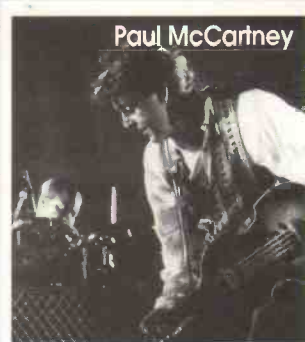


Music & Media[®]

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Paul McCartney

Are established artists finding it harder at radio? See pages 8/9

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Elton's Diana tribute moves Europe

by Dominic Pride
International music editor, Billboard

LONDON — Elton John's rendition of the re-written *Candle In The Wind* at the funeral of Diana, Princess of Wales has become the catalyst for a number of music business fund-raising projects, including commemorative albums and a planned concert to be syndicated worldwide.

The Princess's funeral on September 6 achieved the U.K.'s highest ever domestic TV audience for any event, attracting a record 31 million viewers. The ceremony was broadcast to an esti-

mated audience of close to one billion viewers worldwide, exposing Elton John's song to a global audience.

Candle In The Wind '97 was re-written by John and Bernie Taupin in the six days between the August 31 death of Diana and her funeral. News coverage of the event had drawn parallels between the deaths of Marilyn Monroe and Diana, as both were subject to intense media scrutiny.

In France the single was released on September 11. The rest of Europe released the disc on September 13. Retailers in the U.K. are already saying

continued on page 20

by Mike McGeever

LONDON — Radio stations across Europe ignored possible copyright implications when they lifted Elton John's new version of *Candle In The Wind* from the various live TV and radio broadcasts of Princess Diana's funeral, and immediately playlisted it on heavy rotation.

John Dash, programme director at Manchester stations Key 103 and Piccadilly 1152 in the U.K. recalls: "We weren't sure of the implications [of recording the broadcast for airing], but there is no way we could not playlist it right away. It was an emotional issue."

In Germany, Radio Schleswig-Holstein Kiel's head of music, Stephan Hampe says: "We simply recorded *Candle In The Wind '97* from the television and immediately started playing it." Martin Schwebel, head of music at Radio Regenbogen/Mannheim adds: "We have been playing the live version since [the

funeral] on our hot rotation four times a day. It has received numerous requests."

Hampe and Schwebel predict the single, because of the emotional impact, will be "the most successful single of the year" and 1997's "mega-single."

The Paris-based NRJ network is giving the song significant airplay even though it really does not fit in the broadcaster's up-tempo CHR format. "We'll play it because of the emotion, even if it is different from the [usual] NRJ colour," says vice president Max Guazzini.

The studio version of *Candle In The*

continued on page 20



Elton John

Industry urged to exploit Latin talent

by Emmanuel Legrand

MIAMI BEACH — As Latin America emerges as one of the world's main sources of repertoire, the international music industry has been invited to "milk the products" coming from the region.

The call was made by Manolo Diaz, president of PolyGram International Latin America, in his keynote address

to the first Midem Latin America and Caribbean Music Market, held in Miami Beach between September 8-11.

Diaz admitted: "The image of this region is far from being excellent but the music industry is alive and well and living there."

"Latin America has seen, in the last years, the emergence and the consolidation of an important number of young producers, musicians and sound engineers who are contributing to the infrastructure improvement of A&R production and its quality," said Diaz. "This is helping the crossover of artists within the region."

This situation is reflected, according to Diaz, in the pan-American

continued on page 20



1st
Midem Latin America
&
Caribbean Music Market

M&M chart toppers this week

Eurochart Hot 100 Singles

WILL SMITH
Men In Black
(Columbia)

European Top 100 Albums

OASIS
Here Now
(Creation/Sony)

European Radio Top 50

WILL SMITH
Men In Black
(Columbia)



The "changing of the guard" at London's Capital Radio took on a rather unconventional form when Capital's outgoing chief executive Richard Eyre and his replacement David Mansfield joined other Capital staff members for their own "in house" gig at a London salsa bar. The leather-clad Mansfield (third from right) gave Lou Reed a run for his money with *Walk On the Wild Side*, while Eyre (far right) was at his gospel-rocking best singing *Filthy Rags*.

ALL SAINTS

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A73HS

Benelux radio ratings emphasise stability

Holland: Intomart ratings underline Radio 1's sporting strength; Belgium: RadioScan confirms trends

by Robbert Tilli

AMSTERDAM — Following several months in which the top spot in Holland's official Intomart radio ratings has alternated between commercial station Sky Radio 100.7 FM and public broadcaster Radio 3FM, the market shares of both stations dropped slightly during June/July.

Soft AC outlet Sky dropped from 14.2 percent in May/June to 13.8 percent in June/July, while in the same period public CHR station 3FM's audience share fell from 13.5 percent to 13.2 percent.

It appears that—after a period of volatility—the Dutch radio market has stabilised, with the main two com-

petitors constantly scoring around 13-14 in the bi-monthly Intomart figures.

Most stations only show small changes in audience share in the latest figures. The exceptions are the local/regional broadcasters which have increased their market-leading share from 15.6 percent to 16.2 percent, and public news/talk station Radio 1, which is up 1.0 percent to 8.3 percent.

Historically, Radio 1 puts on audience every summer thanks to live coverage of the hugely popular Tour de France cycle race, a factor acknowledged by Radio 1 station co-ordinator Karel van Hoof: "It's indeed a yearly recurrent trend. Last year, in fact, we benefited not only from the Tour but also from the Olympic Games in Atlanta."

by Marc Maes

BRUSSELS — Latest ratings produced by Belgian radio's new RadioScan system confirm that the French-speaking south is led by two commercial networks, while the Flemish-speaking north is dominated by public broadcaster BRTN.

Started in April last year, RadioScan's survey—compiled by Dimarso Gallup Belgium and Sobemap Marketing—has been adopted by both VAR (Vlaamse Audiovisuele Regie) and RMB (Régie Média Belge) sales houses.

The system is based on data gathered from telephone research conducted on a random sample of the public (10,994 individuals), plus a listening

panel with a 23-day radio log, completed by 6, 212 individuals.

So far, the results of the RadioScan survey are quite close to the diary-only surveys conducted by IP's Radiométrie system. Both surveys show the same ranking of stations, although the figures differ because of the different methodologies employed.

Both the RadioScan and Radiométrie figures clearly show that commercial radio is continuing to gain ground in the north of Belgium. RadioScan shows the commercial sector now has a market share of 17.2 percent, a figure which insiders expect to be boosted when the restrictions on networking in Flanders are officially ended shortly.

Top Dutch stations

Station (format)	May/Jun '97	Jun/Jul '97
Local/regional radio (various)	15.5	16.2
Sky Radio 100.7 FM (soft AC)	14.2	13.8
Radio 3FM (CHR)	13.5	13.2
Radio Noordzee Nat'l (dom. music)	9.2	9.0
Radio 2 (AC/MOR)	8.8	8.9
Radio 10 Gold (gold)	9.1	8.8
Radio 1 (news/talk)	7.3	8.3
Radio 538 (CHR)	6.8	6.2
Hitradio Veronica (CHR)	2.9	3.1
Classic FM (classical)	1.5	1.6
Radio 4 (classical)	1.4	1.5
Radio 5 (news/talk)	0.9	0.9
Love Radio (soft AC)	1.1	0.8
Kink FM (alt.rock)	0.7	0.6
JazzRadio (jazz)	0.3	0.3

(All figures refer to percentage share of audience)

Source: Intomart

Top Belgian stations

Station (format)	% share	South (French)	
North (Flemish)		Radio Contact (CHR)	17.8
BRTN Radio 2 (AC)	37.1	Bel RTL (full-service)	15.7
BRTN Radio Donna (CHR)	23.3	RTBF Fréq. Wallonie (full-service)	10.4
BRTN Studio Brussel (rock)	10.1	RTBF Radio 21 (rock)	8.4
BRTN Radio 1 (AOR/talk)	7.8	Radio Nostalgie (gold)	7.2
Radio Contact (CHR)	5.2		

Source: RadioScan

Oslo's Radio 1 threatens legal action in frequency dispute

by Kai Roger Ottesen

OSLO — Radio Pluss, the Norwegian commercial CHR station, has won government support in its plea to remain on 102.0 FM, the Oslo frequency which it currently shares with rival commercial CHR broadcaster Radio 1 Oslo.

Norway's ministry of culture has backed the station's appeal to the local radio authority, prompting legal moves from Radio 1 Oslo.

Radio 1's legal representatives are currently investigating the government's apparent decision to overrule its own local radio authority on the matter. "We have hired some legal advisers to go through the ministry's procedures in this case, to see if we can find administrative errors," says Radio 1 programme director Lars Eikanger. "Then we have to see if we need to file a lawsuit against the ministry."

Berit Griebenow, a press spokesperson at the ministry of culture, has no further comment to make about the conflict. "We have listened to the viewpoints of both stations, and have decided that Radio Pluss should stay on 102 FM," she says.

Last year, a coalition of 31 stations in Oslo worked together to draw up a plan whereby each frequency, although shared by different broadcasting organisations, would broadcast a consistent

programming format. This plan was then officially approved by the country's local radio authority, which is now attempting to put it into practice.

Under the terms of the plan, Radio 1 is to be the only station in Oslo with a frequency all to itself (other broadcasters are being asked to share frequencies).

Radio 1 currently shares 102 FM with Radio Pluss, Radio Nite Rocket and Radio OK, although it dominates the frequency with its 05:00-20:00 weekday time-slot as well as some weekend shows. Under the terms of the plan, it is proposed that Radio Pluss should move to 101.1 FM to help clear 102 FM for the sole use of Radio 1.

Radio Pluss was the only station to file a complaint to the local radio authority against the agreed frequency plan, claiming that the switch would cause it "a substantial loss in advertising revenue and listenership."

Radio 1 programme director Lars Eikanger notes: "[Radio Pluss] sees the benefit of going on air after us and getting more listeners than they would get on 101.1 [FM]. As a result of this, the entire fragile house of cards of moving the other stations will probably fall apart."



Lisa Stansfield performed a showcase at the annual meeting of BMG GSA companies in Berlin. She is pictured with BMG Entertainment GSA president Thomas Stein (left) and managing director Christoph Schmidt.

GSA region the key, says BMG's Gassner

by Christian Lorenz

BERLIN — Rudi Gassner, BMG Entertainment International president and CEO, stressed the GSA region's importance as a source of repertoire at the BMG Entertainment GSA companies' annual meeting in Berlin.

"[It] is the source of our most important English language repertoire outside the U.S.," he told 600 employees at the August 27-29 event. "It ranks even before the U.K. in this respect."

BMG Entertainment GSA president Thomas Stein said total revenues in the region grew by 11 percent to DM 863 million (\$477 million) in the financial year ending June 30—20 percent of

BMG Entertainment International's total revenues of \$2.4 billion (Music & Media, August 9).

'N Sync, No Mercy and La Bouche were the company's most successful English-language signings during the past year. Key German language artists were Tic Tac Toe and Wolfgang Petry.

Barbara Saring—vice-president, special projects and licensing of BMG International's recently launched Special Marketing Europe division in Munich—announced that the first co-operative ventures had been agreed with German fashion label Boss, Grundig DVD and McLaren-Mercedes. Details of these projects, however, were not available at press time.

3 Gateways to Europe

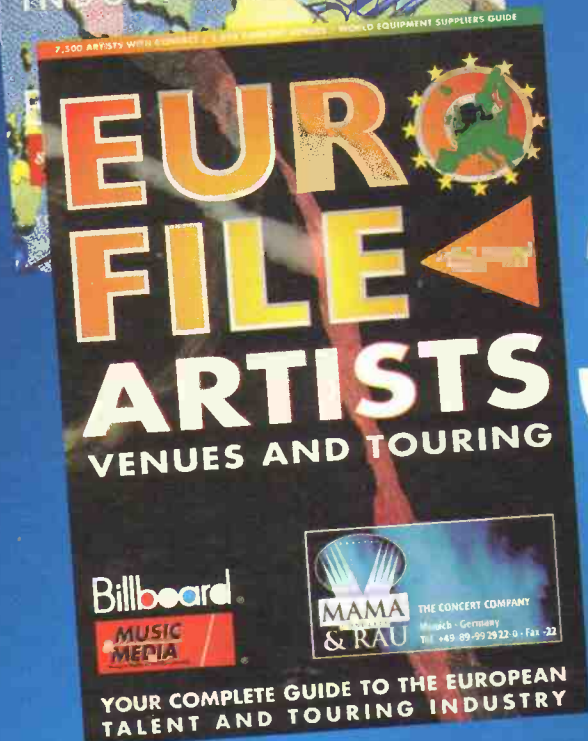
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Radio Eins returns to 'roots of good radio'

by Ed Meza

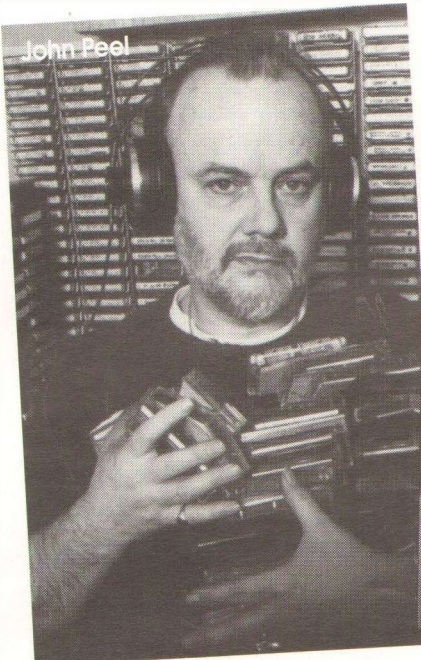
BERLIN — Radio Eins, Berlin's newest public FM station, has launched with some familiar radio personalities and an eclectic format offering a playlist of more than 20,000 titles.

The station—which debuted on August 27—is the latest joint venture between public broadcasters Ostdeutscher Rundfunk Brandenburg (ORB) and Sender Freies Berlin (SFB), whose partnership has already borne fruit in the shape of CHR station ORB Fritz and the all-news Info Radio.

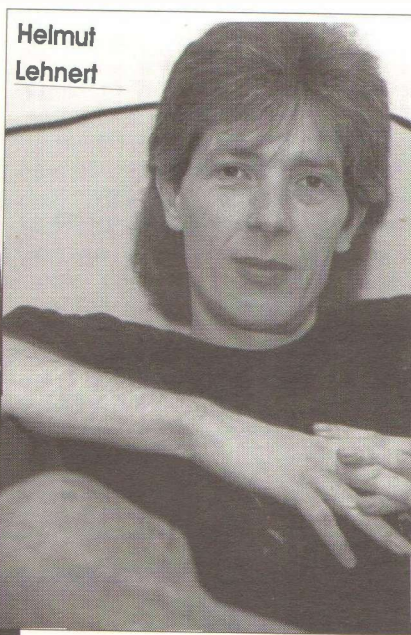
Radio Eins is to be followed in October by the launch of another joint project, Radio Kultur (which will offer a mix of classical, jazz and world music) and an all-classical music station, Radio 3, which is being set up in conjunction with a third public broadcaster, Norddeutscher Rundfunk (NDR). Although the increasing number of joint projects between ORB and SFB since German unification has led to rumours of a merger of the two broadcasters, officials at SFB say there are "no current plans" in this respect.

