M&M chart toppers this week

Eurochart Hot 100 Singles
RICKY MARTIN
la Casa De La Vida
(Atlantic/Columbia)

European Top 100 Albums
SIMPLY RED
Blind (Parlophone/Warner)

European Radio Top 50
MADONNA
Ray Of Light (Maverick)

Inside M&M this week

NEW THIRST FOR SCHLAGER
Since its peak in the '70s, Schlager has been seen as a somewhat dormant force in German music. Now, however, thanks to the efforts of artists such as Guido Horn (above), a new generation of music buyers is avidly consuming what he describes as "German soul music." Page 9

SOLE BID FOR U.K. MULTIPLEX
Only one group has lodged a bid with U.K. regulator the Radio Authority for Britain's first national digital radio "multiplex" licence. Page 3

PRIVATISATION FOR SIAE?
A proposal calling for the privatisation of Italy's state-owned authors' rights society SIAE is being presented to the Italian parliament. Page 5

Viva expands its branding

by Scott Raaborough

COLOGNE — Viva, Germany's most successful music TV station, has signed a series of agreements with some of the country's top retail and manufacturing groups in a move to broaden and strengthen its brand.

Breaking borders across Europe

by Christian Lorenz

London — European radio is experiencing a new continental drift.

For the first time since 1984—the launch date of the first pan-European airspace chart in Music & Media—half of the 10 most played songs on European radio are continental European records picked up by programmers outside their home market.

Last week, those Border Breakers actually accounted for six of the Top 10 airspace hits, confirming continued on page 21

THE NEW ALBUM
INCLUDES THE SINGLES: ALL I WANT IS YOU PARTY PEOPLE HOW DO YOU WANT ME TO LOVE YOU?
6TH JULY MOVING ON

Smith wants open radio

by Mike McGeever

LONDON — Both public broadcaster the BBC and the U.K.'s commercial radio regulator must become more open and accountable to the public and government about their operations.

That was the message from Chris Smith, secretary of state for culture, media and sport, at trade body the Commercial Radio Companies Association's (CRCA) Programming and Marketing continued on page 21

‘UniGram’ shapes up

by Emmanuel Legrand

London — The identity of the management team which will run the world's largest record company is starting to emerge.

After PolyGram CEO Alain Levy made public his resignation on June 22, Universal confirmed the appointments of its own Doug Morris as chairman and chief executive of Universal Music Group—the new entity which will combine Universal Music and PolyGram's operations—and of Jorgen Larsen as chairman and CEO of Universal Music International.

Morris will be in charge of all of PolyGram's and Universal's combined music operations; Larsen "will be responsible for overseeing and continued on page 21

In Athens to play a concert at the Lycabettus Theatre, U.S. alternative rockers Smashing Pumpkins picked up gold discs for over 30,000 sales in Greece of their Hut/Virgin album Mellon Collie And The Infinite Sadness. Pictured at the Parthenon (1-r): Virgin Greece MD Yannis Petridis; band members D'Arcy, Billy Corgan and James Ilia; Virgin Greece international promotion manager Stelios Paraskevas. The band's new album, Adore, is currently No.1 in Greece.

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new album out now
newpower Soul
from the new power generation
One of the most gratifying developments since Music & Media introduced the Border Breakers notation into the European Radio Top 50 airplay chart 18 months ago—highlighting tracks which have crossed over to overall airplay chart from the Border Breakers listing—has been monitoring the consistent rise of those continental European songs which break outside their country of origin.

Last week, no less than six Border Breakers were in the top 10 of the European Radio Top 50 chart—and there are five this week. It is an unprecedented and outstanding record (see story, front page).

The development of Border Breakers title circa Europe exemplifies the current strength of European production. Moreover, this production is catching the attention of radio programmers, who generally don't judge these songs on their country of origin, but on their own merits (although, with the exception of Italian songs, it's dismaying to see that only English-speaking tracks seem to make it on radio).

The trend has even managed to cross the Channel, bringing the U.K. market more into line with the rest of Europe as tracks from the likes of Lucricia McNeal, Mousse T, Tamperer, Aqua and Eagle-Eye Cherry ride high on British airplay charts. That U.K. success certainly says a lot about the radio-friendliness of all these tracks (even the "ultra-hip" BBC Radio 1 added Ace Of Base last week!). It's probably too soon to draw definitive conclusions about this new trend, but what is apparent is that continental music is becoming as competitive as any Anglo-American repertoire. It also validates all the efforts record companies have put into developing local repertoire.

From a programming perspective, the old theory that the flap of a butterfly's wing in the Indonesian rainforest can affect the weather in northern Europe can also apply to music.

In other words, what a programmer decides in Athens or Lisbon can inspire a colleague in Liverpool or Kiel. As charted by M&M at the time, Aqua started on the road to world domination on Danish radio, McNeal and Cherry in Sweden, Tamperer in Italy, and Mousse T in Germany.

To keep abreast of Europe's musical pulse, and with the ever-changing tastes of their listeners, programmers can now hardly avoid keeping an eye on what's happening around Europe, as sources of repertoire multiply.

Such an approach might make the programming equation a bit more complex, but it ensures that programmers will not miss a hit, and also brings some additional—and much appreciated—diversity to their music mix.
Borsato to capture radio record

by Christian Lorenz

LONDON — BMG International has acquired the exclusive rights to distribute the new album by the artist formerly known as Prince—despite the fact that two other companies believed they had already secured European distribution deals with Prince's NPG label.

BMG's deal for New Power Soul is with Minneapolis-based NPG Records for the world excluding North America and Japan. NPG says that in North America, the album, due out June 30, will be distributed directly to retailers.

However, the deal has caused controversy in Europe, where two companies are understood to be claiming distribution agreements with NPG which pre-date the BMG agreement. Pinnacle Labels, an affiliate of long established U.K. distributor Pinnacle, and French distributor Night & Day (M&M, June 6).

