Europe’s rights societies entering the digital era

by Rémi Bouton

PARIS — The international copyright community is taking a major step into the digital age with the introduction of a standard identity code and a global data exchange network.

Over 200 copyright experts and representatives of authors rights societies from 50 countries gathered in Paris on April 21-23 agreed to move ahead with plans to launch a global digital identification standard for all creative works (ISWC). This digital ID will function as a "fingerprint" for each intellectual work and will facilitate the identification of these works worldwide.

In addition, participants in the symposium organised by international authors’ body CISAC and European sister organisation BIEM decided to speed up the development of an international data exchange network, dubbed WorksNet, which will make use of the Internet.

In combination, these two digital systems, under the banner of the Common Information System (CIS) offer a "qualitative leap [and], take into account the increasing globalisation of music exploitation," according to Dr. Reinhold Kreile, president of the CISAC executive bureau and president of Germany’s authors rights society, Gema.

The CIS is intended to provide rights societies with an efficient tool for performance tracking and for royalty payments. Experts believe it will allow rights societies to exchange

continued on page 27

Time To Say Goodbye by Sarah Brightman and Andrea Bocelli is a real record-breaker. The single has sold 2.7 million units in Germany to date and is currently among the top three sellers in Austria and Switzerland.

Pictured celebrating the duet's five-times platinum (500,000 units) status in Germany (back row, from left): East West senior product manager Rita Flugge-Tim; Brightman; Bocelli; former East West MD Jurgen Otterstein; LSO conductor Paul Bateman; publisher Elio Gariboldi; arranger Barry Marshall; Warner Music president central Europe Gerd Gebhardt and Warner Music Austria head of marketing Manfred Wodara. Front row (from left): East West head of artist marketing Marcus Friedheim; producer Frank Peterson and East West head of promotion Boris Rugosch.

SWF, SDR build German giant

by Robert Lyng

STUTTGART — German public broadcasters SWF and SDR have agreed to merge their television and radio operations into a new entity, called SWR, effective October 1 1998.

The merger will create Germany’s largest ever regional CHR station, to be called SWR3, which will be able for the first time to compete with the dominating AC and national music formats at the top of the ratings table.

With an estimated annual budget of DM 1.7 billion ($ 1 million) and 4,200 employees, SWR will become the second largest player in Germany's public broadcasting system ARD, only

continued on page 28

Unique pacts with austereo

by Emmanuel Legrand

LONDON — A new major player has emerged on the European radio production and syndication market.

In a deal covering three continents, U.K-based Unique Broadcasting and Australian company austereo mcm entertainment europe have agreed to a geographical split of their businesses.

From now on, Unique will take over all of austereo mcm's business in Europe, while the latter will handle Unique's products in Australia and South East Asia. In addition, both companies have agreed to invest in new products, which could work "in both sectors of the globe."

Both parties point out that the deal, which has been under discussion since

continued on page 28
With over 10 million albums sold worldwide, Grammy Award winner Jon Secada returns with his new album featuring the first single and video

"Too Late, Too Soon"

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.

Album Producers: Jon Secada, Miguel Morejan and Emilio Estefan Jr. for Estefan Enterprises; Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.

Management: Emilio Estefan Jr. for Estefan Enterprises.

http://www.emirecords.com © 1997 SBK Records

ALBUM STREET DATE: APRIL 28
BMG fights to keep Tic Tac Toe brand

by Wolfgang Spahr

Hamburg—German female rap trio Tic Tac Toe can keep their name—at least for the moment.
The group received an unexpected publicity boost when a court order banned them and their label BMG Ariola Hamburg from using the name five days before the release of a new album which had clocked up advance orders of 300,000 copies in Germany at that stage.
With record sales to date of some $30 million and a debut album which shipped 900,000 units, Tic Tac Toe has become a brand name in the German music market since it first appeared on the scene in November 1996.
On 16 April, three working days before the scheduled release date for the new album Klappe, Die 2te on 21 April, BMG Ariola Hamburg was hit by an interim injunction in the regional court of the state of Hamburg, forbidding the label to use the name Tic Tac Toe.
Hamburg-based media agency Tic Tac Toe MedienService had initially come to an agreement with BMG regarding the use of the name, but subsequently filed the case, claiming that it had sustained considerable damage to its reputation following negative press coverage of the group.
On April 18, however, the court revoked the injunction after BMG Ariola Hamburg managing director Eckhart Gündel and his lawyers supplied evidence that BMG had bought the rights to the name Tic Tac Toe in March 1996 from Munich-based TV production company Gochi, which had registered the name for a game show in 1992—two years before the agency acquired its copyrights in 1994.
The April 18 ruling allows BMG to continue using the name Tic Tac Toe until the court reaches a final decision in the case.
Gündel comments: “In order to minimise the damage caused by the injunction, we produced a special edition of the album—without the name Tic Tac Toe—to reach the shops in time. We will supply retailers with the album in its original form as soon as our production facilities allow this.”
The majority of German record retailers appear to see the court case as positive promotion for the rap trio.
In a statement, World Of Music (WOM) MD Wolfgang Orthmayr, whose chain is a major force in the market and which provides sales data for MTV Germany’s charts show, declared solidarity with the band and dismissed the injunction as based on, “Envy and ill-feeling.”
Whether that extra publicity has been reflected in actual sales remains unclear, since accurate figures for Klappe, Die 2te were not available at time of going to press.
In the meanwhile, BMG itself has initiated legal proceedings against the Tic Tac Toe media agency, seeking damages and a court order preventing the agency from using the name in the future.

French sales slide goes on

by Rémi Bouton

Paris—There’s still no sign of recovery in the French music market.
Sales in France continued to slip during the first quarter of 1997; the drop in sales is affecting mostly local repertoire and classical music.
The French record industry’s turnover fell 1.6 percent to Ffr1.6 billion during the first quarter of 1996, according to local record industry body SNEP. Total unit sales for all formats dropped 3.1 percent to 33 million.
Local repertoire and classical music have been more affected by the decline than international pop/rock repertoire. Sales of French repertoire dropped 3.8 percent in value, although its overall share is still exceeding that of international repertoire, at 52.5 percent of the total sales, down from 54.4 percent.
The share of classical music fell to 7 percent of total sales during the first quarter, compared to 8.2 percent during the same period of 1996 and 9.1 percent in 1995.
The first quarter results seem to confirm that the growth in sales of the CD format is no longer driving the industry. CD album sales actually fell to 21.8 million during the period, 1.2 million units lower than in the first three months of 1996. Altogether, SNEP estimates that this lack of CD and cassette sales resulted in a loss of revenue to the industry of some Ffr70 million. Sales of CD singles increased by 20.4 percent to 7.7 million.
According to SNEP economist Jean-Yves Mirski, the record market is suffering from the on-going poor state of the French economy. “People fear for their future, for their jobs, and tend to spend less,” notes Mirski.
Yves Bigot, general manager of Mercury France, suspects that “a lack of exciting new releases targeted at a young audience,” is at least partially to blame for the disappointing results. “We need to find ways to get young people back into the record stores,” says Bigot, “and one way is to deliver music that will attract consumers’ attention.”

Polish rock band O.N.A. took home two awards from this year’s domestic music industry Fryderik Awards. O.N.A. were voted Best Band and their album Bzzz (Sony) won the Best Rock Album award. George Michael’s Older (Virgin) was selected as Best International Album. Picture here are O.N.A. singer Agnieszka Chylinska (right), Sony Music Poland managing director Margaret Maliszewska (centre) and singer Renata Przemky, who won the Fryderik award for Best Poetic Song with Andergrant.

GWR gets RA ownership approval

by Mike McGeever

London—U.K. radio group GWR is back within the boundaries of current broadcasting ownership law.
Based on a points system, U.K. law prohibits a company from owning more than 15 percent of the commercial radio operations in the country. GWR’s acquisition of national commercial station, Classic FM, at the start of this year pushed the group above the ownership ceiling imposed by the 1996 Broadcasting Act.
Subsequently, the authority afforded GWR a period of grace until April 7 to come in line with the legislation by letting go some of its holdings. The group proceeded to sell four of its AM licences, the Classic Gold outlets in Gloucester, Peterborough, Northants and Worcester.
GWR also significantly reduced its holdings in London News Radio, Stray FM/Harrowgate and Minster FM/York, bringing its interests in these stations to a level which at which the group is not attributed ownership points.
Despite these moves, GWR was, technically, above the ownership points limit at the time of the Radio Authority’s April 7 deadline. However, the awarding of two new commercial licences for Merseyside on April 10 increased the number of overall points in the system. GWR was therefore back in line with the regulations.
A statement on the issue was issued by the Radio Authority (RA) on 18 April following a RA meeting on April 10. The statement says: “The Authority reached its decision after examining GWR’s disposals, to establish that the company no longer controls the licences or owns the shares of the companies it chose to divest its interests in order to come within (ownership) rules.”
Ireland's No. 1 Female Singer  Hot Press
Ireland's No. 1 Most Promising Artist  Hot Press
'Care About You' Single Of The Week  Music and Media

THE DEBUT ALBUM  RELEASED 05.05.97
**M & M NEWS**

German signed U.S. boy band 'N Sync (BMG-Ariola) have picked up their second gold single award in Germany. After clocking up sales of 330,000 units with their debut single, *I Want You Back*, in January, the band's second single *Tearin' Up My Heart* went gold (250,000 units) on March 27, barely six weeks after its release. It has already shifted 250,000 copies. The boys will release a third single, the Toni Cottura-penned *Here We Go* on May 5 and their debut album will follow on May 26.

**news bites**

**GERMANY**

Echo awards seek sponsors

The German Phonographic Academy, organisers of the annual German music industry Echo Awards, have appointed Augsburg-based company Paradise Music to look for sponsors for the event. The company aims to develop a package of openings for interested sponsors for both Echo and the Academy's classical music awards, Echo Klassik. Both events are currently financed by Germany's major record companies. With a TV audience of 4.3 million watching the highlights of Echo '97 via public TV channel RTL on March 8, the awards show has become attractive for sponsors outside the music industry.

**HOLLAND**

Radio 3FM halts ratings slide

Public CHR station Radio 3FM is showing first signs of recovery after over two years of falling audience figures. According to market share figures for the period February-March, published by ratings institute Intomart, Radio 3FM has bounced back to 12.6 percent from a record low at 12.1 percent in January-February. Dutch market leader Sky Radio and the country's third largest station Radio Noordzee remain unchanged at 14.7 percent and 8.9 percent market share respectively. It is still too early to determine if Radio 3FM's January programme reform will win the station new listeners in the long run.

The Box launches in Utrecht

Music television channel The Box is now available on cable in the city of Utrecht. It launched in the city on April 18. In May, the channel is scheduled to launch in Holland's largest city Rotterdam. Already on cable in Amsterdam, the station then only needs to gain access to the cable net in The Hague to cover all of the densely populated, affluent Randstad area in Holland.

**SPAIN**

Weekly TV exposure for pop

A second new music programme called *Extra Schhh!* has been launched on Spanish TV, following the re-launch of compact disc on private station TV 5 earlier this month, further underlining a new sense of optimism in the music industry. Presented by former pop star Nacho García Vega, the programme was launched on Monday, April 21, on public station La 2 as a 25-minute weekly culture show for young people based around music. Vega's first guests were veteran band Los Secretos. Scottish group Wet Wet Wet are scheduled for the second programme on 28 April. The show's director is Carolina López, who has moved from MTV Latino.

