Legal threat to Austrian commercial licences

by Susan L. Schuhmayer

VIENNA — The long-awaited roll-out of commercial radio across Austria is again in jeopardy.

Late last year, the country’s Regional Radio Authority (RRA) issued licences to 8 regional and 45 local commercial stations, which were told could begin broadcasting on April 1.

However, dozens of unsuccessful applicants have since filed complaints with Austria’s constitutional court. This has raised the possibility that the country’s 1997 broadcast law could be ruled unconstitutional, overturning all the previous licence awards.

That was broadly what happened last time the Austrian government attempted to introduce commercial radio, in 1995 — only stations in Styria and Salzburg, where legal challenges from unsuccessful applicants were withdrawn, were able to go on the air.

Matthias Traimer, an attorney for the RRA, reports that nearly 90 complaints have been filed with the court, the RRA, reports that nearly 90 complaints have been filed with the court, the RRA, reports that nearly 90 complaints have been filed with the court, the RRA has had to deal with over 300 applications. “In any process where the authority has to make judgements, there always will be people who complain about it,” notes Traimer. “It may be that one or two individual decisions have to be revised. That is to be expected because of the large number of decisions that had to be made.”

continued on page 24

PolyGram’s philosophy: ‘think local, score global’

by Emmanuel Legrand

LONDON — The development of local and regional repertoire is the key to the success of major record companies.

That’s the firm belief of PolyGram group president/CEO Alain Lévy, as outlined on February 11 while presenting the financial results of his company — which show a dramatic turnaround compared to a year ago.

While “the U.S. and U.K. remain crucial sources of repertoire,” Lévy says the future will belong to the companies which develop artists locally and regionally — along with their U.S. and U.K. acts — and eventually break them on a worldwide basis.

“U.S. and U.K. established acts that have dominated the world do not represent as much revenue as they used to,” Lévy explained. The PolyGram president said labels are suffering from an increasing inability to expand the audience base for superstar releases.
Q: How did you find Aqua?
A: It was the first thing in January '96 when Soren [Rasted, Aqua founder/ main songwriter] came to the office with a tape of five songs they'd completed. What captured my attention was the songwriting. When I met the others, I realised they wanted to go all the way—there was 200 percent commitment.

Q: What happened next?
A: We had lots of meetings, over a four-month period, and more and more demos were made. They have a fantastic way of working, all four of them. It wasn't just some producer/designer pop band—Aqua did itself them.

Q: How did you prepare an international marketing strategy?
A: Before the album was released they'd had a No.1 hit in Denmark [Roses Are Red, December 1996], and we thought we'd had something, so we presented it to the Universal affiliates. Then a second single [My Oh My] hit No.1. Our main goal was to succeed in Denmark—if you can't make it in your own backyard then it won't work elsewhere. And then the album and Barbie Girl came out and it all exploded. We had meetings with [Universal International] marketing director Kate Farmer and Emma Davis the product manager, and they could see the potential.

Q: How does it feel to have discovered by far the biggest act ever to have come out of Denmark?
A: It's a fantastic thing to be involved in, and, of course, I was surprised in a way, but you can't figure out exactly how big it is—there are always new reports coming in, and things develop day-to-day. The first Danish Grammy—nomination for Roses Are Red, you couldn't sleep a couple of nights before the event, then the first gold record which was just as big a thrill as hitting No.1 in the U.K. You can't say which is a bigger achievement in terms of emotion.

Q: What had you originally hoped for with Aqua?
A: We were aiming at something in Denmark, and possibly success in Norway too. Of course, we'd seen other labels who'd had international success, but we weren't aiming at anything global. We tested the waters with two singles, and we wanted to show what we could do. As to projecting the album, we would have jumped up and down with joy if we'd sold 50,000 units!

Interview by Charles Ferro
London — The decline in U.K. radio listening was reversed during the last quarter of 1997. According to RAJAR, overall listening during last year's fourth quarter was up by some 624,000 listeners (aged 15+) on the previous quarter, to just under 624,000 listeners (aged 15+) on average for the quarter.

Despite another disappointing set of figures for national CHR public station Radio 1 (whose market share has now dropped from 12.4 to 9.9 percent in a year), it was a good quarter overall for the BBC. The public broadcaster increased its market share from 47.5 to 47.9 percent quarter-on-quarter, while the commercial sector declined from a 50 percent share to 47.5 percent.

The BBC's increased share can be mainly attributed to its news/talk-oriented local and regional stations (up from 8.8 to 9.6 percent), while the commercial sector faced losses at its local stations, despite several new broadcasters coming on air during the ratings period.

National commercial radio, however, performed well—rock station Virgin Radio and GWR's Classic FM enjoyed significant quarter-on-quarter gains in both market share and audience reach. Classic FM's national market share now stands at a record 3.4 percent, up from 3 percent in the third quarter of 1997, with 200,000 listeners.

The audience for classical music appears to be on the increase generally—the BBC's classical network Radio 3 increased its share by 0.3 percent this quarter to 1.4 percent.

In London, market-leading CHR station 106.2 Capital FM regained most of the audience it had lost in the third quarter of 1997, increasing share from 14.5 to 16.4 percent. However, its sister station 1548 AM Heart, nudged up to 5.1 percent.

Alternative rock station XFM debuted with a 2.0 percent share and market share of 0.7 percent (M&M, February 14), making it the least-listened-to FM service in the capital.

Radio joint audience research limited

News

Palmer Sine'd up in disco deal

London — Sony Music Entertainment Europe (SINE) has signed a partnership deal with Disco Volante, the new venture by 4th & Broadway co-founder Julian Palmer. "The music Julian is interested in will perfectly be a new direction. We are not going to compete with established commercial stations, but instead offer an alternative."

Czech music industry has a ball

Prague — At time of going to press, around 3,500 politicians, pop stars, representatives of the music and media industries and assorted dignitaries were scheduled to rub shoulders at the first annual Czech music industry ball on February 13. The brainchild of Monitor-EMI manager director Vladimir Kocandrl, the event has been launched to help boost the profile of the Czech music industry. "We want the invited political leaders to realise the music industry is a legitimate enterprise," explains Kocandrl. The venue for the event was the prestigious 19th century Zofin concert hall in Prague.

MCM launches TV café

Paris — French music TV channel MCM Euromusique is to open what it claims to be "the world's first live TV Café" in Paris. The 1,500 square metre site, the MCM Café, will open on April 15 in the city's popular 18th quarter. It will include a 300-seat restaurant, a stage to present live performances, and a full digital TV studio, where between two and four hours of programming will be made every day. In addition, the venue has a "Cyber Space" area for Internet browsing, and a store selling MCM merchandise.

MCM managing director Thierry Laval says the launch is part of a plan to expand the channel's brand and get closer to its public.

Spain gears up for digital radio

Madrid — Spain's Digital Radio Association has agreed that digital radio should be launched across the country within five years. The first digital radio test transmissions will take place on April 1 in Madrid, Barcelona and Valencia, according to the association's chairman, Javier Gonzalez Ferreri, director of public broadcaster RNE. Ferreri was elected at a meeting of the association on January 29. The assembly also elected three working groups—technological, commercial and legal—to ensure the smooth implementation of digital radio.

RFI expands its musique service

Paris — French international broadcaster RFI is expanding its music service RFI Musique (launched a year ago) from six to eight hours of programming each day, constantly repeated over a 24 hour cycle. The satellite channel— which can be used free of charge as a sustaining service by radio stations around the world—is also introducing presenters for the first time. "In the long term," reveals RFI president Jean-Paul Cluzel, "we plan to provide regionalised programmes. We are not going to compete with established commercial stations, but instead offer an alternative."

Aragon applications roll in

by Howell Llewellyn

Madrid — The regional government of Aragon, in north-eastern Spain, has received 271 applications for 32 new FM radio licences in the area.

The licences were advertised as part of the Spanish government's current programme, introducing 350 new FM licences nationally. Aragon is the first region where the deadline for applications (February 6) has now passed, and is therefore likely to see a considerable level of demand—and some of the likely bidders—for the new licences in the rest of the country.

Spain's other 16 regional governments are all required to make their awards during 1998.

The applicants for the Aragon licences include virtually all of Spain's main radio, TV and press groups. The country's largest commercial radio group, Cadena SER, bid for eight stations, while rival commercial radio giant Cadena COPE has bid for fourteen.

Corporacion Media, owned by pro-government national newspaper El Mundo, wants 15 licences, while the local El Heraldod de Aragon newspaper has applied for 12. Other applicants include the Galicia-based Radio Vox (10 licences), which has recently been forging links with pro-government telecommunications giant Telefonica (Music & Media, January 24), and La Unión Ibérica (10 licences), the owners of the CHR Top Radio brand.

