Embracing the digital age

by Christian Lorenz, Mike McGeever and Emmanuel Legrand

CANNES — The digital era is here, and for the radio and music industries, it’s time to wake up to (virtual) reality. That was the message which was firmly hammered home during five days of debate at Midem ‘97 (January 19-23). The longer the international trade fair went on, the clearer it became just how both industries are now starting to take full advantage of the new promises offered by digital technologies and services.

Radio will be deeply affected by the advent of DAB (Digital Audio Broadcasting) and by the development of the Internet’s wide band capacity, offering new methods of delivery to radio programmes and even enabling local stations to reach a worldwide audience.

The question of how far the radio industry will be able to embrace these new technologies was tackled by several industry professionals at Midem. Sammy Jacob, programme director of Xfm/London (see Dialogue, page 6) calls for better communication between the manufacturers of DAB receivers and the European radio industries, if the technology is to grab the attention of consumers.

Having talked about the subject to other broadcasters at Midem, Jacob says that hardware companies and broadcasters must—together—convince and educate consumers and radio audiences that DAB is the way forward. "[Broadcasters] are really interested in DAB and want to see it develop," he claims, "but have reservations. The operators of DAB and the hardware manufacturers are not on the same timetable. We’re hearing conflicting stories."

Radio revenues set to rise

The past year may have seen limited growth for Europe’s music industry, but many of the continent’s broadcasters found more reasons to smile in 1996.

In this week’s issue, Music & Media writers across Europe examine the latest available figures for radio advertising revenue, territory by territory. In a special feature, we offer snapshots of the scene in Belgium, Denmark, France, Germany, Italy, The Netherlands, Spain, Sweden, and the U.K. Industry experts from those territories offer comments on the latest figures and their predictions for the future.

In Britain, Carol Fisher, managing director of CLT U.K. Radio Sales predicts radio will go on to achieve "8-10 percent of total U.K. advertising revenue." But although the overall picture is healthy, it’s less rosy in certain areas; France, for example, where the industry had a disappointing year. Nevertheless, Carat Expert director René Saal expresses optimism about the future of the radio advertising market in France and emphasises the importance of radio "as a valuable medium for advertisers."

See pages 12-13

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Mixed fortunes in major markets

Italian shipments hit plateau in '96; French music sales 'worst since '86'

by Mark Dezzani

CANNES — Italy's music market continued to contract in 1996, although a strong release schedule from major domestic acts in the last quarter helped compensate for drastic falls in sales earlier in the year.

Market statistics published by the country's IFPI-recognised music industry federation FIMI show a 2.8 percent drop in total units shipped, although the market's value increased by 2.2 percent thanks to price hikes last Spring. That increase in market value, however, would become a relative fall once the annual inflation rate of 3.9 percent for 1996 is taken into account.

According to the figures from FIMI members, Italy's domestic music market was worth L168.22 billion ($414.5 million) in 1996, a 2.2 percent increase on 1995. CD album units (totalling 27.7 million) accounted for 71 percent of total market value, while music cassettes continued to lose market share, shipping 14.3 million units worth L167.1 billion (US$108.52 million).

CD singles—which are due for an imminent relaunch in Italy—shipped 1 million units, an increase of just 1.1 percent compared with the total shipped during 1995.

Speaking at Midem, FIMI spokesman Roberto Galanti reflected, "Strong sales increases over the Christmas period saved 1996 from being a particularly bleak year. Christmas sales were boosted by a string of strong releases from major domestic artists which also helped push up the market share for domestic acts over international releases."

Domestic popular music sales represented 53.5 percent of all units shipped with international popular music acts accounting for 40.3 percent, and classical releases for 6.1 percent. This compares to an almost equal split between domestic and international repertoire last year.

New albums from Eros Ramazzotti (DDD/BMG), Zucchero (Polydor), Lucio Dalla (Pressing/BMG), Articolo 31/Dichi Ricordi), Laura Pausini (CGD/East West), Franco Battiato (EMI), Angelo Branduardi (EMI) and Francesco De Gregori (Dichi Ricordi) were largely responsible for the growth in domestic sales.

by Emmanuel Legrand

CANNES — France's music industry was hoping for strong last quarter sales to rescue a year described by label executives as the worst since 1986.

But the year-end miracle didn't happen, and December sales were not strong enough to push the market upwards. Overall, 1996 saw the market decline in value by 0.14 percent to FFr 6,062 billion ($1.29 billion), according to figures released at Midem by French music industry body SNEP.

Total unit sales, however, enjoyed a 5.5 percent increase on the previous year, rising to 146 million. That growth was due to a rebirth of the singles market, with CD single sales up to 30 million units from 22 million in 1995.

CD album sales (at 87 million units), increased by 5 percent throughout the year, but this increase was not enough to compensate for the collapse in cassette sales, which dropped from 22 million units to 17 million. SNEP values the losses in cassette sales to the industry at FFr 172 million ($32.4 million).

Sales of pop/variety repertoire reached FFr 8.36 billion ($1.19 billion), a stable figure compared to 1995, while classical music sales declined by 1.4 percent, accounting for 7.8 percent of the total music market.

Francophone acts took a 54 percent slice of the overall market (up from 52 percent in 1995), while international acts accounted for 46 percent—a sharp contrast to the situation three years ago. SNEP says singles sales of francophone repertoire increased by 33.8 percent in a year, and views this increase as a direct result of the radio quota law which came into effect on January 1, 1996.

"While in 1996 the French record industry experienced a zero growth rate, our European partners experienced a better growth rate," comments SNEP. "Indeed, while France is enjoying a stronger increase in singles sales, our neighbours are witnessing a growth in album sales. More than ever, the French record market needs to be dynamised by the imposition of the same VAT rate on records as on books."

Best selling albums for the year included material from Celine Dion, The Fugees, Michel Polnareff, Alain Morissette, Johnny Hallyday, Jean-Jacques Goldman, Spice Girls, Worlds Apart, Pascal Obispo, Florent Pagny, Mylène Farmer and Zucchero.

Two new MTV channels for

by Mike McGeever

CANNES — MTV Europe Networks is set to roll out two new music channels targeting the U.K. by the end of the year.

It was officially announced at Midem that MTV In The U.K. will replace the broadcaster's current northern service for U.K. viewers. The station will cater for the musical tastes of British youth and reflect the lifestyles of the 16-34 year-old age group.

A second channel, M2, will be imported from the U.S. where it was launched last August. As in the U.S., the programming will be "free form," featuring alternative music, B-sides and some current hit videos, says MTV Networks International chairman Bill Roedy.

"Roedy is confident the U.K. market can sustain new music TV satellite/cable channels. "Partly because of the Christmas period saved 1996 from being a particularly bleak year. Christmas sales were boosted by a string of strong releases from major domestic artists which also helped push up the market share for domestic acts over international releases."

As a result of the U.K. being split across the U.S. market, there will be more opportunities for artists from northern continental Europe to make that channel's playlist, explains Roedy. "The output for Benelux, Scandinavia and France will become more tailored."

MTV In The U.K.'s playlist will be compiled partly from U.K. sales and airplay information, and from radio playlists, according to Harriett Brand, senior vice-president for talent and music programming. Former BBC Radio 1 producer Christine Boar has been appointed head of artists relations to work on positioning the new channel, and to liaise with the record companies.

BMG celebrates success with a Touch of platinum

Dutch band Total Touch toast the success in Holland of their eponymous debut album and single "Somebody Else's Lover" (BMG), which have gone platinum and gold respectively.

The act will be presented to BMG's international affiliates at a special showcase at the Amsterdam Paradiso on February 1.

The members left are: Henk Jan Smits (BMG A&M manager), Trijntje Oosterhuis (band member), Pauls Chouwenaars (Stichting Top 40 MD), Tjeerd P Oosterhuis (producer/songwriter) and Maarten Steinkamp (DPT MD BMG Netherlands).

M&M's Alexander is heading East

by Mark Dezzani

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Dialogue

Interview by Mike McGee

M&M talks to Sammy Jacob, programme director of alternative rock station Xfm, winner last week of London's final FM radio licence. Jacob has also been a radio panelist at Midem this week.

Q: What is the ethos of Xfm?
A: The original ethos of our station is to play music by alternative bands which don't receive daytime airplay anywhere else in the U.K. Hopefully, as a result, new bands will receive the exposure they deserve.

Q: How pro-active will Xfm be in actually seeking out new alternative rock talent?
A: That is a very fundamental part of what Xfm is all about. Our team of people revolve around alternative music as part of their day-to-day life. We have people who are involved in the record industry.

Q: How much of your programming strategy will be based on "gut feel," as opposed to research?
A: About 50/50. It would be naivety for me not to take on board research that I have available. But this type of service will not succeed if it is purely based on music research. Research tells you where you are at; not where to go.

Q: After being exposed to some alternative music from countries other than the U.K. at Midem, how open will you be to alternative music from abroad?
A: We will judge by the music, not by the label it's on, the act or what country it comes from. We will play a record we are confident is shit-hot. That is part of the gut feel.

Q: How will other stations benefit from the introduction of Xfm onto the London radio landscape?
A: As a result of the exposure we will give to the new bands, a significant percentage of them will go on to do bigger and better things. These new acts will grow to the point where other, mainstream stations will feel confident enough to play them. I don't blame other stations for not wanting to take those risks. They aren't significantly knowledgeable about this genre of music.

Q: Do you expect Xfm to bring advertisers to commercial radio?
A: Absolutely. I anticipate 30-40 percent of the media spend on Xfm coming from advertisers who won't be aware of the medium before. The spend on Xfm won't dilute what is being spent on radio elsewhere in London. Rather, people will interlock their spend include Xfm or take money from budgets for other media, such as print, and place it with us.

