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Brighten up: Madonna's Ray Of Light hits the Eurochart Hot 100, becomes the greatest gainer on the European Radio Top 50 this week. Pages 10, 19

M&M chart toppers this week

Eurochart Hot 100 Singles

CARELINE DION
My Heart Will Go On (Reprise/Columbia)

European Top 100 Albums

VARIOUS ARTISTS
Titanic OST (Sony Classical)

European Radio Top 50

SAVAGE GARDEN
Truly, Madly, Deeply (Columbia)

Inside M&M this week

EMI MAINTAINS CHART LEAD
Exclusive Music & Media figures for the first quarter of 1998 show that EMI has held on to its position as Europe's leading company on Europe's albums sales chart. PolyGram was the leading singles label in the same period. Page 9

LIFE AFTER DEAD ZEPPELIN

Robert Plant and Jimmy Page talk to M&M about why they're breaking with their previous "no singles" rule to promote their latest album outing. Page 4

RADIO: SEXY AGAIN?

Encouraging new ratings figures in the U.K. have been hailed as evidence that radio's appeal is on the rise once more. Page 4

Enter the Dragon: Capital on $55m expansion trail

by Mike McGeever

LONDON — Radio formats for everyone "from the cradle to the grave." That's the concept behind this week's £34 million ($56m) expansion of U.K. broadcaster group Capital Radio. Group programme director Richard Park outlined Capital's strategy this week, as the group moved to acquire London alternative rock station Xfm, and Red Dragon Radio, which operates two stations servicing South Wales.

In a deal which was announced as M&M went to press, the Capital group acquired Red Dragon Radio from Emap Radio for £18.25 million ($29.9). The broadcaster runs CH/rock service Red Dragon FM and gold broadcaster Touch AM; both are based in Cardiff, covering the city and its environs.

continued on page 20

The Lightning Seeds' Ian Broudie (above left) was among those joining Virgin Radio breakfast presenter Chris Evans at the U.K. station's fifth birthday party in London on April 30. At the same event, Virgin Group's Richard Park outlined Capital's strategy this week, as the group moved to acquire London alternative rock station Xfm, and Red Dragon Radio, which operates two stations servicing South Wales.

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continued on page 20

IFPI Platinums taking shape

by Emmanuel Legrand & Christian Lorenz

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They will join Danish pop quartet Aqua and another — yet to be confirmed — live act at Brussels' Albert Hall during a ceremony in which the president of the European Commission, Jacques Santer, will personally present 12 European artists with platinum Europe awards in recognition of album sales in multiples of one million units across Europe.

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Record chart stay for Wes?

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Boyzone all that i need

the uk’s no 1 single

taken from the new album
‘where we belong’

released on monday 25th may
also featuring the hit singles ‘picture of you’ & ‘baby can i hold you’
New structure for Sony France

by Rémi Bouton

PARIS — Sony Music France CEO Paul-René Albertini has set up a new management structure aimed at giving the company more flexibility.

“Since 1994,” Albertini explains, “Sony Music France’s market share has increased from 20 to 25 percent; our pyramid organisation was no longer able to react quickly to changes in the market.” Albertini has split the company’s management into three operational and decision-making groups “to co-ordinate the strategies of the labels.”

The new management groups will cover all Sony imprints in the strategy of management, marketing and A&R, and will sit as an extra layer on top of the existing management pyramid organisation was no longer able to react quickly to changes in the market. Albertini has split the company’s management into three operational and decision-making groups “to co-ordinate the strategies of the labels.”

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The management group is to be headed by Jean-Claude Gasitrou (currently senior VP, Sony Music France and Senior VP, Sony Music Europe), the marketing group by Olivier Montfort (Columbia MD and Sony Music deputy MD), and the A&R group by Philippe Desindès, currently MD of the SMALL imprint.

Albertini says Desindès’ brief is to create a more homogenous A&R policy throughout the labels. “At the moment, there are some genres that we don’t cover, such as rap, while at the same time, we sometimes have three or four labels devoted to the same type of music.”

(Q:Does) there is to make sure that we cover all the artistic niches, but he is not Sony France’s A&R-man—that would make no sense.

Both Montfort and Desindès, who have a number of senior VPs at their respective labels, are made senior VPs of the company; sales manager Jean-François Loury becomes Sony Music France deputy general manager. Changes have also been made at Sony France’s LTC/Tristar and Epic imprints. The Epic management team of Christophe Lemaigre and Caroline Diament has been split up, with Diament joining LTC/Tristar as general manager and Lemaigre staying as Epic’s sole general manager. LTC/Tristar chief executive Luigi Théo Calsbreer will extend his input to Epic, “assisting” Lemaigre on the label’s marketing strategy.

Q: What does it mean for Radio 1 to grow in the future?

A: By attracting more female listeners, because they’re under-represented in our listener base. We’ve recently been conducting local audience research in Oslo to find out what their musical preferences are. We’ve also had a number of positions to find out how a number of stations are perceived. There weren’t many surprises: females aged over 20 like music with a slower tempo, and don’t have preferences in terms of male or female artists. They tend, however, to be more critical of female presenters...

Q: How would you describe Radio 1’s position in the market?

A: We probably lacked some focus until a couple of years ago. The Radio 1 group encompassed many more stations than now, and they each had different music styles. We weren’t perceived as being one group of stations. Therefore, we changed our philosophy to concentrate only on the bigger cities and on urban, affluent listeners in the 22-37 age group. That’s where our core strength at Radio 1 in Oslo lies.

Interview by Kai R. Lofthus

Open mike

Christine Jebsen

Music director, Radio 1 Norway Group

Q: What is your current role?

A: As music director for Radio 1, I am responsible for the music programming on all of our stations, which are located in Oslo, Bergen, Stavanger and Trondheim. I have been in this position since 1992, and before that I was in-charge of the programming in Trondheim and Bergen. I have always been involved with music programming on Radio 1, and have been the main music director since the beginning of the station.

Q: What does it mean for you to be in charge of music programming on Radio 1, and how does it differ from other music directors in the industry?

A: Being in charge of music programming on Radio 1 means that I have complete control over the music that is played on the station. This is different from other music directors in the industry, who may have more input from other people, such as programmers or music directors. I am responsible for making sure that the station has a strong identity, and that the music that is played is appropriate for the station’s target audience.

Q: How do you ensure that the music played on Radio 1 is diverse and covers a wide range of musical styles?

A: To ensure that the music played on Radio 1 is diverse and covers a wide range of musical styles, I work closely with my team of music listeners, who are responsible for selecting the music that is played on the station. We have a strict selection process, which involves listening to a wide range of music, and selecting the best tracks for the station's audience. We also work closely with our music directors in other parts of the world, to ensure that our music selection is consistent with the overall musical direction of the station.

Q: How do you create a strong musical identity for Radio 1, and how do you maintain it over time?

A: To create a strong musical identity for Radio 1, I work closely with our music directors and programmers, to create a coherent and consistent musical direction for the station. I also meet regularly with our music listeners, to get their feedback on the music that is played on the station. To maintain this identity over time, I work closely with our music directors, to ensure that the music played on the station remains true to our musical identity.

Q: What are some of the challenges that you face in your role as music director?

A: As music director, I face a number of challenges, including ensuring that the music played on the station is appropriate for the station's audience, and ensuring that the station has a strong musical identity. I also face challenges in terms of keeping up with the latest music trends, and in terms of ensuring that the music played on the station is diverse and covers a wide range of musical styles. Additionally, I must ensure that the station is able to stay ahead of the competition, and that it continues to attract new listeners.

Q: How do you work with other departments at the station, such as news or sports, to ensure that the music played on Radio 1 is well-integrated into the overall programming?

A: To work with other departments at the station, such as news or sports, to ensure that the music played on Radio 1 is well-integrated into the overall programming, I work closely with my team of music listeners and programmers. We have regular meetings, where we discuss the music that is played on the station, and how it fits into the overall programming. We also work closely with our news and sports teams, to ensure that the music played on the station is well-integrated into the overall programming.

Q: What is the most important thing that you hope to achieve in your role as music director?

A: The most important thing that I hope to achieve in my role as music director is to create a strong and consistent musical identity for Radio 1, and to ensure that the music played on the station remains true to this identity. I also hope to ensure that the music played on the station is diverse and covers a wide range of musical styles, and that the station is able to stay ahead of the competition, and attract new listeners.

Q: How do you stay informed about the latest music trends, and how do you keep up with changes in the music industry?

