Italian stations protest over criminal charges

by Mark Dezzani

MILAN - Italy's local radio trade body, ANTI, has appealed to the Italian government's legal watchdog to investigate a series of court rulings which have made it a criminal offence for stations to refuse royalty payments to authors' rights society SIAE.

The appeal by ANTI to the senate justice committee follows an avalanche of court verdicts against ANTI member stations, which have been following their association's advice in refusing to make royalty payments to the state-owned collecting society. ANTI represents 500 of the country's 2,500 local radio stations.

Most spectacularly, the syndicated domestic music network Radio Italia SMI was ordered by a Milan tribunal in February to pay a 1.245 billion ($1.44 million) fine to SIAE, plus 1.780 billion ($459,000) in interest to cover back-payments dating from the station's launch in 1983.

"Radio Italia SMI has always refused to recognise the authors' legal right to compensation for having their compositions broadcast," explains Maria Grazie Deledda, the SIAE lawyer responsible for undertaking civil action.

Music lobby turns up heat

by Emmanuel Legrand

BRUSSELS - The European music industry's lobbying machine is set to go into overdrive during the next few weeks.

The International Federation of the Phonographic Industry (IFPI) is involved in a series of events which will give it the opportunity to present to European policy-makers issues which are crucial to the future of the music industry, culminating in the second Platinum Europe awards dinner in Brussels on July 9.

On June 17 there will be a session with MEPs in Strasbourg to discuss the European Commission's proposed new copyright directive, and this will be followed on June 30 by a hearing in Brussels with the legal committee of the European Parliament, also dedicated to the copyright directive.

European music industry executives are increasingly confident that the second IFPI Platinum Europe awards dinner and show, which will be attended by European Commission president Jacques Santer, will significantly raise the profile of the industry. Sony Music Entertainment Europe president Paul Russell, who is chairman of IFPI's communications committee, says it will help focus attention "not just on artists, but also on the overall European marketplace."

The ceremony, to be held in the Albert Hall in Brussels, will honour artists who have sold more than a million units since the album's release.

Kravitz looking for radio return

by Christian Lorenz

LONDON - Are You Gonna Go My Way? That's what Lenny Kravitz must want to ask European radio stations on the eve of the release of I Belong To You, the single that Virgin is hoping will turn around the fortunes of his current album, 5. Kravitz's first new recording in three years.

continued on page 21
ESPEN LIND lucky for you

espens lind lucky for you

The Brilliant New Single TAKEN FROM THE DEBUT ALBUM RED
Emap protests over RMC tender

PARIS — Following the French government’s recent sale of the three-station RMC group to the Sud Communications consortium, a publishing group Emap France is complaining that it was treated unequally in the tendering process.

Emap says that it was not given the same information as the other bidders about RMC’s financial details, and has filed an official complaint against both the French government and broadcasting authority the CSA to the Conseil d’Etat, which rules on administrative procedures and regulations in all matters involving the government.

According to Emap France development manager Jan-jacob Boom-Wichers, “We were serious candidates for the privatisation, but the government has not respected equality of information in the [tendering] process.”

He elaborates: “The RMC tender was invalid because NRJ and Fabre [both part of the winning Sud Communications consortium] have had access to documentation and information concerning RMC that we have not.”

Boom-Wichers also criticises the CSA’s decision to approve the sale of RMC to existing major radio players.

SR seeks frequencies for new youth station

by Ed Meza

BERLIN — More opportunities for new youth stations could be on the way in the federal state of Saarland, where public broadcaster Saarländischer Rundfunk (SR) is planning a new youth-oriented station.

Although SR itself is remaining tight-lipped about the project, a spokesperson for Saarländischer Rundfunk radio regulator LAR confirmed that it is in negotiations with the public broadcaster to find suitable frequencies.

At a recent LAR assembly meeting, members expressed their support for the youth station concept, and the LAR could be ready to give SR the necessary frequencies as early as the beginning of 1999.

The new SR station would produce six hours per day of its own programming (in the mornings and afternoons), taking youth-oriented programming from neighbours public broadcaster SWR the rest of the day.

The station’s format is set to be a mixture of edgy CHR music programming plus educational programmes aimed at young people, inspired by SWR’s popular multimedia programme, Das Ding.

LAR officials have suggested that SR should use 94.5 FM as the main frequency for the youth station. This is one of two FM frequencies “SR4” currently shares with the community-access Open Channel. SR4, in fact, has no programming of its own— to date it has been broadcasting output from classical station SR2 and the full-service SR3 during its allotted broadcasting times.

"Good news for indies!" That’s (allegedly) how Richard Branson reacted on hearing the news that PolyGram was going to be sold to SeaGram.

Whatever his more recent business sins may be (ask the people who travel Virgin Rail in the U.K what they think about the company), when it comes to the music industry, Branson knows what he’s talking about.

In its early days, Virgin grew by signing and developing acts in music genres that were not being touched by the majors—would you have signed Mike Oldfield, Genesis and Tangerine Dream 25 years ago? And it made him his fortune.

The situation these days is not totally dissimilar. The market is concentrated into a handful of key players, whose speed of response to new developments is slowed by massive overheads and rigid structures. These companies are extremely inefficient at marketing music to (and for) the masses, but when it comes to reflecting what is happening on the street, nothing beats the compact structures of indie labels.

There are countless examples of European indies building strong businesses from niche markets, and even crossing over into the mainstream. Edel in Germany grew from a small record label into a truly global player; Play It Again Sam expanded out of Belgium into neighbouring countries with great success; and Arcade built from the Netherlands a company which has evolved from TV compilations into a fully-fledged A&R-driven record label.

Some may argue that these are the exceptions, but never have there been so many new indie initiatives in Europe. In France, for example, former Virgin chairman Patrick Zelnik is slowly building his new company, Naive, while even Chris Blackwell is getting back to basics, trying to recapture the original Island spirit with his new label.

The number of key players getting smaller, independent labels will have a greater role to play in nurturing the acts who will eventually become best-selling artists, or in pioneering music genres enjoyed by the happy few before they are endorsed by the wider public.

"One of the aims of the CSA is to defend the plurality of the radio landscape in France, and this was not respected by letting RMC go to established groups, which will come to the arrival of a fourth [major] operator."

The Emap France development manager is hoping for a "quick answer" from the Conseil d’Etat, but its rulings on such cases can sometimes take years—and the RMC sale was completed on June 5.
Centralisation, rationalisation at R2

by Marc Maes

BRUSSELS – Radio 2, Flemish public broadcaster VRT’s chain of AC stations, is to centralise its output by producing all of its networked programmes at VRT’s Brussels headquarters. The five Radio 2 stations (based in Brussels, Antwerp, Ghent, Kortrijk and Hasselt) currently broadcast four hours per day of local programming, and each station also produces a number of programmes which are aired across the network. Although Radio 2 stations will continue to produce their own local programming each day, all networked programmes (which account for the vast majority of Radio 2’s output) will, from the start of next year, all be produced in Brussels.

The changes will also see a rationalisation of Radio 2’s management—the network will be headed by just one station manager instead of the five regional station managers who are currently jointly responsible for running Radio 2. Paul De Wynegaert, co-founder of VRT’s AOR station Studio Brussel and—since 1997—head of media relations for VRT Radio, has been named head of Radio 2.

VRT claims that the centralisation will make better use of personnel and logistics, not only in programming but also in the fields of marketing/promotion and station events. “We don’t intend to make any changes to the programming immediately,” comments VRT Radio director general Chris Cleeren, “but we want to produce our national programmes differently. From day one, Radio 2 was produced entirely in the regional centres, as a result programmes were sometimes limited to the technical possibilities of one regional centre, and new ideas were often left aside because that specific production unit didn’t have the resources.”

In an official statement, the VRT board of directors says that the restructuring will have no effect on staffing levels, although there will be a major relocation of regional staff to Brussels.

French label Does It on the radio

by Rémi Bouton

PARIS — French indie dance label Do It Music has come up with a novel way of ensuring its releases receive some airplay: it has started producing its own radio show.

The twice-monthly Do It Dance programme is being broadcast by around 30 French stations, and is presented by former NRJ and RFI DJ Cocto, who is also the label’s head of promotion.

According to Do It Music general manager Sam Choueka, there are two reasons for the label’s venture into radio production. “The first is the development of our brand in France, and the second is obviously to push our titles, because it’s difficult to get airplay on the [national] networks,” he says.

It costs Do It around Fr 10,000 ($1,650) to make each one-hour programme, which is delivered to stations on CD. Of the music played on the show, around a third consists of Do It’s own material, a further third is established dance hits, and the remainder is devoted to hot new dance imports. According to a spokesperson for CHR station Opalis FM/Le Touquet, one of the stations which takes the show, “the advantage of Do It Dance is that it is a free, quality programme which is well presented with a good selection of new releases.”

