the style.”

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The advent of viable, accessible digital technology in homes across Europe has spawned some extreme predictions for the future of music and the media. They run from complete redundancy of record labels, through the flooding of copyright over the Internet and publishers losing control of their revenue sources, and on to the end of retail music outlets as we know them. Over the next four weeks, M&M focuses on the realistic business future for labels, distribution, copyright, music publishing, radio and TV in the digital age. Terry Heath and Chris Marlowe set the scene.

"Most of the issues raised by the Internet are not technological issues, they're actually business issues."

Jeremy Silver, EMI International

He cited U.K. company Nettwerk's report that the number of websites selling music grew from just under 75,000 in January 1996 to over 1.2 million by July 1997; more than 32,000 are devoted to music.

"On-line sales of music will, predicts Jupiter Communications' June 1997 study The Music Industry and the Internet, account for 10 percent of the U.S. industry by the year 2000, and the International Federation of the Photographic Industry (IFPI) suggests that 15 percent of global music sales will be conducted on the Internet by 2002. Music is sold over the Internet in two principal ways. It can be ordered on-line and supplied by mail in conventional CD form—such web stores as C D n o w (claiming $6 million in Internet sales in 1996) and N2K, which has sites in five languages, are already active. Alternatively, it can be supplied via a digital delivery system. In the latter method, the buyer finds the music and orders it via the web, taking delivery directly to the computer to be downloaded and listened to or stored for future listening.

Silicon Valley's Liquid Audio Group, the London-based Cerberus company with its "Virtual Pressing Plant" and Eurodact in France are already in the market and developing their technology, and it's in this area where the most serious music industry concerns lie.

Protect and survive

Record labels and music publishers recognise the opportunities and threats of digital technology, via which it is possible for them to reach large numbers of potential prime music buyers, but it is also possible for anyone—authorised or not—to distribute music to anyone else.

Jeremy Silver, vice president Interactive Media, EMI International, recognises the difficulties which access to digitally supplied music can create, especially in the area of territorial rights. "Most of the issues raised by the Internet in terms of retail," he says, "are not technological issues, they're actually business issues."

"It may appear that the business of distribution can now be entirely taken away from its traditional practitioners, with all the loss of control—and revenue—which that entails. However, as Island Records managing director Marc Marot says:

"Record companies evolved from people that sold sheet music into people that sold CDs. And if the world goes from hard copies to data streams, then record companies will evolve with that too."

Copyright and publishing

"Given the speed and ease of widely transmitting information on the Internet, the potential harm to copyright owners is exponentially greater than traditional acts of piracy."

So said U.S. music industry organisation RIAA in June last year, following successful prosecution of Internet sites which allowed users to download and upload full length tracks which had not been cleared by the copyright owners.

RIAA president Hilary Rosen asserts: "Whatever your view of music on the Net, it is the prerogative of the artist and record company to make the decision on what they will publish."

Legitimate suppliers of digital music already have in place systems whereby the country of sale can be identified, preserving publishers' ability to maintain geographically based incentives and rates to support territorial marketing and administration.

European governments are also addressing the legal aspects of rights protection in the digital age. At Midem '98, French minister of culture Catherine Trautmann said, "We have to take into account the new means of distribution. We must find a balanced and effective system in the field of authors' and neighbouring rights adapted to new technologies."

Radio and television

For broadcasters, digital technology creates two kinds of opportunity. Station branding, promotion and marketing are all functions increased by digital being performed via station websites.

For programmers, digital broadcasting opens up a world of possibilities to accommodate split-frequency programming, more specialist music and a broader range of listener choice on the same station. And there are now signs that the record industry has woken up to what the new broadcast technology means.

Sony Music Entertainment U.K. senior staff, including chairman/CEO Paul Burger and vice president of communications Gary Farrow, heard at a seminar in London in January how digital radio will profoundly affect their relationship with broadcasters in the future.

"U.K. public network the BBC, which has committed substantial funding to the development of the new technology told Sony that record companies would be able, for example, to supply constantly updated artist information to a radio station, for transmission together with the audio signal—as a scrolled read-out on the radio receiver's text screen. Video images via the radio are another possibility, said Dominic Riley, marketing manager of BBC Digital Radio.

"Ralph Peer III's closing remarks from his address at Midem '98 set the keynote for the digital age: "Music and technology are a winning combination. Expect change and take advantage of it."

"If the world goes from hard copies to data streams, then record companies will evolve with that."

—Marc Marot, Island Records
Programmers' choice re-emerge from Cocoon

by Christian Arndt

Belgian-brother-and-sister duo K's Choice sold 800,000 copies of their 1995 sophomore album Paradise In Me (Double T Music/Sony Music) worldwide—with the release of Cocoon Crash on April 6, the band look set for a return to sales Heaven.

The success of Sarah and Gert Bettens—a.k.a. K's Choice—seems to confirm the notion that one powerful single goes a long way towards establishing a fledgling rock set in Europe and overseas; Not An Addict (which was such a single) in the U.S. market, it caught on in a big way via airplay one year after its release in 1996, virtually forcing the band to delay recording Cocoon Crash to spend six months on the road, touring across the country.

That trek has had at least one major benefit for K's Choice: "The band sounds more like a live band now," notes Gert Bettens. He adds: "The main difference in terms of recording is that we had a tight live routine before we went into the studio. When we started to record our first album five years ago, it was just Sarah and me recording songs. We didn't think of any larger arrangements, just Sarah singing and me with an acoustic guitar."