Controversial presenter Luis del Olmo—currently working for rival talk network Onda Cero Radio—has applied for 11 frequencies through his own personal company. The 32 licences will be awarded the next three months, doubling the present number of FM stations in Aragon.

UK listeners tune back in

by Mike McGeever and Jonathan Heasman

London — The decline in U.K. radio listening was reversed during the last quarter of 1997. According to RAJAR, overall listening during last year's fourth quarter was up by some 624,000 listeners (aged 15+) on the previous quarter, to just under 624,000 listeners (aged 15+) on average for the quarter.

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new board reviews RAi
by Mark Deziani

MILAN - The new executive board of Italian public broadcaster RAi says it will "take its time" to review the positions of its three TV stations and three radio networks.

The announcement was made after the new board, nominated by the leaders of the Italian senate and parliament on January 29, met for the first time on February 3. The appointments came just one week after the previous board resigned en masse in the wake of falling ratings at RAi's TV stations and accusations of pro-government bias in news broadcasts (M&M, February 7).

Roberto Zaccaria, a professor of constitutional law and a RAi governor for 18 years during the '70s and '80s, succeeds Enzo Siciliano as RAi president. The four governor posts have gone to Stefano Balassone, a former Telemontecarlo (TMC) communications director; the late Alberto Contrì; Vittorio Emiliani, ex-editor of the Rome's II Messaggero newspaper; and Giampiero Gamalleri, a university professor.

Pier Luigi Gelli has already been appointed as the RAi's new director general, replacing Franco Iseppi. Celli was head of personnel at state electricity company ENEL, and held the same position at the RAi until 1994.

Platinum debut for V2
by Christian Lorez

LONDON - Richard Branson's V2 label has picked up its first Platinum Europe award.

The latest list of Platinum Europe Awards published by the International Federation of the Phonographic Industry (IFPI) show that the V2 compilation Diana, Princess Of Wales Tribute Album has gained Platinum status in Europe, with sales of over one million units across Europe.

Other first-time Platinum Europe winners were Alejandro Sanz (M spins/EMI), Metallica (Load/Mercury); Florent Pagny (Savoir Aimer/Mercury); Joe Cocker (Across From Midnight/EMI), Eternal (Best Of.../EMI) and The Very Best Of Sting And The Police (A&M).

The announcement was made after the V2 hitmakers - Jean- Jacques Goldman and Pascal Obispo, both from the Sony Music stable of artists - who not only achieve massive success with their own releases but who also tailor hits for other acts. Goldman has composed for Johnny Hallyday, Patricia Kaas, Celine Dion and Algerian rai singer Khaled, while Obispo has penned three songs on Florent Pagny's album Savoir Aimer, and has composed/produced Hallyday's profile.

Billboard

As part of a global review of "The State of the Music Industry '98", M&M's sister publication The Guardian (U.K.), February 11 line, cutting out the middleman."

Record companies are also showing enthusiasm for the new player on the Flemish market. "I believe that Radi Flandria is full of potential," says Sam Hellemans, promotions manager at Polygram Belgium. "The success of Sky Radio in Holland and the Netherlands has also started life as a cable station shows the Radio Flandria project should be taken very seriously."

Radio Flandria is keeping labels in touch with its output by mailing them a list of its play list options and high-rotation records each week. "Records such as David Charvet's Should I Stay or Tell Him by Celine Dion and Barbra Streisand comprise the core of our high rotation list, with up to five plays every 24 hours," explains De Vink.

Flandria increases penetration
by Marc Maes

LUXEMBOURG - Radio Flandria, the cable radio station based in the Grand Duchy of Luxembourg and aimed at Europe's Flemish population, is claiming it now has access to 75 percent of cabled households in Flemish-speaking northern Belgium.

The soft AC broadcaster has also reached the core of its high rotation list, with up to five plays every 24 hours," explains De Vink.

Brussels sales office very soon."

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Digital distribution: chances and challenges

The music industry worldwide is facing radical change as technology develops to augment—some would say to replace—traditional methods of music distribution. In the second article in M&M’s major series on the business effects of digital technology, Chris Marlowe outlines the challenges and opportunities facing the industry on the threshold of the new millennium.

"We’re in a global market now and people are going to have to realise that"

—Tony Martin, Music Network

Digital distribution of music has changed a great deal since the days when Aerosmith became the first major band to post a single on the Internet.

Head First was made available exclusively to on-line fans of the U.S. rockers in a cooperative deal with provider company Compuserve. As the band’s singer Steven Tyler said at the time, “If our fans are out there driving down that information superhighway, then we want to be playing at the truck stop. This is the future.”

Instantly, what people are using the Internet is happening thousands of times every day. There are three major activities covered by this terminology: on-line retailing; downloading; and streaming.

Selling on-line

On-line retailing is the simplest of those activities, whereby customers use the Internet to purchase a traditional format recording which is then shipped to them.

Scores of on-line only retailers have sprung up over the last five years, led by CDnow, CD Universe and the multi-lingual Music Boulevard. Niche market specialists, especially in jazz and dance music, have also been quick to realise the possibilities.

That was the particular impetus behind managing director Marc Marot making Island the first major label to get involved in on-line selling. “I don’t want to sell U2 via the Internet. I don’t need to,” Marot says. “But I also have a number of artists who don’t get the exposure U2 or Pulp get.”

Island’s PolyGram labels, A&M dance imprint AM:FM, has also just gone into on-line retailing, while major retailers such as Tower Records, Blockbuster Entertainment and Virgin Records are on the verge of doing so.

Breaking borders

Island’s pioneering plunge into digital waters is without its difficulties, as Marot explains.

“I’m obviously facing all of the sort of territorial problems that exist,” he acknowledges.

“For example, Nine Inch Nails are signed to Island for the U.K., but they don’t have the right to. There’s all sorts of complicated cross-border issues that do exist, are very real and actually quite sophisticated.”

“At the moment,” concludes Marot, “the strength British pound and PolyGram’s emphasis on catalogue product should dampen some of those difficulties, but the issues are far from being resolved.”

Tony Martin, managing director of Music Network, is blunter. “I think we’re in a global market now and people are going to have to realise that,” he states. “It’s about time, for example, that CD prices in the U.K. followed those in America. It’s a harsh curve for the people who are making false profits in this country, but they’re going to have to learn the hard way.”

Martin’s solution is to set up part of his company as a retail operation. “It just so happens that we’ve got the mechanism by which we can sell things globally, whereas U2 or HMV can only sell stuff on the high street,” he says.

At EMI, Jeremy Silver (vice president Interactive Media, EMI International) takes a different view altogether. Silver says he sees the future of the Internet as being separate from any currently operating model.

“Rather than doing on-line retailing itself,” Silver says, “we’re very interested in talking to retail and to people in the major chains about how we can use the Internet—and our marketing efforts on the Internet—to drive traffic into their stores. I think that would be a very interesting thing to explore.”

Downloading and streaming

One step on from on-line retailing is the process of actually transmitting music product over the Internet.

The two terms most generally heard in conjunction with this are downloading and streaming audio. Both deal with the transfer of files, but are very different things. With downloading, the consumer is sent a file to be played back later; with streaming the music is listened to in real time.

RealAudio and Liquid Audio are founded in 1993, IUMA lets hundreds of people distribute and acquire music using a decoder which it gives away free.

What started as an idealistic attempt to replace the entire music industry by new grosses over a million dollars annually, some independent labels, such as Some independent labels, such as George Michael’s Aegenea Records, are also experimenting with digital downloading as a way to bypass traditional distribution systems entirely.

Sample and hold

Many websites have made a virtue of the relatively poor sound quality which compressed digital files provide by using links to promote sales of the traditional CD, without risk that the consumer will be content with keeping the download.

UK company AudioNet, for example, maintains a CD-Jukebox of 2,000 full-length tracks which consumers can then buy with a mouse click. Tony Martin says of the 40-second mono samples his company provides for downloading: “That’s all the information people need in order to make a purchase decision.

“And,” he adds, “I sincerely believe that rights bodies [PRS, MCPS and U.K. label’s organisation] BPI should be actively encouraging websites to have audio clips of that length on their sites, with no licence fees payable, because all we’re doing is promoting the artist and making sure that people are stimulated enough to buy that record.”

Protecting property

Both downloading and streaming technologies can offer potential help with copyright protection. As Jeremy Silver suggests, this is a particular problem with digital distribution since the copies don’t need physical shipping and are of very high quality.

Watermarking” is the currently favoured protection approach, and entails inserting coded data tagged with whatever information the manufacturer wants. When pirated or bootlegged material is found, in any format, it would instantly betray where it came from and who legitimately owns it. Advance releases, studio demos, live broadcasts or anything else could even be encoded with
enough information to track down the original culprit.