Following its initial series of 16 shows, Do It Music is aiming to spread the show to around 40-50 local stations in the autumn. “We always sign a deal with the radio stations which gives them the exclusive rights to the show in their broadcast area,” adds Cocto.

Open mike

Giuseppe Scaglione
MD, Radio 105 Switzerland

Launched in February, the German-language Radio 105 is Switzerland’s first national CHR station. It is named after its principal investor, Italy’s Radio 105 network. Scaglione tells M&M about the station’s progress to date.

Q: What changes have you made to Radio 105 Italy’s CHR format for the Swiss market?
A: “Top 40 is a new format here in Switzerland, as the state radio and local commercial stations all use more generalist or adult-oriented 25-35 year-old formats. As CHR/Top 40 works right around the world, there is not a big difference between the Swiss and Italian Radio 105.

Q: Being on cable, is Radio 105 Switzerland able to compete effectively with the local commercial stations and the regional and national public broadcasters, which are all on FM?
A: Cable was the only realistic political-choice for national distribution throughout the German-speaking part of Switzerland. The other commercial stations only have local licences. We, along with the other commercial stations, are lobbying the government because the state is proposing to allocate all of the new digital radio frequencies to the [public] Swiss Broadcasting Corporation. Being on cable is not such a disadvantage in Switzerland, as 90 percent of homes are cabled, and surveys indicate that in-car listening is very low, with 90 percent of radio listening taking place in the home or office. It is also comforting to know that 340,000 of our target audience [15-29 year olds] listen daily to radio stations via cable reception.

Q: How has the Swiss record industry reacted to Radio 105’s launch?
A: “The record industry here really appreciates us, as obviously we offer a new opportunity for them to expose their product. Local artists appealing to young people find it particularly difficult to get airplay, and we give space to artists such as dance act DJ Energy; hip-hop outfit Wrecked Mob; rock/pop outfit Gotthard. The other radio stations don’t give as much airtime to local acts, and we are pro-active in supporting gigs, which in turn gives us effective promotion amongst our target audience.”

Interview by Mark Dezzani
NRK seeks new financing

by Marc Maes

BRUSSELS — PolyGram Belgium has concluded an agreement with Piet Roelen Productions (PRP) on the promotion and distribution of the latter's entire artist roster, including the multimedia selling Helmut Lotti.

The deal, which PRP managing director Piet Roelen describes as "an upgraded label-deal," is only for Belgium, although similar agreements for the Netherlands and France are currently under negotiation. PRP's main artist, Helmut Lotti, was previously distributed in the Benelux territories by BMG Germany, Austria, Switzerland, Denmark and Norway, PRP will continue its existing agreement with EMI. Roelen says of the PolyGram deal: "Although I was happy with the way we worked with BMG, I have the feeling that PolyGram offer more potential as far as the market is concerned. [This deal] is the result of our long standing ambition to work with Roelen," explains PolyGram Belgium managing director Dirk De Clip.

PolyGram to distribute Helmut Lotti

by Jonathan Heasman

LONDON — The future of commercial radio regulation, sport on the radio and the amount of air time at programmers' disposal are some of the key issues on the agenda for this year's Radio Festival in Birmingham, which will mark 25 years of commercial radio in the U.K.

Organized annually by professional broadcasters' body The Radio Academy, the Festival will be held at the city's International Convention Centre on June 15-16.

Keynote speakers will include Bob Geldof-who is expected to bemoan what he sees as radio's lack of creativity in a speech entitled "Filling The Creative Gaps"-and, in the session on the future of commercial radio regulation, Radio Authority chief executive Tony Stoller.

BBC director of radio Matthew Bannister will outline the future of BBC radio in a joint session with GWR Group chief executive Ralph Bernard, who will present his vision of commercial radio in the next millennium.

This year's Radio Festival dinner will be dedicated to celebrating commercial radio's quarter-century, with after-dinner entertainment provided by commercial radio veterans Tony Blackburn and David Hamilton, who will present light-hearted video and audio footage of the medium's development. There will also be a special pictorial exhibition including some "now and then" photos of many of commercial radio's top executives and presenters.

NEW WAVE HITS THE SOLENT

LONDON — Wave 105/Fareham, the U.K.'s latest regional commercial station, was scheduled to launch on Sunday June 7. Broadcasting to a potential audience of 1.4 million in the Solent region of southern England, the new station is offering a soft rock AC format with a 30 percent speech content. Helming the new operation as managing director is David Lucas, who was the launch MD of Hampshire AC station Ocean Sound (now Capital Radio-owned Ocean 105). The new station will be one of Wave 105's main rivals. Presenters at the new station, which is 25 percent owned by The Radio Partnership, include Andy Sheldon (breakfast), Matt Hopper (mornings), Hillary Jeffs (afternoons), Jeremy Clark (drive-time) and Bernie Keith (evenings). Programme controller is Lee Cornell, who has programmed a number of stations in Australia.

RNE NAMES NEW CHIEF

MADRID — The new director of Spanish public broadcaster RNE is Diego Armario. The 52-year-old has worked at RNE since 1975, and was previously head of news at the corporation. His first public comments were that, despite budgetary problems, RNE remains committed to the imminent digitalisation of the all-news network Radio 5 Todo Noticias. Armario's predecessor, Javier Gonzalez Ferrari, was last month named head of news at Televisión Española.

NOW it's MTV FOR DINNER

LONDON — MTV has linked up with international themed restaurants group Planet Holwood to create a themed restaurant opening in London next month. A Paris opening is scheduled to follow later this year. The new chain will be the latest regional commercial station, was

JAZZ RADIO LAUNCHES 'SMOOTH' CD

HILVERSUM — Wegener Arcade's JFK Jazzradio FM/Amsterdam has released its first ever CD. The TV-marketed album's title, JFK-Jazzy Funky Kool, neatly defines the station's U.S.-derived "smooth jazz" format, which it has been broadcasting since the beginning of the year. The album, on Arcade, features contemporary jazz and R&B artists such as Candy Dulfer, En Vogue and Mary J. Blige. Andre Feiner, managing director of Wegener Arcade's radio division the Radio 10 Group, is pictured presenting the first pressing of the album to Arcade TV general manager Michel de Winter.

Geldof lined up for Radio Festival

by Jonathan Heasman

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New formats: meet the Modern Adults

The mature and highly competitive radio market in the U.S. has always been a source of ideas for European programmers—particularly those who want to keep up with innovative formats. Sean Ross, editor of Music & Media's sister publication Top 40 Monitor, examines the advent in the U.S. of the "Modern Adult" format, pioneered as a hybrid between AC and modern rock by hot AC station WKQX (Q101)/Chicago some six years ago, and still the subject of fierce debate.

Depending on how far back you trace it, the modern adult format is 3-4 years old in the U.S. It has long outlived '70s oldies—the early 90s other "new" format offering—and has also survived the resurgence of mainstream top 40 in many U.S. markets, growing from only 20 stations two years ago to more than 75 in April 1998, according to U.S. radio industry newsletter The M Street Journal.

Because it was born from multiple format disciplines, there is very little agreement on what modern adult is, even after several years. Its detractors say it's not really a format at all, and even some of its most successful practitioners still view it merely as hot AC with updated musical parameters.

One of the few things that is agreed upon is the opportunity to adopt the format differs from market to market, depending on each market's modern rock legacy and competitive situation.

"I'm optimistic that the format will remain healthy, provided that programmers make modern adult outlets complete radio stations, including the morning show, marketing and production," says consultant Randy Lane, former KYSV/Los Angeles programme director.

Angela Perelli, the current programme director at KYSR, adds: "Stations need to build a full-service radio station for their audience. It can't just be playing a bunch of new music. If it has that kind of depth, it can survive the time when the product is a little light."

A 'real' format?

Even modern adult programmers differ about the format's definitions.

"From the broadest perspective, modern AC is just a style of music within the AC/top 40 universe," says researcher Jon Coleman, whose controversial presentation at the 1996 Airplay Monitor Radio Seminar in the U.S. helped define modern rock crossovers as a prevalent music style.

"My position," says KFMB/San Diego programme director Tracy Johnson, "has always been that it's nothing but today's version of adult top 40." Consultant Guy Zapoleon goes further, suggesting not only that modern adult is a cluster (a truly alternative station for females. There are enough women—and guys—who like that station that it's going to do well for a long time.".

Finding the right product

WDRV (the River) Pittsburgh PD Chris Shebel says, "My initial impression before I got into (modern adult) was that it was all frustrated, whiny woman songs, because of the Alanis stereotype. But I don't think that's the case. It's really well-balanced."

"The great thing about modern AC is that even if the labels aren't putting stuff out, there's always some song that the audience is buzzing about," says WRZL Greensboro, North Carolina programme director Jeff McHugh. "The morning show has been playing Sarah McLachlan's Angel off the City Of Angels (Warner Bros./Reprise/Warner Bros.) soundtrack, and listeners have started to respond to it. It's like the audience is bringing songs to us before we can look for them."

