Community ‘threat’ to Swedish radio?

by Kai R. Lofthus

STOCKHOLM — Sweden's commercial radio community is claiming that legislation making non-commercial "community" radio financially more attractive will lead to unfair competition for their stations.

The non-commercial radio bill was passed by the Swedish parliament on July 1. It will benefit community stations by abolishing government licence fees of Skr15 ($1.8) per hour, permitting certain types of syndicated programming for a continued on page 21

Mercury Prize: brimful of Asia

by Christian Lorenz & Terry Heath

LONDON — For the first time in its seven-year history, two albums by British Asian artists have been shortlisted for U.K. music critics' award the Mercury Music Prize. Asian Dub Foundation's Rafi's Revenge (ffrr/London) and Corner—are
continued on page 21

Tuning in to the Radio Village

by Christian Lorenz

COLOGNE — This year's Popkomm will celebrate both the vitality of the European radio industry and the success of domestic artists at Radio Village, the dedicated broadcasting area which celebrates its third anniversary this year.

Popkomm, the German music and entertainment industry trade fair, takes place in Cologne August 15-16, and some of Europe's key radio stations will meet in the Radio Village area between August 14-16 to talk to PopKomm 98's hottest talent. Radio Village is an initiative of M&M, On Air Syndication, Deutsche Telekom and Popkomm, organis-ers Musik Komm.

It offers broadcasters the opportunity to interview artists, file reports back to their home stations and broadcast live from a state of the art digital radio studio with ISDN facilities. Artists available for Radio Village interviews at pretime include Norman Cook, Gilles Peterson, Freundeskreis, Die Goldenen Zitronen, Jazzanova, Freestylers, Fünf—are
continued on page 21

New global BMG regime

by Christian Lorenz

NEW YORK — BMG Entertainment chairman Michael Dornemann has appointed BMG North America president and CEO Strauss Zelnick as president and CEO of BMG Entertainment, writes Christian Lorenz.

The move is aimed at freeing more time for Dornemann's own role as CEO of Bertelsmann Entertainment, the corporate unit which controls the—are
continued on page 21
For anyone interested in radio and music, a trip to the U.S.A. is always a treat.

Scrolling around the dial in U.S. cities such as New York, Miami or Washington DC always guarantees an aural experience you can be sure is going to be known as Wagram Musique. The French label employs 75 staff, many of whom are involved in the production, programming and promotion of music. It is a testament to the quality of its output that the label now has sales of $38 million in 1997, but incurred "substantial" losses, according to its parent company. The French labels Wotre and Flarenasch-Burm will also be responsible for the independent Belgian label Alora Music.

The musical output of most radio stations caters for specific groups whose musical tastes are quite exclusive. A look at nationwide playlists shows that having a cross-over hit in the States is now harder than ever. In addition, looking at U.S. music from a European perspective, it appears that most of the genres which rule U.S. airwaves—rap/R&B, country and rock—make comparatively little impact abroad.

Soles and Marketing Director of advertising sales Christine Chinioti International sales director: Ken Belin (UK, USA) - (31) 299 40276; mobile: (31) 453 294123. Sales executives: Charlotte Quenard (G/S/A) - (31) 299 40276; mobile: (31) 653 194133. Ronald Betist (UK, USA) - (31) 299 420274; mobile: (31) 653 194133. Patricia Curran (Canada) - (31) 299 420274. Marketing director: Bert Burm (to be headed by former Alora managing director Bert Burn) will also be responsible for the international exploitation of all the artists in both the CNR Music and Creasts divisions of the company. The [integrated promotions] strategy paid off, and now we are extending to the product and A&R part of the company, explains Arcade Music Company Belgium managing director Richard Dedapper.

The rigidly formatted world of U.S. radio, Europop (call it what you will!) is currently spicing up the airwaves—and that's certainly a trend worth following.
Boost for BBC pop services

by Mike McGeever

LONDON — U.K. public broadcaster the BBC has earmarked £5 million (8.2m) to be pumped into promoting its two national pop music networks and their live music programming.

The money will be spent on music programming, marketing campaigns and new on-air talent at national broadcasters BBC Radio 1 (CHR/BBC Radio 2 (MOR/AC). Matthew Bannister, director of BBC Radio 1, says: "This is about creating real impact for our public service broadcasting. The BBC's unique investment in live performances across its networks is a major cultural commitment." Funding for the wars can be used to continue BBC Radio 1's audience battle against the commercial radio sector. The BBC has been trimming the annual operating budgets of all the BBC's national radio networks. A significant proportion of the £5 million will go on marketing and promoting mainly BBC local radio, currently enjoy cross-promotion on the corporation's two TV networks.

But some key players in the commercial radio sector say that the corporation is blurring its role as a public service broadcaster by moving Radios 1 and 2 too much into the commercial arena. The voting was too exclusive, and musical innovation was not rewarded. I wanted something independent and credible, with a voting system that would give less well-known music a chance and reward excellence. The Brits have since changed its voting system to give it a broader base.

Q: How did the Mercury Music Prize idea come about?
A: I thought of it in 1991, when I considered the Brit Awards were a bit of a car-wash between the bigger record companies. The voting was too exclusive, and musical innovation was not rewarded. I wanted something independent and credible, with a voting system that would give less well-known music a chance and reward excellence. The Brits have since changed its voting system to give it a broader base.

Q: So, has the Mercury Music Prize lived up to your aspirations?
A: Yes. I was warned in 1991 that it would take six, seven years for it to become established and have an impact. Last year was the first really big effect the prize had on the market. The Paris ratings are excellent news for Skyrock as it has sold 25,000 copies of the album since last year.

Q: How has this year's change of status (story, page 3).
A: The change of status is a major cultural commitment. They have proven the new system can reward something that wasn't rewarded as much in the past. The Mercury Music Prize has become a household name and is now a great way to showcase new talent to the world. We need to keep this momentum going.
Heavyweight fight for new Madrid licences

by Houwll Llewellyn

MADRID — Nearly 450 applications have been received for 25 new FM radio licences in the Madrid region of Spain.

Madrid's regional government, which has set up a commission of experts to examine each application, is expected to announce the winners in September.

The new licences are part of the Spanish government's decision to create 35 new FM licences throughout the country. An average of 17 applications have been received for each of the 25 Madrid region licences, but 33 applications have been received for the 106.3 FM frequency in the capital, the only one of the new licences powerful enough to reach all three million inhabitants of Madrid.

The number of applications is by far the highest for any region that has so far announced its licence hopes. For example, there were 80 applications for the 52 licences in Castilla y Leon, and nearly 300 for the 32 frequencies in Aragon.

