Charts: don't believe the hype?

Credibility of listings questioned by BBC; new Italian ranking sparks controversy

by Adam White

LONDON — BBC Radio 1, the national U.K. radio station praised for helping to break a new wave of British talent, has told its listeners in a documentary how the nation's "official" singles charts have been hyped to the point of incredulity.

Radio 1 aired "Hyping The Hits," a one-hour programme, on February 23, immediately after its flagship countdown show, which features the very charts under attack. The station did so after a week of promoting the documentary to the general media, and just 24 hours before the 1997 Brit Awards.

"It's part of the British nature, to constantly question everything," says Paul Conroy, managing director of Virgin Records U.K. and chairman of the British Phonographic Industry's charts committee. "Why do we as an industry do it at a time when everything's going so well?"


What surprised others about "Hyping The Hits" was that the U.K.'s national pop station should have originated the programme at all, and that it was aired at the time of the Brits—almost as if to cause the industry most embarrassment. "It was a very un-Radio 1 thing to do," says Gary Farrow, VP of communications at Sony Music (a former independent promotion man).

Radio 1 has exclusive broadcast rights to the CIN rankings, and their exposure on the network plays a key role in gaining the station's credibility of the rankings.

Radio 1's attention to "Hyping The Hits" focused on the launch of FIMI/Nielsen's weekly chart sponsored by Italy's IFPI recognizing trade federation FIMI is under fire only weeks after its launch.

The new chart comes one year after the launch of FIMI/Nielsen's weekly album chart, which uses the same methodology and a similar-sized sample. The new chart does not include sufficient specialist outlets, which is a complete inversion of our real market share of 30 percent, which is a complete inversion of our real market share of 30 percent, which is a complete inversion of the recording industry's methodology but says their sample does not reflect the actual market share of indie labels in Italy's relatively small singles market. "Unfortunately, we do not consider the FIMI/Nielsen chart a valid instrument for the record industry," states Donato adding, "The presence of independent releases in the new chart is around 30 percent, which is a complete inversion of our real market share of 70 percent, reflected in the Musica E Dischi chart."

According to FIMI statistics, their members, which include the major multinational labels and several important local independent labels, shipped 1.3 million CD and 12-inch singles—worth a total of $4.5 million—in 1996. Figures released by Musica E Dischi claim the singles market (including sales from FIMI & AFI members) was worth $9.2 million, with 3.5 million units shipped in 1996.

Donato comments that he does not question the reliability of Nielsen's methodology but says their sample does not include sufficient specialist outlets,

continued on page 28

continued on page 28

Radio Ireland sacks Collins

by Mike McGeever

DUBLIN — Radio Ireland's chief executive and programme controller, Dan Collins, has been sacked by the station's board shortly before he was reportedly due to tender his resignation (Music & Media, March 1). Collins was roughly one year into his five-year contract with the broadcaster.

The executive's firing was the latest development in a bitter row over pro-

continued on page 28
SUPERTRAMP

YOU WIN, I LOSE

the new single

Forthcoming album

"SOME THINGS NEVER CHANGE"

International release March 24

EMI Music France

Management: POWER STEERING
Sony sweeps board at Sanremo

by Mark Dezzani

SANREMO — Sony Music Italy artists won the two major awards and scooped several of the secondary prizes at this years Sanremo Song Festival, which took place in this Riviera resort town February 18-22.

The annual five-day music marathon is split into two categories, in which established artists and newcomers compete before a public jury.

Sony Music Italy President Franco Cabrini says, “We had 6 artists in the newcomers section alone, which shows the effort placed into A&R in the past year. This result cannot be achieved in the short term but by a long term approach, which has meant preparing up to one year before the festival. Obviously, I am very happy with the results which are a reflection of our professional team and their very hard work.”

Sony Music Europe president Paul Russell, commenting on the results, says, “Under Franco’s stewardship, the Italian company has consistently been a star performer and this is a star performance.”

In the category for established artists, relative newcomers Jalisse were surprise winners with the song Fiume Di Parole (Columbia). The duo, comprising of Alessandra Drusian and Fabio Ricci, had to pass a preliminary round for emerging artists to get into the established section. Another duo, Paola & Chiara, won the section for newcomers with their self-penned song Amici Come Prima (Columbia).

Patty Pravo, a new signing by Sony Music Italy, won the Critics Prize for her interpretation of the song E Dimmi Che Non Vuoi Morire (Epic). Sony artists also picked up several prizes in the newly established Premio Di Qualita (Quality Prize) section, judged by a professional jury headed by Luciano Pavarotti. Maurizio Lanzì picked up the best lyrics award for his self-penned song Il Capo Dei Giocattoli (Epic). Pavarotti’s jury also awarded prizes to newcomers Domino (Universal) as best female singer and Alex Barone (Universal) as best male singer.

The event which is televised by public broadcaster RAI’s prime network RA/UNO, remains Italy’s single most influential promotional vehicle for launching new artists, although its influence on actual record sales has waned over the past few years. This year’s edition attracted 15.56 million viewers for the final evening, representing a viewing share of 68.29 percent, an increase of 1.7 million viewers and 5.4 percent in audience share over the final evening last year. The event’s organising, RAI TV and the Commune Di Sanremo, claim that the results vindicate their efforts to revamp the selection process and presentation of the show in the past year.

International guests who appeared this year include Lionel Richie, David Bowie, the Spice Girls, Jamiroquai, Fugees, Kula Shaker, the Bee Gees, Warren G., Al Jarreau and Mark Owen.

Additional reporting on this story by Jeff Clark-Meads, international news editor at Billboard.

French calling for more frequencies

by Reina Boston

PARIS — The main commercial radio broadcasters in France, excluding NRJ, have set up a joint organisation called Bureau de Liaison to lobby the French government and broadcasting authorities CSA in current negotiations about a new communication law which is due for discussion by the French parliament.

Bureau de Liaison aims to put pressure on CSA to provide the group with detailed information on the number of frequencies available in France. The organisation was created last December in reaction to NRJ’s attempt to launch a third network in breach of existing French radio law. After CSA blocked the move, the station put pressure on the French government, which eventually agreed to open a new round of negotiations on the future of commercial radio regulation.

In response to the concern expressed by broadcasters, CSA president Herve Bourges has set up a group of experts to review the state of the FM band and to investigate what Bourges has called, “Unexplored resources.” Bourges says he wants to, “Optimise the use of frequencies on the FM band.”

Bureau de Liaison. Sillard suggests that there might still be more resources available. “If every party involved is showing some goodwill, we might find some 20 percent of new frequencies and 90 percent of our problems would be solved.”

Don’t you love me?

Cranberries, Evita top IFPI Platinum certs

LONDON — Four new albums entered IFPI’s Platinum Europe club in February 1997, marking sales over a million units across Europe, while five albums moved to double platinum and one to multiplatinum status.

Reaching the platinum plateau were four albums by European acts—Robert Miles’ Dreamland (DBX/BMG/PolyGram/Sony Music), Lucio Dalla’s Canzone (BMG), Mylene Farmer’s Anamorphose (Polydor) and Rod Stewart’s If We Fall In Love Tonight (Warner).

Five weeks after its release, the soundtrack for Evita (Warner) is certified as a two-million-seller, along with M-People’s Bizarre Fruit (Decon-
CMT relaunches in Europe

by Mike McGeever

LONDON — Country Music Television has relaunched its European programming service, less than two years after a £3.3 million image revamp. The new programming will see CMT include an increased amount of live music from new and cutting-edge artists, while also providing more information on the acts. In 1995, the broadcaster re-positioned itself with a high-profile media blitz, which targeted affluent women aged 18-plus in the U.K., at a total cost of £3.3 million.

“We’ve come to realise that the artists and the way they work in the U.K. and on the continent, are different than in the U.S.,” explains Andrew Vaughan, director of public relations at the satellite and cable channel. The main thrust of the programming changes is to educate viewers about the genre and familiarise them with the artists. Vaughan says, “Our research shows the audiences are not familiar enough with the artists. Viewers want information on them. So we’re tailoring the programming to provide them with more background on the acts.”

Whilst CMT’s programming in the U.S. is almost entirely comprised of videos, CMT will feature artist profiles and interviews, as well as country music news and features in its European programming.

One of the new features, Fresh Cuts, is a thirty-minute programme aired four times a week previewing new videos, artist profiles and interviews with new artists filmed while they are touring on this side of the Atlantic Ocean. Fresh Cuts also provides country music news from around the world.

The new programming roll-out, launched February 20, is being supported by a marketing campaign on Sky TV. CMT is also tying in with artists’ European and international concert tours.

Expansion at Teddysound

by Howell Llewelyn

MADRID — One of Spain’s top three music publishers, Barcelona-based Teddysound, has acquired the Spanish rights to the catalogues of U.S. publisher Lanfranco and two Italian publishing companies, Sugar and Bixio.

Teddysound managing director Teresa Alfonso comments, “Lanfranco is not that big, but it is renowned for the quality of its composers who are among the best in the Latin world.” They include Omar Alano, Willie Chirino, Jorge Luis Piloto, Armando Larrinaga and Ricardo Quijano. This is Teddysound’s first excursion into the U.S. Latino market.

Milan-based publisher Sugar holds the rights to some 4,000 titles which have been recorded by artists such as Luciano Pavarotti, Tom Jones, Umberto Tozzi and Paolo Conte. Sugar also owns a record label of the same name.

Teddysound, which was formed ten years ago, currently has 40,000 titles in its catalogue.

Swedish Bears for Irokes and Morissette

by Keith Foster

STOCKHOLM — Alanis Morissette and the Fugees came away as the most popular foreign artists at the annual Rock Bears music awards, voted for by the readers of Sweden’s best selling tabloid, Aftonbladet.

Launched in 1979, the Rock Bears awards ceremony is held on February 24 in Stockholm’s Cirkus venue with two Bears in their pockets. Morissette won the Best Foreign Artist award, ahead of fellow nominees Beck and Tony Braxton. The Fugees collected the Best Foreign Group prize, beating fellow nominees the Spice Girls and Suede to it. Ironically, they also won the Best International Song award for their cover version of the Human League’s “Don’t You Want Me”.

A total of 18 artists and bands have won both the Best Rock and Best International Song prizes. However, the Fugees are the only foreign act to have won both. Morissette’s win is a testament to her album, ‘Jagged Little Pill’, which was released in Sweden in January.

Fun adopts new, ‘softer’ format

by Rémi Bouton

PARIS — CHR station Fun Radio is to adopt a ‘softer’ music format in an attempt to reverse an 18 month drop in audience figures.

Fun president Benoit Sillard acknowledges that “Fun Radio did not have a very good year in 1996. Our programming strategy two or three years ago was based on two main components: a ‘rebel’ attitude, derived from our talk shows, and a sharp music programming, dominated by rock music. These two elements proved to be less attractive in 1996.”

Sillard says his goal for 1997 is to reverse the downward trend in Fun’s ratings. He believes different music programming will help gain new listeners.

Recent studies by airplay monitoring company I-Posse show that Fun was playing a wide range of new titles in many different styles—possibly too many for its listeners.