But KZOO programme director Carmy Ferreri worries about a "lack of superstars," compared with the situation two years ago, and fears that modern adult isn't creating tomorrow's core audience.

"I'm feeling better about the format today than I was a few months ago," says radio consultancy Jacobs Media's Dave Beasing. "I'm now seeing programmers in this format that are willing to look at many different musical sources, including alternative crossover. We went through a period of playing it a little too safe. That's when things tend to get stale. That now appears to be changing. We have to differentiate ourselves from the hot AC's in some markets. We can be different and still get good 25-54 numbers."

At the other end of the spectrum, Zapoleon sides with those programmers who think that a year from now there won't be a modern adult chart. "There won't be enough difference between modern adult and hot AC at that point," he says.

Debate will continue

That brings up another touchy subject: How much music by non-modern artists can the format get away with?

In Airplay Monitor's 1998 recap of the most-played songs from its modern adult chart, Savage Garden were at numbers 36 and 54. "I think it's a format, and I think it has potential to keep up with innovative AC," says consultant Dave Shakes of Alan Burns & Associates. Just as some unlikely marketAC/top 40, Hot AC, radio stations have been worn down slightly by several years of "Alanis."

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Additonal reporting by Marc Shiffman and Kevin Carter

Top Modern Adult artists in the U.S.

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Source: Top 40 Monitor research

Top Modern Adult Titles in the U.S.

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Source: Top 40 Monitor research
Jarre sounds out a new vision

by Emmanuel Legrand

At the age of 50, French electronic music pioneer Jean-Michel Jarre is still at the forefront of innovations in sound and vision.

Jarre's busy current agenda reflects his thirst for new challenges. While actively promoting a new interactive album, he's due to perform a gigantic outdoor "multimedia" concert on July 14 in Paris, to coincide with the end of the 1998 football World Cup Finals.

The free concert, sponsored and organised by the city of Paris, will take place two days after the World Cup final below the Eiffel Tower—a location which can accommodate more than a million people. Jarre has previously held massive outdoor concerts in Paris at the Place de la Concorde and at La Defense; each attracted more than a million spectators.

The extravaganza will combine live music with DJs and "multimedia devices," echoing the approach of his new album Odyssey Through O2 which combines audio tracks and multimedia software and allows users to create their own images to the music. "It is going to be a full electronic night, completely different from everything I've done before," says Jarre, who adds that details of the show still need to be finalised.

Some of the artists on Odyssey Through O2—such as Tetsuya "TK" Komuro—are expected to join Jarre on stage in Paris. Jarre says he will also be promoting his album across Europe with showcases in clubs such as London's Ministry of Sound during this summer.

"Piracy is linked to a specific mentality, and each time, solutions have been found"
Palmer aims high with Disco Volante

by Paul Sexton

One-off singles, pre-packaged sound, and dinosaur acts.

That’s what former Island Records director Julian Palmer promises will not be part of his new Disco Volante label. What Palmer does promise is from his joint venture with Sony Independent Network Europe (SINE) is a broad musical spectrum of truly international album acts.

To that end, he has already made his first three captures: London singer-songwriter Santessa; Portland, Oregon-based modern rockers Absinthe; and British duo Darling.

Palmer, a respected A&R figurehead and founder of Island’s Fourth & Broadway label, has established Disco Volante offices in London and Los Angeles. With Palmer as head and A&R director of the label, his U.K. managing director is former Mute general manager Andy Ferguson, while the general manager of the L.A. operation is Megan Taylor, formerly of multimedia company Storyopolis.

The first releases on Disco Volante are not expected until the autumn at the earliest, and the general manager is former Mute general manager Andy Ferguson, while the general manager of the L.A. operation is Megan Taylor, formerly of multimedia company Storyopolis.

Following a period working in the U.S. as a consultant to Virgin Records, Palmer is enthusiastic about returning to the industry forefront, especially in partnership with Sony Discovante.

Zindy puts soul into Danish pop

by Charles Ferro

Whether you want a smouldering ballad or a get-up-and-dance tour-de-force, Danish chanteuse Zindy Laursen is ready to deliver.

The EMI-Medley artist’s debut album Zindy shows the depth of her musical and songwriting ability through an ear-grabbing set. “I love R&B mixed with pop,” says Zindy. “I believe people like a good melody and a slaming beat—the best of both worlds.”

Sales of the album, released in Denmark at the beginning of April, are already approaching gold (25,000 units). Zindy first stepped into the spotlight in 1995 as a lead vocalist with Eurodance act Cut’n’Move, whose single Give It Up was the first Danish record to hit the German Top 10 in a decade.

When the band broke up in 1996, Zindy began work on her solo album. The set was produced by U.K. producer Dave James, who had previously worked with Take That, Michelle Gayle and Louise; he helped Zindy develop her songwriting technique. “In Cut’n’Move, we made decisions together, now I make decisions alone and that makes it easier,” admits Zindy, “but I miss being in a band. It’s like a family.”

Zindy

EMI-Medley international exploitation manager Mette Fjeldsted says, “We’ve had positive response from the Netherlands, France, Italy, the U.K. and in Japan, where they will release a local version in addition to the import, which has already sold around 5,000 units.”

The first international single from the album, Round’n’Round, is out in July. A follow-up, Don’t Wanna See Goodbye, and the third single, Have Some Fun, are due in September. Fjeldsted adds: “In Thailand, the Philippines and South Korea, Round’n’Round will be featured on various hit compilations.”

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Llurra 45-3°-2, 08009 Barcelona, Spain.

Dance grooves

by Gary Smith

EVIL PEOPLE ON TV

Having already delivered a fine hip-hop-inspired compilation in the form of Evil Tunes Vol.1, the Evil Tunes crew follow up with the TV People EP Quality/Spain). The music is once again funky, loose, sample-happy and gloriously unusable, in a similar vein to early Wall Of Sound releases. This is languid, jazzy, semi-instrumental music for people who like a good tune but find Big Beat just too obvious.

BELIEVE THE HYPE

Hype’s E.Q 1 (Reveal/Holland) combines a minimal ragga refrain with Philly strings and a relentless, pumping 70s-style baseline. The melody, largely carried by those sweeping strings, gives the shape to the track, while the speed garage approach adds sertumane tones to an already furious groove. No radio edit exists as yet, but this is a crossover track waiting to happen.

FIRST SWEDES ON THE MOON

After its huge club presence last year, Kevin Aviance’s Din Da Da (Distinctive/U.K.) now comes with a suitably dramatic radio edit plus several new mixes. Borrowing the Indian tradition of vocalising percussion parts the music hits several highpoints, although there is no "real" chorus. One key moment is definitely the speeded-up female vocals à la Manhattan Transfer.

AN ORIGINAL TRAVELLER

With a track record that includes club classics such as Yojo’s Hold On and 1 Belped In You plus remix work for Alexander O’Neal (Original Son) and production for Paul & Live featuring Lauryn Hill, London-based Errol Jones’ latest track Travelling Man (Multiply/U.K.)—released as Studio 2—is his most original effort to date.

Marrying a speed garage-style baseline to a rhythm based on reggae with hints of a house groove—then layering a dancehall vocal over it—has produced a fresh, original sound. Travelling Man sounds like nothing else currently around, although Rebel MC’s 1989 hit Street Tuff took a similar musical route with a ragga vocal.

The tune, inspired by a holiday in Jamaica, is already a dancefloor regular and, after just over one month of pre-release promotion, TV and radio support is building. “Kiss FM have made it a playlist priority,” says Multiply’s Lucy Schofield, “plus it’s on the MTV playlist and on heavy rotation on The Box.” Club reactions to the various mixes have seen the Bananas Republic mixes keep the garage fans happy; Ray Keith’s junglist version is also proving popular.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Llurra 45-3°-2, 08009 Barcelona, Spain.
THEIR SINGLES AND ALARMA DIABLO REACHED GOLD STATUS IN FRANCE, DENMARK AND ASIA AND CHARTED ALSO IN GERMANY, HOLLAND, CANADA AND CZECHOSLOVAKIA.

NOW THE DANCE DEVILS STRIKE BACK AND IS REPRESENTING THEIR NEW SINGLE AMOKK.