The Madrid applicants include established radio networks such as SER, COPE, and Onda Cero Radio, plus smaller groups such as Radio Vox and Radio Blanca. There are also applications from various Catholic church-related groups, and from several newspaper companies.

Meanwhile, the Navarre regional government bordering the Basque Country in the north has awarded five of its eight licences, deciding to leave three unfilled. None of the major groups were awarded the licences, which all went to local applicants, including the University of Navarro and the region's first legal Basque-language (Euskera) station, Xorroxin Irratia, which will be based in the town of Leaaka.

Sud wields axe at RMC

by Rémi Bouton

PARIS — The restructuring plan at full-service French broadcaster RMC following its take-over by Sud Communications—the group formed especially to do so—will see the departure of half its 240 employees.

The plan aims to return the station to solvency by saving around Ffr70 million ($11.5m) per year. Ffr50m will come from the redundancies, and a further Ffr20m from savings on overheads. During its last financial year, RMC lost Ffr20m from savings on overheads.

The lay-offs will affect all areas of RMC, which has headquarters in both Paris and Monaco. The Parisian staff will decline from 51 to 12 (essentially journalists), while staffing in the Monaco offices will reduce from 168 to 100. Regional offices will also be cut drastically, to be replaced by correspondents. The bulk of the redundancies will take place during the summer, following negotiations with trade unions.

Meanwhile, the Navarre regional government bordering the Basque Country in the north has awarded five of its eight licences, deciding to leave three unfilled. None of the major groups were awarded the licences, which all went to local applicants, including the University of Navarro and the region's first legal Basque-language (Euskera) station, Xorroxin Irratia, which will be based in the town of Leaaka.

Sony Music Spain threw an after-show party for Mónica Naranjo following her recent performance in Madrid, at which she was presented with an eight-times platinum award (800,000 units) for Spanish sales of her album Palabra de mujer, by Sony Music Entertainment Europe president Paul Russell (left) and SME Spain president Claudio Condé (right).
New Columbia Germany team

BERLIN - Sony Music Germany’s Columbia division has completed its management team with two key appointments. Ronnie Meister, formerly head of marketing, international repertory at BMG Arista Hamburg, joins Columbia in Frankfurt as marketing director, effective August 1. On the same day, ex-Edel Records A&R manager Sascha Lindemann will become label manager at Columbia’s Dance Pool imprint, a position vacated by Markus Wenzel in May. Meanwhile, Wenzel and former Dance Pool A&R executive Peter Aleksander have launched their own dance imprint, Superstar Recordings, and have signed a label deal with Stuttgart-based EMI affiliate Intercool.

RA hammers phone hoaxers

LONDON — U.K. regulator the Radio Authority has issued a new programming directive in response to complaints from the public regarding the increasing use of on-air “wind-up” phone calls by stations. Complaints to the authority have revealed that unwitting victims may suffer some distress—for example, on CHR station Viking FM/Hull a man was heard crying on air after being told (falsely) that he was being fined £2000 for wearing his road tax. The new guidelines require that permission be sought from “victims” before calls can be broadcast and state: “The technique of ‘wind-up’ call is a technique that, if it is to be used, requires care. The general idea behind ‘wind-ups’ should be that they are good-humoured and that ‘victims’ should not be exploited in an unacceptable way.”

Bonton signs Bertelsmann deal

PRAH - Czech media and entertainment giant Bonton Holdings has entered a 20% joint venture with Bertelsmann’s World Of Music And Video mail order club. Bonton is the largest film, music and video distributor and the biggest music producer and retailer in the Czech Republic and Slovakia. Its interests also include CHR station Radio Bonton (half of which is owned by U.S. media group Clear Channel Communications), and record label Sony Music Bonton, a joint venture with Sony Music.

Scand boost for Matthews

STOCKHOLM — BMG Entertainment is aiming to re-kindle European interest in Dave Matthews Band, with a major marketing campaign in Scandinavia. The campaign is centred around video rotation with MTV Europe’s Nordic service, which will feature the album’s second single Stay on high rotation from August 4 onwards. BMG will back up the airplay with a three-week advertising campaign on MTV, which is due to start on the same date. “Of all European markets, the Nordic region is most open to U.S. artists,” says London-based BMG Entertainment International VP Freddie de Wall. “Before These Crowded Streets charted in all the Nordic territories. With Stay, we’re targeting this region directly.” In the U.S., the album topped the Billboard 200 chart and still ranks at number 24 after 12 weeks.

New line-up for 3FM

by Robbert Tili

HEERENVEEN — Dutch public CHR station Radio 3FM is to test its controversial new programming (M&M June 6th) on September 6.

The changes are designed to “streamline” the station’s daytime music output and revamp evening and weekend slots, with less specialist programming.

Evangelist broadcaster EO, one of the public broadcasting organisations which contributes programming to 3FM, faces total elimination from weekday schedules. Ironically, it will get a Sunday evening slot (20.00-24.00), which appears to sit uneasily with the organisation’s religious beliefs about Sunday working.

Comments EO press officer Yolande Blokdijk: “On TV and other public radio stations we have been airing programmes on Sunday for quite some time. We just had to be realistic—it was either take this or get nothing at all.” Another Christian broadcaster, NCRV, has been further marginalised, reduced to a two-hour Sunday evening programme each week.

VPRO, which has been campaigning for the creation of an “alternative” Radio 3FM, has been allocated the 22.00-00.01 weekday time slot it had applied for. The new daily programme will be hosted by left-field DJ Lux Janssen. VPRO will also provide a new Saturday night specialist dance programme in the same time-slot, but has lost its Sunday afternoon “Dance rude” programme.

Meanwhile, a newcomer to 3FM’s schedules will be public broadcaster BNN, headed by ex-Veronica TV celebrity Bart de Graaf, who has been given two two-hour slots at the weekend.

internet in-site

Live Radio
http://www.geocities.com/researchinthangle/8875/

Live Radio is another welcome addition to the family of Internet radio guides. Links for listening to more than 750 stations are included, categorised according to genre. Not all of the offerings are music, either. Police band and other such non-entertainment broadcasts are here too.

Instructions are reasonably easy to follow, with links to all of the required or recommended software clearly laid out. Brace yourself to find everything non-American in origin classified under “Foreign,” however. Chris Marlowe
Titanic sales on: Sony takes 2nd quarter

The duel between Sony and EMI for European honours shifted in Sony's favour during the second quarter of 1998, writes Terry Heath.

Fuelled by the ongoing sales of the Titanic soundtrack, Sony was able to break the U.K. group's dominance of the charts, which had extended through 1997 and into the first quarter of this year, with a virtual clean sweep of the various classifications.