With weekly programmes from the likes of legendary alternative music DJ John Peel—who is producing a show in England exclusively for Radio Eins—and Alan Bangs—who is hosting the Rolling Stone Radio Show—Radio Eins is hoping to attract a mature audience aged 25-plus which has varied interests. In addition to its unusually wide music policy of "40 years of rock and pop," there also is a night-time talk show, and comprehensive news and sports coverage.

Although Radio Eins is playing music from the last four decades, Peter Radzuhn, the station's music director, says its playlists are like "inverted pyramids," with more '90s music at the top and a small mix of



John Peel



Helmut Lehnert

'50s tracks at the bottom. "Our format definitely reflects the current music scene, but still offers great stuff from the past," he says. "We're not afraid to play a song from Paul McCartney's new album alongside something by Sneaker Pimps, or *Great Balls of Fire* followed by *S.O.S.* by Abba."

Some critics, however, are already questioning the wisdom of such a wide-ranging output. Frank Jung-haenel, a media journalist for the daily newspaper Berliner Zeitung, has been none too impressed with Radio Eins so far, describing it as "an ill-defined compromise lacking charm, character and, most importantly, a solid format. Instead of the techno-pop heard on many Berlin stations, all Radio Eins is offering is irrelevant rockers like Elvis Costello and Steve Winwood with some current Brit Pop for younger listeners."

Radio Eins managing director

Helmut Lehnert, who previously headed SFB's Radio 4 U in the former West Berlin, and more recently ORB Fritz, says Radio Eins is "simply going back to the roots of good radio," and for him, that means variety. Lehnert is proud of his presenter lineup and says of Peel and Bangs: "These are people who made a name for themselves when it was still possible to be experimental on radio. Under pressure from commercial radio, stations have turned away from these kinds of programmes. Now it's time to bring them back."

Lehnert is hoping the full-service format will win over listeners from competing commercial radio stations such as Berliner Rundfunk, R.S.2 and RTL 104.6, which enjoy respective audiences of 118,000, 154,000 and 162,000. The first official ratings for Radio Eins will be available in six months' time.

Europe's 'youth' stations aim to build bridges

by Emmanuel Legrand

PARIS — Youth-oriented European radio stations are set to explore ways of sharing programming and resources at a meeting in Paris later this month.

The two day meeting, on September 25-26, is at the invitation of French public broadcaster Radio France and Spain's largest commercial broadcaster SER. The event is being held under the aegis of the European Broadcasting Union (EBU).

Executives from the following youth-orientated stations are expected to attend the meeting: YLE Radio Maffia (Finland); SER Los 40 Principales (Spain); RDP Antenne 3 (Portugal); Polskie Radio (Poland); BBC Radio 1 (U.K.); Le Mouv' (France); RTBF Radio 21 (Belgium); RSR Couleur 3 (Switzerland); WDR Eins Live (Germany), SWF3 (Germany) and RTE 2FM (Ireland). All but Los 40 Principales are publicly-owned stations.

Marc Garcia, director of music for Radio France's France Inter and Le Mouv', says the EBU has a "dusty image for most of these stations," and that the facilities provided by the EBU "have not been fully exploited," mostly because stations don't know how to use them.

Adds Garcia: "We started to have regular meetings under the Eurorock banner within the EBU, and we discovered that we had much in common. We realised that we had at the tips of our fingers a network of stations with an incredible potential, but that has not been activated."

Garcia says the plans are to intensify exchanges between the stations. "We could share concerts, set up joint projects, create events allowing, for example, stations to broadcast live from raves from Liverpool, Berlin and Ibiza simultaneously. The potential is enormous."



Marc Garcia

Green light for Spain's Radio Plan

by Howell Llewellyn

MADRID — Spain's Council of Ministers has finally given the go-ahead for 350 new commercial radio licences on the FM band—the largest expansion of radio in the country since 1989.

All the major networks are expected to compete for as many of the new frequencies as possible. The new licences were formally offered for tender in the week beginning September 8, after the Royal Decree authorising the Technical Radio Plan was published in an official state bulletin.

The government's approval of the plan had originally been expected before the summer, but the delay has

given the big radio networks—Cadena SER (under its management title of Union Radio), Cadena COPE, Onda Cero Radio, Cadena Iberica, and Radio Voz—extra time to prepare bids for a maximum number of licences.

A government statement said that the number of FM licences had doubled over the past eight years, "producing the phenomenon of network concentration that may have caused an imbalance in the coverage by the big national networks...The new plan intends to remedy this situation."

According to the statement, another aim of the plan is to create a "territorial balance" to correct the situation where some Spanish regions have a

higher density of stations than others.

The new licences will be awarded by Spain's 17 regional governments to the commercial sector, as part of the centre-right national government's aim to redress what it sees as the present imbalance in favour of public radio.

The 350 licences will be distributed among the regions as follows: Andalucia 26; Aragon 32; Asturias 11; Balearic Islands 9; Canary Islands 46; Cantabria 10; Castilla-La Mancha 17; Castilla y Leon 52; Catalunya 22; Ceuta 1; Extremadura 9; Galicia 46; Madrid 25; Melilla 1; Murcia 12; Navarre 8; Rioja 8; and Valencia 15. The Basque Country did not request any new licences.

news bites

INTERNATIONAL

New show aims to rock Europe
A new syndicated rock show—the Rock Radio Network—takes to the airwaves on September 26.

FRANCE

Boyon says no to change
Despite falling audience ratings for France Inter, Radio France's flagship full service station, corporation president Michel Boyon is maintaining its key presenter line up.

'90s nostalgia debuts on 'interactive' MTV

by Thessa Mooij and Jonathan Heasman

LONDON — MTV Europe is aiming to get closer to its audience with the launch of a new interactive programme—So '90s—and a new permanent web site which also puts the emphasis on audience participation.

The So '90s concept invites requests from viewers for their favourite '90s videos and asks them to share their memories of the past decade.

The MTV northern edition of So '90s is being hosted by the channel's latest VJ signing, Katja Schuurman. Schuurman is a Dutch soap actress and singer, whose pop career took off last year when she had a number one hit (Alles Of Niets) in Holland as a member of the girl group Linda, Roos and Jessica.

MTV Europe head of programming and production Eric Kearley explains: "So '90s is a personality-driven show. Katja's personality will be strong enough to appeal to 24 different countries.

Kearley says MTV Europe is not aiming at a specific demographic with So '90s, which, according to an MTV press release, will feature "current stars, perennial favourites and the most obscure one-hit wonders."

Meanwhile, MTV's new permanent web site debuted on the Internet on September 1, featuring a number of

interactive features. "The purpose of the site is to create a sympathetic MTV Europe environment on the web where young people can meet to share their enthusiasm for popular music and culture," explains Marinella Soldi, vice president, strategy and planning, MTV Networks Europe.

A high degree of interactivity has been built into the site, including a music mixer and sound archive which allows participants to mix music samples, add their own samples into the archive and save their compositions.

In addition, the web site constantly uses information that it learns about the site's visitors.

Using behaviour patterns and registration details, it develops "intelligent recommendations," which can then point visitors to relevant artist and music choices and put them in touch with fellow surfers who share their tastes, interests and music preferences.

● MTV has received another setback in its plans to achieve national coverage in the Netherlands via the country's cable TV networks, writes



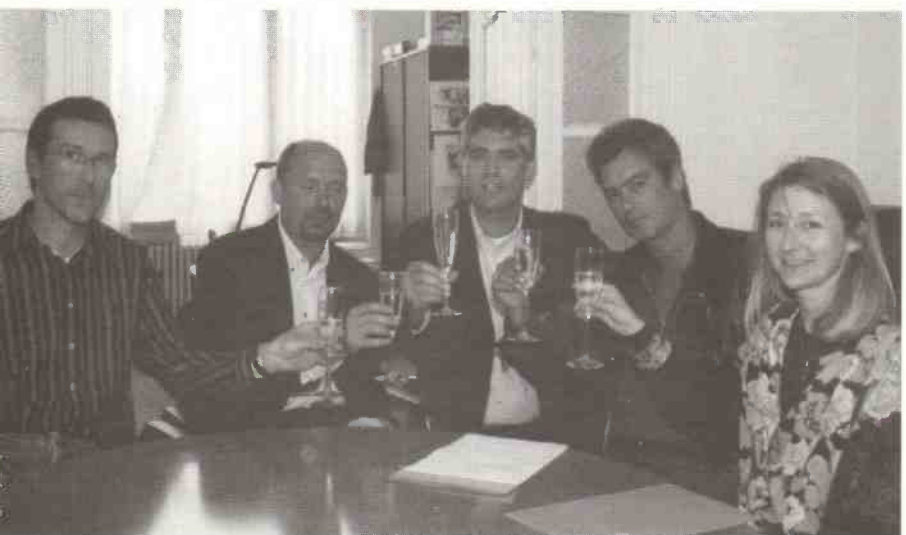
Katja Schuurman



Robbert Tilli. Following previous problems for MTV in Hilversum, The Hague's cable system is now refusing to take the music channel.

The Commissariat of the Media ruled on August 29 that local cable operator Casema/TeleCai was "fully entitled" to admit only one pop music TV outlet (The Music Factory) onto The Hague's cable system.

Casema/TeleCai says its decision to exclude MTV in favour of The Music Factory was based on a popularity survey in the local area in which The Music Factory appeared to be more popular than MTV.



Flemish artist Bart Herman has just signed a long-term distribution deal with Universal Music in Belgium. After several successful albums, Herman—who is signed to Private Life Music—will release a personal, Flemish-language selection of songs by Jean-Jacques Goldman in November.

Radio Authority chooses soft rock format for Solent

by Mike McGeever

LONDON — A soft rock service is the latest winner of a U.K. regional commercial radio licence, in the Solent area of southern England.

The eight-year FM licence was awarded by the Radio Authority to Solent Regional Radio (SRR), a group of established radio players and local business concerns. Significant shareholders include The Radio Partnership (24 percent) and CHR station Lincs FM/Lincoln (13 percent).

The station, when it launches in about eight months time, will have a potential audience of nearly 1.35 million adults aged 15-plus. Coverage includes most of south Hampshire, east Dorset, the south west corner of West Sussex and the Isle of Wight.

Targeting the 25-54 year-old age

group, the yet-to-be-named station will have a soft rock format with a 35 percent speech ratio, and will blend album, classic and contemporary tracks. Its core artist roster will include Phil Collins, Sting, The Coors, Jan Arden, Bruce Hornsby, Robert Cray and softer Rolling Stones tracks.

A priority of SRR is the company's web site, which was established during the licence application process. "One of our earliest tasks is to update the web site, so that we can offer a range of information about plans for the station as it starts to take shape, as well as offering easy and rapid access to those directly involved in that development," says SRR's application director Steve Harris.

MEDIA WATCH

New York Times

Jamiroquai, Beck, Fiona Apple and The Prodigy flew home with prizes from the MTV Video Music Awards, held in New York on September 5 at the Radio City Music Hall. It was a traditional awards ceremony, but journalists from the New York Times were struck by the morbid tone of the comments from the majority of the celebrities present. "The spectre of death hung over the MTV Video Awards," the newspaper writes, adding, "on and off camera, celebrities made frequent mention of those among their ranks who had died of unnatural causes since last year's awards show, from royalty [the Princess of Wales] to rappers [Tupac Shakur and the Notorious B.I.G.] to those made famous by blood and marriage [Enni Cosby and Dr. Betty Shabazz]." The event, which was described as "more a celebration of celebrities than an actual awards show," also reflected mankind's mortality: "This year," continues the paper, "celebrities and their fans have discovered that despite the eternity that the



Fiona Apple

Puff Daddy

word star implies, stars are flesh and blood like everyone else." But, adds critic Neil Strauss, "the death of a celebrity has become a ritualised commodity," pointing out that this year's biggest single to date in the U.S. has been Puff Daddy's *I'll Be Missing You*, a tribute to The Notorious B.I.G. **New York Times (U.S.), September 6**

Billboard

"The rise of the 'superproducer' has led to a proliferation of radio-ready mixes of new R&B singles," writes Music & Media's sister publication. "Producers, from Sean 'Puffy' Combs and Timbaland to Trackmasters and Jermaine Dupri, stay busy recreating already recorded songs into new tracks. So with singles being serviced to radio with up to 10 remixes, are programme directors pleased with, or overwhelmed by, their many choices?" The article quotes WKYS/Washington DC programme director Damon Williams, who says: "Sometimes a label will give you a new record with about 10 remixes to choose from. I look for that as a signal that this is probably not a great record to begin with. Otherwise, why does it need so many remixes?" However, according to Billboard, "many programme directors surveyed agreed that a remix can add life to a record that's already gotten exposure in its original form." Russ Allen, programme director of

WHJM/Orlando, says: "Remixes are important for us, particularly in the 6-10 pm timeslot. We normally decide to play a remix after a record has been a hit and has been on the air for a while, and we need to freshen it up. But the song really needs to be a hit in its original form."

Billboard (U.S.), September 13

Variety

With the acquisition of Turner Broadcasting Systems, Time Warner has become the world's leading media and entertainment group in 1996/97, according to figures published by the entertainment industry trade publication in its special 92nd anniversary issue. With a turnover of \$20.9 billion, Time Warner now outranks Walt Disney, which dropped from the top spot with revenues of \$18.7 billion. German group Bertelsmann remains in third position with total revenues of \$12.3 billion, followed by MTV's parent company Viacom with \$12.0 billion; Rupert Murdoch's News Corp (\$11.2 billion); Sony Entertainment (\$8.4 billion); French media conglomerate Havas (\$8.2 billion); U.S. cable operator TCI (\$8.0 billion); Universal Music's parent company Universal Studios (\$6.5 billion); and the U.K.'s Granada Group (\$6.4 billion). Just outside the top 10 were the EMI Group (\$5.7 billion) and PolyGram (\$5.4 billion).

Variety (U.S.), August 31

"Drenched with soul, charged with politics, [The Will To Live] is electrifying."

- Los Angeles Times



BEN HARPER

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1997 European Tour

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9/22	Lisbon, Portugal	10/20	Paris, France
9/23	Madrid, Spain	10/21	Eura Lille, France
9/24	Barcelona, Spain	10/22	Brussels, Belgium
9/26	Marseille, France	10/23	Amsterdam, Holland
9/27	Marseille, France	10/25	Munich, Germany
9/28	Lyon-Villeurbanne, France	10/26	Luxembourg City, Luxembourg
9/29	Torino, Italy	10/27	Frankfurt, Germany
10/1	Rome, Italy	10/28	Koln, Germany
10/2	Florence, Italy	10/30	Berlin, Germany
10/4	Modena, Italy	10/31	Hamburg, Germany
10/5	Milano, Italy	11/3	Oslo, Norway
10/7	Zurich, Switzerland	11/5	Stockholm, Sweden
10/8	Bern, Switzerland	11/6	Malmö, Sweden
10/9	Geneva, Switzerland	11/7	Copenhagen, Denmark
10/10	Grenoble, France	11/10	Glasgow, Scotland
10/13	Perpignan, France	11/11	Sheffield, England
10/14	Talence (Bordeaux), France	11/12	Manchester, England
10/15	Angoulême, France	11/13	Portsmouth, England
10/16	Rennes, France	11/15	Bristol, England
		11/16	Birmingham, England



Produced by J.P. Plunier • Management: J.P. Plunier

AOL Keyword: Virgin Records <http://www.virginrecords.com> ©1997 Virgin Records America, Inc.