INTERNATIONAL PARTNERS
## Eurochart Hot 100® Singles

### Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heaven Is What I Feel (Corazón Prohibido)</td>
<td>Gloria Estefan &amp; Celia Cruz</td>
<td>A.B.G. (US), S.A. (ES), CH, UK</td>
</tr>
<tr>
<td>Frozen</td>
<td>Madonna</td>
<td>A.G. (NL), B.F. (IE), D (Ch), CH</td>
</tr>
<tr>
<td>Casanova</td>
<td>Ultimate Koss</td>
<td>M (NL), E (CH), B.F. (IE)</td>
</tr>
<tr>
<td>Ocean of Light</td>
<td>In-Moody feat. Juliette</td>
<td>A.D.C. (NL)</td>
</tr>
<tr>
<td>Fight For Your Right</td>
<td>NYCC, C.V. &amp; Co</td>
<td>B.F.D. (IE), D (Ch), CH</td>
</tr>
<tr>
<td>Don't Go Breaking My Heart</td>
<td>Al Green</td>
<td>A.D. (CH), D (Ch)</td>
</tr>
<tr>
<td>Gone to Jail</td>
<td>Wyclef Jean</td>
<td>D &amp;CH (UK)</td>
</tr>
<tr>
<td>Hurry '98</td>
<td>Manu E.S.</td>
<td>B.F. (IE), D (Ch)</td>
</tr>
<tr>
<td>Truly Madly Deeply</td>
<td>Savage Garden</td>
<td>E (CH), I (NL)</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>All 4 One</td>
<td>A.D.N. (IE), B.F. (IE), D (Ch)</td>
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<tr>
<td>Girl From Ipanema</td>
<td>Laura Pausini</td>
<td>F, A.D. (NL), D (Ch), CH</td>
</tr>
<tr>
<td>All My Life</td>
<td>K-Ci &amp; Jojo</td>
<td>A.B.D.R. (NL), B.F. (IE), D (Ch)</td>
</tr>
<tr>
<td>**** SALES BREAKER ****</td>
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</tr>
</tbody>
</table>

### Sales Breaker

- My All
- Blue Eyed Boy
- The Mavericks
- Dance the Night Away
- The Boy Is Mine
- Life Is A Flower

### New Entries

- La Tribu De Dana
- Under The Bridge/Lady Marmalade
- Laura Non C'è
- Yakiakale
- Three Lions '98
- No Tengo Diner
-诞辰 Last Thing On My Mind
- Yakaleke Nomads
- Three Lions '98
- Basel/Brinnel/Lightening/Speeds
- A.D.
- Lola

### Other Entries

- Laturis McNeal
- Let the Music Heal Your Soul
- Dance the Night Away
- Caravelle Paris
- Never Ever
- Vill Ha Dig
- Vindulov
- The Boys Is Mine
- Life Is A Flower

## Additional Info

- **SALES BREAKER**: Indicates the song registering the biggest increase in chart points.
- **NEW ENTRY**: Indicates a song that entered the chart for the first time.
- **TOP OF THE WORLD**: Indicates a song that reached the top of the chart.
- **TOP OF THE WORLD (Olé Olé Olé)**: Indicates the song that topped the chart for the most weeks.
- **Kiss The Rain**: Indicates a song that has remained at the top of the chart for the longest time.
- **Follow This Leader**: Indicates the song that topped the chart for the longest time.
- **Fait Talent**: Indicates a song that topped the chart for the longest time.

## Eurochart Hot 100® Singles

**by Music & Media**

© BPI Communications Inc.
<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>original label</th>
<th>countries charted</th>
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<th>ARTIST TITLE</th>
<th>original label</th>
<th>countries charted</th>
</tr>
</thead>
</table>
| **SALES BREAKER**

| **1** | **26/2** | **30/3** | **Nana** | Father - Mot | A.D.C. | **68** | **70** | **Total Touch** | This Way - RCA |
| **2** | **2** | **5** | **Nick Cave & The Bad Seeds** | The Best Of - Mute | A.H.O.N.R.G.M.V.M.A.S.N.A.C.H. | **69** | **71** | **Embrace** | The Good Will Out - Hat | Vigin |
| **3** | **1** | **9** | **Arturo Sandoval** | A.B. | **70** | **72** | **D.D.E.** | Ohmawateataa! - Norah Gurance |
| **4** | **3** | **15** | **Fury In The Slaughterhouse** | Nowadays...Fast - S.P.V | **73** | **74** | **Peter Maffay** | Begungen - Ariola |
| **5** | **2** | **15** | **Shurik'n** | Out Of The Village - Delabel | **75** | **76** | **Monster Magnet** | Gasp - Roadrunner |
| **6** | **26** | **31** | **Gloria Estefan** | Global - Epic | **77** | **79** | **Janet Jackson** | The Velvet Rope - Virgin |
| **7** | **31** | **11** | **Talking Heads** | A.D.C. | **80** | **82** | **Alejandro Sanz** | Mas - WEA |
| **8** | **29** | **11** | **Talk On Corners** | A.D.C. | **83** | **84** | **Florian Ast & Florenstein** | Gringo - Ariola |
| **9** | **21** | **18** | **All Saints** | A.B. | **85** | **86** | **The Moffats** | Chapter 1 A New Beginning - EMI |
| **10** | **16** | **62** | **Adore** | Hut 'Virgin | **87** | **88** | **Jantje Smit** | Het Land Van Mijn Dromen - Mercury |
| **11** | **14** | **4** | **Canzoni Per Me** | Italy, HUN- Hungary, NE = Netherlands, NE = Norway, E = Spain, EW Sweden, CH= Switzerland, UK = United Kingdom. | **89** | **90** | **Posse** | Corto Circuito - RCA |
| **12** | **18** | **10** | **The Corrs** | **91** | **92** | **Zarie** | Made In Love - Mercury |
| **13** | **13** | **14** | **The Verve** | **93** | **94** | **LeAnn Rimes** | What The World - Carib/Hit Label/ London |
| **14** | **17** | **30** | **The Corrs** | **95** | **96** | **Eagle-Eye Cherry** | Benevolent - Superstardio/Polydor |
| **15** | **11** | **31** | **Nelly Furtado** | **97** | **98** | **Will Smith** | Big Willie Style - Columbia |
| **16** | **15** | **15** | **Savage Garden** | **99** | **100** | **Original Cast** | Nuits Dames De Paris - Pomme/Sony |
| **17** | **14** | **16** | **Frank Sinatra** | **101** | **102** | **Morecheeba** | Big Calm - Indo China |
| **18** | **13** | **14** | **Lenny Kravitz** | **103** | **104** | **Soundtrack** | The Blues Brothers 2000 - MCA |
| **19** | **15** | **15** | **Garbage** | **105** | **106** | **Mauro Caneva** | L'Incontro - Ariola |
| **20** | **16** | **12** | **Veronica** | **107** | **108** | **Nek** | Amore Dopo Amore - Pinapoli I/Epic |
| **21** | **18** | **18** | **All Saints** | **109** | **110** | **Emma Shaman** | Carmine Messi - EMI |
| **22** | **20** | **37** | **The Verve** | **111** | **112** | **She & Him** | Come On Over - Mercury |
| **23** | **21** | **14** | **Eric Clapton** | **113** | **114** | **Renato Zero** | Amore Dopo Amore - Pinapoli I/Epic |
| **24** | **23** | **5** | **Pascal Obispo** | **115** | **116** | **Jeff Buckley** | Sketches For My Sweetheart The Drunk - Columbia |
| **25** | **25** | **32** | **Spice Girls** | **117** | **118** | **Soundtrack** | Pulp Fiction - Curb |
| **26** | **28** | **36** | **Mina & Adriano Celentano** | **119** | **120** | **Backstreet Boys** | Backstreet's Back - Jive |
| **27** | **32** | **29** | **Natalie Imbruglia** | **121** | **122** | **Bijelle & Heavy** | Star Start/MNW |
| **28** | **32** | **16** | **Louise** | **123** | **124** | **Soundtrack** | The Full Monty - RCA Victor |
| **29** | **29** | **33** | **Vasso Rossi** | **125** | **126** | **Patty Pravo** | Nota, Giù, Liberta! - Penelope Stupenda/Epic |
| **30** | **30** | **33** | **Spice Girls** | **127** | **128** | **Jeff Buckley** | Sketches For My Sweetheart The Drunk - Columbia |
| **31** | **31** | **11** | **Mina & Adriano Celentano** | **129** | **130** | **Soundtrack** | Pulp Fiction - Curb |
| **32** | **32** | **29** | **Natalie Imbruglia** | **131** | **132** | **Backstreet Boys** | Backstreet's Back - Jive |
| **33** | **33** | **33** | **Era** | **133** | **134** | **Bijelle & Heavy** | Star Start/MNW |

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The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national albums pacts charts of 16 European territories.
**Top National Sellers**

<table>
<thead>
<tr>
<th>United Kingdom</th>
<th>Germany</th>
<th>France</th>
<th>Italy</th>
<th>Spain</th>
<th>Sweden</th>
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<th>Finland</th>
<th>Iceland</th>
<th>Netherlands</th>
<th>Norway</th>
<th>Switzerland</th>
<th>Austria</th>
<th>Portugal</th>
<th>Czech Republic</th>
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<tbody>
<tr>
<td><strong>UK</strong></td>
<td><strong>DE</strong></td>
<td><strong>FR</strong></td>
<td><strong>IT</strong></td>
<td><strong>ES</strong></td>
<td><strong>SE</strong></td>
<td><strong>DK</strong></td>
<td><strong>FI</strong></td>
<td><strong>IS</strong></td>
<td><strong>NL</strong></td>
<td><strong>NO</strong></td>
<td><strong>CH</strong></td>
<td><strong>A</strong></td>
<td><strong>PT</strong></td>
<td><strong>CZ</strong></td>
</tr>
<tr>
<td>Pras Michael feat. 0DB &amp; Mya - Ghetto Superstar</td>
<td>Pras Michael feat. 0DB &amp; Mya - Ghetto Superstar</td>
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</tbody>
</table>