Sony's slight edge over EMI is shown in data compiled by Music & Media, based on chart positions in the Eurochart Top 100 Singles and the European Top 100 Albums charts. According to those figures, Sony captured a 22.5 percent share of the albums chart during January-June 1998, and a 21.3 percent share of the singles chart in the same period. EMI also recorded a 22.5 percent share of the albums chart, but failed to improve on its singles share, holding on to third place behind Sony and PolyGram (20.5 percent) with a 15.2 percent share. All three of those companies lost overall singles and albums chart share, compared to the first six months of 1997.

Sony's Celine Dion enjoyed a double chart-topping fest, with Let's Talk About Love (Epic/Columbia)—although edged out of top place on the second quarter's album chart by James Taylor's Human's soundtrack (Sony Classical) and Madonna's Ray Of Light (Maverick/Sire)—still racking up enough chart points to stay ahead in the January-June figures. Dion's single, My Heart Will Go On (Epic/Columbia), beat off the challenge from Madonna's Frozen (Maverick/Sire) and Savage Garden's Truly Madly Deeply (Columbia) to stay top. Titanic's continuing strength also helps move Sony Classical up to an unprecedented position as the second most successful label during the first six months.

The Top chart albums and singles table was published by M&M on a quarterly basis are based on cumulative points collected by artists' and labels' charted products during the period surveyed. The M&M Eurochart Hot 100 Singles and European Top 100 Albums listings are compiled from the national sales charts of 18 European countries.

Half-year: January-June 1998

Top chart singles
1 Celine Dion/My Heart Will Go On (Epic/Columbia)
2 Madonna/Frozen (Maverick/Sire)
3 Savage Garden (Sydney Daddy/Columbia)
4 Run DMC vs. Jason Nevins/Life That Profile
5 Janet Jackson/Together Again (Virgin)
6 Madonna/Frozen (Maverick/Sire)
7 Aqua/Boogie Girl (Universal)
8 West-All Star-Sta Ses (Sony)
9 Aqua/Aquarium (Universal)
10 Savage Garden/Try-Mo-Mo (Deeply/ Columbia)

Top chart albums
1 Celine Dion/let's Talk About Love (Epic/Columbia)
2 Madonna/Ray Of Light (Maverick/Sire)
3 Madonna/Ray Of Light (Maverick/Sire)
4 Aqualia (Universal)
5 EMI (CDD/MG)
6 The Verve/Urban Hymn (EMI)
7 Spice Girls/Spice World (Virgin)
8 Natalie Imbruglia/Little Black Book (MG/PolyGram)
9 Backstreet/Boy/Backstreet's Back (Live)
10 Janet Jackson/Poetic Justice (Virgin)
11 All Saints/All Saints (London)
12 Andrea Bocelli/Romanza (PolyGram/Sony)
13 Bryan/Paint The Sky With Black (WEA)
14 Eric Clapton/Tramp (PolyGram)
15 Lighthouse Family/Perfect Strangers (Hansa/BMG)
16 Savage Garden/Savage Garden (Columbia)
17 Massive Attack/Madonna (Circa/Virgin)
18 The Coral/Talk On Corners (4LD/lo/Atlantic)
19 Modern Talking/Back For Good (Epic/RCA)

Second quarter: April-June 1998

Top chart singles
1 Celine Dion/My Heart Will Go On (Epic/Columbia)
2 Madonna/Frozen (Maverick/Sire)
3 Savage Garden (Sydney Daddy/Columbia)
4 Run DMC vs. Jason Nevins/Life That Profile
5 Ricky Martin/Lo Copa De La Vida (Tristar/Columbia)
6 The Tamperee feat. Maya/Ride It (Live)/Time
7 Sash/Lo Patience (XI)
8 Lighthouse Family/High (PolyGram/Wildcard)
9 The Artists/Rene Schmit/Madamie (PolyGram/Sony)
10 Janet Jackson/Together Again (Virgin)
11 Fatsy/Out Of The Dark Into The Light (EMI)
12 West-All Star-Sta Ses (Sony)
13 All Saints/Never Ever (London)
14 NotaI Imbriuglia/Little Black Book (MG/PolyGram)
15 Modern Talking/You're My Heart, You're My Soul (Hansa/BMG)
16 Aqua/My Heart Will Go On (EMI)
17 Spice Girls/Stop (Virgin)
18 Eros Ramazzotti & Tina Turner/Cose Della Vita (DDD/BMG)
19 K-C & Jojo/All My Life (Columbia)
20 Will Smith/Gettin' Jiggy Wit It (Columbia)

Top chart albums
1 Soundtrack/James Horner/Madonna/SPC (Sony Classical)
2 Madonna/Ray Of Light (Maverick/Sire)
3 Celine Dion/let's Talk About Love (Epic/Columbia)
4 Eric Clapton/Tramp (PolyGram)
5 Massive Attack/Mezzanine (DJ) (Virgin)
6 Savage Garden/Savage Garden (Columbia)
7 Modern Talking/Back For Good (Hansa/BMG)
8 Aqualia (Universal)
9 EMI (CDD/MG)
10 Simply Red/Blue (EMI)
11 The Verve/Urban Hymn (EMI)
12 All Saints/All Saints (London)
13 Lighthouse Family/Perfect Strangers (Hansa/BMG)
14 Natalie Imbruglia/Little Black Book (MG/PolyGram)
15 Ricky Martin/Visualize/Tristan/Columbia)
16 Falco/Out Of The Dark Into The Light (EMI)
17 Andrea Bocelli/Ave Maria (Columbia)
18 Spice Girls/Spice World (Virgin)
19 The Coral/Talk On Corners (4LD/lo/Atlantic)
20 Eva/Lo Patience (XI)
by Terry Heath & Christian Lorenz

German music and entertainment industry fair Popkomm celebrates its 10th anniversary this year. What began as an informal get-together of the German music industry in a small community hall, WIFO, has grown into the world's largest event of its kind, with more than 15,000 accreditations in 1997. Organised by Cologne-based company Musik Koman, the fair, its conferences and its extensive live music programme attract more international visitors and exhibitors every year. Popkomm '98 is expected to continue at that high level, while adding film and new media to its agenda.

Why has Popkomm fared so well in a fairly static music market? If you ask Musik Koman managing director Uli Grossmaas, the fair's strength is that it is politically loaded, that it invites discussion of business conditions rather than taking them for granted.

"Right from the beginning, pop music always meant more to us than retail, licensing and distribution," says Grossmaas. "Popkomm. fingers much earlier stages in the value chain. It started in the late '80s as an industry-preview. With more than 15,000 accredita-

The party atmosphere generated by Popkomm '98's welcoming media event, scheduled for the evening of Thursday, August 13 at 14.00 will feature a panel in discussion: artist-producer Mousse T and Polygram Gmbh director Dr. Torsten Siebert in a discussion session titled "Remixing, Sampling, Publishing." Although remixes have been a feature of the music scene for some time, they have developed to the point where they can have little in common with the original beyond the title. This can lead to a host of legal problems, and the panel will attempt to answer key questions such as: where should remix authorisation be sought; Who owns the copyright/sampling rights; Are additional rights necessary; Can lyrics legally be altered; Who benefits financially from remixes

The session will be moderated by Billboard's Wolfgang Spahr, German bureau chief of M&M's sister publication.