Golden oldies lose their glitter as radio stations widen the generation gap

by Paul Sexton

Commercial radio in the U.K. has endured years of criticism from record companies that its conservative, research-bound music programming gives guaranteed airplay to the "old faithfuls" of rock and pop—acts such as Genesis, Phil Collins, Elton John—at the expense of newer artists who could be broken more readily with the support of radio. However, there are signs that this is changing in the U.K. Is the "old guard" having a rougher time on radio in the U.K., and is the change reflected across Europe?

Teenage R&B starlet Aaliyah opined on record a couple of years ago that *Age Ain't Nothin' But A Number*. Easy for you to say, some U.K. radio pluggers might retort, as they try to convince heads of music that their more mature acts still merit airplay.

The great shift away from "Gold" formatted commercial radio stations in the U.K. over the past few years may have heralded a broader cultural shift in musical tastes. Not only are the "golden oldies" tracks from the '60s and '70s less evident on the airwaves, but the still-active maturer acts—such as Elton John, Phil Collins, Paul McCartney—who were "core artists" for much of mainstream commercial radio throughout the country, are reportedly having a leaner time at radio with their new releases.

The British music scene is widely held to be among the most fashion-led in the world. In such an environment, veteran artists are having an increasingly tough time commanding the airspace that once seemed theirs by right. So fast has the turnover of new acts become that "veteran" can sometimes mean any artist on their second album—so for artists with 30 years or

more of recording under their belt, the climate can be cool, if not downright frosty.

Tony Barker, London-based director of promotions at Virgin Records, gives a direct answer to the question of whether ageism exists among programmers. "Without a doubt," he says, "and it's a real worry. It's fair to say that with the more mature acts, it's difficult to find a slot, or even a single radio station, that caters for them. They're judged not necessarily on the quality of their music, but on the perception of the act."

Knock-on effect at the tills

Data in the recently published fifth U.K. Record Industry Annual Survey suggests that radio's less favourable attitude to mature acts is being felt at retail. The report revealed that only one quarter of the Top 50 best-selling albums in the U.K. last year were by artists whose initial success came more than five years ago; in 1993, older acts accounted for two thirds of that year's Top 50.

One of Virgin's current priorities is *Calling All Stations*, the new album by Genesis, a group only a few months away from their 30th anniversary as a recording entity. The British radio environment of 1997 is a world away from the one that prevailed at the time of the group's last studio release, 1991's *We Can't Dance*.

While ILR (independent local radio) playlists have become ever more finely-tuned and carefully researched, the nation's most widely-heard non-commercial rock and pop alternative, BBC Radio 1, has openly targeted younger audiences and a more cutting-edge sound. Approaching Radio 1 for airplay on the new Genesis single *Congo*, Virgin found, to no-one's great surprise, that the locks have all been changed, and the band's



Paul McCartney

older-demographic rock sound is no longer welcome.

A recent "dipstick" survey of current favourites on London's pop, rock and AC stations showed broadcasters adhering strongly to their on-air image, with few openings for new material by long-running acts. At the same moment at lunchtime on September 8, Radio 1 was playing Fun Lovin' Criminals, BBC Radio 2 a Don McLean oldie, BBC GLR aired Scandinavian singer Stina Nordenstam, Capital FM favoured the new M People, Kiss 100 had a Mary J. Blige oldie, Xfm was playing U.S. band The Creation, Virgin featured Simple Minds, and Melody and Heart went for AC hits by Simply Red and Bill Withers respectively.

Fresh hope for old faces

But for the promotions chiefs in the U.K., faced with often unspoken indifference to their million-sellers of yesteryear, there are a few chinks of light. As Barker points out, the national commercial rock outlet Virgin Radio now stands as "the closest to any station that will play these acts," while BBC Radio 2 has, in the past two years, made remarkable strides to embrace music and artists that were once the domain of its "younger brother," Radio 1.

"A lot of the audience which has come to us are well aware of these artists," says Radio 2 senior producer Colin Martin. "They're quite happy to maintain their loyalties to them and we're quite happy to do that when [those artists] create music we can play."

Thus, Genesis now find themselves on the Radio 2 playlist—but not with [latest single] *Congo*. Rather

the station has playlisted *Shipwrecked*, a softer, ballad track from *Calling All Stations*. "Congo wasn't really something we felt our listeners would be particularly at ease with," says Martin. "But *Shipwrecked* is a really good, accessible record, it has that Mike & the Mechanics, soft rock-type feel, and I think the broad base of our audience will be much more happy with it."

Barker says that the rare opportunity to have a station playlist an album track is not to be sneezed at. "Usually it's single or bust, so that's good," he observes. Indeed, the national airplay for *Shipwrecked* can only have made the Radio 2 audience more aware of the release of the Genesis album, which had a respectably strong first week at retail in the U.K.

Big in Spain

Further south, the situation in Spain has points of comparison and contrast with the U.K. Maturer British acts appear to be selling as well as ever, and the native Spanish acts of the same older generation, consisting largely of singer/songwriters, are also still doing well. One of them, Ana Belén, recently spent a couple of weeks at number 1 with *Mirame (Look At Me)*, and by the beginning of September had gone double platinum (200,000-plus) after 18 weeks in the Top 10. The lack of a Spanish "generational renewal" on the scale of the U.K.'s Britpop phenomenon also appears to have maintained focus on older acts.

Rafael Revert, director of Cadena COPE's rock-CHR Cadena 100 radio station says: "If only we did have the



Cliff Richard and Olivia Newton John

same tendency in Spain as in the U.K.! The likes of Julio Iglesias, Frank Sinatra or Phil Collins are still big here in sales and airplay, one reason being that radio in general doesn't do enough to encourage new artists.

"Also, the U.K. is lucky to have a strong singles market, which Spain does not have, so that young artists are continually replenishing the charts. My audience is mainly above 20 years old, so it is not such a pressing problem for me."

Luis Merino, director of music formulas at Cadena SER's five music networks, which include four of the five most popular in Spain, says many of Spain's big artists of the early '70s not only retain a stable public, but have a strong following among teenagers.

"Pop-rock groups as such did not really happen [in Spain] until the '80s, and now it is they who have fallen by the wayside while the singer/songwriters remain eternal," he says. "In the last 10 years, labels have not been interested in creating new pop-rock bands, just in marketing and promotion. The U.K. veterans also do well—Spain was the only other country apart from the UK where McCartney's *Flaming Pie* reached number two."

Simone Bosé, PolyGram Spain's international product manager, adds that as long as there is nothing new on the Spanish pop-rock horizon, both Spanish and UK veterans will continue to sell well. "We're still waiting," says Bosé, "for Spain's own version of the Britpop renovation."

Claudio Condé, president of Sony Music Entertainment Spain, argues that pop has never really existed in Spain, which is why the veterans remain strong. "Anyway, the British old-timers are geniuses—you're talking about people who have helped to define pop music. Of course they're going to sell if nothing new comes along in Spain."

Although the same air of reverence for British old-timers may not be so evident in U.K. radio, Chris Straw, head of music at CHR station Hallam



The Rolling Stones

FM/Sheffield, says that an openly ageist programming policy is "not my experience" at the EMAP-owned station. "We don't look at things so much in terms of age," notes Straw. "We leapt on the new Genesis single very early. With someone like Phil Collins, perhaps radio stations have moved on and his style of music is not quite compatible any more."

In terms of longevity, Virgin Records is also working new material by the granddaddies of them all—the group which, several musical generations ago, sang *Time Is On My Side*.

The Rolling Stones' new single *Anybody Seen My Baby?*, released on September 22, went to radio in the U.K. on September 4.

Shortly ahead of hearing it, Hallam's Straw stressed the station's open-mindedness to a group which has been recording for 35 years.

"We're prepared to look at a new Stones record as if it was a new Oasis record," he says.

There was also qualified good news for the Stones from Radio 1 where, although the single was not playlisted, it is receiving airplay. Additions to that playlist consist primarily of cutting-edge indie and dance acts as well as current pop heavyweights, but the list makes up only about 60 percent of the Radio 1 output.

Cliff crazy Denmark

Looking north to Scandinavia, the fate of older artists on radio in Denmark seems to be a case of pick-and-choose according to popular musical tastes: some acts get automatic airplay while others don't.

Sony has had some problems with Billy Joel's cover of Bob Dylan's *To Make You Feel My Love*, a single from Joel's recent greatest hits album. "It's decidedly a Dylan song and radio stations don't really want to accept it. We haven't had much response," says

Sara Madsen from Sony radio promotion. "Dylan is an older artist, and there is a predominance of hit radio stations which want up-tempo tracks, as new as possible."

While Joel may have problems, other veterans get airplay. "Especially Joe Cocker, Tina Turner, Cliff Richard, well established artists," says Danny Fobian, head of music at The Wave in Elsinore, north of Copenhagen. "We're very aware of the newer music for the 25-plus audience of our AOR format. And in the past five years radio has changed in Denmark. There's more powerful wattage to broadcast and more money in it, so stations are more focused on the target groups."

"It is interesting to note," adds Fobian, "that Cliff Richard continues to be a star much in demand in Denmark. His records sell and his shows usually sell out. I just read some complaints recently that Cliff is not played enough, and that his newest record is not getting enough airplay in Denmark."

Hanging on to the past

On the other side of the country Kent Hansen, head of music at Hitradio ABC, concurs partly with Fobian. "The Danish market generally wants to hang on to the past, so a lot of oldies get played," he says. New recordings by established artists may have a tougher time.

For example, Peter Cetera's new album release—remakes of Chicago tracks and some new music—is struggling to get airplay. "He can't shake the past, and Chicago's a closed book," says Hansen. "I think the longer a career pause, the more difficult it becomes [to break back into radio], and things now move so fast it sometimes sounds as if they're trying to breathe life into an act."

But CMC Records has had immense success in Denmark with older artists. Latest and greatest albums by such artists as Dr. Hook, John Denver, Suzy Quatro, Steppenwolf, Kenny Rogers have achieved excellent sales, although airplay has mainly been restricted to AC stations. Radio stations play remakes when they are true to the originals, but it can be more difficult to playlist re-recordings if they stray too far from the original.

"AC stations with a broader format are generally good about playing older artists," says Flemming Poulsen, CMC radio promotion manager.

Looking to the future in the U.K., Virgin Records' Tony Barker takes some comfort from the fact that the 21 bids for the second regional FM licence in the north west of England include several from applicants targeting a mature audience.

Meanwhile, many U.K. promotions executives will no doubt be wishing that Radio 2's programming policy reflected a more widespread approach. "We don't actually look at age," says Colin Martin. "If they make the right record, we'll play it, simple as that. We don't have to maintain an image for our listeners."

Additional reporting by Charles Ferro in Denmark and Howell Llewellyn in Spain



Frank Sinatra

"We don't actually look at age. If they make the right record, we'll play it, simple as that. We don't have to maintain an image for our listeners."

— Colin Martin, senior producer BBC Radio 2

Dance grooves

by Gary Smith

ITALIAN DESIGNER STUFF

Dance project D&G—as in Dolce & Gabbana, the hip Italian fashion label—cover Andrea True Connection's '70s anthem *More More More* (Dance Factory), retaining much of the original's authentic disco feel. Produced by Alex "Party" Natale and Alex Baraldi, the rhythm track on D&G's version has been given a house feel but the syrupy strings of the original remain in full force. A memorable chorus (almost too much so) and a clutch of highly commercial mixes should guarantee chart action.

Contact: Nico Spinosa, tel (+39) 277 7971; fax (+39) 277 797 410

MORCHEEBA 'BORROW' BECK'S DJ

Morcheeba confirm their much touted status as original and forceful songwriters with the release of *Shoulder Holster* (Indochina). Stylistically the track owes much to middle period Shakespears Sister, right down to Skye Edwards affecting Siobhan Fahey's camp delivery. Amongst the remixes there are two particularly strong cuts by DJ Swamp and Nation Of Teflon Souls. Swamp, who plays with Beck,

turns in a scratched-up, tripped-out version, while N.O.T.S. concentrate on the song, adding a slow house groove and swathes of psychedelic noise.

Contact: Ken Lower, tel (+44) 181 742 9999; fax (+44) 181 742 9353

TECHNO MEETS JAZZ FUSION

The E.P. *It Takes Two In Perfect Love* by Full Duplex (Minifunk) exudes confidence. The four tracks range from *Groova*—a collision of Weather Report's jazz fusion and house grooves—to the industrial techno of *Reboot*. Intensely musical but at the same time always groovy, the E.P. covers a wide range of styles, usually with an original twist. *Reboot* is a perfect example: its bass drum seems to be constantly on the point of sliding off the beat (although it never actually does), while a battery of fizzing 303s brings the track to an intense finale. *Take Me Deeper* is pure House and *Double Tom* provides a fresh take on Techno minimalism.

Contact: Omar Morera, tel (+34) 3268 4035; fax (+34) 3268 4037

SANCHEZ DOES SYNDICATED RADIO SHOW

London-based 3rd Rail plan to launch a number of syndicated dance music radio shows. "We've just acquired the world-wide syndication rights to Roger Sanchez's show," reveals 3rd Rail co-founder Phil Tucker, who adds "we're currently working with The Ballistic Brothers and The Ganja Crew on other show ideas." Although Sanchez's show will not start for some months, the as yet unnamed two hour, weekly programme will be "a truly international affair", says Tucker. Reporting from the various locations in which he is deejaying, Sanchez will do interviews with local DJs/musicians and supply short pieces about club life from around the globe. "The aim is to reflect the diversity of dance culture," comments Tucker. Formed at the beginning of 1997 by ex-advertising industry executive Tucker and producer Charlie Martin with the intention of creating new alliances and synergies between corporate sponsors and the music industry, 3rd Rail has found unexpected feedback within the advertising sector. "In our first nine months three major advertising agencies expressed interest in buying the company," says Tucker, "but we're not for sale."

Contact: Phil Tucker, tel (+44) 171 355 2088; fax (+44) 171 3552053

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.

Asia's Danish rock stars target Europe

by Sally Stratton

Three years ago the Danish hit sensation making European headlines was called Whigfield. This year it's Aqua.

Outside the headlines, another Danish act, Michael Learns To Rock, has been boosting the country's export figures for more than five years with worldwide album sales approaching six million.

The EMI Medley-signed band first topped the Danish charts in 1992 with their self-titled debut album and the single *The Actor*. Some success followed in the rest of Scandinavia, Switzerland, Italy and Germany, but Michael Learns To Rock have had only minor impact in Europe, compared to south east Asia where multi-platinum sales have made them superstars.

Denmark, our previous album sold double platinum so we feel very well accepted at home," says Richter. A European promotional tour at the end of September—including a full week in Germany—is intended to build on existing support before the band return to Asia in mid-October.

"We've had a pretty weird career," admits Richter. "We just heard that we have a number one album in South Africa with a *Greatest Hits* compilation, but we actually never had a hit in South Africa before!"