**ITALIA**

Radio 5 opens newsroom

Radio Nacional de España (RNE) all-news network Radio 5 Todo Noticias has stopped transmitting RNE's Radio 1 news broadcasts to produce its own news programmes. Since April 21, Radio 5 has been broadcasting international news bulletins every 15 minutes and a 10-minute block of local news every hour. Radio 5 director Pedro Roncal contrasts the new service with the "centralised" versions offered by the BBC or France Info. "Radio 5 broadcasts the greatest amount of local and territorial information on radio, and it acts as a connecting element between cities and different regions."

**internet in-site**

**Kiss FM Helsinki**

http://www.kiss.fi/

Welcome on board the Starship K.I.S.S., courtesy of Helsinki's Kiss FM. The 'interplanetary' theme is carried throughout this very extensive and well-designed site, as a graphical interface invites visitors to click on various look like shopfronts in a futuristic, multi-level mall. Aimed squarely at listeners, the extensive station information manages to include some business pages along with sites about personalities and programming. All of this is augmented by zones devoted to sports, news, films, concert tours and a wide variety of other lifestyle activities. Advertising appears on most pages, besides having its own dedicated area. Technical requirements are surprisingly low, although it obviously can be slow to load.

**Italia Radio widens programming policy**

by Mark Dezzani

ROME — Italia Radio, the national network formerly owned by Italy's Democratic Party Of The Left (PDS) is expanding its coverage after an injection of new capital from independent shareholders.

Italia Radio opened new offices and studios in the centre of Rome at the beginning of April. The news/rock network became independent from the PDS party, the largest party in Italy's centre-left government coalition, through a management buy-out last year, saving it from possible bankruptcy.

The station is now 50 percent owned by 10 individuals and 50 percent by magazine publishers, Rosabella, which is expected to take a majority stake shortly.

A rapid expansion is underway through the acquisition of frequencies from local and regional stations, Italia Radio's signal currently reaches 33 percent of the Italian population, equivalent to a potential reach of 20 million listeners.

Italia Radio is funded by a combination of spot advertising and listener subscriptions. The network currently has 5,000 subscribers each paying a minimum of 100,000 lire ($60) annually.

The station has just begun subscribing to the Audiradio survey, but estimate their existing audience base to range between 600,000-700,000 listeners.

Italia Radio Managing Director Romeo Ripanti says that a new programme schedule, coinciding with the move to new premises is aimed at attracting a wider audience for the station. "We no longer follow one particular political or editorial line," says Ripanti. "Whilst trying not to lose traditional listeners, we are working very hard on our programming to attract new listeners."

Some 20 percent of the station's programming is dedicated to music. In addition to interspersing talk shows with an eclectic music selection, specialist music shows cover Jazz and Classical. A nightly show, Effetto Notte (Night Effect), showcases alternative music. It is presented by the network's music directors Alessandro Manzocchi and Roberto Sassu, both ex-presenters of RAI Radio's established night show, Stereo nite (Stereo Night).

Chris Marlowe
Dion, Fugees scoop World Music Awards

by Mark Dezzani

MONTE CARLO — Celine Dion and Fugees were the major beneficiaries at the ninth annual World Music Awards, held on Thursday April 18 at the Principality of Monaco’s Sporting Club in Monte Carlo.

Fugees picked up five awards, at the show, whilst Dion walked off with three, including one as the world’s overall best-selling artist in 1996.

The awards collected by Columbia signed rap-hop outfit Fugees were: World’s Overall Best Selling Group; Rap/Pop; World’s Overall Best Selling Artist; World’s Overall Best Selling Hip-Hop/Rap; and World’s Overall Best Selling Rap group.

As a result of the new pact, a working group will be formed to promote activities related to digital radio and look into developing and manufacturing digital radio equipment in Spain. The group will encourage the recording of digital radio programmes and investigate the introduction of digital radio.

Variety

Making a mark in the business of pop-rock is proving tougher than anticipated for Disney. The entertainment giant’s music imprint Hollywood Records has lost its president Bob Pfeifer who “abruptly left his post after nearly four years at the label,” reports the Hollywood-based daily entertainment trade publication. Executive vice-president Richard Leber will run the label in the interim, reporting to Walt Disney Studios chairman Joe Roth. According to Variety, Arista Records executive VP/general manager Roy Lott and Virgin Records president Phil Quartzararo have been suggested to fill the vacant post.

L.A. Times (U.S.A.), April 17

New Spanish treaty on DAB

by Howell Llewellyn

MADRID — The introduction of Digital Audio Broadcasting (DAB) in Spain is to speed up following the inking of a co-operation treaty between the government and major radio networks.

Spanish development minister Rafael Arias Salgado has signed the treaty with several networks and radio bodies, including state-owned television company Televisons public broadcaster Radio Televisons Espanola (RTVE), the Catalan Radio and Television Corporation, the Spanish Association of Commercial Radio (AERC) and the Radio Popolar, Cadena SER, Cadena Iberica, Vox de Galicia Radio and Onda Cero Radio.

As a result of the new pact, a working group will be formed to promote activities related to digital radio and look into developing and manufacturing digital radio equipment in Spain. The group will encourage the recording of digital radio programmes and investigate the creation of a nationwide technical plan for the introduction of digital radio.

AERC president Raul Domingo comments: “This is not a business venture, but an initiative similar to that of other European countries to compile data on the prospects for digital radio in Spain.”

Financial Times

What’s in an average day in the job of a record company executive? Alice Rawsthorn followed Island Records UK managing director Marc Marot during a whole day for the U.K. financial daily. Marot, who deals with acts like Pulp, Tricky and PJ Harvey, is profiled as the only U.K. record company head who would be fired if he signed the Spice Girls.

Financial Times (U.K.), April 17

Libération

On April 14, the French music community assembled for the last concert in the “old” L’Olympia—the venue where several generations of artists, from Edith Piaf and Jacques Brel to Johnny Hallyday and Patricia Kaas, have performed. In a profile published by the French daily, 64-year-old Jean-Michel Boris, who has run the legendary 2,000-seater Paris music-hall since its founder Bruno Coquatrix died in 1979, says it is very “moving” for him to see the building torn apart. Boris notes that the venue urgently required renovation; it is scheduled to re-open within six months.

Libération (France), April 19

broadcast in the U.S.A. on TV network ABC at prime time on June 2. In the U.K., the awards show will be broadcast on May 5 by commercial network ITV. In Italy, the organisers have switched broadcasters, from Rai’s prime network RAIUNO, who previously aired the awards, to private network Rete 4.

According to the organisers, last year’s World Music Awards attracted an estimated audience of 800 million TV viewers worldwide. Executive producer Gary L Pudney, who works on the show together with John Martinotti and Melissa Corton, says, “The World Music Awards provide an opportunity for artists from many different territories to be seen around the world, especially in the US where many non-local acts find it hard to get exposure.”
French ratings show more NRJ growth

by Emmanuel Legrand

PARIS — NRJ has strengthened its position as France's second most popular national radio station, and is moving ever-closer to its year-end audience target of a 12 percent reach.

During the past year, the CHR network has seen a 0.9 percent increase in reach to 11.7 percent, according to official ratings organisation Médiamétrie.

This narrows the gap with full-service broadcaster RTL, which continued to dominate French radio landscape during the first quarter of 1997 with a reach of 18 percent. Based on Médiamétrie's 'listened yesterday' telephone survey, NRJ is reaching 5.5 million adults daily—an increase of 406,000 listeners in a year.

However, NRJ's management prefers to 'remain humble,' in the words of programme director Christophe Sabot. "On the one hand," he says, "this growth follows a traditionally bad year-end figure, so we're simply back to our [normal] level," he notes.

"But, if you take a closer look at the figures, this growth comes in a much more complex environment with increasing competition. Most of our competitors have improved their [geographical] coverage, whereas NRJ's coverage has remained more or less the same."

Public broadcaster France Inter occupies third place in the ratings table with an 11 percent reach (up 0.3 percent on the previous, two-month, survey period covering November-December). However, this figure is still well down on the 11.5 percent recorded during the same period last year—changes in programming made last September by the station's new management appear to have had mixed results.

CHR network Skyrock has consolidated its position with a reach of 5.9 percent, while CHR rivals Fun Radio can at least see some light at the end of the tunnel after a disappointing run of figures, with a 0.5 percent increase in reach compared with November-December.

Europe 1, the former full-service operator which changed its format to news/talk last September, has slipped again to an 8.6 percent reach, following a brief resurgence in November-December, when it climbed to 9.1 percent.

AC networks Europe 2 and Chérie FM have both lost ground compared to November-December, while Nostalgie's audience remains stable at 4.8 percent, despite recent programming changes.

The stations making the greatest gains in these ratings sweeps are gold network RFM (which has jumped to a 12 percent reach from 2.6 percent in the same period last year) and soft AC RTL2, which stood at below 2 percent a year ago and is now chalking up a 3 percent reach.

All-news France Info seems to have put an end to its downward spiral, gaining 0.2 percent on a year ago at 10.7 percent, and gaining 0.6 percent compared to the November-December sweep.

Radio boosted by curb on TV?

by Mark Dezzani

ROME — Italy's post and telecommunications minister Antonio Macanico is proposing to increase the radio industry's advertising revenues by restricting the amount of money companies that can be spent on television campaigns.

The proposal will form part of a new broadcasting referendum which will provide better reception quality," he predicted. Reception in Italy at present suffers "from excessive crowding and therefore interference," according to the minister.

Top French Stations

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>Jan-Mar '97</th>
<th>Nov-Dec '96</th>
<th>Jan-Mar '96</th>
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</thead>
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<tr>
<td>RTL (Full-service)</td>
<td>18.0</td>
<td>18.3</td>
<td>17.6</td>
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<tr>
<td>NRJ (CHR)</td>
<td>11.7</td>
<td>10.8</td>
<td>10.9</td>
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<td>France Inter (Full-service)</td>
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<td>10.7</td>
<td>11.5</td>
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<td>France Info (News)</td>
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<td>10.1</td>
<td>10.5</td>
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<td>Europe 1 (News/talk)</td>
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<td>9.5</td>
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<td>Fun Radio (CHR)</td>
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<td>7.1</td>
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<td>Skyrock (CHR)</td>
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<tr>
<td>Europe 2 (AC)</td>
<td>5.8</td>
<td>5.6</td>
<td>5.5</td>
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<td>4.8</td>
<td>5.0</td>
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<td>4.1</td>
<td>3.6</td>
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<tr>
<td>Chérie FM (Soft AC)</td>
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<td>3.9</td>
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<tr>
<td>RTL2 (Soft AC)</td>
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<td>2.3</td>
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</tbody>
</table>

All figures refer to % reach (1% is equal to 467,630 listeners over 15)

Past, present and future: Rondor's hits old and new

Rondor Music (U.K.) president Ralph Simon has several reasons to be cheerful this week, having just concluded a brace of deals which connect his company with a chain of highly-tipped acts Human Nature, The Hotly-Tipped Club and The Boy from New York City. Bringing Rondor's operations bang up to date, the company has also signed a worldwide publishing deal with Australian pop act Stand By Me, Spanish Harlem and Jailhouse Rock; in addition, they have acquired a number of other pop standards, including River Deep, Mountain High and The Boy From New York City. Bringing Rondor's operations bang up to date, the company has also signed a worldwide publishing deal with Australian pop act Human Nature, The Hotly-Tipped Club and The Boy from New York City. Bringing Rondor's operations bang up to date, the company has also signed a worldwide publishing deal with Australian pop act Stand By Me, Spanish Harlem and Jailhouse Rock; in addition, they have acquired a number of other pop standards, including River Deep, Mountain High and The Boy From New York City.
Rossi opts for radio route to hit the road

by Mark Dezzani

Italian rocker Vasco Rossi is relying on radio's "revolutionary" status to promote his latest European tour.