A: To stay informed about the latest music trends, and to keep up with changes in the music industry, I work closely with my team of music listeners and programmers. We have regular meetings, where we discuss the latest music trends, and how they fit into the overall programming. We also work closely with other music directors in the industry, to ensure that we are up to date with the latest music trends.

Q: How do you balance the needs of the station's audience with the need to stay ahead of the competition?

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London's breakfasts get sexy

by Mike McGeezer

LONDON — Listening is sexy again—and the figures prove it. Breakfast radio in London provided a healthy start to 1998 for commercial radio's mainstream music broadcasters, according to first quarter official RAJAR ratings.

The combined breakfast shows of rock station Virgin Radio, AC outlet Heart 106.2 and market leader 96.8 Capital FM (CHR) added a average weekly total of about 500,000 new London listeners between 6:30-10:00 compared to the previous quarter, according to a breakdown of the figures. 

About 110,000 of those listeners tuned in to Chris Tarrant's breakfast show on Capital FM during January 5-23. Tarrant's average weekly audience for the first quarter was well over two million.

Chris Evans' breakfast show on Virgin 105.8 FM in London pulled in 170,000 new breakfast listeners, reaching a total weekly London audience of 777,000. "People definitely see radio as sexy again," says Evans. He also says an increase in breakfast time listening has benefits for the rest of the day. "Before we were seeing a significant drop off after 10:00. That is starting to reverse slowly." 

At Heart 106.3, the arrival of former Virgin Radio breakfast presenter Jonathan Coleman to the breakfast slot also helped attract a further 38,000 listeners to that daypart. Both Heart (with a 2.4 percent share) and, for the first time this quarter, Virgin FM/AM in London (0.5 percent share) are now ahead of oldie station 1548 AM Capital Gold in terms of both reach and share, although Capital Gold's share was also up this quarter, to 5.2 percent.

The rise in breakfast-time listening to London music stations has been, to some extent, at the expense of news/talk services and the BBC's National CHR station BBC Radio 1. The network's Kevin Greening/Zoe Ball breakfast show lost 73,000 listeners in the capital.

The increase in London breakfast listening, as well as

the well-documented increase in overall radio listening in the U.K. during the last two quarters, has been attributed to a renewed awareness of radio as a medium. This has been partly the result of extensive press coverage; stations like Capital and Heart also boosted comprehensive marketing campaigns over the period.

Nationally, MOR/AC network BBC Radio 2 reached its highest weekly audience (9 million) in two years, and increased its share of listening to 19.2 percent, the highest of any U.K. national station. Sister station Radio 1 has been overtaken by the BBC's talk-oriented local outlets for the first time, as its market share dipped to 9.4 percent from 9.9 percent.

MOBO SEEKS FRESH TALENT

LONDON — The organisers of the 1998 MOBO (Music of Black Origin) awards, to be held in London later this year, are currently looking for demo-tape entries for this year's Best Unsung Artist award, sponsored by clothing company Diesel. The categories are jazz, R&B, hip hop, dance reggae, jungle, grime, and hip hop, and entries must be submitted by June 30. The closing date for entries is August 15.

MOVING CHAIRS

NEW YORK — Thomas D. Mottola has been promoted to president and chief executive of Sony Music Entertainment—he has been president and chief operating officer since 1993. A statement from Sony Corporation president Nobuyuki Idei says: "The new title recognises Mr. Mottola's contributions to establishing Sony Music Entertainment as a leading entertainment company, and reflects his current broad responsibilities overseeing the company's operations."

MADRID — Javier Gonzalez Ferrari, director of Spanish public broadcaster RNE since May 1996, has been appointed director of news services at parent corporation RTVE. His successor at RNE is expected to be named shortly.

PARIS — Sony Music France veteran Jean-Claude Gastineau has been appointed senior vice-president of Sony Music Europe, effective May 1. He will remain vice-president of Sony Music France, which he joined in 1971 (when it was CBS Records) as sales director.
BEFORE THESE CROWDED STREETS

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Saturday 20 June - Hurricane Festival, Germany; Sunday 21 June - Loreley Festival, Germany; Tuesday 23 June - Shepherds Bush Empire, London, UK; Wednesday 24 June - Dusseldorf, Germany; Friday 26 June - Hannover, Germany; Saturday 27 June - Munich, Amsterdam, Holland; Sunday 28 June - Park Pop Festival, Holland; Monday 29 June - Amsterdam Stadium, Holland

Dates in July

Wednesday 1 July - Torn Rock Festival, Belgium; Saturday 4 July - Rock Werchter, Belgium; Sunday 5 July - Amsterdam Stadium, Holland; Monday 6 July - Amsterdam Stadium, Holland; Thursday 9 July - Out in the Green Festival, Frauenfeld, Switzerland; Friday 10 July - Modena, Milan, Italy; Sunday 12 July - Dr Music Festival, Spain

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Flemish Minister confirms radio deregulation plans

by Marc Maes

BRUSSELS — Flanders’ new radio decree, which will significantly deregulate the territory’s radio sector, will be finalised before the summer—and a comprehensive frequency plan for the whole of Belgium will be published on January 1 1999.

The timetable was confirmed by Flemish media minister Eric Van Rompuy. In his opening address at the first ever Flemish Radio Forum in Dilbeek on April 22, the event, organised by Flemish public broadcaster VRT and advertising sales house VAR, included nine radio workshops and was attended by some 350 radio professionals.

The new media decree will permit networking for the first time on commercial radio in Flanders, and will also allow stations to broadcast on cable in the region (previously, only foreign stations were given cable access).

In the new frequency plan, drawn up in collaboration with Dutch consultants Broadcast Partners, the number of stations in Flanders will be reduced to between 160-180, compared to the 343 frequencies Flanders was allocated for commercial radio in 1991.

“This diminution will allow for improved listening without interference,” promised Van Rompuy, who revealed that the plan will divide the FM dial in Flanders into three sections: public radio up to 102.2 MHz, regional commercial radio between 102.2 and 104.8 MHz, and smaller local commercial stations between 104.8 and 107.9 MHz.

“I think the Minister’s address was very positive,” says Radio Contact (Flanders) network manager Danny de Bruyn, “and I also believe the Radio Forum has potential to become an annual meeting place for all radio people. I assisted in two workshops and particularly appreciated the session on the new legislation.”

Frank Lysen, managing director of commercial CHR network TOP Radio, was equally positive about the Forum, although he suggests that the next event should be more practical in its approach. "The success of this year’s Forum paved the way for next year—but I hope they will include more stands in the trade fair section and persuade more companies to join in.”

Management buy-out at R2

by Charles Ferro

COPENHAGEN — Denmark’s only national commercial radio station, the satellite-delivered Radio 2, has been acquired by its own management—yet is still effectively on the market.

Current Radio 2 managing director Glenn Lau Rentius, who is also the owner of Copenhagen CHR station Radio Uptown, will be the new owner in conjunction with a number of the station’s consultants. The station has been bought from majority shareholder Tele Danmark, the Danish Red Cross and TV2 Danmark.

However, Lau Rentius says the arrangements are essentially interim ones—his plan is to sell up to 51 percent of the broadcaster and surrender his control of the company. “Many [investors] are interested [in Radio 2], and we will give them the opportunity to enter this company and form it as they wish,” he says.

“We’re open to any possibilities, and have been contacted by foreign and domestic investors. I think we have a great package for a bright investor.”

Radio 2 began broadcasting in March 1997, and since then its soft AC format has won 141,000 daily and 400,000 weekly listeners, despite being confined to cable and satellite distribution.

The station, in line with projections, has been losing money, but Lau Rentius says he expects to be in profit “within a year.”

Radio 2 has also applied for Denmark’s fourth national FM frequency (the present three are all held by public broadcaster Danmarks Radio, which also wants the fourth frequency). “If we get the national frequency, we’ll become a very interesting business indeed,” predicts Lau Rentius.

Next move sees EMI axe A&R deal

by Susan L. Schuhmayer

VIENNA — EMI Austria has ended its cooperation agreement with Next Music Department, an agency which acted as a de-facto talent scout for the label.

The two companies linked up in 1996, with Next performing an A&R, marketing and promotion functions for EMI Austria. At the request of Next owners Gitti and Ernie Seuberth, EMI and Next decided not to renew the contract when it expired on April 7. EMI Austria managing director Erich Krapfenbacher says: “Artistic differences’ led to the end of the co-operation.