The first European single from the album is the ballad *Paint My Love*, which went to number one in several Asian countries on its release last autumn—thanks in part to a controversial video featuring a body-painted woman. EMI Medley director, international, Thomas Hoehne notes that *Paint My Love*

Michael Learns To Rock



"We have been asked many times why we are big in Asia," says singer and principal songwriter Jascha Richter, "and I think it's maybe something to do with the language. We don't use complicated words because we don't know complicated words in English."

The Århus-based quartet is also very popular in the Middle East, in India—where they were the first western band to play in Bangalore and Madras—and more recently in South Africa. "Everywhere we go we have a very wide range of ages in our audience," observes Richter. "We feel like we are a band for the whole family."

With the release of their fourth studio album *Nothing To Lose* on September 22, there are now plans to boost the band's career in Europe.

"EMI is taking us very seriously now because of the huge sales in Asia," says Richter. "That will help a lot and, besides, I think the songs are better, the production is better and the mixing is better so we have a better chance with this album." Incidentally, the man behind the mix is fellow Dane Mads Nilsson, who mixed U.K. soul artist Mark Morrison's smash hit *Return Of The Mack*.

"We're among the 10 best-selling acts in

was played extensively on the region's Channel V which "power-rotated the video from the very beginning and was crucial to their success over there." The song gave its name to the aforementioned *Greatest Hits* album which was released only in south east Asia, Japan, India and South Africa but has already sold more than 2.5 million units.

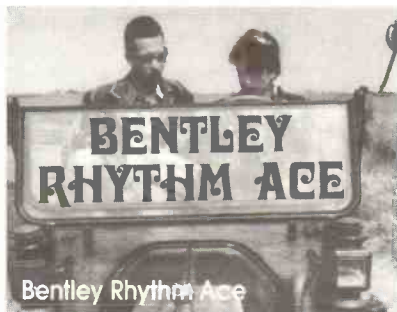
Hoehne readily confirms that Michael Learns To Rock are a very lucrative act because the Asian market is so much bigger than Europe. "These are huge territories," he explains. "The only disadvantage is that many people in the Asian territories buy cassettes which have a lower dealer price than CDs. However, in Taiwan, Korea and Hong Kong CDs account for 90 percent of [our] sales so they are really attractive markets. Also the [CD] prices are relatively high, compared to Europe."

The band's appreciation of fan loyalty has also played a major part in their rise to stardom, according to Hoehne. "The huge status they have in south east Asia has not happened accidentally," he says. "They've done more than 30 promo trips to Asian territories in the course of the last three albums. They've worked hard for their success."

PARLOPHONE
RHYTHM
SERIES £

by Christian Lorenz

EMI U.K. labels explore dance and black music



Bentley Rhythm Ace

EMI Records U.K. and Ireland has announced plans to target the black music and dance markets at the third annual EMI U.K. Artists & Music conference held in London from September 3-5.

Parlophone—the home of Supergrass and Mansun—is ready to tap into new markets with soon-to-be-launched imprint Parlophone Rhythm Series and a host of new signings. Parlophone managing director Tony Wadsworth told the conference: “We are known for alternative rock. Now we will broaden Parlophone’s roster in two areas, namely alternative dance and R&B.”

The label aims to service the U.K. R&B market with its brand new Parlophone Rhythm Series, an outlet dedicated to U.K. and European talent. In the alternative dance sector, Parlophone is banking on maverick DJs Rich March and Mike Stokes, a.k.a. Bentley Rhythm Ace, who join the Parlophone stable from independent Skint.

Parlophone A&R director Keith Wozencroft revealed the first five signings of the Rhythm Series: Beverley Knight, Bizzi, Richard Anthony Davis, Charlotte Kelly and Swedish artist Steven Simmonds. Wozencroft said: “We

built the label over the past 18 months and aim to have the first releases out by February 1998.” He identified Knight as the label’s top priority act and says it hopes “to establish Beverley as the U.K.’s prime R&B artist.”

Chrysalis A&R director Gordon Biggins announced the launch of a progressive dance imprint called Autonomy. The

label’s first signings are Manchester DJ Wai Wan and London-based duo Philadelphia Bluntz, previously with China Records. The Bluntz’ first single for Autonomy, a track called *Sister, Sister*, is pencilled in for a November release. Biggins emphasised Autonomy’s aim “is to develop album artists” and added that the debut albums of Wai Wan and Philadelphia Bluntz for the label are scheduled for release in January 1998.

Biggins also has high hopes for new Chrysalis signing Radiator. The east London trio combines heavy guitar riffs with dance beats but leans more towards rock than comparable acts like the Chemical Brothers or The Prodigy.

EMI U.K.’s new commitment to dance and black music was underscored with live performances by Bentley Rhythm Ace, Radiator, Beverley Knight and Bizzi on the stage of the Shepherd’s Bush Empire during the conference. The new generation of artists joined a line-up of already established EMI recording stars like Paul McCartney, Robbie Williams and Neil Finn of Crowded House.

Sylvia Powell writes her own future

by Christian Lorenz

A powerful singer and a refreshingly original songwriter, Nigerian born and British raised Sylvia Powell has London’s music dons pricking up their ears for her debut album *Revue* on deConstruction, which is due on October 13.

In Powell’s music you can hear a bit of R&B, a bit of reggae and a dash of jazz. Where other talented singers deliver pale, coffee-table music due to the weakness of their material, Powell comes out a winner thanks to her songwriting skills. And her independence from established ‘helpers’ makes these songs sound different from anything around at present.

“Music is like a second language to me,” she says. “I have been writing poetry for a long time, then I discovered singing and finally I got into writing songs.” When she was 15 she entered a studio for the first time to record one of her songs. “I didn’t have the nerve to mail it to a record company,” admits Powell. “I just played it to some friends.”

After finishing a politics degree, Powell worked during the week in a designer clothes shop, and would “blow the

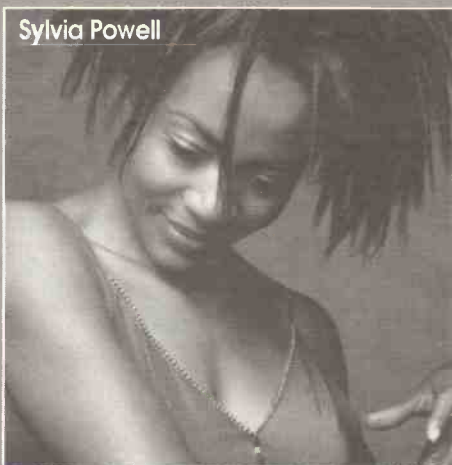
money on studio time over the weekend to record demos of my songs.” Some of these demos won her a publishing deal at BMG Music Publishing two years ago. “Mike Sefton—who signed me for BMG—alerted deConstruction managing director Keith Blackhurst and I had a recording deal some six months later,” recalls Powell. These 1995 demos—only slightly polished—now form the basis for *Revue*.

Powell has not stopped writing since. “At the moment I’ve got enough songs for three albums,” she says. “I write a lot, but I’m not the type who gets up in the morning with the plan to write a certain number of songs. If I get into the mood I can write anywhere.”

Has she ever considered writing for other artists? “I have got surplus songs that I’m not going to use,” says Powell. “And I intend to sit down with my publishers to think about ways how to make the best use of this material.”

As a next step, Powell aims to improve her performance skills. “It’s an art in itself to perform on stage,” she sighs. “Maybe in 18 months or so I can take my act on the road,” she says.

Check out Powell’s debut single *Butterfly*—to be released on September 29—for a first glimpse of an unusual talent.



Sylvia Powell

debut

Marketplace

by Thessa Mooij

BENJAMIN HERMAN

CAFE ALTO

Producer: Benjamin Herman

The New York trained Dutch sax player may be involved in numerous jazz/funk crossover projects including New Cool Collective and Candy Dulfer, but this solo album offers classic jazz. Herman seems to be part of that young generation of jazzmen like Nicholas Payton and James Carter who are reaching back for the days in which the genre was shaped. If Payton and Carter are inspired by the New Orleans era, then Herman departs from the post-war heyday of bebop. His playful album features work by Monk, Mengelberg, his own composition *One O’Clock Dump* and the Jungle Book track *I Wanna Be Like You*.

AD COLEN QUARTET

NAKED

Producer: Ad Colen

The quartet features pianist Michiel Borstlap who has developed into one of Holland’s most notable jazz exports. The other members are Erik Robaard on double bass and Chris Strik on drums. However, this coherent album is very much under the control of tenor and soprano saxophonist Colen himself. He has a highly sensitive feeling for moods and atmospheres. The nine self-composed tracks sway from laid-back to agitated tempo changes without ever losing that typical Colen touch, which has its roots in mellow West Coast cool jazz.

MIJKE LOEVEN BAND

TWO

Producers: Mijke Loeven Band, Tjeerd van Zanen

The jazz scene is never short of female vocalists, but Loeven has established herself as a distinctive singer/songwriter in the genre. Her earthy vocals and phrasing are slightly reminiscent of Joni Mitchell and Carly Simon. Her band adds the jazzy touch to Loeven’s tunes. The combination works very well and Loeven dispenses with the cocktail dress clichés of the girl singer in the jazz club circuit and takes a more assertive stand.

All released on VIA Jazz (Holland) and available for licensing and distribution outside the Benelux and Germany. Contact Ben Gieskes: phone (+31) 35 6422338.

DOUG CAMERON

PASSPORT

Producer: Doug Cameron

Violinist Cameron works part-time as a cruise-ship entertainer and decided to write down his impressions of some of his worldwide trips. *Passport* features guests such as Joe Sample on piano and Yellowjackets’ Russell Ferrante on keyboards. Cameron’s pleasant instrumentals are brightened up by the ethnic couleur locale provided on *Masai Mara* and *Old San Juan*.

TIM TIMMERMANS

SEVEN BRIDGES

Producers: Matt Marshall, Dan Selene

Producer, composer and multi-instrumentalist Timmermans is the co-founder of smooth jazz group Windows. He is expanding his horizons further on *Seven Bridges*, his third solo album. Based on mellow jazz grooves, his instrumental compositions take on different dimensions as they are flavoured with Celtic melodies and New Age spirituality.

All released on Higher Octave Jazz (USA). Contact Scott Bergstein: phone (+1) 310 589 1515, fax: (+1) 310 589 1525.

Did this week’s Marketplace whet your appetite for jazz? Then read Music & Media’s Jazz Special in issue 41, October 11!