“Our target audience won’t change,” says Sillard, noting that Fun Radio will adopt a ‘softer’ music format in an attempt to reverse the downward trend in Fun’s ratings. He believes different music programming will help gain new listeners.

Recent studies by airplay monitoring company I-Posse show that Fun was playing a wide range of new titles in many different styles—possibly too many for its listeners.

“The new programming will provide a different style of music than when the station was hungry for up-beat rock tracks. According to Fun Radio sources, the station will be playing more, pop, such as the Spice Girls and, “dream music,” such as Robert Miles.

One of the direct consequences of this change in strategy has been the departure of Caroline Davigny, who was in charge of music programming. Davigny has been replaced by Carl Watts, who will also become responsible for special events and concert co-operations.

Prior to his appointment, Watts, 26, worked at RCS where he contributed to the launch of the CMT (Country Music Television) channel in France, Europe and Asia. Watts reports directly to Fun deputy MD and programme director Jean Isnard.
RTVE calls off job cuts

by Howell Llewellyn

Madrid — The new director general of Spanish public broadcaster Radio Televisión Española (RTVE), has rejected a restructuring plan drawn up by his predecessor, which called for a 50 per cent staff cut at Radio Nacional de España (RNE).

In addition to proposing the loss of 1,181 of the 2,389 jobs at RNE, the plan drawn up by the previous incumbent, Monica Ridruejo, recommended the scrapping of RNE's only music network Radio 3 and Catalonia-only Radio 4.

The new director general of RTVE, Fernando López-Amor, rejected the plan shortly after replacing U.S.-born and trained banker Ridruejo, who resigned on February 7, only nine months after taking office with the brief of saving RTVE from financial ruin. Its forecast debt for the end of 1997 is a crippling $444 billion ($3.1 billion).

López-Amor, a parliamentary deputy for Spain’s ruling party, was sworn in on February 10. Ridruejo had presented her plan to the government on December 31, but details were leaked to the press on February 17. The plan proposed sacking half of RTVE’s total of 9,500 staff and selling several key buildings.

RTVE immediately issued a statement detaching the new management from the Ridruejo plan, arguing that there had been no time to study the report. In the statement, RTVE said it “laments the deliberate leaking of a confidential document that in no way contributes to solving the difficult situation of Spain’s most important audio-visual group.”

A day later, López-Amor pledged to draw up his own “strategic plan” for RTVE, but did not elaborate on his ideas. However, insiders suggest it is hard to see how any plan to reduce RTVE’s debt could be very different to Ridruejo’s.

GERMANY

WDR tests DAB in urban area

Germany's largest public broadcaster, WDR, is currently operating a DAB pilot project, targeting commuters in the densely populated Ruhr area. A total of 250 DAB car receivers are available at a subsidised price of DM800 ($400) each. Car owners with the new equipment can receive Eins Live (CHR), WDR 2 (newstalk) and WDR 3 (classical music). On the occasion of the DAB pilot, WDR launched two new channels, WDR 2 Klassik and WDR Verkehrskanal. WDR 2 Klassik features news, information and classical music while WDR Verkehrskanal offers continuously updated traffic information for the Ruhr area 24 hours a day.

Energy increases power

Berlin-based CHR station Energy 103.4 FM has stepped up the broadcasting power of its Alexanderplatz transmitter from 65 kW to 10 kW, effective February 14. The stronger signal increases Energy’s reach in the Berlin area and the neighbouring state of Brandenburg.

U.K.

Satellite listeners vote for Virgin

For the fourth year running, Virgin Radio has won the readers poll for best satellite radio station run by Satellite Times magazine. The AOR station was chosen from a field of broadcasters which included BBC Radio 1, CMT and Sky TV’s radio services in the U.K. publication’s annual survey. Virgin has been broadcasting across Europe on the Astra satellite since the station launched in April 1993. Virgin also broadcasts in stereo, via satellite, to Japan and the Middle East.

Gabrielle, Cast for London Music Week

British award-winning soul diva Gabrielle is to play at the Theatre Royal during London Music Week. The date of her performance will be April 27. Other acts recently confirmed as appearing during the April 26-May 2 conference and live music festival are brit poppers the Cast and reggae singer Horace Andy, who has been enjoying increased popularity after his work for trip-hop pioneers Massive Attack.

Pink Floyd drummer Nick Mason (pictured) was among the artists who attended the February 14 launch of Music 100, the interactive exhibition marking the centennial of EMI Records, in Edinburgh. Celebrating a century of recorded sound, the exhibition was officially opened by Britain’s national heritage minister Virginia Bottomley. Dame Vera Lynn, Jethro Tull’s Ian Anderson and members of the Hollies and Runrig attended the event, as did EMI chairman Sir Colin Southgate, EMI Europe president and EMI Records U.K. chairman Rupert Perry and EMI Records U.K. president Jean-Francois Cecillion. Music 100 moves to a London exhibition site in July.

Music Radio ’97 shaping up

by Mike McGeever

London — Format changes in commercial radio, the U.K. charts and the impact alternative rock station Xfm will have on the London market are among the first topics confirmed in the run-up to the U.K. Radio Academy’s Music Radio Conference ’97.

The annual one-day meeting of the radio and record industry will take place on April 17 at BAFTA in London. One of the main topics scheduled for discussion and debate is the issue of stations changing formats. Commercial broadcasters in the U.K. are handcuffed by legislation that requires them to stay within their format as spelled out in their original Promises of Performance to the Radio Authority. However, BBC stations are allowed to alter their output in tune with changing musical trends.

The conference will look at the effects on the music and radio industries if commercial stations were allowed to switch formats.

XFM will become part of London’s radio landscape in September. The Music Radio Conference aims to look at the possibilities of that for the market, and the record industry. At the conference, executives from Xfm will be asked to spell out what the industries can expect from London’s first alternative music station.

The high turnover of records on the current U.K. singles chart and possible alternative ways of compiling it also form an important part of the conference programme. In addition, the impact radio airplay has on record sales and programmers’ views on the current chart situation will be discussed during the event.

The opening reception of Music Radio ’97 will be held on the eve of the conference at London’s Hard Rock Cafe, where the Radio Academy/Music & Media Award for outstanding contribution to music radio will be presented. For registration details contact the Radio Academy on (+44) 171 205 2010.
by Rémi Bouton

PARIS - PolyGram France is losing one of the driving forces which established the company as undisputed leader in the French market over the past decade.

Laurent Gallavardin, PolyGram's sales and distribution managing director, has decided to step down "for personal reasons." He will leave the company on March 31. Gallavardin's decision creates a void in the company, where he had a major influence, but simultaneously offers an opportunity to reshape the company's music operations, according to PolyGram France president Alain Repillard.

Sources have suggested that tension had been growing between Gallavardin and PolyGram Disques president Pascal Negre—who is in charge of the company's labels and publishing operations—over strategic decisions. Gallavardin was very protective of his own powerful division, and had been known to clash with label managers over sales priorities.

Gallavardin's departure provides an opening to make structural changes within the French company, says Repillard. Since the appointment of its former president—and current PolyGram CEO—Alain Lévy to PolyGram International in London in 1988, the company's music operations and sales/distribution activities have been separate. Both division heads, respectively Gallavardin and Negre (and prior to Negre, Paul-René Albertini), have reported to the president of PolyGram France.

Repillard says the departure of Gallavardin will allow the relocation of the sales and distribution arm into the music division, with Negre taking over Gallavardin's duties. He also reveals that a sales director will be hired to handle day-to-day sales operations.

Repillard comments, "It seemed logical to integrate sales, like all the other activities linked to music, into the portfolio of the president of the music division."

"Until now, and for historical reasons," adds Repillard, "the role of the president of PolyGram France was to arbitrate between the sales and the music operations. That was possible as long as music was our main activity, but now, as PolyGram has become a group active in several fields, it has become necessary to redesign the function of the president of PolyGram Disques by giving him all latitude to run his business."

Gallavardin spent 12 years with PolyGram. He followed Alain Lévy when he quit CBS Records to become president of PolyGram's then-struggling French affiliate in 1986. Gallavardin built PolyGram into a powerful and efficient sales and distribution operation which commands 33-35 percent of the French record market. He is credited for having actively supported hypermarkets' growing interest in selling records. "I am now 48, and I've made a personal decision," says Gallavardin. "I am more a builder than a manager and I really want to get into new businesses."

Details of those forthcoming projects have not been revealed yet. However, Gallavardin indicates that he will still be working in the French entertainment and leisure industry. This activity, he says, would be in areas such as multimedia, books or video, but "most likely not in the record industry."

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Record growth for U.K. radio

by Mike McGuire

LONDON - In 1996, British commercial radio's advertising revenue grew by 14 percent—roughly three times the growth of any other medium.

Figures released by the U.K. Radio Advertising Bureau and Nielsen Registrar-MEAL show the fourth quarter of 1996 displaying the highest ever three-month revenue total for commercial radio, with £87 million ($139 million).

Justin Sampson, director of operations at the RAB, comments, "The marketplace context of a slowing in the growth of advertising as a whole has to be considered when looking at commercial radio's revenue performance."

Claims Sampson, "The fact that the medium continues to grow at a rate almost three times that of the market is encouraging, and points to the continuing confidence in the potential of commercial radio as an advertising solution."

The record industry's investment in U.K. commercial radio advertising and sponsorship reached nearly £809 million ($1459 million) in revenue during 1996, according to the RAB report.

Record labels pumped £11.2 million ($17.5 million) in promotional activity on commercial radio from January to December 1996—a 1.1 percent increase on the previous twelve-month period. During the fourth quarter of 1996, record companies spent about £4.1 million ($6.6 million) on radio, marking a 6.4 percent hike on the same quarter in 1995.

The top five record company advertising expenditures with U.K. commercial radio in 1996 were: PolyGram—£1.27 million ($2.07 million), Virgin Records—£1.26 million ($2.05 million), Telstar—£1.24 million ($2.02 million), EMI Records with £835,000 ($1.37 million); and WEA Records with £838,000 ($1.37 million).

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Sky takes lead in Holland

by Robbert Tilti

AMSTERDAM — AC commercial broadcaster Sky Radio has become Holland's largest station with a market share of 14.5 percent.

According to figures published by ratings institute Intomart for the December-January period, public CHRI station Radio 3 has lost its coveted position as market leader after no less than 30 years, falling to second rank with 13.7 percent.

Radio 3 FM station co-ordinator Paul van der Lugt attributes the station's new ratings to the effects of the holidays season. He is confident that Radio 3FM's new central programming department and more leftfield playlist policy (see Music & Media, January 25), which both became effective on February 2, can turn the situation around again. "I am convinced that we can smooth out our figures over the next [January/February] period," comments Van der Lugt, "certainly now that our new structure is in place."

Sky managing director Ton Lathouwers says, "Our victory is based on Sky's clear format, which we adhered to ever since the launch of the station in 1988."

Referring to Radio 3 FM's more extensive frequency portfolio, he suggests that Sky would have performed even better with a comparable range of terrestrial FM frequencies.