Says Rossi, "Radio has been an integral part of the revolution in youth culture which has taken place in Italy in the past 20 years." Many would argue that the artist's self-penned songs have also been an integral part of that youth revolution.

Rossi is famed as a stage performer, and the current European tour, which began in Brussels April 24, will give the populace of Luxembourg, Germany, Austria, Slovenia, Switzerland, and the Netherlands a chance to see the Rossi live experience between now and May 19.

The tour is promoting last year's Italian release, the album Nessun Pericolo...Per Te (No Danger...Per You) on EMI Music, which sold 700,000 copies domestically. It is Rossi's first professional excursion outside of Italy since his tour to promote his album Gli Spari Sopra (They Shoot Above) 3 years ago.

Rossi's career took off in 1983 after his appearance at the televised Sanremo Song Festival with what is regarded as a youth anthem, Vita Spericolata (A Daring Life). The song epitomises Rossi's reflections in many of his songs about the more rebellious aspects of youth culture. "The song encompassed everything that I wanted to say in many years of songwriting, it is an anthem for a life lived by heroes," says Rossi.

However his blend of rock and lyrics which confront life head-on was not always appreciated by more conservative TV industry insiders—especially in the wake of negative reaction to Rossi's live appearance at the televised Sanremo Song Festival with what is regarded as a youth anthem, Vita Spericolata (A Daring Life). The song epitomises Rossi's reflections in many of his songs about the more rebellious aspects of youth culture. "The song encompassed everything that I wanted to say in many years of songwriting, it is an anthem for a life lived by heroes," says Rossi.

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Rossi indeed, started out as a DJ on his own local station in Bologna during the pioneering days of private radio in Italy back in 1976. He says that radio is still his preferred medium, after live shows.

"The advent of private radio really opened the way for international music to arrive in Italy, and for new local talent to get exposure," says Rossi. He adds: "Even if national networks here in Italy are now quite safe in their music selection, there is a world of difference between now and before private radio existed. Before that the state-run channels would even boycott what are now considered mainstream domestic artists."

Rossi is renowned in Italy for his live shows, and last year's Italian tour to promote the new album filled stadiums across the country. Rossi also supported the Rolling Stones in Italy in 1993. This time he is going back to his roots to renew his contacts with a European audience and playing smaller dates in clubs, dance-halls and sports halls.

"The last album represented a new musical maturity, and something really new for Italian rock," claims Rossi. He concludes, "We have a great band, and I'm really looking forward to feeling the heat again that we felt from the fans on our last European dates three years ago."
Soulful Gadd wants his success 'the right way'

by Ken Neptune

The release of his latest album, The Right Way, marks Swedish singer/songwriter’s Eric Gadd’s debut on his own Strawberry Music label.

After a string of successful albums released through Warner Music Sweden—Do You Believe In Gadd? (1991), On Display (1993) and Floating (1995), the thirty-one-year-old artist opted to strike out on his own, a decision which has proved prudent.

The album (Gadd’s sixth) went directly to the number one spot on the Swedish sales chart at the end of February where it remained for two weeks before being temporarily bumped to the number two position by U2. It regained the throne two weeks later.

Long an exponent of soul and R&B in Sweden, Gadd cites among his early influences local disco jockeys, who played the likes of Cameo, the Ohio Players, Delegation and Earth, Wind & Fire when he was growing up.

"My previous albums showed the subconscious effect of specific groups and time periods," Gadd says, "while The Right Way is a collage of other albums and moves around from time period to time period."

"Here, I was looking into Prince, Curtis Mayfield, Marvin Gaye, Stevie Wonder and Earth, Wind & Fire," explains Gadd. He calls his music "Nordic" or "European" soul and likens it to the music which was coming out of Manchester in the late seventies and early eighties.

"Melody," he says, "is one of the features of my music but I don’t want the rhythmic side to suffer. Rhythm and melody must be equal...this is almost religious to me."

Seigmen dust off Machinery

by Kat Roger Ottesen

Attention radio programmers with an ear for the bright melodies of the ’80s, and a gap in their playlists for adventurous music...

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Hopefuls eye Eurovision as chart springboard

by Fred Bronson

The real prize at the 1996 Eurovision Song Contest wasn't the bronze and stone trophy presented to Irish songwriter Brendan Graham for penning Eimear Quinn's "The Voice." No, the true triumph came in the shape of the commercial success enjoyed by the song that came seventh out of 23 on the night (later revised to eighth position), Gina G's "Ooh Aah...Just A Little Bit." The song went to No. 1 in the U.K., attained the top 10 status in many European countries, and peaked at number 12 on Billboard's Hot 100, making it the most successful Irish Eurovision entry of all time on the U.S. chart.

The 25 countries competing in the 42nd Eurovision Song Contest, to be held in Dublin on May 3, will all be going for the trophy, but many of the artists will also be going for commercial success and a launch into international stardom, much like the one that propelled Abba onto the world stage in 1974.

Three of the songs in competition this year have, in fact, already charted in their native countries. Swedish male trio Blond have fared best, peaking at number 5 with the pop-oriented "Bara Honskar Mig" (in English-language As Long As She Loves Me) on the BMG-distributed Rival label. It stands at number 7 on this week's Swedish singles chart.

Perhaps inspired by the U.K.'s 1995 rap song entry, "Loose City Groove" by the group of the same name, Denmark is sending "Stemmes I Mit Liv (The Voice In My Life)" by Kalig Kaj to Dublin. The hip-hop number—about a man who falls in love with the operator on Directory Enquiries—has already peaked at number 7 in the Danish chart, and this week holds at number 9.

In Germany, where it's rare for a homegrown Eurovision entry to chart, female vocalist Bianca Shomburg has already appeared in the bottom portion of the top 100 with "Zeit (Time)," released on BMG's Ariola imprint. Other countries are waiting to release their Eurovision songs. Representing the U.K. is the best-known name in the 1997 contest, Katrina and the Waves ("Walking On Sunshine" was an international hit in 1985). The American-born Katrina will and "Love Shine A Light," to be released in Britain on April 28 by Eternal/WEA.

Hungary is sending a boy band, V.I.P., to Dublin. "Miot Kell, Hogy Elmeny? (Why Do You Need To Go?)" will be included on the quartet's debut album, scheduled for release on BMG's Ariola label. Marcos Llanas, representing Spain with "Sin Rencon (There Shall Be No Rancour)," is a PolyGram artist.

In the Netherlands, five-member female group Mrs Einstein is recording a number of previous Eurovision songs to accompany their entry, "Niemand Heeft Nog 71jd (No One Has The Time)" from their Columbia album, "Mrs Einstein Goes Europe," scheduled for release on May 5.

But are any of those entries destined to win? At the official RTE website, the leader board of the online poll shows Ireland out in front with "Mysterious Woman" by Ritz recording artist Marc Robert, followed closely by the Greek entry, "Horepse (Dance)," by Marianna Zorba.

At Alan Stuart's euroActive website, the overwhelming favorite is Italy, with a commanding lead for Fiumi Di Parole ("Rivers Of Words") by Jalisse. Malta is runner-up with "Let Me Fly," sung by TV presenter Debbie Scleri, and Cyprus is in third position with a duet from brother and sister Andreas and Hara Constantinou, "Mana Mou (Motherland)."

"History is on Ireland's side, with four wins out of the last five contests. The only other countries to win since 1994 are Norway and Sweden, and they came second and third last year. Wagering on Ireland or Scandinavia might be a safe bet, then, but only if you think the world is ready for Norway's flower-power throwback to the '60s, Tor Endreessen's "San Francisco," released in Norwegian and English by Arcade."
GARY BARLOW  LOVE WONT WAIT

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FROM GARY'S FORTHCOMING DEBUT SOLO ALBUM
OPEN ROAD
New attitudes to new music in the north?

Scandinavian radio—and particularly its relatively new commercial sector—has often been accused by record company of not providing enough opportunities for new music. In the first part of our six-page Scandinavian spotlight, Music & Media correspondents Keith Foster, Charles Ferro, Antti Isokangas and Claire Weston investigate current radio attitudes in Sweden, Denmark, Finland and Norway.

Sweden: increasingly open
"They don’t play new artists. "They’re too conservative. "We’re disappointed."

For the first few years after commercial radio was introduced to Sweden in 1993, those were the most frequent complaints from the country’s record industry. Instead of bringing more variety to Sweden’s airwaves, the new stations were fighting each other with tried and tested AC formats.

However, Anders Hjelmtorp, managing director of Virgin Sweden and a noted critic of radio conservatism, says there are signs of increasing openness towards new acts.

"I think in general things are getting better," he observes. "For one thing, we have more niche stations, like Power 106 [soul/dance] and Bandit [rock] in Stockholm. They’re very open to new acts in their own particular genres. Then there’s NRJ [CHR], who aren’t afraid to be daring."

Hjelmtorp believes record companies themselves have to take some of the responsibility for a lack of debutants on radio. "Maybe some labels have simply released too many artists," he suggests. "There’s been something of a sign-and-release frenzy here, and many of the new releases just aren’t good enough."

However, the few non-AC commercial outlets in Sweden, CHR network NRJ is often named in the context of playing new music. However, program controller Erik Landt doesn’t see breaking new talent as an obligation for his station.

"Our main responsibility is to get higher ratings, whether that means playing new acts or not," he says. "Having said that, I think we’ve been pretty successful at playing unfamiliar names. We were playing too much because of the name on the cover, we want to know if the song is any good."

The programmer continues, "I listen to the songs, along with my music schedulers. If we like it we’ll play it, then after a while we research it, test listener reaction and so on. That’s our policy."

Landt is optimistic about the future relationship between commercial radio and the record companies. "The labels have got to know us better," he notes. "They’re starting to understand how commercial radio works. Basically, we’re growing up together."

However, when it comes to breaking new acts, it’s still a public station P3 which leads the way in Sweden. Indeed, head of Music Pia Kalischer admits that the station can sometimes drop songs too quickly.

Kalischer, who recently topped a poll of Swedish music industry executives as the most progressive promoter, is receptive to new music. "If you can sign a good band, they have the opportunity for new acts. Virgin Sweden’s Anders Hjelmtorp admits "there’s an unofficial club in the record industry—the ‘taping Tracks’ station Executives always listen, or get their secretaries to tape the show. Tracks breaks almost everything."

P3 has taken a step further by following Tracks with a new show, called Dema, which plays the best of unsigned artists’ demo tapes. Kalischer says the idea of the show is for radio to support new acts, and "not just the record companies."

When record companies are looking for support for a new act, they still usually go to P3. North of Nor Skynbands (NONS) is a young, small, independent company which has already uncovered some interesting new bands, such as Komeda, Ray Wonder and Cloudberry Jam.

Promoter Jesper Lundqvist says he sends around half his time dealing with P3, and he doesn’t have a high opinion of the commercial networks. "Our acts aren’t so mainstream, and networks like NRJ would never play new music like this. Apart from P3, I send releases to the larger community and student stations—to people who are interested, quite simply."

The commercial stations should dare to be more ‘niched.’ Everybody would win from that in the end."