Another extremely useful application of watermarking could be in the field of royalty payments. There are already computers searching the Internet for audio and video material, now computers searching the field of royalty payments. There are

The Island Music website

The AM:PM website

keynote speaker Thomas Dolby, the producer/ musician who had hits such as She Blinded Me With Science in the '80s, and is now the managing director of on-line music company Headspace. "I stood up there and said, basically, 'record labels are obsolete,'" Dolby recalls with a laugh. "And, you know, artists who make maybe £1.50 per album could instead use the Internet to sell their album directly to the public, and both the artist and the public would get a fairer deal." Dolby admits that he was being deliberately extremist, in the hope of provoking a genuine dialogue, but still feels less than optimistic about what ensued. "Well," he says, "a group of people from record labels came on the panel right afterwards and said, 'It's a pipe dream. We and we're very, very good at marketing and we're very, very good at getting music and getting it out there to the public.'"

Dolby doesn't completely disagree, but he does believe that momentous changes will take place. "There are some very skilled marketers, and yes, some of them do have ears, and yes, they are very good at positioning an artist," he allows.

"But, if I'm in a position where I could sell my music directly to the public, they should pitch to me how they add value to that. And if they can make a convincing case, maybe I'd be prepared to give up some commission on my sales to them." Even for those who don't share Dolby's vision, there is no room for complacency. Advances in cable and satellite modem technology mean that the telephone wire logjam will soon become irrelevant for the home Internet user. "Push media" is another significant development. It allows downloads to trickle in while the receiving computer is not in use, so the recipient is not inconvenienced and the computer is not tied up. Since whole warehouses of product could fit into a six cubic foot rack of computer gear, record retailers might only have one copy of every title on display.

Customers then need only wait seconds for their selection to be downloaded onto a CD while the royalty reports are sent to the collection agencies, and the laser printer creates the full-colour cover art booklet. That is, unless the purchaser just decides to do all that from home.

Lighthouse Family will be on tour in Europe in March. High is taken from the album Postcards From Heaven.
Jazz: Looking Beyond the Labels

As a lively and argumentative panel discussion—Jazz: Who Do You Sign Up and Why?—at Midem ’98 in Cannes made clear, jazz is a harder sell than ever in the late nineties. That’s particularly true where new and developing artists are concerned, and despite its established place as a significant part of European musical culture. Terry Berne examines the commercial options for a genre which should be old enough to take care of itself, but still relies on a little outside help.

With so many qualified musicians looking to make their mark—and their living—with jazz, it has become increasingly apparent in recent years that the commercial infrastructure of labels, concerts and festivals seems inadequate, on its own, to support them. The survival and prosperity of European jazz now depends more than ever on a network of public and private assistance, including associations and federations of various kinds, which have evolved over the years solely to promote its interests.

Never before have there been so many jazz musicians, labels and releases in Europe, not only in traditionally jazz-friendly countries such as France, Germany, Italy and Denmark, but throughout the continent from Portugal to Turkey. Yet, as was underlined in the aforementioned Midem ’98 session, the market for jazz is a stubbornly difficult one which resists the cyclical patterns of fashionable popularity.

Pragmatic or aesthetic? Participants in the Cannes panel included legendary American producer Orain Keepnews, Stefan Winter of new label Winter & Winter, Challenge Records founder Anne de Jong, Vincent Mabey of Pee Wee Music, and moderator Francois Larchime of Jazzmann Magazine.

Responses to the panel’s main theme—how much should the vagaries of a commercially driven market influence a label’s A&R strategies?—varied from de Jong’s candidly pragmatic attitude (artistic quality is a must, but a label’s survival depends on a careful reading of market trends), to Winter’s strongly artistic stance (aesthetic concerns are primary).

However, Midem artistic director Bernard Batzen summed up the panel’s common ground: “If we think about jazz in a broad context, and not as a restricted genre, including everything from bebop to blues, from funk to fusion, then we can see that it is at the centre again. Jazz is a major influence among the new generation.”

But the significance of that influence would be lost if the music were dependent on record sales or festival contracts alone. In almost every European country there exists an infrastructure of private and public organisations which give vital help to jazz musicians, festivals, education and performance.

Five hundred festivals
One of the most dramatic indicators of the importance of jazz to contemporary European culture, from an artistic and economic standpoint, is the over 500 European festivals dedicated to jazz listed in the upcoming second edition of the Euro Jazz Book, the international directory published by France’s Centre d’Information du Jazz (CIJ).

The biannual directory lists labels, venues, festivals, agents, organisations and jazz-related media in more than two dozen countries. The CIJ, part of contemporary music information and resource organisation IRMA, was founded in 1984, and also publishes two other jazz guides dedicated to venues, festivals, musicians and managers in France.

“Our number one task at the moment is to attract new and young audiences to jazz,” explains Pascal Anquetil, CIJ director since 1985. “There is more jazz activity than ever before, but the economic situation is worse than ever. Jazz receives a fraction of the financial support of classical music,” he contends.

“Last year, jazz received FF263 million from the Ministry of Culture, a fraction of what classical music receives. Ten percent of the Ministry’s budget is destined for music, and jazz gets about one percent of that,” adds Anquetil.

France in the forefront
France is Europe’s most active jazz market, with sales of 3 million jazz albums in 1997 (60 percent of those reissues or compilations). It also contains several major jazz prizes, including the well known Django d’Or and the annual Victoires de la Musique awards—jazz categories are now included in the classical Victoires.

Although French jazz has been the most acclaimed and popular artists in Europe—pianist Michel Petrucciani and the recently deceased Stephane Grappelli among them—promotion of French jazz beyond its national borders is another priority for the CIJ.

Asserts Anquetil, “So few European musicians are known outside their own country. There is a lot of work to be done promoting European artists.”

In Germany, a working group within the BPW, (local record industry association) the BPFW unites a number of independent and major labels to create a platform for discussion about industry issues affecting jazz, and to find more effective ways of promoting and marketing the genre.

The group compiles a jazz chart in conjunction with German weekly Der Musikmarkt, and confers a jazz award for jazz albums which achieve sales in excess of 20,000 units. The group has also presented a stand at past Popkorn music fairs, and has released two promotional CDs.

Says Peter Zombik, managing director of BPW, “The consumer base of jazz is one of the most stable among the various repertoire genres. Our purpose is to enlarge that audience, though we can’t interfere with the competitive interests of our member companies.”

“I believe that competitive elements within the industry tend to gain more importance,” continues Zombik, “so it will be the task of the group itself to define its future, and direct its activities toward areas which don’t impede competitive interests, but help develop strategies that will benefit all of us.”

Wider recognition for U.K. jazz
Founded in 1983, Jazz Services is a London-based non-profit organisation funded primarily by the Arts Council. Among other things, it organises tours and concerts, offers marketing and promotion services, publishes a free quarterly news journal titled Jazz U.K., and helps fund selected tours and educational schemes.

The organisation also publishes a Jazz Musicians’ Guide, based on the most comprehensive jazz database in the U.K.

With a fixed annual budget of £127,000, Jazz Services has two advisory panels, focused on education and general policy. One of their main activities is to promote jazz interests in a political context.

“Director Chris Hodgkins spends a lot of time in strategic meetings with other organisations, with Members of Parliament, etc,” explains information and publications manager Celia Wood. “The Arts Council has finally produced its first ever jazz policy, which we were very closely involved in. This shows its commitment, and the recognition that jazz makes a significant cultural contribution.”

The organisation is looking to expand its educational activities via the creation of a CD-ROM and the...
Jazz station reports

Top jazz tracks and/or albums currently in rotation at Europe's leading jazz radio stations and specialist jazz programmes.