Q: As a minority shareholder, what will CLT U.K. bring to Xfm?
A: Operationally experience. They can help us avoid the pitfalls in commercial radio that we might not be aware of. For example, where we may get carried away on certain budget issues, they be able to make us think again.

Q: You have credited the U.K. music industry's support for Xfm as a contributing factor in the station getting its licence. What will give back to the music industry?
A: Breaking new bands. But Xfm will be of no use to anyone if we are dictated to by the music industry. They have to have confidence that what will be heard on Xfm is the best available alternative new music chosen by our people. Having said that, I'm excited about working with the music industry. They've been waiting for Xfm as long as we have.

New fund sparks off French industry row

by Emmanuel Legrand

CANNES — The creation of a new yearly FFr2 million ($370,000) scheme, dedicated to helping finance French independent production, has raised the question of the level of support indie labels receive in France.

Announced at Midem by French Minister of Culture Philippe Douste-Blazy, money from a central fund will be allocated to projects presented by independent labels. It will be financed by the Ministry of Culture (FFr1.2 million) and the FCM (FFr1.2 million), an industry-financed organisation supporting musical creativity.

Bernard de Bosson, president of independent production companies' organisation UFPF1 says the fund "is better than nothing," but claims that it is "far from what the situation requires." De Bosson considers that, to really answer the needs of indie, the fund should operate with no less than 20 times the original amount.

De Bosson says the best system to adopt would be similar to that which operates in France's cinema industry, a tax on record sales should be created, from which proceeds would serve to finance the fund. This tax could be implemented if the VAT rate on records were to be lowered, says de Bosson, as an incentive to record producers. "I am not opposed that the proceeds of this fund could be allocated to projects presented by major companies," adds de Bosson.

However, the idea of an additional tax has been strongly opposed by multinational record companies. PolyGram Disques president Pascal Negrej who also serves as vice-president of industry body SNEP, says he is "against any sort of new tax. "We acknowledge," Negre says, "that indie can have financing problems, and this new fund, which will complement the fund already created under the aegis of financial organisation IFCIC, is meant to help them in this respect, but there is no reason to raise money with a new tax, which will hurt record's retail prices."

At Midem, Douste-Blazy declined to take a stand for or against such a tax. He said, "Some voices ask us to go one step forward with new systems, including a tax which will benefit to record production. Such an approach, in a context dominated by budget rigour is against any sort of new tax."

MRC and France acquire Classic FM

by Jonathan Heasman

LONDON — The GWR Group has recruited a top European advertising executive to take the helm at its newly-acquired Classic FM operation.

Murray Dudgeon, 42, joins from media agency Universal McCann Worldwide, where he is currently European media director. As managing director of Classic FM, he will work alongside GWR's group chief executive Ralph Bernard, who will also remain as chief executive of Classic FM.

Dudgeon, who has held various positions with McCann-Erickson since 1979, says, "I've been with the company for a long time. There was very little temptation to go and work for another media agency, so I was looking to do something different. I've always enjoyed radio—it was my 'pet medium' when I first started working as a media-buyer. I think it is a very interesting and under-utilised medium."

Asked if he has concerns about coming into such a prestigious radio job as an industry "outsider," Dudgeon replies, "Yes, it is clearly an enormous challenge, but I've know a lot of radio people for a long time, and I think I have a feel for the business. But, having seen in my present job how people like Coca-Cola go about building a brand, I think I can also bring an outsider's perspective to the business."

Dudgeon continues, "Classic FM is in a unique situation. It has a great audience profile in the commercial sense, which is very much down to the team that has been there over the past four years. In an age of increasing fragmentation and competition, I see my role as further developing and enhancing the brand to listeners and advertisers alike."

In his new role, Dudgeon will be overseeing Classic FM's stations in Sweden, Holland and Finland, as well as the flagship national station in the U.K. On taking over Classic FM last September, losses at the company's non-UK operations were cited by GWR as a major reason why Classic FM has yet to record a profit. GWR will be looking to Dudgeon to remedy that situation, particularly given his pan-European experience in his previous post.
GWR sale fails 'public interest' test

by Jonathan Heasman

LONDON — The Radio Authority (RA) has told leading U.K. radio group GWR that it cannot sell FM station Leicester Sound to the Daily Mail Group (DMG) because of the newspaper group's ownership of local papers in the Midlands area of England.

The case is the first cross-media public interest test to be carried out by the RA under the requirements of the 1996 Broadcasting Act.

The U.K. radio regulator ruled that DMG's ownership (via subsidiary Northcliffe Newspapers) of the Leicester Mercury and several free local newspapers in the Leicester area "could be expected to operate against the public interest," and that Leicester Sound could not continue to hold its licence if the acquisition were to proceed.

In a statement, the RA says that, "The sharing of resources [between Leicester Sound and DMG's local newspapers] could lead under common ownership to a reduction in diversity in the sources of information available to the public and opinions expressed in the coverage area." The RA also considered, "Barriers to entry in relation to local paid-for newspapers and local radio within the coverage area suggest that the adverse effects of the proposed transaction on plurality and diversity may not be transient."

Under ownership limits set out in the Broadcasting Act, the GWR Group needed to sell the Leicester-based hot AC station in order to reduce the number of ownership points it holds, following its recent take-over of Classic FM and planned acquisition of Worcester's Radio Wyvern. The latter deal is also subject to a (radio-only) public interest test.

In response to the RA's latest ruling, GWR now says it will retain Leicester Sound and has agreed instead to sell three of its AM stations (Classic Gold 1557/Northampton, Classic Gold 1332/Peterborough and Classic Gold 774/Gloucester) to Radio First, a new local radio group headed by former Talk Radio and Radio Mercury/Crawley managing director John Aumonier.

Radio First, which currently runs Colchester-based MOR station Mellon 1557, has agreed to pay £730,000 for the three licences. Says Aumonier, "I would certainly like to expand the Mel farm which is now proving itself."

The disposal of the Gloucester Classic Gold station should also help GWR in the public interest test being carried out by the RA on its bid to buy Radio Wyvern, as it removes the possibility of GWR owning two AM services in the Gloucestershire area.

GWR is also still hoping to sell its 12.5 percent stake in London News Radio operators of LBC 1152 and News Direct 97.3 in order to come back within the RA's ownership limits. However, this deal could now be in jeopardy because the original agreement between DMG and GWR involved the sale of both the LNR share and Leicester Sound.

Last November, the RA said it would also look carefully at any companies GWR made disposals to in order to prevent the "warehousing" of stations to friendly companies (Music & Media, October 12). DMG has a substantial shareholding in the GWR Group, but an RA spokesperson says it did not need to consider this in the Leicester Sound case because of DMG's failure to pass the cross-media public interest tests.

New Values on display at first 'Sur Jerez' festival

by Howell Llewellyn

MAJOR — 'Organising a kind of 'Spanish Midem' is not an impossible task, although I imagine that in future the event will not be held so close to the Cannes festival.'

Those were the words of Sandro D'Angeli, director of Cadena SER's ACigol net M-80, following the first ever "Sur Jerez," held in the southern Spanish sherry-producing city of Jerez de la Frontera between January 16-19.

Sur Jerez (official title: the National New Values Contest) is a 10-year project developed jointly by Spain's largest commercial radio company, Cadena SER, its music publishing arm Nuesa, and Jerez city council.

Free concerts by top artists such as N'tikiona Pastorí, Tamasioto, Revolver, and Ella BAILA Solawere, were held in the cavernous Jerez trade fair hall. Despite atrocious weather, around 5,000 fans attended each concert.

With Jerez widely regarded as the cradle of "cante jondo," flamenco was temporary music, and the international release, technologies, new tendencies in contemporary flamenco, authors' rights and new flamenco, were the privilege of French rappers, but socially-conscious lyrics were the privilege of French rappers, but fuels the pessimism and deal with alienation and authority, and the international release of new flamenco, was the privilege of French rappers, but socially-conscious intentions were fueled by pessimism and deal with alienation and authority, and the international release of new flamenco. Dantec, who played in French novelist Maurice Dantec who wrote every day. In the 80s Dantec, who played in French novelist Maurice Dantec who wrote everyday life.

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Major acts line up for Danish Grammys

by Charles Ferro

COPENHAGEN - The 1997 Danish Grammy awards ceremony on February 1 promises to have an even higher profile than its predecessor.

Artists performing live during the show include Simple Red and Suede, along with domestic talents Sanne Salomonsen, TV-2, Dizzy Mizz Lizzy and Ann Louise.

Last year, the organisers moved the venue to the Copenhagen Circus building where maddock TV/radio personality Casper Christensen debuted as MC for the night. He will be back this year to introduce the awards. The event will be broadcast live on TV by the Danish Broadcasting Company's Channel 1.

"The last few ceremonies have been a great event for the industry, also in respect to media coverage," says Sony Denmark managing director Jan Degner. "It is also important to the artists, and I am happy about that, speaking as the representative of a record company."

The Grammy jury is split into a media and a musicians' section, the latter represented by the members of Danish performing rights organization Gramex. Copenhagen-based brewery Tuborg and public CHR station P3 have announced that they will hand out two additional awards at the Grammy ceremony this year.