That approach is even being copied by some of the larger labels. Anders Hjelmtorp reveals that Virgin currently have two acts, tracks from whom has been released purely to student and other voluntary stations.

"I have a dream that one day one of them will be able to say ‘We broke that record,’" he says. "Just like the student station which broke Roxette in the States."

Denmark: the youth vote
In Denmark, as in Sweden, it is the public sector "youth" station (also called P3) which remains the main purveyor of new music.

"We view it as our duty, as a public service station, to play new music," says Palle Aarslev, former P3 program director who now heads up the whole of Danmarks Radio’s programming. P3 both plays new music and provides live airtime for upcoming names through such events as Eurospotting or the Venue Festival. "We get just ‘do radio,’ we go and create activities," says Aarslev.

Label executives agree, however, that most stations in Denmark today are receptive to new artists. He adds, "If you take a single for a Danish act, they’ll definitely listen, and we get attention for local signings," confirms PolyGram marketing director Michael Davids.

"But," he adds, "the radio situation in Denmark is very mainstream, some projects are hard to get played. Commercial stations have to operate on weak signals, reaching a small area, so they have to please everybody. In other countries there is more segmentation, different stations for different kinds of music. The most progressive station here is the public broadcaster."

BMG Ariola exploitation manager Mikkel Bagger says that Danish stations do not play as much new music as he would like, but he suggests that "part of the reason might be that because of Gramex [performing rights body], it’s too costly for some stations to play Danish artists." He adds, "We have to produce records that they [radio] cannot say ‘no to.’"

Finland: respect at last?
As Finland’s economy recovers from the recession of the early ‘90s, the country’s 50-plus radio stations continue to attract a growing number of listeners. New stations are once again start-

"There’s been something of a sign-and-release frenzy—many of the new releases just aren’t good enough"

— Anders Hjelmtorp, Virgin Sweden
George Cole is one of Sweden's most talented black singers/songwriters. The album »Behold The Man« includes the hitsingles »Check Me« and »Dope«.

Norway: no new acts?
Across the border in Norway, critics say the country's radio stations, on the whole, reluctant to support new talent. There are, however, a few exceptions: notably the Norwegian Broadcasting Corporation's P3 and Oslo-based commercial station Radio TANGO. Says RCA/BMG Norway head of A&R Truels Brodtkorb, "My hope for the future is that Norwegian radio stations will, for once, try to play an act that is not already a major hit in Norway, Europe or the US."

P3 music director Nils Heldal says that his station feels responsible for seeking out and promoting new talents, wherever these acts may come from and whether or not they are already signed up with a label. Consequently, P3 will not hesitate to put new acts straight on to the daytime playlists. "We always try to give the public something they want, something they didn't know they wanted and something they hate," claims Heldal. He concludes, "If we always gave people what they want, they would find us predictable and boring. We owe it to them to keep on opening up new horizons."

"These days it's really hard to get something completely new played on the radio."
— Susanna Lassila, Warner Music Finland

"My hope for the future is that Norwegian radio will, for once, play an act that is not already a major hit..."
— Truels Brodtkorb, RCA/BMG Norway
Sweden bares its soul

by Keith Foster

Although it may not be easy to persuade customers at your average German nightclub that the fact, Swedish music is not all about 100+ bpm Europop or thin, pale-faced indie guitar bands... Increasingly, the music being danced to in Sweden is soul, R&B and hip-hop.

Sweden has become a country where a swingbeat is as natural as a smirghodarth, and hip-hop has long overaken tennis as the focus of teenage ambition. The change in a music market where only 10 years ago the very idea of "Viking soul" would have been laughable is little short of amazing.

Look at the magnitude of the major new names in the Swedish charts this decade tells the story: Tityyo, Neneh Cherry, Eric Gadd, Robyn, Jennifer Brown, Infinite Mass, Latin Kings, Just D, Lisa Nilsson, Stakka Bo—all with a strong leaning towards black American styles of music. Even dyed-in-the-wool pop performers like Orup and Mauro Soccio have introduced ever stronger elements of soul into their music.

One major player in this development has been Mats Nileskar, long-time presenter of public CHR station P3's popular night-time show Soul Corner (now abbreviated to simply Soul).

As a teenager in the late '70s, Nileskar fought to get radio station bosses to play soul, and his programmes through the '80s had a formative effect on today's artists. Nileskar nominates a single released by Gothenburg band Stonefunkers in 1988 as the first real Swedish soul hit, and says it snowballed from there.

"Back in the '70s, commercial music was viewed with contempt by radio, but I kept on at them like a maniac," he says. "They gave me a programme in 1978 because they knew no better, and I was different because I took the music—black music—seriously. I carried long interviews with names like Curtis Mayfield, James Brown and Barry White. I played hip-hop back in 1979, and by the mid-'80s it made up half of my show. Now I'm playing drum 'n' bass, looking to the future."

The missed generation

An artist's musical style is often based around the music they listened to when they were young, and Mats Nileskar believes the boom in soul since 1990 is partly due to what he calls a "missed generation."

"The radio scene in the '70s meant that artists like Curtis Mayfield and Marvin Gaye weren't getting airplay," he explains. "Then, in the mid-'80s, young people here began to discover that music, and a few years later it just burst out."

Many of the top names within in the Swedish soul scene collaborate on the Blacknuss Allstars project—a loose combination of some 16 musicians whose 1996 album, Allstars, won a Swedish Grammy in the Best Modern Dance category. The album encompasses a whole range of styles, from the funky cover of Last Night A DJ Saved My Life to rap, through smooth soul and something approaching jazz.

Bassist player and co-producer of Blacknuss, Christian Falk, says the soul scene in Sweden is growing, with plenty of talented musicians involved. His one complaint is a certain lack of experimentation. "Much of it sounds the same," he says. "People are just out to sell records."

Stockholm is, in world terms, not much more than a big village, and not surprisingly, this means most of the city's soul community know one another. "In one way, there is some kind of a family feeling, which makes for a nice atmosphere," says Falk. "On the other hand it can be boring. Maybe it's too nice, which isn't so good for the music."

The new contenders

While the "soul mafia," as they've been called, opt for a cool, sophisticated sound, the last couple of years have seen a new, rougher-edged hip-hop generation arise, mostly from some of Stockholm's poorer suburbs.

Infinite Mass were the first band to give Swedish hip-hop a real face, while the Latin Kings tell stories of life at the harsh end of society in an ironic, sharp-edged style. Many more acts are set to follow.

Tityyo, sister of Neneh Cherry and one of the first soul artists to make it big in Sweden, says the generational issue is the crucial reason for dance music's explosion in her country.

"For a start," she claims, "many of the artists come from very mixed cultures, after their parents came to Sweden to live. They've concentrated on music, they're very aware of trends, and they've grown up with R&B and hip-hop. It's not just in the big cities either—you go to a rap gig in a smaller town like Sundsvall [on the northern coast] and it'll be packed."

Tityyo identifies a distinct difference between acts with a very American influence, like Robyn and Infinite Mass, and others such as herself and the 1996 sensation Dilba, who blend in other styles. The search among writers and reviewers for a key to the "Swedish sound" goes on, but with such a variety of acts, it is probably doomed to failure.

Christian Falk says the disparities between Swedish and American soul/R&B are hard to define. "It's not in what sort of effects or mixing desk you're using. It's more in the attitude. I live on the south side of Stockholm. It's not Brooklyn, and we don't want to pretend it is. You can't manufacture that feeling. We do it our way."

Shape of things to come

So what is next to come from the lively Swedish dance scene?

Mats Nileskar says soul-influenced hip-hop is on the verge of big things in Sweden.

"That's what the kids relate to right now," he says. "There's a strong east coast feel to it." He names acts such as One Eye Red and Stockholm as high-calibre material to watch out for.

Other names worthy of mention include Absent Minded, Lisa Lindebergh and Stephen Simmonds. Now that Sweden's soul has been hured, it's unlikely to go back into hiding.

- Swedish soul star Eric Gadd is fea-

ured in this week's Artists and Music section, on page 10.

Stephen Simmonds

Simmonds made his solo recording debut this year, with the single Tears Never Dry and the album Alone, released last month on the Superstudio Orange label (Diesel Music). Tears Never Dry features a dramati-

c R&B number with divine strings and the excellent Lisa Nilsson, a major Swedish star in her own right, adding superb vocals. Simmonds himself displays a voice which Swedish radio soul guru Mats Nileskar compares to Donny Hathaway. If he can maintain the quality of this first release, he's des-

tined for great things.

NEW TALENT
Danish label EMI-Medley is a successful example of how a record company can find new markets: around half of its profits come from selling its acts abroad, according to the company.

Michael Ritto, president and regional director of EMI Music, Scandinavia & Finland, explains: "Around 20 years ago in Danish music was all sung in Danish, but then it all changed in the '80s. Acts like D.A.D and Hanne Boel were not trying to translate their records for international tastes as had been done previously; they were written in English from the start. Then, we started getting very serious about exporting Danish music."

Five years ago, the company achieved immense success with Michael Learns to Rock (MLTR). "They are by far the biggest [Danish] group in Southeast Asia," says Ritto. A MLTR greatest hits package went on the market last October, and has sold nearly two million units in the region, according to Ritto.

Female duo Me & My are another example of EMI-Medley's export success: they've hit the big time in more than a dozen countries, selling 1.4 million units of their debut album in Japan, making them the largest international sellers in that market.

Breaking borders
EMI's success appears to have woken up other Danish labels to the fact that there is a big market outside the Danish—and other Danish labels to the fact that there is a big market outside the Danish—and more export success: MDTR's impressive sales of more than 1.4 million units of their debut album in 12 dozen countries, and the fact that there is a lot of attention from PolyGram headquarters. People have realised that they can make a lot of money in areas other than the U.S. or U.K."

Records (Denmark) marketing director Michael Dawids, "We formed a local division around a year ago and now have our first signings, and there seems to be a lot of attention from PolyGram headquarters. People have realised that they can make a lot of money in areas other than the U.S. or U.K."

Dawids says that Scandinavian countries in general, and Denmark and Sweden in particular, focus mainly on songs, as opposed to the U.K. and other areas that may put emphasis on trends or image. "If you look at Ace of Base, it's a trend-oriented, but they've had great songs," he remarks. "I do think that we've got better at improving work, images, videos, covers—and at realising the importance of this company. People appear to invest more money in each project, based upon international ambitions."

BMG Ariola exploitation manager Mikkel Bagger agrees that the "peripherals" are also important. Thomas Helmig has been BMG's big international seller, and his latest release, Groovy Day is testing the water in new markets. "The title number is a catchy, good pop sound, a door-opener," says Bagger. "The problem with some albums has been that all the songs are good, but none stand out. Groovy Day stands out particularly. Plus the styling, the colours on the album cover are more distinctive. It's worked."

Helmig has sold well in a number of European countries, including Germany, and BMG will also promote him in Japan where some of his previous work has had success. "Many countries look to Germany as opposed to the U.S./U.K., because Germany is a good indicator of hits," Bagger says.

Tip of the iceberg?
Sista Sista is a girl band, featuring five young ladies aged between 10 and 16, who have had great success with their debut single, We Like To Dance (Na Na Na).

Iceberg Records, which has placed the girls at the top of its priority list, has licensed the act to BMG/RCAs Germany for world-wide territories excluding Scandinavia, in a deal similar to its arrangement for Scatman John. Sista Sista have clearly spent a lot of time and energy practising their dance routines, and have performed their dance/pop music at a number of venues, including a six-day tour with 3T in Germany.