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European Top 100 Albums

this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	3	Oasis Be Here Now - Creation <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE</small>		34	51	2	EAV Im Himmel Ist Die Hölle Los - EMI <small>A.D.CH</small>		68	80	79	Celine Dion Falling Into You - Epic/Columbia <small>B.D.IRE.NL</small>	
☆☆☆☆ SALES BREAKER ☆☆☆☆														
2	35	2	Genesis Calling All Stations - Virgin <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.S.CH.UK.CZE</small>		35	40	2	Scoter The Age Of Love - Club Tools <small>A.FIN.D.S.CH.HUN.CZE</small>		69	RE	RE	George Michael Older - Virgin <small>DK.GRE.IRE.NL.UK</small>	
3	2	5	Backstreet Boys Backstreet's Back - Jive <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE</small>		36	44	3	Elvis Presley Always Elvis - RCA <small>B.NL</small>		70	63	2	Soundtrack Romeo + Juliet - Capitol <small>B.F.GRE.IRE.N.E.HUN</small>	
4	3	11	Prodigy The Fat Of The Land - XL <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE</small>		37	46	17	Ligabue Su E Giu' Da Un Palco - WEA <small>I</small>		71	42	4	Sarah Brightman/LSO Timeless - East West <small>D.IRE.S</small>	
5	4	33	Andrea Bocelli Romanza - Sugar/Polydor <small>A.B.DK.FD.GRE.IRE.I.NL.N.E.S.CH.HUN.CZE</small>		38	61	2	Richie Sonst Hol Isch Meinä Brüda - Chlodwig <small>D</small>		72	64	3	Bernard Lavilliers Clair-Obscur - Barclay <small>F</small>	
6	5	13	Radiohead OK Computer - Parlophone <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.S.UK</small>		39	38	2	Stereophonics Word Gets Around - V2 <small>UK</small>		73	47	63	Toni Braxton Secrets - LaFace/Arista <small>B.DK.D.GRE.IRE.NL</small>	
7	7	2	Rammstein Sehnsucht - Motor <small>A.D.NL.S.CH</small>		40	26	2	Böhse Onkelz Live In Dortmund - Virgin <small>A.D</small>		74	68	46	No Mercy My Promise - MCI/Arista <small>D.NL.CH</small>	
8	6	8	Puff Daddy No Way Out - Bad Boy <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.E.S.CH.UK.HUN.CZE</small>		41	25	13	Jon Bon Jovi Destination Anywhere - Mercury <small>A.D.IRE.NL.E.CH.UK.HUN.CZE</small>		75	56	15	Ricky Martin A Medio Vivir - Tristar/Columbia <small>A.D.GRE.NL.E.CH</small>	
9	10	4	Soundtrack Men In Black - Columbia <small>A.B.DK.FIN.FD.IRE.NL.N.S.CH.UK</small>		42	RE	RE	Coolio My Soul - Tommy Boy <small>B.FIN.D.NL.N.CH</small>		76	58	13	Schlumpfe Balla Balla Volume 5 - EMI <small>A.D.CH</small>	
10	RE	RE	Joe Cocker Across From Midnight - Capitol <small>A.B.F.D.NL.N.CH</small>		43	29	11	883 La Dura Legge Del Gol - FRI <small>I.CH</small>		77	RE	RE	Gamma Ray Somewhere Out In Space - Noise <small>FIN.D.I</small>	
11	12	2	Jean-Jacques Goldman En Passant - Columbia <small>B.F.CH</small>		44	43	53	Jamiroquai Travelling Without Moving - Sony S2 <small>B.F.D.IRE.NL.UK.HUN</small>		78	70	41	Andrea Bocelli Bocelli - Sugar/Polydor <small>D.CH</small>	
12	9	45	Spice Girls Spice - Virgin <small>B.DK.FD.GRE.IRE.NL.N.P.E.S.CH.UK</small>		45	RE	RE	Brunner & Brunner Ich Schenke Dir Liebe - Ariola <small>A.D</small>		79	91	5	Billy Ocean Love Is Forever - Jive <small>NL.UK</small>	
13	8	7	Meredith Brooks Blurring The Edges - Capitol <small>A.B.FIN.D.GRE.IRE.NL.N.S.CH.UK</small>		46	RE	RE	Polo Hofer & Die Schmetterband Ober Alli Borge - Schnoutz <small>CH</small>		80	76	6	Nek Nek - WEA <small>P.E</small>	
14	13	17	Michael Jackson Blood On The Dance Floor - HIStory In The Mix - Epic <small>B.DK.FIN.FD.NL.E.S.CH.CZE</small>		47	39	17	Eternal Before The Rain - 1st Avenue/EMI <small>A.DK.D.NL.N.S.CH</small>		81	69	2	Fleetwood Mac Rumours - Reprise <small>UK</small>	
15	15	3	Wolfgang Petry Nie Genug - Ariola <small>A.D.CH</small>		48	62	16	Nana Nana - Motor <small>A.D.CH</small>		82	82	2	Smurfs Go Pop Again - EMI <small>IRE.UK</small>	
16	RE	RE	Shola Ama Much Love - WEA <small>F.D.NL.UK</small>		49	37	4	Elvis Presley Forever In Love - RCA <small>A.D.P.CH</small>		83	98	25	Patricia Kaas Dans Ma Chair - Columbia <small>B.F</small>	
17	11	14	Hanson Middle Of Nowhere - Mercury <small>A.B.DK.FIN.FD.GRE.IRE.NL.N.P.E.S.CH.CZE</small>		50	33	16	Mylène Farmer Live A Bercy - Polydor <small>B.F</small>		84	59	5	Elvis Presley Always On My Mind - RCA <small>IRE.UK</small>	
18	14	28	U2 Pop - Island <small>A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE</small>		51	41	19	Rammstein Herzeleid - Motor <small>A.D.NL.CH</small>		85	81	7	Freundeskreis Quadratur Des Kreises - Columbia <small>D.CH</small>	
19	20	9	Texas White On Blonde - Mercury <small>B.F.IRE.NL.E.S.UK</small>		52	52	3	Luis Miguel Romances - WEA Latina <small>E</small>		86	99	6	Monica Naranjo Palabra De Mujer - Epic <small>E</small>	
20	19	3	Worlds Apart Don't Change - EMI <small>B.F.CH</small>		53	36	26	Pino Daniele Dimmi Cosa Succede Sulla Terra - CGD <small>I</small>		87	78	13	Litfiba Viva Litfiba - CGD <small>I</small>	
21	23	23	Aqua Aquarium - Universal <small>DK.FIN.NL.N.S</small>		54	54	3	Hansi Hinterseer Ich Warte Auf Dich - Ariola <small>A.D.CH</small>		88	87	32	2 Be 3 Partir Un Jour - EMI <small>B.F</small>	
22	16	3	Fleetwood Mac The Dance - Reprise <small>D.IRE.NL.E.UK</small>		55	60	3	Billy Joel Greatest Hits Volume III - Columbia <small>D.NL.N.CH</small>		89	66	28	Eric Gadd The Right Way - Strawberry <small>DK.S</small>	
23	17	34	Skunk Anansie Stoosh - One Little Indian <small>A.B.DK.D.NL.N.P.CH</small>		56	55	5	Noir Désir 6666.7 Club - Barclay <small>F</small>		90	96	5	Soundtrack Spawn - Epic <small>A.D.GRE.NL.N</small>	
24	24	14	Bob Dylan The Best Of Bob Dylan - Columbia <small>A.DK.D.IRE.NL.N.E</small>		57	77	2	Roni Size New Forms - Talkin' Loud <small>UK</small>		91	RE	RE	Way Out West Way Out West - Deconstruction <small>UK</small>	
25	45	11	Doc Gyneco Première Consultation - Virgin <small>F</small>		58	49	33	Pascal Obispo Superflu - Epic <small>B.F</small>		92	88	8	Sheryl Crow Sheryl Crow - A&M <small>IRE.UK</small>	
26	22	9	Soundtrack Bandits - Polydor <small>A.D.CH</small>		59	53	11	Wolfgang Petry Alles - Hansa <small>D</small>		93	RE	RE	Stefan Sundström Babyland - MNW <small>S</small>	
27	28	20	Tic Tac Toe Klappe Die 2te - RCA <small>A.D.CH.CZE</small>		60	34	3	Michael Jackson HIStory - Past Present & Future Book 1 - Epic <small>A.DK.FIN.D.NL.S</small>		94	RE	RE	De Kast Niets Te Verliezen - CNR <small>NL</small>	
28	RE	RE	Massimo Di Cataldo Crescendo - Epic <small>I</small>		61	RE	RE	Led Zeppelin Remasters - Atlantic <small>FIN.D.NL</small>		95	RE	RE	Ambra Ritmo Vitale - RTI <small>I</small>	
29	32	39	No Doubt Tragic Kingdom - Trauma/Interscope <small>B.F.D.IRE.NL.P.E.S.CZE</small>		62	RE	RE	Chumbawamba Tubthumper - One Little Indian <small>UK</small>		96	86	13	Wes Welenga - Saint George/Columbia <small>B.F</small>	
30	27	26	Era Ameno - Mercury <small>B.F.CH</small>		63	85	25	IAM L'Ecole Du Micro D'Argent - Delabel <small>F</small>		97	90	12	MC Solaar Paradisaique - Polydor <small>F.CH</small>	
31	31	16	John Fogerty Blue Moon Swamp - Warner Brothers <small>FIN.N.S</small>		64	50	13	Nek Gli Amici E Tutto Il Resto - WEA <small>I.CH</small>		98	48	2	Wet Wet Wet 10 - Precious Organisation/Mercury <small>UK</small>	
32	30	2	Mr. President Night Club - WEA <small>A.DK.FIN.D.CH.HUN.CZE</small>		65	57	7	Jarabe De Palo La Placa - Virgin <small>E</small>		99	RE	RE	Jimi Hendrix Experience Hendrix - The Best Of - Telstar <small>DUK</small>	
33	21	3	Levellers Mouth To Mouth - China <small>B.NL.S.UK</small>		66	73	35	Litfiba Mondi Sommersi - CGD <small>I</small>		100	RE	RE	Riccardo Cocciante Innamorato - Columbia <small>I</small>	
					67	93	2	Rosana Lunas Rotas - MCA <small>I.E</small>						

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
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Album spotlight

by Christian Lorenz

THE ROLLING STONES BRIDGES TO BABYLON

International release date: September 29



Arguably their best album in 20 years—since *Some Girls* in 1978, to be precise—*Bridges* sees the Stones in top form. Mick Jagger has roped in Black Grape's Danny Saber and the Dust Brothers' Mike Simpson and John King to re-invent the Stones sound all over again. Saber delivers

the menacing *Gun Face*, a kicking and screaming rocker that makes The Prodigy look tame by comparison. Jagger himself and the Dust Brothers—whose producer credits include Beck and the Beastie Boys—pieced together *Saint Of Me* out of Charlie Watts' drum-loops and samples. Doing away with much ballast collected by the Stones over the past two decades, the track is pure Voodoo rhythm and sneering vocals, updating the spirit of the Stones' 1969 classic *Sympathy With The Devil*. The album was recorded between April and May in Los Angeles with Don Was as executive producer

and a long list of guest musicians, including Billy Preston on keyboards and Me'Shell NdegeOcello on bass. As the reggae imagery—Babylon and lions et al—suggests, there is one reggae-flavoured number, the laid-back *You Don't Have To Mean It*, and Jamaica fan Keith Richards contributes some fine Studio One inspired guitar licks. All in all, there is enough beef on *Bridges* to flesh out the Stones' current World tour, which kicked off in the U.S. earlier this month and will reach Europe next summer.

GRAVEDIGGAZ THE PICK, THE SICKLE AND THE SHOVEL

International release date: September 22

With the latest Wu-Tang album *Wu-Tang Forever* (Loud) out on the streets for a while, *The Pick...* provides fresh material for Wu-Tang fans. The Gravediggaz feature Wu-Tang rapper and producer The Rza and two tracks have been recorded and mixed at the Clan's Wu Mansion studios in New Jersey. Other members of the Gravediggaz are ex-Setasonic member Fruitkwan, former De La Soul producer Prince Paul and Poetic. The band's second album since the 1995 success *Niggamortis* picks up the educational stance taken by *Wu-Tang Forever* and champions a more straightforward sound driven by drum, bass and piano. Check out the haunting *Never Gonna Come Back*, the Wu-style *Elimination Process* and the dope beats on *Unexplained*. There is the possibility of a brief U.K. tour in October/November, but no dates have been confirmed at press time.

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.

Eurochart A/Z Indexes

Hot 100 singles			
Age Of Love	45	Kung Für En Dag	99
Alane	11	L'Empire Du Cote Obscur	84
All I Wanna Do	65	L'Homme Presse	95
All Mine	76	La Dance D'Hélène	94
Ameno	89	La Neige De Sahara	70
A-N-N-A	49	La Salsa	83
Around The World	52	Le Temps Qui Court	78
Bailando	56	Leven Na De Dood	63
Balla Balla	43	Live The Dream	68
Bamboole	96	Lucie	91
Barbie Girl	24	Ma Melissa	48
Because It's Love	7	Meet Her At The Love Parade	44
Bitch	14	Men In Black	1
Bittersweet Symphony	21	MMMBop	9
C U When U Get There	4	Mo Money Mo Problems	13
Crazy Chance '97	86	Mr. Gorgeous	47
Crush On You	35	Mr. Wichtig	50
D'You Know What I Mean?	25	Never Gonna Let You Go	32
Dam Dam Deo	61	Offshore '97	40
Du Hast	80	Oh La La La	67
E La Notte Se Ne Va	98	Picture Of You	39
Ecuador	29	Prenons Notre Temps	23
Elektrobank	46	Quand Je Réve De Toi	72
Even After All	27	Queen Of New Orleans	55
Everything (Backstreet's Back)	5	Sache Que Je	81
Everything	100	Salma Ya Salama	87
Finally	79	Samba De Janeiro	3
Free	12	Sex On The Beach	62
Free	15	Shadows Of The Night	53
Freed From Desire	38	Someone	97
Girls In Love	42	Something's Going On	59
Gotham City	19	Sunshine	41
He's Comin'	75	Tearin' Up My Heart	88
Hedonism (Just Because You Feel Good)	57	The Drugs Don't Work	8
Heroes	82	Tic, Tic, Tac	20
History/Ghosts	22	Tout	35
Hold Your Head Up High	51	Travellers Tune	83
Honey	18	Tubthumping	10
How Come, How Long	28	Uh La La La	30
I Believe I Can Fly	66	(Un, Dos, Tres) Maria	6
I Know Where It's At	37	Vamos A La Discoteca!	64
I Wanna Be The Only One	16	We Come To Party	90
I'll Be Missing You	2	When Doves Cry	31
I'll Be There For You	93	Where's The Love	17
Il Est Vraiment Phenomenal!	54	Whole Lotta Love	54
Jojo Action	69	Ya Rayah	74
Joy	73	You Have Been Loved/Strangest Thing '97	71
Just A Girl	16	You Might Need Somebody	26
Karma Police	58	You're Not Alone	60
Kiss You All Over	36	You're The One I Love	77

Billboard

TOP 20 US SINGLES TOP 20 US ALBUMS

SEPTEMBER 20, 1997

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HONEY	MARIAH CAREY
2	3	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
3	6	YOU MAKE ME WANNA...	USHER
4	2	MO MONEY MO PROBLEMS	BAD BOY/ARISTA
5	4	HOW DO I LIVE	LEANN RIMES
6	7	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEATURING 112)
7	5	2 BECOME 1	SPICE GIRLS
8	8	SEMI-CHARMED LIFE	THIRD EYE BLIND
9	9	BARBIE GIRL	AQUA
10	12	FOOLISH GAMES/YOU WERE MEANT FOR ME	JEWEL
11	11	ALL FOR YOU	SISTER HAZEL
12	14	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND
13	5	INVISIBLE MAN	98 DEGREES
14	10	NEVER MAKE A PROMISE	DRU HILL
15	13	NOT TONIGHT (FROM "NOTHING TO LOSE")	UNDERSAT/LANTIG/GRAMY BOYLLI/NM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MAR
16	18	BUILDING A MYSTERY	SARAH MCLACHLAN
17	20	ALL CRIED OUT	TRACK MASTERS/RAVE
18	17	SUNNY CAME HOME	SHAWN COLVIN
19	15	DO YOU KNOW (WHAT IT TAKES)	ROBYN
20	19	BITCH	MEREDITH BROOKS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	GHETTO D	MASTER P
2	1	NO WAY OUT	PUFF DADDY & THE FAMILY
3	3	THE DANCE	FLEETWOOD MAC
4	4	(SONGBOOK) A COLLECTION OF HITS	TRISHA YEARWOOD
5	8	PIECES OF YOU	JEWEL
6	5	SPICE	SPICE GIRLS
7	7	YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20
8	6	MEN IN BLACK—THE ALBUM	SOUNDTRACK
9	2	BE HERE NOW	OASIS
10	12	THE FAT OF THE LAND	PRODIGY
11	9	MIDDLE OF NOWHERE	HANSON
12	13	FLOORED	SUGAR RAY
13	11	SURFACING	SARAH MCLACHLAN
14	10	THE ART OF WAR	BONE THUGS-N-HARMONY
15	17	TIDAL	FIONA APPLE
16	14	GREATEST HITS VOLUME III	BILLY JOEL
17	15	SUBLIME	SUBLIME
18	16	GOD'S PROPERTY	THE WALLFLOWERS
19	—	BRINGING DOWN THE HORSE	THE WALLFLOWERS
20	20	SHARE MY WORLD	MARY J. BLIGE

Records with greatest sales and/or airplay gains. © 1997, Billboard/BPI Communications.

Top 100 albums

2 Be 3	88	Levellers	33
883	43	Ligabue	37
Shola Ama	16	Litfiba	66
Ambrá	95	Litfiba	87
Aqua	21	Ricky Martin	75
Backstreet Boys	3	MC Solaar	97
Andrea Bocelli	5	George Michael	69
Andrea Bocelli	78	Luis Miguel	52
Böhse Onkelz	40	Mr. President	32
Jon Bon Jovi	41	Nana	48
Toni Braxton	73	Monica Naranjo	86
Sarah Brightman/LSO	71	Nek	64
Meredith Brooks	13	Nek	80
Brunner & Brunner	45	No Doubt	29
Massimo Di Cataldo	28	No Mercy	74
Chumbawamba	62	Noir Désir	56
Riccardo Cocciante	100	Oasis	1
Joe Cocker	10	Pascal Obispo	58
Coolio	42	Billy Ocean	39
Sheryl Crow	92	Wolfgang Petry	59
Pino Daniele	53	Wolfgang Petry	15
Celine Dion	68	Elvis Presley	36
Doc Gyneco	25	Elvis Presley	49
Bob Dylan	24	Elvis Presley	84
EAV	34	Prodigy	4
Era	30	Puff Daddy	8
Eternal	47	Radiohead	6
Myliène Farmer	50	Rammstein	7
Fleetwood Mac	22	Rammstein	51
Fleetwood Mac	81	Richie	68
John Fogerty	31	Rosana	37
Freundeskreis	85	Schlumpfe	76
Eric Gadd	89	Scooter	35
Gamma Ray	77	Roni Size	57
Genesis	2	Skunk Anansie	23
Jean-Jacques Goldman	11	Smurfs	82
Hanson	17	Soundtrack - Bandits	26
Jimi Hendrix	99	Soundtrack - Men In Black	9
Hansi Hinterseer	54	Soundtrack - Romeo + Juliet	70
Polo Hofer & Die Schmetterband	46	Soundtrack - Spawn	90
IAM	63	Spice Girls	12
Michael Jackson	14	Stereophonics	39
Michael Jackson	60	Stefan Sundström	93
Jamiroquai	44	Texas	19
Jarabe De Palo	65	Tic Tac Toe	27
Billy Joel	55	U2	18
Patricia Kaas	83	Way Out West	91
De Kast	94	Wes	96
Bernard Lavilliers	72	Wet Wet Wet	98
Led Zeppelin	61	Worlds Apart	20

GERMANY

BAYERN 3/Munich P CHR
Jim Sampson - Music Dir
Walter Schmuch - Music Dir
Playlist Additions:
Alexia - Uh La La
D'Sound - Smooth Escape
Kavana - Crazy Chance
M-People - Just For You
Marque - Charlie's Letter
Mike Scott - Love Anyway
Roachford - The Way I Feel
Shawn Colvin - Sunny Came Home

