**M&M chart topers this week**

**Eurochart Hot 100 Singles**
- CÉLINE DION - "I Heart Will Go On" (Sony/Columbia)

**European Top 100 Albums**
- SIMPLY RED - "Blind" (PolyGram)

**European Radio Top 50**
- MADONNA - "Ray Of Light" (Maverick)

**Inside M&M this week**

**THE BIG PICTURE**
The globally-felt impact of the music from Titanic has sparked conjecture that there may be a major sea-change on the way for the soundtracks market. M&M tests the waters. Pages 6-8

**A&R'S LOCAL ACCENT**
The new focus for A&R across Europe seems to be firmly on developing local talent for international exploitation. This week M&M's music business/talent editor Christian Lorenz looks at the A&R scene in two contrasting territories, Germany and Ireland. Page 9

**RMC: READ THE SMALL PRINT**
French regulator the CSA has approved the sale of the publicly-owned EMC radio networks to Sud Communications—but some significant conditions are attached. Page 3

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**'Give us protection,' SNEP asks MPs**

**by Rémi Bouton**

PARIS — French industry body SNEP is learning the hard way that political lobbying is a long-term process.

That was apparent after SNEP organised its first ever major gathering targeting French MPs on June 3. The four-hour conference, entitled "The challenges of multimedia for musical production" and held at the French Parliament, had a dual goal—to present the music industry as an important economic and cultural partner in the French market, and to voice concerns about the current legal framework in the digital age, particularly with regard to digital radio and the Internet.

Some 400 people—lawyers, music continued on page 21

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**BMG’s continental drift: Griffiths raids A&M U.K.**

**by Dominic Pride**

LONDON — Repertoire from BMG's continental European companies looks set for a smoother entry into Britain after reorganisation at the major's U.K. & Ireland company.

The moves within BMG's U.K. music operations are being made by

**Mousse loose across Europe**

**by Christian Lorenz**

HANOVER — The arrival in the top 10 of M&M's Eurochart Hot 100 singles listing of Mousse T's "Horny '98" finally marks the German producer/mixer's emergence continued on page 21

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**NO TENGO DINERO**

ROLL WITH IT....
THE NEXT POP SENSATION FROM SCANDINAVIA...

the tuesdays
it's up to you

NOW ON RADIO ACROSS EUROPE!

Taken from the Polydor album "The Tuesdays"
SA approves RMC Group sale

by Remy Bouton

PARIS — French radio regulator the CSA has approved the sale of the three publicly-owned RMC networks to Sud Communications—although there are some significant conditions attached.

Sud Communications is a consortium comprised of Sud Radio/Toulouse owners Pierre Fabre SA (52.9 percent), newspaper Le Depèche du Midi (27.1 percent), and radio format NRJ (30 percent). The RMC group comprises full-service RMC, AC/gold network Nostalgie and MOR-formatted Montmartre FM.

The deal, four networks with a total potential audience of 120.5 million, more than doubled RMC's potential audience of 53 million, more than tripled the CSR's, and is satisfied with the CSR's approval. However, Sirti still wants the government to approve the deal.

Some may argue this is already the case in several European countries, but is also an event that redresses the balance of an entity which will command some 25 percent of the world's music business (more in European territories like France, Germany or the U.K.)

The acquisition of PolyGram by Seagram is certainly the most important event of the decade in the music industry, at least since Sony bought CBS Records in 1987.

What happened two weeks ago not only means the creation of an entity which will command some 25 percent of the world's music business (more in European territories like France, Germany or the U.K.), but is also an event that redresses profoundly the nature of the business of music.

The "UniGram" deal—providing the acquisition is cleared by competition authorities on both sides of the Atlantic—adds the biggest major record company to the smallest. In North America, it creates a new market leader, ahead of Warner and Sony. There, competitors will have to deal with a new giant with the power to drive the market on issues like pricing, distribution and marketing expenditure.

In Europe, PolyGram's position is already quite strong and the merger will simply give a few more percent market share to an already established power player.

Two sectors particularly likely to feel the strength of the new entity are retailers and radio stations. A company commanding 25 percent of the market would be able to set its own agenda and not let retailers dictate their own terms. Some may argue this is already the case in several European countries, but the few more percent market share will not change much the situation. That is true to some extent, but don't underestimate the importance of those extra percent—

 they give "UniGram" a major competitive edge.

radio programmers will certainly be aware of the size of the new house Seagram's chief executive Edgar Bronfman Jr. is building; it's going to be tough to resist and counter the combined promotional and marketing capacity of "UniGram".

Artists will also certainly feel the difference. First of all, artists within the companies face the risks which follow management changes and shifts in priorities. The artists with strongest potential will survive the changes; those with a weak track record will feel the heat. But overall, the "win-
downs" for artists are probably going to be reduced as a result of consolidation, where one plus one rarely equals two.

Bronfman now has to act and act quickly, says who is the new boss—whether it's Alkin Levy, Doug Morris or someone else—what his plans are and what his strategy for the company is. It's obvious, as one PolyGram executive put it last week, that Bronfman is "not going to wreck the Ferrari he just acquired," but sometimes facts and human beings tend to resist rationality; what looks good on paper can turn out to be less appetis-
ing in reality.

Not only would be worse than seeing the situation stagnate through lack of decision. It would spoil management morale, affect artist relations, and ultimately, business innovative and benefit only Bronfman's competitors.

Mulholland makes Wise move

by Mike McGeever

LONDON — U.K. radio syndication and production company Wise Buddah has appointed a leading proponent of the development of digital radio as its new managing director.

Stephen Mulholland, currently editor-

or of BBC Digital Radio, will step into his new post on August 3. Wise Buddah's current managing director and chairman of the company, Stephen Mark Goodier, will take up the post of chairman of the four-year-old company. The changes are part of a company expansion strategy.

"Stephen has a firm grasp of where radio is going and can implement creative ideas to take Wise Buddah forward," comments Goodier.

Part of Mulholland's brief is to expand the company's services overseas. "We intend to build the company into a major player in both British and international radio," he says.

Wise Buddah currently produces about 10 percent of the output of public service broadcaster BBC Radio 1, including dance programming presented by Pete Tong, Judge Jules and Trevor Nelson. It also provides programmes for public MOR station BBC Radio 3 and the BBC's World Service. Syndicated programmes include the two-hour Boy

George Dance Show, which is aired on several local commercial sta-
tions in the U.K. and elsewhere in Europe.

A newly-created Wise Buddah Music Division is also being set up as part of the company's expansion. It will focus on the production, composition and publishing of music, ranging from TV and radio jingles/themes to song-
writing and recording production. The new department will be headed by cur-
rent director of operations Bill Padley, who becomes the new division's man-
aging director.
Gold dawn in Flanders

by Marc Moes

BRUSSELS — Belgium's biggest radio group is to press ahead with the Flemish launch of its oldies service Radio Contact Gold.

Already on the air in French-speaking southern Belgium, the group will also create a continuous music service, called Radio Contact Gold. The latter launch will be in the northern half of the country in September, despite uncertainty surrounding the possible involvement of Flemish commercial TV station VTM in the project.

Francis Lemaire, founder of the existing CHR Radio Contact network in Belgium and CEO of parent company Contact SA, says: “We have lost valuable time [because of VTM], and they still haven't made up their minds. I don't want to work like this—we've now laid the table, and we'll see who comes to dinner!”

Lemaire reveals that Contact Gold in the north will have a different format to its southern counterpart. “We're planning a 'family-oriented' format in the north,” he reveals. “In the south, no new station with a substantial speech element would have much potential, but in Flanders, people still want more 'animated' programming. But the Flemish network will benefit from joint promotion and marketing synergies with the French-language stations.”