"We have become Holland's largest station with a coverage of only 60 percent of the territory," says Lathouwers. "A 22 percent market share," he claims, "would be a realistic figure for Sky with full terrestrial coverage of the Netherlands."

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Top 5 stations in Holland

(Market share in percent)

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<th>Station/format</th>
<th>Share Dec '96-Jan '97</th>
<th>Share Nov '96-Dec '96</th>
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<td>Radio 10 Gold (gold/oldies)</td>
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<td>Radio 2 (AC)</td>
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Chasing Echoes: (from top) Fool's Garden, Blümchen and No Mercy

The 1997 Echo Awards take place in Hamburg on March 6. Here, Music & Media profiles a selection of the artists nominated for one or more of Germany's most prestigious music prizes.

Die Toten Hosen
Nominated for: national group, rock/pop single (Zehn Kleine Jägermeister), video (Zehn Kleine Jägermeister)

The wild men of fun punk have sold close to five million albums since they formed in Düsseldorf some 15 years ago. Rising from the ashes of seminal German punk/new wave acts ZK and KPC, the 'Hosen remain true to their image as straight talking, no-frills rockers. After being signed to EMI Electrola and later Virgin Records (much like the Sex Pistols), the group found a permanent home in 1995 at Düsseldorf-based indie JKP, a label run by friends of the band.

East West Records distributes Hosen releases in Germany, and has an artist deal for all other territories worldwide. Total European sales of the band's 1996 JKP debut Opium For Your Vold passed the one million units mark, and their current live album, Im Auftrag Des Herren, was awarded a platinum disc in January for 500,000 units shipped. A new English-language album (the third in their career) is planned for later this year, according to East West. Right now, the Hosen are concentrating on the organisation of their 1000th live gig in Düsseldorf this June.

Album: Im Auftrag Des Herren (JKP/East West)
Single: Alles Aus Liebe (JKP/East West)

Tic Tac Toe
Nominated for: national group, national newcomer, dance single (Ich Find' Dich Scheisse), video (Verpiss' Dich)

With their sharp-tongued raps about ex-boyfriends and—in general—every single release by the all-girl trio of teenagers Jazzy, Ricky and Lee turned to gold or platinum last year. On top of that, the BMG Ariola Hamburg-signed act shipped 500,000 copies of their self-titled debut album, earning the girls another platinum award. Heavy exposure on music TV channel Viva introduced a large audience of 12-16 year-olds to the German-language rhymes of the group, and started a popularity landslide for the band which has pushed their singles onto daytime radio—despite the explicit nature of their lyrics. Tic Tac Toe's latest single Verpiss' Dich has made inroads into Swiss, Belgium and Italian radio in the past two weeks.

Album: Tic Tac Toe (RCA/BMG Hamburg)
Single: Verpiss' Dich (RCA/BMG Hamburg)

Blümchen
Nominated for: female artist, newcomer

In little less than a year, Jasmin Wagner has established herself firmly in the hearts of fans and media alike. Under the name Blümchen, the 16 year-old from Hamburg stormed the German singles chart in 1996 with three Top 10 hits (Herz An Herz, Kleiner Satellit and Boomerang) as well as a Top 20 album, Herzfrequenz. Readers of teenage magazines Bravo, Popcorn and Pop Rock elected Blümchen as their singer of the year.

Blümchen remixes by six of Hamburg's hottest underground artists— including Holger Hiller, Andreas Dorau and Schorsch Kamerun—are available on the album Für Jasmin (Edel). Wagner and her producers and songwriters Stani Dyukanovic and Arno Gruber continue their successful strategy of adapting tracks from the German new wave era like Herz An Herz with the single Nur Geträumt, a cover of the Nena hit from the early '80s. Both Nur Geträumt and a new studio album are scheduled for release early this summer. Meanwhile, concert promoter Karsten Jahnke will send Blümchen on an extensive tour through Germany in April and May.

Album: New album scheduled for early summer
Single: Bicycle Race (Control/Edel)

No Mercy
Nominated for: Rock/pop single (Where Do You Go)

The male trio, consisting of Marty Cinenten and twins Ariel and Gabriel Hernandez from Florida, have enjoyed continued success ever since their launch in 1995. The debut single, a cover version of Everything But the Girl song Missing, peaked at number 19 on the Musikmarkt charts, selling a total of 200,000 copies. In 1996, their second single When I Die peaked at number five in Germany, obtaining gold status for the 250,000 copies it sold.

In June 1996, the single Where Do You Go reached number three, went gold in the Netherlands and went gold in Germany. The Captain Jack single, based on the Beatles song Yesterday, peaked at number 11 in June of last year, and has also sold well in Denmark, Holland, Finland, Czech Republic and Poland. The act's most recent recording is a cover version of Another One Bites the Dust on the Queen Dance Traxx 1 album (EMI Electrola).

Album: Operation Dance (release date March 27/EMI Electrola)
Single: Together And Forever (release date March 3/EMI Electrola)

Enigma
Nominated for: Most successful German artist abroad

Founded in 1990, the project master-minded by Michael Cretu has now achieved gold status in Germany for over 250,000 units sold. The album has also accumulated gold discs in the U.K., U.S., Denmark, France, Holland, Hong Kong, India, Japan, New Zealand, Norway, Spain, Switzerland and Taiwan, with a silver disc in Portugal and a platinum award in Canada. Cretu has been presented with the Echo award for most successful German production abroad for the past two consecutive years.

Album: Le Roi Est Mort, Vive Le Roi!
Single: Beyond The Invisible (Virgin)

Fool's Garden
Nominated for: Domestich group, rock/pop single (Lemon Tree), newcomer of the year and video (Lemon Tree)

The quintet consisting of Peter continued on page 11
CONGRATULATION TO THE NOMINEES
FOR THE 1997 ECHO-AWARD

BEST NATIONAL ARTIST
ENIGMA

BEST INTERNATIONAL ARTIST
GEORGE MICHAEL

BEST NATIONAL DANCE SINGLE
DUNE

MOST INTERNATIONALLY SUCCESSFUL GERMAN ACT
ENIGMA

BEST JAZZ PRODUCTION NATIONAL / INTERNATIONAL
TAB TWO

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ANDREAS VOLLWEIDER
symphonic adventure "Kryptos"

CATHERINE
razor-sharp power pop

MICHELLE
the brightest young schlager star

BAD RELIGION
punk legends unashamedly live

DETLEV JÖCKER
loved by millions of german children

pH VALUE
catchy, bright guitar pop. cool

PHARAO
the hit machine returns

SHARON STONED
on tour with LEMONHEADS

SABRINA SETLUR
classy german hip-hop

Sony Music Media

Sony Music Germany
Freudenthaler (vocals), Volker Hinkel (guitar), Ralf Wochele (drums), Thomas Mangold (bass) and Roland Roehl (keyboards) was founded in 1991. But it wasn’t until 1996 that the Stuttgart band found real fame with Lemon Tree, which went to number one in Germany within nine weeks of its release, selling 500,000 copies in the process. Meanwhile, Lemon Tree became a number one hit in six other territories, accumulating four platinum and seven gold discs from countries as diverse as Norway and New Zealand. The album, Dish of the Day, also topped the charts in Germany, and has now passed the platinum mark (500,000). Constantly on the road, the band performed 50 live dates in addition to opening for Par at 14 open-air concerts last summer. Since then, Fool’s Garden have toured Scandinavia and South East Asia, where the band is enjoying massive success in territories such as Thailand, Hong Kong, Singapore, Taiwan and Malaysia.

**Album:** Dish of the Day (Intercord)
**Single:** Pieces (Intercord)

Ellie Weinert is a regular contributor to Billboard magazine

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**ECHO '97: Nominations in key categories**

**National male artist**
- Enigma (Virgin)
- D.J. Bobo (EAMS)
- U 96 (Motor)
- Peter Maffay (BMG Munich)
- Westernhagen (WEA)

**National female artist**
- Blümchen (edel)
- Sarah Brightman (EastWest)
- Maturity (Motor)
- Jule Neige (BMG Munich)
- Silly (SPV)

**International male artist**
- Bryan Adams (Polydor)
- Phil Collins (WEA)
- George Michael (Virgin)
- Robert Miles (Motor)
- Eros Ramazotti (BMG Munich)

**International female artist**
- Enya (WEA)
- Celine Dion (Sony Music)
- Madonna (WEA)
- Alanis Morissette (WEA)

**Most successful national rock/pop single of the year**
- Brightman/Bocelli (EastWest)/ Time To Say Goodbye
- Die Toten Hosen/Zehn Kleine Joegermanmeister (JKP)
- Fool’s Garden/Lemon Tree (Intercord)
- No Mercy/Where Do You Go (BMW Munich)
- U 96/Heaven (Motor)

**Most successful national dance single of the year**
- Captain Jack/Captain Jack (EMI)
- Die Ezelte/Rod Loves You (Metronome)
- Tic Tac Toe (BMG Munich)

**Best new international young talent**
- Fugees/The Score (Sony Music)
- Skunk Anansie/Paranoid & Sunburnt (Virgin)

**German Phonographic Association Prize for best national young talent**
- Captain Jack (EMI)
- Blümchen (edel)
- Fool's Garden (Intercord)
- Ramstein (Motor)
- Tic Tac Toe (BMG Munich)

**Best new international young talent**
- Fugees/The Score (Sony Music)
- Skunk Anansie/Paranoid & Sunburnt (Virgin)
- Captain Jack (EMI)
- Phil Collins (WEA)
- Visage (BMG Munich)
- U 96/Heaven (Motor)

**National music video of the year**
- Fool's Garden/Lemon Tree (Intercord)
- Die Ezelte/Paradise (Metronome)
- RMB/Spring (Motor)
- Tic Tac Toe/Verpiss Dich (BMW Munich)
- Die Aerzte/Adios (Reflex)

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**No Doubt**
**Bush**
**Illega 2001**

**Erykah Badu**
**Blackstreet**
**Herwig**

**Mitteregger**
**Live**
**Baby Bird**

**Heavy D.**
**2 Pac**
**Dr. Dre**
**Stephan**

**Remmler**
**Marilyn Manson**
**Ben**

**Becker**
**Eels**
**Intrigue**
**Veruca Salt**
**Papa Winnie**
**Pandora**

**Rollins Band**
**Helmet**
**Rödelheim**

**Hartreim Projekt**
**Mary J. Blige**

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**Dodo Hug**
**Snoop Doggy Dogg**

**Nirvana**
**Beck**
**Guns N' Roses**

**New Edition**
**Heinz aus Wien**

**Counting Crows**
**Schwester S.**
**Shaquille O'Neal**
**Lisa**
**Deep**

**Blue Something**
**White Zombie**

**Godewind**
**Wallflowers**
**Manowar**

**Ocean Colour Scene**

...producing echoes all around the world!
Success, made in Germany

by Christian Lorenz

In the second part of our preview of this year's Echo awards ceremony, Music & Media talks to the major record companies in Germany about their A&R priorities for the coming twelve months.

he development of more German language product, irrespective of any particular genre, has absolute top priority this year. We want to build up German language artists in the hip-hop, rock and MOR markets.