The current line-up of K's Choice (apart from the Bettens) is Jan van Sichel jr. (git), Bart van der Zeeuw (dr) and Eric Grossman (b). In touch with what U.S. alternative rock fans want to hear, the band hired producer Gil Norton (Counting Crows, Meat Puppets) who has helped them to attain an even more full-bodied rock sound on Cocoon.

Jan Thays, co-founder of Belgian indie label Double T Music, says he is pleased to find that: "Our tastes slightly left of center have been confirmed by so much critical and commercial praise."

Prior to the release of the album K's Choice will deliver Believe—their new signature tune—March 2 in France, Holland, Belgium and Germany. An early listen suggests that Believe has the potential to do for Cocoon what Addict did for their previous album. Once again, there's what Gert Bettens calls a "wimpy" pop tune, hidden behind a wall of sound. And the album contains several other songs like the powerful title track and the more subtle In Your Room to back it up.

Which slot for Square Peg Rea?

by Sally Stratton

It's fair to say that talk about Chris Rea in music industry circles is unlikely to create great waves of excitement—but it seems very likely that he's quite happy about that.

Rea knows he's not fashionable and doesn't care; he still sells enough records to an audience untouched by the latest media hype to make a living.

It's nearly 20 years since Rea had his first hit with Fool (If You Think It's Over) (Magnet). Now back with his 17th album The Blue Cafe (East West), the British singer sports a very down-to-earth attitude when it comes to making records.

"I've spent a long time in my career being extremely frustrated by what the artist Chris Rea was allowed to do," says Rea. "I never became a rock star and I was never powerful enough, or rich enough, to say 'I'll stop.'"

Radio support in Rea's domestic market seems to have hurt and not just one of his key US hits. The British band hired producer Gil Norton (Counting Crows, Meat Puppets), who has helped them to attain an even more full-bodied rock sound on Cocoon.

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Chris Rea

"Chris Rea is an artist that we feel very strongly that we should support because he makes the kind of records that we like," explains head of Radio 2 music policy Geoff Mullin. "The title track on The Blue Cafe is a perfect example of his absolutely perfect for us, as is more than 50 per cent of this album. I think the problem with Square Peg, Round Hole is that it has fallen between two camps. It's probably not right for Radio 1 and it's a little too wimpy on the rocky side for Radio 2."

Rea's future as a commercially successful artist may well lie ahead. A recent guest appearance on the German TV-series Schimanski performing his new single, "Believe," has given his profile a head start in what has always been a very supportive territory.

Rea's career could take a boost at home when he appears on the big screen in September, with a lead role in the new Michael Winner film Porting Shots, which he describes as "a classic English black comedy." He stars alongside established actors like John Cleese, Bob Hoskins, Oliver Reed and Diana Rigg. Porting Shots will also feature three of his songs.
Country music is a multi-platinum, multi-billion dollar market in the U.S. and European consumers just don't warm up to it. Or do they?

In a recent TV survey of British viewers' preferences, young Belgian sax player Sluijs' group play smooth melodies, with subdued piano accompaniment and a few Thelonious Monk-style disgressions adding enough pepper to keep the tension. Sluijs, mainly influenced by his former teacher John Ruocco and jazz legends Charlie Parker and Cannonball Adderley, received international acclaim with the group Octurn. He also plays occasionally with Toots Thielemans, Michel Herr and Joe Lovano. Firmly rooted in jazz traditions, Sluijs adds youthful energy and new impulses to the genre. Check out his website at http://www.ping.be/sluijs-houtman.

Contact Ben Sluijs: phone (+32) 3 2316911

PARRIS

PARIS NIGHTS

PM Music (U.S.A.)
Producer: Paris

Harry's legend has it that relaxing instrumental music is big in the U.S. because busy babyboomers like to unwind with unobtrusive tones. Composer/pianist Parris may well fall into this category, but this, her second album, also has a distinctly side to it. Featured on the U.S. soap series All My Children, her sensitive compositions work well on their own. Subdued orchestral arrangements are added to gently swaying piano figures, making for perfect after-dinner music: you can almost hear the fire crackle. The prolific pianist is already working on a new album, Parris Dreams. Contact Mark Hammond at PM Music: phone (+1) 508 394 6800; fax (+1) 508 394 0122

FINGERFOOD

IN A BROKEN DREAM

Oxygen (U.S.A.)
Producer: Fingerfood

Fingerfood singer Pinky McClure conjures up images of the love-torn diva with her ballys, melancholic songs. Drummer John Wills and bass player K.J. add a cinematic quality, which could be compared to an earther Rickie Lee. She also turns in the 1972 Python Lee Jackson hit In A Broken Dream into a downward swirlina password psychedelinc number.

Contact Chris Thompson at Phone: (+1) 181 245 7424; fax (+1) 181 245 7444

LOVE AMERICAN STYLE

UNDO

Contact Joe Mattis at Uran: phone (+1) 212 7584636

Brown's Star rises from Roses' ashes

by Sally Stratton

In a recent TV survey of British viewers' "albums of the millennium," The Stone Roses (Silvertone), the 1989 debut album by the now-defunct Manchester band of the same name, sat at number two behind the Beatles' Sgt. Pepper.