The launch of the new network will add 20 more local stations to the 41 outlets in Flanders which are affiliated to the existing Radio Contact CHR network. It will be headed by two senior executives: producer manager Danny De Bruyn, and network manager Rudy Dierckx.


By Charles Ferro

COPENHAGEN — Public broadcaster Danmarks Radio has retained its grip on Danish radio listening, according to official Gallup ratings for the first quarter of 1998. The survey is the third set of results to be published under the country's new diary-based ratings system, which has been jointly approved by commercial and public radio sectors (M&M December 13, 1997).

The new figures show Danmarks Radio's national and regional services enjoying a combined market share of 70.7 percent, compared to 70.8 percent in quarter 4 last year. Commercial radio stations saw their share fall from 27.3 percent to 27.8 percent quarter-on-quarter. The share of cross-border listening to foreign broadcasters also dropped, to 2.6 percent from 2.9 percent. The benefits appear to be the country's numerous local community and political radio stations, which are non-commercial and staffed by volunteers.

“The statistics are another sign that as long as Danmarks Radio has a monopoly in national [terrestrial] broadcasting, nothing much will alter the status quo,” says Hans Otto Bissgaaard, head of programming at the satellite/cable-delivered national commercial AC station Radio 2.

There were, however, some shifts in listening amongst the Danmarks Radio services quarter-on-quarter. P1's news/talk format fell to 5.6 percent from 6.8 percent; classical/jazz P2 moved up to 4.3 percent from 3.4 percent, while CHR station P3 slipped slightly to 28.7 percent from 29.3 percent. Danmarks Radio's nine regional stations, known collectively as P4, moved to 32.1 percent from 31.3 percent.

In the commercial sector, the Radio 2/Radio Uptown group's market share remained steady at 2.5 percent. "We're satisfied that we've succeeded in establishing the station given the technical options currently available to us," says Bissgaaard, "and our ad revenues are on the increase, so we've won more than just the listeners' confidence."

Despite the drop in overall commercial radio listening, the Nordisk Radio Reklame group, which comprises The Voice/ Copenhagen and the Radio Jylland group of stations, managed to boost its tally to 14.4 percent, up from 13.5 percent last quarter. Jylland's stations include CHR outlets Radio Viborg, Aarhus Naerradio, Radio Colombo, and Radio ABC.

Around 3.9 million people listen to the radio each day, a healthy 23,000 increase on the previous quarter. And the average Dan is also listening for longer—an average of 24 hours per week, which represents a 55 minute increase on the previous quarter.
SurJerez in ‘missionary’ position

JEREZ DE LA FRONTERA — The annual SurJerez talent show — backed by Spanish radio giant SER — could be about to undertake a mission to bring live new music to Spain’s rural outposts. This year’s three-day event, the second of its kind, took place in the southern city of Jerez de la Frontera between May 28-31. The 47,000 who attended heard live music from acts including Alejandro Sanz, Ismael Serrano, Rosana, Dover, Miguel Bosé, Compañy Segundo, Carles Nuñez, Ketama, Ana Belén and Miguel Rios.

SurJerez is organised by music publishers Nuesa Editorial, which, like SER, is part of the same media group, and it works closely with SER’s music networks on the event. This year’s SurJerez was marked by a series of events to commemorate the centenary of the birth of poet/playwright Federico García Lorca — and Nuesa director José Manuel Bravo explains that the link between the event and Lorca may grow.

In the 1931-36 Spanish Republic, Lorca organised an itinerant theatre group called “La Barraca” which staged performances in rural towns and villages which never normally saw theatre.

Material Girl mines more platinum

LONDON — The spectacular success of Madonna’s “comeback” is reflected in the International Federation of the Phonographic Industry (IFPI) platinum awards for April.

The Ray Of Light album (Maverick/Sire) has now gone triple platinum with European sales of over three million, while her previous album, Bedtime Stories, passed the double-platinum mark during April.

Turning platinum in Europe for the first time during April were Patricia Kaas’ Dans Ma Chair (Columbia), Ricky Martin’s A Medio Vuelo (Tristar/Columbia) and The Corrs’ Talk On Corners (143/Lava/Atlantic). Enya’s greatest hits package, Paint The Sky With Stars (WEA) went double platinum, while European sales of Aqua’s Aquarium (Universal) have now hit the four-million mark.

Music Rights manifesto launched

by Jeff Clark-Meads
International news editor, Billboard

LONDON — A new voice for U.K. music spoke for the first time last week.

British Music Rights (BMR), an organisation which represents composers, songwriters and publishers, launched its manifesto on May 26 with a call for government help in fighting piracy, protecting rights in the digital arena, and support in preserving the level of music teaching in schools.

BMR, under the umbrella body for the Music Publishers Association, the Alliance of Composers Organisations, and authors collecting body the Music Alliance. Although BMR has been in existence since September 1996, the May 26 manifesto launch was its first public declaration of intent.

One of the key points of its manifesto is the call for a government working party to examine all areas of rights in relation to the Internet. The document says authors and publishers are eager to do business via digital systems but need adequate protections in place before they can proceed. The task force should “ensure immediate, effective, and continuing electronic trade in music,” BMR argues.

In addition to U.K. government support for the worldwide battle against piracy, the manifesto says politicians also need to act to halt the erosion of music teaching in schools. BMR argues that an adequate supply of trained teachers is essential to ensure the continuing effectiveness of music education, and that such education is the bedrock of the U.K.’s musical success.

Director general Nanette Rigg says BMR has been presenting its case to British and European politicians since its inception, and has now developed the extent that it is able to take a more public stance.

Asked how BMR will fit with labels body the British Phonographic Industry, she notes that there is a large amount of common ground between the two organisations. She adds that she hopes both can present a unified vision in the face of issues of mutual concern such as rights, piracy and education.

Nonetheless, Rigg contends it is vital that composers and publishers have their own voice in the political and public arena. She comments, “Creativity has to be valued and nurtured. The creators and publishers of music have to be the spokespeople for the music industry, because they are the people with whom it all starts.”

IN THE BEAT

GERMAN RADIO AWAITS FESTIVAL FEAST

BERLIN — German radio stations are gearing up for this summer’s music festivals around the country. Regional station Radio Regenbogen (CHR/Gold) and public TV broadcaster ZDF are co-sponsoring a weekend of concerts between July 17-19 in the state of Baden-Württemberg, with live performances from Caught in the Act, Wes, No Mercy and L.A. Com. In the neighbouring state of Bavaria, Antenne Bayern (AC) has planned an “open-air spectacular” to celebrate its 10th anniversary. A July 25 show at Moessling Airport near Muehldorf will feature Chris de Burgh, Bell, Book and Candle, Touché and The Soultrains. Other stations are to sponsor music events scheduled for this summer include CHR station Radio RPR Eins’ Day Rave in Rhineland-Palatinate, and Hit Radio FFTH’s Hit Tour ’98 in Hessen.

CNR SNAPS UP DJ JONATHAN

HELVERSIN — Jonathan Joosten, AKA The Happy Groover and DJ Jonathan, has signed a record deal with the Arcade-owned Dutch label CNR Music. Joost is currently in the Belgium top 20 with the single When I Snap My Fingers, a hit earlier this year in the Netherlands on indie label Trust. Joosten (left) is pictured inking the deal with CNR Music A&R manager Len Doens.

ARAGA FACES LICENSE DELAY

MADRID — The regional government of Aragón in northeastern Spain has postponed its award of 32 new FM radio licences from May 15 until August 6, after it received over 300 applications for the frequencies. However, Aragón’s opposition parties are claiming that the region’s ruling centre-right Popular Party has already decided upon the licence winners, but wants to delay the announcement until Spain’s main holiday period to avoid any negative publicity. Licence allocations in the Popular Party-controlled Galicia region caused a storm earlier this year when nearly all the licences went to groups regarded as being pro-Popular Party.