Universal Music has experienced a major success with Aqua (Music & Media April 12), a dance act who earlier this year saw two of their singles in the top 10 of the Danish chart at the same time— the first time this has happened in Denmark for around 20 years. Aqua feature a cutting-edge female vocalist with universal appeal, backed by intricate instrumentation—a mix perfect for export markets, where it is the voice and music rather than lyrics that count.

"The whole of Asia is flipping over Scandinavian Music," says Universal marketing manager Nicias Anker. "But we're a relatively small company, so we are taking one thing at a time."

Aqua has penetrated a number of European markets, along with Canada, Mexico, New Zealand and parts of the Far East. Universal has big plans for the band, and another female-singer group, YouKnowWho, in the latter region. "Japanese companies are really focused," says Anker. "They're great to work with."

Far East focus
Danish labels, in general, seem to see the Far East as a main focal point for their activities.

"The Far East and Japan are extremely interested in music from Scandinavia and Denmark," says Lene Olsen from Mega Records international A & R. Mega sees export potential for Ann Louise, whose videos perfectly complement pop/rock songs that should break into new territories.

WEA Germany will release a single, Stay (written by Roxette's Per Gessle), soon, and Mega is currently planning a Japanese strategy for Ann-Louise's debut CD, Wonder Wheel. Another Mega priority act, Lovelites, leans more toward rock, but with an infectious mix of style and composition. After a WEA Germany release of their single Hey Look Around, Mega will explore other markets which have proven fruitful for Danish labels in the past.

Danish delight in Eastern promise
Domestic acts on the rise in Norway

After a long spell during which international music triumphed at the expense of local productions, Norwegians are rediscovering music in their own language. Simultaneously, the Norwegian charts are becoming increasingly diverse, with home-grown alternative rock and dance increasingly sitting alongside the country’s more traditional rock bands.

There’s been a wind-change in Norwegian popular music so far this year,” says Warner Music A&R Manager Tor Erik Hermansen. “More than 40 percent of the albums sold this year have been Norwegian, in a wide variety of music styles.”

There is certainly no single style of music that dominates Norway today, although mainstream guitar-based pop/rock acts like Postgirobygget, DDE and Rene Andersen do share some common elements. The Norwegian sales charts show a wide range of musical genres, such as rap, R&B and crossovers from underground house and techno finding an audience.

Hermansen adds, “Several acts have reached high chart positions with music that’s traditionally been viewed as ‘narrow’ [in its appeal]. With Kare & The Cavemen’s instrumental ‘70s soundtrack-vibe, and the experimental rock of Motorpsycho both entering high in the singles top 10 recently, there is definitely a growing interest in Norwegian music, especially among the 20-something audience.”

The new alternatives

Examples of the new Norwegian “alternatives” include the Warner-signed Cane, whose music has been inspired by bands such as Sneaker Pimps and Depeche Mode. Cane, who feature strong female vocals, have just released a debut album, Unable, on Warner. This act, which might have had a fairly narrow appeal in the past, could easily cross over to mainstream in today’s Norwegian musical environment. Warner is also putting together a mix-CD with Norway’s leading house/techno mixmaster, DJ AbStract after his first album made Norway’s top 30 album chart last year.

At Arcade Music, two fresh new talents are emerging this year: Shortcut and Warlocks. Shortcut performs hip-hop-based pop/dance music, inspired by his upbringing in a musical family and from listening to U.S. hip-hop. Three singles have now been released from his album, Straight Physical. The third, Do You Really Want to Hurt Me?, is a cover of the old Culture Club hit. Warlocks, who are licensed from Toe Production (a Norwegian label dedicated to R&B and rap music) perform hard-core hip hop, inspired by their experiences of growing up on the east side of Oslo, where they are part of the Norwegian hip hop/graffiti/breakdance society. The group’s second album Top Notch (which will be released in early March by Arcade Music), is considered promising.

Another important artist in Norway at the moment is Unni Wilhelmsen. After receiving two recent Grammy awards from her debut album, much is expected of her recently-released second album. Her sound is quite MOR, with simple, acoustic guitar-based songs and stripped-down production.

“Real” acts and images

Despite the increase in popularity of alternative music strands, the more established AC guitar-based pop/rock acts such as Postgirobygget and DDE maintain a solid fan base in Norway, and these more mainstream artists still dominate the charts.

According to Warners’ Hermansen, Norwegian pop is still more closely related to rock than the type of pop acts which originate from the likes of Sweden, the U.K. and the U.S. Norwegians like their artists to seem “real,” and even though both the Spice Girls and Toni Braxton may have had No. 1 hits in Norway recently, Norwegian record buyers still have a problem in accepting “manufactured” pop acts which originate from the likes of Sweden, the U.K. and the U.S.

Norwegians like their artists to seem “real,” and even though both the Spice Girls and Toni Braxton may have had No. 1 hits in Norway recently, Norwegian record buyers still have a problem in accepting “manufactured” pop acts which originate from the likes of Sweden, the U.K. and the U.S. If a popular domestic band does have an image, it is often in the style of revival/novelty-based acts such as Kare & The Cavemen and Penthouse Playboys, or the band-next-door-look cultivated by Postgirobygget and DDE.

“There is definitely a growing interest in Norwegian music, especially among the 20-something audience”

—Tor Erik Hermansen, Warner Music
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**M & M**

**Finns finding their ‘feelgood factor’**

by Antti Isokangas

Hampered by the small size of its domestic market, Finland has struggled to produce exportable music. But a new feeling of optimism about the country's ability to compete in the global music market seems to be in the air.

Virtually everyone working in the Finnish music industry has always known only too well that its domestic acts have never enjoyed kind of global success of their neighbours, the Swedes. In fact, no Finnish act has come close to a full-scale international breakthrough.

The music industry here has always had explanations for that lack of success. They include the tiny home market and its continued reliance on Finnish-language product, a low CD penetration level, and the lack of professional managers in the country.

One thing has changed, however. After years of feeling sorry for themselves, Finnish musicians and music industry people are now growing confident about Finnish music's ability to perform in the global marketplace.

"Our attitude is probably different now, and new, because we haven't frustrated ourselves yet by touring Finland for twenty years," says Kimmo Valtanen from the Supperheads. Their new album, Louna (Warner Music) combines Nirvana-ish guitars with simple pop hooks. "For us, it's completely natural to start looking into potential foreign markets, such as Japan," explains Valtanen.

During the past few years, Finland's burgeoning dance-pop scene has produced active export efforts. Such acts as Movebrain, Waldio and Sound Of R.E.L.S. have, however, had limited success in converting their popularity on the home front into international sales.

Another big push has been behind the EMI guitar-pop act 4R, whose 1996 album Mood was released across Europe, but to a very low sales response. At the same time, many smaller and more individual acts have been relatively successful. Such left-field rock bands as 22 Pistepirkko, Waltari and Amorphis are cult acts across Europe.

Apocalyptica, a classically trained cello quartet, have shifted more than 100,000 copies of their rock/classical hybrid, Apocalyptica Plays Metallica By Four Cellos. Perhaps the most surprising new Finnish success stories are the lo-fi keyboard king Jimi Tenor and the minimalist techno group Panasonic. Both are bona fide cult stars in the U.K.—without receiving help from any major label.

"Finnish major labels have no real interest in breaking their acts abroad," claims record producer Kristian Maukonen. But perhaps Finnish major labels are learning what kind of acts actually have a chance of international success.

BMG Finland, for example, has taken the slow route in introducing its star act Aikakone (Time Machine) to the world. The group's first two albums of slick radio pop ["Hautakeroon Taa and Toiseen Maailmaan"] have already gone triple (120,000) and double-platinum (80,000) in Finland, but the band are steadily working with their record company and publisher to find the right way to launch themselves.

"Our first instinct was to polish everything up as much as we could, but that's not necessarily the right way," admits BMG Finland A&R manager Asko Kallonen. "What seems terribly Finnish and clumsy to us might actually be fresh and unpretentious to somebody else.

Veteran manager Seppo Vesterinen—who has worked with 22 Pistepirkko and seminal 1980's glam-rock band Hanoi Rocks—agrees. "Finland is never going to start new trends, and by trying to follow trends we'll only look stupid. We should concentrate on doing what sets us apart from everybody else."
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<table>
<thead>
<tr>
<th>No.</th>
<th>Entry</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Robbie Williams</td>
<td>Should I Leave</td>
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<td>2</td>
<td>2</td>
<td>Space Girls</td>
<td>2 Become 1</td>
<td>Virgin (Windsurf Pacific/PolyGram)</td>
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<td>The Saint</td>
<td>Celtic</td>
<td>Epic (London)</td>
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<tr>
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<td>Brooklyn Bounce</td>
<td>The Theme (Of Progressive Attack)</td>
<td>Interscope (London)</td>
<td>UK</td>
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<tr>
<td>5</td>
<td>5</td>
<td>You Showed Me</td>
<td>Lighting Seeds</td>
<td>Epic (Not Listed)</td>
<td>UK</td>
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<tr>
<td>6</td>
<td>6</td>
<td>Michael Jackson</td>
<td>Blood On The Dance Floor</td>
<td>Epic (Warner Chappell/Zomba)</td>
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<tr>
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<td>Patricia Kaas</td>
<td>Da Funk</td>
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<td>8</td>
<td>Le Feu Ca Brule</td>
<td>So Strong Out</td>
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<td>9</td>
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<td>En Vogue</td>
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<td>Jane Fostin</td>
<td>My Love For You</td>
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<td>Bruce Springsteen</td>
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<td>Gotta Be You</td>
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<td>La Taille De Ton Amour</td>
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<td>I Need You</td>
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<td>Oh Shit - Fraud Kim</td>
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**SALES MOVER**

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<td>All You Need Is Love</td>
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**REENTRY**

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<td>I'm Gonna Find Another You</td>
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<td>I'll Be Your Friend</td>
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<td>38</td>
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<td>I'm So Bored</td>
<td>Virgin</td>
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**CHARTED**