EMI Austria marketing manager Horst Unterholzer was chosen to head A&R activities at the label last year, when it was decided to put more emphasis on grooming local talents. According to Krapfenbacher, with Unterholzer in charge of A&R, there was less need to use an outside agency.

Three Next discoveries—dance act Two In One, pop artist Steve Nick, and the electronic duo Shanti Roots—remain under contract with EMI. Contracts with other artists had already been terminated because, says Krapfenbacher, their first singles failed to meet expectations.

Two in One are the most successful Next discovery to date. The band’s second single, Makeena, is close to going gold in Austria, with nearly 25,000 copies sold. Talks are now under way to release the song in Germany, Hungary, Poland and the Czech Republic. The act’s debut album, Now and Forever, was released in Austria on April 27.
Page and Plant adopt single minded approach to radio

by Sally Stratton

Winning radio support in a CHR-dominated European market is a challenge for any rock act, even if you were the core of one of the biggest rock bands of all time.

That's one of the reasons why Jimmy Page and Robert Plant have broken with their album-oriented past as Led Zeppelin co-founders to endorse radio-friendly single releases. This year sees the 30th anniversary of the founding of Led Zeppelin, but with no major releases planned to mark the event in the wake of last year's BBC Sessions compilation (Atlantic), Plant and Page seem to have finally left the "good old days" behind and moved onto new musical pastures.

In contrast to the no-singles strategy enforced during Led Zeppelin's reign over the album charts on both sides of the Atlantic between 1969-1979, Page and Plant have embraced singles as an important tool in the marketing of Walking Into Clarksdale—but there is a distinct nod to the past. "When we write songs, there's a lot of Led Zeppelin in them because it's the way we interact," explains Plant, who says he wants people to make the link and then look beyond it.

"Especially in England, there's sometimes a problem with the idea of artists having been around so long that they've got nothing to offer, even when they're offering diamonds," notes Plant. "The English press are saying 'we didn't expect this,' which is great," he continues. "Well, what did they expect—Kashmir, Whole Lotta Love, Stairway To Heaven? How much similarity is there in all those? They're all radically different and this collection of songs is different again."

Page and Plant believe the strength of the songs lies in their quest for a contemporary sound with the help of producer Steve Albini (Bush, Nirvana, The Pixies), drummer Michael Lee and bassist Charlie Jones. "Michael and Charlie's contribution has been really strong—it's a band," says Plant. "As a rhythm section... they bring a real fresh viewpoint to some stuff."

"Thank God we don't have some old fart playing the drums who hasn't heard any drum'n'bass or anything that is around now which helps you shape music for the present, never mind the future. Those guys are really important, as is Albini."

The album's first single, Most High, was released on March 30 and it will be followed up on May 25 by the album opener, Shining In The Light. In the U.K., radio support has come from an unexpected quarter—London's alternative station Xfm, probably the last station liable to be swayed by any "classic rock" reputation. Elsewhere in Europe, airplay has ranged from from Finland's Radio MAFIA, through Studio Brussels and Radio 21 in Belgium, Oui FM in France and, most notably, on to Cadena 100 in Spain, where Most High has been playlisted for seven weeks and is currently garnering four plays a day.

Unlike their 1994 album No Quarter, which coupled new versions of Zeppelin classics with four new Page/Plant compositions, there are no remixes on Walking Into Clarksdale—but there is a distinct nod to the past. "When we write songs, there's a lot of Led Zeppelin in them because it's the way we interact," explains Plant, who says he wants people to make the link and then look beyond it.

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The lyrics were found by Nora Guthrie, Woody's daughter, in dusty boxes in the home of her mother Marjorie. Nora first met Bragg at a concert in New York in 1990 commemorating what would have been Woody's 80th birthday. At the time, she was looking for someone who could set the lyrics to music in the spirit of her father. "The first time I heard Billy I knew he was the one," she says.

"Woody asked [U.S. society] a lot of questions which they still can't answer," comments Bragg. "Maybe it's easier for an English person born in the 1950s to get a feel for this than an American." Most of the lyrics chosen by Bragg come from the post-1945 era, whereas Guthrie is usually most associated with the depression era of the 1930s in the U.S.

by Nigel Williamson

The first "new" Woody Guthrie songs to be heard in almost 40 years are to be unveiled in a collaboration by U.K. singer/songwriter Billy Bragg and U.S. band Wilco next month.

The album Mermaid Avenue—named after the street on Coney Island, New York where U.S. folk legend Guthrie lived during the '40s and '50s—will be released on EastWest in Europe and Atlantic in the U.S. on June 22.

It's the result of a project which began when Bragg was invited by the Guthrie estate to put music to unrecorded lyrics found among the papers of the renowned protest singer who died of Huntington's Chorea in 1967.

The songs, most of which are new to Bragg, feature（continued）
**Norway's jazzers join the dance**

**by Kai Loftus**

A volatile liaison between big beat and improvised music is beginning to cause ripples across Europe.

Dance-oriented material by Norwegian artists on established German label ECM and recently launched, Oslo-based imprint Jazzland is making its mark on the vibrant Norwegian jazz scene.

Norway has produced renowned jazz musicians like Jan Garbarek and Terje Rypdal in the past. Now Norwegian jazz musicians such as Nils Petter Molvær (ECM), Audun Kleive, Bugge Wesseltoft, and Eivind Aarset—all signed to Jazzland/PolyGram—are aiming to attract a younger audience by adding dance rhythms, techno, drum’n’bass and other related styles to their music.

"Norway belongs to the top three jazz markets in Europe [along with France and Austria]," remarks PolyGram International AFM vice-president and international marketing manager Wesseltoft. "We're aiming to attract a younger audience by adding dance rhythms, techno, drum’n’bass and other related styles to our music.

"Why Get Up Stand Up (no relation to the Wailers' classic)

**WARREN HARRIS: \"I\'M A COUNTRY GUY/\"**

By Christian Kellersmann

With their new style, Norwegian artists have created a new musical style. Along with his work as a musician and composer, he owns and operates Jazzland/PolyGram-are aiming to attract a younger audience by adding dance rhythms, techno, drum’n’bass and other related styles to their music.

"Norway belongs to the top three jazz markets in Europe [along with France and Austria]," remarks PolyGram International AFM vice-president and international marketing manager Wesseltoft. "We're aiming to attract a younger audience by adding dance rhythms, techno, drum’n’bass and other related styles to our music.

"Why Get Up Stand Up (no relation to the Wailers' classic)

"What we tried to do," explains Michael Woody, "is to give a whole picture of the Woodys, and if I didn't have a song myself for a particular mood, I'd go to the right time, I'd go to the right time, I'd go to the right time.

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SONY CHASES EMI ACROSS EUROPEAN CHARTS

LONDON — EMI’s dominance of Europe’s charts throughout 1997 was threatened in the first quarter of 1998 by Sony Music, with its strong showing by Celine Dion during that period.

During the first quarter of 1998, EMI maintained its lead with a 23.6 percent share of album sales as measured on the charts, up from 21.4 percent during the same period of 1997. Sony Music emerged as a close second with a 21.3 percent share, up from first quarter of 1997’s third position, according to the quarter’s analysis of the European charts.

Sony scored with the top two leading albums of the quarter, Celine Dion’s ‘Let’s Talk About Love’ and ‘Backstreet Boys/All I Have To Give’.

In the singles charts, BMG lost the top slot to PolyGram, and has been overhauled by Sony Music and EMI, the German company has now dropped back to fourth place. Universal, with an 8.0 percent share buoyed by Aqua’s single ‘Barbie Girl’ and Doctor Jones, moved into fifth place, ahead of Warner Music.

Overall, “power” seemed to dominate the upper echelons of Europe’s charts, thanks to a string of successful albums and singles from Celine Dion, Natalie Imbruglia, Janet Jackson, All Saints, Madonna and the Spice Girls.

The charts compilation figures are published by Music & Media on a quarterly basis. The percentages are based on cumulative chart points collected by artists’ and label’s charted products during the period surveyed. The M&M Eurochart Hot 100 Singles and European Top 100 Albums listings are compiled from the national sales charts of 18 European countries.