According to Pinnacle Labels general manager Tim Kelly, Pinnacle understood that it had an agreement with NPG to distribute New Power Soul in the U.K., Scandinavia, the Benelux countries and in the GSA region. "We are not amused," he says. "Our reps were already taking orders for the album. The matter is now in the hands of our lawyers."

Christoph Ruecker, BMG International VP of marketing acknowledges that other distributors have claimed rights to the album in some European territories, but says nothing had been finalised and signed.

Ruecker, who reveals that European orders for the album already exceed 140,000 units, claims: "BMG has exclusive rights to this record. We have a fully-signed agreement with the Artist."

BMG will release New Power Soul in all European territories except Germany on June 29. Germany will follow on July 6.

Additional reporting by Melinda Newman, senior talent editor, Billboard.

PPL agrees new royalties deal

by Jeff Clark-Meads, international news editor, Billboard

LONDON — British musicians are set to receive another £20 million annual royalty pool under a new deal signed on June 22.

U.K. record company collection body Phonographic Performance Limited (PPL) has agreed with artist representative bodies AURA and P@MRA on how broadcast royalties are to be distributed to performers.

The issue had been unresolved since December 1996, when new copyright legislation gave performers a right to broadcast royalties for the first time, but did not state how much they should receive. PPL subsequently agreed a 50-50 split between labels and artists.

Following two years of negotiations with AURA and P@MRA, the definition of featured artists and the proportions of income they and other band members will receive has been laid out. P@MRA chief executive Anne Rawcliffe-King says: "It's been a battle, but now we've come up with a scheme that is fair to all performers."

Open mike

Martin Nezval

Having headed up Radio Impuls' successful bid for the Czech national commercial radio licence currently held by AC broadcaster Radio Alpha, Nezval is set to be named as director of the new full-service station.

Q: What's the logic in your goal of airing 65 percent Czech music?
A: We know Czech people want Czech music. Concerts by Czech hands are sold out, and Czech records sell better than international ones.

Q: What kind of format will Radio Impuls follow?
A: We'll play music from the '60s to the '80s. We are not a nostalgia radio, but rather a station that has a lot of music. If the people want it, then the people will get it.

Q: Many people are wondering how a company like [Impuls's owner] Londa, with no previous media experience, obtained a national radio licence?
A: As far as media experience goes, almost nobody who was part of the licence tender had as much media experience as me—I've founded two media ventures in the past [the Czech edition of Penthouse and daily newspaper MD], and I have also published six novels. Ivan Batka [Londa's owner] had two unsuccessful attempts in the past to enter the radio market, and this time he has been successful. He didn't get into this market by accident.

Q: What's the biggest hurdle which Radio Impuls will face?
A: When we started MD, we admitted one thing: we were not well equipped to do commentary. But we said that we would eventually do everything, and that's why we became the best newspaper in the country. MD offered only information at the start, but within one year, we had become the best newspaper in the country.

We want to establish Radio Impuls on the same principles as MD—to give the fastest information to the people of the Czech Republic. And afterwards, we will develop the other areas.
Adverts set to return on RNE?

by Howell Llewellyn

MADRID — Spain's commercial radio sector has reacted angrily to government proposals to bring back advertising on public broadcaster RNE.

The plans are contained in an 81-page government discussion document being set before parliament, designed to rescue public corporation RTVE from its continued heavy debt, which currently stands at nearly PtA260 billion ($4 billion).

In the future, Spain's centre-right Popular Party government wants 35 percent of RTVE's Pta200 billion ($1.3bn) annual income to be raised through advertising, with the remaining 65 percent continuing to come from the public purse.

RTVE's two national TV networks already run advertising spots, but they were withdrawn from RNE's four national networks (plus Catalonia's Radio 4) several years ago.

"The plan simply makes no commercial sense," says Delkåde, chairman of Spanish commercial radio association AERC and of radio giant Cadena SER. Delkåde describes the plan as "outrageous," and claims the European Union would not allow the "double financing" of public radio.

Onda Cero Radio, Spain's third largest commercial radio group, issued a statement describing the plan as "a nonsense," and ex-RNE director Diego Carcedo, who represents Spain's opposition socialist party on the RTVE board, said a return to public radio advertising would "distort the radio market to a point where there would be no room for another commercial network. It would be a step backwards—the revenues would be minimal, and RNE would probably lose its public character."

However, secretary of state for communications Miguel Angel Rodriguez stressed that the document was for parliamentary debate and contained "no definitive conclusions."

The move to re-instate advertising on RNE comes at a time when the country's big commercial radio groups are reporting substantial profits. Grupo Prisa's Cadena SER increased profits by 59.7 percent in 1997 to Pta1.6bn ($10.4m), while Cadena COPE—run by the Catholic church—made profits of Pta818m ($5.4m), a rise of 54.5 percent.

Rights society SIAE facing privatisation

by Mark Dezzani

MILAN — A proposal calling for the privatisation of Italy's state-owned authors' rights society SIAE is being presented to the Italian parliament.

Supporting the motion are 25 centrist politicians lead by Cesare Salvi, leader of the centre-left PDS group in Italy's senate (upper parliamentary chamber) and a member of the governing Olive Tree coalition.

The initiative has been instigated by Eugenio Porta, president of Italian local radio association ANTI, which is involved in a long running legal battle with SIAE over the payment of royalties by its member stations (M&M, June 20).

Porta argues that the state's ownership of SIAE is an anomaly which goes back to its formation during World War II. "The Fascist government," says Porta, "formed the SIAE as a publicly-owned corporation in 1941, but when the Fascists were overthrown, the status of the SIAE became ambiguous. It represents private citizens (authors), yet it remains a publicly owned institution." Porta adds that support for privatisation is coming from centre parties on both the left and right.

Two years ago, SIAE reorganised its membership and voting structure in an attempt to placate critics who were calling for its privatisation. In a statement issued on June 16, the organisation quoted research conducted by Irish authors' rights society IMRO which placed SIAE's administrative charges in 1996 at 16.26 percent of total revenue, "and therefore amongst the lowest in the world."