**Notes:**
- The chart data is based on the national sales charts from each country, which may include a variety of music formats and genres.
- The charts are compiled using various methodologies, including sales data from music stores, online streaming, and other digital platforms.
- The charts are typically updated weekly or bi-weekly and may vary in format and content.
- The charts may also include special editions, re-releases, and compilations.
- The charts are a valuable source of information for understanding the music industry trends and popular music of the time.
SALES

Young Deenay

G/S/A release date: May 25
International release date: July 21

There are some slick rap records coming out of German studios this summer. A promising contender for pan-European success, N.Y.C.C. is Young Deenay. The latter has the potential to become a true European player. Barely 19, the accomplished rapper had a Top 5 hit in Germany with Walk On By—no less than the cover of the Bacharach standard, by the way—which has sold nearly 500,000 singles to date. Her current single, Wanna Be Your Lover, is at no. 12 in Germany this week.

The album track Je Viens D'Afrique for a taste of Deenay's rhyming skills, Deenay could easily rap in any language and English. With her natural flow of words of the Dogon tribe—and French, as well as Ger-
man and she speaks fluent Bambara, the dialect standard, by the way—which has sold nearly

***

Eurochart A/2 Indexes

June 20, 1998

Hot 100 singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>45</td>
<td>Feeling The Heat</td>
<td>The Rose</td>
</tr>
<tr>
<td>46</td>
<td>Missing You</td>
<td>Bad Boys</td>
</tr>
<tr>
<td>47</td>
<td>Come Into My Life</td>
<td>álbum</td>
</tr>
<tr>
<td>48</td>
<td>When the Rain Begins To Fall</td>
<td>Madonna</td>
</tr>
<tr>
<td>49</td>
<td>I Can't Help Myself</td>
<td>Milli Vanilli</td>
</tr>
<tr>
<td>50</td>
<td>Mon Papa A Mai Est Un Gangster</td>
<td>The B-52's</td>
</tr>
</tbody>
</table>

YOUNG DEENAY

Birth

G/S/A release date: June 8
International release date: July 20

Hamburg-based break dance crew New York City Connection (N.Y.C.C.) are the first German rap act to score a Top 20 hit in the tough U.K. market with their cover of the Beasties' Boy's Fight For Your Right (To Party). This is their third week on the U.K. chart—no mean feat as in a market were dance singles often don't survive beyond their second week. You could call N.Y.C.C.'s sound hip hop, a straight 4/4 beat, rap and a bit of rock guitar, not unlike Jason New's re-make of Run DMC's It's Like That. N.Y.C.C.'s sound hip house: a slick exploitation potential.

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Christian Lorenz, Music Editor. Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.

Top 100 albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Beat Goes On</td>
<td>Black Lace &amp; Noyz</td>
</tr>
<tr>
<td>2</td>
<td>You're Gonna Break My Heart</td>
<td>Black Lace &amp; Noyz</td>
</tr>
<tr>
<td>3</td>
<td>The Magic Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>4</td>
<td>The Power Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>5</td>
<td>The Force Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>6</td>
<td>The Strength Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>7</td>
<td>The Healing Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>8</td>
<td>The Encouragement Of Love</td>
<td>Black Lace &amp; Noyz</td>
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<tr>
<td>9</td>
<td>The Support Of Love</td>
<td>Black Lace &amp; Noyz</td>
</tr>
<tr>
<td>10</td>
<td>The Confidence Of Love</td>
<td>Black Lace &amp; Noyz</td>
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Billboard

Top 20 US Singles

JUNE 20, 1998

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>The Power Of Love</td>
<td>Black Lace &amp; Noyz</td>
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Top 20 US Albums

JUNE 20, 1998

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</thead>
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<tr>
<td>10</td>
<td>Black Lace &amp; Noyz</td>
<td>Black Lace &amp; Noyz</td>
</tr>
</tbody>
</table>
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.

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 include all new additions to the playlist. Some reports will also include “Power Play” songs.

**Germany**

**WDR 2/Cologne**

- **Playlist Additions**
  - **Art Garfunkel** - “Brunswick” (n/a)
  - **Lionel Richie** - “Closest Thing To Heaven” (Warner Brothers)
  - **Shania Twain** - “You're Still the One” (Epic)
  - **Des’ree** - “Don’t Want Your Love” (Vinnie Rocks)
  - **Puff Daddy** - “Can’t Nobody Hold Me Down” (Bad Boy)
  - **Fatboy Slim** - “Rockefeller Skank” (Virgin)
  - **Linda Ronstadt** - “Blue Bayou” (A&M)

**Germany: Eins Live**

- **Playlist Additions**
  - **Remarque** - “Want It All” (Epic)
  - **Duran Duran** - “Rio” (Epic)
  - **K-Ci & JoJo** - “All My Life” (Epic)
  - **Melanie C** - “运动” (EMI/Virgin)
  - **Frente!** - “Lost In Space” (Verve)

**Worldwide**

- **Playlist Additions**
  - **Metallica** - “Fuel” (Warner Brothers)
  - **Lionel Richie** - “Closest Thing To Heaven” (Warner Brothers)
  - **Shania Twain** - “Wishing I Was Your Girl” (Epic)
  - **Des’ree** - “Don’t Want Your Love” (Vinnie Rocks)
  - **Puff Daddy** - “Can’t Nobody Hold Me Down” (Bad Boy)
  - **Fatboy Slim** - “Rockefeller Skank” (Virgin)

**United Kingdom**

**WORLD RADIO**

- **Playlist Additions**
  - **Linda Ronstadt** - “Blue Bayou” (A&M)
  - **Des’ree** - “Don’t Want Your Love” (Vinnie Rocks)

**United Kingdom: BBC Radio 1**

- **Playlist Additions**
  - **Remarque** - “Want It All” (Epic)
  - **Duran Duran** - “Rio” (Epic)
  - **K-Ci & JoJo** - “All My Life” (Epic)
  - **Melanie C** - “运动” (EMI/Virgin)
  - **Frente!** - “Lost In Space” (Verve)

**Italy: Rock Radio Energie**

- **Playlist Additions**
  - **Metallica** - “Fuel” (Warner Brothers)
  - **Lionel Richie** - “Closest Thing To Heaven” (Warner Brothers)
  - **Shania Twain** - “Wishing I Was Your Girl” (Epic)
  - **Des’ree** - “Don’t Want Your Love” (Vinnie Rocks)
  - **Puff Daddy** - “Can’t Nobody Hold Me Down” (Bad Boy)
  - **Fatboy Slim** - “Rockefeller Skank” (Virgin)

**France: Fun Radio**

- **Playlist Additions**
  - **Metallica** - “Fuel” (Warner Brothers)
  - **Lionel Richie** - “Closest Thing To Heaven” (Warner Brothers)
  - **Shania Twain** - “Wishing I Was Your Girl” (Epic)
  - **Des’ree** - “Don’t Want Your Love” (Vinnie Rocks)
  - **Puff Daddy** - “Can’t Nobody Hold Me Down” (Bad Boy)
  - **Fatboy Slim** - “Rockefeller Skank” (Virgin)
Jean-Lou Bertin  
Programme and music director  
Radio Contact/Brussels

"I'm like a chef in a restaurant—I need the best ingredients to produce the best dishes." That's how 36-year-old Jean-Lou Bertin, programme and music director of Brussels-based CHR station Radio Contact, describes his job at the leading outlet in the French-speaking part of Belgium.

Bertin says the musical mix he concocts in the brand-new state-of-the-art studios at the relocated station in Brussels seems to appeal to his mostly young urban audience, without denaturing the older part of the station's demographic spectrum. "We are not afraid of playing [French veteran crooner] Charles Aznavour at 10 in the morning," he explains.

"We are a hit-driven station," Bertin continues, "but we like to mix genres, and apparently this pleases our audience. We can play a Frank Sinatra song after Run DMC. The difficulty is finding tracks that can appeal to people aged 14, 24 and 34 at the same time."

As Contact reaches a predominantly French-speaking audience, Bertin is also careful to maintain a good proportion of French music—roughly 30 percent.

Bertin admits that he looks at what happens in neighbouring countries, especially in the U.K., and uses tools such as M&M's Eurochart. Hot 100 singles chart to identify current hits. "Sales are an important source of information, but not the only one," he says.