So says newly-appointed Warner Music Germany managing director Bernd Dopp, although alongside this approach, Warner Music will continue to cultivate international artists. Acts such as U.S. club pioneers Rockers EFP and U.S. funk legend Bootsy Collins are already signed directly with Warner Music Germany. "But signing international acts will be the exception rather than the rule," says Dopp. "Our focus of attention lies clearly on the development of local artists such as Mr President, Die Schröders and Cultured Pearl."

At Epic, managing director Jörg Hacker is also planning to expand the artist roster of his company. Epic's A&R priorities for 1997 are the development of our present artist roster and the signing of new talent in the areas of German language hip hop and pop," he confirms. "We will also concentrate on the expansion of our dance label Epidrome, which we launched last August."

Focus and consolidate

Last year's successes are forming the basis for this year's A&R activities. Stuttgart-based EMI affiliate Intercord Records. Intercord managing director Herbert Kollisch says, "Our priorities for 1997 clearly focus on local repertoire, especially in the genres rock, pop and dance. A definite aim for Intercord is to stabilise the success of Fool's Garden."

Motor Music managing director Tim Renner is set to explore new hunting grounds in 1997, and states that, "A definite A&R priority for Motor is acts who use elements from rock as well as dance music in a new context, like Whirlpool and Think About Mutation."

"Other priorities," according to Renner, "include acts drawn from the hip hop generation, from 'over-ground' artist Nana to underground act Spax, and the further development of house and techno. In the house genre, we will work closely with our pool of top DJ talent and Talla 2XLC is one of our new tech projects."

Virgin Records Germany launched a new unit at the beginning of this year to ensure optimal promotion for local signings. Virgin managing director Udo Lange comments, "We will focus with increased intensity on the development of new artists this year. Currently, we are working with Mutabor, Sorgenbrecher, And One, Blue Tribe and Vivid, but more acts will follow in the course of the year. To be able to handle our extended artist roster we have created a dedicated local repertoire unit which will complement our established promotion team in the areas of press and club promotion."

BMG Ariola Munich managing director Susanne Schulenburg outlines a broad field of activities for her company over the next 12 months. "We continue to work in all repertoire areas, and a particular focus this year will be to establish new artists in the dance, pop, rock and national music markets," she says. "Next to these activities, we are planning to become more involved in the soundtrack business and in the country music genre."

Domestic growth

The major companies' views on the future growth potential of domestic repertoire range from outright optimism to a more cautious outlook which aims to consolidate the present level of success.

Sony Music Entertainment senior vice-president GSA, Jochen Leuschner, predicts, "We will see considerably more priority releases this year than in 1996. I am confident that the improved flow of product, national as well as international, will form the basis for a successful business year for Sony Music in Germany. Despite difficult market conditions, we expect to improve our revenues compared to the previous business year."

Schulenburg shares Leuschner's optimism and adds, "The share of local productions in the German charts has risen substantially, and of course we will see more investment in new talent in the future. It is therefore not beyond the bounds of possibility to expect that the (local repertoire) boom will continue and that we will be able to celebrate more success stories 'Made In Germany' in times to come."

"The share of local repertoire in the total turnover of the German market currently amounts to 32 percent," notes Virgin's Lange. "At Virgin Records, domestic acts constitute 45 percent of our total revenues. This share has grown considerably over the last few years, but is always dependent on the performance of our top sellers. In the medium term I expect the share of domestic product to stay at this high level."

Boom and development

Universal Music managing director Heinz Canibol is more cautious when assessing the future prospects for home-grown talent. "A boom cannot be automatically expected, since the pop music business has a fast turnover rate, and yesterday's success hardly counts at all tomorrow," he remarks. "I would be very pleased if we can secure a continuous development."

"According to Kollisch, "We should be happy that the share of domestic artists in the German charts is as high as it is at the moment and not reach for the stars straight away." He says he will be content, "if we can maintain the level we have reached so far."

Columbia managing director Hubert Wandjo sees little movement on the domestic market, but identifies promising possibilities abroad. "Domestic dance productions have played an important role in the German charts for some years now," he observes. "I am convinced that dance music made in Germany will continue to occupy a key position in the market, Wandjo says, "but I do not expect strong growth—or even a new boom. Much more interesting are promising new acts in the U.S. which is always a lot of signs indicate that we will soon see a dance-boom, from which we could profit, since Germany is one of the main market countries in the world market."" The fact that the chart success of domestic productions continues to pump large funds into the local music scene does not seem to constitute a problem in Germany; instead it is seen as the eyes of the industry's key executives.

Says Warner's Bernd Dopp, "German product enjoys a strong position in the international market, especially if we talk about singles. However, what we need is more than single stars. We need more truth stars, more artists that serve as role models which the public can identify with, in contrast to the calibre of Kraftwerk or Can, but obviously with a notion of a niche market." "Keeping up with the U.S.

Motor MD Tim Renner predicts that the conditions which made the explosion of German dance music talent possible could create similarly creative waves in other fields. But he cautions that past successes cannot buy a season ticket to the charts.

"I do not believe that bigger budgets will guarantee an endless boom of international productions, because big budgets do not count anymore," he says. "The means of producing recordings which comply with international standards have become so much cheaper that artists from a growing number of territories can keep up with Anglo-American acts."

"The consequence," Renner continues, "is that many more acts can develop [internationally] successful acts and the influence of Anglo-American productions will be brought into line with the economic position of these countries in the world market."

Renner concludes that we will see, "A pluralisation [of the music business] rather than increased nationalism and isolation."
German A&R priorities in '97

A Music & Media selection of the hottest domestic talent on the rosters of Germany's major labels.

**BMG Ariola Munich**

'N Sync - The boy sensation from Florida who share the Backstreet Boys' Swedish songwriting team of Denniz Pop and Max Martin.

Peter Maffay - Returning to rock after his Tabeluga musical.

Schürzenjäger - German-language rock close to the roots of Volksmusik.

**Columbia**

Jam & Spoon - Intelligent techno and electro-pop from the DJ team which enjoys international demand for its remix skills (Quincy Jones, Pet Shop Boys and Moby among others).

Culture Beat - The grandmasters of eurodance are developing into a consistent album act.

Pharao - Following closely in the footsteps of Culture Beat.

Thomas D - The Fantastische Vier rapper will deliver his first solo album this year.

**Epic**

Sabrina Setlur - German language hip-hop straight from Mainhattan, the darker side of Germany's financial capital of Frankfurt.

Selig - Hamburg's most famous sons combine lowdown and dirty rock 'n' roll with highly expressive German lyrics. A closely-knit group with the sort of attitude that fits true rock renegades, Selig could easily develop an international following.

**Intercord**

Fool's Garden - English-language pop with strong melodies. The band aim to follow up their pan-European airplay smash Lemon Tree this year.

E-Rotic - Dance duo with only one thing on their mind. Their x-rated lyrics score highly in Japan, Russia and Eastern Europe.

**Motor**

Nana - German language hip hop by Ghanian-born rapper Nana, whose debut album will be produced by Tony Cottura and Bulant Aris.

Tocotronic - Hard-touring punk/pop act which combines catchy melodies with brilliant observations of life, the universe and everything in between. Together with Die Sterne, Tocotronic represent the new school of German pop.

Rammstein - Crossover metal/funk act which caught the ear of filmmaker David Lynch. Rammstein provide the soundtrack for Lynch's new film Lost Highway, which opens in Germany in April. The band's second album Sehnsucht is scheduled for release in August.

**Portrait**

Michelle - Black Forest-born singer who brings contemporary pop melodies into the Schlager scene.

**Universal Music**

Pandora - Swedish singer with classic pin-up looks and a big R&B voice. Pandora's 1995 album Tell The World sold 485,000 copies in Japan. Now signed to Universal Music Germany's MCA label, her new album Changes makes the step from pure dance to a new pop sensibility.

Herwig Mitteregger - Founding member of Nina Hagen Band and Spliff. Mitteregger returns after four years with an album of tight, grooving German-language rock.

**Virgin Records**

Toni Cottura - The former Fun Factory songwriter goes solo. Together with producer Bulant Aris, he is responsible for the Backstreet Boys smash Get Down. Now Virgin has unleashed Cottura's debut single, and a full studio album is scheduled for release later this year.

Sorgenbrecher - Named after a pub on Hamburg's Reeperbahn, the four-piece follow the fun punk path laid by veteran acts like Die Toten Hosen and Goldene Zitronen. The group's debut album Nimm's Personlich is produced by Ronald Prent of Rammstein and Peter Maffay fame, and will be released in April.
innocent voices
the single, the album

muse
featuring le mystère des voix bulgares

the mystery goes on...

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Mojo

The U.K. music monthly digs into the souvenirs of legendary producer Jerry Wexler, from his first recordings with LaVerne Baker in 1953 to Dylan's Slow Train Coming. Wexler forged the sounds of rhythm and blues in the 1950s and the 1960s—in fact, he invented the name while at Billboard. His career in music started in 1953, when he joined jazz/R&B label Atlantic, then run by Ahmet Ertegun and Herb Abramson, working with acts such as The Drifters, Big Joe Turner, Ray Charles, and later Ray Charles, Aretha Franklin and Wilson Pickett. "We shared one office. When a session was imminent, we moved the desks against the wall, one stacked on top of the other," remembers Wexler, who adds that what made Atlantic special at that time was that it was run by people who genuinely loved the music they were producing. "We didn't build in the commercial compromise in order to make the charts. We were just trying to make the best records we could." —Mojo (U.K.), March issue

Spex

Spex readers have voted Die Sterne, Toctotronic and Die Goldenen Zitronen as the best German acts of 1996. The readers' poll in Germany's leading alternative music monthly lists the three bands under the Top 10 entries in the categories of best album and best band. Undisputed winner in all categories is U.S. experimental rock outfits Tortoise. Die Sterne also managed to sneak in a third nomination as one of the ten newcomers of the year. According to the poll, Cologne-based pop band Kreidler were the hottest new act of last year.—Spex (Germany), February issue

Billboard

The international trade publication takes an in-depth look in its quarterly Asia-Pacific report on ways to unlock the world's biggest potential market—China. "The multinational major labels have been buying for accession to China for as long as they've sold records in Asia," write Geoff Burpee and Paul Mooney. The reality is that international repertoire is still given sparse visibility in mainland China. Indeed, the trend is for the multinationals to develop local repertoire. "What we are really trying to say (to the mainland Chinese government) is that we are not coming here as foreign companies to take over their market," says PolyGram Far East President Norman Cheng is quoted saying. "We are more interested in playing here to work with them to develop the market—and the main focus will be on Chinese music." —Billboard (U.S.A.), March 1

The Times

In the days leading up to the Brit Awards, U.K. publications were filled with stories about the state of the U.K. music industry. Times music editor David Sinclair writes that "the British music industry [...] is at last being recognised as one of the country's conspicuous success stories." Sinclair backs his comments with figures which show that the music industry is estimated to be worth £2.5 billion a year, "generating more money for the economy than shipbuilding, electronic components and water supply." Some 30 percent of the music industry's output is exported with, "Overseas earnings of the music industry [accounting for a net surplus of £371 million in 1995]," according to Sinclair. —The Times (U.K.), February 17

Le Monde

The boy bands craze has hit France, reports the national daily. No less than three local bands have singles in the Top 10 of the charts—2 B 3 (EMI), G-Squad (Vogue) and Alliage (Glen)—joining the likes of Worlds Apart, East 17, Boyzone and MNR. "These triumphs are anything but spontaneous," writes Stéphane Davet. "These bands are the result of very meticulous casting [and] marketed like soap," according to Davet. But at the end of the road, he notes, success can bring real rewards. "As opposed to many authors-composers-performers, too introverted to live positively their success, G-Squad encounter success with a healthy appetite," says Vogue MD Fabrice Nataf.