Jazz Radio 101.9/Berlin
Crowd Control (Verve/Motown)
Benny Carter/Songbook Vol II (Music Masters)
Paul Gonsalves/Ellington Moods & Blues (BICA Victor)
Kenny Burrell/Things Unseen (Verve)
Johanny Hoffman/Shades of Blue (BICA Victor)
Cora Smyth/H mundane (Fikron)
Offs Spann/Live /The Life (Teem Records)
Jory Baron/Down Home (Intuition)
LeRoy Young/With the Oscar Peterson Trio (Verve/Motown)
René Ricardo-Fons: Centennial Best (Era)

Radio 1/Oslo
Jazz Scene with David Hafez
Mary Lou Williams/On the Covers (Verve/Out)
Omi Evans/Just Time (Ciss Cross Jazz)
Gordon Bisker/The Gift (Naxos Jazz)
Robbi Abou-Khalil/Odd Times (Era)
Gray Powell/For Your Friends (Blue Note)
Kenny Garrett/Songbook (Warner Bros.)
Troy Kezef Trio/Sin (Emparc)
Ray Brown Trio/Live At Scrub (Telac Jazz)
Tingeling/Tingeling (Nord CD)
Michael Brantlatt/3 (Via Records)

B/F/Brussels
Downtown Daze & the New Look (Live At the Blue Note Cafe-Halle (VH)
Nils Wogram/Flour Trip (Era)
Erik Guiches/Israel Concert/Into Places (Iglo)
Jane Fondo/Stevens Group (Live From Bugge (OE)
Ney Mahagossa/Or Brazilio (Mercury)
Laura Nyro/Watch What Happens When Laura Nyro Meets Michel Legrand (Mercury)
Trio François Bourassa/Echo Jazz (Jazz Inspiration)
Peter Hatter On the Other Side (Verve)
Bill Evans/Trio 64 (Verve)
Arley Baran/Down Home (Intuition)

Radio DRS/Zurich
Joe Lovano & Gonzalo Rubalcaba/ Flying High (Columbia)
Miyu Masao/ mon's Japanese Fak Song CD
Jim Hall/Panorama—Live At the Village Vanguard (Telac)
Nils Petter Molvær/Singer (ECM)
Steve Coleman/Genesis & the Opening of the Garden of Good & Evil (Telarc)
Morten Jansen/Lesser Friends (Dreyfus)
Dave Douglas/Stargazer (Arancieche)
Neil Akers/Lot Companions When What Happens (Jazz Combo)
New Jazz Trio/Three Trees (Elsa Spots)
Tom Varner/Marlon Herath/The Over (South Nots)

France Musique/Paris
Barney Will/Barney Will (BICA)
Glen Ferris/Detroit (Era)
Gilles Clemens/Woody Shrin Jazz
Vassilis/Olga Soundtrack—Midnight In the Garden Alexander/Echoes (Molja's Concord Record)
Herbie Nichols/Complete Blue Note (Blue Note)
Morten Solli/Jazz A Gaveau/Swing
Bill Evans/Pars Concert (Elektra)
Harley Van通道/Double Sublime (Blue Note)
Rymen/Second Strydom Thrunite Blue Note)
Mingus Big Band: Viva Mingus (Dreyfus)

RMC/Monte Carlo
(Monte Carlo Nights with Nick the Nightly)
(Berlin Blues by Blue Hour)
(Marc Johnson/Summer Running/Polagram)
Peter Burt/On The Beach/Blue Note)
Randy Crawford/Every Kind Of Mood (WEA)
Caiolelo Veloso/Livro (Mercury)
Stereo/Coal And Legacy
Boney James/Sweet Thing (We)
Earl Klugh/The Journey (Wea)
John Mayer/Room For Squares (Jaco)
Candy Dulfer/For The Love Of You (Epic)

Randi Crawford

expansion of its website. Radio is also a concern. "Recent changes in the percentage of independently produced programming at the (public broadcast) BBC has meant more opportunities for radio on the web," Wood says. "Making it interesting, but unfortunately not a lot of knowledge of jazz by the public is it's beginning to improve. A six-part series on the current British jazz scene is planned for national TV channel BBC 2 this year."

Scandinavian strength
Scandinavia has a particularly strong jazz scene with deep popular roots. Norway's Norsk Jazzforum—a private organisation, but funded by the government, counts no fewer than 60 big bands among its members, almost all of them amateur enterprises. The forum's aim is to offer information and contacts, and to seek an increase in public funding for jazz.

Highlights from a growing catalogue of jazz's future stars include: sessions from the likes of tenor player Victor de Diego, whose Anasite is a spirited mix of originals and standards, bassist David Mengual, whose Monk tribute tipped the critics' polls this year in Spain; New York—Barcelona Crossing from a quartet featuring pianist Brad Mehli dau, saxist Perico Sambeat, and the acclaimed rhythm duo of brothers Mario and Jordi Rossy.

Other fine CDs from pianist Lui Vidal and reedman Dave Liebman, the group Algumenia and guitarist Joanari Chacon. Speaking of Spanish jazz, three titles to check out are: 2332 from Jorge Pardo, an absorbing collection of improvisations which mix flamenco and jazz to sublime effect; Viva Ugría from drummer David Xirgos and friends; and the live En Directo from extraordinary pianist Chano Dominguez, a double CD of compelling contrasts played with flair.

After an initial false start, Naxos Jazz (which M&M profiled back in 1991) is back big time. The label's A&R director, pianist Mike Nock, the exciting Havana Flute Summit from Jane Bunnett and Jackie McLean, and the eloquent Fontaine's Havana Flute Summit from Jane Bunnett and Jackie McLean, and the eloquent Fontaine's Havana Flute Summit from...
"This Is All I Ask" includes a thrilling performance by Oscar Peterson in a very special arrangement of the beloved Danish folksong "I skovens dybe, stille ro". An expansive, insightful meditation on life's ebbs and flows, it's moments of turbulence and calm, "Time Peace" is the kind of musical majesty we just don't get enough of in these fast food times.

One of the pre-eminent jazz bassists of the past two decades, Marc Johnson is known for his work with pianist Bill Evans, guitarist John Abercrombie, and others. His recording for Verve, "The Sound Of Summer Running" features an all star quartet with guitarists Pat Metheny and Bill Frisell, and drummer Joey Baron.

Marc Johnson | Verve
Terry Callier | Verve
NHOP | Verve

This is all I ask
ARTISTS & MUSIC

Dance grooves

by Gary Smith

SECRET IS OUT
Abisolum's Secret (Orbit-a-Spain) is the second track from this new label to set pulses racing around Europe. Already licensed in the U.K. and Benelux, the track recalls the Hi-NRG sound forged by Giorgio Moroder and Donna Summer in the late '70s. A solid vocal and banks of squelching synthesizers should provide the kind of bouncy crème de la crème that it's hotly tipped as the next big thing.

LOVE IS IN THE AIR
The most basic of threadies Ich Liebe Dich, Te Amo, Te Quiero by Ixxel (Do It/France) to the dance scene—a relentless bass drum and multiple vocal samples. The track is in effect a shameless dum-dumming down of the classic techno groove and ends up with undeniable commercial potential. For club play there's also the Ground Mix, which eases up on the multi-lingual vocal sample in favour of a trance-lite groove.

SILVANI'S SPANISH AMBIENCE
Juniperfin, (Elefant Dance/Spain), the debut album from Silvania, carries echoes of the duo’s experimental past, couched in rich textures and trippy soundscapes. While one would have to file this record under ambient, the word patently fails to do justice to the intensely sculptured nature of the album. Stand out tracks include the melancholic Jisel and the churchy, faux-gregorian Aldrin.

FUTURE DAZE
In Star Quality (April/Denmark), Acustic—a.k.a. Jesper Skanning of Danish trip后者 Future 3—proves once again that he’s a purveyor of luxurious, quirky melodies and one of Denmark’s brightest contemporary talents. As a composer, his grasp of variation leads to some sublime melodic interplay while his musical backdrop takes in the full gamut of deep house to dub with dashes of something altogether more Scandinavian.

NORTHWESTSIDE STORY
Currently celebrating its first year in business, BMG’s U.K.-based dance subsidiary NorthWestSide might well be about to put itself on the European map with Brooklyn rapper Jay-Z. After a campaign around the artist stretching back to the beginning of the label, international marketing manager Thomas Haimovici feels Jay-Z is on the verge of a major breakthrough.

"I always believed he had crossover potential," says Haimovici. "The media reaction to Wishing On A Star backs that up." After his recent single Sunshine sold 150,000 units in Germany, reaching the Top 20 of the sales chart, Wishing was rapidly picked up by NRJ’s various German CHR outlets and local music TV station Viva. In the U.K. the track is already an airplay hit, while French CHR station Skyrock is playing it six times per day.

Alongside strong reactions from Scandinavia and Benelux, Haimovici has another ace up his sleeve. The third single will be The City Is Mine with additional vocals by Blackstreet. All the affiliates are convinced that it’ll be a smash, so we’re starting to feel like Jay-Z has finally established himself.

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 Lurio 45-3”-2, 08009 Barcelona, Spain.

MUSIC & MEDIA 12 FEBRUARY 21, 1998

Mind's still glittering after all these years

by Paul Sexton

Simple Minds are approaching veteran status, but the Scottish survivors of the stadium rock era are ready for the next leg of their marathon career. Neapolis, their first album for Chrysalis after a 16-year tenure with Virgin, will be released across Europe on March 16—preceded by the single Glitterball on March 2. The Virgin years encompassed eight consecutive top three albums in the U.K. and multi-platinum status around the world, but the era ended on something of a whimper with 1995's Good News From The Next World.