SNEP's radical restructure approved

by Rémi Bouton

PARIS — As had been widely anticipated, the annual general meeting of French music industry body SNEP on June 18 ratified a package of radical structural reforms which aim to give more power to independent labels.

SNEP members voted to create a new 14-member board, with equal representation from majors and independent companies (M&M, June 27).

The representatives from the seven major companies are Sony Music's Paul-René Albertini, Virgin's Emmanuel de Burelet, PolyGram's Pascal Negro, EMI's Gilbert Ochyon, East West's Michael Wijnen (who also represents WEA), Universal's Gérard Woog and the soon-to-be-appointed new CEO of BMG France.

Until now, the four major labels were AUVUS (now owned by Lafuma), Virgin, Universal and Sony.

"The SNEP president added: "Out of the two main aspects of our activities—production and distribution—SNEP has definitely chosen to put the production side at the top of our agenda. This [restructuring process] is happening at a time when producers' rights are threatened, and it shows our determination to build a union which brings together all the parties involved."

SNEP deems the new board indispensable and will begin a period of intense organizing as the new structure is adopted. The new board will be responsible for the restructuring of the organisation, with the six major labels being required to put their own structures in place in order to ensure that the new SNEP operates effectively.

The new board will also be responsible for the development of new technologies, such as 3D audio, and the introduction of new business models to ensure the long-term sustainability of the music industry in France.

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Danes' $60m export success

by Charles Ferro

COPENHAGEN — A newly published report quantifies the Danish music industry's contribution to the country's economy for the first time.

Compiled by research organisation Heim, the study shows that in 1997 the various sectors of the Danish music industry earned between them some Dkr719 million ($62m). However, the figures do not include Aqua's contribution — so next year's total should be even higher.

The figures were made public at a press conference organised by Danish music industry organisations — including IFPI Denmark — to launch a campaign aimed at boosting music exports. Part of this will be a politically controversial request for state funding for parts of the music industry.

Speaking at the press conference, Aqua's Soren Rastad said: "I hope we've helped other Danish bands. We try to talk about Danish music when we're abroad — such as Michael Learns To Rock when we were in Thailand. Even though the bands have a different style, our Scandinavian roots are the same. It's still the little melody that's the key to success." He likened Aqua's success to that of Bjorn Borg and Abba, who helped draw attention to Sweden.

"The more success the country gets, the more energy people are willing to invest," observed EMI-Medley managing director and IFPI Denmark chairman Michael Ritto. "It's about getting out of a village and into a global market."

Radio France Mouv'in on up

by Remi Bouton

TOULOUSE — Public broadcaster Radio France's youth station Mouv', which celebrated its first birthday by announcing frequency plans aimed at increasing its potential audience from 3 million to 15 million.

La Mouv', managed by general manager Olivier Nanteau says the new frequencies will come on stream in two stages — a number of medium-sized cities this summer, followed by Paris in the spring of 1999.

However, it is as yet unclear whether the extended coverage area will be achieved via brand new frequencies allocated by broadcasting authority the CSA, or through existing frequencies already assigned to Radio France.

"We can't ask the CSA for all [the new frequencies], so we will definitely begin this expansion by finding frequencies ourselves," says Radio France general manager Francois Didier Lemoine.

"The main driving force behind the creation of Le Mouv', Radio France president Michel Boyon, will see his term of office expire at the end of the year. Notes one Radio France executive: "The president is leaving the problem of how to broadcast Le Mouv' in Paris for his successor to solve."

In May this year, the station moved from Radio France's Paris headquarters to the southern city of Toulouse, the largest city in which Le Mouv' can currently be heard. "This has allowed us to see our audience, which gives us more motivation," says one staffer. "Le Mouv' has made more progress after just one month in Toulouse than it did during a whole year in Paris."

Says Nanteau: "We are on the right track, and after a low profile year we will — starting this autumn — undertake a major national campaign including TV advertising."

With a 70 percent music content at Le Mouv', music programmer Remi Demange is battling against the traditional Radio France culture which regards music as merely a "filler" between speech items.

He reports, however, that "Radio France is making progress, and, as a couple of weeks ago, we have at last got an organic expansion system, which every commercial station has. That may not seem very significant, but at Radio France, it's a revolution."
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IN STORES NOW!!!

AmericanRadioHistory.Com
**New Music restless to break out of Italy**

**by Mark Dezani**

Italian dance artist Neja looks set for a Europe-wide summer hit with her debut outing Restless on Milan-based indie New Music.

A foot-stomper in the traditional Italian house mould, Restless has established itself as a fixture in Italy's AFI/Musica e Dischi singles chart over 12 consecutive weeks, holding on to the number two slot for the past three weeks. Total sales in Italy have reached over 10,000 singles - a very respectable figure for a market large-

lay dominated by albums.

Most European territories - apart from Germany - have licensed the track from New Music, anticipating a true summer hit. The first territory to pick up on Restless outside Italy was Switzerland. At Locarno-based CHR station Radio Ticino, Restless has been on 'super heavy' rotation with four plays a day.

Radio Ticino head of music Andrea Di Franco recalls: "We got so many requests for Neja that we simply had to add it, even though we have a comparatively mature target group and are therefore very selective about the dance records we playlist." Boris Pifferetti, programme director at Swiss CHR station Radio 311 Mendrisio, describes Restless as bona fide summer hit. "It is a sunny, commercial pop song that fits our summer playlist, which is 'fresher' than our usual playlist. We have it on high rotation." Pifferetti has already mapped out the possible future growth of the record in Europe. "It is a potential Euro-hit. I think within Switzerland it will be picked up more easily in the French speaking cantons ahead of the German speaking cantons, which are more open to rock than pop-dance."