The Guardian

The U.K. daily anticipates a rare visit to its shores by German electronic music pioneers Kraftwerk, whom writer Julian Evans describes as "the most influential white group in modern pop." The band—"if Mozart had designed a Mercedes, it would have sounded like Kraftwerk"—will appear at the U.K. rave event, Tribal Gathering '97 in Luton, Bedfordshire, on Saturday May 24. "Start queuing now," advises Evans in a two-page feature which looks at the act's influence on current music and laments their lengthy absence from the recording scene (only one album of remixes and no new songs in over a decade). Evans does, however, refer to "rumours" of a new record, apparently due to emerge later this year. Elsewhere, he contemplates the band's "robotic" image, suggesting that, "If their music seems depersonalised, this is part of a wider spread 20th century movement, from the surge of classical music to trance and repetition."

The Guardian (U.K.), February 21

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Self-help pays off for Picture House

by Ken Stewart

Serendipity is when you're a band jamming in the kitchen on guitars, waiting for your drummer to arrive, and it suddenly hits you that one of your songs—I Know Better Now, appropriately enough—sounds a whole lot better without electricity.

That's how Dublin's Picture House unplugged and found a new direction. Which is just as well, because they were going nowhere as a somewhat heavier entity, and had not released a record after three years of a £250,000 ($400,000) development deal with London Records.

Picture House are Dave Browne (lead vocals, guitar), Duncan Maitland (lead guitar, harmonica, vocals), Geoff Woods (piano, organ, keyboards, banjo, vocals), Aonghus Raiston (electric stand-up bass, vocals), Aidan Pierce (drums, percussion, spoons, vocals).

Maitland acknowledges the change meant a major shift in style, "but we knew it was right and we turned the band round from there."

They formed their own label, Wacca-Wacca, (named, they say, after the guitar sounds heard in '70s U.S. cop show Starsky and Hutch whenever something exciting happened!), signed with Koch International Records (distributed through Gael-Linn in Ireland) for distribution, and played no fewer than 100 Irish dates in eight months.

Manager Pete Hawkins recalls that although London Records had teamed with them with different songwriters, it hadn't worked out. "A writer-producer I met Browne and/or Maitland (from-fam. McTrent in the Midlands of England) on the band's 12-track debut album, Shine Box. Comparisons with Crowded House, The Beautiful South and The Beatles, are understandable, though perhaps unnecessary—the album stands as a potent package of well-crafted lyrics, catchy tunes, and highly effective vocal harmonies.

Their first local release, in October 1996, was an EP, Probably, leading with Browne and Raiston's I Know Better Now, a highlight of their repertoire, which brought them massive airplay in Ireland. After their countrymen the Saw Doctors heard another of the four tracks, Somebody Somewhere—a song about homelessness—on the radio, they invited Picture House to join them for a five-week U.K. tour in February and March 1996.

The band also appeared live with Mary Coughlan and Alison Moyet, and played to 35,000 at Dublin's RDS Simmons Court last summer, when they supported Bon Jovi. In December, they were also given a very enthusiastic reception when they played for inmates at Dublin's Mountjoy Prison.

Vocalist Browne states the band's aim as wanting "to entertain people, to give them a good time, write good music and good songs."

Shine Box, out since November, brought a "fantastic" response in the U.K., according to Hawkins. "We made it available for a 14-date Raring tour of Scotland last December. We got amazing feedback and added about 800 names to our database just from that tour," he says.

"We were selling 300-300 CDs a night off the merchandising stall," he continues. "That's a real plus for us. Quite often, a major company won't let you sell records at gigs. They want them all to go through the shops, which is a bit of a shame, really, because that's what we're using to build up our fan base."

Hawkins suggests that "There's nothing like the fans voting with their wallets right after the band have come off stage. We only sold singles at the shows and that, in turn, led people into the shops to buy the album. We sold a couple of thousand albums in Scotland just by that method."

Between now and autumn, Picture House will concentrate on establishing themselves in Europe. Shine Box is already on sale in nine European territories, with a single, The World and His Dog—the video was nominated in the Best Irish Video category of Ireland's IRMA Awards in February—and was released throughout Europe on February 17.

Their current tour started in Dumfries, Scotland, February 22, and include dates in Sweden, Denmark, Germany, Switzerland and France, with a hometown show at Dublin's Olympia on Easter Saturday, March 29. From May, they play European festivals.

MARTA SANCHEZ

Slash 'moistens' Spanish hearts

by Howell Llewellyn

One of the unlikeliest Spanish-U.S. collaboration between Guns N' Roses guitarist Slash and Spanish pop singer Marta Sánchez—has produced a powerful chemistry.

Slash plays on Mio Mi Corazon (Moisten My Heart) the first single from Marta's third solo album, Azabache (Spanish for Jet, as in the hard, black stone). Both single and album were released domestically on Rhythm Kings Mercury.

The couple set for a fertile artistic relationship. Speaking in the Spanish capital, where Slash was filming a video for Mio Mi Corazon, Sánchez describes the guitarist as, "A marvellous person," adding "I just hope that we record more together." Slash responds, "Yeah, I'd love her to come to the States and play live with me."

Marta is best known as the singer of 1990s successful pop band Olé Olé. When she left the band, she lived in the U.S. and Argentina and learned English, subsequently releasing her first album Major (issued as Woman in its English version), which Mercury sold 650,000 units worldwide.

So how did two artists from supposedly opposite musical worlds get together? Slash explains that he wrote a song called Obsession for the Quentin Tarantino-produced film Curled and sent it to producer Nile Rodgers.

"Nile liked it and said he had the perfect person to sing on it—Marta. I didn't have a clue who she was and didn't know anything about the Spanish music scene. But we recorded the song together, had a lot of fun and that was it," beams Slash.

As regards the future of his other main musical project—namely Guns N' Roses—Slash reflects, "My life now is very fast, and Guns is a very slow process" He adds: "We're not clicking, and rather than sit around for three years with all that bullshit, I'd prefer to play with people I like. Hopefully I'll make another Guns record at some point, but I don't know where that's going right now."

Marta, who for the first time has composed some of the songs on the album, is asked how her career has changed since her Olé Olé days—when she was perhaps noted for attributes other than her voice—and jokes, "I'm a better singer because, for the first time, I show off my throat."
GRASS SHOW
1962
Producer: Ronald Bodd
Sound/Production: EMI
European release: March 3
This act—signed to EMI Sweden and to the U.K.'s hip-food label—have already garnered a con-
siderable student/indie following through sup-
porting the likes of Nina Hakes, The Chup-
nuturals and Silver Sun on tour. With a sound which is rather more evocative of late '70s London new wave than Sweden in the late '90s, Grass Show have cooked up a winner here with their high-octane cheek and the oft-repeated chorus which runs through the play-out. Three minute-
plus of joyous, pure, guitar pop.

CHICO Y CHICO
Besame (Kiss Me Muchacho)
Mega/Scandivac/WEA/Germany
Producers: Ravo & Pedro
German release: March 18
It seems it's not too early for summer vacation songs. This German-resi-
dent duo from the Dominican republic burst in with flamenco-style guitars and a strong hookline—"Kiss Me Muchacho"—which is so simple, it's seductive. This could well follow in the footsteps of Mr. President's German success, especially as the single (the pair's second) is already out in Scandinavia via Mega.

PET SHOP BOYS
Red Letter Day
Producers: Pet Shop Boys
Parlophone/EMI
Release dates: March 3 (Continental Europe)/March 17 (U.K.)
The fourth single from the Bilingual album is more of a by-numbers affair than previous singles Bilingual and Se A Vida E, which relied on epic onion-pop percussion for their appeal. It's a formu-
la which has resulted in continent-wide hits for Tennant & Lowe before—their understated use of strings and simple club rhythms has been the defining sound of Europe for much of the last decade. Strangely, the hook comes on the first part of the chorus, leading many to think this is called All I Want.

JAMAICA
Tell Me Where It Hurts
RAK/Music Collection international/Disc
Producer: Mickie Most
U.K. release: March 10
This north London female vocal trio made such an impact on veteran produc-
er Mickie Most that he was inspired to return to the console after many years away and resurrect the RAK label. Sis-
ters Bee and Joyce Morris and Coral Spencer cut their teeth singing gospel locally, and their natural, sensual voices married to Most's expert production make for a potentially huge hit single.

GOODFELLAZ
Sugar Honey Ice Tea
Avatar/Polydor U.S./A&M/PolyGram
Producer: The Family Stand
European release: March 17
A slice of gentle R&B from this three-
some, from their self-titled album out on the same date. If the vocals weren't so distinctive, the tune would revive memories of Terence Trent D'Arby's It Ain't Over Till It's Over. A short-lived rap by Kahron breaks up the song, although a radio edit without the break is thoughtfully included for sta-
tions where rap is a turn-off.

FUNKI PORCINI
Let's See What Carmen Can Do
Ninja Tune/Various
Producer: Funki Porcini
European release: April 14
Jazz-junkie Funki Porcini is arguably hip dance label Ninja Tune's most left-
field act and this single, his first outing since last year's double album Love, Pussycats and Carwrecks, finds him on com-
manding form. Several of Corman's six tracks—especially the title cut—make uneasy listening for the casual observer, as jungle-speed breaks are interspersed with off-the-wall jazz samples. What lightens the tune is Porcini's playful use of cut-up sounds, including a whole track of bizarre fighter pilot-style banter, underlining the humour behind the intensity. There are also breathers allowed by the EP's soulful touches which give tracks like the rolling sax and drums workout Surge a warmth other crossover competitors cannot match.

APOLLO 440
Electro Glide In Blue
Stealth Sonic Recordings/Epic/Sony Music
Producers: Apollo 440
European release: March 3
For years, Apollo 440 have been known in clubland as remixers extraordinaire, with their own output in the shade of their treatment of others' tunes. Now, however, having had two hit singles in their own right, this album has the potential to travel the trail blazed by the likes of Løffeldt and Underworld. Ain't Talkin' About Dub's inspired juxtaposi-
tion of soaring guitar solo and drum'n'bass beats is echoed in tracks such as Altamont Super Highway Revolu-
ted, complete with mid-west blues harmonics. On a more sombre note, the album also features former Associates leader Billy Mackenzie's last recording on Pain In Any Language.