Frontman Jim Kerr defends Good News, pointing out that it sold 1.5 million copies worldwide while the ensuing world tour generated another 1.5 million in back catalogue sales. "It was a rock record made in America and you could hear that," says Kerr. "We couldn't go further down that road. So we felt it was time close to 700,000 singles released across the UK—London breakfast presenter Chris Tarrant is keenly supporting the single. Simple Minds will perform Glitterball on BBC1 TV show National Lottery Live on February 28 and taped a full band performance at MTV’s London studios on February 11. They are VH1's Artists of the Month for March, and War Babies is lined up as the second single, with a Dave Bascombe remix already completed.

Meanwhile, as Kerr and the band prepare for European festival dates in the summer, he directs a defiant note. "You can completely lose the plot, you can let market research drag you one way or dress up in the clothes of another generation, or else you can stand your ground and say 'This year it'll be 20 years.' You don't get a 20-year career if you're average."

Pappa Bear scores with 'Kool' hit

by Christian Arndt

Cherish, the cover of Kool & The Gang's 1985 hit by Universal act Pappa Bear was one of the major continental European hits this winter, with sales at press time close to 700,000 singles in Germany alone.

Pappa Bear (alias June Rollocks) is a member of the prestigious Booya Family, based around producers Bulent Aris and Toni Coutta, and is by no means a one hit wonder. An accomplished rapper and writer (as well as a trained cook) Rollocks has worked behind the scenes for Dutch and Belgian labels since the late 1980's, recording with acts like Black Box and Technotronic.

Now a major player in the Booya stable, Rollocks is not only working on his own career, but has also co-written/co-produced three tracks for Motor

Simple Minds

AmericanRadioHistory.Com
It's official—the Queen of the Nile hails from Manchester. Cleopatra, three teenage sisters from the city's Moss Side, look ready to become Europe's latest R&B rulers.

Even at this early stage of their career, comparisons with Motown's legendary hit-kids the Jackson 5 don't seem outrageous for the three Higgins sisters, Cleopatra (15), Zainam (17) and Yonah (13). The trio possesses highly expressive voices and have been developing their act slowly over the past five years under the guidance of their mother, Christine.

Discovered at a local talent contest, the Higgins sisters are co-managed by Manchester music scene figures Tony Lobell, Errol Walters and former 10cc manager Harvey Liebeng. After the sisters filled support slots for U.K. vocalists and former lOce manager Harvey Lisberg. After taming a dining roomful of rowdy radio conference executives at the NAB European Radio Conference in Monte Carlo last November, the chances of Italian rocker Luciano Ligabue breaking onto European radio playlists this year look good.

Following extensive touring in Italy last year and domestic sales of 750,000 units of Ligabue's live double CD set Su E Giu De Un Palco (Up & Down From A Stage) (WEA), the artist is taking a break from his home market to have a crack at the rest of Europe. As Ligabue negotiated with WEA Italy A&R Director Tin Silvestri: "Our main strategy will be to start out playing in smaller live clubs, the same route he took to build up a core fan base in Italy." Ligabue's credentials at working a live audience are already out in force among Italian and international journalists from across Europe to Ligabue's live show in front of a crowd of 70,000 at Milan's San Siro Stadium last July, and their response was very enthusiastic," says Silvestri. He adds: "That was when we decided to go into Europe."

WEA hopes that the artist's success at home could be the seed for a new export phenomenon in the wake of international success at home to promote Cleopatra's Theme, which is due out in most European territories on February 16. "On February 24, Cleopatra will rub shoulders with Madonna when we record a performance for French TV show Nulle Part Ailleurs," reveals Choudhuri. Other TV appearances for Viva in Germany, TMF in Holland and 2TV in Sweden are already booked, and further stops on Cleopatra's first promo tour include Belgium, Denmark and Ireland.

Cleopatra's Theme, which is due out in most European territories on February 16.

Marketplace

by Thessa Mouij

GREEN LIZARD
THE NINE EP
Green Lizard (Netherlands)
Producer: Jack Endino
Lačo gorgeous live shows of energetic young Dutch punk rockers took them across to Germany, Belgium and France. Bubbling on the road helped them shape their tight, powerful soundand funded a demo recording, which resulted in The Nine EP. Grunge guru Jack Endino—the man behind the band were already in touch—committed himself to the project in return for a plane ticket and a shoestring budget. The result is a fresh, energetic debut—to which Osdorp Pose rapper/producer Seda contributed a remix. Dutch distribution has been picked up by Bertus

Contact Remi Tjon Aqon: phone (+31) 20 6622841; mobile (+31) 6 53908 606

WITNESS STORIES FROM THE SOUTH

Service Records (Denmark)
Producer: Rob Grant, Witness
This Australian band offer pulsating rock n' roll—notably on single Eyeitness—complete with much of the drama of fellow Australian acts such as Nick Cave, the Triffids or even INXS, thanks to Phil Bennett's charismatic vocals. The single made the Australian Top 5 and has just been released in Denmark, along with the album. Witness are scheduled to come to Europe later this year supporting Midnight Oil. Licensing and distribution are available for Europe outside Denmark.

Contact Tina Pearson at Service/Kick Music: phone (+45) 4465 1413; fax (+45) 4465 1098

SOUL CIRCUS

Soul Circus (Sweden)
Producer: various
With musical influences in the thriving Scandinavian gospel scene, this sextet from rural Sweden pick up where the Style Council left off. But instead of Weller & Co's bitternesweet melodies, Soul Circus go for a polished, super-sugary R&B sound. Ingemar Aberg—a PolyGram Sweden-affiliated writer/producer—provided the material upon which the band's vocal harmonies nestle comfortably; touches of funk and jazz are combined with pop à la George Michael. Licensing and sub-publishing are available outside Sweden.

Contact Leif Cederfjord at Megaphone: phone (+46) 8 6180036; fax (+46) 8 6180055

MORBID DEATH

Echoes Of Solitude

Independent (Portugal)
Producer: Eduardo Sotelo
The islands of the Azores may conjure up images of pristine beaches and clear blue skies, but local thrash metal group Morbid Death pursue something much darker. Over their seven-year existence, Morbid Death have added melodic ingredients—a keyboard player, funky bass solos, orchestral arrangements baroque guitar—to their sound, with lyrics in English and Portuguese. Guitarists Paula Bettencourt and Verissimo Pereira obviously know a thing or two about chord progressions, and J.S. Bach is amicably thanked in the album's credits.

Contact Francisco Pinho at Independent: phone (+351) 2 370 7270; fax (+351) 2 370 7276

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### Eurochart Hot 100® Singles

#### Week 08 / 98

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<td>14</td>
<td>Florent Pagny</td>
<td>Savez Aimier - Mercury</td>
<td>F.COH.</td>
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<td>15</td>
<td>Eternal</td>
<td>Greatest Hits - 1st Avenue / EMI</td>
<td>B.D.E.GRE.W.NUL.</td>
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<td>16</td>
<td>Robbie Williams</td>
<td>You And Me - Chrysalis</td>
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<td>17</td>
<td>John Lennon</td>
<td>Legend Legend - Polydor</td>
<td>A.B.DE.PIN.EDR.</td>
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<td>18</td>
<td>Coldie</td>
<td>Saturn Return - London</td>
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<td>19</td>
<td>Catatonia</td>
<td>International Velvet - Blanca Y Negro</td>
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**SALES BREAKER**

- **Greatest Hits**
- **Savoir Aimer**
- **Postcards From Heaven**
- **Lennon Legend**
- **Coldie**
- **Catatonia**

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**Sales Breaker** indicates the album registering the biggest increase in chart points.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artists</th>
<th>Tracks</th>
<th>Singles</th>
<th>Albums</th>
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<tr>
<td>10/8/98</td>
<td>Spice Girls - Spiceworld</td>
<td>Celine Dion - My Heart Will Go On (Columbia)</td>
<td>Run DMC Vs. Jason Nevins - It's Like That (Tha)</td>
<td>Neverland - The Legal Eagles (Virgin)</td>
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<tr>
<td>10/8/98</td>
<td>1W  LHW</td>
<td>9F  4 11H</td>
<td>10F  11H</td>
<td>10F  11H</td>
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<td>10/8/98</td>
<td>Lighthouse Family - High</td>
<td>2</td>
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<td>10F  11H</td>
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<td>Pearl Jam - Yield</td>
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<td>Janet Jackson - The Velvet Rope</td>
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<td>Celine Dion - Let's Talk About Love (Columbia)</td>
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<td>10/8/98</td>
<td>Soundtrack - Titanic (Sony Classical)</td>
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<td>Chumbawamba - Tubthumping (BMG)</td>
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<td>10/8/98</td>
<td>Natalie Imbruglia - Torn</td>
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<td>Natalie Imbruglia - Torn</td>
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<td>1W  LHW</td>
<td>9F  4 11H</td>
<td>10F  11H</td>
<td>10F  11H</td>
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</tbody>
</table>