Restless is already picking up significant air-play in France. Full Ace Music has licensed the single for the French market and licensees in other European territories include Private Life in the Benelux countries, Avex in the U.K., BMG in Scandinavia, Magic Records in Poland and Planet Works in Greece.

The single's producer, Alex Bagnoli, is a New Music regular; the label has churned out a string of dance hits over the past 12 months, with a particular focus on Latin dance. New Music's dance hits have been produced for Technotronic, Black Machine and Lady G.

"This year, New Music fuelled Italy's Latin dance boom with hits by Los Locos—including a local version of La Macarena—and La Fortezza with Il Ciclone, the theme to a hit summer '97 Italian movie of the same name. Before landing feet-first in the dance music business, Neja, a 21 year-

old language student from Turin, sang in a gospel choir. "We had been working with Neja for a year before releasing Restless as her first single," explains New Music MD Pippo Landro. He adds: "We're now working on an album to be released soon, with a follow up single set for September release."

Another recent New Music release, Cecilia Gayle's Pam Pam, has been adopted by the Club Mediterraneo holiday resorts as their summer theme song. Gayle will be touring the Club Med resorts around the world throughout the summer to promote the record. The track has also been chosen by French national TV network M6 as their designated Summer Hit starting June 20.

Cherry eyes up U.K. opportunity

**by Nigel Williamson**

For a Brooklyn-educated singer-songwriter to sign to a Swedish record label and concentrate on cracking Europe before the U.S. might have seemed an unusual career strategy. But then Eagle-Eye Cherry always was anything but conventional.

The 27 year old former actor-son of late jazz artist Don Cherry and half-sister of the Saffron Twins, moving from American and I couldn't have made it without having lived in New York," says Cherry. "But then I couldn't have made it if I hadn't left for Sweden."

Cherry, who trained at a drama school in New York, left the U.S. in 1996 and signed to Stockholm-based independent Superstereo before going picked up by Polydor Sweden. The decision to launch his career in such a small, relatively hassle-free market, is partly explained by the fact that Cherry spent some of his childhood in Sweden and partly because he did not feel ready to face the dog-eat-dog world of the U.S. music business. "I had my first introduction to the music business because of [the career of] my dad and my sister and I thought it was pretty scary," explains Cherry. "My plan was to make a record in Scandinavia, ease into Europe and see if it worked there before going for the big time. It was just my way of coaxing myself to make a record. Everything else happened so fast, even if I had intended to, I couldn't have written a better script."

European sales of Cherry's debut album Desires, from which Save Tonight is taken, have topped the 500,000 unit mark, according to Polydor and that success looks set to be repeated throughout Europe by storm in recent weeks and has been a top 20 single in Sweden, Europe and see if it worked there record in Scandinavia, Cherry. "My plan was to make a small, relatively hassle-free market, is partly explained by the fact that Cherry spent some of his childhood in Sweden."

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European sales of Cherry's debut album Desires, from which Save Tonight is taken, have topped the 500,000 unit mark, according to Polydor and that success looks set to be repeated throughout Europe. "Acting first and foremost I'm a musician." apart from making music with a pronounced individual twist he is also a self-confessed control freak. "My background is in multimedia, so I over- saw all the artwork-I was involved in every aspect of the record apart from the pressing; when I do something I'm totally focused on the concept." "I did some of those tricks with two-dimensional images at the back of the stage and in the foreground there are two [remote controlled] dummies, the Saffron Twins, moving to the beats.

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**Train spotting on Bowling Green**

**by Gary Smith**

With influences ranging from easy-listening through to wassailing from gay porn films and the 30's new wave warbling of Kate Bush, you'd be right to assume that the music of The Bowling Green—a.k.a. Micko Westmoreland—is both original and stylistically varied.

Bowling Green's debut album One Pound Note (Blue Planet), a heady mixture of breakupts, straebreakts, riffs, twisted orchestration and hook-laden choruses, was released at the beginning of the year and the band has been on high rotation in the high-profile film Velvet Goldmine, amongst the cast that features Ewan McGregor, Toni Collette and Jonathan Rhys-Myers.

*Velvet Goldmine* might have been widely tipped as the new Transsporter, but Westmoreland remains unfazed by the hype. "Acting is enjoyable as an antidote to the linearity of making music," he says "but I fell into the role by accident. If more work comes ahead of the German speak-"
Germany soaks up Schlager frenzy

by Ed Meza

It may long have been much ridiculed, but Germany's Schlager music is currently making a strong comeback. In fact, there's a case for saying that it never really went away.

Now, "classic?" "Ols Schlager is back thanks to artists like Guido Horn and Dieter Thomas Kuhn, who have not only managed to make the music relevant to the techno and hip-hop generation, but have also livened it up for traditional fans.

The excitement surrounding last month's Eurovision Song Contest in Birmingham—watched by a German TV audience of 15 million—helped rekindle Schlager madness throughout the country, boosting Germany's Schlager music to platinum status.

Horn, who represented Germany at the contest, lost out to Israel's nominee—26-year-old transsexual singer Dana International—but he did live up to the crowd with the song that has made him a household name in Germany: "Dahlia." Horn's current album, "Dahlia," sold more than 500,000 units worldwide.

The Schlager craze shows no sign of subsiding. Indeed, the sugar-coated pop remains one of Germany's most loved musical styles. According to Germany's radio and television ratings institute, five out of the top ten rated broadcasters in the country play Schlager. Horn himself declares: "Schlager is German soul music."

"It's what the people are listening to," says Jürgen Karney, programme director at Schlager station BB Radio in Berlin. "It's nostalgic music and a lot of our listeners who are between 30 and 50 years old grew up with it."

Unlike other artists who are primarily heard on Schlager stations, Horn is also played on CHR stations like Energy Hamburg. "He's the first Schlager singer we've ever played," says Energy programmer Robert Morawa.

"There are not many artists who can excite crowds like he can."