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<td>Virgin</td>
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<td>47</td>
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<td>Virgin</td>
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<tr>
<td>48</td>
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<td>Virgin</td>
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<td>49</td>
<td>49</td>
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<td>Virgin</td>
<td>UK</td>
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<td>50</td>
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<td>51</td>
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<td>53</td>
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<td>I'll Be Your Friend</td>
<td>Virgin</td>
<td>UK</td>
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Please note that this is a single page of a document containing the Eurochart Hot 100® Singles chart for Week 18/97, which includes the top 50 songs of the week and their sales data. The chart is published by Billboard Music Group and reflects sales data from various countries.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chanted</th>
</tr>
</thead>
</table>
| 1    | Depeche Mode | Ultra - Mod | A & M | E.A.S.Y. USA  
| 2    | Spice Girls | Spice | Virgin | E.A.S.Y. USA  
| 3    | Andrea Bocelli | Romanza - Sugar / Polydor | A & M | E.A.S.Y. USA  
| 4    | The Chemical Brothers | Dig Your Own Hole - Virgin | E.A.S.Y. USA  
| 5    | U2 | Pop - Island | E.A.S.Y. USA  
| 6    | No Doubt | Tragic Kingdom - Trauma / Interscope | E.A.S.Y. USA  
| 7    | Bee Gees | Still Waters - Polydor | E.A.S.Y. USA  
| 8    | Aerosmith | Some Things Never Change - EMI | E.A.S.Y. USA  
| 9    | Andrea Bocelli | Bocelli - Sugar / Polydor | E.A.S.Y. USA  
| 10   | Lisa Stansfield | Lisa Stansfield - Arista | E.A.S.Y. USA  
| 11   | Jovanotti | Jovanotti - Sugar / Polydor | E.A.S.Y. USA  
| 12   | Patrice Kaas | Patrice Kaas - La Funk / Arista | E.A.S.Y. USA  
| 13   | Cast | Menage Nature Calls - Polydor | E.A.S.Y. USA  
| 14   | Pamela - Nine Lives - Columbia | Nine Lives - Columbia | E.A.S.Y. USA  
| 15   | Toni Braxton | Toni Braxton - EMI | E.A.S.Y. USA  
| 16   | No Mercy | My Promise - MCI / Arista | E.A.S.Y. USA  
| 17   | Tie Tac Toe | Tie Tac Toe - RCA | E.A.S.Y. USA  
| 18   | 50 Cent | 50 Cent - Sony | E.A.S.Y. USA  
| 19   | Patricia Kaas | Patricia Kaas - Universal | E.A.S.Y. USA  
| 20   | Backstreet Boys | Backstreet Boys - BMG / Epic | E.A.S.Y. USA  
| 21   | Texas | White On Blonde - Mercury | E.A.S.Y. USA  
| 22   | Jean Michel Jarre | Equinoxe - Virgin | E.A.S.Y. USA  
| 23   | Eras | Eras - Mercury | E.A.S.Y. USA  
| 24   | Pino Daniele | Dimmi Ci Sua Succede Sulla Terra - CDG | E.A.S.Y. USA  
| 25   | INXS | E.L.O. - Virgin | E.A.S.Y. USA  
| 26   | Soundtrack | Soundtrack - EMI | E.A.S.Y. USA  
| 27   | Warner Brothers | Warner Brothers - Virgin | E.A.S.Y. USA  
| 28   | The Charlatans | The Charlatans | E.A.S.Y. USA  
| 29   | Deltron 303 | Deltron 303 - Interscope / EMI | E.A.S.Y. USA  
| 30   | PHunk Society | PHunk Society - Virgin | E.A.S.Y. USA  
| 31   | Lorena | Lorenzo 1997 - L'Albero - Soleluna | E.A.S.Y. USA  
| 32   | The Kooks | The Kooks - Bird / Polydor | E.A.S.Y. USA  
| 33   | Waxed | Waxed - 143 Records | E.A.S.Y. USA  
| 34   | Jamiroquai | Travelling Without Moving - Sony | E.A.S.Y. USA  
| 35   | Sabrina Setlur | Dee Neues E-Klasse - Epic | E.A.S.Y. USA  
| 36   | Bee Gees | Bee Gees - Polydor | E.A.S.Y. USA  
| 37   | Smurfarna | Smurfits 2 - C.NR | E.A.S.Y. USA  
| 38   | Eric Gadd | The Right Way - Metronome | E.A.S.Y. USA  
| 39   | Zucchero Forneril | The Best Of Zucchero - Greatest Hits - Polydor | E.A.S.Y. USA  
| 40   | Daft Punk | Homework - Virgin | E.A.S.Y. USA  
| 41   | Mary J. Blige | Mary J. Blige - Uptown / MCA | E.A.S.Y. USA  
| 42   | Nick Cave & The Bad Seeds | The Boatman's Call - MCA | E.A.S.Y. USA  
| 43   | Neil Gaiman | E - Tutti Il Resto - RCA | E.A.S.Y. USA  
| 44   | The Offspring | I Say On The Horizon - EMI | E.A.S.Y. USA  
| 45   | Julian Clerc | Julian - Virgin | E.A.S.Y. USA  
| 46   | Laura Pausini | Laura Pausini - Sony | E.A.S.Y. USA  
| 47   | ST | ST - MCA / Epic | E.A.S.Y. USA  
| 48   | Van Morrison | Van Morrison - Island | E.A.S.Y. USA  
| 49   | The Irish | The Irish - Virgin | E.A.S.Y. USA  
| 50   | Machine Head | The More Things Change - Roadrunner | E.A.S.Y. USA  
| 51   | Barbra Streisand | Barbra Streisand - Columbia | E.A.S.Y. USA  
| 52   | The Tragically Hip | The Tragically Hip | E.A.S.Y. USA  
| 53   | The Smashing Pumpkins | The Smashing Pumpkins | E.A.S.Y. USA  
| 54   | The Offspring | I Say On The Horizon - EMI | E.A.S.Y. USA  
| 55   | The Rolling Stones | The Rolling Stones | E.A.S.Y. USA  
| 56   | Alanis Morissette | Alanis Morissette - Reprise | E.A.S.Y. USA  
| 57   | Eros Ramazzotti | Eros Ramazzotti - Universal | E.A.S.Y. USA  
| 58   | Yoko Ono | Yoko Ono - Virgin | E.A.S.Y. USA  
| 59   | Porcupine | Porcupine | E.A.S.Y. USA  
| 60   | Marco Borsato | De Waarder - Polydor | E.A.S.Y. USA  
| 61   | Brings | Brings - Universal | E.A.S.Y. USA  
| 62   | The Velvet Underground & The Stooges | The Velvet Underground & The Stooges - EMI | E.A.S.Y. USA  
| 63   | Sexyfish | Sexyfish - Sony | E.A.S.Y. USA  
| 64   | The Offspring | I Say On The Horizon - EMI | E.A.S.Y. USA  
| 65   | Live | Life | E.A.S.Y. USA  
| 66   | Ocean | Ocean | E.A.S.Y. USA  
| 67   | Pasiphae | Pasiphae - Epic | E.A.S.Y. USA  
| 68   | Andre Rieu | Andre Rieu - Sony | E.A.S.Y. USA  
| 69   | The Kelly Family | The Kelly Family - Virgin | E.A.S.Y. USA  
| 70   | The Verve | The Verve - Virgin | E.A.S.Y. USA  
| 71   | Eros Ramazzotti | Eros Ramazzotti - Universal | E.A.S.Y. USA  
| 72   |开展 | 开展 | E.A.S.Y. USA  
| 73   | George Michael | George Michael - Virgin | E.A.S.Y. USA  
| 74   | Dido Gyneco | Dido Gyneco | E.A.S.Y. USA  
| 75   | Kula Shaker | Kula Shaker - Virgin | E.A.S.Y. USA  
| 76   | Captain Jack | Operation Dance - EMI | E.A.S.Y. USA  
| 77   | Shu-Shi-Dua | Shu-Shi-Dua - EMI | E.A.S.Y. USA  
| 78   | Willie Crawford | It's A Sin To Herman - Virgin | E.A.S.Y. USA  
| 79   | Litfiba | Litfiba | E.A.S.Y. USA  
| 80   | Miossec | Miossec - Pias | E.A.S.Y. USA  
| 81   | Soundtrack | Soundtrack - Philips | E.A.S.Y. USA  
| 82   | Spagna | Spagna - Virgin | E.A.S.Y. USA  
| 83   | Ruth Jacott | Ruth Jacott - Sony | E.A.S.Y. USA  
| 84   | The Score | The Score - BMG / Epic | E.A.S.Y. USA  
| 85   | Wolfgang Petry | Wolfgang Petry - Sony | E.A.S.Y. USA  
| 86   | Ricky Martin | Ricky Martin - Sony | E.A.S.Y. USA  
| 87   | Warren Costanzo | Warren Costanzo - Sony | E.A.S.Y. USA  
| 88   | Diblo | Diblo - Metronome | E.A.S.Y. USA  
| 89   | Bush | Bush - Interscope | E.A.S.Y. USA  
| 90   | Rosanna Arbelo | Rosanna Arbelo - Sony | E.A.S.Y. USA  
| 91   | Fury In The Slaughterhouse | Fury In The Slaughterhouse - EMI | E.A.S.Y. USA  
| 92   | Smurfarna | Smurfarna - EMI | E.A.S.Y. USA  
| 93   | Sueade | Sueade - Sony | E.A.S.Y. USA  
| 94   | Schürzenjäger | Schürzenjäger - Ariola | E.A.S.Y. USA  
| 95   | Rowwen Hëze | Rowwen Hëze - EMI | E.A.S.Y. USA  
| 96   | manic Street Preachers | manic Street Preachers - EMI | E.A.S.Y. USA  
| 97   | Cake | Cake - Sony | E.A.S.Y. USA  
| 98   | Apulanta | Apulanta - Sony | E.A.S.Y. USA  
| 99   | Mansun | Mansun - Virgin | E.A.S.Y. USA  
| 100  | The Charlatans | The Charlatans - Virgin | E.A.S.Y. USA  
|      |        |        | E.A.S.Y. USA  

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
| UNITED KINGDOM | 1 | R. Kelly - I Believe I Can Fly (Jive) |
| 2 | D1 Quicksilver - Have A DreamBallons (BMG) |
| 5 | The Chemical Brothers - Dig Out Your Soul (Virgin) |
| 10 | K. Kelly - I Believe I Can Fly (Jive) |
| 5 | R. Kelly - I Believe I Can Fly (Jive) |
| 10 | The Chemical Brothers - Dig Out Your Soul (Virgin) |
| 4 | Sash! - Encore Une Fois (Polydor) |
| 5 | Sash! - Encore Une Fois (Polydor) |
| 20 | Various - Hit Mix Vol 2 (PolyGram) |

| SWEDEN | 10 | Toddla T - Let It Be My Baby (PolyGram) |
| 11 | Royalty - I Want You (PolyGram) |
| 12 | Various - Various - Can Satellite (Beg) |
| 13 | Various - Various - Can Satellite (Beg) |
| 14 | Various - Various - Can Satellite (Beg) |
| 15 | Various - Various - Can Satellite (Beg) |

| ITALY | 10 | En Vogue - Don't Let Go (Love) (BMG) |
| 11 | No Doubt - Don't Speak (BMG) |
| 12 | Depeche Mode - Ultra (PolyGram) |
| 13 | Adele - Someone Like You (POLYGRAM) |
| 14 | Patrizia Kaas - Don't Leave Me (PolyGram) |
| 15 | Peter &thank - Pill Sand (Mono Music) |

| DENMARK | 1 | R. Kelly - I Believe I Can Fly (Jive) |
| 2 | Sash! - Encore Une Fois (Polydor) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Sash! - Encore Une Fois (Polydor) |
| 5 | Various - Various - Can Satellite (Beg) |

| NETHERLANDS | 1 | Various - Various - Can Satellite (Beg) |
| 2 | Various - Various - Can Satellite (Beg) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Various - Various - Can Satellite (Beg) |
| 5 | Various - Various - Can Satellite (Beg) |

| SWITZERLAND | 1 | R. Kelly - I Believe I Can Fly (Jive) |
| 2 | Sash! - Encore Une Fois (Polydor) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Sash! - Encore Une Fois (Polydor) |
| 5 | Various - Various - Can Satellite (Beg) |

| AUSTRIA | 1 | Sash! - Encore Une Fois (Polydor) |
| 2 | Sash! - Encore Une Fois (Polydor) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Sash! - Encore Une Fois (Polydor) |
| 5 | Various - Various - Can Satellite (Beg) |

| AUSTRIA | 1 | Various - Various - Can Satellite (Beg) |
| 2 | Various - Various - Can Satellite (Beg) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Various - Various - Can Satellite (Beg) |
| 5 | Various - Various - Can Satellite (Beg) |

| PORTUGAL | 1 | R. Kelly - I Believe I Can Fly (Jive) |
| 2 | En Vogue - Don't Let Go (Love) (BMG) |
| 3 | Depeche Mode - Ultra (PolyGram) |
| 4 | Sash! - Encore Une Fois (Polydor) |
| 5 | Various - Various - Can Satellite (Beg) |

| CZECH REPUBLIC | 1 | Various - Various - Can Satellite (Beg) |
| 2 | Various - Various - Can Satellite (Beg) |
| 3 | Various - Various - Can Satellite (Beg) |
| 4 | Various - Various - Can Satellite (Beg) |
| 5 | Various - Various - Can Satellite (Beg) |
Breakin' & Entering

A weekly Eurochart analysis by Bob Macdonald

The downside of being No.1 is that there’s only one direction to move in—but apparently nobody’s told R. Kelly or Depeche Mode, whose chart-topping single and album are both fast tracking records on the Music & Media charts.