**Top National Sellers**

- Spice Girls
- Celine Dion
- Die Toten Rosen
- Janis Joplin
- Natalie Imbruglia
- R. Kelly
- Pearl Jam
- Dario G
- Janet Jackson
- Soundtrack - Titanic

**United Kingdom**

- **Tops**
  - Celine Dion - My Heart Will Go On (Columbia)
  - Run DMC Vs. Jason Nevins - It's Like That (Tha)
  - Eros Ramazzotti & Tina Turner - Case Della Vita (Universal)
  - Elton John - Havana (BMG)
  - Travis - Miserable (Mercury)
  - Chumbawamba - Tubthumping (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)

- **Runners-up**
  - Celine Dion - Let's Talk About Love (Columbia)
  - Soundtrack - Titanic (Sony Classical)
  - Chumbawamba - Tubthumping (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)

- **Top Singles**
  - Celine Dion - My Heart Will Go On (Columbia)
  - Run DMC Vs. Jason Nevins - It's Like That (Tha)
  - Eros Ramazzotti & Tina Turner - Case Della Vita (Universal)
  - Elton John - Havana (BMG)
  - Travis - Miserable (Mercury)
  - Chumbawamba - Tubthumping (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)

- **Top Albums**
  - Celine Dion - My Heart Will Go On (Columbia)
  - Run DMC Vs. Jason Nevins - It's Like That (Tha)
  - Eros Ramazzotti & Tina Turner - Case Della Vita (Universal)
  - Elton John - Havana (BMG)
  - Travis - Miserable (Mercury)
  - Chumbawamba - Tubthumping (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)
  - Natalie Imbruglia - Torn (BMG)


**Album Spotlight**

**GEORGE MARTIN**

*In My Life*  
Echo/Universal  
International release date: March 16

After some 700 recordings and no fewer than 30 U.K. No.1 hits, legendary producer Sir George Martin has decided to call it quits. With *In My Life*, he lowers the final curtain on his remarkable music business career.

The Chrysalis Group's Echo label has worked on this project for almost three years—the list of guests is undoubtedly impressive, and eclectic describes the artists on display. It ranges from Celine Dion to Jeff Beck via Sean Connery and Goldie Hawn. "It says sum up my life in a way," says Sir George in a statement. "When I decided to stop recording, I thought I might as well provide my own finale."

Unsurprisingly, the album largely draws on his 1962-70 studio work with the Beatles, and offers a number of innovative Lennon/McCartney covers. 1962-70 studio work with the Beatles, and offers a number of innovative Lennon/McCartney covers. Sir Martin has "handed over the keys" to a number of key Beatles songs—"to Martin "my favourite Paul McCartney song"—and turns in a striking performance in *For her* number of innovative Lennon/McCartney covers.

The album will be released through Echo in the U.K. and Universal in the rest of the world. However, a licence partner for the U.S. has still to be confirmed at time of going to press.

**At the same time, Martin will promote *In My Life* in person in European cities. The album will be released through Echo in the U.K. and Universal in the rest of the world. However, a licence partner for the U.S. has still to be confirmed at time of going to press.**

**Christian Lorenz**

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**Eurochart A-Z Indexes**

**Hot 100 Singles**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>I Can't Help Myself</td>
<td>Four Tops</td>
</tr>
<tr>
<td>Money</td>
<td>Run DMC</td>
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<tr>
<td>Stay</td>
<td>Lionel Richie</td>
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<tr>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
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<tr>
<td>The Way You Look Tonight</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>I'm Not In Love</td>
<td>aluminium</td>
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<tr>
<td>Holding Out For A Hero</td>
<td>Bon Jovi</td>
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<tr>
<td>Lay All Your Love On Me</td>
<td>George Michael</td>
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<tr>
<td>Honey</td>
<td>Lenny Kravitz</td>
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<tr>
<td>-saving One</td>
<td>Whitney Houston</td>
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<tr>
<td>I Believe In You</td>
<td>Milli Vanilli</td>
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<td>I Still Believe In You</td>
<td>Queen</td>
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<tr>
<td>I Want To Be Loved By You</td>
<td>Meat Loaf</td>
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<tr>
<td>I'll Be There</td>
<td>The Jacksons</td>
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<tr>
<td>I'll Be Back</td>
<td>Genesis</td>
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<tr>
<td>I'll Be Right There</td>
<td>Mel &amp;Tim</td>
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<tr>
<td>I'll Be Home For Christmas</td>
<td>Andy Williams</td>
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<tr>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
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<td>I Will Remember You</td>
<td>Glenn Medeiros</td>
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<td>I Will Remember You</td>
<td><em>Friends</em> Cast</td>
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<tr>
<td>I Want It (I Want It All)</td>
<td>Tevin Campbell</td>
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<td>I Want To Be What I Am Not</td>
<td>Peter Gabriel</td>
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<td>I Wish</td>
<td>The Pointer Sisters</td>
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<td>I've Got The Music In Me</td>
<td>Mickey Thomas</td>
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<td>Smashing Pumpkins</td>
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**Hot 100 Albums**

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</table>

**Sales**

Records with greatest sales and/or airplay gains. 1998, Billboard/BPI Communications.
STATION REPORTS

GERMANY

Playlist Additions:
- Bernd Albrecht, Frank Menzel, ORB/FRITZ/Potsdam
- Antje Schmidt, Head of Music
- Simon Sadler, Head of Music
- Dave Shearer, Program Controller

FRANCE

Playlist Additions:
- Barry Jones, Program Manager
- Simon Sadler, Head of Music
- Mark Chillingsworth, Manager

UNITED KINGDOM

Playlist Additions:
- Paul Jackson, Program Controller
- Steve Walker
- Anwen Williams

ITALY

Playlist Additions:
- Rina Bessan, Head of Music
- Michele Menegon, Prog Dir
- Gerapia Regalino, Program Director

SPAIN

Playlist Additions:
- Antonio Lecci, Program Director
- Christian Lahoz, Program Director
- Don Pablo's Animals

Other

Playlist Additions:
- Mike Scott, Rare Precious And Gone
- Beata Rhyme
- Bressun

STATION REPORTS

Most Added are those songs which received the highest number of playlist additions during the week. The songs are listed alphabetically by artist.

Week 08/09

USA

Saxophone

1. Sunny Greco - Make Me
2. John Denver - Thank God I’m A Country Boy
3. Frank Sinatra - I've Got You Under My Skin
4. Tony Bennett - The Way You Look Tonight
5. Ray Charles - Hit The Road Jack

Canada

1. Bob Dylan - Like A Rolling Stone
2. Bruce Springsteen - Born To Run
3. The Rolling Stones - Angie
4. Springsteen - The River
5. John Lennon - Imagine

UK

1. The Beatles - Yesterday
2. Led Zeppelin - Stairway To Heaven
3. Queen - Bohemian Rhapsody
4. Elton John - Tiny Dancer
5. Bruce Springsteen - Born To Run

AUSTRALIA

1. AC/DC - Thunderstruck
2. Bon Jovi - Livin' On A Prayer
3. Metallica - Enter Sandman
4. Guns N' Roses - Sweet Child O' Mine
5. Van Halen - Jump

GERMANY

1. Rammstein - Angels
2. Metallica - Enter Sandman
3. Scorpions - Wind Of Change
4. Led Zeppelin - Stairway To Heaven
5. AC/DC - Highway To Hell

ITALY

1. Eros Ramazzotti - Te Amo
2. Andrea Bocelli - Amore
3. Andrea Bocelli - Music Of The Night
4. Andrea Bocelli - Time To Say Goodbye
5. Andrea Bocelli - Con Te Partirò

SPAIN

1. Shakira - Hasta El Amor
2. Backstreet Boys - I Want It That Way
3. Ricky Martin - Livin' La Vida Loca
4. Bon Jovi - It's My Life
5. U2 - Where The Streets Have No Name
IRELAND

Radio Ireland

106.8

Jeff Clarke: Head Of Music

105

Music Director

Ritchie Desmond

Jonathan Hill

Brendan Main: Head Of Programming

Ritchie Desmond

Jennifer Gough

STATION REPORTS

PORTUGAL

Antena 1

Jorn Marques: Head Of Music

Silent Bob: Head Of Programming

Steve Apple: Head Of Dance

Alex de Castro: MD

Vitor Vicente: Head Of Dance

Belgium

Radio Noordzee

Erik de Zwart: MD

Paul van der Lugt: MD

Come Klijn: Head Of Dance

Pierre Barbezat: Head Of Music

Music Director

Riccardo Peilegrini: Head Of Music

Emmanuelle Pineau: Head Of Dance

Robert Sehlberg: Music Director

Roberto Pos: Head Of Dance

STATION REPORTS

MADONNA

MADONNA

MADONNA

MADONNA

MADONDA

MADONNA

MADONNA

MADONNA

STATION REPORTS

SWITZERLAND

SWITZERLAND

SWITZERLAND

Bernard Hasbrouck: Head Of Music

Radio Switzerland

Regine Biais: Head Of Dance

Andreas Neuburger: Head Of Dance

Radio Switzerland

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There's a real international aspect to this U.S. pop/dance quartet. Apart from adding to the Backstreet Boys' repertoire, they're also contributing to the world pop/dance scene. In this case, they're performing in a French context.