Bertin's programming strategy is based on his judgement that too tight a format is not suitable in countries such as Belgium, where listeners may not have the same musical background as those in the U.S.A. "It's a combination, with a bit of dance, rock classics from the '70s. In a way, the programming is designed so that listeners don't need to Zap to another station, because we Zap for them."

In the age of music research and panel testing, Bertin makes no apology for being old-fashioned. He doesn't use any music research tools, relying on his gut feel to programme the station. "I have the presumption to believe I can gauge what the listeners want to hear, but I don't necessarily programme my personal choices. I don't want to get into music research. I believe a station has the audience it deserves. I think it is stupid to go and ask people if they like dance, rock classics from the '70s. In a way, the programme is where listeners may not have the same musical background as those in the U.S.A."

"It's a combination, with a bit of dance, rock classics from the '70s. In a way, the programming is designed so that listeners don't need to Zap to another station, because we Zap for them."

With this track, Bertin estimates her new album Globo! and yet again comes up with a near-perfect pop/dance crossover hit. The song has the hook to make it a radio favourite, and a couple of snappy remixes that help broaden its appeal. Cars, Finaly, director of programming at Spanish national rock/CHR network Cadena 100 says he put the song in power play rotation immediately. "It's a good song," he declares, "and her previous couple of records did very well here. Powerplay rotation with us means a record gets 50 plays a week but since the album's also featured, the number of plays will be closer to 60. Even if it burns out by then, I'm not overly worried because there are two or three songs on the album which will easily sustain it through the summer." Finaly notes that Gloria Estefan and Mexican crooner Luis Miguel are "the only Latin American artists to cross over in a big way here, but Gloria has been around for years, while Luis Miguel didn't really take off until recently. That's in line with a general pattern which shows we have precious little in common with other Spanish-speaking markets except the language."
PLAYLIST ADDITIONS:

Power Play:
- Radio Whilveraum
- Radio NPS
- HORT EN KLIJN
- Pedro Tojal - Head Of Music

Playlist Additions:
- Sandra D'Arigeli - Director
- Paco Herrera - Radio Contact

ESPAIN
- Des'ree - Life
- Janet Jackson - Go Deep
- Corey Glover - Do You First
- Mousse T - Horny '98
- Ilse De Lange - I'm Not So Tough
- Imaani Coppola - I'm A Tree
- Imaani - Where Are You
- Elliott Smith - Miss Misery
- Molotov - Gimme The Power
- Alejandro Fernandez - Yo Rad Para Amarts
- Valentine Bros. - Money Toe Tight
- HBlocks - One Day
- Audioweb - Policeman

CALEDONIA 96.5FM
- Brussels
- Radio Contact

CHR
- Christine Goor - Head Of Music
- CaRtliock

MUSIC & MEDIA
- Lutricia McNeal - Stranded
- Ace Of Base - Life Is A Flower
- Smashing Pumpkin - Ave Adore
- Pr. Michael - Ghetto Superstar
- Five -You've Got
- Tito & Tarantula - After Dark
- Terry Dallier - Theme From Spartacus

SWITZERLAND
- Christoph Katscher - Head Of Music
- Claude Bolling - Music Director
- Tommy Tallarico - Program Director
-再造者 - "Crosswind"
- Christian Kreutzer - Radio Director

FRANCE
- Nicolas F. - Radio Director

FRANCE
- Sergio F - Radio Director
- Radio France Inter

ITALY
- Radio station
- Music Director

ITALY
- Radio station
- Music Director

PORTUGAL
- Antena 1
- Music Director
- Channel 2
- Antena 3
- Music Director

BELGIUM
- Radio Brussels
- Music Director
- Radio Luxembourg
- Music Director

HOLLAND
- NOS Radio
- Music Director
- Radio International
- Music Director

Denmark
- Radio Denmark
- Music Director
- Radio Jyllandslandet
- Music Director

Netherlands
- Radio Nederland
- Music Director
- Radio International
- Music Director

Spain
- Cadena 40
- Head Of Music

Spain
- Cadena 40
- Head Of Music

AmericanRadioHistory.Com
The text appears to be a listing of music additions and changes for various radio stations across Europe. It includes information about new songs added to playlists and changes in programming. The text is written in English and appears to be a part of a magazine or newsletter for radio programmers and music supervisors. The content is organized by country and includes details about song titles, artists, and sometimes additional notes about the songs or the programming strategies used. The text is dense and requires careful reading to understand the full context of the information. Without more context, it is difficult to provide a more detailed analysis or summary of the content.
Hot Heavy Rotation
Music Television
Clive Evan. Head Of Music
MTV ITALY/Southern Region
PNUMBER ONE TV/Istanbul P

Playback:

Mariah Carey: My All
Cerra: Dreg
Wyclef Jean: Gone Till November
Madonna: Ray Of Light
Lutricia McNeal: Stranded
Janet Jackson: Go Deep
All Saints: Lady Marmalade
Smashing Pumpkins: Ave Adore
Mousse T: Horny SS
Jazzy Jeff: Lovely Daze
Whale: Four Big Speakers
Del Amitri: Don't Come Home
Pappa Bear: When The Rain Begins
Daze: Together Forever
Usher: My Way
Dario G: Carnaval De Paris
Anouk: It's So Hard
Public Enemy: He Got Game
Total Touch: I'll Say Goodbye
Romeo: Coming Home
Basta Rhyme: Turn It Up
Massive Attack: Teardrop

by London-based company Unique Broadcasting, the Eurochart is a chart
Each week, some 10 million European listeners tune in to listen
to the two hour Eurochart singles countdown show, based on
entries, hits to happen and the album of the week,

VIVA TV/ZWEI TV/Cologne P
4 The Cause: Stand By Me
VIVA ZWEI TV/Cologne P
Mavericks: Dance The Night Away
Lutricia McNeal: Stranded
Junkie XL: Saturday
Green Day: Redundant
Phil Fuldner: The Final
Superboys: Wannacht, Du Wurst
Phil Fuldner: The Final
Superboys: Wannacht, Du Wurst

and taste-makers at radio across Europe-the Power Players

Format: CHR
Service area: National
Playlist Meeting: Tuesday PM
Group/owner: EMI/Radio

Playlist additions

Ultra/Off Once (60)
2Pac/2 For Love (35)
Bernard Butler/A Change Of Heart (30)
Jay-Z/The City Is Mine (35)
Matchbox 20/3 on Fire (35)
Transister/Dirty Moon (5)

Format: CHR
Service area: National
Playlist Meeting: Wednesday AM
Group/owner: Publicis

Playlist additions

Karen Ramirez/Lookin' For Love (7)
B'witched/C'est La Vie (2-3)
Dodo & Landshut/VI VI VI (2-3)
Romero/Coming Home (2-3)
Soraya/Speak Of Pain (2-3)

Format: CHR
Service area: National
Playlist Meeting: Thursday PM
Group/owner: MCA

Playlist additions

Dakota Moon/Another Day Goes By (15-20)
Sarah/True Love Is Tough (10-15)

Format: CHR
Service area: National
Playlist Meeting: Friday 14:00
Group/owner: The Media Group keras & ICS

The UK weekly singles chart

Week 49/98

Britain

Week 50/98

New Zealand

Week 51/98

Australia

Week 52/98

Turkey

Week 53/98

Europe

Week 1/99

United Kingdom: 252

AIRPLAY

Each week, M&M brings you the latest additions from market leaders and taste-makers at radio across Europe—the Power Players

(Tickets in brackets are the predicted number of plays for the following week.)

United Kingdom: Kiss 100 FM

Format: Dance
Service area: London
Playlist Meeting: Thursday PM
Group/owner: EMI/Radio

Playlist additions

Wacko/Wacko (15)
B. Tucker/This Is The Day/Everybody Dance (10-15)
Common & Eon/off/Right/Night All (10-15)
Dario G/Carnaval De Paris (10-15)

Format: CHR
Service area: National
Playlist Meeting: Tuesday AM
Group/owner: CLT/TRA

Playlist additions

Ultra/Say It Once (60)
2Pac/2 For Love (35)
Bernard Butler/A Change Of Heart (30)
Jay-Z/The City Is Mine (35)
Matchbox 20/3 on Fire (35)
Transister/Dirty Moon (5)

Format: CHR
Service area: National
Playlist Meeting: Wednesday AM
Group/owner: Publicis

Playlist additions

Karen Ramirez/Lookin' For Love (7)
B'witched/C'est La Vie (2-3)
Dodo & Landshut/VI VI VI (2-3)
Romero/Coming Home (2-3)
Soraya/Speak Of Pain (2-3)

Format: CHR
Service area: National
Playlist Meeting: Thursday PM
Group/owner: MCA

Playlist additions

Dakota Moon/Another Day Goes By (15-20)
Sarah/True Love Is Tough (10-15)

Format: CHR
Service area: National
Playlist Meeting: Friday 14:00
Group/owner: The Media Group keras & ICS

The UK weekly singles chart

Week 49/98

Britain

Week 50/98

New Zealand

Week 51/98

Australia

Week 52/98

Turkey

Week 53/98

Europe
**AIRPLAY**

**On the air**

*M&M's weekly airplay analysis column*

Will Irish folk-flavoured pop be the next big thing? As The Corrs' Dreams (Lava/Atlantic) storms the charts this week, climbing 12 places to number 16, and C'est La Vie (Epic) by the fresh Irish teenage girl sensation B'witched scores a high new entry at 32, it's a matter for serious speculation. A man who should know about this subject is John Clarke, programme director of Dublin-based CHR outlet 2FM. Clarke explains it wasn't a case of overnight success for B'witched. "They put 14 months' work into this," he says. "We received B'witched long before it was released. When I programmed it, I wasn't even aware it was Irish, but that's a bonus. I expected it to become a number one, because it's a clever and vibrant track," Clarke adds. "And it's a very short song, which helps, because it's over before it can irritate." As for The Corrs, Clarke comments, "It was just a case of an established act which lacked a hit song." According to Clarke, New Irish acts to look out for are Stand, Junkster and The Hormones.