**Nominees in key categories:**

**Best Danish Band**
- Dizzy Mizz Lizzy
- Froil Hansen Furniture
- Hot ISI Hunger
- TV-2
- Ostbykryst Huftla

**Best Danish Female Vocalist**
- Cecilie Nobby
- Hanne Boel
- Nina Forsberg
- Sanne Salomonsen
- Sofie Bonde

**Best Danish Male Vocalist**
- Erann Droti
- Ivan Pedersen
- Jens H.U.G
- Nikolaj Nørlund
- Thomas Helimg

**Best New Danish Act**
- Ann-Louise
- Baal
- HumleJodderne
- Laura Illeborg
- Me & My

**Best Foreign Male Vocalist**
- Beck
- Brett Anderson
- George Michael
- Lary Gallagher
- Michael Stipe

**Best Foreign Male Vocalist**
- Alanis Morissette
- Garbage
- Kula Shaker
- Spice Girls
- The Corrs

**Best Foreign New Act**
- Alanis Morissette
- Garbage
- Kula Shaker
- Spice Girls
- The Corrs

**Danish Grammy Awards 1997**

**NEWS**

**BMG picks up Low Spirit**

by Christian Lorenz

BERLIN - Dance label Low Spirit has left PolyGram subsidiary Motor and signed a three-year label deal with BMG Ariola Hamburg.

First releases under the new agreement, which is effective immediately, are scheduled for February. Low Spirit is best known for its success with techno and happy rave artists Westbam, Marusha and MarkO. After eight years with PolyGram, six of which were spent at Polydor and the last two at Motor Music, Low Spirit president Wilhelm Röttger says he believes, "It is time to go." He adds, "The BMG deal gives us more autonomy on marketing issues."

Motor MD Tim Ronner acknowledges the importance of the Low Spirit roster to the success of his company in recent years. "We owe Low Spirit," he says, "much respect and gratitude for their considerable contributions to the development of our company in the years of the techno boom."

BMG Entertainment GSA president Thomas M. Stein says in a statement that, "Low Spirit is the pioneering techno label in Germany and I am glad that we could win this highly successful company as a partner."

First releases under the BMG deal will be new singles by Westbam, Marusha and Hardsequencer.
New RFI service aims to push French repertoire

by Emmanuel Legrand

CANNES — French international radio operator RFI used Midem as the launch-pad for its new all-music satellite service RF13 Musique, which is being offered free of charge to radio stations in Europe and the Americas. "It's a new tool at the disposal of radio stations around the world," announced RFI head of music Jean-Jacques Dufayet. The station will feature over 500 tracks per day, 300 of which will be French, with the remainder by artists from other francophone countries and world music artists. RFI is also currently in negotiations with public broadcaster France Musique to provide a specialised classical programme, and with FIP to create a jazz programme. Subscribing stations will be able to pick individual programmes from RF13 or carry its output in full. "RF13 features the genres of music that we have always supported at RFI—the only change is in the delivery system," said Dufayet. "We will take a pragmatic attitude by trying to provide our partners with the programming they need." He continued, "While Europe may be only a few years away from a single currency, music travels badly across the European borders. We looked at the situation of French repertoire outside our own borders, and it's not brilliant. It seems that it has been frozen in the 1960s, with few new acts able to cross borders."

Dufayet called upon France's music industry "to concentrate efforts in order to make sure that French music is available on the international market." This idea was backed by French minister of culture Philippe Douste-Blazy, who noted that, "Broadcasting is one thing, but if the records aren't distributed, it's useless."

RFI president Jean-Paul Cluzel said the international broadcaster had secured partnerships with some 100 stations around the world so far, with a further 700 stations receiving music programming through CDs specially tailored for their individual programming needs. "RF13 Musique will be available to radio partners without royalty payments," he promised, adding that appropriate royalties have been paid in Paris.

RF13, which will also eventually be available in Africa and Asia, will complement the existing RF11 (the all-news French language service launched in September), and RF12, which carries news programming in several languages.

Jamaica claims back reggae

by Christian Lorenz

CANNES — Jamaican artists and industry executives flocked to Cannes to represent the country's music scene at Midem for the second year in succession.

"Last year, we were on a fact-finding mission," explains Jackie Neogh of the Jamaica Film, Music & Entertainment Commission (JAMPRO). "We discovered that very few people still connect reggae music with Jamaica."

Neogh, who supervised the Jamaican presence at Midem '97, is aiming to increase the awareness of Jamaican reggae artists among international audiences. "The generation which has grown up after generation x does not know that reggae originates from Jamaica," Neogh says. "We have to act now to secure the future of our artists."

JAMPRO ultimately aims to enable Jamaican artists to live more comfortably off the profits of their music. "In the old days, artists didn't make any money with their music," says Neogh. "This has changed, and our aim is to support the private sector in order to generate further income for the artists."

Neogh says the key tasks for JAMPRO are, "To help the industry find new markets abroad, invest in A&R and keep reggae music at the cutting edge [of music]."

The first aim is particularly critical in creating a stable economic base for Jamaican music, since the domestic market is relatively small. Veteran reggae producer Gussie Clarke estimates that, "A good artist can sell 5,000 singles from Jamaica."

To facilitate access to information on Jamaican artists and companies, JAMPRO have set up an Internet site (www.investjamaica.com). At present, the site is limited to text and pictures. But Neogh reveals, "We plan to include music samples later this year."

Acts wanted for a Bosnian woodstock

CANNES — Prominent Franco-German political and environmental activist Daniel Cohn-Bendit announced plans at Midem this week to recreate the "spirit of Woodstock" through a gigantic music festival to be held in the middle of a war.

"I'm not at Midem to sell music but to present this project, [which] I fully believe in, to the international music industry," said the former leader of the 1968 French student revolt at a lively press conference in Cannes.

The concert, which Cohn-Bendit says he hopes to stage in the Bosnian city of Mostar during 1998, would serve as, "A cultural blending of all the nationalities and ethnic groups from Serbia, Bosnia, Croatia and all the neighbouring countries, regardless of borders."

Cohn-Bendit said he wanted to attract the best international musicians to the event, as well as local bands. "During the war, people never stopped playing music," he claimed. The proceeds of the concert would be allocated to the Music Centre of Mostar and to the War Child charity, which would also stand to directly benefit from sponsorship deals and other financial support for the event. "Every time we sell a deal," Cohn-Bendit noted, "I want 10 percent to be immediately donated to War Child and to the Foundation for Democracy in Sarajevo."

Cohn-Bendit said that he is currently in negotiation with French pay-TV channel Canal+ and with PolyGram for the television and video rights to the projected event. He also disclosed that the European Commission is committed to investing some 300,000-500,000 Ecu in the project.

The magnitude of the proposed project doesn't seem to have deterred its organiser. "In 1968," Cohn-Bendit explained, "one of our mottoes was 'Let's be realistic and ask for the impossible.' This project is crazy and totally unrealistic, yet I think it's going to happen. I am convinced such a project can be one of the motors of ethnic reconciliation."

He added that people's behaviour in Bosnia has been a total catastrophe. We got it all wrong there. But there is no reason why we should continue to get it wrong during the rebuilding of the country. Music will contribute to that, and bring people together—and for that I expect the support of the music industry."

Cohn-Bendit said he has two dreams for the Mostar concert: one is to book the Rolling Stones, and the other to bring together former Beatles Paul McCartney, Ringo Starr and George Harrison with Yoko Ono and Julian Lennon to sing Imagine and Give Peace A Chance.
Some 50 percent of the best selling singles in Europe last year were dance releases. Midem '97 reflected the effervescence of the current dance scene with live performances from the likes of Gala, Robert Miles, Faithless, BBE, E Sensual, TH Express and Lipstick. In 1997, Europe looks set to continue to be an extremely fertile sales market and a major source of dance production talent.

Dance in '97: the new rock'n'roll?

by Maria Jiménez

Music Special

FEBRUARY 1, 1997

In 1997, Europe was dance with speeded -up vocals is a genuine singing star and has continued strength of the melody. "We're at a starting point with urban music across the oceans, American artists have continued to find a huge market here for hip -hop and R&B. In recent times, the U.S. has delivered a string of European chart-toppers from the likes of Fugees, Coolio, 2Pac, Dr. Dre, LL Cool J, Babyface, Blackstreet, Nas and Bones, Thugs n' Harmony.

The U.K., however, has also delivered, with J. Majek and Damage (Big Life), and elsewhere in Europe, local hip-hop and R&B talent is starting to take off. European artists and labels in countries such as Sweden, France and Holland are building up strong followings for their home-grown urban sounds. "Over the past 18 months," explains Jonas Siljemark, managing director of Sweden's Siljenmark Entertainment, "things have changed dramatically as far as the acceptance and popularity of urban music in Sweden is concerned. The genre has had a chance to grow in this and other countries where a [culturally] mixed society is present."

For a country with only 8 million inhabitants, Sweden is a highly prolific producer of urban dance material. Infinitie (Epsidotch) and Goldmine (Rooftop/Ditch Control) are two of the top Swedish hip-hop acts, while Siljemark signing Lutricia McNeal is flying the R&B flag with two hit singles under her belt and an album due out next month.

Riccochet's Robyn has also gained much respect in providing up-to-date R&B material. "We're at a starting point with urban music here," says Siljemark. "Now is the time for European artists to break through."

Breaking down the barriers

Another culturally diverse society, France, has been a steady provider of quality rap music ever since MC Solaar first broke down barriers at the turn of the decade. MC Solaar has been followed by the likes of Columbia's hip hop act. N.T.M (soon to release a duet with Nas) and hardcore rapper Minister Amer. Ophelie Winter (East-West) is the leading lady of French R&B, having sold well over 220,000 copies of her debut album and 440,000 copies of the single "Living In Me." Other French R&B stars making inroads into the charts include China and Terri Moise, both signed to Virgin. Also popular in France are mixes of R&B tunes with hip hop, funk, disco or Arab music, produced by the likes of Mad In Paris (MCA), Stony Bugsey (Columbia) and DJ Jam & Sam (Warners).