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**Singles 1st quarter 1998**

1. Celine Dion/My Heart Will Go On (Epic/Columbia)
2. Aqua/Baby Girl (Universal)
3. Natalie Imbruglia/Torn (RCA)
4. Run DMC vs. Jason Nevins/It’s Like That (Chrysalis)
5. Aqua/Baby Girl (Universal)
6. Atomic/Doctor Jones (Universal)
7. All Saints/All Saints (London)
8. Madonna/Frozen (Maverick/Warner Brothers)
9. Madonna/Frozen (Maverick/Warner Brothers)
10. Janet Jackson/All I Have To Give (Def Jam/Mercury)
11. The Backstreet Boys/As Long As You Love Me (Jive)
12. Backstreet Boys/All I Have To Give (Jive)
13. Usher/You Make Me Wanna... (Laface)
14. Backstreet Boys/As Long As You Love Me (Jive)
15. Everything’s Gonna Be Alright (RCA)
16. Andrea Bocelli/Romanza (Polydor)
17. Backstreet Boys/Biggest Love Of All (Jive)
18. Run DMC Vs. Jason Nevins/It’s Like That (Smile)
19. Celine Dion & Barbra Streisand/Tell Him (Columbia)
20. Janet Jackson/All I Have To Give (Def Jam/Mercury)

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**Top 25 singles artists**

**Weeks 1-13, 1998**

1. Celine Dion (Epic/Columbia)
2. Aqua (Universal)
3. Eros Ramazzotti (Eros/DGG)
4. Spice Girls (Virgin)
5. The Verve (Universal/HMV/Universal)
6. Enya (EMI/WEA)
7. Backstreet Boys (Jive)
8. Jennifer Lopez (Motown)
9. Janet Jackson (Virgin)
10. Natalie Imbruglia (EMI)
11. Aqua (EMI)
12. Madonna (Virgin)
13. Sony (EMI)
14. U2 (Virgin)
15. Bryan Adams (EMI)
16. Whitney Houston (Arista)
17. Dolores O’Riordan (EMI)
18. Enya (EMI)
19. Sting & The Police (A&M)
20. Janet Jackson (Virgin)
21. Natalie Imbruglia (EMI)
22. Backstreet Boys (Jive)
23. Madonna (Virgin)
24. Celine Dion (EMI)
25. Backstreet Boys (Jive)

---

**Albums 1st quarter 1998**

1. Celine Dion/Let’s Talk About Love (Epic/Columbia)
2. Aqua/Aquarium (Universal)
3. Eros Ramazzotti/Eros (DGG)
4. Spice Girls/Spiceworld (Virgin)
5. The Verve/Urban Hymns (Universal)
6. Enya/Peint Le Syle With Stars (WEA)
7. Janet Jackson/The Velvet Rope (Virgin)
8. Natalie Imbruglia/Left Of The Middle (EMI)
9. Enya (EMI)
10. Andrea Bocelli & Romana/Seville (Sony Music)
11. Madonna/True Blue (Virgin)
12. Sony Music/Re-Load (Vertigo)
13. Lighthouse Family/Postcards From Heaven (Polydor)
15. Madonna/Let’s Talk About Love (Virgin)
16. Celine Dion & Barbra Streisand/Tell Him (Columbia)
17. Sting & The Police/Tea of Sting & The Police (A&M)
18. Usher/You Make Me Wanna... (Laface)
19. Andrea Bocelli/Romanza (Polydor)
20. Backstreet Boys/As Long As You Love Me (Jive)
21. Backstreet Boys/Biggest Love Of All (Jive)
22. Usher/You Make Me Wanna... (Laface)
23. Natalie Imbruglia/Sounds Like... (Chrysalis)
24. Backstreet Boys/As Long As You Love Me (Jive)
25. Wham!/The Best Of Wham! (Epic)

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**Top 25 albums artists**

**Weeks 1-13, 1998**

1. Celine Dion/Let’s Talk About Love, Falling Into You (Epic, Columbia)
2. Aqua/Aquarium (Universal)
3. Eros Ramazzotti/Eros (DGG)
4. Spice Girls/Spiceworld, Spice (Virgin)
5. The Verve/Urban Hymns (Universal)
6. Enya (EMI/WEA)
7. Janet Jackson/The Velvet Rope (Virgin)
8. Andrea Bocelli/Romanza, Viaggio Italiano, Bocelli (EPC/Polydor)
9. Janet Jackson/ Virgin, Peaks (EMI)
10. Natalie Imbruglia/Left Of The Middle (EMI)
11. Enya (EMI)
12. Madonna/True Blue (Virgin, Warner Brothers)
13. Sony Music/Re-Load (Vertigo)
15. Madonna/Let’s Talk About Love (Virgin)
16. Whitney Houston/Whitney (Arista)
17. Dolores O’Riordan/Enya (EMI)
18. Sting & The Police/Tea of Sting & The Police (A&M)
19. Usher/You Make Me Wanna... (Laface)
20. Madonna/Frozen (Maverick/Warner Brothers)
21. Natalie Imbruglia/Sounds Like... (Chrysalis)
22. Backstreet Boys/Biggest Love Of All (Jive)
23. Madonna/Frozen (Maverick/Warner Brothers)
24. Celine Dion & Barbra Streisand/Tell Him (Columbia)
25. Backstreet Boys/As Long As You Love Me, Everybody (Backstreet’s Back) (Jive)

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**Chart Shares Figures**

**Weeks 1-13, 1998**

**Company** | **Percentage**
--- | ---
EMI | 23.6
Sony Music | 23.1
PolyGram | 20.5
BMG | 20.5
Warner Music | 17.1
Universal | 16.6
Others | 4.9

**EMI Chart Shares Figures**

**Weeks 1-13, 1998**

**Label** | **Percentage**
--- | ---
EMI | 9.8
Sony Music | 7.3
PolyGram | 6.9
Warner Music | 5.9
Virgin | 5.5
A&M | 4.2
Epic | 4.1
DDD | 3.9
WEA | 3.5
RCA | 3.1
Others | 45.9

**PolyGram Chart Shares Figures**

**Weeks 1-13, 1998**

**Label** | **Percentage**
--- | ---
EMI | 22.6
Sony Music | 18.7
BMG | 17.1
Virgin | 15.2
Warner Music | 12.4
Others | 10.6

**PolyGram Chart Shares Figures**

**Weeks 1-13, 1998**

**Label** | **Percentage**
--- | ---
EMI | 10.2
Sony Music | 7.7
Virgin | 7.5
RCA | 6.7
PolyGram | 4.5
Epic | 3.9
WEA | 3.1
Others | 3.7

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**MUSIC & MEDIA 0 MAY 16, 1998**