PRESSOR ROMA EMMA TELSTAR EXPANDS

STOCKHOLM — Concert promoter EMA Telstar has bought the parent company booking/management agency Motor, whose clients include The Cardigans. “As a result of this merger, both companies can see opportunities to further strengthen Swedish music exports and to coordinate the Hultsfred and Lollipop rock festivals,” says a joint press release. Motor will retain its company profile, staff and offices in Gothenburg, Malmö, Oslo and Copenhagen.

UNIQUE TO SELL SW NETWORKS

LONDON — London-based radio syndication company Unique Broadcasting has signed a deal with Sony-owned U.S. syndicator SW Networks to distribute and market SW’s entertainment and music news services throughout Europe. SW Networks provides a music news service for nine different types of radio format in the U.S., and also offers stations two different entertainment news services.

MOVING CHAIRS

GENEVA — Charles Anson has been appointed head of the European Broadcasting Union, which has spent seven years as the (U.K.) Queen’s press secretary between 1990-97.

LONDON — Presenter Mike Toolan is leaving the early breakfast show at CHR station 95.8 Capital FM. London for the breakfast slot on Manchester station Key 103 (CHR).
A Disney animated film without an accompanying soundtrack release containing songs with hit single potential is virtually unthinkable nowadays. In addition, the sales potential of repackaging back catalogue and current material into a “soundtrack” of individual songs—which in some cases don’t even feature in the film—is well established. To that mix can be added a fresh ingredient exemplified by Titanic, heralded as the flagship of a new revival in the popularity of classical film scores. The soundtrack market appears to have a higher profile and more options than at any time since the heyday of the celluloid musical, Terry Heath looks at the current hot tickets in the European marketplace.

Soundtracks in Europe: the main features

RECENT SUCCESSES:
Titanic (Sony Classical) 5 million sales to date, currently no.4 in M&M European Top 100 Albums Chart (19th week)
The Full Monty (EUA Victor) currently no.77 in Europe (17th week), and charting in Ireland, Spain, U.K.
Jackie Brown (Maverick) currently no. 37 in Europe (7th week) and charting in 7 countries

UP & COMING:
Blues Brothers 2000 (MCA) currently no.45 in Europe, 89 in Germany
Taxi 5 (M.A.L.L.) currently no.9 in France
City of Angels (Reprise) currently no.2 in the U.S., 84 in the Netherlands.
Godzilla (Epic) currently no.4 in the U.S.
Grease (Polydor) re-release due soon

The late ‘90s dawned, the pattern of soundtrack recordings seemed to have settled into a familiar groove. They were largely either specially written and efficiently marketed songs by major artists, compiled specifically to be worked alongside—and to synergise with—major movie releases such as the Disney animated films, or CD collections of back catalogue material, more or less connected to the film, but with varying degrees of prominence ranging from high-profile (as in the tracks used for the dance routines in The Full Monty) to practically inaudible—or not in the movie at all.

Both options have a mainstream radio-friendly angle, and the potential to spawn successful singles. Then Titanic (Sony Classical) steamed into the picture, refocusing on the idea that a “real” film score, written specifically to provide thematic and incidental enhancement to the visual experience, could capitalise on a broader music-buying market.

With five times platinum FFPR certification in Europe and a Top 5 position after 21 weeks on the Music & Media Top 100 Albums chart, plus 10 times platinum status and a 24-week sejourn to date on the U.S. Billboard 200 Top Selling Albums chart, classical composer James Horner’s score for Titanic has certainly capitalised. The question now is whether Titanic is a one-off phenomenon, or the flagship of a reshaped international fleet of soundtrack market invaders.

Wider market potential

Alun Taylor, marketing manager at Sony Classical, emphasises the quality of the musical score as a powerful factor.

“One would have to say that the main reason that the original soundtrack for Titanic was such a huge hit was that it was a quite superb score for an equally superb movie.”

“This may sound a little simplistic,” he continues, “but I cannot imagine anyone coming out of a cinema after having seen Titanic and not wanting the music; both as a keepsake and remembrance, and for simple repeat listening pleasure.”

Taylor also acknowledges the breadth of the album’s international market. “The fact that Titanic was an original soundtrack (as distinct from a back catalogue compilation),” he says, “defined the major market as those people who paid to see the movie, be they general cinemagoers, fans of the genre or those interested in the subject matter.”

“However, with an album of this scale—with sales in the U.K. alone to date of some 800,000—the marketing intention is to hit the widest possible audience for the budget, so it would be virtually impossible to define the target audience other than ‘all general music listeners’.”

Having identified the overall market strength of the Titanic soundtrack, Taylor makes the point that the identification between a specially written score and the movie itself is crucial factor. “An important distinction does need to be made between soundtracks that consist of existing songs—be they popular, jazz, classical, whatever—and soundtracks consisting of newly composed music that is intended to form a very real and important part of the original cinematic experience.”

The benefit of this close association was maximised, according to Taylor. “The basic synergy between film and original soundtrack,” he says, “was achieved by the use of common artwork on the film posters, CD cover, printed matter and other promotional and advertising material.”

Co-promotion the key

The co-promotion aspect appears to be a common factor throughout Europe where soundtracks are concerned.

In France, soundtracks are partly shackled by the fact that TV advertising is not allowed during the first year of exploitation of the movie. “We do more radio advertising, and we have to benefit from the film’s promotion,” says WEA international product manager Stéphane Tardivel.

WEA France is currently enjoying local success with the soundtrack of Quentin Tarantino’s Jackie Brown, with sales in France of around 80,000 units. “But the problem,” continues Tardivel, raising the importance of radio, “is that we do not have the right to release a single from the album, so we have no airplay. If we had airplay, sales would be greater,” he adds.

Most of the French radio networks are deeply involved with the cinema, and movies look for partnerships with AC radio stations.

Breaking the ice with Titanic:
Celine Dion (top right) and James Horner (bottom right)
The role of radio

The most significant factor which points to Titanic being a one-off phenomenon rather than the precursor of a trend, is the presence on the soundtrack, among James Horner's scored pieces, of Celine Dion's My Heart Will Go On.

"Titanic had already become a phenomenon before the Oscars, and was only too busy to clean up at the awards, so its success was hardly unexpected. I cannot imagine that anyone watching the Oscars would be unaware of what Titanic was."

Still a market for the musical?

Meanwhile, PolyGram is pinning its summer soundtrack hopes on the belief that there is a lot of life left in the "traditional" film musical—even if it is two decades old.

The 1978 Olivia Newton John/John Travolta film Grease has an imminent re-release, repackaged and remastered, throughout Europe. In the U.K., says PolyGram product manager Matthew Tilley, where the album will be released on Polydor, "the target market is everybody from 8 to 80. A lot of [European] territories will be using TV for promotion," he adds.

The soundtrack also features two remakes (Summer Nights and You're The One That I Want), to garner airplay for what Tilley hopes will be "this summer's thing" on radio. The repackaged CD will also feature video and film clips for those with the computer hardware to access it. The re-release, repackaged and remastered, throughout Europe, has already racked up chart placings in France and Germany.

No more Titans on the horizon

"Titanic is an individual phenomenon," says Tilley. "I don't know what the next generation of soundtracks is going to be, but I can't see Titanic heralding a new era in soundtrack buying." However, Sony Classical's Alun Taylor is convinced that film will provide a natural channel for contemporary classical composers to reach a wider radio-buying public. "When one looks at the ever-increasing attendance numbers at the box office," he says, "I would have to say that soundtracks will (and indeed should) become an increasingly important aspect of music sales, both of newly-composed works and compilations."