Holland has also recently witnessed a surge in urban signings. The debut album from R&B act Total Touch (BMG) has spawned 3 hit singles, and is still in the top 30 of the Dutch Top 100 albums chart after 33 consecutive weeks. Meanwhile, hip hop in Holland is being produced by the likes of Sugas Cane (Supreme Slice), Phat Pockets (DJAX) and Dutch language rappers Extince (Supreme Slice).

Digging the new breed

New urban, with its roots in the U.K. and the early days of Massive Attack, continues to pound on the door of the musical mainstream, with market penetration looking increasingly promising. Two recent major breakthroughs are Tricky's Pre-Millennium Tension (Island) and DJ Shadow's Endproducing...DJ Shadow (Mo Wax). Notably, this music has not only appealed to the dance community, but also to the alternative rock world.

This "alternative" dance genre seems to have an edge on much of the dance music which has been made so far this decade; namely, that trip hop artists create and sell albums, not just singles. Although dance music accounts for 50 percent of the titles on the singles sales chart, it only claims about 10 percent of the album sales chart.

After many false starts, in 1997 it seems that the requirements for album sales—namely solid artist development and a strong repertoire of diverse, quality tracks—are finally being fulfilled by the likes of Tricky and Shadow.
As 1997 hits full throttle, Music & Media takes a look at radio's state of health in the main advertising markets around Europe. On the whole, the picture is an encouraging one for the continent's radio business.

U.K. boom rolls on
by Terry Heath

The U.K.'s radio advertising market has been enjoying a period of sustained growth over the past four years, and is maintaining its position as the nation's fastest-growing advertising medium.

Radio Advertising Bureau/Radio Authority figures put the moving annual total of radio's advertising revenue at over £250 million ($480 million) for the period January-September 1996 (up from £259 million for the same period in 1995).

Advertising Association figures for January-September 1996 show radio claiming 4.6 percent share of the U.K. advertising market, a figure which has risen consistently every quarter since March 1993, when the figure stood at just 2.3 percent.

Long-term AA projections forecast growth in radio advertising revenue of 93 percent in the period 1994-2007, compared to a 44 percent growth across all U.K. media for the same period.

Carol Fisher, managing director of CLT U.K. Radio Sales, claims the emergence of radio as an advertising medium to be reckoned with can be attributed to clearly defined factors. "The sheer number of commercial stations and, most importantly, the increase in national commercial outlets, has had an effect," she says. "It's much easier for advertisers to buy nationally in a one-stop operation. National commercial radio now accounts for 25 percent of all listening."

Fisher also contends that "the [radio] industry itself has become much more professional, and more responsive to advertisers' needs. The Radio Advertising Bureau has been doing an excellent job of making a case for radio as a strategic medium."

Fisher's view of the future is optimistic. "We have barely scratched the surface," she says. "It may take a while, but as long as we don't become arrogant and greedy, and we continue to deliver a service to advertisers, I can certainly see radio achieving 8-10 percent of total U.K. advertising revenue."

Belgium: more formats?
by Marc Maes

In 1996, radio advertising in Belgium posted a 6.8 percent growth in turnover on the previous year, with ad revenues climbing from Bel 2.9 billion ($9 million) to 3.2 billion ($9 million) during the same period. Radio also increased its share of Belgium's overall advertising cake—up from 9.2 percent in January 1996 to 9.8 percent in September 1996.

"I firmly believe that a 10 percent share is possible for radio," says IP Radio commercial manager Steve Van den Audenaerde. "The medium is now considered to be a mature one. Radio has become one of the major mass media—it's particularly strong in generating traffic and creating brand awareness."

At the VAR sales house, which represents the Flemish BRTN Radio and a number of Flemish commercial stations, commercial director Andy Wuys is also in an optimistic mood—he believes that Radio Scan (the new audience measurement system developed jointly by VAR and French-language sales house FM) will have a positive effect on the radio market. "More and more advertisers need data to show their money has been well spent," he notes.

At IP Radio (the sales house representing Radio Contact, Bel RTL, Nostalgie and hundreds of other commercial operators), Van den Audenaerde says new legislation in Flanders will allow stations to target audiences not currently catered for by the BRTN.

"Compared to the south, where there are nine major commercial and public broadcasters," he says, "we still have quite a lot of room for new formats in Flanders. Our big hope is that the European Commission will change the Flemish media laws to permit this."

Swedes 'too optimistic'
by Keith Foster

With figures from the final quarter of 1996 still to be published, most predictions put the year's radio ad sales at a value of around Skr300 million ($43 million). Yet despite a 30 percent-plus growth rate that many industries would kill for, revenues for Sweden's three-year old commercial radio sector are still not living up to the expectations of some.

"The industry had been looking for a figure around Skr320 million ($46 million), but then the radio stations themselves have always been a little optimistic," says Staffan Mattson, managing director of Sweden's biggest radio sales house, Radiokonsulternas Mediameddel. Mattson himself sees radio's rate of growth as satisfactory, and says that the 30-40 percent growth rate should continue for a couple of years yet.

However, he admits that advertisers are still suspicious of radio. "They still don't think radio handles advertising seriously enough," he says. "There needs to be a general rise in standards—improved follow-ups, a more stable system of price levels, and better sales people need to be brought in."

Radio has so far captured around two percent of the Swedish advertising market, but according to Stefan Lundstrom, radio manager at another top Swedish agency—Media Broker—there are still large gaps in radio's advertising clientele. "Some businesses just aren't getting into radio ads," he admits. "The car industry, for example, isn't there. Neither are many major retail chains."

Lundstrom reports the Swedish industry is now about to set up its own fully-dedicated Radio Advertising Bureau. "It's an important step," he says. "The medium has to present a unified image of itself. Radio stations need to stop competing amongst themselves and fight the other media instead."

Flat year for French
by Rémi Bouton

French radio advertising expenditures reached FrF6.7 billion ($1.2 billion) between January and November 1996, which represents virtually no change on the same period last year, according to ad monitoring company Secodip.

The past five years have seen a shift in the balance of power between the full-service networks and the formatted music networks. Traditionally, the full-service stations (RTL, Europe 1, RMC and Sud Radio) took the biggest slice of the advertising cake, but this situation was reversed at the beginning of the 1990s.

According to Carat Expert, the music networks (which currently command 40 percent of the total radio audience) gained only 34 percent of ad revenues in 1993, compared to 66 percent for the full-service networks. The music networks' share grew to 39 percent in 1994, 44 percent in 1995 and 49 percent for the first three quarters of 1996. It is anticipated that in 1997, music networks will for the first time outsell the full-service operators.

Despite the flat 1996 figures, Carat Expert director René Saal is optimistic about the development of the radio advertising market. "As an advertising tool, radio has many assets," he says, "some of these have been ignored by an advertising market which has too often been more concerned at getting discounted rates. One hopes that in the years to come, radio sales houses—while still competing—will be able to publicise the value of radio."

In this respect, Saal welcomes the joint advertising campaign launched by SIRBP last year to promote radio as a mass media. A generic ad campaign was launched by all the sales houses between Christmas and January 10. "The importance of radio as a valuable medium for advertisers needs to be reassessed," argues Saal.
Slowdown in Spain
by Howell Llewellyn

Although the last official figures for Spanish radio advertising (which date back to 1995) are considered good, the sector awaits poor results for 1996. Says Angel Pardo, commercial director at sales house Uniprex, “Until October, the estimated revenue growth over 1995 was about 3 percent, although this could rise to as high as 5 percent once the Christmas period is taken into account. It means the rate of growth has slowed considerably since 1995, which is bad news.”

Radio ad revenues in 1995 were Pta57.5 billion ($442.5 million), an 8.5 percent increase on 1994. Radio’s share of the total advertising market was 9.8 percent in 1995 and 9.3 percent in 1994.

While radio in Spain is the second most popular medium in terms of audience after TV, it is only the fourth most popular in revenue terms, behind both the daily press and magazines.

Explains Pardo, “Big advertisers have increased their advertising, but small business, on which local radio depends, has been badly hit by the recession.” Pardo says there is much scope for radio to make itself more attractive. “Since the protagonism of Spanish radio in live coverage of the 1981 coup attempt in Parliament, listeners have preferred to listen to debates and ‘ver- tidias’ [politically-orientated chat shows]. But I think people will soon get fed up with the same old arguments and will demand more enter- taining and spectacular radio. That should help boost advertising.”

Dutch locals set to grow
by Thessa Mooij

Radio advertising in Holland is on the increase. According to figures from Amsterdam-based research house Dimensione Suono (RDS), radio advertising on RAI Radio increased by 10.3 percent against the same period last year. In line with the overall growth in advertising in Italy for the first nine months of 1996, radio did make a recovery. 8 percent of its total advertising market.