While traditional Schlager stations like Munich's Radio Arabella were at first hesitant to play new Schlager acts like Kuhn and Horn for fear of listener disapproval, programme director Matthias Friedrich says Horn's "nice guy" persona and catchy music won the hearts of regular listeners. "We've been playing Guido's music since his appearance at the Eurovision Contest, but before that we used to receive phone calls from people who said they'd stop listening to us if we played him.

Friedrich adds, "Horn has managed to bridge traditionalists and fans of the new 'cult' Schlager. While they are immensely popular, most of their fans tend to be a lot younger than average Schlager listeners. What they like about Horn and Kuhn is the live shows, the dancing, the atmosphere. Likewise, our core listeners are not big Horn and Kuhn fans."

Despite the divisions, Schlager accounts for 8 percent of German record sales, or some $200 million, according to German industry organisation BPW. In big cities like Berlin, Hamburg, Leipzig and Munich, artists like Horn and Kuhn have been inspiring bright-colored polyester and glittery bell-bottom-slanging-players.

While Schlager's eccentrics have been turning on a new generation to the music, longer established artists like Wolfgang Petry continue to make music for more traditional fans.

Petry, 47, has been singing Schlager for more than 20 years. His working class, regular guy image has endeared him to his fans, who have turned his last two albums, "Alles und Nie Genug" into triple and double platinum, respectively. Released in 1996, the best-of compilation "Allas stayed in the German charts for more than 75 weeks, selling over 1.6 million units. Petry's new album "Nie Genug" has already sold over a million copies.

While Petry's music represents a modern, gritty Schlager, Kuhn has managed to cash in on the country's love of sunny nostalgia, especially among people in their twenties, who grew up listening to music on public broadcaster ZDF televisions's Hitparade chart show.

Kuhn started playing Schlager standards with his band more as a joke than anything else. But to their surprise, they were a hit with young listeners. According to his label WEA, Kuhn's fans tend to be in their teens to mid twenties, and do not normally listen to Schlager. His last two albums, "Mein Leben Far Die Musik" have both sold more than 200,000 units each.

For Kuhn, live shows have been the defining aspect of his career. Covering Schlager classics like "Tragen Lagen Nicht" (Teare Don't Lie) gained him huge followings, and Kuhn now regularly plays to crowds of up to 15,000 people.

"It's not really about Schlager itself," commented one teenager at a recent Horn concert. "It's about this cult that has grown around him. Schlager music is usually pretty dull, but Guido adds humor to it and that's why he's cool."

Dance grooves

by Gary Smith

SOLID STATE

The electro revival continues with "Electric" Music by German act Solid Force (Club Tools/Edel), a club track with one eye on the pop charts. Solid Force make full use of the title as the robotic refrain with a typically bass-drum heavy backing and a memorable, if slightly cheesy, synthesiser line. The Maxi version concentrates more on the melodic elements while the Roots mix goes straight for the dance-floor.

SLIPPING INTO SOMETHING

Another record that brings back memories of the "freestyle" period before techno ruled the dancefloors is Slipp & Slide by Pied Piper & Unknown MC (Buffy First Recordings/U.K.). Welding a sinuous garage groove to a rap was a good idea; the two forms complement each other perfectly, resulting in a track that resembles the recent Run DM/C/Lair. Even more effort. Although not as catchy as 'It's Like That,' it's still a solid and genuinely innovative tune. The scratch attack of the Stanton Warriors remix is the highlight.

VISION OF BEL AIR

An interesting addition to the high-profile remixing work of Bel Air Project is their role as producers of some of the most finely polished drum'n'bass around. On "Dream Vision" (Future Talk/France) their sound is tight, disciplined and futuristic without being overly dour at the output of their peers such as Photek and Source Direct. More spin-worthy material from French artist Gilb's new imprint.

S/A/W SOUND RETURNS

With more than a hint of the multi-platinum style of Stock, Aitken & Waterman, Sam Walker's 'I Want Your Love' (Active/U.K.) sounds like a major crossover hit. Combining a disco-lite beat with a pop vocal, the track is slick, catchy and, above all, radio-friendly. Dancefloor action also seems guaranteed, thanks to the D-Bop Sunbed Mix and the Red Rhythm Clean Sheets Mix.

NINJAS ON THE 'NET

Already widely respected for the playful inventiveness of the Ninja Tune web site and their user-friendly interactive CD-ROMs, the Ninja crew are gener-ally one step ahead of the crowd. The latest innovation from their London-based headquarters is to make Coldcut's weekly Kiss FM/London show Solid Steel available on the Internet.

The weekend show, which has been running since dance outlet Kiss' pirate days in the late '80s, is uploaded every Sunday night and, as from early July, available in stereo on Monday morning. The project has an interesting off-shoot. "Since we started this idea," says Ninja's Tracie Storey, "we started digging out old DATs, including some that date back to the very early days of the show. They'll all eventually be uploaded to create a comprehensive archive."

Ninja's monthly clubnight Funkungfusion is also gaining net exposure. The six hour sessions, broadcast live on the web from London's hip 333 Club, have been surprisingly popular. Last month's show, featuring DJ Mr. Scruff, drew 60,000 visitors.

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 Lluria 45-3° 2, 08009 Barcelona, Spain.
### Eurochart Hot 100 Singles

#### TITLE | ARTIST | original label (publisher) | countries charted |
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<td>Make The Music Heal Your Soul</td>
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<td>FatBoy Slim - Skin (Epic / PolyGram)</td>
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**SALES BREAKER**: indicates the single registering the biggest increase in chart points.