Soundtrack successes Saturday, August 15 has as one of its themes the exploitation of recordings from film soundtracks, opening with an address at 11.00 by Randy Gerston of Billboard's Entertainment U.S. magazine. The session will be moderated by Musik Koman's deputy MD Ralf Plaschke, "We want to give a more concrete idea of this new expanded framework of the entertainment industry. With a focus on spoken word recordings, film and new technologies, we're trying to demonstrate innovative ways for the music business without losing sight of the core skills of the industry."

Grossmaas underlines that core tasks such as A&R, marketing and promotion will continue to form the basis for Popkomm. Widening the fair's view is part of Musik Koman's commitment "to nurture an ideological climate in which people communicate long after the finished product appears," says Grossmaas. "Pop music is a business which thrives on emotions. These emotions have to be re-evaluated in the light of changing social and economic conditions."

A political agenda As European politicians continue to acknowledge the economic importance of the music industry, Popkomm '98 highlights the closer relationship between music, politics and the law in the digital age.

As well as the plethora of concerts and showcases, what is proclaimed as "the world's biggest get-together for the music industry" also has a strong representation from the world of politics, examining the serious questions of copyright and accountability posed by the border-breaking advent of electronic communications.
No Mermaid, but Lohan makes waves

by Paul Sexton

If early retail reaction is any indicator, Irish singer Sinead Lohan's second album, No Mermaid (Grapevine), will be the one to take her from the shallows of the specialist section into the pop-rock mainstream.

The 12-track collection is out on Grapevine across most of Europe on August 10 (Germany has to wait until September). In the U.S. Lohan is signed to Intercap, which will release No Mermaid simultaneously with Europe; she has already played a month-long club tour stateside.

No Mermaid is the follow-up to Who Do You Think I Am?, which sold some 40,000 copies in Lohan's native Ireland. That debut was originally released on the Irish indie Dara before Grapevine signed Lohan and gave it a full U.K. release in 1996.

The new album will be followed by the single Whatever It Takes, already an Irish and UK favourite since its release there in May. Grapevine are taking great encouragement from a positive press and radio reception to No Mermaid, with BBC Radio 2 swift to playlist the title track. But as Grapevine international marketing director Jo Donnelly says, the album is especially heurstered by number of retailers who believe the album can perform well in the rock racks, not just the folk music pigeonhole that many chose for its predecessor.

"Retailers from Holland and Germany have said to me there's no question of the album going anywhere other than the rock and pop section," says Donnelly. "That'll make a huge difference. Internationally, this is Lohan's first proper album release, so these countries don't have the baggage of having known her as a folk artist."

Lohan, now 27, says anything which lets her get away from the "rootsy Irish singer-songwriter" stereotype is welcome. "There's no point in me saying 'no, I'm not your standard stereotype,'" she reflects. "The best thing is to go out and do it. I felt very restricted on the first album because of my lack of experience. It was started eight years ago, and recorded before I had any live gig experience. I felt a lot more confidence this time."

Lohan recorded No Mermaid between April and September last year at the New Orleans studio of Malcolm Burn, whose credits include Peter Gabriel and Shawn Colvin. "I knew what he was into," she says. "The record has a definite New Orleans influence and some of the tracks are quite laid back because it was so hot there."

European media, retailers and label licensees were out in force at Lohan's July 19 concert at London's Olympia Theatre which served as a launch party for the album. Lohan will start a European showcase tour in the first week of September, which Donnelly says is likely to include half a dozen shows in Germany and "maybe 10 to 12 dates altogether."

With Intercap extremely upbeat about the record, her U.K. label is having to cope with heavy demand for Lohan's time. "We have to share her with the Americans," says Grapevine's Donnelly. "They want her lots."
<table>
<thead>
<tr>
<th>Week 32/98</th>
<th>Eurochart Hot 100® Singles</th>
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<tbody>
<tr>
<td><strong>SALES BREAKER</strong></td>
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<tr>
<td><strong>Viva Forever</strong></td>
<td>Spice Girls</td>
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<tr>
<td><strong>Come With Me</strong></td>
<td>Puff Daddy feat. Jimmy Page</td>
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<td><strong>Stone Deaf Heart</strong></td>
<td>The B 52's</td>
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<td><strong>Save Tonight</strong></td>
<td>Elastica</td>
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<td><strong>Kylie</strong></td>
<td>Kylie Minogue</td>
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<td><strong>High</strong></td>
<td>The Light Castle</td>
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<td><strong>This Is How We Party</strong></td>
<td>Bamps</td>
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<tr>
<td><strong>The Music I Like</strong></td>
<td>The Rolling Stones</td>
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<td><strong>Let the Music Heal Your Soul</strong></td>
<td>Baha Men</td>
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<tr>
<td><strong>Be Reborn</strong></td>
<td>B5</td>
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<tr>
<td><strong>Dance the Night Away</strong></td>
<td>The Mavericks</td>
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<tr>
<td><strong>Angels Crying</strong></td>
<td>The Eagles</td>
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<td><strong>True Madly Deeply</strong></td>
<td>Savage Garden</td>
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<td><strong>How Much Is That Fish?</strong></td>
<td>Shooter</td>
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<td><strong>Life Is a Flower</strong></td>
<td>Ace Of Base</td>
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<td><strong>Because We Want To</strong></td>
<td>Billie Jean</td>
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<td><strong>Amokk</strong></td>
<td>Hackers</td>
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<td><strong>Freak Me</strong></td>
<td>Migos</td>
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<tr>
<td><strong>Stranded</strong></td>
<td>Teletica</td>
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<tr>
<td><strong>Got The Feeling</strong></td>
<td>Fugees</td>
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<tr>
<td><strong>Die Flut</strong></td>
<td>Wiz/Hoppen</td>
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</table>

**SALES BREAKER** indicates the song(s) that ruled the chart for the longest period. The Eurochart Hot 100 includes a Top 100 Singles, compiled by Music & Media and based on the following national singles charts:

- **BEI.S** Belgium (Stichting Promuvi (Belgium)); GLF/FPI (Sweden); FPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/LFPI (Finland); Austria (Austria).

- **NLUK** New Running (London) (UK); YLE 2 Radiomafia/LFPI (Finland); Austria (Austria).