EINS LIVE/Cologne P CHR
Jochen Rausch - Music Dir
Playlist Additions:
All Saints - I Know Where It's At
Björk - Joga
Feline - Just As You Are
Janet Jackson - Got 'Til It's Nana - He's Comin'
Sabrina Setlur - Nur Mir Saah: Stay

RADIO NRW/Oberhausen P AC
Jeff van Gelder - Head Of Music
Playlist Additions:
Touche - I Can't

HIT RADIO N 1/Nuremberg G Dance
Stefan Meixner - Prog Dir
Eranie Funderbunk - Music Editor
Power Play:
DJ Bobo - Shadows Of The Light
Playlist Additions:
Foxy Brown - Big Bad Mama
Mr. President - Take Me Nana - He's Comin'

HUNDERT 6/Berlin G AC
Rainer Gruhn - Music Dir
Playlist Additions:
Genesis - Shipwrecked

ORB/FRITZ/Potsdam G CHR
Bernd Albrecht, Frank Menzel, Jens Molle - Producers
Playlist Additions:
Babyface/Wonder - How Come How Long
Blüchen - Gib Mir Noch
Foxy Brown - Big Bad Mama
Green Day - Hitchin' A Ride
Janet Jackson - Got 'Til It's Rampage - To The Streets
Three 'N One - Soul Freak
Tie Tac Toe - So Blid Wie Du

ORB/FRITZ/FRITZ ROADSHOW/Potsdam G CHR/Rock
Bern Albrecht, Frank Menzel, Jens Molle - Producers
Playlist Additions:
2 Eivissa - Ooh La La La
Aqua - Barbie Girl
Funky Diamonds - Get It On
Green Day - Hitchin' A Ride
Kosmonova - Ayia
Marusha - My Best Friend
Mariah Carey - Honey
Ratley - Ich Zeig Dir Was

RADIO 7/Um G CHR
Walter Notz - Head Of Music
Playlist Additions:
2 Eivissa - Ooh La La La
C-Block - Summertime
Cool Cut - Please Let Me Know
D'Influence - Hypnotize

Janet Jackson - Got 'Til It's Juluka/Clegg - Crocodile Love
Missy Elliott - The Rain
Nana - He's Comin'
Paul Carrack - The Way I'm Feeling
Rolling Stones - Anybody Seen Scooter - The Age Of Love
Supertramp - Sooner Or Later

RADIO ARABELLA/Munich G National Music
Mathias Friedrich - Prog Dir
Playlist Additions:
Christopher Barker - Lauf Dem Wind
Flippers - Ein Herz
Kim Fisher - Hinter Den Tränen
Schürzenjäger - Neues Spiel
Tommy Steiner - Königin Der Nacht

RADIO ENERGY/Munich G Rock
Stefan Höper - Prog Dir
Playlist Additions:
Ce Ce Peniston - Finally
Janet Jackson - Got 'Til It's Mariah Carey - Honey
Roachford - The Way I Feel
Sens Unik/Fant - 4 Original

RADIO FFN/Hannover G CHR
Rainer M. Cabanis - Prog Dir
Antje Schmidt - Head Of Music
Playlist Additions:
Alison Limerick - Put Your Faith
All Saints - I Know Where It's At
Blackmore's Night - No Second Chance
Freundekreis - A-N-N-A
Kaleef - I Like The Way
Mariah Carey - Honey
Nana - He's Comin'
Vivid - Still

RADIO GONG/Nuremberg G Rock/CHR
Peter "Marc" Stingl - Prog Dir
Playlist Additions:
Mariah Carey - Honey
Vivid - Still

RADIO REGENBOGEN/Mannheim G CHR/Gold
Martin Schwebel - Music Dir
Power Play:
Joe Cocker - N'Obuble
Playlist Additions:
Bandits - Catch
Chumbawamba - Tubthumping
Funky Diamonds - Get It On
Kosmonova - Ayia
Mariah Carey - Honey
Strike - I Have Peace

RADIO SALÜ/Saarbruecken G AC/CHR
Brigitte Barthel - Prog Dir
Playlist Additions:
Alexia - Uh La La
Down Low - Moonlight
Fool's Garden - Probably
Freundekreis - A-N-N-A
Funky Diamonds - Get It On
Notorious B.I.G. - Money Mo Problems
Strike - I Have Peace

RSH/Kiel G CHR
Stephan Hampe - Head Of Music
Power Play:
Shawn Colvin - Sunny Came Home
Playlist Additions:
Alexia - Uh La La
Boyz - Let Me Show
DJ Bobo - Shadows Of The Light
Erotic - The Winner
Elton John - Something About The
Kosmonova - Ayia

Wet Wet Wet - Yesterday
SDR 1/Stuttgart G CHR
Hans Thomas - Producer
Playlist Additions:
Boyz II Men - 4 Seasons
AL Genesis

RADIO F/Nuremberg S AC
Ziggy Hoga - Prog Dir
Petra Steel - Prog Coord
Playlist Additions:
Elton John - Something About The
Matthias Reim - Gern Wissen
Wolfgang Petry - Augen Zu

UNITED KINGDOM

ATLANTIC 252/Dublin P CHR
Al Dunne - Prog Contr
Power Play:
Verve - The Drugs Don't Work
Playlist Additions:
Shola Ama - You're The One I Love

BBC RADIO 1/London P CHR
Jeff Smith - Head Of Music
AD List:
AD Eternal - Angel Of Mine
Seahorses - Love Me And Leave Me
Smash Mouth - Walking On
B List:
AD Brand New Heavies - You've Got Arnold/Propellerheads - On Her Majesty's DJ Shadow - High Noon
East 57th Street - Saturday
Lighthouse Family - Rain Cloud
Sheryl Crow - Home
Super Furry Animals - Play It

C List Addition:
Cuff - Yellowmaddacoolvision
Paul Weller - Friday Street
Henry/Columbier - Psyche Rock
Saah: Stay
Strangelove - Freak

95.8 CAPITAL FM/London P CHR
Pete Simmons - Programme Controller
Playlist Unchanged

KEY 103/Manchester P CHR
John Dab - Programme Director
Christian Smith - Head Of Music
Playlist Additions:
N-Trance - I'm Sexy?
KISS 100 FM/London P Dance
Lorna Clarke - Programme Director
Simon Sadler - Head Of Music
Playlist Additions:
DJ Hypo/Ganja Kru - Gone Are The Days
Goldie/KRS-One - Inercity Life
Janet Jackson - Got 'Til It's Lynden David Hall - Sexy Cinderella
Mrs. Wood - Joanna
Nalin & Kane - Beachball
Omar - Golden Brown
People Movers - C Lime Woman
Tin Tin Out - Strings For Yasmin

METRO FM/Newcastle P CHR
Sean Marley Programme Controller
Luis Clark - Head Of Music
Playlist Additions:
Dubstar - Cathedral Park
En Vogue - Too Long, Too Gone
Lighthouse Family - Rain Cloud

Lisa Stansfield - The Lane
Louise - Arms Around
M-People - Just For You
Oasis - Stand By Me
Terry Hall - I Saw The Sundays - Summertime

VIRGIN RADIO/London P AC/Rock
Ian Grace - Programme Director
Trevor White - Head Of Music
Playlist Additions:
Rolling Stones - Anybody Seen Verve - The Drugs Don't Work
CITY FM/Liverpool G CHR
Dave Shearer - Program Controller
Playlist Additions:
Adventures Of Stevie V - Dirty Cash
Boris Dlugosch - Hold Your Head
Boyz II Men - 4 Seasons
Eternal - Angel Of Mine
Kylie Minogue - Some Kind Of Bliss
Louise - Arms Around
N-Type - We Come To Party

CLYDE 1 FM/Glasgow G CHR
Ross Macfadgen - Head Of Music
Playlist Additions:
Brand New Heavies - You've Got Janet Jackson - Got 'Til It's Seahorses - Love Me And Leave Me Tina Moore - Never Let You Go U2 - Please

DOWNTOWN RADIO/Belfast G Full Service
John Rosborough - Prog Dir
Playlist Additions:
Donna Lewis - Fool's Lighthouse Family - Rain Cloud
Sheryl Crow - Home
Sly & Robbie - Night Nurse
Terry Hall - I Saw The

FORTH FM/Edinburgh G CHR
Tom Wilson - Music Co-ordinator
Playlist Additions:
Dario - Synchyme
Kavana - Crazy Chance
Lisa Stansfield - The Lane
Monaco - Shine
Terry Hall - I Saw The
The Sundays - Summertime

GALAXY 101 FM/Bristol G Dance/CHR
Simon Dennis - Program Controller
Playlist Additions:
B-Crew - Partay Feeling
Lighthouse Family - Rain Cloud
Lisa Stansfield - The Lane
Louise - Arms Around
Sly & Robbie - Night Nurse
Thomas Jules Stock - That Kinda Guy

HALL AM FM/Sheffield G CHR
Tony McKenzie - Program Controller
Chris Straw - Head Of Music
Playlist Additions:
Cast - Live The Dream
D-Influence - Hypnotize
Dario - Synchyme
Lighthouse Family - Rain Cloud
M-People - Just For You
Morcheeba - Shoulderholster
New Creation - So Much Love
Oasis - Stand By Me
Sleeper - She's A Good

MORAY FIRTH RADIO/Inverness B CHR
Thomas Prag - Prog Contr/MID
Tim McCooey - Head Of Music
Playlist Additions:
All Saints - I Know Where It's At
Dario - Synchyme
DJ Quicksilver - Free
Echo/Bunnymen - I Want To Be There
En Vogue - Too Long, Too Gone
INXS - Searching
Kavana - Crazy Chance
Kylie Minogue - Some Kind Of Bliss
Marc Roberts - Babe
Mark Morrison - Who's The Mack
Monaco - Shine
Sly & Robbie - Night Nurse
Tina Moore - Never Let You Go U2 - Please
Wannadies - You & Me

XFM 104.9/London B Rock
Sammy Jacob - Program Director
Playlist Additions:
Comfort - The Proof Of You
Cornershop - Sleep
Edwyn Collins - Adidas World
Feeder - High
Fountains/Wayne - Barbara H
Green Day - Hitchin' A Ride
Mono - Slimcase Girl
Radiohead - No Surprises
Skinny - Failure
Supergrass - Late In The Day

Billboard Music Group Most added M & M Janet Jackson Got 'Til It's Gone (Virgin) 19
Rolling Stones Anybody Seen My Baby (Virgin) 19
All Saints I Know Where It's At (London) 17
Hanson Where's The Love (Mercury) 17
Mariah Carey Honey (Columbia) 15
Vanessa Williams Happiness (Wing/Mercury) 15
Cardigans Your New Cuckoo (Trampoline/Stockholm) 13
M-People Just For You (Deconstruction) 13
Elton John Something About The Way You Look Tonight (Rocket/Mercury) 12
Savage Garden To The Moon And Back (Columbia) 12
En Vogue Too Long, Too Gone (East West) 11
Lighthouse Family Rain Cloud (Wild Card) 11



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

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 h. CET.

FRANCE EUROPE 2 NETWORK/Paris P AC
Nicolas du Roy - Music Dir
Playlist Additions:
Florent Pagny - Savoir Aimer
Texas - Black Eyed Boy
Verve - Bitter Sweet Symphony
FRANCE INTER/Paris P AC
Marc Garcia - Music Dir
Playlist Additions:
Akhenaton - J'ai Pas De Face
Charles Aznavour - Amour Amer
Florent Pagny - Savoir Aimer
Jeff Bodart - Une Histoire
Jeff Smallwood - La Fille En Vert
Nilda Fernandez - Innu Nikarnu
Serge Reggiani - Nos Quatre Vérités
Will Smith - Men In Black

IPSO CHART/Paris P CHR
Playlist Additions:
Aqua - Barbie Girl
Elton John - Something About The
Hanson - Where's The Love
I Am - Nés Sous
Michel Jonasz - Soul Music Airlines
Warren G - Relax Ya Mind

NRJ NETWORK/Paris P CHR
Max Guazzini - Dir
Playlist Additions:
Beenie Man - Dancehall Queen
Hanson - Where's The Love
Hermes House - I Will Survive
Pascal Obispo - Ou Et Avec Qui

RTL/Paris P AC
Alain Tibolla - Head Of Prog
Playlist Additions:
Backstreet Boys - Everybody
Charles Aznavour - Amour Amer
Enzo Enzo - A Nos Chagrins
Eras - Mother
Lara Fabien - Je T'Aime
MC Solaar - Les Temps Changent
Nilda Fernandez - Innu Nikarnu
Rolling Stones - Anybody Seen
AL Bernard Lavilliers
J.Jacques Goldman
Maria Callas

SKYROCK NETWORK/Paris P CHR
Laurent Bouneau - Prog Dir
Playlist Additions:
Contraste - La Vie
I Am - Elle Donne Son Corps
Mozesli - Sunshine
ROC FM/Lille G Dance/CHR
Philippe Schemberg - Prog Dir
Power Play:
Mary J. Blige - Everything
Missy Elliott - The Rain
Boyz II Men - 4 Seasons
L.N.O.J. - I Love You Down
Joe - The Love Scene
Playlist Additions:
2 Flying Stones - Oxygène 10
Aqua - Barbie Girl
Astrocat - Le Paradis Eternel
Ginuwine - When Doves Cry
Ultra Nate - Free

VIBRATION/Orleans G CHR
Maxime Caubel - Prog Coord
Playlist Additions:
Boyz II Men - 4 Seasons
Cru - Just Another Case
Deni Hines - It's Alright
Mellowman - Let's Get Funk
Puff Daddy - Been Around
Refugee Camp - Avenues
Snoop Doggy Dogg - Wanna Party
Ultra Nate - Free

ITALY ITALIA NETWORK: LOS CUARENTA/ Bologna P Dance
Michele Menegon - Prog Dir
Playlist Additions:
Angels - Deep Inside
Disco Btu - No More Baby
Run DMC - It's Like That
ITALIA NETWORK: MUSIC FM/Bologna P CHR
Michele Menegon - Prog Dir
Playlist Additions:
Nas - Yepnes
883 - Innamorare Tanto
Ambrò - Io Te Francesca

RADIO 105/Milan P CHR
Angelo De Robertis - Head Of Music
Playlist Additions:
Skunk Anansie - Brazen (Weep)
RADIO DEEJAY NETWORK/Milan

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HUNGARY

HUNGARIAN TOP 20 AIRPLAY
CHART/
Budapest P
CHR

Playlist Additions:
Backstreet Boys- Everybody
Hanson- Where's The Love
Shaggy- Piece Of

RADIO DANUBIUS/Budapest P
CHR

Laszlo Bertok - Music Dir
Playlist Additions:
Mariah Carey- Honey
No Mercy- Kiss You
Republic- Adj Erot

RADIO BRIDGE/Budapest G
AC

Orsolya Megyeri - Head Of Music
Playlist Additions:
Supertramp- Sooner Or Later
UB40- Tell Me Is It True?
Will Smith- Men In Black

SLOVAKIA

TOP RADIO/Kosice S
AC

Oto Tache - Prog Dir
Playlist Additions:
Joe Cocker- N'Oublie
Jon Secada- Believe
Paul McCartney- The World Tonight
Supertramp- Sooner Or Later