With their ninth studio album Ultra (Mute), Depeche Mode vault from number 15 to the summit on the European Top 100 Albums chart, and in the process collect this week’s Sales Breaker accolade, awarded to the album marking the biggest increase in chart points.

Like their ‘80s contemporaries U2, the band’s first new album for four years has got off to a fast start across Europe, suggesting that the long wait has not diminished their fanbase. Ultra has a top 5 placing in a dozen countries, including No.1 in Germany and number 2 in France. The previous Depeche Mode studio release, Songs Of Faith And Devotion, reached No.1 on the Music & Media charts.

Meanwhile R. Kelly tightens his grip on the Eurochart Hot 100 Singles list, as I Believe I Can Fly (Jive) logs its second week at No.1 and earns the Sales Breaker award, an impressive feat for an artist that R. Kelly or Depeche Mode, whose chart-topping single has not diminished their fanbase. Ultra has a top 5 placing in a dozen countries, including No.1 in Germany and number 2 in France. The previous Depeche Mode studio release, Songs Of Faith And Devotion, reached No.1 on the Music & Media charts.

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Sales Breaker award, an impressive feat for an artist that

Although the Space Jam smash is Kelly’s first Hot 100 hit, he is not the only artist to benefit from the pen of R. Kelly is Toni Braxton, whose I Don’t Want To will soon be released as the follow-up to the Diane Warren-penned Un-Break My Heart, which finally falls out of the top 10 this week.

Entering the top 10 of the album chart for the first time, the success of the Romeo + Juliet soundtrack (Capitol) is having a spin-off effect on the careers of two Swedish bands. The Cardigans’ Lovefool (Stockholm/Polydor) originally reached number 50 on the Eurochart last October, but this week re-enters at 77, the track looks set to reap the benefits of its soundtrack exposure and its huge radio success in the U.S. Their compatriots the Wannadies, whose earlier single, You & Me Song, is featured in Romeo + Juliet, enter at 96 with Hit (Indelent/ RCA). Sweden also accounts for the new entry at number 61—Do You Wanna Be My Baby? by Geissell (Fundamental/EMI)—a solo outing by Per Gessell of Sweden.

New cover versions entering the Eurochart include the Lightning Seeds’ You Shook Me (Capitol), at 42, an early Byrds album, subsequently a hit for the Turtles and Salt-N-Pepa and, yes, that new entry at 75 for G’s Incorporated (EMI) is that Stairway To Heaven.

The previous Depeche Mode studio release, Songs Of Faith And Devotion, reached No.1 on the Music & Media charts.

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

Station Reports include all new additions to the playlist. Some reports will also include 'Power Play' songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are

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With this excellent midtemp- rock. At Lisbon -based With this excellent midtem-
CHR outlet Antena 3, head
Co. confirm their status as
po rocker, Jakob Dylan &

Playlist Additions:
- Toni Bruton- I Don't Want To
- Toni Braxton- I Don't Want To
- N-Trance- D.I.S.C.O.
- Local H- Hi Fining MF
- Katja Schuurman- Weretdmeid
- Johan. Everybody

Radio Contact F/Brussels
- Bryan Adams- 18 Td I Die
- Michael Jackson -Blood

Sheryl Crow- Hard Stand
- Gina G. Fresh
- Girls Talk- lk Wil Je

Playlist Additions:
- Sonja Caine - Producer
- CHR
- Bryan Adams- 18 Td I Die
- Michael Jackson -Blood

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- Michael Jackson -Blood

Sheryl Crow- Hard Stand
- Gina G. Fresh
- Girls Talk- lk Wil Je

 polygamy
same sex marriage
Norway
This slow, sweet single by well-established U.S. soul star John Johnson was written and produced by the prolific Walden. Holland's most popular station, Sky 100.7 FM—a DJ-free AC terrestrial outlet—programmed Johnson's previous single, Over And Over back in November, something which helped make her a household name for as they heard it, concludes Van Maaren. Both singles are taken from Johnson's debut album, Miracle.

Already a successful singles and albums act in both their native Australia and the U.S., these antipodians with a new, up-tempo attitude Sky/Who Dat/Ensign Publishers: WB Music/Gratitude Records: Vanishing Point/Word Music/Gratitude/EMI

SCHULTZ notes that: "Over the past months, we have heard the sound of our station considered and the time was right. We felt we had to do so because of increased competition mainly from across the border in Germany and France". Schulz concludes that "it's no mean feat to make this kind of impact as a new artist, and because it has become increasingly difficult for new and/or unknown artists to be played by mainstream radio."
This is the first single from McCartney’s Flaming Pie album, due out May 5. Jeff Van Gelder, head of music at Germany’s AC network Radio NRW, which covers the middle-German state of North Rhine-Westphalia, says, “Although it’s an excellent AC track, I am not quite sure whether it is going to do that well in the face of both our national product, which has been doing very well across the board, and international artists such as Michael Jackson and George Michael who have not got new work out now yet.” Van Gelder concedes, however, “We have put it into power rotation immediately because of its format very well and besides, I expect the album to sell quite well because it appears strongly to the over-30s.”

LUTINIA

RADO B VILNIUS/itized

Ketrisas: Prog (Fam, Oregon)

Jokubas Kreivis: AW/Adult

Sandor Kelemen: World Music

Arturas Ulevicius: Rock

Kristina Tavariene: Jazz/Blues

Endrius Stasys: Country

RAUSCHTORTVMAXX/55

Alvaro Grottera: Head Of Music

Michael George Sirlee-People

Apart Duets: Rock

Balkan Soul: Jazz/Blues

Radionov: Blues

A List

RADIO HIBERNIA/3

Nicholas Bag: Reggae

Paddy Dennehy: Prog/Pop

James McLeod: Country

Walter G. Daniels: Country

Siobhan O’Connor: Irish

THE NORDIC INFRASTRUCT PAMM/2

Terje Ulvmoel: Latin

Lisa Jonson: Latin

Chris Newton: Rock/Blues

Per Olof Ohlsson: Jazz

Fredrik Soderberg: Country

Johan Wessberg: Scandinavian

MUSIC TELEVISION

MTV EUROPE/London

Peter Caiazzo: Controller (International)

Emma Whitbread: Head Of Music

Playlist Additions

Russian: DJ/Producer

Fred Zeiler: Latin

Andy Pimentel: Latin

Lucas: Spanish

Estonia: Latin

Robbie Williams: Rock

Marcel Janse: Country

Jackie: Country

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Holland: DJ/Producer

Fred Zeiler: Latin

Andy Pimentel: Latin

Lucas: Spanish

Estonia: Latin

Robbie Williams: Rock

Marcel Janse: Country

Jackie: Country

Source: AmericanRadioHistory.com

CISAC

information more thoroughly and rapidly. It is expected to speed up the distribution of royalties on a world-wide basis. “In fact, the harmonisation of our systems will represent substantial economies,” says BMI VP of corporate relations Robert Arnold.

“Our goal,” says Kreile, “is to ensure administration of the rights of authors all around the world, even in the coming digital age, on the basis of international cooperation in its realisation.”

Kreile explains that the main aims of the CIS are simplification and standardisation of the identification of right holders, works, contracts, recording, audio carriers and audio-visual productions; standardisation of data interchange between the various societies; establishment of an infrastructure to facilitate the interchange of data in electronic form; and the formation of an integrated information pool.

Donal Kobe, the systems co-ordinator for CISAC, the WorkNet on music should be operational during the summer of 1997. Yon says the system has “made rapid advances in the music sector (compared to other fields) because most of the authors’ societies are already structured for it.”

Godfrey Rust of U.K. authors rights society MCPS says he believes the CIS will help societies in the identification of works, which is becoming increasingly complex. “Let’s reflect just a moment on the nature of our difficulties,” says Rust. “As of last week, the MCPS had identified 128 different songs called Baby Baby. In 1988, there were just 70. That’s a growth rate approaching 10 percent a year. This is a big baby boom. With so many in the nursery, who could confidently say, ‘Yes sir, that’s my Baby Baby’?”

Rust adds, “There are 2-3 million works registered in each of the respective authors society’s data banks and for each, there is an average of 1.5 writers and 3 publishers. With the CIS, we will capture this data as close to the source as possible, do it once and do it right.”

A 14-member CIS steering committee has been set up, with representatives from Canada, Denmark, Finland, Finland, France, Germany, Italy, Japan, Netherlands, Norway, Spain, Switzerland, Sweden, U.K., and the U.S.A. The next CIS symposium will take place within 18 months, in 1999.

Rust says, “Major authors rights societies will have to find common grounds with the record companies, which have their own ISRC identification number. CISAC members contend that ISRC and ISWC are, ‘not competing with, but complementary systems.’”

A data base will be created which will link both codes. “This way, we will be able to immediately identify all the rights owners when a song is played on a digital radio station, for example,” says Rust.

Another issue society will have to tackle are the effects of this new digital system on the workload of rights societies. In France, Sacem’s Claude Gaillard says 60 people work currently in Paris in the documentation department, but less will be needed in the future. “There will be important gains in productivity,” says Gaillard. “Throughout the world, hundreds of jobs will be freed for other tasks.”

A general consensus on the digital issue differs with the bitter rows which have dominated the relationships between European authors rights societies during the past months.

Participants at the symposium pointed out that, on major issues, societal conflicts will present a uniform front. “It was obvious that there was a necessity for rights societies to agree on a standardisation, otherwise, there wouldn’t be any future in the management of rights,” says MCPS’ Rust. “We have put our differences and conflicts in order to move forward on this essential issue.”

This buoyant mood was confirmed by Claude Gaillard, deputy director of French society Sacem, who said, “The fact that, despite the recent conflicts, the momentum behind the CIS has been going on is proof—if it was needed—of the motivation of all the partners on this issue.”
surpassed by Cologne-based WDR with a budget of DM 2.2 billion and 4,600 staff. SWF3 will fuse Germany's largest CHR station, SWF3 in Baden-Baden, with Stuttgart-based SDR3, forming a new key player in the radio market. According to 1996 ratings published by Mediakonsum's June-July, SWF3 can claim 560,000 listeners per average hour and SDR3 has 250,000 listeners. The current number three station in the country, national music channel MDR1 in Leipzig has 800,000 listeners per average hour and AC formatted commercial broadcaster Radio NRW in Oberhausen reaches 830,000 listeners per hour.