- **DKNS** Denmark (Midiflat); DIF/CH (Germany); T.V.C.B.N (Austria).

- **IRE.NL.UK** Ireland (IRMA); NL (NL); UK (UK).

- **IRE.S.UK** Ireland (IRMA); NL (NL); UK (UK).

- **ED.NL** Nederland (Gomidas); DE (DE); NL (NL).

- **AF..** Africa; D (D); A (A).

- **IO** Italy (A); O (O).

- **IFI** France (IFPI); I (I).

- **NL** Netherlands (MUSIC & MEDIA); A.D.CH (A.D.CH).

- **UK** United Kingdom (RIA); A.D.IR (A.D.IR).

- **IRE** Ireland (IRMA); N (N).
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<tr>
<th>Week 32/98</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>original label</th>
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<tbody>
<tr>
<td>1</td>
<td>Beastie Boys</td>
<td>'Roxanne'</td>
<td>A.D.K</td>
<td>℗EMI GRP. UK</td>
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<tr>
<td>2</td>
<td>Modern Talking</td>
<td>'Back For Good'</td>
<td>A.D.K</td>
<td>℗EMI GRP. UK</td>
</tr>
<tr>
<td>3</td>
<td>Soundtrack</td>
<td>'Here I Am'</td>
<td>A.D.K</td>
<td>℗EMI GRP. UK</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>'Let's Talk About Love'</td>
<td>A.D.K</td>
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European Top 100 Albums

©BPI Communications Inc.
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<th>Country</th>
<th>Allegiance</th>
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### Additional Information
- **United Kingdom**
- **Spain**
- **Denmark**
- **Netherlands**
- **Finland**
- **Ireland**

These tables represent the top national sellers in various countries, focusing on singles and albums charts. Each entry includes the artist, song or album title, and the chart position for different weeks.

**Notes:**
- **TW LW** refers to the charts for the current week and last week.
- **Singles** and **Albums** are indicated separately.
- **High Points** are noted for significant achievements.

---

**United Kingdom**

- **Spice Girls** - *Spice* (Virgin)
- **Janet Jackson** - *Deser Underground* (Sony)
- **Pink** - *Get The Girl* (Interscope)
- **Red Hot Chili Peppers** - *By the Way* (Elektra)
- **Aqua** - *My Oh My* (Universal)
- **Billy Joel** - *An Innocent Man* (Columbia)
- **Mariah Carey** - *My Love Is Here* (Motown)
- **Beastie Boys** - *Music From The Motion Picture* (Rhino)
- **Eric Clapton** - *Unplugged* (Warner)
- **Madonna** - *Ray Of Light* (Virgin)

**Germany**

- **Manu - La Tribu De Dios** (PolyGram)
- **Nomada** - *Yakaboko* (Une Musique)
- **Backstreet Boys** - *Millenium* (Sony)
- **Moby** - *Play In My World* (RCA)
- **Bruno & Monita - The Boy Is Mine** (West West)
- **Merrells - Bye Bye** (S.A.M.L.L)
- **Havana Delirio - Carnavals** (Island)
- **Ricky Martin - La Copa De La Vida** (Tristar)
- **Guy - It's Love** (GlobalNet)

**Switzerland**

- **Patrice Michel feat. 0DB & Mya - Ghetto Supastar** (Sony)
- **Billie - Because We Want To** (BMG)
- **Ricky Martin - La Tribu De Dios** (PolyGram)
- **Backstreet Boys - Backstreet Boys** (RCA)
- **Fama** - *Five* (Virgin)
- **The Corrs - Talk On Corners** (East West)
- **Ricky Martin - La Copa De La Vida** (Tristar)
- **Sara Brightman - My Way (The Best Of)** (BMG)
- **Mai & Pluto - Na-Tenga Dzina** (CBS)
- **Fireball - Smashin' Pumpkins - Adore** (Virgin)

**Spain**

- **Mariah Carey** - *Music From The Motion Picture* (Rhino)
- **Dolores O'Riordan** - *Bad** (Warner)
- **Red Hot Chili Peppers** - *By the Way* (Elektra)
- **Mariah Carey** - *Music From The Motion Picture* (Rhino)
- **Eros Ramazzotti - Eros** (Universal)
- **Ben E. King** - *Stand By Me* (Columbia)
- **Eros Ramazzotti - Eros** (Universal)
- **Ace Of Base** - *Flowers* (Capitol)
- **Modern Talking - Back For Good** (EMI)
- **Porcupine Tree - In Able Bodies** (Virgin)

**Denmark**

- **Blondie - Heart Of Glass** (Arabber)
- **Pro-Michel - In My Life (Interscope)**
- **2 Unlimited - Sunshine** (Virgin)
- **Depeche Mode - Enjoy The Silence** (Sire)
- **Ricky Martin - La Copa De La Vida** (Sony)
- **Verve - Bump* (Virgin)**
- **Mozart - Don Giovanni (K -Tel)**
- **Line - I'll Be There For You** (Virgin)
- **Various - Allez!Ola!Ole! The Official Music Of The World Cup** (EMI)
- **3 Doors Down - It's Better To Live** (Sony)

**Netherlands**

- **Puff Daddy feat Jimmy Page - Come With Me** (Edel)
- **Van Halen - Panama** (Warner)
- **Spandau Ballet - True** (EMI)
- **Van Halen - Panama** (Warner)
- **Spandau Ballet 4** (EMI)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)

**Finland**

- **Havana Delirio - Carnavals** (Island)
- **Ricky Martin - La Copa De La Vida** (Tristar)
- **5ive - Get The Feeling** (BMG)
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- **5ive - Get The Feeling** (BMG)

**Ireland**

- **Various - Allez!Ola!Ole! The Official Music Of The World Cup** (EMI)
- **Van Halen - Panama** (Warner)
- **Spandau Ballet - True** (EMI)
- **Van Halen - Panama** (Warner)
- **Spandau Ballet 4** (EMI)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
- **5ive - Get The Feeling** (BMG)
**SALES**

by Christian Lorenz

rary electronic music from Kreidler to Visit Venus. The album features artists from Spain, Russia, Germany, the UK and Chile, with exciting new talent like Barry, José Carlos Mac and +24. Lunatex next to established artists like Panama and Die Haut. There are also a couple of "supergroup" jams on this album, such as Can founder member Jaki Liebezeit joining Mouse On Jay's Jan St. Werner on Pluramon's Tel Bell. The album is the brainchild of Hamburg-based music publishing company Freibank, which plugged film makers, TV producers and advertising agencies two years ago with Edit 1, a tour de force of contemporary electronic music from Kreidler to Visit Venus.