In the same week as that survey appeared on national station Channel 4, former Roses frontman Ian Brown made his solo debut in the Top 5 of the U.K. singles chart with his Star (Polydor). "When I watched that programme I did feel 'what a shame,' we were friends, we were all brothers, we were all close," recalls Brown, referring to childhood friend and ex-Roses guitarist John Squire, who joined the Seahorses after leaving the band. "We made this thing and people have recognised it is of some worth and now we don't speak to each other and that's sad."

However, Brown's relationship with his other former bandmates, bassist Mani (now in Primal Scream) and drummer Reni, is close and the pair have contributed to the singer's self-produced album Unfinished Monkey Business (Polydor), which was released in the U.K. on February 2.

Brown also uses the writing and performing skills of latter-day Roses members Robbie Manix (drums), Asiz Ibrahim (guitar) and Nigel Ipson (keyboards) as well as playing several instruments himself. "I think the main strength of the Roses was the groove," explains Brown. "I wanted nice rhythms and nice tunes and nice direct lyrics."

The word "nife" to a certain extent belies the angry feelings behind Brown's songs. He talks of getting inspiration from "the experience of working closely with people and letting down," while his second single Corpse In Their Mouths is an attack on those who use and sell cocaine. It will be released on March 16.

"When I recorded this album, I was outside the music business," comments Brown on the outspoken nature of Monkey Business. "I didn't have a record company, I paid for it myself. I didn't have a lawyer, I didn't have a manager, I had no plans before the future, just to get these songs done."

The world according to Garth

by Christian Lorenz

Garth Brooks

Fresh with similar musical tastes to most American—

and many European—teens of his generation. "Initially, I was into Queen and Journey as a teenager," recalls Brooks. "Country—Merle Haggard and all that—was my dad's music." Rock fan Brooks got hooked onto country when "one day I heard George Strait on the radio. And, man, it blew me away."

The songwriter, guitarist and singer Brooks continues to be open to influences outside country, giving his music the edge which sets him apart from country stereotypes. "I could do a rock album," he reflects, "or easy list-

ening, or a whole gospel album. But that's not what I'm doing. It would be fun but I would not release it."

Spain and Germany are Brook's biggest markets in Europe, according to EMI International. Longneck Bottle, the first single from Sevens was serv-

iced to radio on November 17 and proved very popular in Spain, where the coun-

dry's main CHR networks Los 40 Princi-
pales and Cadena 100 still have the song on their playlists.

The follow-up, She's Gonna Make It will be released to European radio on February 4. Further TV promo-
tion—with a possible appearance at German prime time show Wetten Dass— and European live dates are pencilled in for October/November.
**SALES**

**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>Week 07/98</th>
<th>Title</th>
<th>Artist</th>
<th>Country chartered</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Together Again</td>
<td>Janet Jackson</td>
<td>Virgin (EMI) (Various)</td>
</tr>
<tr>
<td>2</td>
<td>Torn</td>
<td>Natalie Imbruglia</td>
<td>RCA (EMI) (Various)</td>
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<tr>
<td>3</td>
<td><strong>SALES BREAKER</strong></td>
<td>Doctor Jones</td>
<td>ARIA (Universal)</td>
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<tr>
<td>4</td>
<td>It's That Way</td>
<td>Run DMC Va. Jason Novits - Profile (Warner Chappell)</td>
<td></td>
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<tr>
<td>5</td>
<td>My Heart Will Go On</td>
<td>Celine Dion - Epic (Columbia (Rondor))</td>
<td></td>
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<tr>
<td>6</td>
<td>Never Ever</td>
<td>All Saints</td>
<td>London (Perfect) (FMA)</td>
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<td>Polydor (Not Listed)</td>
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<td>Usher - Polydor (U)</td>
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<td>9</td>
<td>Prince Igor</td>
<td>Elton John - Rocket (PolyGram) (Warner Chappell)</td>
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<td>11</td>
<td>Barbie Girl</td>
<td>Aqua - Universal (EMI)</td>
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<td>Will Smith - Columbia (Various)</td>
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<td>Martina McNeil- Warner Chappell</td>
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<td>3 Little Words</td>
<td>Elton John</td>
<td>Rhino (Warner Chappell)</td>
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<td>17</td>
<td>November</td>
<td>George Michael - EMI (U)</td>
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<td>18</td>
<td>Save Me</td>
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<td>Expen Land - Universal (PolyGram)</td>
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<td>Too Much Heaven</td>
<td>Nasty Boys - Warner (Various)</td>
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<td>Perfect Day</td>
<td>Jocelyn &gt;&gt; A.R.P- EMI (Various)</td>
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<td>Amnesia</td>
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<td>Tell Me</td>
<td>Celine Dion &amp; Barbra Streisand - Columbia (Various)</td>
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<td>I Will Come To You</td>
<td>Hansen - Mercury (Warner Chappell) (Dund)</td>
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<td>Nobody's Wife</td>
<td>Daft Punk</td>
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<td>31</td>
<td>Around The World</td>
<td>Oasis - Creation (Oasis) (Creation (ATV) (Orange))</td>
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<tr>
<td>32</td>
<td>Somebody Else's Guy</td>
<td>Ce Ce Peniston - M&amp;M/Polygram/Avion Brown (Loud Kid/WAM)</td>
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</tr>
<tr>
<td>33</td>
<td>Bamboogie</td>
<td>Bamboo VC Recordings (Per Music)</td>
<td></td>
</tr>
</tbody>
</table>