Whilst there are no comparisons available for commercial advertising on RAI Radio increased 10.3 percent against the same period last year, in line with the overall growth in advertising in Italy for the first nine months of 1996. According to figures from Nielsen RAI’s three radio networks. That could rise to as high as 5 percent once the Christmas period is taken into account. This is split between L117 billion ($77.3 million) for commercial radio and L102.3 million ($67.4 million) for public broadcast. Radio advertising in 1996. Calculating revenues based on full capacity of available commercial air-time puts our potential revenue at L59 billion ($26.4 million) in 1995. In 1997, I expect serious ad budgets in 1996. In, theory, radio’s revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. Ad revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. According to figures from Nielsen RAI’s three radio networks. That could rise to as high as 5 percent once the Christmas period is taken into account. This is split between L117 billion ($77.3 million) for commercial radio and L102.3 million ($67.4 million) for public broadcast. Radio advertising in 1996. Calculating revenues based on full capacity of available commercial air-time puts our potential revenue at L59 billion ($26.4 million) in 1995. In 1997, I expect serious ad budgets in 1996. In, theory, radio’s revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. Ad revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. According to figures from Nielsen RAI’s three radio networks. That could rise to as high as 5 percent once the Christmas period is taken into account. This is split between L117 billion ($77.3 million) for commercial radio and L102.3 million ($67.4 million) for public broadcast. Radio advertising in 1996. Calculating revenues based on full capacity of available commercial air-time puts our potential revenue at L59 billion ($26.4 million) in 1995. In 1997, I expect serious ad budgets in 1996. In, theory, radio’s revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. Ad revenues for 1996 are set to drop. However, they are still strong enough to keep the market going. According to figures from Nielsen RAI’s three radio networks. That could rise to as high as 5 percent once the Christmas period is taken into account. This is split between L117 billion ($77.3 million) for commercial radio and L102.3 million ($67.4 million) for public broadcast. Radio advertising in 1996. Calculating revenues based on full capacity of available commercial air-time puts our potential revenue at L59 billion ($26.4 million) in 1995. In 1997, I expect serious ad budgets in 1996. In, theory, radio’s revenues for 1996 are set to drop. However, they are still strong enough to keep the market going.
French hits cover familiar ground

by Cécile Teissery

PARIS — Any adult listening to French radio these days could be forgiven for finding the music more than a touch familiar.

That's because many of the current hits being played are covers of tried and tested hits. The recent rash of covers is not uniquely French; there is a worldwide vogue for them, not least with Tina Turner's rendition of John Waite's Missing You, Warren G's version of The Fugees' appropriation of No Diggity, and we felt they suited the boys.

The French have added their own flavour to it. Their covers, known locally as "adaptations," offer new versions with French lyrics. So listeners can be easily turned around.

"When Rick Astley stormed the charts with Never Gonna Give You Up, renamed Toujours Pour Toi by 2 Be 3 (EMI) singing a song that used to be Teardrops by Womack & Womack. And, she adds, "it's a more global phenomenon" And, she adds, it can also help revive French hits cover familiar ground.

"The Real Thing sums up what I'm all about and I think it's what people expect of me," says Stansfield. "It's very timely and it's put her back in everyone's mind. She loves what the Dirty Rotten Scoundrels have done to the track, which is currently going down a storm in the clubs in Europe, and it's a good dance thing as well," says Davigny. "But it is a more local phenomenon," did so much work on the original track."

"If Tribal Jam's Remind Me turns out to be a hit" she concludes, "in two or three months, I could slip Womack & Womack's Teardrops in our gold list."

London — British singer Lisa Stansfield's huge new year hit has been a stroke of good fortune for her and Arista UK.

With her fourth album, Lisa Stansfield, ready for release at the end of last year, Arista was contemplating how best to bring the star back into the limelight after a three-year gap. Her last U.K. hit, A Little Bit Of Heaven, was in December 1993.

Around the same time, the label came to hear about a much sought-after bootleg club update of People Hold On, the 1989 track by Coldcut featuring Lisa Stansfield which launched her singing career.

Arista seized the opportunity and released The Bootleg Mixes by Lisa Stansfield vs. The Dirty Rotten Scoundrels, a play that paid off.

In the U.K., the track entered the top 5 of the charts on the week of January 18. The track was released through BMG companies in France and the Benelux countries on January 13, with Germany, Italy, Spain and Scandinavia putting it out a week later. It has already gone to radio in the U.S.

"As far as Lisa's concerned, this is a gift" says Heloise Williams, international product manager at Arista U.K. "It's very timely and it's put her back in everyone's mind. She loves what the Dirty Rotten Scoundrels have done to the track, which is currently going down a storm in the clubs in Europe, influenced by the U.K. chart entry."

The new, self-titled album will be released Mar 24 and its first single, The Real Thing will be out March 10.

"The Real Thing sums up what I'm all about and I think it's what people expect of me," says Stansfield. "It's very much going back to the very first album and it's a good dance thing as well."

Undoubtedly, there will be considerable emphasis on club promotion for the new single, which is set to go to radio internationally in early February. At that time, Arista plans to make Stansfield available for promotion duties.
Singles

**QKUMBA ZOO**
The Child (Inside)
Artistic/BMG
Mega Scandinavia
Producer: Brian O'Shea/Allan Goldswain
Releases: U.K. February 10; Sweden February 15; Norway January 27; Denmark January 23.
South African trio QKumba Zoo have already made more impressions on the U.S. market with this single than any of their compatriots have since the heyday of Clout's Substitute. Signed to Ariston by Clive Davis, their sound straddles the ethnic and CHR camps in persuasive style, landing somewhere between Johnny Clegg and current European synth-pop, reflecting female lead singer Leannah's upbringing in the Zulu homeland of Natal.

**SAVAGE AFFAIR**
Hats Off
Mercury/PolyGram
Producer: Ol Poulain
International release: January 20
Danish stadium rock with high quality radio appeal, especially as the lead singer, Alex Nyborg-Medsen is a key personality on Danish public broadcaster P3. They may be a little rougher than any of their competitors have already made more impressions on the U.S. market with this single than any of their compatriots have since the heyday of Clout's Substitute. Signed to Ariston by Clive Davis, their sound straddles the ethnic and CHR camps in persuasive style, landing somewhere between Johnny Clegg and current European synth-pop, reflecting female lead singer Leannah's upbringing in the Zulu homeland of Natal.

**ZUCCHERO**
I Won't Be Lonely Tonight
Polydor/PolyGram
Producer: Corrado Rustici
International release: January 20
The Italian blues-rocker is definitely going for the big time with the international release of the English version of his Italian ballad Menta e Rosmaria, co-penned by Chris Difford. The skillfully produced track features Zucchero's surprisingly subtle vocals and a dramatic production.

Albums

**VARIOUS**
Space Jam O.S.T.
Atlantic/Warner Music
Producer: various
European release: January 13
Soundtracks are doing great business in the U.S., but this album should be stellar, because all the tracks were written especially for the film. Among the potential hit singles here are Seal's breezy version of Steve Miller's Fly Like An Eagle and R. Kelly's dramatic ballad I Believe I Can Fly. Cooho's upbeat version of Curtis Mayfield's The Winner is another single contender. The album harbours plenty of street cred too. Busta Rhymes, Shyne, LL Cool J, Method Man and B Real get together for a super hip hop jam called Hit'm High (The Monsters Anthem), and Salt 'n' Pepa's rendition of Diana Ross/Chic's Upside Down may sound like an easy choice, but it's a mighty infectious one.

**REPUBLICA**
Reconstruction/BMG
Producer: Republica
International release date (outside U.S.): February 24
With lead singer Saffron flattening her vocals and dropping consonants all over lyrics about suburban British life, this band is an unlikely candidate for the U.K. success story in America, but Republica's blend of '90s new wave with 90s techno beats'n'beeps looks set to set the rest of the world ablaze. As well as the fury of the singles Ready To Go M&M Jan 25) and Drop Dead Gorgeous, Republica can create dark atmospheres as on Bitch, the greedy 90s answer to Madonna's Material Girl, or Weep, which veers towards the mild sleaze of Cameo's Word Up. Squinty synths with ragged rock guitars and huge melodies add up to an album jammed full of potential singles. One to watch in '97.

Reviewers: DP-Dominic Pride; SS-Sally Stratton; PS-Paul Sexton; TM-Thessa Mooij.

Please send review copies to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.

http://live.cerf.net
A VERY BUSY BOY
Jamie Myerson is a 21-year-old producer from Philadelphia who has taken jungle to heart and is now moving his own style across the globe. "Mister For The Lonely" is a beautiful and inventive mid-tempo drum 'n' bass track, out now on the New York based label Sm'al. Communications. With lush strings, a clear piano, tightly controlled vocals and a memorable build-up, it's a "must hear." Another Myerson production, Decisions, is an impressive new EP on Belgium-based label Selecter. All three tracks included present smooth layered sounds ranging from serious breakbeats up to gentle atmospheres. Myerson has also secured a multiple album deal with Jow-Wink's Record's label.

Contact Jon Dyer at General Overseas Music: tel: (+44) 171 498 0788, fax: (+44) 171 498 3755.

RAFF & READY & HORNY
Ruff Raff (Res's Music Machine) from The Chemist is a track with instant appeal. In the vocal world of Technot and The Pork, Ruff Raff is a stomping crossover house track. The Suprem Team and the Klahcrew provide solid, tasty remixes. Already storming through clubs, this is radio bound. Contact tel: (+44) 181 520 7264, fax: (+44) 181 520 9130.

Tony Bruno's new single Horns (Ruff Music Man/N.E.W.S.) gets remixed into a mild techno-chub shuffer by Josh T. Vanelli, a mad pulsating instrumental by Absolutely Fabulous and a steady hypnotizer by Alan Thompson. Contact tel: (+32) 9 218 9444, fax: (+32) 9 218 9480.

TAKING OFF FOR APOLLO 440:
After the break-through success of their last single, Krupa, Apollo 440 have released another appetiser from their forthcoming album Electro Glide In Blue (Epic). "The new single, Ain't That Enough, features a technologically advanced chart topping drum 'n' bass track, which is popular with those who prefer their music in a more angular, electronic, dance mix. This track will undoubtedly be a hit, and it's sure to top the charts in the near future."

Apollo 440 are, above all, experimentalists. "We have always had a bit of a Maverick take on our productions," says Howard Gray, one third of the production team which makes up Apollo 440. "We're big music fans with an eclectic, broad range of influences. It's the fusions which are so magical, when you're right there on the cusp of two or more styles. We have a low boredom threshold."