Additional reporting by Remi Bouton
Thank You

Louis Prima - Olivia Newton-John
Dr. John - Dick Van Dyke - Julie Andrews - Scatman Brothers - Peggy Lee
Henri Salvador - Sissel Kyrkjebø - Karine Costa &
Daniel Levi - Myrre Malmberg - Gigi Proietti - Robin Williams - Jose Maria Yuste - Enrique del Pozo & Michelle
Nina Moratto - Renato Zero - Celine Dion & Peabo Bryson
Tommy Körberg & Sofia Källgren - Charles Aznavour & Liane Foly
Jana Warner & Peter Hofmann - Gino Paoli & Amanda Sandrelli
Arno Hintjens - Fabrizio Frizzi - Riccardo Cocciante - Klaus Lage - Eternal
Bette Midler - Ophelie Winter - Maurane - Francis Lalanne - Grzegorz Markowski - Kasia Kowalska - Birgün - Burak Kut & Sakis Rouvas
Belinda Carlisle - Ricky Martin - Michael Bolton - Jenny Mac Kay
Paola & Chiara - Barbara Cola - Anita Hegerland - Laura Voutilainen - Maria Montell - Natalia Kukulska - Tarkan
Huey Lewis - Billy Joel - Peter Andre - Shaggy - Verena Jil Caplan - Sabina Laurinova - Christa Bendell
Renata Dabkowska - 98 Degrees featuring
Stevie Wonder - Christina Aguilera
Rinat Gabay and more...

Now the Magic Continues with

Mulan

(The Original Soundtrack Available June 98)
Local A&R: a tale of two markets

by Christian Lorenz

Former BMG Hansa A&R manager Thomas Kraus joined Columbia to run the Berlin operations, and producer Levent Karahan was appointed A&R scout in Munich. To monitor trends outside the country's major urban centres, Columbia appointed Tobias Schacht as a traveling A&R representative. Columbia MD Martin Brem says he hopes to "establish a third satellite in Hamburg soon."

Leuschner adds, "now we will build a similar A&R network for our Epic division, and I definitely want to establish a permanent A&R base for [Sony Music] in Hamburg."

Of all Germany's A&R centres, Berlin has a special position in Leuschner's book. In January, the company launched a joint venture with Berlin-based producer George Gluck, the key person behind the success of Tic Tac Toe. Rumours also persist that Sony Music is going to move—as a whole or in parts—to Sony's new European headquarters in Hamburg.

"I believe that Berlin will become even more important for our business once the German government moves there," says Leuschner. "Berlin has the chance to become a centre of cultural life over the next eight years, and a magnet for talent from all over the world. Eventually, we will have to make our home by ourselves where we want to be seen as a record company."

If local A&R does become the driving force in Europe, major music markets such as Germany, smaller territories could specialise in a different form of A&R: building artists' careers in a protective environment, as already done by A&R from behind 3P, an independent label in the U.K. This is, however, changing fast.

The success of PolyGram Ireland's young boy band Boyzone shows that local A&R in a small market can develop an act to the level of international success in a very short time on a low budget. Now those benefits are being re-invested in a number of Irish artists being groomed for the home market and abroad.

"It makes no sense for a label in a small territory to stretch yourself beyond your means and do all the international work," explains Keogh. "We don't have the resources to do that. Cooperative A&R is what small markets should get into."

Another example of the cooperation between PolyGram's Irish A&R and international marketing comes in the shape of Juniper, a five-piece rock band from Dublin who are being pitched at the U.S. market. With their second single World Is Dead out in Ireland since May 25, "they are about to be pitched for Mercury in the U.S.," says Keogh.

"Their brand of rock is more suited to the U.S. than Europe, that's why we wanted to work with a U.S. partner in this case."

Up to now, Irish artists have had to sell records abroad to be able to survive. But things are beginning to look brighter at home, thanks to the Irish music industry achieving growth rates of 10 percent by units and 20 percent by value last year. Keogh is confident that the peace process in Northern Ireland will aid the development of the market. According to Keogh, "international retailers like HMV and Tower intend to expand in Ireland."

In the stagnating German market, local repertoire is the strongest it has been since the '50s, when local artists such as Peter Kraus charted with German language covers of Elvis' hits. According to IFPI in Germany, domestic productions' share of the singles market reached a staggering 48 percent in 1997.

"It's a consumer-driven development," says Leuschner. "Kids grow up with Sabrina Setlur next to All Saints in their CD collection. It's not just a wave like the Neue Deutsche Welle in 1981/82—this time local repertoire is here to stay!"
THE FAIR FOR POP MUSIC AND ENTERTAINMENT

Popkomm, the world's biggest get-together for the music industry, symbolizes the global pop scene. Musik-Komm and Music & Media invite top radio DJs from all over Europe to use the free studio facilities of Radio Village at Popkomm.8. Located at the heart of the trade fair, Radio Village offers a sound-proofed radio studio for interviews — recorded on DAT or cassette or broadcast live via ISDN. Radio Village participants can register as Popkomm co-exhibitors at a special rate. For further details please contact Musik & Media; phone ++44/171/323 6686 or fax ++44/171/323 2316.

by Menno Visser

So many records, so little time... Through sampling "old crap" on vinyl from her own record store—Liesbeth Esselink, a.k.a. Solex—has created what has been hailed as the most creative album release by a Dutch artist this year with Solex vs. The Hitmeister, on U.S. indie label Matador.

Formerly with the band Sonicet Vet, (signed to Belgian indie Play It Again Sam), Esselink developed her distinctive sound as she began to experiment with the leftovers in her Amsterdam-based secondhand vinyl store, rather than sampling the same tracks used by producers and DJs across Europe. "It's not that I want to sound different for the sake of it," says Esselink. "I just don't want to come up with the same old cliches all over again."

Her "mom de disques" is taken from an Eastern European make of motorcycle. Solex, Esselink has her own sound collage style which makes the most of material which flopped first time around. "It's not difficult to build a strong track around, say, a Sly & The Family Stone sample," challenges Esselink. "The real skill is to create an exciting new track out of old crap."

Armed with an old sampler, a pile of records and an eight-track tape recorder, Esselink began creating an album which could best be described as the missing link between Tricky and Laurie Anderson, with Esselink's vocals pulling the whole mix together.

Demo tapes resulted in offers from five different labels, and Esselink signed with Matador, "partly because I like their other signings, and partly because the owners of the label are also responsible for A&R.

Thierry Catherine, head of music at Lausanne-based CHR station Couleur 3, put the album track One Louder on powerplay rotation. He says: "Our listeners may be surprised the first time they hear the album, but I think it's a very good set, because it has a truly special vibe to it. It fits well into our afternoon and evening [sound]."

After a well-received showcase at South By South West in Austin, and a tour with U.K. band Cornershop, Esselink recently recorded a session for John Peel's show on national CHR station BBC Radio 1, and she will be touring through Europe this summer with label mates Cornelius.

Dance grooves

by Gary Smith

SPONTANEOUS COMBUSTION

Without a radio edit in sight, the Combustion EP from U.K. label Dope Dragon nevertheless provides four tracks of programme-friendly drum'n'bass. Showcasing the poly-rhythmic talents of Mask & Swabe, 3 Way and Gang Related, the EP contains sweepingly tuneful moments like Futureactivist, with its sample of the theme from 2001 A Space Odyssey, alongside the crispier, hard-edged hardest style of Mask's Mad Professor.

SHAKIN' WITH SHARKEY

DJ Sharkey is, alongside Dougal, the undisputed king of the U.K.'s small but thriving hardcore scene. His latest single, Product Of Society (React/UK), with its sample of the theme from 2001 A Space Odyssey, alongside the crispier, hard-edged hardest style of Mask's Mad Professor.