ESTONIA

RAADIO 2/Tallinn G
CHR

Inmo Mikkelson - Head Of Music
Playlist Additions:
All Saints- I Know Where It's At
Amy Grant- Take A
Echo/Bunnymen- I Want To Be There
Gina G- Gimme Some Love
Maarti Liis- Suve Saladus
Monaco- Shine
Olive- Outlaw
Steel Pulse- Brown Eyed Girl
T-Shirt- Sexy Thing

RADIO KUKU/Tallinn G
Rock/AC

Jaani Riikola - Head Of Music
Playlist Additions:
Bjork- Jagas
Joe Cocker- N'Oublie
Ocean Colour Scene- Travellers Tune

LATVIA

RADIO SWH/Riga G
AC

J. Sipkevics - Prag Dir
Power Play:
Elton John- Something About The
Hanson- Where's The Love
Monaco- Shine
Playlist Additions:
911- Love Sensation

RADIO RIGA1 106.2/Riga B
CHR

Eric Niedra - Prog Dir
Power Play:
Chumbawamba- Tubthumping
Foo's Garden- Probably
Jon Bon Jovi- Queen Of New Orleans
M-People- Just For You
Rialto- 5:19
Ziggy Marley- Everyone Wants
Playlist Additions:
Cast- Live The Dream
Echo/Bunnymen- I Want To Be There
Greg Garing- My Love Is Real
Kylie Minogue- Some Kind Of Bliss
Lauryn Hill- The Sweetest
Mariah Carey- Honey

LITHUANIA

RADIO M-1/Vilnius G
CHR

Donatas Bucelis - Prog Dir
Power Play:
Duran Duran- Electric Barbarella
Playlist Additions:
All Saints- I Know Where It's At
Conner Reeves- My Father's Son
Gytis- Draugams
M-People- Just For You
No Mercy- Kiss You
No Doubt- Spiderwebs

UKRAINE

PROSTO RADLO/Kiev/Odessa S
CHR

Artem Voznyuk - GM
Andry Dmamsky - Prog Dir
Power Play:
Coolio- C U When U Get There
Meredith Brooks- Bitch
No Mercy- Kiss You
Ricky Martin- Maria
Savage Garden- To The Moon
U2- Last Night
Ultra Nate- Free
Verve- Bitter Sweet Symphony
Playlist Additions:
Duran Duran- Electric Barbarella
Foo's Garden- Probably
Genesis- Congo
George Michael- Strangest Thing 97
Kabzon/Groove- Mgnovenie
Michael Jackson- Ghosts
Mummy Troll- Ckopoct
Radiohead- Karma Police
Valeriya- Noch Nezna

LUXEMBOURG

ELDORADIO/Luxembourg S
CHR

Luc Meisen - Head Of Music
Playlist Additions:
AK-SWIFT- In The Game
Big Deal- Lonesome Rider
Dannit- All I Wanna
DJ Bobo- Shadows Of The Light
Elton John- Something About The
Marie Castellano- J'Avai Tant
N.O.H.A.- Start
Sad Illusion- Still At Large
Third Eye Blind- Semi-Charmed

LIECHTENSTEIN

RADIO L/Liechtenstein B
CHR/AC

Dani Sigel - Program Director
Roland Blum - Head Of Music
Playlist Additions:
Annika- Me & Myself
Gotthard- Love Soul Matter
Joe Cocker- N'Oublie
Mary J. Blige- Everything
Rolling Stones- Anybody Seen
Verve- The Drugs Don't Work

PROGRAMME SUPPLIERS

THE BRIDGE RADIO NETWORK/
St. Petersburg P
CHR

Irena Krutskikh - Music Director
A List:
AD Boyzone- Picture Of
LiF Kim- Not Tonight
Mary J. Blige- Everything

FM RADIO NETWORK/Germany G
CHR

Armin Weis - Prog Dir
Power Play:
Chumbawamba- Tubthumping
Cobra- Love Sweet Love

A List:
Alexia- Uh La La
Backstreet Boys- Everybody
Bell Book & Candle- Rescue Me
Blackstreet- Fix
Boyzone- Picture Of
C-Block- Summerime
Chilli/Carrapicho- Tie Tie Tac
Coolio- C U When U Get There
Freundeskreis- A-N-N-A
Hanson- Where's The Love
Lutricia McNeal- Ain't That Just
Meredith Brooks- Bitch
Daddy/Evans- I'll Be Missing
Sheryl Crow- A Change
Tie Tac Toe- Mr. Wishig
Will Smith- Men In Black

A List:
AD 'N Sync- For The Girl
AK-SWIFT- In The Game
Sabrina Setlur- Nur Mir

MUSIC TELEVISION

MTV EUROPE/London P
Music Television
Peter Good - Controller Music

Programming MTV Networks

A List:
All Saints- I Know Where It's At
Blackstreet- Fix
Chumbawamba- Tubthumping
Coolio- C U When U Get There
Daft Punk- Burnin'
Diana King- I Say
Feline- Just As You Are
Hanson- Where's The Love
Jon Bon Jovi- Queen Of New Orleans
LiF Kim- Not Tonight
Mariah Carey- Honey
Mark Owen- I Am What
Mark Morrison- Who's The Mack
Meredith Brooks- Bitch
No Doubt- Spiderwebs
Notorious BIG- Mo Money Mo Problems
Daddy/Evans- I'll Be Missing
Shola Ama- You're The One I Love
Texas- Black Eyed Boy
Verve- Bitter Sweet Symphony
Will Smith- Men In Black
New Videos
Foo Fighters- Everlong
Kylie Minogue- Some Kind Of Bliss
Mary J. Blige- Everything
Wyclef Jean- Guantanamo

MTV/Central Region P
Music Television

Andrea Heineke - Head Of Music
Playlist Unchanged

MTV/Southern Region P
Music Television

Clive Evan - Head Of Music
Playlist Unchanged

MTV/Northern Region P
Music Television

Hans Hagman - Head Of Music
A List:
AD Backstreet Boys- As Long As
De Bos- On The
Janet Jackson- Got 'Til It's
Sash!- Stay

MTV U.K./London P
Music Television

A List:
AD Janet Jackson- Got 'Til It's
Robbie Williams- South Of The Border
Roni Size- Heroes

VH-1/London P
Music Television

Mark Hagen - Head Of Programming
& Acq

Heavy Rotation

Eternal/Winans- I Wanna Be
Mariah Carey- Honey
Sheryl Crow- A Change
Texas- Black Eyed Boy
UB40- Tell Me Is It True?

Active Rotation

Cardigans- Lovefool
Toni Braxton- I Don't Want To

Medium Rotation

Connor Reeves- My Fathers Son
George Michael- You Have Been Loved
Jon Bon Jovi- Midnight
Michael Jackson- Ghosts
Paula Cole- Where Have All The
Sly & Robbie- Night Nurse
Wet Wet Wet- Yesterday

New Recurrent

Babyface/Wonder- How Come, How Long
Celine Dion- Call The Man
R. Kelly- Gotham City
Rembrandts- I'll Be There
Trisha Yearwood- How Do I Live?

New Videos

Joe Cocker- Could You
Paul Carrack- The Way I'm Feeling

THE BOX/London G
Music Television

Liz Laskowski - Dir of Prog
Box Tops
'N Sync- Tearing Up My Heart
911- Bodysakin'
Backstreet Boys- Everybody
Backstreet Boys- Quit Playing
Chilli/Carrapicho- Tie Tie Tac
Chumbawamba- Tubthumping
Coolio- C U When U Get There
Dannit- All I Wanna
Gala- Freed From Desire
Hanson- Where's The Love
Hanson- MMBop
Mariah Carey- Honey
Michael Jackson- Ghosts
Mr. President- Coco Jambo
Mr. President- I Give You...
Notorious BIG- Mo Money Mo Problems
OTF- All Out
Daddy/Evans- I'll Be Missing
Ricky Martin- Maria
Will Smith- Men In Black
Breakin' Out Of The Box
Beenie Man- Dancehall Queen
Bellini- Samba De Janeiro
Foxy Brown- Big Bad Mama
God's Property- Stomp
Mark Morrison- Who's The Mack
No Doubt- Spiderwebs
Sam Walker- Just Can't
SWV- Someone
Verve- The Drugs Don't Work
New Videos
Adina Howard- (Freak) And U Know It
Adventures Of Stevie V- Dirty Cash
Bing Abrahams- She Drives

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Brownstone- Kiss
China Drum- Somewhere Else
DJ Quicksilver- Free
Kylie Minogue- Some Kind Of Bliss
Louise- Arms Around
Refugee Camp- Avenues
Roachford- The Way I Feel
Sash!- Stay
Terry Hall- I Saw The

THE MUSIC FACTORY/
Bussum, Holland B
Music Television
Erik Kross - Music Director
Power Play:
Janet Jackson- Got 'Til It's
A List:
Aqua- Barbie Girl

Blackstreet- Fix
Buckshot Lefonque- Another Day
Hanson- Where's The Love
Mariah Carey- Honey
Meredith Brooks- Bitch
Nalin & Kane- Beachball
Notorious BIG- Mo Money Mo Problems
New Videos
Brooklyn Bounce- Take A Ride

De Bos- On The
DJ Madman- Trow Met Mij
Foo Fighters- Everlong
In Oak Schitterend- Valtoid
Refugee Camp- Avenues

airborne

**SLY & ROBBIE
FEAT. SIMPLY RED
NIGHT NURSE**

East West
Producers: Sly & Robbie
Publishers: Charisma/EMI

With the help of Simply Red's frontman Mick Hucknall on both lead and backing vocals, Sly & Robbie successfully tackle this Gregory Isaacs gem from 1982. Although the production is very much a state of the art high tech job, they have managed to retain the rootsy feel that made the original so great in the first place. Simon Dennis, programme controller at Dance/CHR out-

let Galaxy 101, based in Bristol, western England, was quite pleased to have the track in early. "First of all it is an excellent song in its own right and the Simply Red element adds a really nice touch to it." Dennis continues: "Although it won't be commercially available just yet we are playing it heavily in most shows because it is such a nice mixture of styles."

airborne

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 Raúl Cairo at Music & Media in London on (+44) 0171 323 66 86

Midem Latin talent

successes of acts such as Luis Miguel, Carlos Vives, Ricky Martin, Shakira and Ricardo Arjona. But the potential of the region, he predicted, will be short lived if emphasis is not put on A&R developments.

"As A&R is the essence of our business," continued Diaz, "we hope that our improved production quality, together with the historical talent of our artists, will soon be noticed by other regions where our music could become fashionable."

"There is no other region with such a richness of music," he added. "Latin America is today a great source of music for the international market. It is up to those markets to milk our products."

The potential of the region, both in economic and repertoire terms, is greater than ever, explained Diaz. He cited several of the region's opportunities contributing to its growth, including: improved quality of A&R production; development of a stronger consumer base and the modernisation of retailing; growth of the music publishing business, with enhanced copyright laws; expansion of music broadcasting, with more channels broadcasting music;

and a limitation of piracy and the recoupment of some of the pirated market by legitimate products.

According to Diaz, the total value of Latin America's music market should grow from a current \$2.5 billion base in 1996, with 225 million units sold, to \$4.5 billion and 350 million units in the year 2,000. "No other region in the world will grow faster in the same period," he predicted.



Teddy Bautista

"This is the beginning of a very important phase in this market," echoed Teddy Bautista, executive president of Spanish performing rights society SGAE. "We believe this is a turning point for the development of repertoire that has its source in Latin American nations."

Yet, Michael Greene, chief executive of US organisation National Academy of Recording Arts & Sciences (NARAS), warned the Midem participants that: "We've got to prepare ourselves for success and for what is about to happen in this region. And this is not an easy task."

continued from page 1

M6 'complementary' music TV channel plan

by Remi Bouton

PARIS — French commercial TV channel M6 is secretly working on a new music TV service, to be unveiled by the end of the year.

The new channel is being designed to complement the services already available on the digital satellite TV platform TPS, which include Fun TV, a spin-off from Fun Radio. Nicolas de Tavernost, managing director of M6, reveals that "it will be unveiled next December at the latest."

M6, which lists Luxembourg-based group CLT and French cable operator and water supplier Lyonnaise des Eaux among its shareholders, is already a partner in Fun TV, but has been concerned by the very tight format of that channel.

According to a source close to the project, Fun TV is strong among 15-25 year-old viewers, who are also the core audience of the radio station, but has a limited reach among the over-25s. Meanwhile, MCM-Euromusique, MTV Europe and Muzzik, are all on offer to

subscribers of the rival TV platform CanalSatellite. The source contends that: "TPS needs at least another music channel in order to offer the same type of service to that of its competitor."

This latest attempt from a leading French broadcaster to launch another music channel could prove a blow for the plans of NRJ president Jean-Paul Baudecroux, who is understood to be keen to launch NRJ TV. Observers doubt that the market could sustain two other broad-appeal music channels.

NRJ is also a shareholder in MCM Euromusique, and Baudecroux has been pressuring other shareholders recently to let NRJ become the operator of MCM and rename it NRJ TV. However, according to sources, MCM's other shareholders are not prepared to let Baudecroux take over NRJ with his current share in the channel. "If he wants to name it NRJ TV, then he should acquire 100 percent of the channel," said one source, who added that an NRJ take-over of the channel could cost the radio company as much as Ffr. 350- 400 million.

Elton's 'Candle' lights a torch

demand for the song may exceed Band Aid's 1984 charity single *Do They Know It's Christmas?*, which is certified as having sold 3.5 million copies in Britain.

Tower Records in London, for example, says it has placed its largest ever order for a single in its 10 years of trading there. Although it will not specify numbers, it says its order is 30 times larger than any previous single order.

Mercury Records U.K., which markets and distributes Elton John's Rocket label, says that all artist and composer royalties and record company profits from the release will be donated to the Diana, Princess of Wales Memorial fund, a charity set up in the Princess's name after her death.

A spokeswoman for the U.K.'s Mechanical Copyright Protection Society and the Performing Rights Society says both bodies are currently examining ways of implementing John's and the music industry's wish for the maximum proceeds from the single to be delivered to the charity. In addition, the U.K. government has announced that all VAT revenues from the record will go the memorial fund. VAT is charged at 17.5 percent in the U.K. on a general retail price of £3.99.

The rush-release of *Candle In The Wind '97* has overshadowed news of other projects. Richard Branson's V2 Records initially said it was assembling a tribute album, due to be released in the first week of December, which will feature material from Sting, Seal, Bryan Adams and Paul McCartney.

The subject came up at a scheduled council meeting of the British Phonographic Industry, September 8, where key members agreed to unite in support of one album.

On September 9 the Fund's solicitors

said that a tribute album will take place with the support of all the record companies, and that it will be put out on a label specially created for the purpose. The label will contract directly with the artists. The statement says that Branson "has been invited by the trustees of the Memorial Fund to assist... Mr. Branson's music company, V2, shall also be assisting the Fund in co-ordinating the making of the record for international release."

Assembling the V2 project is the company's head of international Steven Abbott, who produces recordings by the Westminster Abbey Choir and helped

arrange John's appearance at the funeral. Abbott is also involved with planned charity concerts in London's Hyde Park and in New York slated for September 6 next year.