Some of those promos found their way into specialist record shops and the rest, as they say, is history. Edit 3 is the first volume to get a full commercial release. The album will be presented to retailers and distributors in a special promo edition at Popkomm '98 in Cologne from August 16-18, or check out Freibank's Internet site [www.freibank.com] for sound samples.

**VARIOUS**

**FOR FILMS — Edit 3**

Freibank/PAS International release date: September 14

Album Spotlight doesn't usually feature compilations but this week two albums which are simply too good to be overlooked have come along; neither is what one would call regular greatest hits fare, but both include otherwise unavailable tracks combined by artists to watch out for. For Films—Edit 3 is a collection of stunning instrumental tracks, wherein electronic, drum'n'bass, electro funk and lo-fi tracks combine to form soundtracks for imaginary movies. The album features artists from Spain, Russia, Germany, the UK and Chile, with exciting new talent like Barry, José Carlos Mac and +24. Lunatex next to established artists like Panama and Die Haut. There are also a couple of "supergroup" jams on this album, such as Can founder member Jaki Liebezeit joining Mouse On Jay’s Jan St. Werner on Pluramon’s Tel Bell. The album is the brainchild of Hamburg-based music publishing company Freibank, which plugged film makers, TV producers and advertising agencies two years ago with Edit 1, a tour de force of contemporary electronic music from Kreidler to Visit Venus.

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**VARIOUS**

**Funk 21 — The Album**

Parisan International release date: August 3

Bored silly with sassy drum’n'bass tracks? Funk 21 is the label of U.K. club promoter Terry Wilson and it rocks; now Wilson has joined forces with up and coming London record label Partisan to release this collection of new talent. A combination of bold beats, tight arrangements and no slack makes this stand out. Highlights include Tertius & Professor Smalls’ Wolf and 9th Episode, Seeka’s Dialogue and Outpost and Selim vs. Steel’s Ain’t Who Ya No—Watch A No. Keep your ears open for Partisan’s next release—Nu Perspective, due out September 1—a compilation of new tracks from Creative Wax, the label which launched the career of Alex Beece A promo 12-inch with an ultra hard Flytronix remix of Jazz Cartel’s "Get Up" is out. For Films—Edit 3 is the first volume to get a full commercial release. Some of those promos found their way into specialist record shops — and the rest, as they say, is history.

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

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**Eurochart A/Z Indexes**

**Hot 100 singles**

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<thead>
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<td>Faith</td>
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<td>Run DMC</td>
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<td>Like a Virgin</td>
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**Top 100 albums**

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**Billboard**

**TOP 20 US SINGLES**

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**TOP 20 US ALBUMS**

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<td>THE BOY IS MINE</td>
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<td>15</td>
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<td>LOVE &amp; CONSEQUENCES</td>
<td>GERALD LEVITT</td>
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<td>16</td>
<td>COME ON OVER</td>
<td>NANCY SHANNON</td>
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<td>17</td>
<td>17</td>
<td>A.N.T.E.</td>
<td>NO MORE</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>THE LAST SHALL BE FIRST</td>
<td>SUN OF MAN</td>
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</tbody>
</table>
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 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed 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, which receive special emphasis during the week. All Power Play songs are printed alphabetically, Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must
Be careful what you wish for, it might just come true...

In France it's hard enough to get new music played on the radio without the added hurdle of that country's insane airplay quota legislation, as last week's M&F front page underlined. And yet, there's a certain irresistible irony in the picture which French labels' body SNRPs paints of the effects of the quota system.

Laws which were drawn up to encourage French language music, by banning francophone productions from receiving substantial airplay, now seem to be cutting off access to France's airwaves for new talent—the lifeblood of any music industry.

Against a background of what he described as a "lifeless" music market, SNRPs' general manager, Hervé Rony, has called a crisis meeting in September to discuss the "perverse" effects of the regulations which mean French broadcasters risk the wrath of broadcasting regulators if they do not meet their quotas at home when those tracks are working for their country's overseas interests, particularly when those tracks are working for their own good news for the listener or the record industry. It's not easy...but those new additions to playlists. Some quarters of French radio consider the "perverse" effects of the regulations which mean French-language music has to meet the francophone criteria.

The short term attraction lay in building exposure to domestic talent and roster—thereby building sales. That's commendable.

But the alarming long term consequences of the quota regime are in danger of shrinking playlists, and a decrease in new additions to playlists. Some quarters of French radio even run the risk of becoming "gold stations" by default as they continue to give small airplay to homegrown tracks that are up to four years old, simply so they can (grudgingly) fill the quota.

The fact that at least 31 percent of French music radio output during the first six months of this year was "gold"—up significantly from the previous year—is not good news for the listener or the record industry. It makes for sterile radio.

And music of that current breaking borders across Europe, French programmers must be frustrated trying to find room on their playlists or rotations for new tracks they suspect would work for their audiences, particularly when those tracks are working for their counterparts and their audiences in other territories.

When SNRPs holds its "crisis meeting" to discuss how to combat the current situation, surely they must allow serious representation from the radio industry? After all, no-one else knows the CSA better—they deal with its regime on a daily basis.

Record companies which are contemplating introducing quotas at home would be well advised to look closely at the effects of the experience in France. Their record industries must ask themselves whether the perceived medium term gain is worth the long term pain...
RADIO 105 NETWORK (CHIM) - 2000

BELGIUM

RADIO 105 REDONDO - 7

CREED

Christian Groot - Head Of Music
Peter Schmidt - Head Of Music Production

Deb各自的: Life
Frustration
Frivolous People

Playlist Additions:

RADIO 105 NETWORK (CHIM) - 7

Belgian Rock

CHR

RADIO 105 NETWORK (CHIM) - 3

Belgian Rock

CHR

Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

CHR

Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

CHR

Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

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Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

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RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

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Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

CHR

Playlist Additions:

RADIO 105 NETWORK (CHIM) - 2

Belgian Rock

CHR

Playlist Additions:
Although some started to write off the fab five when they became four, they have remained hugely successful—at least up to now—and Viva Forever looks set to maintain that record. Supported by a classy line-up, this excellent ballad is likely to be around for some time, largely due to the fact that it’s suitable for a multitude of formats. At the Netherlands’ leading national AC network Sky Radio 100.7 FM/Bussum, the song first went on air on 11 November last year as a featured album track, although it’s now only that it’s been formally added to the playlist. One of the station’s programmers, Wim van Maaren, explains: “With established artists who fit our format really well, we always check out a whole album and we were immediately convinced that this was one of the best songs on it. We’re not really surprised that our listeners responded very well, as we have released a single, we will probably be massive.” Referring to ongoing press speculation about the band’s future, Wim van Maaren concludes: “For the moment, all we can say is: ‘The boys are back in town’; we are planning to be seen for a long time.”
Each week, some 10 million European listeners tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100.