**Title Breakdown**

- **#1**: Cosella Vita - Eros Ramazzotti & Tina Turner - Decca (PolyGram) |
- **#2**: You Make Me Feel | Janet Jackson - Virgin (EMI) (Various) |
- **#3**: Dr. Feelgood & The Damned - Epic (Columbia (Rondor)) |
- **#4**: It's That Way | Run DMC Va. Jason Novits - Profile (Warner Chappell) |
- **#5**: My Heart Will Go On | Celine Dion - Epic (Columbia (Rondor)) |
- **#6**: Never Ever | All Saints | London (Perfect) (FMA) |
- **#7**: Vive Le Vent | Andrea Boeili & Hatime Segara | Polydor (Not Listed) |
- **#8**: You Make Me Wanna | Usher - Polydor (U) |
- **#9**: Prince Igor | Elton John - Rocket (PolyGram) (Warner Chappell) |
- **#10**: Everything's Gonna Be Alright | All Saints | Not Listed |
- **#11**: Barbie Girl | Aqua - Universal (EMI) |
- **#12**: The Reason | Celine Dion- Epic (Columbia (Various)) |
- **#13**: Gettin' Jiggy With It | Will Smith - Columbia (Various) |
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- **#33**: Bamboogie | Bamboo VC Recordings (Per Music) |
<table>
<thead>
<tr>
<th>Week 07/98</th>
<th>European Top 100 Albums</th>
<th>Billboard Music Group</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>countries charted</strong></td>
</tr>
</tbody>
</table>

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

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

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

- **MUSIC & MEDIA** FEBRUARY 14, 1998

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AmericanRadioHistory.com
French trio Pills' name gives a fair indication of their rare roots, and this, their second single, will not disappoint followers of inventive, danceable house, at home and abroad. Pills boast an impressive pedigree in the French underground scene—whilst still a duo, the act founded France's first techno label, Elektra, in 1992. Electroclown finds the trio building on the solid danceability of debut album Foundation (Shaman/Mercury, 1995) and expanding their musical horizons beyond the usual London-Chicago house axis. The album is a varied bag, with tracts such as the funky Amazing Dread Club and the trippy Free Step demonstrating a sense of humour akin to England's burgeoning big beat scene, rather than the more po-faced approach of techno. Whilst it may not exhibit enough techno purity to be lapped up in markets such as Germany and Holland, extensive airplay of the single Rock purity to be lapped up in markets such as Germany and Holland, extensive airplay of the single Rock

EARL 16 STEPPIN' OUT Download/WEA Germany/U.K./Belgium release date: Oct. (t.b.c.) Jamaican reggae veteran Earl "16" Daley has established himself firmly in the dance/reggae crossover market since his move to the U.K. in the mid-1980s. His collaborations with Leftfield and Dreadzone spawned U.K. hit singles in Release The Pressure (Hand, 1995) and Little Britain (Virgin, 1996). Now signed to WEA Germany, Earl 16 has hooked up with Rockers HiFi, Kiss FM DJ Nick Massanese and—once again—Dreadzone to deliver a set which sits comfortably between R&B, reggae and dance. Earl is astute enough a singer to cover Marvin Gaye's Inner City Blues from the seminal Wha's Goin On album, taking the classic gently into 1998—a promising candidate for the next single. Another standout track showing off Earl's strong "soul" side is the R&B ballad Is It Because I'm Black? WEA plans to re-release the title track as a first teaser single in March/April. Originally released in September 1997 in the U.K. and Germany, the track (with its nagging Penguin Cafe Orchestra sample) could well become a novelty crossover success this summer—demand in Belgium is already building fast.

Christian Lorenz

PILLS ELECTROCLOWN Mercury European release date: February 9

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** Eurochart A/Z Indexes **

Hot 100 singles

<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Will Survive</td>
<td>Gloria Gaynor</td>
</tr>
<tr>
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<td>10</td>
<td>Footloose</td>
<td>Kenny Loggins</td>
</tr>
</tbody>
</table>

** Top 100 albums **

1. Michael Jackson - Thriller
2. Paul McCartney - Wings at the Speed of Sound
3. Bruce Springsteen - Born in the U.S.A.
4. Pink Floyd - The Dark Side of the Moon
5. The Eagles - Hotel California
6. Led Zeppelin - Physical Graffiti
7. Fleetwood Mac - Rumours
8. Journey - Infinity
9. Queen - News of the World
10. The Rolling Stones - Exile on Main St.

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Playlist Additions:

- **Ralf Blasberg** - Head of Music
  - FINS Live/Cologne P

- **Eranie Funderbunk** - Music Editor
  - HIT Radio N1/Nuremberg G

- **Geoff Holland** - Program Director
  - FUN Radio/Paris P

- **Eve O’Connor**
  - Downtown Radio/Belfast G

- **Ross Madaggen** - Head of Music
  - Playlist Additions:

- **John Simons** - Programme Director
  - John Myers - Managing Director

- **Krisy Martinez**

**Most Added**:

1. Steven Tyler - Love Is Your Name
2. Brian McKnight - Come Back Baby
3. John Pizzarelli - I Love You, I Love You So

**As Featured Additions**:

- **Celine Dion**
  - My Heart Will Go On

**Notes**:

- **Billboard Music Group**
  - 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 “ALL”. Within each country, stations are grouped by rank and listed alphabetically.
  - Rankings include: platinum (P), gold (G), silver (S) and bronze (B).