Meanwhile, BBC Worldwide Music is releasing a CD and abridged cassette of the funeral, including the hymns, prayers, speeches and readings. The album, released by PolyGram Classics, will be available in the U.K. in the week beginning September 15. All BBC and PolyGram profits from sales will be donated to the memorial fund.

The U.K.'s Independent newspaper, in its editorial of September 9, hinted at

public disquiet: "The prospect of a tribute album...starts a quiver of unease.There is also a necessary point of restraint and the showbiz world needs to be careful it does not cross the grey line."

John Rosborough, programme director of Downtown Radio and Cool FM in Belfast, Northern Ireland, reflects: "In any situation there is a situation of 'vulture-ability'. In some cases, people start off with the right idea then get caught up in the whole thing and think: 'Hold on here, we could do rather well out of this'."

Additional reporting by Mike McGeever, Mark Solomans, Jeff Clark-Meads and Music & Media's team of correspondents.

continued from page 1

Radio reacts to Diana tribute

Wind '97—recorded by John in two takes hours after the funeral—was quickly made available to stations, most of which replaced the live version recorded from the funeral broadcasts with the studio track.

In the U.K., studio recordings were delivered to radio stations by Mercury promotions executives late Monday morning on September 8. Most stations placed the track on heavy rotation. For example, at 95.8 Capital FM/London, *Candle* was played at least once an hour after delivery of the record. After Monday, the track was A-listed and scheduled to be aired once during every show, at least for the rest of the week.

The following day, Mercury Germany's marketing director Boris Lohe organised a satellite feed in order for German stations to obtain a quality

recording of the studio version. Meanwhile, the BBC distributed the recording through the European Broadcasting Union's satellite network to hundreds of stations in around 50 countries.

But even though most programmers concur the single will be a major retail success, they say there is the danger of a quick airplay burnout factor for *Candle In The Wind '97*.

"Will this phenomenon have a long life, especially in France where [most] people don't understand the lyrics? I'm not sure," muses Alain Tibolla, programme manager at French full-service broadcaster RTL.

John Rosborough, programme director at Downtown Radio and Cool FM in Belfast, Northern Ireland predicts: "I can see the single as this week's wonder [on radio] because it is still pertinent to peo-

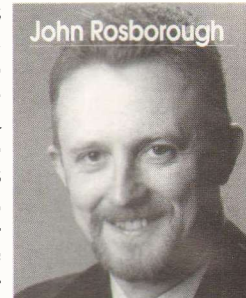
ple's thoughts. But in a month's time, if the mood has ebbed substantially, it might sound a bit strange to keep referring back to it [Diana's death], including the single. It will become almost disrespectful to keep playing the record beyond a certain point. That is my gut feeling."

Jurre Bosman, producer at Dutch public broadcasting organisation TROS, has produced an adaptation of Annie Lennox's 1992 hit *Why*, featuring audio footage from the Princess herself. "I see it as a tribute to Diana, I don't want to exploit it commercially," claims Bosman, whose production has already been aired 20 times on national public stations Radio 2 and Radio 3 FM.

Additional reporting by M&M correspondents.



John Dash



John Rosborough

continued from page 1

European Radio Top 50

©Billboard Music Group

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	9	WILL SMITH/MEN IN BLACK	(COLUMBIA)	120	3
2	2	13	Puff Daddy & Faith Evans/I'll Be Missing You	(Bad Boy/Arista)	104	0
3	7	6	Hanson/Where's The Love	(Mercury)	103	17
4	3	11	Meredith Brooks/Bitch	(Capitol)	103	1
5	4	9	Coolio/C U When U Get There	(Tommy Boy)	110	2
6	8	5	Mariah Carey/Honey	(Columbia)	96	15
7	5	10	Backstreet Boys/Everybody (Backstreet's Back)	(Jive)	92	3
8	6	8	Boyzone/Picture Of You	(Polydor)	95	4
9	9	6	Genesis/Congo	(Virgin)	92	5
10	16	5	Elton John/Something About The Way You Look Tonight	(Rocket/Mercury)	81	12
11	10	8	Texas/Black Eyed Boy	(Mercury)	88	3
12	12	10	Verve/Bitter Sweet Symphony	(Hut/Virgin)	68	2
13	11	11	Oasis/D'You Know What I Mean	(Creation)	68	2
14	19	12	Ultra Nate/Free	(A&M)	59	4
15	13	6	Chumbawamba/Tubthumping	(EMI)	68	9
16	14	9	R. Kelly/Gotham City	(Jive)	72	0
17	21	7	Radiohead/Karma Police	(Parlophone)	48	3
18	15	12	Michael Jackson/History	(Epic)	62	0
19	22	6	Notorious B.I.G./Mo Money Mo Problems	(Puff Daddy/Arista)	53	3
20	25	19	Shola Ama/You Might Need Somebody	(Freak Street/WEA)	42	4
21	23	13	Ricky Martin/Maria	(Columbia)	49	1
22	20	12	Bellini/Samba De Janeiro	(Virgin)	49	1
23	17	17	Eternal feat. BeBe Winans/I Wanna Be The Only One	(EMI)	51	0
24	18	16	Babyface & Stevie Wonder/How Come, How Long	(Epic)	43	1
25	41	2	All Saints/I Know Where It's At	(London)	47	17
26	>	NE	M-People/Just For You	(Deconstruction)	37	13
27	>	NE	Janet Jackson/Got 'Til It's Gone	(Virgin)	32	19
28	28	4	Diana King/I Say A Little Prayer	(Work/Columbia)	56	4
29	26	5	Jon Bon Jovi/Queen Of New Orleans	(Mercury)	48	3
30	27	4	No Mercy/Kiss You All Over	(MCI/Arista)	47	7
31	43	2	Shola Ama/You're The One I Love	(Freak Street/WEA)	37	9
32	44	2	Savage Garden/To The Moon And Back	(Columbia)	49	12
33	24	13	UB40/Tell Me Is It True?	(DEP International/Virgin)	41	3
34	35	9	Shaggy/Piece Of My Heart	(Virgin)	33	2
35	29	3	Dannii/All I Wanna Do	(WEA)	42	9
36	30	16	Olive/You're Not Alone	(RCA)	28	0
37	47	6	Alexia/Uh La La	(DWA/Dance Pool)	33	3
38	>	NE	Boyz II Men/4 Seasons Of Loneliness	(Motown)	37	7
39	37	3	Wet Wet Wet/Yesterday	(Precious)	47	5
40	34	15	Sash!/Ecuador	(Byte Blue)	32	1
41	38	19	Hanson/MMMBop	(Mercury)	27	0
42	33	3	Mary J. Blige/Everything	(Uptown/MCA)	30	4
43	>	NE	Aqua/Barbie Girl	(MCA)	24	7
44	36	4	Ginuwine/When Doves Cry	(550 Music/Epic)	31	1
45	31	9	Todd Terry/Something Going On	(Manifesto)	32	3
46	>	NE	Kylie Minogue/Some Kind Of Bliss	(Deconstruction)	26	6
47	>	NE	En Vogue/Too Long, Too Gone	(East West)	32	11
48	50	4	Paul McCartney/The World Tonight	(Parlophone)	33	2
49	>	NE	Rolling Stones/Anybody Seen My Baby	(Virgin)	19	19
50	49	2	Lil' Kim/Not Tonight	(Atlantic)	28	3

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

Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

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

Indicates-singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer

Short Takes

Edited by Christian Lorenz

EASTWEST STRENGTHENS A&R

Hamburg-based eastwest records is best known for its success with 'mature' artists like Sarah Brightman, The Scorpions or Chris Rea. Now the label seems set to expand its A&R activities into new territories with two appointments from the alternative end of the market. New eastwest managing director Hubert Wandjo—the former Columbia MD who took up his seat in Hamburg on August 1—announced that Markus Hartmann and Ingo Heinzmann will join the label as A&R managers on September 1 and October 1 respectively. Heinzmann joins the label from Frankfurt-based Epic, where he handled A&R for funk/metal crossover act Such A Surge among others. Hartmann was A&R manager at now defunct PolyGram label Metronome and worked with alternative acts Die Ärzte, Terry Hoax and Terrorgruppe.

FOOD, EMI GO STEADY

Food Records managing director Andy Ross signed a new three year deal with EMI Records U.K. and Ireland on Friday, September 5, the last day of EMI's three-day Artists & Music conference in London. The agreement extends a previous five-year deal, under which EMI retains the services of Ross and his staff of five at the wholly owned EMI affiliate. Food records was set up as an independent label by Ross and former Teardrop Explodes drummer Dave Balfe in the mid 1980s and launched the careers of The Woodentops, Jesus Jones and, most prominently, Blur. Ross comments "the deal is very incentive based." Referring to the continuous growth of label stars Blur and the potential of newcomers The Supernaturals who will support Robbie Williams on his first U.K. tour in October, Ross believes that the new agreement "is much better for us."

MORE NEWS FROM EMI

EMI U.K.'s Chrysalis label signed U.K. rockers Catherine Wheel for the world outside the U.S.A. The label plans to release a new album by the band around frontman Rob Dickinson—cousin of



former Iron Maiden singer Bruce Dickinson—early next year. Catherine Wheel, who have been around since 1991, will support Nude/Sony Music-signed Geneva on their U.K. tour in October. EMI further

plans two high profile artist compilations for the Christmas season. First to hit the shops on November 3 will be *Queen Rocks*, a compilation of rock 'anthems', including classics like *We Will Rock You* and *Tie Your Mother Down*. The album will be promoted with two new singles by the remaining band members featuring previously unreleased vocal tracks by the late Freddy Mercury. Later in the year EMI will release what it calls "the definitive John Lennon album," the compilation *Lennon Legend*.

KNITTING FACTORY SELLS ON-LINE

New York avant-garde jazz label Knitting Factory has made its complete catalogue of more than 135 titles available over the Internet. The label's roster includes John Zorn and Pat Metheny among others. Knitting Factory's web site offers users the chance to download tracks for a fee through the Liquid Audio music server and Liquid MusicPlayer software.

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
①	1	13	BELLINI/SAMBA DE JANEIRO	(VIRGIN)	GERMANY	40
2	2	17	Sash!/Ecuador	(Byte Blue)	BELGIUM	25
③	17	2	Aqua/Barbie Girl	(Universal)	DENMARK	19
④	5	5	No Mercy/Kiss You All Over	(MCI/Arista)	GERMANY	36
⑤	6	9	Robyn/Do You Know (What It Takes)	(Ricochet/Ariola)	SWEDEN	23
6	3	17	Alexia/Uh La La	(DWA/Dance Pool)	ITALY	27
⑦	19	2	Michael Learns To Rock/Paint My Love	(EMI-Medley)	DENMARK	27
⑧	11	25	Lutricia McNeal/Ain't That Just The Way	(Siljemark/CNR)	SWEDEN	14
9	7	15	Fool's Garden/Why Did She Go?	(Intercord)	GERMANY	28
⑩	8	7	Cardigans/Your New Cuckoo	(Trampoline/Stockholm)	SWEDEN	28
11	4	42	Gala/Freed From Desire	(Do It Yourself)	ITALY	19
12	10	10	Wes/Alane	(Saint George/Columbia)	FRANCE	23
⑬	18	15	Nek/Laura Non C'E	(WEA)	ITALY	12
⑭	16	3	Haddaway/What About Me	(Coconut)	GERMANY	22
15	12	11	Mr. President/Jojo Action	(WEA)	GERMANY	17
16	14	11	Nana/Lonely	(Urban/Motor)	GERMANY	15
⑰	15	18	Maria Montell/And So The Story Goes...(Di Da Di)	(Epic)	DENMARK	9
18	9	12	Chilli feat. Carrapicho/Tic Tic Tac	(RCA)	FRANCE	14
⑱	>	NE	Fool's Garden/Probably	(Intercord)	GERMANY	11
20	21	2	Corona/The Power Of Love	(DWA)	ITALY	11
⑳	>	NE	Nalin & Kane/Beachball	(Motor)	GERMANY	8
22	20	9	Axelle Red/Ma Priere	(Virgin)	BELGIUM	6
23	13	18	Jam & Spoon/Kaleidoscope Skies	(Dance Pool)	GERMANY	13
24	22	10	2 Eivissa/Ooh La La La	(Club Tools)	GERMANY	9
25	23	3	Gessle/Kix	(EMI)	SWEDEN	12

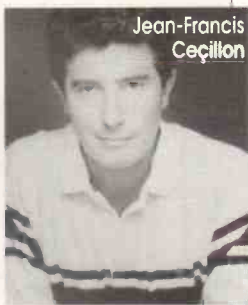
TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.  indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

Off the record

Edited by Christian Lorenz

OTR understands that EMI Records U.K. president and CEO **Jean-Francois Ceçillon** is aiming for a combined Virgin/EMI market share of 30 percent by Christmas. He addressed the company's sales force at the third annual EMI U.K. Artists & Music conference, held in London from September 3-5, saying: "I want all our Top 10 albums together to sell four to five million units over the next four months."



Jean-Francois Ceçillon

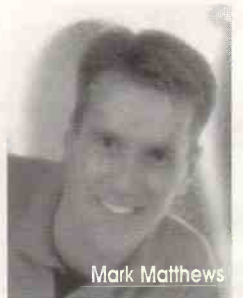
Classic FM will broadcast the world premiere of Paul McCartney's new symphonic work **Standing Stone** (EMI Classic) from London's Royal Albert Hall on October 14. The work was commissioned by EMI to mark its centenary.

OTR hears that Irish independent **Treasure Island** is looking for potential investors and distribution partners worldwide. At present, the label has pressing and distribution deals outside Ireland in the U.K. with **Total/Pinnacle** and in Scandinavia with **Showtime**. Dublin-based Treasure Island's roster includes alternative singer/songwriters **Coade, Dempsey** and **Dr. Millar** among others.

The U.K. Radio Authority recently awarded its 200th local commercial radio licence since its establishment in early 1991. **Kestrel FM** won the eight-year licence for the southern England town of Basingstoke. There was only one other applicant. Around 90,000 adults should be able to receive the new service which is offering "the best music of the last three decades."

Byte Records managing director **Jean-Paul de Coster** and producer **Phil Wilde** plan to revive their dance project **2 Unlimited**. The group fell apart in 1996 after Dutch rapper **Ray Slijngaard** and singer **Anita Doth** left to pursue solo careers. OTR hears that De Coster plans the release of brand new 2 Unlimited material for early next year.

Viking FM/Hull's programmer **Mark Matthews** will replace **Lorna Clarke** as programme director at **Emap's Kiss 100 FM** in London, OTR hears. Clarke is off to South Africa shortly to explore opportunities for Kiss Enterprises. Now it will be Matthews who has to endure the frustration of the continuing exodus of talent from Kiss to **BBC Radio 1**. **Judge Jules**, Kiss' top DJ, is the latest to jump ship for the Beeb for two weekend shows on Radio 1 beginning October 17.



Mark Matthews

OTR hears that **Virgin** plans to promote the new **Rolling Stones** album **Bridges To Babylon** on the dancefloor with the help of flavour-of-the-month re-mix artist **Armand van Helden**. The prolific Van Helden has apparently just delivered some mixes to the label. Which track will make the 12" DJ-promos was not confirmed at press time.

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Candle In The Wind 1997

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