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

Content of the Eurochart Hot 100 show this week:

- **Interviews:** Eagle-Eye Cherry, Karen McScweeney, Charlie Baltimore
- **Hits to Happen:** Karen McScweeney / The Real Thing (Eagle-Eye Cherry)
- **Album of the Week:** Eagle-Eye Cherry / Deestablishment (Polydor/Roladox)

**PLAYLIST ADDITIONS**

1. **Eagle-Eye Cherry**
   - Falling In Love Again
2. **Jamiroquai**
   - Blue Skies
3. **New Video**
   - Eagle-Eye Cherry / Falling In Love Again

**PLAYLIST MEETINGS**

- **Format:** CHR
  - **Group/Owner:** CLT-UFA
  - **Playlist Meeting:** Monday 10:30
- **Format:** Hot AC
  - **Group/Owner:** CLT-UFA
  - **Playlist Meeting:** Wednesday 10:30

**AIRPLAY**

- **Format:** CHR
  - **Service area:** National
  - **Playlist Meeting:** Monday 10:30
  - **Group/Owner:** CLT-UFA
  - **Playlist Additions:**
    - **Aerosmith:** I Don't Want To Miss A Minute
    - **Ultimate Koozi:** My Lover
    - **Billie:** Because We Want To
    - **Ace Of Base/Alliage:** Cruel Summer
    - **Los Andrea:** Je Ne Sais Quoi

**Airplay Top**

- **Eagle-Eye Cherry**
  - Falling In Love Again
- **Jamiroquai**
  - Blue Skies
  - **New Video**
    - Eagle-Eye Cherry / Falling In Love Again

**United Kingdom: Atlantic 252**

**Playlist Additions**

- **Placebo:** Pure Morning (60)
- **Lucid:** I Can't Help Myself (30-35)
- **Credit To The Nation:** Tacky (30-35)
- **Stardust:** Music Sounds Better With You (30-35)
- **Fun Lovin' Crime:** Love Unlimted (30-35)

**Norway:** Radio 102

**Playlist Additions**

- **Grace:** Paradise (10-12)
- **Karen Ramirez:** Looking For Love (7-10)
- **Tuesday:** I was Thinking (10-12)
**European Radio Top 50**

**Week 32/98**

<table>
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<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>10</td>
<td>DES'REE/LIFE</td>
<td>(SONY S2)</td>
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<td>Brandy &amp; Monica/The Boy Is Mine</td>
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<td>Spice Girls/Viva Forever</td>
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<td>12</td>
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<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstudio/Polydor)</td>
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<td>Pras Michel feat. ODB &amp; Int. Mys/Ghetto Supastar</td>
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<td>Karen Ramirez/Looking For Love</td>
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<td>Lutricia McNeal/Stranded</td>
<td>(Siljemark/CNR/Wild Star)</td>
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<td>Natalie Imbruglia/Wishing I Was There</td>
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<td>The Corrs/Dreams</td>
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<td>9</td>
<td>Janet Jackson/Go Deep</td>
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<td>19</td>
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<td>(Epic)</td>
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<td>Aerosmith/I Don't Want To Miss A Thing</td>
<td>(Virgin)</td>
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<td>All Saints/Lady Marmalade</td>
<td>(London)</td>
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<td>Aqua/Turn Back Time</td>
<td>(Universal)</td>
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<td>Celine Dion &amp; Bee Gees/Immortality</td>
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<td>Five/Get The Feelin'</td>
<td>(RCA)</td>
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<td>Dario G/Carnaval De Paris</td>
<td>(Eternal/WEA)</td>
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<td>Madonna/Refresh Your Mind</td>
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<td>Ace Of Base/Cruel Summer Underneath</td>
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<td>Mariah Carey/My All</td>
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<td>Simply Red/Say You Love Me</td>
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<td>The Tamarer feat. Maya/Feel It</td>
<td>(Time/Jive)</td>
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<td>24</td>
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<td>Savage Garden/Truly Madly Deeply</td>
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<td>28</td>
<td>11</td>
<td>4 The Cause/Stand By Me</td>
<td>(RCA)</td>
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<td>25</td>
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<td>Garbage/I Think I'm Paranoid</td>
<td>(Mushroom)</td>
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<td>Will Smith/Just The Two Of Us</td>
<td>(Columbia)</td>
<td>42</td>
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<td>Chris Rea/Sweet Summer Day</td>
<td>(Magnet/West)</td>
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<td>Donna Lewis/I Could Be The One</td>
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<td>Fatboy Slim/The Rockafeller Skank</td>
<td>(Ski/Sonic)</td>
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<td>3</td>
<td>Billie Ray Cyrus/That's What I Call Love</td>
<td>(Virgin)</td>
<td>45</td>
<td>4</td>
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</tbody>
</table>

**Further down, at number 41 we find Shania Twain and Van Morrison for the 55th year old Stardust. Back on the European Radio Top 50, Des'mee's release of Life (Sony S2) at the top has been extended to a fifth week. As the Major Market Airplay section shows, she's also finally hit the No.1 slot in one of the regional charts—Italy in the place. Although The Spice Girls rocket up to number 3 with Viva Forever (Virgin), after receiving the "greatest chart points" for the third consecutive week and being "most added" for the second consecutive week, there's still a sizable gap between them and Des'ree.**

At 36, the highest new entry is Simply Red's version of The Air That I Breathe (East West), with support from the U.K., Denmark and Germany. At number 33, proving size does matter, Jamiroquai's still doing well, both in the U.K. and Germany. And finally, bubbling under this week are New Kind Of Medicine by Ultra Nativa (A&M), Baabula by Losma (Motor/Polydor), Suddenly by Gala (Do It Yourself), Falling In Love by Eagle-Eye Cherry (Superstudio/Polydor), and Boyzone's No Matter What (Polydor).
Mercury Prize: brimful of Asia?

shop's *When I Was Born For The 7th Time* (Wijija) were selected from over 130 entries for the shortlist, which has been extended from 10 to 12 this year.

The chair of judges, Simon Frith, described *Raf's Revenge* during a press conference in London on July 28 as "a provocative debut. A passionate, political album that is explosive and thrilling." CornerShop, he added, had delivered a "remarkable album that brims with wit."

The winner of the 1998 prize, this year sponsored by Japanese-owned hardware manufacturer Technics to the sites seven Capital station websites operated by the company's multimedia arm, Capital Interactive. Visitors to the sites are handcuffed by current broadcasting law, but Paul Cooper said: "We pay the greater freedom being given to the community radio sector. "We pay the licence fees that are collected from commercial stations.""

Major Swedish stations are being licenced to bear. I'm not sure that this understands the logic behind this."