AMERICAN RADIO DIGITAL NETWORK INC.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>countries charted</th>
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</thead>
<tbody>
<tr>
<td>Truly Madly Deeply</td>
<td>Savage Garden</td>
<td>C.E.G.L.S.C.</td>
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<tr>
<td>La Copa De La Vida</td>
<td>Baby Rino</td>
<td>B.G.L.S.N.S.C.</td>
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<tr>
<td>Feel It</td>
<td>Tina Turner</td>
<td>B.G.L.E.G.R.W.</td>
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<tr>
<td>Ein Schwein Namens Maenner</td>
<td>Die Arzte</td>
<td>A.D.C.</td>
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<tr>
<td>Under the Bridge/Lady Marmalade</td>
<td>All Saints - London (Warner) / A-Ha (RCA)</td>
<td>A.D.N.L.S.U.K.</td>
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<tr>
<td>Ray Of Light</td>
<td>Madonna</td>
<td>A.E.G.L.L.C.N.E.U.K.</td>
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<td>La Primavera</td>
<td>Sash! - X'Press (Step By Step)</td>
<td>A.D.K.G.V.S.N.C.</td>
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<tr>
<td>You're My Heart, You're My Soul</td>
<td>Modern Talking</td>
<td>A.E.G.L.C.S.C.</td>
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<tr>
<td>All That I Need</td>
<td>Ray Of Light</td>
<td>A.D.C.</td>
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<tr>
<td>High</td>
<td>B.A.D.C.K.G.L.W.</td>
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<tr>
<td>Alane</td>
<td>Wes - Royal Prince (Sony) / Michel Sanchez</td>
<td>A.D.E.K.G.</td>
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<tr>
<td>Everything's Gonna Be Alright</td>
<td>Sweetbox</td>
<td>R.M.G.</td>
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<td>Together Again</td>
<td>Friends</td>
<td>A.B.D.P.R.U.K.</td>
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<td>My Oh My</td>
<td>Aqua - Universal (MCA)</td>
<td>A.D.E.L.M.</td>
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<tr>
<td>Cosa Della Vita</td>
<td>Enzo Rambaldi &amp; Tita Turner - B.O (Under</td>
<td>A.B.D.R.</td>
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<tr>
<td>Torn</td>
<td>Royksopp featuring Karin Park - Riva (Atlantic)</td>
<td>A.P.K.S.O.K.</td>
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<tr>
<td>Stop</td>
<td>Spice Girls - Virgin (EMI)</td>
<td>A.D.G.L.O.S.N.</td>
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<tr>
<td>Diablo</td>
<td>666 - Dance Street (Activate '1')</td>
<td>A.S.O.F.S.</td>
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<tr>
<td>Dance The Night Away</td>
<td>The Mavericks - MCA (EMI)</td>
<td>A.B.H.L.S.K.</td>
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<td>Gettin' Jiggy With It</td>
<td>Will Smith - Columbia (Various)</td>
<td>A.B.D.R.G.L.K.W.</td>
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<td>All My Life</td>
<td>George Michael - Island (EMI) / MCA (EMI)</td>
<td>A.B.E.K.R.G.L.</td>
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<td>Fight For Your Right</td>
<td>N.Y.C.G. - Central (Medio De La Defensoria)</td>
<td>A.B.K.G.R.U.K.</td>
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<tr>
<td>Remember The Time</td>
<td>N-Mana - Motor (Sony) / EMI (Zomba)</td>
<td>A.B.K.G.R.U.K.</td>
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<tr>
<td>When The Rain Begins To Fall</td>
<td>P'Nut Bear - Universal (Warner Chappell)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>Last Thing On My Mind</td>
<td>Stevie Wonder - Warner Chappell</td>
<td>R.U.K.</td>
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<td>Vivo Per Lei</td>
<td>Andrea Bocelli &amp; Hélène Ségara - Polydor (Not Listed)</td>
<td>A.B.D.K.G.</td>
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<td>Life Is A Flower</td>
<td>Ace Of Base - Polydor (Mega)</td>
<td>A.B.D.K.G.</td>
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<td>Teardrop</td>
<td>Massive Attack - Circa (Virgin Island/Sony ATV)</td>
<td>A.B.D.K.G.R.U.K.</td>
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<tr>
<td>Turn It Up (Remix)/Fire It Up</td>
<td>Busta Rhymes - Elektra (MCA)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<tr>
<td>Formula</td>
<td>DJ Visage - Dancemix (EMI)</td>
<td>A.D.C.</td>
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<tr>
<td>Push It</td>
<td>Garbage - Mushroom (Rondor/Definitive)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>No, No, No</td>
<td>Destiny's Child - Columbia (Various)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<tr>
<td>Stand By Me</td>
<td>4 The Cause - RCA (Melody Der Welt)</td>
<td>D.S.</td>
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<td>Super Sonic</td>
<td>My Life In Pictures - A&amp;M (Warner Chappell)</td>
<td>A.D.C.</td>
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<td>How Do I Live</td>
<td>Learn Times (Cub)</td>
<td>E.U.K.</td>
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<td>La Fiesta</td>
<td>Novo Amor - Polydor (Not Listed)</td>
<td>F.</td>
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<tr>
<td>Tabula Rasa</td>
<td>Michaela &amp; Frank Schuster - Wea (Simpatico/Four BPM UK)</td>
<td>F.</td>
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<tr>
<td>Ton Invitation</td>
<td>Louise Attaque - Trinity (Sony)</td>
<td>F.</td>
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<tr>
<td>Mon Papa A Moi Est Un Ganger</td>
<td>Stingy Gummy - Sugar! (Sugar! Productions)</td>
<td>B.F.</td>
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<td>Open Your Eyes</td>
<td>Guano Apes - Ariola (EMI)</td>
<td>A.D.C.</td>
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<tr>
<td>Gimme Love</td>
<td>Alexia - DWA Dance Pool (Egs Dancing)</td>
<td>A.D.C.</td>
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<tr>
<td>The Final</td>
<td>DJ Phil Fuldner - Kosovo (Falken Musikfilm)</td>
<td>F.</td>
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<tr>
<td>No Tengo Dinero</td>
<td>Les Umbrellas - Fiev (EMI/Medley Media)</td>
<td>F.</td>
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<tr>
<td>Found A Cure</td>
<td>Ultra Naté - Polydor (EMI PolyGram) / Princess Michael</td>
<td>B.F.</td>
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<td>Where Is Your Love</td>
<td>D.J. Bozlo - Metronov (EAMS) / EAMS (Capricorn)</td>
<td>A.D.C.</td>
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<td>All My Love</td>
<td>Queen Pen - Interques (Zomba)</td>
<td>B.F.</td>
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<td>Road Rage</td>
<td>Catatonia - Blanco Y Negro (Sony ATV)</td>
<td>F.</td>
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<td>Don't Say Goodbye</td>
<td>2 I 3 - EMI (Not Listed)</td>
<td>F.</td>
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<td>Sound Of Trouble</td>
<td>Shaka - Columbia (Hi &amp; Run)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>Wanna Be Your Lover</td>
<td>Young Dacne - WEA (Click/Handklappen) / UMG (Europe)</td>
<td>B.F.</td>
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<tr>
<td>This Is How We Party</td>
<td>S.O.A.P. / S.O.A.F. (Sony)</td>
<td>A.D.C.</td>
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<td>Miss You</td>
<td>Danna Paola - EMI (Not Listed)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>Arm's!</td>
<td>666 - Dance Street (BMC &amp; UMG)</td>
<td>B.F.</td>
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<td>When The Lights Go Out</td>
<td>Five - Rca (Sony ATV) / Warner Chappell</td>
<td>B.B.M.U.K.S.C.</td>
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<td>You're Still The One</td>
<td>Shania Twain - Mercury (PolyGram / Zomba)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<tr>
<td>I Got Lonely</td>
<td>Janet Jackson - Virgin (EMI)</td>
<td>B.F.</td>
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<td>If...</td>
<td>Bluetones - Superior Quality (Arachni EM)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>Walk On By</td>
<td>Dr Dre &amp; Arnold T - Airplay Not Listed</td>
<td>B.F.</td>
</tr>
<tr>
<td>I Want You To Want Me</td>
<td>Solid Harmony - Ace Of Base (Various)</td>
<td>A.B.D.K.G.L.U.K.</td>
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<td>Stop Makin' Trouble</td>
<td>Johnny Cash - Columbia (EMI) / Polydor (Mega)</td>
<td>A.B.D.K.G.</td>
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<td>Keep On Dancing (Let's Go)</td>
<td>Perpetual Motion - Push In (Backstreet Boys)</td>
<td>B.B.M.U.K.S.C.</td>
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<td>Gotta Be Movin' On Up</td>
<td>PM Dawn feat. Kg-Mani - Gee (Street)</td>
<td>B.B.M.U.K.S.C.</td>
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<td>Not If You Were The Last Junkie On Earth</td>
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<td>Rock Me</td>
<td>Thomas D &amp; Nina Hagens - Columbia (EMI) / UMG (Europe)</td>
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<td>Jungle Brother</td>
<td>Jungle Brothers - Gee (Street)</td>
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<td>Volumium - RCA (Not Listed)</td>
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<td>Cleopatra - Wea (EMI PolyGram) / Sony ATV / EMI</td>
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<td>On Va Le Gagner</td>
<td>Les Minoukiet's - PTD (Not Listed)</td>
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<td>A Rose Is Still A Rose</td>
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<td>Naja - LUP (Not Listed)</td>
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<td>Twist - PolyGram (CMC / Sony ATV)</td>
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<td>Nos - Pomme (Sony)</td>
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<td>Brimful Of Asha</td>
<td>Cornerstone - Wu replication (Wu-Tang / Momentum)</td>
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<td>Beds United - Music Collection (Robinson)</td>
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**European Top 100 Albums**

**Week 20 / 1998**

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<td>Renato Zero - EMI</td>
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<td>The Mavericks - Treme/ MCA</td>
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<td>Ray Of Light - MoRic / Ise</td>
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<td>Shawa Tiwina - Mercury</td>
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<td>Solid Harmonie - Jive</td>
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<td>Herbert Grönemeyer</td>
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<td>Peter Maffay - Ariola</td>
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<td>Schürzenjäger - 25 Jahre / Ariola</td>
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<td>Spice Girls</td>
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<td>Michael Flatley - Lord Of The Dance - Polydor</td>
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<td>Robin Williams</td>
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<td>&quot;O ważne jest...&quot; - Nora Osmień</td>
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**SALES BREAKER**