The album, which features several vocalists, consists of diverse elements including jazz, rock, electronica, dub, blues and enormous amounts of energy. The band has remixed everyone from U2 to Deep Forest. Apollo 440, under the moniker Stealth Sonic Orchestra, they have created lush, orchestral remixes of several Manic Street Preachers tracks. But now is the time for them to focus on Apollo 440 and their multiple album deal with Epic.

"We have a good situation with Epic," Gray continues. "We've proven that we're a good investment. We had three U.K. Top 40 hits from our first album (Millennium Fever) (Epic) gives us respect and lets us develop and do our own thing.

"The music on the new album," Gray continues, "is less sequenced-based. It's about grooves and blues, hip-hop and much more. We have a saying in the studio: 'It all boils down to Robert Johnson.' A mini-tour in Germany in March will see the three band members on stage with a live set up of two drummers, a guitarist, bassist, keyboardist and an Acoustic guitar player.

Contact: Epic U.K., tel: (+44) 171 911 8200, or Epitome Germany, tel: (+49) 69 13888 183.

All new releases, news, biographies, photographs and four schedules for consideration for inclusion in the Dance Grooves column should be sent directly to Maria Jimenez at PO Box 58193, 1040 HD Amsterdam, The Netherlands. Fax: (+31) 35 621 2750.
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<td>One &amp; One</td>
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<td>Robert Miles feat. Maria Nuyez</td>
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<td>Time To Say Goodbye</td>
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<td>Become 1</td>
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<td>You'll Be There</td>
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<td>Step By Step</td>
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<td>Where Do You Go</td>
<td>UK</td>
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<td>5/97</td>
<td>Sales Breaker</td>
<td>USA</td>
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**SALES BREAKER**

- Want You Back
- I Want You Back
- Vision Of Life
- Where Do You Go
- Take Me Higher
- The Nights Are Forever
- It's Over
- I Wasn't Expecting That
- I'm Sorry
- I'm The One

**HOT 100**

- I Love You Always Forever
- Where Do You Go
- Where Do You Go
- Take Me Higher
- I Want You Back
- I Want You Back
- I Want You Back
- I Want You Back
- I Want You Back
- I Want You Back

**EUROCHART HOT 100**

- Ready Or Not
- Rio
- Why Don't You Wake Up
- Hakkie & Zage
- I Finally Found Someone
- Over And Over
- Reverb
- I Breathe
- The Break Up
- Do What You Please

**CHART BREAKER**

- Freedom 2
- Strung Out
- Bad Boys De Marseille
- De Waard
- 100%
- Encore Une Fois
- Shame On U
- Don't Marry Her
- When You're Gone

**HOT 100**

- Snoop's Upside Ya Head
- Seven Days And One Week
- The Message
- Offshore

**HOT 100**

- Darkman
- Chimmie
- Rastafarian
- American Radio History
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Country Reaching Chart</th>
<th>Sales Breaker</th>
<th>Original Label</th>
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<tr>
<td>5/9/97</td>
<td><strong>Spice Girls</strong></td>
<td><em>Viva Forever</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>Ariola, Sony Music Entertainment</td>
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<tr>
<td>5/9/97</td>
<td><strong>Soundtrack</strong></td>
<td><em>Manic Street Preachers</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>London Records, BMG Music Entertainment</td>
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<td>5/9/97</td>
<td><strong>Toni Braxton</strong></td>
<td><em>Secrets</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
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<td>Virgin Records, Warner Music Group</td>
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<td>5/9/97</td>
<td><strong>Celine Dion</strong></td>
<td><em>Fallin' For You</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
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<td>Epic Records, Sony Music Entertainment</td>
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<tr>
<td>5/9/97</td>
<td><strong>Barbra Streisand</strong></td>
<td><em>Greatest Hits...And More - Columbia</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
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<td>Columbia Records, Sony Music Entertainment</td>
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<td>5/9/97</td>
<td><strong>Lucio Dalla</strong></td>
<td><em>Cannon - Pressing</em></td>
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<td>Warner Music Group, Warner Bros. Records</td>
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<tr>
<td>5/9/97</td>
<td><strong>Fugees</strong></td>
<td><em>The Score - Columbia</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>Warner Music Group, Warner Bros. Records</td>
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<td>5/9/97</td>
<td><strong>Simply Red</strong></td>
<td><em>19 Greatest Hits - East West</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>East West Records, Warner Music Group</td>
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<tr>
<td>5/9/97</td>
<td><strong>Zucchero Fornaciari</strong></td>
<td><em>The Best Of Zucchero - Greatest Hits - Polydor</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>Polydor Records, Universal Music Group</td>
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<tr>
<td>5/9/97</td>
<td><strong>George Michael</strong></td>
<td><em>Older - Virgin</em></td>
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<td>Virgin Records, Warner Music Group</td>
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<tr>
<td>5/9/97</td>
<td><strong>Jari Marjoukainen</strong></td>
<td><em>Travelling Without Moving - Sony S</em></td>
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<td>Sony Music Entertainment, Sony Music Group</td>
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<tr>
<td>5/9/97</td>
<td><strong>Enigma</strong></td>
<td><em>AD.KRE.N.S.UK</em></td>
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<td><strong>SALES BREAKER</strong></td>
<td>Sony Music Entertainment, Sony Music Group</td>
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<tr>
<td>5/9/97</td>
<td><strong>South Beautiful</strong></td>
<td><em>The Colour - Go!Discs</em></td>
<td>UK, AUS, NZ, SWE, NOR, FIN, SVK</td>
<td><strong>SALES BREAKER</strong></td>
<td>Go!Discs, Sony Music Entertainment</td>
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### Notes
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## Top Singles Chart 1 February 1997

**United Kingdom**

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<th>Artist</th>
<th>Single</th>
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<td>The Spice Girls</td>
<td>Spice</td>
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</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>Falling Into You</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Backstreet Boys</td>
<td>I'll Make It Up</td>
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<tr>
<td>4</td>
<td>Destiny's Child</td>
<td>No One</td>
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<td>5</td>
<td>Oasis</td>
<td>Wonderwall</td>
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<td>6</td>
<td>Robbie Williams</td>
<td>Get Over You</td>
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<td>7</td>
<td>Heaven 17</td>
<td>I Don't Want To Be</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Take That</td>
<td>Move</td>
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<tr>
<td>9</td>
<td>Take That</td>
<td>Party Like A Rockstar</td>
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<tr>
<td>10</td>
<td>Eiffel 66</td>
<td>Love Of My Life</td>
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**Germany**

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<td>Das Erste</td>
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<td>Marillion</td>
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<td>Los 40</td>
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<td>Toto</td>
<td>Gonna Fly</td>
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<td>£20 Cleaner</td>
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<td>Los Cultural</td>
<td>Me Gusta</td>
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<td>A Medici Vivir</td>
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<td>Baladas En Espanol</td>
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<td>Los Rodriguez</td>
<td>Haste Luego</td>
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Eurochart A/Z Indexes

USA Billboard Top 25 Singles

MUSIC & MEDIA CD FEBRUARY 1

USA Billboard Top 25 Albums

MUSIC & MEDIA CD FEBRUARY 1

Breakin' & Entering

A weekly Eurochart analysis by Bob MacDonald

1) I Want You Back
2) I Need You
3) I Have A Dream
4) I Finally Found Someone
5) I Breathe
6) How Bizarre
7) Horny
8) Hakke & Zage
9) Every Baby
10) Everlasting Love
11) Encore Une Fois
12) Don't Marry Her
13) Do What You Please
14) Die Langste Single Der Welt
15) Da Funk
16) Cosmic Girl
17) Come Back Brighter
18) Cold Rock A Party
19) Child
20) Cold Rock A Party
21) Conso
22) Curve Girl
23) Dance
24) Darkness
25) Da Waardich
26) Die Linge / Lange Belt Der Welt
27) Do What You Please
28) Don't Cry For Me Argentina
29) Do n't Let Go (Love)
30) Don't Speak
31) Dream Your Fiss
32) Everlasting Love
33) Every Baby
34) Faint From Desire
35) Freedom
36) Get Up (Everyday)
37) Got It Made
38) Perfect World
39) Pieces Of You
40) Power
41) Puff Daddy
42) Quadro Nuevo
43) R
carry
44) Read My Lips
45) Rhythm
46) S.O.S.
47) Shook
48) Siste
49) Somebody's Sugar
50) Star
51) Strong
52) Swanky
53) Take My Way
54) Seventh Heaven
55) Sigue Sigue Sputnik
56) Slay the Dragon
57) Souled Out
58) Speed
59) Surprise You Have
60) Stretch Your Limits
61) Sucker
62) Street Dream
63) Super
64) Sugar
65) Sudden
66) Sugar
67) Squeal
68) Supremacy
69) Super
70) Suzanne
71) Sweet
72) Tainted Love
73) Total Eclipse of the Heart
74) Toss
75) Tricky Treat
76) Twist
77) Twisted
78) Understand
79) Un-Break My Heart
80) Unleash
81) Under
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Top 100 albums

1) Alanis Morissette - Jagged Little Pill
2) Arista
3) Atlantic
4) A&M
5) Atlantic
6) A&M
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8) A&M
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94) A&M
95) Atlantic
96) A&M
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99) Atlantic
100) A&M

USA Billboard Top 25 Albums

1) Un-Break My Heart - Toni Braxton (LaFace)
2) Don't Let Go (Love) - En Vogue (Epic)
3) I Believe I Can Fly - R. Kelly (Warner Sunset)
4) I Believe In You And Me - Whitney Houston (Arista)
5) Nobody - Keith Sweat/Athena Cage (Elektra)
6) Wannabe - Spice Girls (Virgin)
7) No Diggity - BLACkstreet (feat. Dr. Dre) (Interscope)
8) I'm Still In Love With You - New Edition (MCA)
9) You Were Meant For Me - Jewel (Atlantic)
10) Mouth - Merrell Bainbridge (Universal)
11) Can't Nobody Hold Me Down - Puff Daddy (Bad Boy)
12) Ooh Aah...Just A Little Bit - Gena G (Epic)
13) Where Do You Go - No Mercy (Arista)
14) It's All Coming Back To Me Now - Celine Dion (550 Music)
15) Cold Rock A Party - MC Lyte (East West)
16) If It Makes You Happy - Sheryl Crow (A&M)
17) When You Love A Woman - Journey (Columbia)
18) I Love You Always Forever - Donna Lewis (Atlantic)
19) Everytime I Close My Eyes - Babyface (Epic)
20) Fly Like An Eagle - Seal (GGT)
21) Last Night - As Yet (LaFace)
22) I Finally Found Someone - Stevens/Adams (Columbia)
23) Pony - Giwsine (550 Music)
24) No Time - Lil' Kim feat. Puff Daddy (Uptown)
25) In My Bed - Dru Hill (Island)
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.