The new Capital/Telstar on-line music retail service will be available on seven Capital station websites operated by the company's multimedia arm, Capital Interactive. Visitors to the sites will be able to order more than 220,000 music titles from major and independent labels, and will receive orders by phone within 24 hours. Fulfilment will be handled by Telstar's distribution division, and the service will be promoted on air via Capital's studio of stations across the country.

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### Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>22</td>
<td>EAGLE-EYE CHERRY SAVE TONIGHT (SuperstUDIO/Polydor)</td>
<td>SWEDEN</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>14</td>
<td>Mousse T vs. Hot 'N' Juicy/Horny '98(?)Peppermint Jam/Edel)</td>
<td>GERMANY</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td>21</td>
<td>Lutricia McNeal/Stranded (Silemark/CNR/Wildstar)</td>
<td>SWEDEN</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>21</td>
<td>Ace Of Base/Life Is A Flower (Mega/Polydor)</td>
<td>DENMARK</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>16</td>
<td>16</td>
<td>Aqua/ Turn Back Time (Universal)</td>
<td>DENMARK</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>19</td>
<td>8</td>
<td>Tampeter feat. Maya/Feel It (Time/Jive)</td>
<td>ITALY</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>3</td>
<td>Ace Of Base/Cruel Summer (Mega/Polydor)</td>
<td>DENMARK</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>4</td>
<td>Sash! feat. Tina Cousins/Mysterious Times (X-It)</td>
<td>GERMANY</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>12</td>
<td>Eros Ramazzotti/Terra Promesa (DDD)</td>
<td>ITALY</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>22</td>
<td>2</td>
<td>Stardust/Music Sounds Better With You (Roule/Virgin)</td>
<td>FRANCE</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>19</td>
<td>8</td>
<td>Los Umbrellos/No Tengo Dinero (Flex/EMI-Medley)</td>
<td>DENMARK</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>11</td>
<td>Air/Kelly Watch The Stars (Source/Virgin)</td>
<td>FRANCE</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>7</td>
<td>4 The Cause/Stand By Me (RCA)</td>
<td>GERMANY</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>6</td>
<td>Gala/Suddenly (Do It Yourself)</td>
<td>ITALY</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>4</td>
<td>Neja/Restless (LUP/New Music)</td>
<td>ITALY</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>18</td>
<td>Nek/Laura Non C'E (WEA)</td>
<td>ITALY</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>11</td>
<td>Espen Lind/Lucky For You (Universal)</td>
<td>NORWAY</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>6</td>
<td>In Mood feat. Juliette/Ocean Of Light (RCA)</td>
<td>GERMANY</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>2</td>
<td>Sweetbox/Everything's Gonna Be Alright (RCA)</td>
<td>GERMANY</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>27</td>
<td>28</td>
<td>Anouk/ Nobody's Wife (Dino/BMG)</td>
<td>HOLLAND</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>NE</td>
<td>Venga Boys/Up And Down (Violent/Jive)</td>
<td>HOLLAND</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>9</td>
<td>Dana International/Diva (CNR/Dance Pool)</td>
<td>HOLLAND</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>19</td>
<td>5</td>
<td>Solid Harmonie/I Wanna Love You (Jive)</td>
<td>HOLLAND</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>NE</td>
<td>Eagle-Eye Cherry/Falling In Love Again (Superstudio/Polydor)</td>
<td>SWEDEN</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>NE</td>
<td>Alexia/The Music I Like (DWA/Dancepool)</td>
<td>ITALY</td>
<td>17</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry.*

#### Forthcoming Special Supplements in Music & Media

- **Midem Latin America & Caribbean**
- **Nordic Spotlight**

**Midem Latin America & Caribbean**

Issue no. 35 - cover date August 29
Street date August 29
Artwork deadline August 11

**Nordic Spotlight**

Issue no. 40 - cover date October 3
Street date September 26
Artwork deadline September 15

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Off the record

**Edited by Christian Lorenz**

A stunning 100.6 percent increase in operating income of the Sony Corp's music operations for the three months ending June 30 was largely thanks to increased license fees and a new direct marketing arrangement, according to the company. Latest figures showed Sony's operating income from music up to $59m. Total music revenues for the period were $1.24 billion—up 26 percent compared to the first three months of 1997.

A brief statement this week confirmed that U.K. labels' body the British Phonographic Industry (BPI) and its retail counterpart the British Association of Record Dealers has formed a new joint venture to own and market the U.K.'s music charts, as per OTR's report last month (M&M, July 11).

German TV station Viva will hand out its Comet music industry awards for the third time this year during Popkomm98 on August 14. Rammstein, Jason Nevins, Young Deenay, Guido Horn, Wes, Guano Apes and 4 The Cause will perform at the Comet ceremony, the show will be broadcast on Viva on August 22 and a day later on sister channel Viva 2... Staying on a Popkomm. theme, Dover, Spain's all-time most successful indie band (with sales of their album Devil Came To Me at the 400,000 mark), look set to play their most important concert ever at the event—without a label. The band, who separated from indie Subterfuge in April, are negotiating with at least two majors, but "there probably won't be any decision until after the summer break," according to guitarist Amparo Llanos. Dover share the stage on August 13 with Nina Hagen, Anouk and Superjesus.

In the U.K., PolyGram-affiliated label London Records has promoted general manager Laurie Cokell to the post of managing director. Cokell replaces Colin Bell, who left to join Elton John's management in May (M&M, May 30). Cokell has promoted Sacha Cowlam to head TV and radio promotions, and Alan Parks to the position of creative director.

Media company Emmis Communications, one of the top 10 U.S. radio operators, has opened a Paris office. The company, aiming to expand "strategically and rapidly" overseas, has appointed Randall Borgarten—former president of NBC Radio—president of Emmis International. He also oversees Emmis' national Hungarian network Slager Radió.

OTR hears U.K. regulator the Radio Authority has received 13 applications for a major regional licence to serve central Scotland, including the cities of Glasgow and Edinburgh. Several of the applications propose new dance and alternative music formats.

Former BMG Entertainment International senior vice president A&R and marketing Heinz Henn is to set up a charity foundation in memory of his late wife, Caroline. The fund will help to finance the New York-based Caroline Henn Centre, scheduled to open in May 1999. The centre, linked to the Mount Sinai Hospital (N.Y.) and the Martell cancer research foundation, will train doctors to specialise in cancer medicine. Henn, who left BMG after 11 years at the end of June to launch his own company (Henn Entertainment) is planning various—possibly music-related—activities to raise funds.
The Soundtrack of the Summer

Includes the two TOP 10 European Hit Singles

Deeper Underground JAMIROQUAI Come With Me PUFF DADDY featuring JIMMY PAGE

15 Monster tracks including THE WALLFLOWERS “Heroes” and RAGE AGAINST THE MACHINE “No Shelter”