**Playlist Additions**

- **Peter Straw** - Head of Music
  - Broadcaster Radio

**Most Added**

1. Future
2. Billie Jean
3. Homogenic

**As Featured Additions**

- **Celine Dion**
  - My Heart Will Go On
STATION REPORTS

SÅDVÄGARD TRUE MADLY DEEPLY

Music & Media April 13, 1998

This Australian duo possesses a fine knack for writing mainstream pop with top flight radio appeal. This track, from their upcoming album, is no exception—proven by its recent two-week stay at the top of Billboard's Hot Dance Club Play chart. Now starting to pick up European radio support. However, judging by the comments of Lars Trillinggaard, head of music at crossover regional BCR, station ANR, based in Aalborg, there's a school of thought which suggests that the song may be slightly too bland for tastes of the day. "It is deceptive," he opines, "because at first it does not sound that special, but gradually it grows on you." The only thing Lars trillinggaard concludes is: "It is a dear wanner even though it doesn't sound that special."
Maybe I'm Amazed • single version • Air

The stand-out track on the very first Paul McCartney solo album, McCartney (Apple). Since then, it's been covered many times, notably by The Proclaimers (in 1992's Long Player). This latest—and excellent—version of the classic from the Scousers of course certainly seems to have struck a chord among young programmers. Martin Schwebel, music director at German AC stations, notes: "Basically there are two ways of doing covers, one is slavishly ripping the original off, while the other is giving a new life to the song. This is clearly an example of the latter approach." He continues: "It's very different from the original, yet it remains a great version. Concluding, Schwebel suggests that "Maybe Sir Paul McCartney is amazed as well when he hears this.

outlet Radio Regenbogen, which broadcast that programme. From the playlist notes: "Basically there are two ways of doing covers, one is slavishly ripping the original off, while the other is giving a new life to the song. This is clearly an example of the latter approach." He continues: "It's very different from the original, yet it remains a great version. Concluding, Schwebel suggests that "Maybe Sir Paul McCartney is amazed as well when he hears this."
New Videos

Radiohead- No Surprises

Breakout Extra

Break Out

Active Rotation

Heavy Rotation

MTV ILK/London P

Music Television

MTV ITALY/Southern Region P

New Videos

Usitmomo.- Remiospiritual

Peter Andre- All Night, All Right

Massimo Di Cataldo- Sole

Marion- Miyake Hideaway

Green Day- Time For Your Life

Otierre/La Pins- CT NE

Verve- Lucky

Wildchild- Renegade

Afro Jazz- Strictly Hip-Hop

Aqua- Barbie Girl

Gala- Come Into

DJ Ease & J. As- Quell° Cho Vuoi

Chumbawamba- Amnesia

Backstreet Boys- As Long As

Will Smith- Gettin' Jiggy With It

Janet Jackson- Together

Green Day- Time Of Your Life

Giuliodome- Non Sei Tu

MC Solaar- Paradisiaque

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March 5-8, 1998

MUSIC & MEDIA 17 FEBRUARY 19, 1998
This winter has seen a fairly static top 10 on the European Radio Top 50 over the past few weeks, but Madonna has broken the ice with the first superstar single release of 1998.

Frozen (Maverick/Warner), entering at number 9, is the highest new entry since M & M's European Radio Top 50 was launched early last year. With no fewer than 43 additions last week, the well-crafted ballad has spread across Europe, receiving an especially warm welcome in Denmark, Switzerland, Germany and Italy.

M&M's Major Market Airplay listings show the track debuting in Scandinavia this week at number 5.

After an absence of three weeks, Natalie Imbruglia's Torn (RCA) returns to the top, although the difference in airplay points between Imbruglia's record and Janet Jackson's Together Again (Virgin) at number 2 is pretty slim. The battle for supremacy on Europe's airwaves looks set to continue, with Jackson topsImbruglia in Scandinavia, Poland and the U.K., where the latter's record has now been in the MMP top 20 for 18 weeks.

Looking at the other new entries this week, after some time just outside the top 50, the collaboration between Shirley Bassey and The Propellerheads finally appears at position 41. As U.K. airplay support for History Repeating (Wall Of Sound) fades away, mainland Europe is responding to the release of their acclaimed debut album Decksandrumsandrockandroll. The single is currently gaining airplay in Italy, Germany and Switzerland.

Elsewhere, My Father's Eyes (Duck/Reprise) by Eric Clapton—currently a favourite at AC stations in Germany, Switzerland, Denmark and Holland—enters at 42. With 24 additions last week, the track looks set to rise further next week. Just behind Slowhand, Bamboo's Bamboogie (VC Recordings), comes in at number 43. The track, which relies heavily on the old KC & The Sunshine Band number Get Down Tonight, is already a big hit in the U.K., and is getting plays in Italy and on dance stations across Europe.

Since his chart career began began in 1988 with Cuddy Toy, there have been a number of false starts for U.K. vocalist Roachford and his eponymous band. Hopefully, the early showing at 48 for How Could I (Insecurity) (Columbia) is the precursor to some sustained success for this talented singer. Additions in Germany, Switzerland and Scandinavia, have boosted its high profile on U.K. regional radio, pushing it into the top 50.

And finally, at number 50 this week we find The Corrs with I Never Loved You Anyway (Lava/Atlantic). After early backing from programmers in Poland, Switzerland and Denmark, the song is now developing nicely in Spain and Italy.