At the top, Madonna enjoys her second week at number one with Ray Of Light (Maverick). The only region where her record holds the most played on radio spot is Scandinavia, and, as the Major Market Airplay section shows, Europe is currently very fragmented. Competition for the next couple of weeks might come from Lucitcia McNeals Stranded (Silijemark/CNR) at number 8, which is this week's fastest mover in the Border Breakers chart, or from Go Deep by Janet Jackson (Virgin) at 21, which is this week's most added, scoring 27 new stations.

Highest new entry this week is the duet between America's leading R&B divas, Brandy & Monica. The Boy Is Mine (Atlantic), which has already topped Billboard's Hot 100 in the U.S., comes in at 28 in Europe, boosted by strong support in the U.K. and a couple of additions in Denmark. Further down, at 41, we welcome Fugees member Pras Michael with his solo effort Ghetto Superstar (Interscope). The track, which features Ol' Dirty Bastard and Mya on vocals, uses a sample of Islands In The Stream, a hit for Kenny Rogers and Dolly Parton in 1983. Ghetto Superstar is well received in the U.K., The Netherlands and Scandinavia, and on music television.

At 46, Lionel Richie makes his return with the soulful Closest Thing To Heaven (Mercury). This, the first single from his upcoming album Time, is favoured by AC stations in the U.K., Poland, Denmark and Switzerland.

The unusual cooperation on the forthcoming monster movie, Godzilla, between Puff Daddy and Jimmy Page, results in a new entry at 47, Come With Me/Epic. The track, which relies heavily on the backing of Kashmir, a well known Led Zeppelin album track from the band's 1975 album Physical Graffiti, gets early plays in Poland and Germany.

Finally, at 49, the second single from much-championed album Moon Safari (Source/Virgin) by French tastemakers Air. The follow-up to Sexy Boy is currently performing well in Switzerland and Italy.

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### European Radio Top 50

**Week 25/98**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</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>1</td>
<td>7</td>
<td>MADONNA/RAO LIGHT (MAVERICK)</td>
<td>131</td>
<td>3</td>
<td></td>
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<tr>
<td>2</td>
<td>2</td>
<td>9</td>
<td>Simply Red/Say You Love Me (East West)</td>
<td>122</td>
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<td>3</td>
<td>3</td>
<td>6</td>
<td>Natalie Imbruglia/Wishing I Was There (RCA)</td>
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<tr>
<td>4</td>
<td>4</td>
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<td>All Saints/Under The Bridge (London)</td>
<td>93</td>
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<tr>
<td>5</td>
<td>9</td>
<td>5</td>
<td>Lucitcia McNeals Stranded (Silijemark/CNR)</td>
<td>97</td>
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<td>6</td>
<td>7</td>
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<td>The Tamperer feat. Maya/Feel It (Time/Five)</td>
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<td>7</td>
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<td>Eagle-Eye Cherry/Save Tonight (Superstudio/Polydor)</td>
<td>74</td>
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<td>8</td>
<td>12</td>
<td>5</td>
<td>Aqua/Task Back Time (Universal)</td>
<td>88</td>
<td>17</td>
<td></td>
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<td>9</td>
<td>4</td>
<td>12</td>
<td>Ace Of Base/Line Is A Flower (Mega/Polydor)</td>
<td>77</td>
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<td>10</td>
<td>6</td>
<td>20</td>
<td>Savage Garden/Truly Madly Deeply (Columbia)</td>
<td>61</td>
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<td>11</td>
<td>19</td>
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<td>Des'ree/Life (Sony S2)</td>
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<td>12</td>
<td>17</td>
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<td>Mousse T vs. Hot 'N Juicy/Horny '88 (Peppermint Jam/Edel)</td>
<td>63</td>
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<tr>
<td>13</td>
<td>15</td>
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<td>Gloria Estefan/Heaven's What I Feel/Corazon Prohibido (Epic)</td>
<td>76</td>
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<tr>
<td>14</td>
<td>18</td>
<td>5</td>
<td>Rod Stewart/Ooh La La (Warner Brothers)</td>
<td>81</td>
<td>10</td>
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<td>15</td>
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<td>10</td>
<td>Garbage/Push It (Mushroom)</td>
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<tr>
<td>16</td>
<td>28</td>
<td>3</td>
<td>Corrs/Dreams (Lava/Atlantic)</td>
<td>78</td>
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<td>17</td>
<td>16</td>
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<td>K-Cl &amp; JoJo/All My Life (MCA)</td>
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<td>18</td>
<td>23</td>
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<td>Mariah Carey/My All (Columbia)</td>
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<td>Lighthouse Family/High (Wild Card/Polydor)</td>
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<td>BoyzOne/All That I Need (Polydor)</td>
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<td>Janet Jackson/Go Deep (Virgin)</td>
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<td>Lenny Kravitz/If You Can't Say No (Virgin)</td>
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<td>Billie Myers/Kiss The Rain (Universal)</td>
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<td>24</td>
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<td>Cleopatra/Life Ain't Easy (WEA)</td>
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<td>Smashing Pumpkins/Ava Adore (Hut/Virgin)</td>
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<td>Dario G/Carnaval De Paris (Eternal/WEA)</td>
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<td>Eros Ramazotti/Terra Promessa (DDD)</td>
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<td>28</td>
<td>NE</td>
<td>Brandy &amp; Monica/The Boy Is Mine (Atlantic)</td>
<td>46</td>
<td>21</td>
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<td>24</td>
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<td>Dakota Moon/Another Day Going By (Elektra)</td>
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<td>4 The Cause/Stand By Me (RCA)</td>
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<td>Sash/La Primavera (X-It)</td>
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<td>B'witched/C'est La Vie (Glows/Worn/Epic)</td>
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<td>26</td>
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<td>Ultra Nate/Found A Cure (A&amp;M)</td>
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<td>Massive Attack/Tear Drop (Virgin)</td>
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<td>Elton John/If The River Can Bend (Rocket)</td>
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<td>Ricky Martin/La Copa De La Vida/The Cup Of Life (Tristar/Columbia)</td>
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<td>37</td>
<td>30</td>
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<td>Fatboy Slim/The Rockafeller Skank (Skint)</td>
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<td>Alexia/Gimme Love (DWA/Dance Pool)</td>
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<td>39</td>
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<td>Imaani/Where Are You (EMI)</td>
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<td>Bran Van 3000/Drinking In L.A. (Capitol)</td>
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<td>41</td>
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<td>Pras Michael/Ghetto Superstar (Interscope)</td>
<td>31</td>
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<td>12</td>
<td>Janet Jackson/I Get Lonely (Virgin)</td>
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<td>43</td>
<td>32</td>
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<td>Shania Twain/You're Still The One (Mercury)</td>
<td>31</td>
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<td>39</td>
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<td>Madonna/Frozen (Maverick)</td>
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<td>Modern Talking/You're My Heart, You're My Soul (Hansa/EMI)</td>
<td>42</td>
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<td>46</td>
<td>NE</td>
<td>Lionel Richie/Closest Thing To Heaven (Mercury)</td>
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<td>Puff Daddy &amp; Jimmy Page/come With Me (Epic)</td>
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<td>48</td>
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<td>Public Enemy/He Got Game (DefJam)</td>
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<td>49</td>
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<td>Air/Kelly Watch The Stars (Source/Virgin)</td>
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<td>50</td>
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<td>Wyclef Jean/Go Down Until November (RuffHouse/Columbia)</td>
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The European Radio Top 50 chart is based on a weighted scoring system. Songs were points by noting whether each of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

**Key**

- **TW** = This Week
- **LW** = Lost Week
- **NE** = New Entry
- **TS** = Total Stations

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**Additions**

- **23** Added new entries
- **17** Songs scored points by achieving airplay at M&M's reporting stations with contemporary music fulltime or during specific dayparts.
- **37** Songs were weighted by market size and by the number of hours per week.
Music lobbying turns up the heat

one million albums in Europe, and will include live performances from Aqua, the Corrs and Pascal Obispo. Acts such as Robbie Williams, M-People, Joe Cocker, Nek and Ricky Martin will also be present to pick up their awards in person.