SHANTELL TAKES YOU HIGHER

Combining dance grooves with a loose, whimsical indie feel worked for Kreidler, and now German DJ Shantell has adopted a similar approach. His debut album Higher Than The Funk on Berlin's K7 Records is full-blooded electronics with a female singer whose fragile voice recalls the Cocteau Twins. Some tracks take a minimalist approach with limited commercial appeal. Others work for exactly the same reason: they're so simple to hum along to. Delicate instrumental tunes support vocal-led tunes, creating highly effective, memorable songs.

RE-BIRTH FOR NU-BIRTH

A year after its initial U.K. release and after having hung around just about every U.K. dance chart for the last few weeks, Nu-Birth's Anytime (XL Records) seems set to jump across to the mainstream charts. The major difference in this year's single is its better selection of mixes and a much stronger radio edit.

The Nu-Radio mix places greater emphasis on formal pop structure, giving more space to the soul diva vocal of Jeanette Sewell and allowing the sample from IMPROM2's Motown-released Get Me Off—around which the track is based—to carry the tune.

Meanwhile the new club mixes, by Rhythm Masters, Dem 2 and Crazy Bank, guarantee that all-important dancefloor buzz. Dem 2's version, with its fractured beat and stark breakdowns, is nicely complemented by the Rhythm Masters' bombastic effort and Crazy Bank's jazzy, sax-led interpretation.

by Gary Smith

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### Eurochart Hot 100 Singles

**Week 24/98**

**Countries charted:**
- Africa
- Australia
- Austria
- Belgium
- Canada (Can.
- France
- Germany
- Greece
- Hungary
- Ireland
- Italy
- Japan
- Netherlands
- Norway
- Portugal
- Spain
- Sweden
- Switzerland
- United Kingdom
- United States

**1. My Heart Will Go On**
- Celine Dion (Columbia)

**2. Feeling**
- The Pointer Sisters (Brunswick)

**3. La Copla De La Vida**
- A. C. & R. C. (Ariola)

**4. High**
- LightHouse Family

**5. Ein Schwei Namens Maenner**
- Wunderkind

### Sales Breakers

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original label</th>
<th>Publisher</th>
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</thead>
<tbody>
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</table>

### Full Chart Service

- Media Control AG
- IPSOS/Mahasz-LFPI (Hungary)
- EFPI (Czech Republic)

### Chart Numbers

<table>
<thead>
<tr>
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**SALES**

© BPI Communications Inc.
**SALES BREAKER**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Simply Red</td>
<td>Blue</td>
<td>East West</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Ray Of Light</td>
<td>Maverick/Sire</td>
</tr>
<tr>
<td>3</td>
<td>Modern Talking</td>
<td>Back For Good</td>
<td>Hansa</td>
</tr>
<tr>
<td>4</td>
<td>Soundtrack</td>
<td>Titanic</td>
<td>Sony Columbia</td>
</tr>
<tr>
<td>5</td>
<td>Massive Attack</td>
<td>Mezzanine</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>Celine Dion</td>
<td>Let’s Talk About Love</td>
<td>Epic/Columbia</td>
</tr>
<tr>
<td>7</td>
<td>Lenny Kravitz</td>
<td>5</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>Eros Ramazzotti</td>
<td>Eros</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>Aria</td>
<td>Magic</td>
<td>MetrovinyliEMAMS</td>
</tr>
<tr>
<td>10</td>
<td>Mina &amp; Adriano Celentano</td>
<td>Amore</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>11</td>
<td>Aquarium</td>
<td>Sketches For My Sweetheart The Drunk</td>
<td>Columbia</td>
</tr>
<tr>
<td>12</td>
<td>Falco</td>
<td>Out Of The Dark (Into The Light)</td>
<td>EMI</td>
</tr>
<tr>
<td>13</td>
<td>Zazie</td>
<td>Made In Love</td>
<td>Mercury</td>
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<tr>
<td>14</td>
<td>Deep Purple</td>
<td>Abaddon</td>
<td>EMI</td>
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<tr>
<td>15</td>
<td>Sarah Brightman</td>
<td>The Andrew Lloyd Webber Collection</td>
<td>Polydor</td>
</tr>
<tr>
<td>16</td>
<td>Aroscope</td>
<td>Where We Belong</td>
<td>Polydor</td>
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<tr>
<td>17</td>
<td>A.R.D.K.F.N.F.D.GRE.IRE.LNL.N.P.E.S.CH.UK</td>
<td>Hanson</td>
<td>Atlantic/EMI</td>
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<tr>
<td>18</td>
<td>Soundtrack</td>
<td>Backstreet Boys Backstreet To The Future</td>
<td>Sony Columbia</td>
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<tr>
<td>19</td>
<td>The Mavericks</td>
<td>Big Willie Style</td>
<td>Fontana/Sony</td>
</tr>
<tr>
<td>20</td>
<td>Eric Clapton</td>
<td>Pilgrim</td>
<td>Virgin</td>
</tr>
<tr>
<td>21</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>The Best Of</td>
<td>Virgin</td>
</tr>
<tr>
<td>22</td>
<td>Pascal Obispo</td>
<td>Live 88</td>
<td>Virgin</td>
</tr>
<tr>
<td>23</td>
<td>Louise Attaque</td>
<td>Atmosphériques</td>
<td>Sony</td>
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<tr>
<td>24</td>
<td>Spiceworld</td>
<td>Spiceworld</td>
<td>Virgin</td>
</tr>
<tr>
<td>25</td>
<td>D.J. Bobo</td>
<td>Magic</td>
<td>KAMS</td>
</tr>
<tr>
<td>26</td>
<td>Mina &amp; Adriano Celentano</td>
<td>Mina &amp; Adriano Celentano - RTI</td>
<td>EMI</td>
</tr>
<tr>
<td>27</td>
<td>Era</td>
<td>Era - Mercury</td>
<td>A.B.C.</td>
</tr>
<tr>
<td>28</td>
<td>Andrea Bocelli</td>
<td>Aria - The Opera Album</td>
<td>Sugar/Philips</td>
</tr>
<tr>
<td>29</td>
<td>Natalia Imbruglia</td>
<td>Left Of The Middle</td>
<td>RCA</td>
</tr>
<tr>
<td>30</td>
<td>Vasco Rossi</td>
<td>Canzoni Per Me</td>
<td>EMI</td>
</tr>
</tbody>
</table>

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**European Top 100 Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Supreme N.T.M.</td>
<td>Supreme N.T.M. - Epic</td>
<td>BMG/EMI</td>
</tr>
<tr>
<td>32</td>
<td>Tori Amos</td>
<td>From The Choirgirl Hotel - East West</td>
<td></td>
</tr>
</tbody>
</table>
| 33  | Artie Petit | Sweet Sound | BMG/BMG

---

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

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

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**SALES BREAKER**: The album registering the biggest increase in chart points.
<table>
<thead>
<tr>
<th>Country</th>
<th>Top National Sellers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UNITED KINGDOM</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. The Tamperer Feat. Maya - Feel It (Papier)</td>
</tr>
<tr>
<td></td>
<td>2. The Proclaimers - I'm Gonna Be (500 Miles) (Warner)</td>
</tr>
<tr>
<td></td>
<td>3. Mousse T. Vs. Hot'N'Saucy - Horny '98 (Edel)</td>
</tr>
<tr>
<td></td>
<td>4. Ricky Martin - La Copa De La Vida (Universal)</td>
</tr>
<tr>
<td></td>
<td>5. Simply Red - Blue (BMG)</td>
</tr>
<tr>
<td></td>
<td>6. Savage Garden - Truly Madly Deeply (EMI)</td>
</tr>
<tr>
<td></td>
<td>7. Savage Garden - Better Man (EMI)</td>
</tr>
<tr>
<td></td>
<td>8. Simply Red - Blue (BMG)</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
<td>10. Savage Garden - Truly Madly Deeply (EMI)</td>
</tr>
</tbody>
</table>