**European Radio Top 50 chart**

<table>
<thead>
<tr>
<th>TW</th>
<th>UK</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tr>
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<td>Natahlie Imbruglia/Torn</td>
<td>(RCA)</td>
<td>133</td>
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<td>2</td>
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<td>12</td>
<td>Janet Jackson/Together Again</td>
<td>(Virgin)</td>
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<td>3</td>
<td>3</td>
<td>10</td>
<td>Spice Girls/Too Much</td>
<td>(Sony)</td>
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<td>(Chrysalis)</td>
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<td>(Creation)</td>
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<td>6</td>
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<td>7</td>
<td>Sweetbox/Everything's Gonna Be Alright</td>
<td>(RCA)</td>
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<td>7</td>
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<td>Bryan Adams/Back To You</td>
<td>(A&amp;M)</td>
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<td>8</td>
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<td>10</td>
<td>All Saints/Never Ever</td>
<td>(London)</td>
<td>96</td>
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<td>9</td>
<td>NE</td>
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**Music & Media**

1997 Record Retailing Directory
1997 International Talent & Touring Directory
1997 International Buyers Guide
CMT shuts down

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losses of about $10 million annually over the past two years.

However, Kornmeyer says Europe remains a good market for country music, and we still want to work with the music industry to help grow the European audience for country music.

Gaylord has already announced plans to distribute CMT branded programming blocks, via cable and broadcast television, to European countries with a large country music audience, including Germany, Ireland, Scotland and Scandinavia. The company also reaffirmed expansion plans for its CMT Asia-Pacific Rim and CMT Latin America operations.

The Country Music Association's UK/Ireland director, David Bower, comments on the cessation of CMT Europe operations: "This decision would seem at odds with country music enjoying the highest profile ever in the U.K., as evidenced by current singles from Shania Twain and LeAnn Rimes being included on Capital Radio/London's playlist."

CMA executive director Ed Benason says economics, rather than the musical genre, is to blame for the European demise of the CMT operation: "CMT's decision is not about country music, but rather the very high cost of operating in the very competitive European cable market."

CMT cuts out for attention

Nordwegian vocalist Lene Crawford Nystrom, is a committed artist, producer and songwriter with a sharp ear for detail. His aim—in his own words—is "to have the kind of career that Elton John, James Taylor and George Michael have enjoyed."

It looks as though Universal Music Norway signing Lind is already on the way to making that dream come true.

His international career began to take off after he performed his Norwegian No.1 hit When Susannah Cries on the piano to Universal Music Group president Doug Morris in his New York offices last June(430,397),(568,414).

With a newly-won fan at the very top of the company, Lind has now had the full marketing power of Universal placed behind him. Morris himself participated to a considerable extent in the planning of the U.S. promotional activities, together with the company's senior VP, Jocelyn Cooper Gilstrap.

The hard work has paid off. European radio is embracing Lind's first international single, When Susannah Cries, wholeheartedly. The track entered Music & Media's European Radio Top 50 last week at No.35, ahead of established balladeers The Backstreet Boys.

"We don't get a lot of unexpected hits," says Gabi Kleinau, deputy head of music at regional CHR station Radio ffn in Hannover, Germany. "But Espen Lind took me by surprise. Susannah is a ballad that goes straight to your heart."

Radio 1 Oslo head of music Bjorn Paarlund characterises Lind as "a full-blooded artist." He adds: "We interviewed Lind the day before Norway's independence day, and when we asked what he was going to do on the holiday, he said he would be working in his studio. He's undoubtedly really serious about what he's doing."

But Lind is not just a "northern" phenomenon. Key CHR networks in southern Europe, such as Los 40 Principales and Cadena 100 in Spain as well as Kiss Kiss and RTL 102.5 Hit Radios in Italy, are also embracing the track.

RTL 102.5 music director Paolo Ravasi remarks: "Susannah is a definite grower, as proved by the fact that after we were the first to play it several other major stations [in Italy] started to air the track." He adds: "I met Lind when he came into the station for an interview and he has a very good, positive image."

Susannah charted first in Norway, then in Denmark, Germany and Belgium and later in the Netherlands, Spain and Switzerland. According to Universal Music International director of marketing Yoel Kenan, France will release Susannah in March and the U.K. is set to follow in April/May.

"We've sold 200,000 units of When Susannah Cries since its Norwegian release last year," says Kenan. "Half of the sales were in Germany, which released the single back in November as one of the first territories outside Scandinavia."

Kenan believes that Lind is more than a one hit wonder. "To understand the value of this particular artist," he asserts, "you really have to see him live. We have six weeks set aside from mid-February to the end of March for showcases across Europe.

A strong base for Linden's future development is "that he is managed by [ex-Yes manager] Brian Lane," adds Kenan.

Universal Music Norway managing director Peter Singaasem emphasises the unique qualities of the artist, saying "he has got self-confidence, and he stands for something more than just music. He possesses all the abilities that an accomplished artist should have, which is a rare thing today."

Lind's album Red has sold 55,000 copies in Norway so far (domestic sales of Susannah stand at 10,000) and seems set to underline his potential as a high-calibre pop artist. The album is due out in Germany on February 16, with other territories to follow.

Additional reporting by Mark Beaunus.

Lighthouse Family

The new hit single Out Now

MTV: Breakout Extra rotation on the Southern Beam.