The Backstreet Boys are famous for their energetic andboyish looks, which is a considerable asset on the pop/dance scene. Their music is upbeat and catchy, making it a perfect fit for international audiences. The group's popularity is not only limited to the United States but also extends to countries like France, where they've been performing in recent years.

In France, the Backstreet Boys have been a popular act, especially among young listeners. Their music is known for its catchy melodies and danceable rhythms, which are well-received by fans across the globe. The group's ability to connect with audiences through their music is a testament to their talent and hard work.

The Backstreet Boys' popularity in France is a reflection of their global success. Their music has been praised for its ability to bring people together, regardless of their cultural backgrounds. The group's international appeal is a result of their ability to create music that is both innovative and timeless.

In conclusion, the Backstreet Boys' presence in France is a testament to their global success. Their music continues to inspire fans across the world, and their ability to connect with audiences is a reflection of their talent and hard work. As the group continues to perform in France and around the world, their music is sure to continue resonating with fans of all ages and backgrounds.
Each week, some 10 million European listeners tune in to listen to the two-hour Eurochart singles countdown show, broadcasted on Music & Media's Eurochart Hot 100. 

Supplied in a kit (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the songs stories, artist interviews, gossip, new entries, hits to happen and the album of the week.

Content of the Eurochart 100 show this week:

- Interviews: Catatonia, Shed Seven, Boyzone
- Hits to happen: Shed Seven Left Me On Friday (Polydor); Daft Punk/Revolution 990 (Virgin); Richie Sambora/Sharp Easy Come Easy Go
- Album of the week: Catatonia/International Velvet (Blanco y Negro)

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Over the past few weeks, Janet Jackson and Natalie Imbruglia have been playing leapfrog at the top of the M&M European Radio Top 50. This week, it's Janet on top once more, but it looks as though Jackson and Imbruglia are about to be either frozen out by Madonna or swamped by Celine.

In this week’s female top 5, Janet Jackson’s Together Again (Virgin) hits the No.1 slot for the fifth consecutive week, while Celine Dion’s My Heart Will Go On (Epic/Columbia) at number 2 looks ever more likely. Both singles have been added to the playlists of more than 20 stations this week. Madonna’s strongest support is coming from Germany and the U.K., while Dion is gaining airplay in the U.K. and in France.

Over the past few weeks, we come across a few of the top 50 at number 45. The slow grower in mainland Europe after early airplay in the U.K. and Poland, At 21, Eric Clapton’s My Father’s Eyes (Duck/Reprise) is taking off in a big way on radio in Eastern Europe. Behind the veteran rocker, Imani Coppola’s Legend Of A Cowgirl (Columbia) at 24 shows signs of crossing over from left-field to more mainstream radio. Likewise territories to take it on board are in Poland and Spain. Only a couple of places further down, Savage Garden’s Truly Madly Deeply (Universal) shows the benefit of plays in the U.K., Poland and Switzerland, lifting it to number 35.

Further down the list, we come across a few of the week’s new entries. Louise’s cover of The Average White Band’s Let’s Go Round Again (EMI) was a slow grower in mainland Europe after early airplay in the U.K. Now, however, she’s got round enough stations in Belgium, Italy, Spain and Poland to enter the Top 50 at number 45.

Louise is just above Joe Cocker’s Tonight (Parlophone), which is a re-entry at 46, due to adds in France and Germany. At The Beginning, the duet between Donna Lewis and Richard Marx, is a new entry at 47, dropping from where the single was already popular in Spain and Poland, but has now gained ground in Denmark and Switzerland. At 48, we welcome the current “Road Runner” on the Border Breakers chart, Together Again (Dino), by Golden Earring protégé Anouk. The punchy rock track is beginning to pick up plays outside its original power base in the Benelux countries and Scandinavia.

Finally, future attractions bubbling under this week include Brimful Of Asha by Cornershop (Vinja), Sexy Boy by Air (Source Virgin), Maybe I’m Amazed by Carleen Anderson (Circa/Virgin) and You’re Still The One by Sia Furler (Mercury).
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Brits: politics tune in but viewers turn off

...and politics is increasingly enmeshed.

 Override the entrance to the London Arena, pickets protested against low pay at a U.K. CD-packaging plant used by PolyGram. Inside, in a headline-grabbing incident, then-U.K. government minister John Prescott was showered with a bucket of ice-cold water by Danbert Nobacon of Chumbawamba, who opened the show.

 A more prolonged dampening of spirits, however, came later, when initial figures indicated that the show had only attracted less than 7 million viewers, down from over 9m in 1997.

 The Prescott incident dominated media coverage of the Brits (although it was not captured on TV) and raised the question of how the organisers of the awards would react to increased attention from politically-motivated groups. The U.K. prime minister's wife Cherie Blair and defence secretary George Robertson were among the other prominent figures at the broadcast.

 However, Lisa Anderson, executive producer of the show, insists: "[The Brits are] a private party. This is not a show where I want to put a security guard at every table." The British

PolyGram thinks local

..."Established acts are today an unknown commodity—there are maybe 10 names with solid sales today of their next album compared to the last one."

According to Lévy, this situation has several consequences for record companies, not the least being financial forecasting. "Budgeting or predicting quartets on releases of major acts is more dangerous than astrology. This is why we are not dependent on any one release in any year." The PolyGram president believes the new factor which will help record companies overcome this problem is "the growing marketshare for local and regional acts. We are seeing the emergence of local acts who don’t need to sell five million units to be profitable," said Lévy, who described these acts as becoming "crucial" to the development of the company.

He explained: "Local and regional repertoire, while suffering the same unpredictability [as U.K. and U.S. repertoire], has become key. A U.S. artist needs a worldwide base to exist. A local artist is profitable locally."

Lévy adds that another key is to rely on "an organisation to expand local artists regionally," as PolyGram has done with Khaled, Andre Rieu and Ramstein in Europe. The next step is to expand acts on a worldwide basis—Andrea Bocelli being a good example, according to Lévy. Overall, 1997 was a good year for PolyGram. The entertainment arm of Dutch electronics manufacturer Philips posted net turnover of $5.5 billion (up 17 percent), and pre-tax profits of $538 million, an increase of 11 percent. In 1996, profits were flat and turnover only increased by 8 percent.

Indeed, the U.K.'s music event of the year was probably beaten by a soap. Anderson points out that rival public TV channel BBC1 "moved its strongest show—[the soap opera] Eastenders—from 19.30 to 20.00, right into our slot on ITV.

TV producer Malcolm Gerrie, executive producer of the Brits for Initial Film & Television, was unavailable for comment after the broadcast. However, Anderson declares that the awards ceremony itself was "the best show we've ever done."
Titanic sales take top slots

chart, while the movie's "love theme," Celine Dion's My Heart Will Go On (Epic/Columbia), is No.1 in the Eurochart Hot 100 singles chart.

With the film nominated for 14 Academy Awards—including one for James Horner's score and one for the Best Original Song for My Heart Will Go On—the current success may only be the tip of the iceberg. "I can safely say Titanic is the biggest record Sony Classical has ever worked," comments Deborah MacCallum, Sony Classical's London-based vice president international marketing. "The album [sales are] following the opening of the movie across Europe. Titanic is platinum in Germany, France, Poland, Austria, Switzerland and Belgium. It is certified gold in the U.K., Italy, Ireland and Portugal."

Based on IFPI specifications, these awards indicate that Titanic—feted as the most expensive movie ever made—has now shipped at least 1.2 million copies across Europe. "The movie just gives it so much more power," adds MacCallum, who expects an additional promotional push from the Oscars ceremony, in Los Angeles on March 23.