LISA STANSFIELD
Let's See What Carmen Can Do
Arista/BMG
Producer: Ian Devaney
European release: March 24
The fourth single from the Bilingual album, while Mofo, a surefire candidate to go with Bono's heartfelt vocals. After getting the club treatment via

VARIOUS ARTISTS
NFL Jams
Geffen/Castle
Castle Communications
Producer: Various
European release: March 24
As the r&b vibe slowly but surely spreads across northern Europe, this compi-
lation has the potential to capture the Zeitgeist. The theory on display has

REVIEWS

Singles

Albums

MUSIC & MEDIA - 18 MARCH 8, 1997

AmericanRadioHistory.Com
THE JOHNS
Cry A Little
Kick Music (Denmark)
Producer: not listed

Danish radio has not hesi-
tated to put this MOR sin-
gle on their playlists—and
with good reason. This trib-
ute to Roy Orbison's dra-
matic sound sweetly trick-
les out of the speakers: ear-candy for nostalgic
inclined fans of that nostal-
gic era. However, with names like Wicho Pistorius
(bass), Gonzo Lee (guitar), Trash
(keyboard), Scat Stevens (vocal) and Mona Lisa
(Drums), the album seems to take their rock 'n' roll with a pinch of salt. This Danish mystery act release their easy listening pop-rock debut album Our Glory Story on March 10 in Denmark. Licensing is available outside Denmark.
Contact: Tina Pearson at Kick Music, tel (+44) 44 65 1413; fax (+44) 44 65 100

SMILES
The Source
Creade Music (Holland)
Producer: Bert Borten

South African musician Smiles Mandla Makanna was discovered by his producer in a music store where he was playing his Kora [a stringed instrument]. Smiles actually grows most of his instruments (trunks, fruit stems bamboo) himself, having created a unique “Smilphone," with gourds, bows and bodychakras. Sounds exotic? The Smilphone certainly does, with reverberating, deep tones evolving spiritual moods. But this is more than a musical experience—with its up-beat rhythms and pretty melodies, many of these tracks could just as well be enjoyed as quiet tinkling background music.
Contact: Anja Weevers at Oreade, tel (+31) 23 548535; fax (+31) 23 522852; e-mail oreade@pi.net

3RD FORCE
Viral Force
Higher Octave (U.S.)
Producer: William Aura, 3rd Force

New age label Higher Octave, based in Malibu, has what seems to be typically Cali-
forian aim, namely to “take you to a place of vision and clarity, where the rhythm of life moves in harmony with a higher consciousness." It results in releases such as this, from multi-instru-
mental trio 3rd Force—a laidback mix-
ture of jazz, dance beats, ambient, warm trumpet and sax solos and latin percus-
sion. The album is slightly reminiscent of later Herb Alpert, albeit a little more adventurous in its choice of instruments. Distribution is available for the U.K., Scandinavia and Eastern Europe.
Contact: Scott Bergstein at Higher Octave, tel (+1) 310 589 1515; fax (+1) 310 589 1325; e-mail homusik@sol.com

TARIF ILLEGAL
Tarif Bega
Musicid (France)
Producer: Khair-Eddin Aliaa

Public opinion might not readily con-
nect Algerian-French musicians with ruthless, distorted guitars, but this urban quartet easily smash preconceptions with their oriental grunge vari-
ty. Equally influenced by Egyptian pop and early '80s punk, this debut album displays a rare freshness. Lean-
ing towards guitar-dominated rock, Tarif illegal save the use of traditional Arabinstruments for intros and the occasional break. The video clip for the urban
equation Chaque Nuit with its bam-
bo flute, uplifting percussion and acoustic guitars—wait until you get to the mid-song explosion—has already received airplay on French music TV channel MCM. Licensing is available outside France and Belgium.
Contact: Jean Michel Canitrot at Com Unlimited, tel (+33) 1 4605 9771; fax (+33) 1 4605 9772

SOUL SERENADE
La Groove
Full Ace (France)
Producer: various

Another gem from France's seemingly inexhaustible mine of innovative black artists. This female trio, Betty, Claudia and Dolly serve up a sweet groove, which serves as a base for Daddy Smash's ragga interjections on the Radio Edit. The mix of US R&B grooves, the raw style of the U.K.'s Daddy Smash and the honey-voiced French vocals is unbeatable. More funky and streetwise is the Maxi Remix, which offers even more vocal goodies and a spunker beat. Distribution is available outside France, Belgium and Switzerland.
Contact: Full Ace, tel (+3) 1 4610 4400; fax (+3) 1 4610 4401

RIDING ON A REMIX

It's almost traditional for dance releases to be accompanied by an assortment of remixes, and this is also increasingly becoming the case with pop releases. Everything But The Girl, Tori Amos and Lisa Stansfield are just a few of the recent winners in the remix game, each having scored major hits with impres-
sive dance reworkings. Nowadays, approaches to remixing can range from the addition of a producer's own particular sound to a track to the total reconstruction of a track. While the origins of some remixes are obvious, others are sometimes completely unrecognizable. Notable in the newest selection of remixes are the following.

Blackstreet's R&B hit No Dig-
gity. Loaded with plenty of vocal bass giving a real kick, these remixes also dip into tribal chants adding extra thickness to the sound.
Contact: Florian Blasel, Interscope, tel (+49) 40 35008 238; fax (+49) 40 35008 298

Mysterious Voices on the Dancefloor

The first in a series of dance reworkings of the Grammy award winning project Le Mystere des Voix Bulgares, Mise's Innocent Voices was recently released by CNR Music. Of the remixes included, German producer Jens Lissat's Club Version is the strongest although none are phenomenon, considering the possibil-
ities of the original song, Aychimika Pilla Chereno.
Contact: Peter Rosendaal, tel: (+31) 35 692 9990; fax (+31) 35 692 9999

Getting Up: America's Lost Boyz

Elements of The Commodores' Brickhouse, Gwen McCrae's Funky Sensation and Stephanie Mills' What You Gonna Do With My Love? have been re-worked by The Lost Boyz to lay the foundation for Get Up (Universal). This track is already a huge success in their homeland, the U.S. In its original form, Get Up is a rockin' rap track, but in the Remix Main, the groove and rhythm of Brick-
house is worked in to full effect and too tight to resist. Total radio appeal.
Contact: Damian Christian, tel: (+44) 171 304 4506; fax: (+44) 171 434 2940

Funk Phenomena Hitting the U.K.

Armand van Helden's Funk Phenomena has already been around Europe's clubs for a few months, but just last week received an official U.K. release on Zyx. Van Helden loops attractive samples around the entire song, making listen-
ing to this track not unlike listening to a funky rhythmic waterbed.
Contact: Sara Armstrong, tel (+44) 171 371 6889; fax (+44) 171 371 6888

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Dash's Swallowed (Interscope) gets slicked, recharged and reworked at the bands of skilled producer Goldie, an experienced blender of genres. He loops vocal and gui-
tar pieces of the original and casts them onto an ocean of drum 'n' bass.
Contact: Florian Basel, Interscope, tel (+49) 40 35008 238; fax (+49) 40 35008 298

Morcheeba's The Music That We Hear (Indochina) is treated to shot of "old school" influences by legendary dance producer Arthur Baker on two new remixes. Ele-
ments of electro and house combine to create a rhythmic groove, accentuated by alluring vocals.
Contact: Adam Sear, tel (+44) 181 742 9999; fax (+44) 181 742 9353

The London-rooted phenomenon of jungle, provides the basis of new remixes of Blackstreet's R&B hit No Dig-
gity. Loaded with plenty of vocal bass giving a real kick, these remixes also dip into tribal chants adding extra thickness to the sound.
Contact: Florian Blasel, tel (+49) 40 35008 238; fax (+49) 40 35008 298

Apollo 440's drum 'n' bass hit Ain't Talkin' 'Bout Dub (Epic) gets the house remix treat-
ment from Armand van Helden. A short vocal loop is already a huge success in their homeland, the U.S. In its original form, Get Up is a rockin' rap track, but in the Remix Main, the groove and rhythm of Brick-
house is worked in to full effect and too tight to resist. Total radio appeal.
Contact: Damian Christian, tel: (+44) 171 304 4506; fax: (+44) 171 434 2940

All new releases, news, biographies, photographs and four schedules for consid-
eration 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>Falling In Love</td>
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<td>Canzoni - Rizzoli</td>
<td>C.G.B.</td>
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<td>Khaled</td>
<td>Sahra - Barclay</td>
<td>B.F.D.N.L.C.</td>
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<td>Beautiful South</td>
<td>Blue Is The Colour - Go! Discs</td>
<td>J.B.U.K</td>
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<td>Marco Borsato</td>
<td>Da Waardal - Polydor</td>
<td>B.K.L.</td>
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<td>Workaholic - Virgin</td>
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<td>Celine Dion</td>
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<td>Andre Roux</td>
<td>Strauss &amp; Co. - Mercury</td>
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<td>Robert Miles</td>
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<td>Vaya Con Dios</td>
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<td>Barbra Streisand</td>
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<td>Fugees</td>
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<td>Rosanna Arbelo</td>
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<td>Toni Braxton</td>
<td>Toni Braxton - LaFace/Ariola</td>
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<td>Norah Jones</td>
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<td>Silverchair</td>
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<td>Crowded House</td>
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<td>Les Enfoirés</td>
<td>La Scine Des Enfoirés 96 - Columbia</td>
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<td>Motorpsycho</td>
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<td>The Divine Comedy</td>
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<td>Laura Pausini</td>
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<td>Tosen Hosen</td>
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<td>Franco Battiato</td>
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**SALES BREAKER** Indicates the album registering the biggest increase in chart points.