**NEW ENTRY**: indicates a new entry in the chart.

**PLATINUM/STERLING**: indicates that the single has sold over 500,000 copies in the UK.

**GOLD**: indicates that the single has sold over 250,000 copies in the UK.

**SILVER**: indicates that the single has sold over 100,000 copies in the UK.

**BRONZE**: indicates that the single has sold over 50,000 copies in the UK.

**DEBUT**: indicates that the single is making its debut in the chart.

**TOP 40**: indicates that the single is within the top 40 positions in the chart.

**TOP 20**: indicates that the single is within the top 20 positions in the chart.

**TOP 10**: indicates that the single is within the top 10 positions in the chart.

**CHARTED**: indicates that the single has been charted in the previous week.
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**Top National Sellers**

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chartservice by Media Control GmbH 0049-7221466201 (Germany); SNEP (France); (Scandinavian)

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**DENMARK**

- **ALBUMS**
- **ALBUMS**

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by Christian Lorenz

QUEEN LATIFAH
Order In The Court
Puff Daddy/Motown
International release date: July 6
Motown bites back with Order In Court, the fourth album by female hip-hop entrepreneur Queen Latifah. Recorded with an all-star cast, Order In The Court actually launches Latifah's own, Motown-distributed label Flavour Unit Records, which she runs together with partner Shakin' Comper. Actress, artist manager and label president Latifah delivers a well-crafted pop/R&B album, which is provisionally lined up as a second single, which samples The Fugees' 1995 hit Fu Gee-La.

Flavor Unit/Motown
ORDER IN THE COURT
***
JUNE 27, 1998

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4 3 3

TOP 20 US SINGLES
WEEK 13

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.

RIALTO
RIALTO
China Records
International release date: July 13
Dropped by East West in April, U.K., six-piece Rialto have a new home in London-based indie China Records. As part of the deal, China inherited Rialto's self-funded debut album, finally finished down via Internet mail order service Interactive Music experience in breaking U.K. acts across Europe. band who adore Italian composer Ennio Morricone, scoring drugs and alcoholism are packed into stories of stalkers, cutting drugs and alcoholism are packed into come from Sweden or Germany. The lager-fuelled hedonism of Rialto might be well the first bona fide post-Britpop album; true, they are a guitar band, but the lager-fueled hedonism of Rialto is replaced by a detached—almostcontinental—approach to songwriting. Listening to the album and taking in the group's styling, you could be tempted to guess that Rialto come from Sweden or Germany. Stories of stalkers, men-eating and drugs and alcoholism are packed into sparse lyrics, close to the economic Euro-English of Kraftwerk. A curious pop album made by a band who adore Italian composer Ennio Morricone, Order In The Court will undoubtedly profit from China's experience in breaking U.K. acts across Europe. The first single Monday Morning 5:19—a U.K. Top 40 hit on East West last autumn—will be released via Internet mail order service Interactive Music Video Store (www.imvs.com) on July 6, one week prior to its in-store date.

RIALTO
RIALTO
China Records

RIALTO

RIALTO

RIALTO

RIALTO

RIALTO

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RIALTO

RIALTO

RIALTO

RIALTO

RIALTO
AIR PLAY

**Most added**

**week 26/98**

- **Celine Dion & The Bee Gees**
  - Immortality (epic/Columbia)
  - Des'tée (Sony SD)

- **Chris Rea**
  - Sweet Summer Day (Magnet/West

- **Brandy & Monica**
  - The Boy Is Mine (Atlantic)

- **Pros Michel feat. DJ Int. Mya**
  - Siste Lezati (Interphone)

- **911 How Do You Want Me To Love You**
  - Virgin

- **Mousse T**
  - Pepperman Jankie

- **All Saints**
  - Lady Marmalade (London)

- **Eric Clapton**
  - Circus (Reprise)

- **Garbage**
  - I Think I'm Paranoid (Mushroom)

- **Aerosmith**
  - I Don't Want To Make A Thing (Columbia)

---

**UNITED KINGDOM**

**MAGNET BROADCASTING PLC**

**CHR**

- **Sharon Stone** - Final Destination
  - Mtv Video

**PlayList Additions:**

- **AC**
  - Various

- **CHR**
  - Andy Cato - Another Level

**PlayList Unchanged:**

- **AC/CHR**
  - Various

**CULTURAL MEDIA**

**MEDIA**

- **Various** - Final Destination
  - Mtv Video

---

**GERMANY**

**ANTENNE BURG**

**PlayList Additions:**

- **AC/CHR**
  - Various

- **CHR**
  - Various

- **RR**
  - Various

**Radio Energy**

**CHR**

- **Jens Molle - Producers**
  - Various

**PlayList Additions:**

- **CHR**
  - Fastball - The Way

---

**MARK VAN DALE WITH ENRICO WATERVERE**

**Club Tool/Edel Producer:**

- Mark Poi/Erik de Koning
  - Publisher: AltCO

---

**MARK VAN DALE WITH ENRICO WATERVERE**

**One of the biggest hits of 1997 was the Verer's Bittersweet Symphony (Hut/Vivilin) with its much-publicised (and costly) use of a sample from the string section of Andrew Old- ham's orchestral version of The Rolling Stones' 'The Last Time'. The emergence of a dance version is hardly surprising, and this Belgian production duo have duly come up with a fine track which, while retaining that distinctive melody line, has managed to turn it into poppy techno. It's a little bit reminiscent of U2's 'One', which was so successful back in 1992. An added bonus comes with some impressive remixes by DJ Quicksilver and Dnb Foundation, which are more than likely to make their mark on dancefloors across the continent. Enrico Fundebeunk, music editor at German dance station Hit Radio N1/Nuremberg, says: 'We added Watervere a few weeks ago. It's a great song, which suits our format well.' Fundebeunk continues: 'Last week, we made it 'powerplay of the week'—it appears quite popular with our listeners. In fact, one in four requests for our top 200 listener countdown, which we air this weekend, is for this song. But my gut feeling doesn't betray me, it will end up quite high in the charts. We're currently playing the original radio edit but feature the remixes and combinations thereof in our specialist shows such as Die N1 DanceTrax.'
Each week, M&M brings you the latest adds from market leaders and taste-makers of radio across Europe—the Power Players. Degrees in brackets are the predicted number of plays this week.