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

1. **Catatonia** - *International Velvet* - Blazon Y Negro
2. **All Saints** - *A Day Of Love* - MoRic / Ise
3. **Natalie Imbruglia** - *Left Of The Middle* - RCA
4. **Supreme N.T.M.** - *Supreme N.T.M.* - Epic
5. **Spice Girls** - *Spieworld* - Virgin
6. **Vasco Rossi** - *Cannone Per Me* - EMI
7. **Era** - *Era* - Mercury
8. **Backstreet Boys** - *Backstreet's Back* - Joe
9. **Robbie Williams** - *Life Tha A Len* - Chrysalis
10. **Will Smith** - *Big Willis Style* - Columbia
11. **The Corrs** - *Talk On Crossing* - Lada / Atlantic
12. **Andrea Bocelli** - *Romanza* - Sugar / Polydor
13. **Louise Attache** - *Louise Attache* - Trema / Sony
14. **Pino Daniele** - *Yes! I Know My Way* - CDG
15. **James** - *The Best Of* - Fontana
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4 HERO
Two Pages
Takin' Loud/Mercury
International release date: June 29

Drum’n’bass duo 4 Hero have become a household name in their niche market, respected for their creativity and attitude. They produce rather fine music which should enthrall to an audience who like a bit of jazz and soul. Having established a successful blueprint for marketing “jazzy” drum’n’bass with Roni Size/Reprazent’s New Forms last year, Talkin’ Loud has a four step plan for promoting Two Pages. On June 29, the label will release a CD version of Pages

**MONSTER MAGNET**
**POWERTRIP**

**EN**

International release date: June 1

**TOP 20 US SINGLES**

1. "I Want You To Want Me" - Electric Light Orchestra - 37
2. "One More Time" - Madonna - 83
3. "The Final Countdown" - Europe - 4
4. "Hurt" - Johnny Cash - 88
5. "What's Going On" - Marvin Gaye - 71
6. "The Final Countdown" - Europe - 16
7. "The Final Countdown" - Europe - 17
8. "Hey Jude" - The Beatles - 30
9. "Like a Virgin" - Madonna - 44
10. "Under Pressure" - Queen & David Bowie - 20

**SALES**

**EUROCHART A/Z INDEX**

Hot 100 singles

**TOP 20 US ALBUMS**

**TOP 20 US SINGLES**

**NEW**

**TOP 20 US ALBUMS**

**NEW**

**Album**

Spotlight by Christian Lorenz

**4 HERO**

Takin'Loud/Mercury

**MONSTER MAGNET**

**POWERTRIP**

**UNIVERSE**
AIRPLAY

Most added
week 20 /98

Chumbawamba Top Of The World (EMI) 20

MODERN
MoR

GERMANY

Chubaladda受损

Chumbawamba

Most Added are those songs which received the highest number of playlist additions during the week, in the case of a tie, songs are listed alphabetically by artist.

GERMANY

MODERN

MoR

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AIR: Watch the Stars

With the second single to be taken from their outstanding debut album Moon All Stars, these two Frenchmen are out to prove that they are much more than one-hit wonders. This breezy tune also emphasises their versatility—with its psychedelic overtones, it certainly offers considerably from its successful predecessor, Sexy Boy. What both tracks do have in common, however, is the combination of a classic pop sensibility with distinctly unorthodox ideas. According to Marc Conen, one of the programmers at Belgian public rock/alternative network Studio Brussel/Brussels, "It’s an excellent record, which is greatly appreciated by our audience." Conen continues: "In general, the new generation of French dance artists such as Pills, Daft Punk and these fellows have gained widespread aceptation by a wider audience (than previously), and it is good to see that the same trend is developing in other countries as well."

He concludes: "We have been playing King Skyrock on the air for quite some time, and we whilst the single as soon as it was released. For the time being, we are playing the track 10-15 times in all dayparts."
Airplay

Each week, M&M brings you the latest offers from market leaders and taste-makers at radio across Europe—the Power Players. Figures in brackets are the predicted rumors or plays for the current week.

United Kingdom: 95.8 Capital FM

Format: CHR
Service area: London
Playlist meeting: variety
Group/owner: Capital Radio PLC

Playlist additions

Alexia/Gimme Love (30-40)
Shania Twain/When (30-40)
Bamboo/The Strutt (30-40)
Hinda Hicks/You Think You Own Me (30-40)
N-Type/Boom Boom (30-40)

Italia: Radio Dimensione Suono

Format: CHR
Service area: National
Playlist meeting: variety
Group/owner: Radio Dimensione Suono

Playlist additions

Biagio Antonacci/Mi Fal Fate Non (28)
Karen Ramirez/Looking For Love (28)
Clesidra/En (28)
Robert Mills/Ful Moon (28)
Mimmo Locascilli/I/ Futuro (28)
Madonna/Ray Of Light (28)

France: Fun Radio

Format: CHR
Service area: National
Playlist meeting: variety
Group/owner: Groupe Fun

Playlist additions

J.Jacques Goldman/Le Coureur (7-10)
Natalie Imbruglia/Wishing (7-10)
Luhtico McNeal/My Side Of Town (7-10)
Madonna/Ray Of Light (7-10)
Moos/Gu Me Danneria (7-10)
Passi/Half Chaos (7-10)
Pills/Fun-K-Tronic (7-10)

United Kingdom: Virgin Radio

Format: Rock
Service area: National
Playlist meeting: Wednesday 10:00
Group/owner: Virgin Media Group

Playlist additions

Simply Red/Say You Love Me (33)
Neil Finn/She Will Have Her Way (24)
James/Runaround (24)

Sweden

Sweden

Format: XMS

Playlist meeting: variety
Group/owner: Swedish Broadcasting

Playlist additions

All Of Me (8-10)
Stina (7-10)
Michael Itzhak (5-7)

Australia

Australia

Format: KII

Playlist meeting: variety
Group/owner: Australian Broadcasting

Playlist additions

The Voice Of Australia (8-10)

Denmark

Denmark

Format: KII

Playlist meeting: variety
Group/owner: Danish Broadcasting

Playlist additions

Hit Parade (8-10)

Norway

Norway

Format: KII

Playlist meeting: variety
Group/owner: NorvegISE

Playlist additions

New Top 30 (8-10)

Finland

Finland

Format: KII

Playlist meeting: variety
Group/owner: Finnish Broadcasting

Playlist additions

New Top 30 (8-10)

Queen Pen

Queen Pen’s first claim to fame was being a backing singer with Teddy Riley’s main band Blackstreet on their single No Diggity, back in 1996. Now she’s venturing out on her own, although, as the producer of it, she still undeniably has her mentor’s blood in her veins. Based on Luther Vandross’ 1983 smash Never Too Much, this tune is catchy beyond belief, which makes it eminently suitable for a wide range of radio formats. Its potential broad appeal was the main reason for All My Love being picked up on by Gerard Babu, programme director at French regional CHR station Wit FM, based in Bordeaux, in the south west of the country. He explains: “It is as mainstream as this type of material gets, which means that it’s very suitable for us. This type of music is widely accepted over here and we have decided to play All My Love in all of our days.” Babu also adds that: “Although we are currently playing it once or twice (through all dayparts). However, we added it three weeks after that, so that likely to increase as the song becomes more popular and turn into a bona fide hit.”
playlist additions:

**RUSSIA**

RADIO MANHATTAN/Lod. C

Playlist Addition:

- Louise- All That Matters
- Chumbawamba- Top Of The World

RADIO LUBLIN/Lublin G

- Golden Life- Mamook, Czyli Nic
- Patricia Kaas- Les Lignes
- Crew- Moze Czan
- Basta Szade- Goniac Za Stoncem
- Patricia Araujo

RADIO LODZ/Lodz C

Power Play:

- CHR

RADIO KOSZALIN/Loszalin G

- Louise- All That Matters
- Golden Life- Mamook, Czyli Nic
- Patricia Kaas- Les Lignes
- Crew- Moze Czan
- Basta Szade- Goniac Za Stoncem
- Patricia Araujo

RADIO VICTORIA/Loszalin C

Power Play:

- Robert Kalkowski- Head Of Music

PLAYLIST ADDITIONS:

- Power

PLAYLIST MEETING:

- Thursday 14:00

**POLAND**

RADIO DABROWSKI/CTV

Mariusz Ciegis- Head Of Music

Playlist Additions:

- Radio People: Jared Pink
- Radio People: Music

PLAYLIST ADDITIONS:

- MUSICO

**CZECH REPUBLIC**

RADIO RADITY/Chomutov P

- Golden Life- Mamook, Czyli Nic
- Patricia Kaas- Les Lignes
- Crew- Moze Czan
- Basta Szade- Goniac Za Stoncem

RADIO ZACHOM7/Solec G

- Golden Life- Mamook, Czyli Nic
- Patricia Kaas- Les Lignes
- Crew- Moze Czan
- Basta Szade- Goniac Za Stoncem

PLAYLIST Additions:

- Power

PLAYLIST MEETING:

- Monday 08:00

**HUNGARY**

PLAYLIST Additions:

- MUSICO

**IRELAND**

PLAYLIST Additions:

- MUSICO

**Greece**

PLAYLIST Additions:

- MUSICO
Reaching over 10 million listeners

Eurochart Hot 100

Eurochart radio show 20/98

Each week, some 10 million European listeners tune in to listen to the two-hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100, supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the song stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart Hot 100 show this week:

- Interviews: AB, Ulta Note
- Hits to Happen: Daga G/Carnival in Elena (AB)/Counting the Days

Stationed interested in the show should contact Pascual Griesier or Olivier Semony of Unique Broadcasting:
Tel: (+44) 0171 402 1011; Fax: (+44) 0171 723 6132

Pascal Griesier

**AIPAY**

RADIO KUKO

**Playlist Additions:**

- Massive Attack - Teardrop
- Labveligais Tips Desroimis Tramejs
- Fool's Garden - Wild Days
- Bryan Adams - I'm Ready
- Boyzone - All That I Need
- Smilers - MTM/Smuga

**Playlist Additions:**

- Music & Media's Eurochart Hot 100.
- Dandy Warhols - Not If You Were
- Boyzone - All That I Need
- Smashing Pumpkins - Ave Adore
- Julian Lennon - Day Alter Day
- Simply Red - Say You Love Me

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Pascal Griesier
Europeana Radio Top 50

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Titre</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Savagel Garden/Truly Madly Deeply</td>
<td>Columbia</td>
<td>89</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Simply Red/Say You Love Me</td>
<td>(East West)</td>
<td>96</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>Ace Of Base/Life Is A Flower</td>
<td>Mega/Polydor</td>
<td>98</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Spice Girls/Stop</td>
<td>(Virgin)</td>
<td>91</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Madonna/Frozen</td>
<td>(Maverick)</td>
<td>80</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>Garbage/Push It</td>
<td>(Mushroom)</td>
<td>81</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstar/Polydor)</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Sash/La Primavera</td>
<td>(X-It)</td>
<td>77</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>Celine Dion/My Heart Will Go On</td>
<td>(Epic/Columbia)</td>
<td>73</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>All Saints/Under The Bridge</td>
<td>(London)</td>
<td>66</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>Madonna/Your Light</td>
<td>(Maverick)</td>
<td>68</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Billie Myers/Kiss The Rain</td>
<td>Universal</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>Lighthouse Family/High</td>
<td>(Wild Card/Polydor)</td>
<td>64</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>Janet Jackson/I Got Lonely</td>
<td>(Virgin)</td>
<td>77</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>The Tamperer feat. Maya/Feel It</td>
<td>(Time/Jive)</td>
<td>63</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>Boyzone/All That I Need</td>
<td>(Polydor)</td>
<td>68</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>Cornershop/Brumful Of Asha</td>
<td>(Wiiijo)</td>
<td>62</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>M-People/Angel Street</td>
<td>(M People/BMG)</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>Lenny Kravitz/I Can't Say No</td>
<td>(Virgin)</td>
<td>55</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>Shania Twain/You're Still The One</td>
<td>(Mercury)</td>
<td>59</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Eric Clapton/My Father's Eyes</td>
<td>(Reprise)</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>22</td>
<td>Robbie Williams/Me Entertain You</td>
<td>(Chrysalis)</td>
<td>60</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>Natalie Imbruglia/Big Mistake</td>
<td>(RCA)</td>
<td>63</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>K-Ci &amp; JoJo/All My Life</td>
<td>(MCA)</td>
<td>62</td>
<td>4</td>
</tr>
<tr>
<td>25</td>
<td>All Saints/Nothing Ever</td>
<td>(London)</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>Massive Attack/Teardrop</td>
<td>(Virgin)</td>
<td>51</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>Ultra Nate/Found a Cure</td>
<td>(A&amp;M)</td>
<td>56</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>Aqua/Mr Oh My</td>
<td>(Universal)</td>
<td>52</td>
<td>3</td>
</tr>
<tr>
<td>29</td>
<td>PM Dawn feat. Ky-Mani/Gotta Be Movin' On Up</td>
<td>(Gee Street/V2)</td>
<td>51</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>Ricky Martin/La Copa De La Vida</td>
<td>(Tristar/Columbia)</td>
<td>48</td>
<td>3</td>
</tr>
<tr>
<td>31</td>
<td>Corres/What Can I Do</td>
<td>(Lava/Atlantic)</td>
<td>48</td>
<td>0</td>
</tr>
<tr>
<td>32</td>
<td>Natalie Imbruglia/Torn</td>
<td>(RCM)</td>
<td>31</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>Will Smith/Gettin' Jiggy With It</td>
<td>(Columbia)</td>
<td>42</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>Aretha Franklin/Rose Is Still A Rose</td>
<td>(Atlantic)</td>
<td>49</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>Dakota Moon/Another Day Goes By</td>
<td>(Elektra)</td>
<td>46</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>Hanson/Weird</td>
<td>(Mercury)</td>
<td>41</td>
<td>9</td>
</tr>
<tr>
<td>37</td>
<td>Modern Talking/You're My Heart, You're My Soul 1998</td>
<td>(Hansa/BMG)</td>
<td>42</td>
<td>2</td>
</tr>
<tr>
<td>38</td>
<td>Alexa/Gimme Love</td>
<td>(DWA/Dance Pool)</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>39</td>
<td>Backstreet Boys/All I Have To Give</td>
<td>(Jive)</td>
<td>35</td>
<td>0</td>
</tr>
<tr>
<td>40</td>
<td>Jon Bon Jovi/Juicy</td>
<td>(Mercury)</td>
<td>41</td>
<td>2</td>
</tr>
<tr>
<td>41</td>
<td>Cleopatra/Cleopatra's Theme</td>
<td>(Viva)</td>
<td>35</td>
<td>2</td>
</tr>
</tbody>
</table>

The European Radio Top 50 chart is based on a weighted-airplay system. Songs are weighted by achieving airplay on all of BPI's reporting stations with contemporary music formats, scaled by market size and the number of hours per week.

**Week ended: 20 March 1998**** (00:00 GMT)**** Highest new entry: 1**** Greatest chart points gain**

**Indicates singles which previously featured in the Border Breakers chart**

**Stations are weighted by market size and by the number of hours per week.**
Columbia launches German satellites

by Christian Lorenz

FRANKFURT — In its search for more local talent, Sony Music Germany's Columbia division has de-centralised its A&R operations and hired three new executive producers.

Berlin and Munich are the first two A&R outposts in Columbia's new network of "creative satellites." Former new talent scouts.

its A&R operations and hired three new executive producers.

and producer Levent Karahan has been appointed A&R scout in Munich. Columbia managing director Martin Brem hopes to establish a third satellite in Hamburg soon. "Germany has many musical hotspots," says Brem. "We want to establish a Columbia presence everywhere! A&R will therefore help to create the right environment for successful domestic &A&R."

To monitor trends outside the country's main urban centres, Columbia has also appointed Tobias Dettmar, who will work entirely "on the road" in an A&R role, searching for new talent at live venues, festivals across Germany and Europe. Columbia's main A&R office remains in Frankfurt, staffed by Evelyn Junker and Jeanette Holly, although the label is planning to appoint a third Frankfurt-based A&R executive in the near future. Together with A&R consultant Michael Golla in Cologne, Colum- bia will have a total of eight A&R executives in five locations across Germany by the end of the year.

Capital on expansion trail

Combined, the two stations have 25.4 percent local market share. Day-to-day management of Red Dragon Radio will be handled by Sally Old- ham, head of the group's radio operations.