Horner, who composed and conducted the hit score, is pleasantly surprised by the buzz around Titanic and My Heart. "When I wrote this song [My Heart Will Go On], I wrote it in place of a conventional orchestra piece to complement the buzz around Titanic and My Heart," says Horner. "We both agreed that we didn't want a big Hollywood-style orchestra score. What I was looking for was a certain wistful, timeless quality."

Titanic, the album, condenses the score from the three-hour-plus movie onto one CD. "My aim was to keep it focused," says Horner. "I wanted to create a melancholy, even elegiac, feeling on Titanic, remind the listener [of this feeling] halfway through and then bring it home at the end."

"To achieve this I have deliberately not included any of the Irish music which appears in the movie, nor the songs that the diller orchestra plays on board the Titanic, or any of the music accompanying the sinking of the ship." Horner feels that "the score on the album is a stronger version of what's in the movie. In a funny way, it ended up sounding like a requiem."

Like the movie, the score is likely to receive a great deal of radio airplay and will be exploited on other platforms. "At this point we're waiting for clearances on another track to be able to release a second commercial single," says MacCallum. "We hope to have it out by the beginning of April."

continued from page 3

Border to Boss NW England

by Mike McGeever

LONDON — "If it's a melodic track—new or old, by established or new act—we'll play it."

That's the promise of John Myers, managing director of Border Radio Holdings—a division of commercial TV company Border Television—which has won a regional radio licence for the north-west of England, including the cities of Manchester and Liverpool.

The company's application for Boss FM, a melodic A/CA talk station, was the winning one among 21 bidders licensed with U.K. commercial radio regulator the Radio Authority.

Myers was reuting a report pub lished last month that "when Boss FM goes on air late in autumn, its program ming would exclude new music. "Our AC music policy deals with mostly established artists, since we are targeting the 25-year-old plus audience," explains Myers. "We are not going to specifically champion new bands—we are not [London alternative rock station] Xfm. But, if a song has a strong melodic line—we'll play it. There is no policy of not playing new music. That's a misconception."

He also notes that Boss's presenters will have some say over which tracks are played.

Myers points out that the blueprint on which Boss FM is based—Border's regional station for the North East of England, Century FM/Gateshead—is currently good news with the DlG All Saints and Celine Dion's Titanic love theme My Heart Will Go On. Century's latest RAJAR audience figures for the fourth quarter of 1997 gave it a 10.6 per cent share of the audience, a significant increase on its previous survey.

As a new service, Boss FM will have a potential audience of about 4.3 million adults (aged 15+) serving most parts of Greater Manchester, Merseyside, and south and central Lancashire.

by Charles Ferro

COPENHAGEN—Tears streamed down the face of Aqua vocalist Lene Nystrom as she received a special award at the 1998 Dansk Grammies ceremony on February 7.

The 2,500 strong crowd at Copenhagen's KB Hallen venue gave Aqua a standing ovation as the four band members approached the stage. The Universal act won awards for: Best Video (Barbie Girl); Best New Act; Eloke Halle's KB Hallen venue gave Aqua their five awards at the 1998 Dansk Grammies ceremony; Best Pop Album (Aquarium); and Best Single (Barbie Girl).

The awards were Universal Music's first in Denmark. The group also received the Tuborg Green Award and the Danmarks Radio F3 Listeners Award, both of which were voted for by the public.

"It's one thing to be famous internationally, but to receive this recognition in Denmark means more than anything else we've accomplished," said Nystrom, speaking immediately after the IFPI-backed event. "We've received awards from a lot of countries, but this is something that we can truly put into perspective."

"I think earlier [Dansk Grammy] events ignored commercial successes, but then that says something about Danish thinking," notes programme director at Copenhagen-based CHR station The Voice. "The awards are a positive recognition of the colossal success Aqua have achieved."

Frederiksen himself helped to kick-start the Barbie phenomenon by sending copies of the single himself to a number of U.S. radio stations, where it quickly became a favourite well before the official release date. "The 1998 Dansk Grammies show was the biggest to date, at a larger venue with more live acts, increased TV coverage and extravagant stage settings. There were live performances by Aqua, Doby Brothers, Eros Ramazzotti, Zott, Eternal, Eric Gadd, Ibens, Juice, Lois, Nikolaj Koppel, Michael Learns to Rock and Sorten Muld. Both Bjork and A-ha were on hand to receive their Best International Vocalist awards in person."

EMI-Medley's Randi Laubek scored a hat-trick of awards—Best Female Vocalist, Best Danish Album (for Ducks And Drakes) and Best Songwriter. "I was delighted that she won—she's been working with us for a few years now," says EMI-Medley promotions executive Lisbeth Bruhn. "They were three of the best awards you can win, and I hope it will draw some attention to her."

Sorten Muld, a Sony-Pladedk-ampionit signing, was nominated in eight categories for their fusion of medieval folk songs and techno music. The group won the new Best Techno Album category, as well as Best Album Cover and Best Production.

Sorten Muld's Martin Ottosen explains: "Our music is a new way of exploiting the possibilities of technology. I think the renewal of music will come through the use of technology, which we use as instruments instead of simply fiver sound."

Both the nominations and the winners in the Dansk Grammies category were chosen by a two-part jury comprising 2,500 musicians and 90 people who work in the media or have a professional connection to Danish music. Each half of the jury has equal influence on the choices made.
**Border Breakers**

Mainland European records breaking out of their country of signing

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<td>Flip Da Script/I Never Told You</td>
<td>Nighttown/Dancepool</td>
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**Off the record**

Edited by Christian Lorenz

PolyGram president/CEO Alain Lévy said at the company's financial results press conference on February 11 that he has set up a task force "at the highest management level" within the company to review Internet-linked issues such as on-line retailing and on-line distribution. Lévy's decision follows attempts by PolyGram companies in the U.K. and U.S. to develop specialised Net services. "We are a highly decentralised company, but this is a worldwide issue and we plan to have a coherent policy," he said. The task force should report "within the next three months."

French radio group NRJ has dismissed reports that it has been acquiring stakes in several Danish stations as "total paranoia." Danish news agency Reuters wrote earlier this month that NRJ had "reached an accord with Radio Uptown in Farum, outside Copenhagen, and will begin broadcasting from March 1 as Radio Energy." An NRJ spokesman says: "We have always said we were interested in Denmark, but there's much ado about nothing. As far as we are concerned, there's nothing concrete to announce."

OTHR hears that East West Records Germany is planning a new dance label called Funk, a vinyl-only imprint to be handled by the East West clubdance promoter Tarkan Öztepe.

Hamburg-based Frank Otto Management looks likely to join forces with Belgian public broadcaster Belgischer Rundfunk (BFR) for the launch of a new youth-oriented station in the Belgian city of Eupen, on the Belgian-German border. The new station could broadcast into Belgium, Germany and the Netherlands.

London-based publisher Windswept Pacific Music has secured the exclusive worldwide administration of the Ministry Of Sound's (MOS) publishing arm, Ministry Of Music. MOS operates one of the U.K.'s most renowned nightclubs and runs its own dance label.

U.K. video sales and rental chain Blockbuster has reportedly transferred most of its TV advertising budget to commercial radio campaigns and promotional activities for 1998—a boost for commercial radio.

Who said music mellows? The publisher of Prestige, the heavy metal monthly Hard Rock Magazine, Jean Nouailhac has discovered the hard way that not everybody in France enjoys music. Nouailhac was charged and fined Frf20,000 by a Paris court for releasing a CD insert containing tracks that were "offensive and discriminatory to the Christian community." The court ruled that the song Comuniani, by rock band Eros Necropsique was "a call for hatred against Christians, priests and the Pope." Charges were pressed by extreme right wing Catholic group Agrif. Nouailhac, former publisher of music trade paper Show Magazine, has appealed against the decision.

**John Dash, programme director at Radio 1’s Radio Key 103 and Piccadilly 1152 in Manchester has "left the company as part of senior programming changes at the group's north-west operations. His departure comes after a dip in Key’s RAJAR ratings. Dash will be replaced by Radio City FM and Magic 1549 Liverpool programme director Dave Shearer. Shearer's post will be filled by Paul Jordan, currently programme director at Rock FM and Red Rose 999/ Preston.**
## Major Market Airplay

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>LV</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tr>
<td>08/98</td>
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<td>2</td>
<td>18</td>
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<td>16</td>
<td>JAPAN/Here Comes The Sun</td>
<td>A&amp;M</td>
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<td>Backstreet Boys/All I Have To Give</td>
<td>Columbia</td>
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<td>08/98</td>
<td>5</td>
<td>13</td>
<td>Bryan Adams/Back To You</td>
<td>PolyGram</td>
<td>27</td>
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<td>08/98</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### FRANCE

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bryan adams

i'm ready

the new single

taken from the album mtv unplugged