**HOLLAND**

**playlist addictions**

**playlist additions**

**Playlist Additions**

- Sin The Rave
- Koo Bop
- Harvard University
- Headley
- Southwestern University
- Texas State University
- Western University
- Ohio State University
- Michigan State University
- Boston University
- University of California
- University of Illinois
- University of Texas
- University of Georgia
- University of Miami
- University of Southern California
- University of Washington
- University of Michigan
- University of Wisconsin
- University of Tennessee

**playlist Robert Unchanged**

**playlist Robert Unchanged**

**playlist addictions**

**playlist addictions**

**Playlist Additions**

- The Weeknd
- Travis Scott
- Drake
- Justin Bieber
- Dua Lipa
- Billie Eilish
- Harry Styles
- The Weeknd
- Taylor Swift
- Ed Sheeran
- Justin Bieber
- Dua Lipa
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- Dua Lipa
- Billie Eilish
- Harry Styles
- The Weeknd
- Taylor Swift
- Ed Sheeran
“Never underestimate your listeners.

“Never underestimate your listeners. “That’s a central theme in the programming strategy of Geoff Holland, programmer director at the U.K.’s national rock station, Virgin Radio.

“our listeners are [musically] smart,” he declares. “it is very easy for radio stations to underestimate the intelligence of their audiences. The typical Virgin listener is a ‘straight shooter’ and can sense bull- shit a mile off.”

The 40-year-old programmer cut his radio teeth in his native Australia, where he worked in the medium for several years. He was no stranger to the national AM and London FM station when its new owners, Ginger Radio, brought him in as programme director at the beginning of this year, having previously been head of music there.

Holland reckons his programming policies buck the trend of majorities of the music being played on U.K. commercial radio. “We fall into our own category. What’s big out there in hit radio is dance and pop. So, when the whole Britpop thing happened it was just perfect. It was right where we wanted to be for our target audience of 25-34 year olds.”

However, shifts in musical tastes and trends have led Holland and his team to “tip our toes in the water with the kind of pop record we think our audiences would like—and which we think we can get away with,” he says. However, he adds, “we would never go as far as the Spice Girls and Aqua or any of those other teenybopper tracks.”

But Virgin is playing Madonna’s Ray Of Light... "That," concedes Holland, “is one of the tracks we know we can work with the Verve, Texas and R.E.M. You have to fit in ‘That,’ concedes Holland, “is one of the tracks we know can thing happened it was just perfect. It was right where we

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AIRPLAY

PLAYLIST ADDITIONS:

- Blue October: Stand By Me
- The Beach Boys: God Only Knows
- Ronnie James Dio: Heaven and Hell
- Pink: Don't Start Now
- Tame Impala: One
- Tame Impala: Borderline
- Tame Impala:产产产产产产

CHR

OMOLY A MEGYERI - HEAD OF MUSIC

AC

RADIO BRIDGE/BUDAPEST

Playlist Additions:

- Chris Brown: Beautiful
- Bruno Mars: That's What I Like
- Bruno Mars: Finesse
- Bruno Mars: That's What I Like
- Bruno Mars: Finesse

TURKEY

RADIO ELEVENTH

Playlist Additions:

- Bruce Springsteen: Born in the USA
- Bruce Springsteen: Born in the USA
- Bruce Springsteen: Born in the USA
- Bruce Springsteen: Born in the USA
- Bruce Springsteen: Born in the USA

SLOVENIA

RADIO NOVE "MARTA"

Playlist Additions:

- Imagine Dragons: Thunder
- Imagine Dragons: Thunder
- Imagine Dragons: Thunder
- Imagine Dragons: Thunder
- Imagine Dragons: Thunder

IRELAND

RADIO 1

Playlist Additions:

- U2: Sunday Bloody Sunday
- U2: Sunday Bloody Sunday
- U2: Sunday Bloody Sunday
- U2: Sunday Bloody Sunday
- U2: Sunday Bloody Sunday

LUXEMBOURG

RADIO LASER: "CHR"

Playlist Additions:

- A-Ha: Take on Me
- A-Ha: Take on Me
- A-Ha: Take on Me
- A-Ha: Take on Me
- A-Ha: Take on Me

PROGRAMME SUPPLIERS

FHadio NETWORK/Germany

Playlist Additions:

- PowerPoint: Power Point
- PowerPoint: Power Point
- PowerPoint: Power Point
- PowerPoint: Power Point
- PowerPoint: Power Point

MUSIC TELEVISION

MTV Continental Region

Playlist Additions:

- Beyoncé: Cairo
- Beyoncé: Cairo
- Beyoncé: Cairo
- Beyoncé: Cairo
- Beyoncé: Cairo

MTV EUROPE

Playlist Additions:

- Black Eyed Peas: Where Is The Line
- Black Eyed Peas: Where Is The Line
- Black Eyed Peas: Where Is The Line
- Black Eyed Peas: Where Is The Line
- Black Eyed Peas: Where Is The Line

MTV EUROPE

Playlist Additions:

- Black Eyed Peas: Where Is The Line
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- Black Eyed Peas: Where Is The Line
- Black Eyed Peas: Where Is The Line

MUSIC & MEDIA

Calling all Platinum Award Winners!

Music & Media is publishing the official IFPI PLATINUM EUROPE AWARDS BROCHURE. This official commemorative programme will be included in all copies of Music & Media immediately following the awards. There will also be significant additional distribution, including Billboard’s European circulation.