Adrian Strain, senior media affairs advisor Europe at IFPI's Brussels-based office, says that some 100 MEPs (among them recording artist Nana Mouskouri) have been invited by the IFPI to attend the dinner, which will be chaired by Santer.

Warner Music Europe president Manfred Zumkeller says the Platinum Europe awards "are an opportunity to show what we are as an industry, and to discuss with policy makers in Brussels at the highest level."

Kravitz looking for radio return

Already going his way with 5 are Spain and Italy, but Europe's biggest music markets—Germany, the U.K. and France—have been slow to embrace the New York-based artist's latest offering, which sees Kravitz experiment with hip hop beats and samples.

Traditionally, Kravitz has been a firm favourite with European radio programmers. Nicolas Du Roy, music director at French AC network Europe 2, says that "Kravitz, who emerged at the end of the '80s, fits our core target group precisely."

But he was less than thrilled with If You Can't Say No, the first single taken from 5. "This slower track still fits our format, but it wasn't a hit—so we have been playing it on low rotation."

Jeff Smith, head of music policy at the U.K.'s public CH 12 Radio, says: "There's no doubt that Kravitz is a major artist. But the latest is not up to standard. We have to ask ourselves 'is the music right for our playlist?' We didn't think so."

I Belong To You, the second single from 5, will be serviced to European radio on June 22 and commercially released on July 27. Virgin France international manager Laurent Chapeau admits, "If You Can't Say No is not the most commercial single off the album, rather a daring and modern track."

But London-based Virgin Records special projects manager Will Moore is "confident that we will do much better with I Belong."

Virgin Music Italy director of TV and radio promotions Sandor Mallaz notes that the previous single, If You Can't Say No, "has been gaining airplay steadily over the past month" in Italy. He adds that "this is an advantage, as many listeners need to hear [the track] over a sustained period of time for it to grow on them."

In Spain, radio gave If You Can't two months to grow, and now 5 is expected to go gold this week, with sales close to 50,000 units. Virgin Spain head of international Andy Ferguson predicts: "There's still more life in the first single. We plan to promote I Belong from mid-July onwards."

Additional reporting by Renni Bouton, Mark Deazani and Terry Heath.

Italian royalties battle

action against broadcasters who refuse to acknowledge authors' rights.

Radio Italia SMI President Mario Volante was unavailable for comment at present time, but Deledda told Music & Media that whilst Italy SMI is still looking at new legal ways of opposing the ruling, it has begun negotiations with SIAE to find a settlement which reduces the fine and allows it to pay SIAE in instalments.

"The executive decree against Radio Italia SMI by the Milan tribunal, and the fine, remain applicable despite their opposition," Deledda confirms.

Whilst the majority of Italy's national commercial radio networks reached arrangements with SIAE over authors' rights payments five years ago, Italia SMI and AC network Radio 101 have both continued to refuse to make authors' royalty payments. A ruling from the Milan tribunal in a long running court case brought by the SIAE against Radio 101 is expected by the end of this month.

Maurizio Mandel, the SIAE lawyer responsible for criminal prosecutions, reports that so far the SIAE has won 1,000 cases against broadcasters for non-payment of royalties, with 250 cases still pending. "ANTI have won only 20-30 cases, and with the enormous ratio of judgements going against them, the appeal to the senate justice commission appears to be their last stand," comments Mandel.

ANTI president Eugenio Porta says that his organisation has complained to the senate's justice commission because, he believes, judges in the court cases have been biased towards the SIAE. "There have been a series of decisions by supreme court judges ruling that non-payment of authors' rights is a criminal offence. We are contending that since the authors have ceded their rights to the record companies when they made a recording, they have no right to ask broadcasters to make further payments to them for broadcasting their records."

Porta adds: "We are also saying that it is absurd that the SIAE, which is a government-owned public corporation, represents authors, who are private citizens. The SIAE is an enormous beaurocracy which wastes a large proportion of the revenue it collects on behalf of the authors on inefficient administration and excessive salaries for its executives. We are demanding that the authors form their own private organisation to represent themselves. This has been a long and hard battle against the SIAE, and we are determined to go all the way."

German music sales fall

by Wolfgang Spahr

HAMBURG — German music sales in the first quarter of 1998 fell by 5.6 percent in unit terms compared to the same period last year.

According to figures from the German Phonograph Association, 67.2 million units of all formats were sold during the period—the trade

...
**AIRPLAY**

**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
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<th>WOC</th>
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<td>(Ricochet/RCA)</td>
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<td>Romeo/Coming Home</td>
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(TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. % indicates the Road Runner award, assigned to the single with the biggest increase in chart points.)

**Off the record**

Edited by Christian Lorenz

At the time of going to press, Seagram chief executive Edgar Bronfman Jr. was expected to announce Universal Music Group chairman/CEO Doug Morris as head of the new operation combining PolyGram and Universal Music. The appointment of Morris raises the question of the future of PolyGram chief executive Alan Levy in the new structure.

Despite its disappointment in losing out in the bidding process to acquire the RMC Group (see news story, page 3) Emap France still has another opportunity to buy into the French radio market via French publisher Hachette Filipacchi Media's CHUR network Skyrock, which was put up for sale last year. According to the source, "negotiations are still going on" between the two parties.

Will the U.K.'s Talk Radio become a "red-top" tabloid station? Kelvin McKenzie, the legendary former editor of The Sun newspaper, has quit his job as MD of Mirror Group Newspapers to try to buy the national speech station from its current majority shareholder, CLT-UFA. Among his backers for the project, it is understood, are his former employers at The Sun, Rupert Murdoch's News International, whose Sky TV were believed to be interested in Talk a few months ago, with a view to making it an all-sport station. However, McKenzie is by no means certain to get his toy—current Talk MD Paul Robinson is putting together a management buyout for the debt-ridden broadcaster.

OR turns understand that music industry body IFPI Sweden will be launching a trade magazine. The first issue of Musikindustrien (MI) will hit the streets on September 17. The magazine will be administered by a new company set up by IFPI Sweden, which will be headed by IFPI information officer and former Topp40 editor-in-chief Claes Olson. Meanwhile, Claes' successor at Topp40, Anders Lundquist, has reportedly handed in his resignation.

The Mean Fiddler Organisation has cancelled the U.K.'s Phoenix Festival, which was to have taken place between July 16-19 at Long Marshall, because of poor ticket sales. An overcrowded festivals calendar and the lure of the World Cup are being cited as reasons. Prodigy, Ocean Colour Scene and a re-formed New Order had been set to headline the 300-court line-up.

Artists lined up for future broadcasts of CNN International's new weekly music show World Beat include Page & Plant, Brian Wilson, Tori Amos and Winton Marsalis. World Beat's U.S. presenter Brooke Alexander will also take a look at the fortunes of the various World Cup-related single releases in Europe over the next couple of weeks. BBC Radio 2 DJ Steve Wright is presenting the European segment of the programme, a five-minute slot called Flipside.

Finally, French radio trade body Vive La Radio has been unable to come up with a successor to its current president Eric Baptiste, who has resigned to become, next January, general secretary of authors' body Cisac. Sources say the organisation was unable to reach a consensus on the "highly political" choice, so Baptiste will now continue in the role until September.

For details call: Christine Chinetti
Tel: (+44) 171 323 6686 or call your local representative

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**Forthcoming Special Supplements in Music & Media**

- Jazz (tie in with Montreux)
- IFPI Platinum Europe Awards
- Classical

Jazz (tie in with Montreux)

**IFPI Platinum Europe Awards**

Issue no. 28 - cover date 11 July
Street date 26 July
Artwork deadline 23 June

**Classical**

Issue no. 31 - cover date 1 August
Street date 27 July
Artwork deadline 14 July

**Edited by Christian Lorenz**
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Data supplied by MIDiA on an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.
2 UNLIMITED IS BACK
with smashing tracks
and the new full album II

Wanna get up

UK - #1 Record Mirror Pop charts, high rotation The Box - release date June 29th; Spain at #3 in sales chart - next date: June 22nd
40 Principales Gran Musical in Alicante; The Netherlands - Highest chart position #10, Belgium highest chart position #7, Scandinavia Top 10 Scandinavian Dance chart, charted in Sweden & Finland; Germany entry Media Control Charts at #88 with releases in Poland, Chez Republic, Greece, South Africa, South East Asia & Latin

Edge of Heaven

Released June 2nd in the Benelux:
Belgium: high rotation on all major radio stations - all major tv's.
The Netherlands: high rotation on all major radio stations - all major tv's.

For more info call Maria Jimenez (maria.jimenez@inter.nl.net) at +31 35 642 1100
and check the Byte Records website: http://www.byte.be