*Platinum Europe sales for albums charting at #1 with one million units sold.*

**PLATINUM** Indicates the album registering the biggest increase in chart points.
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<td>1. No Doubt - Don't Speak</td>
<td>1. Brightman/Bozzi - Too Tired to Be Happy (East West)</td>
<td>1. Gala - Let a Boy Cry (Sporum)</td>
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<td>2. No Doubt - Don't Speak</td>
<td>2. No Doubt - Don't Speak (MCA)</td>
<td>2. 2 Be 3 - Time Enough For Tears (EMI)</td>
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<td>3. No Doubt - Don't Speak</td>
<td>3. No Doubt - Don't Speak (MCA)</td>
<td>3. Madonna - Don't Cry For Me Argentinos (Warn)</td>
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<tr>
<td>5. The Blue Boys - Remember Me</td>
<td>5. ladder/Bruntz - Break My Heart (BMG)</td>
<td>5. Madonna - Don't Cry For Me Argentinos (Warn)</td>
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<td>6. En Vogue - Don't Let Go</td>
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<td>7. No Doubt - Don't Speak</td>
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<td>7. Paradiso - Ballando (CNR)</td>
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<td>8. No Doubt - Don't Speak (MCA)</td>
<td>8. No Doubt - Don't Speak (MCA)</td>
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<td>9. Tonic Bruntz - Un-Break My Heart</td>
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<td>1. Zucchero - The Best Of Zucchero</td>
<td>1. No Doubt - Don't Speak (MCA)</td>
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<td>6. Eurythmics - Greatest Hits (Virgin)</td>
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**ITALY**

1. No Doubt - Don't Speak (MCA)
2. Tonic Bruntz - Un-Break My Heart (BMG)
3. Tonic Bruntz - Secrets (BMG)
4. Tonic Bruntz - Secrets (BMG)
5. Tonic Bruntz - Secrets (BMG)
6. ladder/Bruntz - Break My Heart (BMG)
7. ladder/Bruntz - Break My Heart (BMG)
8. ladder/Bruntz - Break My Heart (BMG)
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10. ladder/Bruntz - Break My Heart (BMG)

**Greece**

1. Tonic Bruntz - Secrets (BMG)
2. Tonic Bruntz - Secrets (BMG)
3. Tonic Bruntz - Secrets (BMG)
4. Tonic Bruntz - Secrets (BMG)
5. Tonic Bruntz - Secrets (BMG)
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8. ladder/Bruntz - Break My Heart (BMG)
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10. ladder/Bruntz - Break My Heart (BMG)

**Top National Sellers**

**United Kingdom**

1. En Vogue - Don't Let Go (Love) (Warner)
2. ladder/Bruntz - Break My Heart (BMG)
3. ladder/Bruntz - Break My Heart (BMG)
4. ladder/Bruntz - Break My Heart (BMG)
5. ladder/Bruntz - Break My Heart (BMG)
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**Germany**

1. En Vogue - Don't Let Go (Love) (Warner)
2. ladder/Bruntz - Break My Heart (BMG)
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8. ladder/Bruntz - Break My Heart (BMG)
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10. ladder/Bruntz - Break My Heart (BMG)

**France**

1. En Vogue - Don't Let Go (Love) (Warner)
2. ladder/Bruntz - Break My Heart (BMG)
3. ladder/Bruntz - Break My Heart (BMG)
4. ladder/Bruntz - Break My Heart (BMG)
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10. ladder/Bruntz - Break My Heart (BMG)

**Spain**

1. En Vogue - Don't Let Go (Love) (Warner)
2. ladder/Bruntz - Break My Heart (BMG)
3. ladder/Bruntz - Break My Heart (BMG)
4. ladder/Bruntz - Break My Heart (BMG)
5. ladder/Bruntz - Break My Heart (BMG)
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8. ladder/Bruntz - Break My Heart (BMG)
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10. ladder/Bruntz - Break My Heart (BMG)

**Belgium**

1. En Vogue - Don't Let Go (Love) (Warner)
2. ladder/Bruntz - Break My Heart (BMG)
3. ladder/Bruntz - Break My Heart (BMG)
4. ladder/Bruntz - Break My Heart (BMG)
5. ladder/Bruntz - Break My Heart (BMG)
6. ladder/Bruntz - Break My Heart (BMG)
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4 A-Ha
5 Alannah Milsap
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Top 100 albums

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USA Billboard Top 25 Singles

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<th>Title/Artist</th>
<th>Label</th>
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<td>1</td>
<td>Live - Secret Samadhi</td>
<td>(Radioscribe)</td>
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<tr>
<td>2</td>
<td>LeAnn Rimes - Unchained Melody</td>
<td>(Curb)</td>
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<tr>
<td>3</td>
<td>Erykah Badu - Baduizm</td>
<td>(Kedar)</td>
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<td>4</td>
<td>No Doubt - Tragic Kingdom</td>
<td>(Tru misdemeanors)</td>
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<td>5</td>
<td>Spice Girls - Spice</td>
<td>(Virgin)</td>
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<td>6</td>
<td>Jewel - Pieces Of You</td>
<td>(Atlantic)</td>
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<td>7</td>
<td>Soundtrack - Lost Highway</td>
<td>(Nothing)</td>
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<td>8</td>
<td>Tru - Tru 2 Da Game</td>
<td>(No Limit)</td>
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<td>9</td>
<td>Toni Braxton - Secret</td>
<td>(LaFace)</td>
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<td>Celine Dion - Falling Into You</td>
<td>(SonyMusic)</td>
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<td>11</td>
<td>The Wallflowers - Bringing Down The Horse</td>
<td>(Interscope)</td>
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<td>12</td>
<td>Soundtrack - Space Jam</td>
<td>(WarnerSunset)</td>
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<tr>
<td>13</td>
<td>Soundtrack - Romeo + Juliet</td>
<td>(Capitol)</td>
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<td>Makaveli - The Don KillaMan</td>
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<td>BLACKstreet - Another Level</td>
<td>(Interscope)</td>
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<td>16</td>
<td>LeAnn Rimes - Blue</td>
<td>(Capitol)</td>
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<td>Various - Ultimate Dance Party 97</td>
<td>(Arista)</td>
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<td>Aaliyah - One In A Million</td>
<td>(Blackground)</td>
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<td>(Atlantic)</td>
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<td>Deana Carter - Did I Shave My Legs For This?</td>
<td>(Curb)</td>
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<td>Various - Funkmaster Flex: Mix Tape Vol. II</td>
<td>(Extra)</td>
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</table>
Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, 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.

**Most Added**

**The Artist**
**The Holy River**
**Mark Owen**
**The Real Thing**
**U2**
**White Town**
**911**
**Bee Gees**
**The Day We Found Love**
**Spice Girls**

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.
LUXEMBURG

Egils Houeland - Head Of Music

Playlist Additions:

- Power Play:
  - Treasure Island
  - Odyssey
  - Wham

- Radio Pulis/Glitvice S

Playlist Additions:

- Power Play:
  - Mariah Carey - HERO
  - Whitney Houston - I Believe

- Radio ZACHODZielona Gera S

PLAYLIST ADDITIONS:

- Power Play:
  - Shania Twain - I'm Gonna Getcha Back
  - Robyn - Strong

- Radio Koszalin S

PLAYLIST ADDITIONS:

- Power Play:
  - Robbie Williams - Strong

- Radio Puls/Glitvice S

PLAYLIST ADDITIONS:

- Power Play:
  - Shania Twain - I'm Gonna Getcha Back
  - Robyn - Strong

- Radio Koszalin S

LATVIA

Raimonds Gailis - Head Of Music

Playlist Additions:

- Power Play:
  - Shania Twain - I'm Gonna Getcha Back
  - Robyn - Strong

- Radio Koszalin S

SWITZERLAND

Christoph Kempter - Music Coordinator

Playlist Additions:

- Power Play:
  - Shania Twain - I'm Gonna Getcha Back
  - Robyn - Strong

- Radio Koszalin S
UKRAINE

PŁYLIET ADDITIONS

Cam Hakko - MD

United Kingdom

B.B.C. CAPITAL FM London

CHR

Al Green - Power

Music Additions

Atlantic City

The Blue Iris Project

Island Time

Pablo

Płyliet Additions

American Radio History.com

JENN MICHEL JARRE

THE SINGLE : OXYGENE 8

THE ALBUM : OXYGENE 7-13

Mixes by DJ DADO, HANI and more

The European Tour : May - June 1997

Charting Now In: FRANCE, HOLLAND, GERMANY, NORWAY, DENMARK, FINLAND, IRELAND, AUSTRIA, UNITED KINGDOM...
News

Preachers, Spice Girls share Brit Awards

by Christian Lorenz

London — Welsh alternative rockers the Manic Street Preachers and the Spice Girls were the main winners at the 1997 Brit Awards.

In front of an audience of 5,000 at London’s Earls Court exhibition centre on February 24, the Manic Street Preachers took home the key awards for best British group and best album (Everything Must Go), while Virgin act the Spice Girls came away with prizes for the best single (“Wannabe”) and best video (Stay>U’ll>B>There).

A two hour TV edit of the show was broadcast by the ITV network in the U.K. on February 25. The programme attracted an average of 9.2 million viewers and as much as 10.8 million at peak time, excluding persons who recorded the show on video to watch it at a later date. This compares to last year’s peak audience of 12 million, including adjustment for video recording. Lisa Anderson, executive producer for the British Phonographic Industry (BPI) comments, “We were anticipating a dip, because two hours is a very long time to keep viewers glued to a channel.”

However, a return to last year’s 90-minute programme is not being considered by the BPI. “We are packing so much music into the show that we cannot do a 90-minute programme without losing some of the atmosphere of the evening,” says Anderson.

According to international TV syndicator Big Picture, The Brits TV show has been sold to broadcasters in 75 countries worldwide, with negotiations elsewhere ongoing. In the U.K., exclusive live radio coverage—produced by independent U.K. syndication and production company Wise Buddah—was provided by national network BBC Radio 1 FM. About 45 commercial stations in the U.K. aired Capital Radio and Pepsi

Credibility of U.K. listings queried continued from page 1

There is a great anticipation of the expansion of the CD single format at retail level,” he comments.

Mario De Luigi, editor of Musica E Dischi, claims the launch of the new FIMI/Nielsen singles chart are invalid. “The discrepancy between the FIMI/Nielsen chart and the AFI/Musica E Dischi chart could be because many independent labels do not use the bar code that can be read by electronic pens on their releases”, says Senardi. He adds, “The Nielsen sample is very precise, but if the indices do not use the bar code, it created their problem.”

Senardi acknowledges that the FIMI project to roll out CD singles has been delayed but says the new chart, which is available to all media outlets, will help promote and establish the new format.

Radio Ireland cont. from page 1

programming policies and editorial control between Collins and the board which surfaced before Christmas. The national broadcaster is due to go on air on March 17, during the Easter holidays.

During a specially convened meeting on February 21, the board dismissed Collins—he was notified by a couriered letter that night. Following that meeting, the board issued a statement saying, “The board has notified the Independent Radio and Television Commission that it has unanimously decided to terminate the employment contract of Dan Collins. The management structure of new broadcasters.

Radio Ireland’s board immediately proposed an “interim” management structure to the IRTC, which was quickly approved in order to finalise the licence contract with the station. Radio Ireland declined to disclose details of the new management structure at press time.

However, sources close to the station say former Scottish Radio Holdings programmer, Andy Park, who was hired as assistant programme controller a few weeks ago, will take on Collin’s programming responsibilities. Scottish Radio is a 15 percent shareholder of the station.

Radio Ireland has also assured the IRTC that the station will be ready to go on air on March 17, during the Easter holidays. At press time, legal teams representing Collins and the station were negotiating with the station over arrangements for a new contract. However, sources close to Collins say that the station is content that the station will launch on time.