| **GERMANY** | |
| 1. Die Ärzte - Kein Selbstmord (Sony) |
| 2. Celine Dion - My Heart Will Go On (Columbia) |
| 4. Peter Gabriel - So (Charisma) |
| 5. Faith Evans - My Love (Arista) |

| **FRANCE** | |
| 1. Celine Dion - My Heart Will Go On (Sony) |
| 2. Simply Red - Blue (BMG) |
| 3. Savage Garden - Truly Madly Deeply (EMI) |
| 4. Madonna - Ray Of Light (Sony) |
| 5. Simply Red - Blue (BMG) |

| **BELGIUM** | |
| 1. Garbage - Oh!! (EMI) |
| 2. Madonna - Ray Of Light (Sony) |
| 3. Simply Red - Blue (BMG) |
| 4. Madonna - Ray Of Light (Sony) |
| 5. 2 Unlimited - Funky (Bellaphon) |

| **SWITZERLAND** | |
| 1. 2 Unlimited - Funky (Bellaphon) |
| 2. Garbage - Who's That Girl (EMI) |
| 3. Madonna - Ray Of Light (Sony) |
| 4. Madonna - Ray Of Light (Sony) |
| 5. Simply Red - Blue (BMG) |

| **NORWAY** | |
| 1. Brian May - On My Way Up (WEA) |
| 2. Brian May - On My Way Up (WEA) |
| 3. 2 Unlimited - Funky (Bellaphon) |
| 4. Simply Red - Blue (BMG) |
| 5. Madonna - Ray Of Light (Sony) |

| **IRELAND** | |
| 1. The Tamperer Feat. Maya - Feel It (Papier) |
| 2. Simply Red - Blue (BMG) |
| 3. Madonna - Ray Of Light (Sony) |
| 4. Simply Red - Blue (BMG) |
| 5. Simply Red - Blue (BMG) |

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); Hits40.ch (Switzerland); BRPI (Italy); IFPI/Nielsen Marketing Research (Denmark); YLE Yleisradio/IFPI (Finland); IFPI (Holland).
BLA\RD MADIK II
KAOS & KUSION
Blue Print/Boxjam
International release date: July 6
This is a rare jazz/funk/gem; politically challenging and musically innovative. Kaos & Kusion updates the style of early '70s political proto-rappers The Last Poets for the post-drum'n'base generation. A 10 year veteran of the U.K. hip-hop scene, rapper-producer Black Radical weaves incredibly smooth backing tracks with a hint of reggae and fierce, pumping basslines. Originally associated with breakdancing pioneers Coldcut and briefly signed to Island's Mango label, Black Radical never cuts corners when it comes to lyrics. "Truth is the mission," says the man himself and neither overzealous police nor "gangster slammers" escape his sharp tongue. Check out the DJ promo 12-inch Dreadlock with its dwoo-pop baseline and sweeping strings. This is an extremely proud record, or, as Radical puts it: "500 years of knocking on the door—this is the last knock."

Station Reports include all new additions to the playlist. Some reports will also include “Power Play” songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation “AL”. Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13:00 h. CET.
Airplay

Germany: Eins Live

Format: CHR
Service area: National
Playlist Meeting: Thursday 11:30
Group/owner: WDR
Playlist additions
Heather Nova/London Rain (7)
Puff Daddy/Come With Me (7)

United Kingdom: BBC Radio 1

Format: CHR
Service area: National
Playlist Meeting: Thursday 11:30
Group/owner: Public broadcaster
Playlist additions
Baddiel/Skinner/L's Three Lions '98 (varies)
Eagle-Eye Cherry/Save Tonight (varies)
Imagination/You Keep (varies) (varies)
Jungle Brothers/ITF House You (varies)
Matthew Marksden/The Heart's Lone Desire (varies)
Puff Daddy/Com e With Me (varies)
Smashing Pumpkins/Perfect (varies)

Showering Pumpkins/Perfect (varies)
Another Level/Freak Me (15 - 18)

Hanson/Thinking Of You (15 - 18)

Matthew Marksden/The Heart's Lone Desire (varies)
Puff Daddy/Com e With Me (varies)
Smashing Pumpkins/Perfect (varies)

Smashing Pumpkins/Perfect (varies)

Zindy/Don't Wanna Say (3-7)
Soren Sko/Revelation (3-7)

Cqrrs/Dreams (10-16)

Robyn/Do You Really Want (n/a)
Mietta/Angell Noi (n/a)

La Fossa/Il Giorno Dopo (n/a)

Cqrrs/Dreams (10-16)

Jochen Rausch

MUSIC & MEDIA Q JUNE 13, 1998

Paul van der Lugt - Cooed

97-99FM OOP RADIO 1

Complete track listing from Germany, the UK and other countries.

Italy: NRJ Radio Energie

Format: CHR
Service area: Reggio Calabria, Messina & Catania
Playlist/owner: Antenna Del Sud srl

Playlist additions
All/Kelly (n/a)
Alex Baroni/Onde (n/a)
Elisa/My Want (n/a)
La Fossa/Il Giorno Dopo (n/a)
Mietta/Angell Noi (n/a)
Robyn/Do You Really Want (n/a)

Denmark: Radio 2

Format: AC
Service area: National
Playlist Meeting: Wednesday AM
Group/owner: Tele Danmark Radio A/S

Playlist additions
Corrs/Dreams (10-16)

4 The Cause/Stand By Me (3-7)
Hanne Boel/Salt Of Your Skin (3-7)
Seren Sko/Revelation (3-7)
Zindy/Don't Wanna Say (3-7)

ABOUT KAOS

Casanova

Wild Card/Mercury

Producers: Mike Stock & Matt Alkii

Publisher: EMI

ULTIMATE KAOS

This clever remake of Levert's 1987 smash is likely to go a long way because it retains all the strengths of the original, adding to the producers' pop sensibility—they do have a proven track record. Initially, Casanova failed to make an impact in most territories with the exception of Sweden and France, where it received a warm welcome. Now, however, its appeal is spreading. At the Netherlands' leading AC network, Sky Radio 100.7 FM/Hilversum, programmer Wim van Maaren says: “Although it has performed well on the Dutch Mega Top 100 singles chart, we did not add the single to our playlist until this week, because the core audience for this type of music is considerably younger than our main demo. On the other hand, this record has a very broad appeal, which means that both dance and CHR stations which target young audiences and the more progressive programmers from our public counterpart Radio 2 will find it suitable.” Van Maaren wraps things up by noting: “In general, we won’t be the first with artists like these, unlike someone like LeAnn Rimes who gets a lot of plays at our station and is immensely popular with our listeners.”
Each week, M&M brings you the latest adds from market leaders and taste-makers of radio across Europe—the Power Players.