**AUSTRALIA**

 playlist. Some reports will also include "Power Play" 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.

**BELGIUM**

playlist. Some reports will also include "Power Play" 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.

**CHINA**

playlist. Some reports will also include "Power Play" 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.

**CZECH REPUBLIC**

playlist. Some reports will also include "Power Play" 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.

**DENMARK**

playlist. Some reports will also include "Power Play" 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**

playlist. Some reports will also include "Power Play" 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.

**GERMANY**

playlist. Some reports will also include "Power Play" 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.
THE MUSIC & MEDIA charts department now has its own fax number.

From now on, please send all charts and station reports to:

4439 161 730 04 41

PLEASE NOTE OUR NEW FAX NUMBER!
Embracing the digital age

Continued from page 3

Jacob muses, "How will the public be convinced to go out and spend money on new receiving equipment? It has to be meaningful. It has to be talking about audio quality, which is the obvious clear benefit."

The programmer suggests that Midem would be an ideal opportunity for all those involved in the development of DAB to discuss its future. "We need a forum, maybe in Cannes next year," he asserts, "where all parties will be influential to the success of DAB to meet to thrash out definitive schedules and strategies."

The effects of the Internet on the radio industry were also put into focus. More and more stations have sites on the 'net, and a growing number of stations are broadcasting through it, although the quality is not comparable with that of the FM band. At Midem, WFM, a local station in Bordeaux, announced plans for an all-French programme to be broadcast on the 'net, to be launched during 1997. "It is obvious that the Internet offers a range of opportunities for radio stations—it is a very promising tool," comments Hugo Sada, in charge of multi-media at international service RFi. "New technologies such as satellite, DAB and the 'net contribute to the renewal of the radio field and the developments of new products."

Yet there is a consensus that radio stations should continue to play their role in broadcasting and interactive computer animation as a performing artist, adds, "The Net will set the new social style and serve as a distribution point for music."

MTV Europe vice-president, programming, Harriet Brand believes, however, that the limitation availability of online music over the Internet will increase the importance of A&R to record companies in the future. "The function of A&R will be to provide people with a shortlist," Brand claims. "We will have to do something new. If you are tired or overworked is to sift through 50,000 titles on the 'net. You just want to listen to music."

It is claimed that digital distribution will increase music sales through easy access to music titles and reduced transaction costs. Marc Gomez, general manager of French collecting society SCPP, agrees that the "the music on the 'net is starting to be increasingly important."

However, he acknowledges that "the financial flow remains close to peanuts."

Lanier predicts, "Digital distribution will bring music consumption back to the Internet's origins." It can also win back those music fans, he says, who, "Stopped to go to record shops because they could not find what they want," believes Renner. He adds that economies-of-scale will allow major companies "to serve niches better than before."

Fears that live music might disappear altogether and be replaced by "cyber-concerts," writes Brand, who believes that, "Digital technology can enhance and complement live performances but not replace them."

She adds that among an international audience happy to experience a gig on the Internet, "There will always be a core audience which wants to be there where the 'performing place."

"It's not a case of either/or," she states, "A lot of those core audiences growing quickly thanks to exposure of artists on the 'net and predicts, "Touring will become more lucrative for artists because more people want to see them."

How fast the new music market will shape up remains unclear. To increase the attraction of the Internet for music fans, download times and bandwidth of audio signals will have to be improved further. Lanier admits that "Trying to predict when download times come down from their present level is like taping on an avalanche."

For more Midem coverage, see page 10.
The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by adhering airplay at all of Medias' reporting stations. Songs with contemporary music. Exceptions as of the chart date are by the number of hours per week.

**Short Takes**

by Dominic Pride

**MORE SACRED SOUNDS**
The combination of native American Indian chanting and lush instrumental backing proved to be a huge success for Virgin's Sacred Spirit project, with TV ad tie-ins in France helping sales along to close to one million units. The same production team—the identity of which the label has always kept under wraps—has produced a new work, this time fusing the sounds of the blues and deep south of America with classical music. Expect to hear the first excerpt on a TV commercial for jeans this month, with the album out towards the end of March.

**CLASSICAL GIFT**
Continuing the "sacred" theme, classical crossover stations will no doubt be snacking their lips at the prospect of Roberto Alagna's forthcoming collection of sacred songs, Sanctus. The CD is already issued in France as Chants Sacrés and will appear in a German version as Gottesdienste. Recorded in the church of Notre-Dame de la Daurade in Toulouse, Alagna explores such works as Fränck's Sine Angeli and Gouni's Ave Maria. With Alagna, EMI has a tenor who is not afraid of taking his art to the masses, and the project has a bound to appeal to more than the niche classical audience.

**WINTER SPRINGS IN**
The temptation for continental European artists to try and cross over into the vast English-speaking market is huge. First there's the sales potential of the 55 million Brits and 256 million Americans, and then the cachet of a release in the international language of rock 'n' roll. Yet, with notable exceptions such as Celine Dion and Vanessa Paradis, the jump across the channel has proved just that bit too far. Like Portugal's Pedro Abrunhosa (Music & Media, January 25), French chanteuse Ophelie Winter is undaunted by the idea of singing in English. Audiences in Germany, Italy and the Netherlands have already given Ophelie's English-language album one warm response. East West France says the same album will be given a U.K. release in March, with a single, Living In Me, out in February and they are still looking for two or three more songs to make up a potential U.S. release of the album in, scheduled for May. East West France international exploitation manager Estelle Cohen van Delft is optimistic about the telegenic star's chances, particularly if Winter—a former France international exploitation manager Estelle—comes in front of the camera: "It was TV appearances which really got her going, plus she was on the cover of just about every magazine." Expect to hear the first excerpt on a TV commercial for jeans this month, with the album out towards the end of March.

**IN THE MODE**
Don't despair if Depeche Mode's latest single Barrel Of A Gun sounds too breezy for daytime playlists—sources close to the band say it's the dark- est thing on their (as yet untitled) album, due out in April on Mute. Even so, songwriter Martin Gore says many of the tracks are about "not having as much choice to make decisions as you'd like." The band have finished recording the album and are now getting to grips with artwork.
**Border Breakers**

Edited by Jonathan Heasman

The current situation of classical labels was a major subject for discussion at Midem last week. A shrinking market is forcing record companies to revise their strategies. Now, one of the market leaders in Europe—PolyGram's label Deutsche Grammophon—is poised to be relocated to Berlin, and it seems that several staffs will be made redundant.

Concert promoter and booking agent Jonas Stilemark is tipped to become managing director at Arcade Sweden, replacing Staffan Hjort, who left the affiliate of the Dutch independent last October.

Irish music is finding new sponsors in the advertising world. OTR hears that ad agency McCann-Erickson is interested in sponsoring the Green Planet showcase organised by the Dublin-based Festival Company. The showcase highlights new Irish rock and pop talent.

Sony Music Entertainment will shortly be announcing further plans for its Dancepool division. OTR has been informed that Sony Music VP of European repertoire division Guy Brayshaw is in the process of appointing a dance music expert from the continent to deal with the division's expansion plans, which include a foray into the black music market with the European launch of Sony's new DeeP label.

Comings and goings at London Records in the U.K. this week, with Pete Tong, head of A&R at the ffr label, licensing Lisa Lourd as label manager. Lourd has run club promoter Loud & Clear for the last six years. Meanwhile, London's head of promotions, Billy Macleod, is leaving to join the Brilliant! Group as head of a new company, Brilliant! II. London has also switched its German allegiance to Motor, which will now handle London product in Germany. London has first option on Motor signings in the U.K.

The search is still on for the two individuals who will fill the newly-created heads of music policy positions at the BBC's Radio 1 and Radio 2. According toa source, the U.K. public broadcaster had to delay interviews for the posts because of last week's crisis at Radio 1, prompted by the sudden departure of Steve Lamacq. The station's lunchtime presenter-Wells joins the late show, and Jo Whiley to the early morning slot. Now, one of the market leaders in Europe—Radio 1's head of music, Trevor Dann—is tipped to become managing director of "The Evening Session." The move is a temporary one until a permanent replacement for former executive producer Ric Baxill is found. Mark Wells will also be joining the show as a temporary producer—Wells joins from BBC TV's Saturday night National Lottery programme.