Austria: Up to 50 on the airplay chart.
Belgium: Up to 15 on the airplay chart.
Denmark: Up to 8 on the airplay chart. New entry in the sales chart at No.42.
Germany: Up to 34 within 4 weeks on the airplay chart.
More than 200,000 albums shipped.
Italy: 20 on the airplay chart. Added on DeeJay and 105.
Norway: Up to 8 on the airplay chart. Added on P1, P3, P4 and Radio 1.
Portugal: 25 on the airplay chart.
Spain: No.1 on 40 Principales with Raincloud.
High will be serviced on February 10. More than 30,000 albums shipped.
TV performances on Musica Sí on TVE2 and Cronicas Marcianos on Telev 5 in February.
Sweden: 38 on the airplay chart. Played list on NRJ, P3 and Radio Stockholm.
TV performance on Sondagspopet on STV1 on February 22.
Switzerland: Up to 21 on the airplay chart. Added on DR5, Radio 24 and Radio Basilik. TV performance on Megaherz on SF DRS on February 16.
UK: 6 on the airplay chart and 5 weeks Top 10 in the sales chart.

Lighthouse Family will be on tour in Europe in March.

High is taken from the album Postcards From Heaven out now.
Xfm's first listener figures disappoint

by Jonathan Heasman

LONDON — The U.K.'s first ever alternative rock station—Xfm—has made a slow start.

According to official RAJAR audience figures for Quarter 4 1997 obtained by Music & Media, the London station's weekly reach is just 234,000—around half the figure the station had hoped for.

Xfm is trying to buck the lack of awareness in the marketplace for the figures—it claims its September 1 launch was heavily overshadowed by the death of Princess Diana the day before.

"Given the massive effect of Diana's death—particularly in London—I don't know what we could have done to punch through that," radio manager Chris Parry, who says that was difficult for his station "to get back in the marketplace" before Christmas because of the heavily-booked Christmas ad schedules.

Parry denies that Xfm had overestimated the constituency for alternative rock in London. "You cannot draw a conclusion on the constituency based on the current level of Xfm's listenership," he argues. "We've always maintained that Xfm's first natural base is 500,000 listeners, and nothing has per-"sued me from thinking otherwise."

Parry says that Xfm's own internal tracking shows it has an awareness level of just 14 percent amongst the London public, he claims other niche music stations such as Jazz FM London enjoy awareness levels of 60 percent or more. The Xfm MD therefore concludes the problem is a marketing—not programming—one. "I'm convinced the pro-"gaming is say on, he says. "There's always room for improve-"ments, but we're not taking massive changes or alterations."

CSA raps quota-busters

In 1997, the proportion of French-language material played by radio fell to 45 percent (down from 49 percent in 1996), according to figures supplied by SNEP and based on data supplied by airplay monitoring company Ipsos Music.

NRJ programme director Christophe Sabot says his network's failure to meet the quota is linked to a temporary shortage of suitable music product. Says Sabot: "We stopped playing boy bands about a year ago. We could have increased the share of rap, but that would have affected our female and adult listenership."

Sabot says that with the current state of domestic productions, "it is easier to meet with the quotas when you have a tightly formatted station playing rap, for example, such as Skyrock. NRJ devotes a lot of time to music and targets a wide demographic, and in this context, it gets quite tough to meet with quotas all year round."

Vali contends that for his net-"work, which covers central-west France and targets a wide 15-50 year old demographic, "quotas are restrictive in that they force us to choose between rap or French variety."

However, SNEP's Roni says stations cannot com-plain about a lack of local production. According to figures supplied by SNEP, the French majors (BMG, EMI, East West, PolyGram, Sony, Virgin, and Warner) released a total of 506 sin-gles by francophone artists in 1997, com-"pared to 117 in 1994. The production of local albums has increased even more—358 in 1997 against 98 in 1994. In addition, marketing and pro-"motion expenditure on local acts by those companies have more than quadrupled since 1994.

Vibration's Vali says he "played by the rules in the beginning, but quotas forced us to radically restruc-"ture our music programming."

He blames these enforced changes in programming for the loss last April of 120,000 of the station's 300,000 average daily listeners. Vibration asks: "Can we understand that there might be some temporary problems for some formats, but overall the position of SNEP on this issue is to remain firm. We are satisfied that the CSA has taken a firm stance on this issue too."

One CSA member says: "We don't want to be rebels," he says, "but we cannot stand back and watch our audience slip because of the quotas without reacting."

Emma takes lead in Italy

4.92 percent in 1996.

Virgin Music Italy managing director Riccardo Clary attributes his label's success to a slate of strong international releases backed by a growing roster of successful local signings.

"Although Virgin is regarded as a 'trend' label, we are really a quality label with a very strong roster of international artists," says Clary. Amongst our best sellers in 1997 were Janet Jackson, George Michael, Spice Girls and the Back-street Boys.

"The trend' artists such as Verve, Skunk Anansie, Massive Attack and Chemical Brothers also sell well here in Italy, and our local signings registered excellent results, with Marina Rei going double platinum (200,000 copies) for her second album Donna, and Nicolo Fabi also scoring double platinum for his debut album Il Giardiniere."

According to Clary, Virgin Italy has doubled its turnover every year since it became MD three years ago, and last year registered a turnover of L70 billion ($40 million). "We will have a big push on signing more local acts this year," Clary promises.

The new album from Italian rock band Litostro, Ust-MostUst, has already gone gold (50,000 copies) after just two weeks of release. The 1996 leader, Warner Music Italy, lost 2.68 percent of its share, accounting for 19.01 percent of the chart in 1997.