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For the record

In last week’s report on Polygram (Music & Media, March 1), it was stated that “70 jobs will go in Polygram’s jazz and classical operations worldwide, according to a Polygram spokesperson.”
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total</th>
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<td>2</td>
<td>U2/Discothèque</td>
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<td>White Town/Your Woman</td>
<td>(Brilliant/Chrysalis)</td>
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<td>Madonna/Don't Cry For Me Argentina</td>
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<td>Toni Braxton/Un-Break My Heart</td>
<td>(LaFace)</td>
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<td>Michelle Gayle/Do You Know</td>
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<td>61</td>
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<td>Robert Miles/One &amp; One</td>
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<td>Gabrielle/Walk On By</td>
<td>(Go/Beat)</td>
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<td>23</td>
<td>Wet Wet Wet/I Never See You Again</td>
<td>(Precious/Mercury)</td>
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<td>(Mute)</td>
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<td>(Jive)</td>
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<td>R. Kelly/I Believe I Can Fly</td>
<td>(Jive)</td>
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<td>Skunk Anansie/Hedonism</td>
<td>(One Little Indian)</td>
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<td>28</td>
<td>Boyzone/A Different Beat</td>
<td>(Polydor)</td>
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<td>Apollo 440/ Ain't Talkin' About Dub</td>
<td>(Sony S2)</td>
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<td>No Mercy/When I Die</td>
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<td>31</td>
<td>Phil Collins/No Matter Who</td>
<td>(WEA)</td>
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<td>James/She's A Star</td>
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<td>David Bowie/Little Wonder</td>
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<tr>
<td>34</td>
<td>Babyface/Every Time I Close My Eyes</td>
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<td>35</td>
<td>Daft Punk/Da Funk</td>
<td>(Virgin)</td>
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<tr>
<td>36</td>
<td>Lisa Stansfield/The Real Thing</td>
<td>(Arista)</td>
<td>35</td>
<td>19</td>
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<td>37</td>
<td>Ginuwine/Pony</td>
<td>(550 Music/Epic)</td>
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<td>38</td>
<td>Republics/Ready To Go</td>
<td>(Deconstruction)</td>
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<td>Puff Johnson/Over And Over</td>
<td>(Columbia)</td>
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<td>40</td>
<td>Erasure/In My Arms</td>
<td>(Mute)</td>
<td>46</td>
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<tr>
<td>41</td>
<td>Sash/Encore Une Fois</td>
<td>(Byte Blue)</td>
<td>24</td>
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<tr>
<td>42</td>
<td>Lighthouse Family/Loving Every Minute</td>
<td>(Wild Card)</td>
<td>41</td>
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<td>43</td>
<td>George Michael/Older</td>
<td>(Virgin)</td>
<td>46</td>
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<td>44</td>
<td>Wonders/That Thing You Do</td>
<td>(Epic)</td>
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<td>MC Lyte/Cold Rock A Party</td>
<td>(East West)</td>
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<td>L.L. Cool J/Ain't Nobody</td>
<td>(MCA)</td>
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<tr>
<td>48</td>
<td>Lisa Stansfield/Dirtty Rotten Scoundrels/People Hold On</td>
<td>(Arista)</td>
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<tr>
<td>49</td>
<td>Cyndi Lauper/You Don't Know</td>
<td>(Epic)</td>
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<td>50</td>
<td>Blue Boy/Remember Me</td>
<td>(Guidance)</td>
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### Border Breakers

Mainland European records breaking out of their country of signing

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<thead>
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<th>TW</th>
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<th>WOC</th>
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<td>ROBERT MILES/ONE &amp; ONE</td>
<td>DBX/DISCO MAGIC</td>
<td>ITALY</td>
<td>42</td>
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<td>2</td>
<td>5</td>
<td>5</td>
<td>Sash'/Encore Une Fois</td>
<td>(Blue Byte)</td>
<td>BELGIUM</td>
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<tr>
<td>3</td>
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<td>11</td>
<td>No Mercy/When I Die</td>
<td>(MCI/Arista)</td>
<td>GERMANY</td>
<td>37</td>
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<tr>
<td>4</td>
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<td>5</td>
<td>Daft Punk/Disco</td>
<td>(Virgin)</td>
<td>FRANCE</td>
<td>21</td>
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<tr>
<td>5</td>
<td>3</td>
<td>11</td>
<td>Soulstains/I Heard It Through The Grapevine</td>
<td>(Coconut/Aradia)</td>
<td>GERMANY</td>
<td>26</td>
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<tr>
<td>6</td>
<td>7</td>
<td>4</td>
<td>B.B.R./Flash</td>
<td>(Triangle)</td>
<td>FRANCE</td>
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<td>Jean-Michel Jarre/Oxygène 8</td>
<td>(Dreyfus/Epic)</td>
<td>FRANCE</td>
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<td>9</td>
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<td>No Mercy/Where Do You Go</td>
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<td>GERMANY</td>
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<td>9</td>
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<td>5</td>
<td>Future Breeze/Why Don't You Dance With Me</td>
<td>(Motor)</td>
<td>GERMANY</td>
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<td>14</td>
<td>Gala/Freedom From Desire</td>
<td>(Do It Yourself)</td>
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<td>15</td>
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<td>Yello/To The Sea</td>
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<td>GERMANY</td>
<td>14</td>
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<td>NE</td>
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<td>Kelly Family/Fell In Love With An Alien</td>
<td>(Kel-Life)</td>
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<td>Gala/Let A Boy Cry</td>
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<td>Real McCoy/One More Time</td>
<td>(Hansa)</td>
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<td>15</td>
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<td>Ghetto People/In The Ghetto</td>
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<td>Whirlpool Productions/From Disco To Disco</td>
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<td>Sarah Brightman &amp; Andrea Bocelli/Time To Say Goodbye</td>
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<td>GERMANY</td>
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<td>Alan Parsons/So Far Away</td>
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<td>21</td>
<td>NE</td>
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<td>Hanne Boel/Song Of The Land</td>
<td>(ERM-Medley)</td>
<td>DENMARK</td>
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<td>Total Touch/Somewhere Else's Lover</td>
<td>(DDD)</td>
<td>ROK (HOLLAND)</td>
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<td>Eros Ramazzotti/L'Aurora/La Aurora</td>
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<td>ITALY</td>
<td>7</td>
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<td>24</td>
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<td>25</td>
<td>Unique 2/Break My Stride</td>
<td>(Dancepool)</td>
<td>SWITZERLAND</td>
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</table>

**Note:** The chart is based on three weeks' cumulative runs in the Single charts. The last entry indicates the week that an entry was awarded a bullet. "P" indicates the Rock Runner award, assigned to the single with the biggest increase in chart points.

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### Off the record

**Edited by Christian Lorenz**

Since January 1st, 1997, the European music industry has been hit hard by a statutory mechanical royalty rate and there are few indications that it will change in the foreseeable future. OTR understands that negotiations to set new rates between record companies organisation IFPI and mechanical rights societies body BIEM, which began in 1996, are in an impasse. Last January at Midem, BIEM chief Jean-Loup Tournier said the new rates proposed by IFPI were "unacceptable." IFPI sources tell OTR that the current situation is partly overcome by having local record company bodies entering into negotiations with their local mechanical rights societies.

OTR hears that U.K.-based Castle Communications plans to close down its German affiliate, its only office in continental Europe, by the end of the year. While Castle Communications managing director Peter Cadera is leaving the company to take up the post as MD at Play It Again Sam Germany, vacant since Mark Chung joined Sony Music Europe in London last December, Dutch music TV station The Music Factory (TMF) plans to expand its activities to include other European territories—apparently, the station currently considers to move into the Norwegian market.

French sources tell OTR that Richard Branson's V2 label has signed a distribution deal with Sony Music France. Several other distributors competed for the contract, but it seems the fact that V2 France MD Thierry Chassagne worked formerly at Sony might have helped close the deal.

IFPI is looking to appoint an "enforcer," with a police background to deal with the threat from increasingly well-organised pirates. OTR hears that IFPI's concern about potential piracy is growing with the advent of new technologies, particularly DVD. CD pressing plants will not require a new carrier and IFPI sources suggest that it would make sense to have a task force against pirates which could jointly represent the music, video and multimedia industries, all of which would be affected by illegal use of the new medium.

OTR hears that Rick de Lisle, programme director of 94.3 R.S.2 in Berlin, will step down in June to establish a European office for U.S. consultancy firm Alan Burns & Associates.

Capital FM London's early morning presenter, Richard Allison, is moving to BBC Radio 2 FM. He will take over between 10:30 p.m. and 12 a.m. from Derek Jameson, starting April 7. His show will be produced by Tim Blackmore of Unique Broadcasting. Blackmore's brief is to attract more listeners from the younger end of the 35-year-old age group while holding the older listeners, according to a source. GLR/London presenter Bob Harris is also moving to Radio 2 shortly for a one-night-a-week show.
**UNITED KINGDOM**

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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<td>75</td>
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<td>4</td>
<td>White Town/Your Woman (Blissful/Chrysalis)</td>
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<td>3</td>
<td>3</td>
<td>Boyzone/A Different Beat (Polydor)</td>
<td>16</td>
<td>75</td>
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<td>Lisa Stansfield/DRS/People Hold On (Columbia)</td>
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<td>75</td>
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<td>That Thing You Do (Wonders) (Vertigo)</td>
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<td>Genesis/That Thing You Do (Columbia)</td>
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<td>Ella Baila Sola/Amores De Barra (EMI)</td>
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<td>Marta Sanchez/Moja Mi Corazon (Epic)</td>
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<td>Whitney Houston/Step By Step (Vertigo)</td>
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<td>75</td>
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<td>Whitney Houston/Don't Let Go (Columbia)</td>
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<td>Whitney Houston/We Can't Make A Living (WEA)</td>
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<td>The Rain You Keep / I Want You (EMI)</td>
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<td>75</td>
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<td>Whitney Houston/What's Love Got To Do? (Columbia)</td>
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<td>Whitney Houston/All The Man That I Need (Columbia)</td>
<td>19</td>
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**POLAND**

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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<tr>
<th>Week 10/97</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
<th>Accuracy</th>
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<td>How 1 Do it In Love (EMI)</td>
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<td>The Rain You Keep / I Want You (EMI)</td>
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<td>75</td>
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<td>Whitney Houston/If I Never See (Vertigo)</td>
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**HUNGARY**

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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<td>How 1 Do it In Love (EMI)</td>
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<td>The Rain You Keep / I Want You (EMI)</td>
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<td>Whitney Houston/What's Love Got To Do? (Columbia)</td>
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Data supplied by SNEP/IPSOS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays.
leah andreone you make me remember the follow-up to her single “it’s alright, it’s o.k.”

"Not just another angry woman. Leah Andreone is a gifted musician with wit and wisdom, with power and passion. Her debut album VEILED is both Alright and OK, but it’s also a fine collection of mature songs”
JAN POUlsen, NATIONAL RADIO P3 DENMARK

“One of the voices of 1996??
RINGO, RETE 105 NETWORK

“It’s Alright... got a catching feeling, you’re enchanted”
MARCO BIODI, RADIO DEE JAY

“She’s only 23 but with a maturity of someone older”
GIgi ariemma, RADIO DEE JAY ITALY

“Leah Andreone... breathtaking”
NPS NATIONALE RADIO 3 HOLLAND

“A fine singer/songwriter with a voice you can’t forget”
JIM SAMPSON BAYERN 3

“Special voice, great songs”
STEVIE HOPER, ENERGY, MUNCHEN

“Authentic lyrics, ambitious songwriting”
STEFAN HAMPE, R3R GERMANY

veiled “a great album, a clear voice, charming...”
NIKKI, RADIO CAPITAL, ITALY