### Playlist Additions

#### AMS/CH
- **Aerosmith** - "I Don't Want To Miss A Thing" (28)
- **Bravo All Stars** - "Let The Music Heal" (28)

#### B/W/C/L/C/2
- **The Monkees** - "Bad News" (30-40)
- **Puff Daddy** - "Come With Me" (28)

#### C/W/L/G/3
- **Poison** - "Bad Influence" (28)
- **Six Was Nine** - "Turning Wheel" (28)

#### DON/2
- **Mariano J. Maven** - "Head Of Music" (28)
- **Marcia Bisiorek** - "Head Of Music" (28)

#### FIN/3
- **Marie Graver** - "Head Of Music" (28)
- **Eugenia Banachovrics** - "Head Of Music" (28)

#### GER/2
- **Alexey Glagatov** - "Frog Dir" (28)
- **Wiktor Jachacz Dal** - "Producer" (28)

#### HUN/2
- **Dorottya Sziksnai** - "Head Of Music" (28)
- **L. Love** - "Stokrotka" (28)

#### IT/3
- **Giuseppe Emanuele** - "Head Of Music" (28)
- **Gianfranco Occhialini** - "Head Of Music" (28)

#### NL/3
- **All Saints** - "Lady Marmalade" (28)
- **Sixteen** - "Beside Leto" (28)

#### POL/3
- **Korzeniecki** - "Head Of Music" (28)
- **Wojciech Waglewski** - "I Ctz Ze Zal" (28)

#### UK/3
- **Roger Young** - "Head Of Music" (28)
- **Mike Caffeine** - "Head Of Music" (28)

### United Kingdom: 95.8 Capital FM

#### Format: CHR
#### Service area: London
#### Playlist meeting: varies
#### Group/owners: Capital Radio PLC

#### PlayList Additions:
- **Boyzone** - "No Matter What" (30-40)
- **Brendy & Monical (The Boy & Mine)" (30-40)
- **Fatboy Slim & Rockafeller Skank** - "(30-40)
- **Karen Ramirez** - "Lookin' For Love" (30-40)
- **Usher** - "My Way" (30-40)

### Germany: Bayern 3

#### Format: Rock
#### Service area: Regional (Bayoia)
#### Playlist meeting: varies
#### Group/owners: Capital Radio PLC

#### PlayList Additions:
- **Boyzone** - "No Matter What" (30-40)
- **No One** - "Believe In Me" (30-40)
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#### PlayList Additions:
- **Boyzone** - "No Matter What" (30-40)
- **No One** - "Believe In Me" (30-40)
- **Fatboy Slim & Rockafeller Skank** - "(30-40)
- **Karen Ramirez** - "Lookin' For Love" (30-40)
- **Usher** - "My Way" (30-40)
Each week, M&M brings you the latest adds from market leaders and taste-makers at radio across Europe—the Power Players (figures in brackets are the predicted number of plays for the coming week).

**Power players**

**Turkey:** Number One FM

**Format:** CHR  
**Service area:** National  
**Playlist Meeting:** Friday 14:00  
**Group/owners:** The Media Group, Kazan & SBS

**Playlist additions**

- All Saints/Lady Marmalade (10-20)
- Eros Ramazzotti/Terra Promesa (10-20)
- Big Boys/Big Boys (10-20)
- Radio Frequency/Spark (2-3)
- Musicw/Two (2-3)
- Radio Frequency/Spark (2-3)
- Eros Ramazzotti/Terra Promesa (10-20)
- Moodj/Night Of The Living Dead (2-3)

**Greece**

- **KISS FM 96.4 (ATH)**  
  **CHR**
- **Alpha FM (ATH)**  
  **CHR**
- **Kiss FM 96.4 (ATH)**  
  **CHR**
- **Greece Radio Channel (ATH)**  
  **CHR**

**Slovenia**

- **STUDIO FM (SLO)**  
  **CHR**
- **Dublex FM (SLO)**  
  **CHR**
- **Graffiti FM (SLO)**  
  **CHR**
- **Fun Radio (SLO)**  
  **CHR**
- **Penta FM (SLO)**  
  **CHR**

**Lithuania**

- **Radio 106.4 FM (LT)**  
  **CHR**
- **Radio 106.4 FM (LT)**  
  **CHR**
- **Radio 106.4 FM (LT)**  
  **CHR**
- **Radio 106.4 FM (LT)**  
  **CHR**

**Luxembourg**

- **Luxembourg Radio Luxembourg (LUX)**  
  **CHR**
- **Radio Luxembourg (LUX)**  
  **CHR**
- **Radio Luxembourg (LUX)**  
  **CHR**
- **Radio Luxembourg (LUX)**  
  **CHR**

**Programme suppliers**

**FM Radio Network**  
**RCA**  
**AXXENT**  
**Universal**  
**EMI Music**  
**BMG/Dalmaidh**

**Natalie Imbruglia**

- Wishing I Was There

**RCA**  
**Producers:** Phil Thomley & Nigel Godrich

**Suppliers:** BMG/Dalmaidh
### European Radio Top 50 - Week 24/98

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<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
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<td>MADONNA/RAY OF LIGHT</td>
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<td>Everything</td>
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<td>43</td>
<td>The Trim</td>
<td>(EMI)</td>
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</table>

**The European Radio Top 50 chart is based on a weighted scoring system.**

Scores are posted by collecting airplay on all of AMCA's reporting stations with contemporary music formats during specific time periods. Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, SF = New Entry, TS = Total Stations

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**w.e.k. 24/98**

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**MUSIC & MEDIA 20 JUNE 13, 1998**
industry professionals and bureaucrats, as well as MPs—attended the conference, which was hailed a success by its host André Santini, an MP and a former minister of communications, and SNEP president Paul-René Albertini.

Says Albertini: "Even if there is some discussion, we have shown to the MPs what we really are—a young business, which creates wealth and jobs, invests in local culture and in French production. It is a first positive step."

Panelists included European parliament member Nana Mouskouri, PolGranc France president Pascal Ngere and Francis Brun-Buisson, head of the prime minister’s department SJTIC (which deals with communication/broadcasting matters), as well as three MPs from different political parties. Much of the discussion centered on the proposed Copyright Directive, presented at the end of 1997 by the European Commission and currently being discussed throughout the EU.

Socialist MP Raymond Forni painted a dark legal landscape for the SNEP. "First, you have to know that from now on, all decisions are made in Brussels, and that France has to advance as well as the continent, secondly, the public has problems understanding the importance of this new technologies’ revolution.

BMG’s continental drift

BMG from A&M Records U.K.: Harry Magee, currently A&M’s general manager, becomes RCA U.K.’s managing director, while Ian Dickson—A&M’s head of international—takes the new post of VP of international for all BMG’s U.K. repertoire. Both are expected to start in September.

The appointment of Dickson to head international will help streamline the company’s priorities, says Griffiths. Dickson, formerly RCA, Arista and the deConstruction imprint in the U.K. have their own international executives, dealing with overseas BMG companies for their labels’ acts.

“While I wear my other [European] hat,” says the BMG U.K. chairman, “I have seen the confusion my European people have felt by being approached on so many acts at different times. Having one department will send a consistent message.”

Griffiths’ combined U.K. and European role has led to a commitment to work with more continental European acts: director of market development David Inglis will be in charge of all international A&R for the whole group, “putting the right artists with the right labels,” according to Griffiths. Among the acts from the mainland which BMG intends to work in the U.K. this year are: Sweetbox, Modern Talking and Bell, Book and Candle from Germany, and Italy’s Eros Ramazzotti. BMG Sweden’s Robyn has already enjoyed chart success in the U.K.

Ramazzotti’s duet with Tina Turner, Cose della Vita/Can’t Stop Thinking/About You peaked at number 6 in Music & Media’s Hot 100 Eurochart in March and has been top 10 in most continental European territories. It will be the key to marketing the singer in the U.K., believes BMG Music Division president Jeremy Marsh. "We have a gateway into the U.K. with this single," he says.

As for developing U.K. acts, a long-term, international approach is the only way to survive, says Griffiths, who adds that he sees continental Europe taking a different direction from the U.K. “Europe is developing as a whole market. The U.K. is still outside that, and there’s still a feeling that ‘that’s Europe and this is us.’ ”

But, cautions Griffiths, British music does not fit in with U.S. trends either. "The U.K. has to be careful it does not get caught between the two. So far, musically, there’s a danger that we are obsessed with what’s happening here [in the U.K.]."

The changes announced by BMG also include:

1. A new four-year deal with dance specialist deConstruction’s founders and co-presidents, Keith Blackhurst and Peter Hadfield.