For bookings and further information call: Christine Chinetti on Tel: +44 171 323 6686

Bookings deadline 1 July
Artwork deadline 7 July
Each week, M&M brings you the latest adds from market leaders and taste-makers at radio across Europe—the Power Players:

**Germany: Bayern 3**

**Format:** Rock

**Service area:** Regional (Bavaria)

**Playlist Meeting:** Thursday 13:00

**Group/owner:** Publirc broadcaster

**Playlist additions**

- **All Saints/Lady Marmalade**
- **Englund United**
- **Aerosmith**
- **B&W**

**United Kingdom: Atlantic 252**

**Format:** CHR

**Service area:** National

**Playlist Meeting:** Monday 10:30

**Group/owner:** CLT-UFA

**Playlist additions**

- **Spinkler**
- **Transistor/Dizzy Moon**
- **Liquid**
- **Stephen Simmonds**
- **Audience/Audio/Personal**
- **Beasie Boys/Intergalactic**
- **Supernaturals/Born To Get Up**

**Denmark: Radio 2**

**Format:** AC

**Service area:** Country

**Playlist Meeting:** Tuesday 14:00

**Group/owner:** Tele Denmark Radio A/S

**Playlist additions**

- **Eric Clapton**
- **Randy Crawford**
- **Juni Brocks**
- **Paul Chantler**

**United Kingdom: Essex FM**

**Format:** Hot AC

**Service area:** Essex county

**Playlist Meeting:** Tuesday 14:00

**Group/owner:** Essex Radio Group/DMG

**Playlist additions**

- **Ultra Naté/New Kind Of Medicine**
- **Savage Garden**
- **President Of USA/Videopredator**
- **Another Level/Frek Me (9-12)**

---

To Our Readers:

Each week, music programmers now have the opportunity to comment in Airborne on the new tracks they have added to their playlist. Radio stations’ programmers across Europe who are interested in talking about the music they are playing should contact Raj Cairo at Music & Media in London on (+44) 0171 323 66 86.
This week's highest new entry on the European Radio Top 50 is "World In Motion" by Spice girls, which is at number 3. Madonna's "I Get a Kick Out of You" is number 6, which is a new entry this week. There are seven new entries this week.

At the top of the airplay chart, Madonna's "Material Girl" remains at number 1 for the third consecutive week. Other tracks topping the chart are: "The Way" by Fastball at number 2, "Under The Bridge" by Red Hot Chili Peppers at number 3, and "Shine On" by The Corrs at number 4.

The European Radio Top 50 chart is based on a weighted scoring system. The number of stations playing each track is multiplied by the number of countries in which it is played, and the results are summed to produce the chart. The chart is updated weekly and includes the top 50 songs based on airplay in Europe.

The chart is compiled by BOOM Communications Inc. and is available at AmericanRadioHistory.com.
European acts breaking borders

that Continental European repertoire is enjoying more airplay than ever before. The current spate of border-break- ing airplay hits provides a snapshot of the contemporary diversity of Euro- pean music: from the Eurotop of Aqual's Turn Back Time (Universal) to the R&B of Lutricia McNeal's Save Tonight (Superstudio/Polydor) to the R&B of Lutricia McNeal's Save Tonight (Superstudio/Polydor) to the R&B of...
**Airplay**

*Week 27 / 98*

**Border Breakers**

Mainland European records breaking out of their country of signing

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<th>TW</th>
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<td>Sillemark/CNR/Wildstar</td>
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<td>Eagle-Eye Cherry/Save Tonight</td>
<td>Superstudio/Polydor</td>
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<td>The Tamperer feat. Maya/Feel It</td>
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<td>The Cause/Stand By Me</td>
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<td>Germany</td>
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<td>Robyn/Do You Really Want Me (Show Respect)</td>
<td>Riccochet/RCA</td>
<td>Sweden</td>
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**Off the record**

Edited by Christian Lorenz

OTR hears that Jean-Philippe Allard is tipped to become managing director of Polydor France, following the departure of Bruno Gerentes, who has been appointed president of BMG France. Allard currently heads PolyGram France's jazz and classical division. The New Power Soul saga continues (see page 4). At time of going to press, Londell McMillan, who represents The Artist formerly known as Prince and his NPG label, denied the existence of a previous agreement between NPG and U.K. company Pinnacle to distribute the album in certain European territories. Meanwhile, BMG International VP marketing Christoph Ruecker, who was apparently instrumental in securing the deal for New Power Soul, will leave the company on July 1.

German authors' body GEMA is to launch a new annual talent contest in association with musicians' alliance Deutscher Musikrat at Popkomm '98. The event, PopMusikContest, is being organised by former WDR radio personality Volkmar Kramarz and will take place in Cologne on August 14. PopMusikContest aims to provide the winner with practical services provided over a period of one year by the event's sponsors, including WDR, TV channel Viva and music magazine Musikexpress.

Restructuring at full-service French station RMC under the auspices of new owner Sud Communications has begun. According to one source, the plans could mean redundancy for up to half RMC's 240 employees. Etienne Combet is the station's new general manager; Jean-Marie Ferrand has been appointed scheduling manager and Francois Chantait news manager. RMC is said to be targeting a 30-50 year-old audience under its new owners, although it seems nothing has yet been decided regarding music content.

U.S. media company Jacor is reportedly no longer among those interested in buying U.K. national broadcaster Talk Radio, which is being hived off by owners CLT-UFA. The remaining serious contenders are a management buyout group headed by Kelvin MacKenzie, former editor of Murdoch's U.K. tabloid newspaper The Sun.

Deutsche Phono Akademie MD Werner Hay is leading the venerable institution into the record business this month. The academy, which organises the annual Echo awards, is sponsoring the debut album by German composer Martin Ermenn, currently studying at the Liverpool Institute For Performing Arts (LIPA) on a Phono Akademie grant. Ermenn's eponymous CD of German-language pop with jazzy overtones is manufactured by PolyGram and bears the Akademie logo on the label.

OTR was saddened this week to hear of the death of Olivier Béalu, former marketing manager at Sony Music France's SMALL label. Béalu had just started a new job at Universal Music as marketing and promotion director.

On a happier note, the Music & Media family is saddened this week to learn of the death of Hugh Jackson, former head of sleeve design for RCA Records.
### UNITED KINGDOM

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ACE OF BASE
new album
FLOWERS
Incl. the smash-hits
Cruel Summer
Life Is A Flower
Cecilia
The single "Life Is A Flower"
The album "Flowers"