The Red Dragon move came six days after Capital announced its intention to take a 90 percent equity stake in the station, which had a licence fee of £15.9 million ($25.8 million). Chris Parry, MD of Xfm and of Fiction Records, will retain the remaining stake and stay—for the foreseeable future—subject to approval by U.K. regulator the Radio Authority and the government's Office of Fair Trading. The acquisition of Xfm would give Capital one AM and two FM licences.

Capital says its first priority for Xfm, launched last September, will be to raise its profile. "Marketing is the first thing to be attended to," says Park. "Going on air at the time they did [the day after the death of Diana, Princess of Wales], the station really did not have a launch." He contends that the present fragmented output of the station is capable of building audi- ences, despite a market share of just 0.6 percent in the latest RAJAR ratings.

"We are confident that we can do that," he adds. "And I think that the songs people want to hear are those that are not on other stations. The first thing to be attended to is programming, to give people what they want to hear.

"This [deal] is very important for the group," adds Park. "We have this dream of serving radio audiences from cradle to grave, with our pro-

posed Fun Radio service [for the cur-
rently-advertised north-east of Eng-
lnd licence] targeting 4-15 year-olds, plus what we currently have with our CHR and gold services."

"We saw the station's potential right from the start," says Roger. "It has a happy personality. One of the key reasons we bought it [with the original record company]." 

"If we find an interesting title, we will really benefit from this situation—I was involved in breaking it in Germany. Radio showed strong interest in Alane from the start, and the single benefited from a tie-in campaign with CLT-UFA owned German networks RTL (fun radio) and Fun Radio (CHR) last summer."

"It was a very personal thing," says Wes. "It was the official "summer song" of French TV station TF1 last year, and a performance on German TV show Wetten Dass was instrumental in breaking it in Germany. Radio showed strong interest in Alane from the start, and the single benefited from a tie-in campaign with CLT-UFA owned German networks RTL (fun radio) and Fun Radio (CHR) last summer.

"But unlike the TV stations, NRJ says it will not exchange airtime adver-
ses in all major local scenes to create its A&R office remains in Frankfurt, staffed by Evelyn Junker and Jeanette Holly, although the label is planning to appoint a third Frankfur-

"It brings a new dimension to the ongoing problem of separating the busi-

ness of broadcasting and of music pro-
duction," says Roger. "Some of our members are in favour of a strict sepa-
ration Europe president Paul Russell: "Wes has an incredibly upbeat and happy personality. One of the key reasons for his success is that he is not trying to be something that he is not."

Continued from page 1

and to develop new acts. Above all, we don't want to establish a 'pay for play' system, because it would be suicidal."

Continued from page 1

and through a complaint to the Euro-

comments Sony Music Entertain-

ment Europe president Paul Russell: "Wes has an incredibly upbeat and happy personality. One of the key reasons for his success is that he is not trying to be something that he is not."

Continued from page 1

NRJ goes into music business

Germany or Sweden which are not signed for France, or vice versa," notes Sabot. "With this label, we could sign licensing deals for such products. We have used their airtime to promote their own productions. They have also pushed products on behalf of other

Continued from page 1

MTV, VPL settle

LONDON — MTV Europe and U.K. col-
collective society Video Performance Limited (VPL) have settled their six-year legal dispute.

In June 1992, MTV claimed that VPL— which licences the broadcast of music videos—is an illegal cartel with a detrimental impact on the music industry.

The settlement was reportedly reached after the European Commission imposed an informal judicial procedure. 

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"This settlement is an important landmark for the industry," said Nick Mead of the National Music Publishers Association (NMPA), which represents the music publishers involved in the case. "It is a fair and reasonable solution that will benefit both parties."

The settlement, which is confidential, was reached after several months of negotiations between the parties. It includes an agreement to discontinue all pending legal actions between the parties.

MTV, which claimed that VPL had interfered with its ability to distribute music videos, has agreed to pay a settlement to VPL. VPL, which had sued MTV, has agreed to discontinue its legal actions against MTV.

The settlement also includes a provision that MTV will continue to license music videos through VPL, which represents the vast majority of the music industry's repertoire.

The settlement is expected to be announced in the near future, after the parties have completed the necessary legal formalities.

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The settlement was reportedly reached after the European Commission imposed an informal judicial procedure. 

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MTV, which claimed that VPL had interfered with its ability to distribute music videos, has agreed to pay a settlement to VPL. VPL, which had sued MTV, has agreed to discontinue its legal actions against MTV.

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EAGLE EYE CHERRY

SAVE TONIGHT

European radio and sales smash.

Charting:

MTV Europe:
Pan-north beam. Heavy Rotation (30 spins weekly)
South beam. Hot rotation (28 spins weekly). Central beam breakout extra (18 spins weekly)

'Desireless' the album out now.
Border Breakers
Mainland European records breaking out of their country of signing

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<td>RCA</td>
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Off the record
Reconstruction time: as OTR was going to press, it was learned that BMG U.K. has acquired the 25 percent of DEDICATED RECORDS (home to Spiritualized, Silkscreen and MuMa) which it did not previously own from MD Doug D'Arcy. The move (M&M, March 21), sees Dedicated's three London-based staff switch to BMG, whose dance imprint Deconstruction is now handling marketing of the Dedicated roster. D'Arcy is no longer associated with the label he founded seven years ago.

Philips shares rose 12 percent on the Amsterdam and New York stock exchanges on May 8, after the company issued a statement announcing that it would embrace "any strategic option to maximise [the] value to shareholders" of its 75 percent stake in POLYGRAM. The statement re-fuelled persistent rumours that Philips is interested in selling off PolyGram to concentrate on its core electronics business.

A head-hunter has been appointed to find a replacement for SACEM president Jean-Loup Tournaire, who will celebrate his 50th year at the French author's rights society in 2000. Sources say the body will consider looking internally and outside SACEM for Tournaire's successor. Tournaire himself plans to stay at the reins until 2000, to see SACEM celebrate its 150th anniversary.

East West Germany financial controller Susanne Jahr-Seitz has been appointed to the position of chief financial controller at Warner Music Germany in addition to her tasks at East West. Jahr-Seitz takes the post vacated by Helmer Escher, currently MD of Warner Music Poland, and will report directly to Warner Music president Central Europe Gerd Gerhard.

OTR hears that London dance station Kiss 100 FM has renewed its partnership with PolyGram Records U.K. to release compilation albums covering various dance music genres. The three-year deal, understood to be at least £6 million, involves releasing at least five albums a year. The relationship between broadcaster and label began in 1994, with total sales to date of over 1.5 million units.

Current RTV Radio president Eric Baptiste, whose departure from Paris news/sports station 95.2 was recently announced, is believed to be leaving the radio sector altogether. He is tipped to become general secretary of international federation of authors' rights societies CBAC, replacing Jean-Alexis Ziegler in January 1999. Baptiste is expected to relinquish all activities at Vite La Radio by the end of the year.

Satellite/cable TV channel CNN's new music show World Beat—scheduled to be launched on June 8—will contain a special European segment called Flipside. The five minute contribution to CNN's 30-minute programme will be produced in London by Jill Sinclair and will be hosted by U.K.-based BBC Radio 2 presenter Steve Wright.

Two days before the German release of her new single Immortality (Columbia), Celine Dion will premiere the song on TV show Geld Oder Liebe. The ARD network programme will feature a live performance by Dion with the Bee Gees, writers of Immortality. Dion's Let's Talk About Love album (Columbia/Epic) has sold over seven million copies across Europe to date.
### Major Market Airplay

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

#### UNITED KINGDOM

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#### ITALY

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

Can't Let Her Go New Single 11.05.98
Remixed by Timbaland, DJ Cutee B, Booya & Tuff Jam

Taken from the Multi Platinum Album 'Evolution'
WES

The never ending success story

Sony Music

Alan 3 million singles
* 52 weeks in Music & Media single chart

album 700,000 units
talent to watch...

Kent might be relatively unknown to you, but in their native Sweden they receive equal billing with top international rock acts and their last two albums went straight into the Swedish charts at No.1. At this year's Swedish Grammy's Isola was voted Best Album of the Year and Kent Best Pop/Rock Group. Isola is their first International album, sung in English and the first single If You Were Here is at radio now.

Catch Kent playing on: 17 May BRUSSELS / 19 May BRIGHTON / 20 May LONDON / 21 May AMSTERDAM / 23 May COPENHAGEN / 25 May MUNICH / 26 May FRANKFURT / 28 May COLOGNE / 29 May HAMBURG