2. Arista U.K. will become a cultural marketing, press and promotion "nerve centre" for repertoire from A&M/PM/PepEdel label Boilermaker, dance imprint Northwestide and M-People’s eponymous label. The label has functioned without a managing director since the December 1997 departure of Martin Heath, and will continue to be run by Marsh "for the foreseeable future," according to Griffiths. Marsh says no full-time posts will be lost as a result of the changes.

RDS signs up for Eurochart

The number of European broadcast- ers subscribing to Eurochart Hot 100 syndicated countdown show continues to grow with the recent addition of RDS, Ireland’s most popular commercial radio network, the CHR formatted Radio Dimensione Suone.

Based on Music & Media’s Eurochart Hot 100 singles listing, the week beginning the 13th August was duced and syndicated by U.K.-based company Unique Broadcasting. Finnish CHR broadcaster Radio Vastuus joins the listings, which recently started taking the show, which is now heard by more than 10 million European listeners every week.

M O U S I C  &  M E D I A  2 1  J U N E  1 3 , 1 9 9 8

continued from page 1

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M O U S I C  &  M E D I A  2 1  J U N E  1 3 , 1 9 9 8

continued from page 1

Mousse loose in Europe

gence as an artist in his own right.

The 31-year-old Hanoverian has previously worked for almost everyone who’s anyone on the U.K. and U.S. house music scenes (notably Byron Stingy and Yuuniour Soul). "R’98" (Peppermint Jam/Edel), which features the vocal talents of Hot’N’Juicy, is this week’s sales breaker at number six on U.K. regional dance station Vibe FM in East Anglia. "Give us protection,' SNEP asks MPs

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**Border Breakers**

Mainland European records breaking out of their country of signing

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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tr>
<td>1</td>
<td>2</td>
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<td>EAGLE-EYE CHERRY/SAVE TONIGHT (SUPERSTUDIO/POLYDOR)</td>
<td>SWEDEN</td>
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<td>DENMARK</td>
<td>70</td>
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<td>The Tamperer feat. Maya/Feel It (Time/Jive)</td>
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<td>Air/Turn Back Time (Universal)</td>
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**For the record**

*Edited by Christian Lorenz*

At time of going to press, it seemed as though the initial victors in the first in a series of one-day walk-outs by BBC members of broadcast union Bece were the programming staff at the U.K. public broadcaster's classical network, Radio 3. The strike, which badly affected live news, current affairs and sports programming, meant that listeners expecting to hear speech network Radio 4's morning magazine show Today were instead woken by the sounds of classical music, courtesy of Radio 3.

OTR hears that French industry body SNEP is poised to announce a major change in its internal structure. The move—expected to be announced on June 17—is aimed at giving more space within the organisation to independent labels.

London oldies station Capital Gold, which became a fully-fledged network last week following its roll-out on Capital Radio-owned AM stations in Birmingham, Hampshire and Sussex, has appointed Andy Turner to the post of programme controller—he was formerly the station's head of production. Meanwhile, Capital's Bob Hoad has taken temporary charge of Capital's newest acquisition, Cardiff's Red Dragon Radio (M&M, May 16). Red Dragon's MD Phil Roberts and programme controller Mark Franklin are starting work on a new identity for Red Dragon.

Sony Music France is expected to announce a partnership deal with French world music indie Déelic. Apparently, Virgin—which was also interested in the label—will continue to license Déelic's act Cheb Mami.

Former Boomtown Rats vocalist and Band Aid mastermind Bob Geldof has been confirmed as a speaker—on the subject of "Filling The Creative Gaps"—at the annual U.K. Radio Academy Radio Festival July 13-15 in Birmingham. More details next week.

MCA Music Publishing Worldwide VP international and MD of MCA's U.K. publishing company Paul Connolly has been promoted to MCA Music Publishing Worldwide executive VP Europe, effective May 22. In his new role, Connolly oversees all of MCA's European offices. He continues to serve as MD of MCA's U.K. operations. A 10-year veteran of MCA Music Publishing, Connolly is widely credited for bringing All Saints, Roni Size and the Smashing Pumpkins into the company's fold. In Europe, MCA Music Publishing has offices in the U.K., Germany, France, Sweden, Holland, Italy and Spain.

Now it's official; ex-Mute GM Andy Ferguson has joined Disco Volante, the new label of former 4th & Broadway supremo Julian Palmer. As MD. Ferguson is based at the label's London headquarters; Megan Taylor is appointed general manager for Disco Volante's Los Angeles office.

The radio industry in France is eagerly awaiting the election of a new president of radio industry organisation Vive la Radio, taking place on June 10. The post became vacant after the announcement that current—president Eric Bastide will step down to become general secretary of authors' rights body Gesac. Europe 2/RFM general manager Frederic Schlesinger, Skyrock president Pierre Bellanger, and Forum-Poitiers GM Philippe Gault are all tipped as candidates for Bastide's job.

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**Forthcoming Special Supplements in Music & Media**

- **30 Years of Radio Jingles**
- **Jazz (tie in with Montreux)**
- **IFPI Platinum Europe Awards**

**30 Years of Radio Jingles**

Issue no. 26 - cover date 27 June
Street date: 6 July
Artwork deadline 15 June

**Jazz (tie in with Montreux)**

Issue no. 28 - cover date 11 July
Street date 22 June
Artwork deadline 29 June

**IFPI Platinum Europe Awards**

Issue no. 30 - cover date 25 July
Street date 20 July
Artwork deadline 13 July

---

**Paul Connolly**

Tel: (+44) 171 323 6686

For details call: Christine Chinetti

OBP Communications Inc.
### Major Market Airplay

#### Week 24 / 1998

The most aired songs in Europe's leading market radio charts: TW=LW-Last Week, WOC=Weeks On Chart, TA=Total Airplay.

**GSA**

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Data supplied by Broadcast Research from an electroacoustically monitored panel of national (or) regional stations. Results are ranked by number of plays and weighted by audience.

Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
CLUBLAND UNPLUGGED
A rare opportunity to feast on dance music's greatest talent in an intimate club with a live acoustic band.

A&R JURIES
Can't get that industry honcho to hear your demo? Here's your big chance. Top executives at labels, management companies, and publishing firms from all over the world will gather to evaluate your music and offer tips for industry survival and elevation.

For discounted airfare on American Airlines, to Chicago, please call Pepp Travel at 1-800-877-9770. Please identify yourself as a Billboard Dance Music Summit attendee.

Chicago Marriott Downtown,
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For reservations call 1800 228-9290 or 312-836-0100
Special Dance Music Summit Room Rate: $139.

BILLBOARD'S NEW ARTIST DISCOVERIES CONTEST OF '98
WIN a chance to perform in Billboard's exclusive, invitation-only artist showcases. Here's your chance to strut your stuff alongside clubland's biggest stars.

TO ENTER:
Submit one song, biographical information, and a picture with a check payable to billboard for $35 to:
Michele Quigley, Billboard, 1515 Broadway, New York, NY 10036.
(Please make sure tapes are clearly labeled).
All entries will be judged by Billboard Dance Music Editor Larry Flick.
Performance slots are on Thursday, July 9 and Friday, July 10 at venues in Chicago to be announced.
Billboard is not responsible for artist travel & lodging.

DEADLINE FOR SUBMISSIONS
June 12, 1998 (no exceptions)

Michele Quigley
Special Events Director
212.536.5002 ph
212.536.1400 fx

Larry Flick
Dance Music Editor
212.536.5050 ph
212.536.5358 fx

REGISTRATION FEES
Early bird - payment received by May 29
$275
Pre-registration - payment received between May 29th and June 19
$325
Full registration - after June 19th and Walk up
$375

BILLBOARD DJs & RECORD POOL DIRECTORS
$199
$229
$249

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Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received on or before May 29th are subject to a $75.00 administrative fee. Cancellations received between May 29 and June 19th are subject to a $175 administrative fee. No refunds will be issued after June 19th.