Emap Radio's Great Yorkshire Gold stations in Sheffield and Hall were scheduled to announce on Friday (22) that they were closing down, to be replaced next month by stations using the "Magic" branding currently in use at another Emap station, Leeds-based Magic 102.

Finally, a date for your calendar—OTR hears that the next edition of NAB Europe will take place in Monaco in November. Last year's event was held in Rome.
### UNITED KINGDOM

| Week 5/97 | Artist/Title | Original Label | Total Stations
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Complied by M&M on the basis of playlist reports, using a weighted scoring system based on audience size.

### BENELUX

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### POLAND

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<td>ROBERT MILES / ONE &amp; ONE</td>
<td>Virgin</td>
<td>10</td>
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<tr>
<td>2</td>
<td>EUGENIE / N'EST PAS RUE</td>
<td>Virgin</td>
<td>9</td>
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<tr>
<td>3</td>
<td>NO DOUTDON'T SPEAK</td>
<td>Virgin</td>
<td>8</td>
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<td>4</td>
<td>MADONNA / ARIA</td>
<td>Virgin</td>
<td>8</td>
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<td>5</td>
<td>WILLIE HUNT</td>
<td>Island</td>
<td>7</td>
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<tr>
<td>6</td>
<td>SIMPLE MINDS</td>
<td>Virgin</td>
<td>7</td>
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<td>7</td>
<td>NICK CAVE &amp; THE BAD SEEDS</td>
<td>Virgin</td>
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<td>MADONNA / ARIA</td>
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<td>MADONNA / ARIA</td>
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Complied by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
DO YOU KNOW... WAS CO-WRITTEN BY MICHELLE GAYLE & PRODUCED BY JOHNNY (GEORGE MICHAEL/SALT N' PEPA) DOUGLAS

DO YOU KNOW... THAT MICHELLE'S EPONYMOUS DEBUT ALBUM SOLD OVER 200,000 COPIES WORLDWIDE & SPAWNED 4 UK TOP 20 SINGLES: 'LOOKING UP', 'SWEETNESS', 'FREEDOM' & 'HAPPY JUST TO BE WITH YOU'

DO YOU KNOW... THAT THE VIDEO WAS SHOT IN LA BY RANDEE ST NICHOLAS WHO WAS RESPONSIBLE FOR STUNNING VISUALS BY ETERNAL, TONI BRAXTON, PRINCE & WHITNEY HOUSTON

DO YOU KNOW... IS THE FIRST SINGLE TO BE TAKEN FROM MICHELLE'S MUCH ANTICIPATED FORTHCOMING ALBUM 'SENSATIONAL' WHICH WILL BE RELEASED ON APRIL 14TH 1997...

27TH JANUARY
innocent voices
the single, the album

muse

featuring le mystère des voix bulgares

the mystery goes on...

Marketed and distributed by CNR Music, a division of the Arcade Music Company
CNR Music, the artist development division of the Arcade Music Company, is proud to announce the exclusive agreement with music industry veteran MARCEL CELLIER (75) of “Les Disques Cellier” regarding the use of the original Grammy Award-winning project LE MYSTÈRE DES VOIX BULGARES in the brand new dance/pop production MUSE, an achievement believed by the music business as “absolutely non achievable”.

The first Pan-European release of MUSE featuring LE MYSTÈRE DES VOIX BULGARES is the single “INNOCENT VOICES”, scheduled for release on January 29, 1997, followed by the release of the album with the same title one month later: February 26, 1997.

The story behind the release of these records by CNR Music is just as “mysterious” as it is unbelievable.

World-famous producers and record companies have been stalking MARCEL CELLIER for years on end to get hold of his most precious creation: LE MYSTÈRE DES VOIX BULGARES with the sole purpose of featuring, sampling and blending it into new musical projects. After two years of relentless negotiations, Marcel Cellier gave his consent to the most persuasive “wooers”, German production team MADHAUS, run by the VOLKER Brothers, and CNR Music.

ACHIM VOLKER (Moskwa Tv, Oh Well, Celebrate The Nun, Okay, etc.) whose productions had hit Billboard’s Dance charts over 20 times during the late 80’s, was the man who convinced Marcel Cellier that LE MYSTÈRE DES VOIX BULGARES was going to receive a new modern dimension without losing its original authenticity.

And when the first demo of MUSE featuring LE MYSTÈRE DES VOIX BULGARES was presented to him, CELLIER gave his final blessing wholeheartedly.

MUSE featuring LE MYSTÈRE DES VOIX BULGARES was born and the MADHAUS team started recording a first album based on various pieces from all 3 released albums of LE MYSTÈRE DES VOIX BULGARES, including volume 2 (1989), the Grammy award-winning masterpiece.

Recordings started in 1995, with the last songs of the MUSE-album being mixed in December 1996. It was worth waiting for since MADHAUS had achieved its goal
completely, giving LE MYSTERE DES VOIX BULGARES recordings a new dimension with respect for authenticity, to be appreciated by music and dance lovers around the world.

"INNOCENT VOICES" by MUSE featuring LE MYSTERE DES VOIX BULGARES is a genuine special release that has caused a lot of excitement among CNR Music staff and will undoubtedly cause the same excitement elsewhere.

Apart from the original edit, the single contains 3 remixes by some of Europe's finest DJ's and remixers such as SVEN VAN HEES (Drum'n Bass mix) and JENS LISSAT (Club Version) and will be officially presented at the worldwide renowned music fair Midem in Cannes, France, one week prior to its official release date.

**about LE MYSTERE DES VOIX BULGARES and MARCEL CELLIER**

In 1950, a young assistant director of a French import-export company stumbled upon an unexpected and exciting treasure while travelling through - then - Communist Eastern Europe. 25 year-old MARCEL CELLIER had discovered and fallen 'at first sound' with Eastern European folk music. Their love affair has remained to this day unique in the world of music.

CELLIER was not satisfied with his own private enjoyment of that fascinating music at its very source, but - aware of the danger it was facing - he was determined to preserve it and, in doing so, reveal to the West its beauty and richness. Equipped with all the necessary instruments, he set about to capture it: miles and miles of live-recorded tape.

European radios showed an immediate interest in those treasures and offered him air time (RSR/Basel, ORTF/Paris, WDR/Cologne, Bayerischer Rundfunk/Munich, RTBF & BRTN/Brussels, BBC/London, ....).

He began to immortalize on record the rare, magical timbres of pan-pipes, cimbaloms, Bulgarian and Albanian voices. Every release was a success, obtaining international awards.

CELLIER maintained his dynamism and enthusiasm throughout the project.

Part of this gigantic oeuvre - and without any doubt the most successful Celier recordings - are the 3 volumes of LE MYSTERE DES VOIX BULGARES (Vol 1 - 1975, the Grammy awarded Vol 2 - 1987, Vol 3 - 1989).

Contrary to general conception, LE MYSTERE DES VOIX BULGARES, is not sung by a single independent choir. For his recordings CELLIER used several choirs like the radio and television choir from SOFIA, TRAKIA PLOVIDIV, the PIRIN ensemble, etc.... and the concerts and TV performances that were performed under the banner of LE MYSTERE DES VOIX BULGARES featured in time a selection of the best singers from several Bulgarian choirs, carefully chosen by CELLIER himself.

Marcel CELLIER now lives in the Swiss town of Lausanne where he enjoys the exquisite view of Lake Geneva, while his "offspring", LE MYSTERE DES VOIX BULGARES, sets out on a new and exciting adventure with ....MUSE.

**about MADHAUS and MUSE**

Achim VOLKER and his brother are the fathers of the 80's widely appreciated 'FRANKFURT TECHNO'.

Their projects MOSKWA TV and MCL have influenced musicians and producers worldwide. Belgian techno musicians and producers and Chicago house adepts alike were big fans of the Volker brothers Frankfurt Techno sound. The founder of US premier house label, DJ INTERNATIONAL from Chicago, stated in several major publications that his generation of American house producers were mainly being influenced by German electronic bands like KRAFTWERK and MADHAUS' MOSKWA TV.

After their techno period, the Volker brothers produced acts like FULL FORCE (BMG), GEE MORRIS (SONY), OWEN MC CRAE, a.m.m., but they never put aside their biggest dream and ambition: producing a pop/dance record based on CELLIER's acclaimed LE MYSTERE DES VOIX BULGARES.

For over two years they kept writing, calling and visiting Cellier in Switzerland. They just wouldn't give up their dream until CELLIER said the magic word "Yes"!

That was in 1995 and the Volker brothers were so excited about CELLIER's go ahead that they decided to build their own studio especially for this new project.

The mystery goes on...
muse
featuring le mystère des voix bulgares
innocent voices

CD Album
Article number: 5300170

CD Maxi
Article number: 5300166

CD Single
Article number: 5300165

Vinyl (12")
Article number: 5300164

For licensing inquiries please contact CNR Music International, Phone: +31 3060 88380, fax: +31 3060 88334
Tango is ...

"This is how to dance to the 'Tango!'
Feel the blood rise to your face with every beat, while an arm winds like a snake around your waist that is about to break"

FROM 'THIS IS HOW TO DANCE TO THE 'TANGO.' WORDS BY MARVIL (ELIZARDO MARTINEZ VILAS) MUSIC BY ELIAS RANDAL, 1942

COLUMBIA
Little Wonder single out NOW
Earthling ALBUM out 3 February 1997
TV appearances Wetten Dass Germany, San Remo Italy, Nulle Part Ailleurs France
featuring a tribe called quest busta rhymes & forte

the new single

from the original motion picture soundtrack

Muhammad Ali

When We Were Kings

The untold story of the Rumble in the Jungle.

Management: David Sonenberg and Peter Malkin for DAS Communications