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Border Breakers

Mainland European records breaking out of their country of signing

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<td>Air/Sexy Boy</td>
<td>(Source/Virgin)</td>
<td>France</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>47</td>
<td>Latricia McNeal/It Ain't That Just The Way</td>
<td>(Siljemark/CNR)</td>
<td>Sweden</td>
<td>28</td>
</tr>
<tr>
<td>13</td>
<td>9</td>
<td>12</td>
<td>Gala/Co Me Into My Life</td>
<td>(Do It Yourself)</td>
<td>Italy</td>
<td>23</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>22</td>
<td>Sash/Stay</td>
<td>(Byte Blue)</td>
<td>Belgium</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>24</td>
<td>Aqua/Barbie Girl</td>
<td>(Universal)</td>
<td>Denmark</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>3</td>
<td>Anouk/Nobody's Wife</td>
<td>(Dino)</td>
<td>Holland</td>
<td>18</td>
</tr>
<tr>
<td>17</td>
<td>13</td>
<td>20</td>
<td>&lt;NE&gt; Solid Harmonie/I'll Be There For You</td>
<td>(Jive)</td>
<td>Holland</td>
<td>18</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>3</td>
<td>Axelle Red/A Qui Ca Sert</td>
<td>(Virgin)</td>
<td>Belgium</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>21</td>
<td>Close II You/You Baby Don't Go</td>
<td>(Epic)</td>
<td>Holland</td>
<td>17</td>
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<tr>
<td>20</td>
<td>21</td>
<td>17</td>
<td>Da Hool/Meet Her At The Love Parade</td>
<td>(Kosmo/Ariola)</td>
<td>Germany</td>
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<tr>
<td>21</td>
<td>19</td>
<td>2</td>
<td>Awesome/Rumours</td>
<td>(CNR)</td>
<td>Germany</td>
<td>8</td>
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<tr>
<td>22</td>
<td>24</td>
<td>12</td>
<td>Bootsy Collins/I'm Leavin' U</td>
<td>(WEA)</td>
<td>Germany</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>8</td>
<td>Nek/Laura Non C'E</td>
<td>(WEA)</td>
<td>Italy</td>
<td>7</td>
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<tr>
<td>24</td>
<td>22</td>
<td>2</td>
<td>Pappa Bear/Cheers</td>
<td>(Universal)</td>
<td>Germany</td>
<td>15</td>
</tr>
<tr>
<td>25</td>
<td>17</td>
<td>27</td>
<td>Eros Ramazzotti/Quanto Amo Sei/Quanto Amore Me Das</td>
<td>(DDD)</td>
<td>Italy</td>
<td>8</td>
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</table>

Off the record

Milan is tipped as the location for the 1998 MTV Europe Music Awards in November. Italian financial daily newspaper Il Sole 24 Ore quotes MTV Italy MD Antonio Campo dall'Orto as saying that Milan will probably host this year's awards if negotiations with local authorities are successful. A spokesperson at MTVs London HQ notes: "We are definitely considering Milan as a possible location for the EMAs, among a number of other European cities."

OTR hears that Sony Music Europe's SINE division is to sign a deal with Julian Palmer—who formerly ran Island's specialist imprint 4th & Broadway—for his new label, tentatively named Disco Valente. A SME spokesman says SINE is also receptive to exploring other European labels to join its distribution network.

Could the scheduled appearance of BBC Radio 2 controller Jim Moir as keynote speaker at the U.K. Radio Academy's Music Radio conference on April 23 (see page 4) have anything to do with programming changes rumoured to be taking place at the public MOR broadcaster in April? Apparently, at least one daytime R2 "veteran" could be moving to the weekends on the increasingly soft-AC leaning network, which BBC insiders admit is being "repositioned by stealth."

After a several-month wait, French labels' organisation SNEP has finally met with French minister of culture Catherine Trautmann. The encounter followed Trautmann's announcements at Midem that she was going to study introducing a set retail price on records. Sources say the SNEP delegation was not impressed by the Minister's "lack of grip" on industry issues.

Dutch record company Mecado—headed by former Arcade VP Robert-Jan Hertog—which took off just over a year ago seems to have disappeared without trace. The stand it had booked at Midem was left empty, and at time of going to press, all phone lines to the company's headquarters were shut down. Around 20 staffers could be out of work if the company has folded.

Alberto Hazan, president of Milan-based CHR network Radio 105 and AC network Radio Montecarlo Italy, is reportedly setting up a new gold format network. Hazan said his previous gold network Classic 105 to national music network Radio Italia SMI two years ago, when his 50 percent partner in the project, Gianluca Costella, pulled out. Now Hazan has acquired a frequency covering Milan and has launched a service of non-stop gold hits called Classic FM. Insiders say Hazan is looking to spread the new gold brand to other major cities throughout Italy.

Are changes in the wind at French AC network Europe 2? Sources say that under the new regime which saw group stablemate AC/gold network RFM's MD Frederic Schlesinger also appointed as MD of Europe 2 at the end of last year, an executive shake-up could take place before summer.

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And finally, friends and colleagues of the late Barry Lazell are invited to a celebration of the life of the much-respected British music journalist and charts guru, who died last month. It will take place at the 100 Club, 100 Oxford Street, London W1 on Wednesday February 18, 10.45 for 11.00.
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