SWD3 will be based in Baden- Baden under the auspices of present SWF3 programme director Hans-Peter Stockinger. Programming details of the new station, which serves the states of Rhineland Palatinate, Baden-Baden, Wurttemberg, were not available at time of going to press. It is expected that the main programming for the stations will be produced from broadcasting facilities from Baden- Baden, with regional windows for the northern parts of Baden-Wurttemberg coming from SWR3 facilities in Stuttgart, headed by present SDR3 director Hans-Peter Archner. In a joint statement, Archner and Stockinger say, "Not only should old programmes [of SWF3 and SDR3] be dropped or continued, but all new content must be made to create something new [with SWR3]." At present, SWF and SDR also operate their own newstalk, cultural and national music channels. Under the SWR umbrella, news/talk formatted SWR1 will be based in Stuttgart, cultural channel SWR2 in Baden-Baden and national music channel SWR4 in Mainz. As a result, Mainz will gain 117 jobs and Baden-Baden will lose 15. Stuttgart comes away worst, with 102 positions to be nixed.

Baden-Baden, with regional windows for the northern parts of Baden-Württemberg, were not available at time of going to press. Wurttemberg, were not available at time of going to press. Programming details of the new station, which serves the states of Rhineland Palatinate, Baden-Baden, Württemberg, were not available at time of going to press. It is expected that the main programming for the stations will be produced from broadcasting facilities from Baden- Baden, with regional windows for the northern parts of Baden-Württemberg coming from SWR3 facilities in Stuttgart, headed by present SDR3 director Hans-Peter Archner. In a joint statement, Archner and Stockinger say, "Not only should old programmes [of SWF3 and SDR3] be dropped or continued, but all new content must be made to create something new [with SWR3]."

London — Radio programmers see the current U.K. "official" CIN singles chart as being "in crisis."

In addition, the British music radio community is finding the chart less and less useful as a programming tool because of the dizzying speed at which tracks enter and fall out of the charts.

"Pulsating," Pringle asserted, "if a single went in at number 50 and you weren't playing it, you crapped yourself because you missed something. Now a song goes in at No. 1 and you don't even care if you listen to it—if it's a mess."

Emap Radio group programme director Paul Kavanaugh told the conference, "I stopped feeling the charts were a good gauge of music about five years ago, when we were testing some songs that were in the charts and people weren't reacting very well to them. The charts don't seem to have the same pull anymore."

However, during the panel discussion, Catharine Pusey, chart director of CIN, claimed that according to research carried out for the conference, adding airplay to the chart would hinder the progress of a significant number of singles entering the charts.

According to Pusey, a chart formulated over four weeks in March, based half on airplay, showed that only 36 releases would have entered the chart, compared to 52 in the current all sales chart.

"As a personal view," she told delegates, "the only chart there should be is a sales-based chart. The answer to making it more useful chart is combination of looking at how a record is marketed and looking at the number of releases."

The agreement with the largest radio syndication operation outside the U.S.A., lifts Unique into radio syndications' premier league in Europe, according to its CEO Simon Cole. "We couldn't get there by organic growth, he admits. As of the first week of June, all of austereo mec's business will be transferred to Unique's London offices. Unique is reviewing its manpower requirements. austereo mec MD Tony McGill comments, "We believe the range of service, and that both companies 'fit really well together.' The deal builds on complementary strengths and will save on fixed costs, allowing the companies to 'produce bigger projects together and get more out of it,' according to McGill. "It's a very timely alliance," comments Cole. "We are putting together a jigsaw where each player is an expert in its own market. By uniting our strengths, we can get access to each of these markets at a greater speed."

Cole says both companies will have a stronger profile in their respective regions. "We were trying to create a programme catalogue in Europe and this deal brings in additional properties that we can substantially build from," he notes. He adds that he considers austereo mec's Eurochart Hot 100 show, based on Music & Media's singles sales chart, currently broadcast in nine European territories, and x-fools, a breakfast show currently on 14 commercial stations in the U.K., both have "strong potential growth in Europe."

McGinn will relocate to austereo mec's studios in Paddington, West London, where he will be involved in the development of the company's international TV business.
## European Radio Top 50

**Week 18/97**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Titre</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>LISA STANSFIELD/<code>THE REAL THING</code></td>
<td>(ARISTA)</td>
<td>125</td>
<td>1</td>
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<td>2</td>
<td>2</td>
<td>3</td>
<td>Michael Jackson/Blood On The Dancefloor</td>
<td>(Epic)</td>
<td>99</td>
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<td>3</td>
<td>3</td>
<td>11</td>
<td>U2/<code>Staring At The Sun</code></td>
<td>(Island)</td>
<td>105</td>
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<td>4</td>
<td>4</td>
<td>3</td>
<td>INXS/Elegantly Wasted</td>
<td>(Mercury)</td>
<td>96</td>
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<td>5</td>
<td>5</td>
<td>9</td>
<td>Depeche Mode/<code>It's No Good</code></td>
<td>(Mute)</td>
<td>91</td>
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<td>6</td>
<td>6</td>
<td>3</td>
<td>White Town/<code>Your Woman</code></td>
<td>(Brilliant/Chrysalis)</td>
<td>83</td>
<td>1</td>
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<td>7</td>
<td>7</td>
<td>8</td>
<td>Bee Gees/<code>Alone</code></td>
<td>(Polydor)</td>
<td>89</td>
<td>2</td>
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<td>8</td>
<td>8</td>
<td>9</td>
<td>Wet Wet Wet/<code>If I Never See You Again</code></td>
<td>(Precious/Mercury)</td>
<td>86</td>
<td>1</td>
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<tr>
<td>9</td>
<td>9</td>
<td>2</td>
<td>Spice Girls/<code>Mama</code></td>
<td>(Virgin)</td>
<td>83</td>
<td>3</td>
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<tr>
<td>10</td>
<td>10</td>
<td>2</td>
<td>Spice Girls/<code>Who Do You Think You Are</code></td>
<td>(Virgin)</td>
<td>80</td>
<td>5</td>
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<td>11</td>
<td>11</td>
<td>5</td>
<td>R. Kelly/<code>I Believe I Can Fly</code></td>
<td>(Jive)</td>
<td>67</td>
<td>1</td>
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<tr>
<td>12</td>
<td>12</td>
<td>4</td>
<td>Robbie Williams/<code>Old Before I Die</code></td>
<td>(Chrysalis)</td>
<td>71</td>
<td>1</td>
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<tr>
<td>13</td>
<td>13</td>
<td>10</td>
<td>No Doubt/<code>Don't Speak</code></td>
<td>(Trauma/Interscope)</td>
<td>61</td>
<td>0</td>
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<tr>
<td>14</td>
<td>14</td>
<td>5</td>
<td>En Vogue/<code>Don't Let Go</code></td>
<td>(East West)</td>
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<td>11</td>
<td>Eternal/<code>Don't You Love Me</code></td>
<td>(EMI)</td>
<td>84</td>
<td>2</td>
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<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>Blue Boy/<code>Remember Me</code></td>
<td>(Guidance)</td>
<td>57</td>
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<td>17</td>
<td>17</td>
<td>3</td>
<td>George Michael/<code>Star People</code></td>
<td>(Virgin)</td>
<td>52</td>
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<td>18</td>
<td>30</td>
<td>Gary Barlow/<code>Love Won't Wait</code></td>
<td>(RCA)</td>
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<td>19</td>
<td>18</td>
<td>Supertramp/<code>You Win, I Lose</code></td>
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<td>65</td>
<td>0</td>
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<td>20</td>
<td>20</td>
<td>17</td>
<td>Pet Shop Boys/<code>A Red Letter Day</code></td>
<td>(Parlophone)</td>
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<td>21</td>
<td>21</td>
<td>13</td>
<td>Aerosmith/<code>Falling In Love (Is Hard On The Knees)</code></td>
<td>(Columbia)</td>
<td>67</td>
<td>1</td>
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<tr>
<td>22</td>
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<td>4</td>
<td>Paul McCartney/<code>Young Boy</code></td>
<td>(Parlophone)</td>
<td>59</td>
<td>30</td>
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<td>23</td>
<td>23</td>
<td>5</td>
<td>Brand New Heavies/Sometimes</td>
<td>(ffr)</td>
<td>53</td>
<td>8</td>
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<tr>
<td>24</td>
<td>24</td>
<td>9</td>
<td>Sash!/<code>Encore Une Fois</code></td>
<td>(Byte Blue)</td>
<td>55</td>
<td>0</td>
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<tr>
<td>25</td>
<td>25</td>
<td>3</td>
<td>Jamiroquai/<code>Alright</code></td>
<td>(Sony S2)</td>
<td>44</td>
<td>5</td>
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<tr>
<td>26</td>
<td>26</td>
<td>11</td>
<td>Apollo 400/<code>Ain't Talkin' About Dub</code></td>
<td>(Sony S2)</td>
<td>45</td>
<td>1</td>
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<tr>
<td>27</td>
<td>27</td>
<td>23</td>
<td>Boyzone/<code>Isn't It A Wonder</code></td>
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<td>62</td>
<td>6</td>
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<tr>
<td>28</td>
<td>28</td>
<td>19</td>
<td>Mono/<code>What Do You Want From Me</code></td>
<td>(Polydor)</td>
<td>59</td>
<td>8</td>
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<tr>
<td>29</td>
<td>29</td>
<td>11</td>
<td>Texas/<code>Say What You Want</code></td>
<td>(Mercury)</td>
<td>48</td>
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<td>Blur/<code>Song 2</code></td>
<td>(Food)</td>
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<td>Gina G/Fresh</td>
<td>(Eternal/WEA)</td>
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<td>Skunk Anansie/Hedonism (Just Because You Feel Good)</td>
<td>(One Little Indian)</td>
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<td>33</td>
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<td>Backstreet Boys/<code>Anywhere For You</code></td>
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<td>Seal/<code>Fly Like An Eagle</code></td>
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<td>RE</td>
<td>Toni Braxton/<code>I Don't Want You</code></td>
<td>(LaFace)</td>
<td>59</td>
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<td>Jon Secada/<code>Too Late, Too Soon</code></td>
<td>(SBK)</td>
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<td>37</td>
<td>37</td>
<td>4</td>
<td>Sheryl Crow/<code>Hard To Make A Stand</code></td>
<td>(A&amp;M)</td>
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<td>38</td>
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<td>Mark Owen/Clementine</td>
<td>(RCA)</td>
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<td>&quot;N Sync/<code>Teasing Up My Heart</code></td>
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<td>NE</td>
<td>Orbital/<code>The Saint</code></td>
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<td>Bryan Adams/<code>18 Til I Die</code></td>
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<tr>
<td>42</td>
<td>42</td>
<td>NE</td>
<td>Eros Ramazzotti/<code>Dece C'E Musica</code></td>
<td>(DDD)</td>
<td>38</td>
<td>6</td>
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<tr>
<td>43</td>
<td>43</td>
<td>4</td>
<td>Soulwax/<code>Every Little Move</code></td>
<td>(Coconut/Ariola)</td>
<td>43</td>
<td>4</td>
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<tr>
<td>44</td>
<td>44</td>
<td>RE</td>
<td>Cardigans/<code>Lovefool</code></td>
<td>(Trampoline/Stockholm)</td>
<td>25</td>
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<td>Whitney Houston/<code>I Believe In You And Me</code></td>
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<td>46</td>
<td>NE</td>
<td>Prefab Sprout/<code>A Prisoner Of The Past</code></td>
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<td>24</td>
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<tr>
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<td>47</td>
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<td>Chemical Brothers/<code>Block Rockin' Beats</code></td>
<td>(Virgin)</td>
<td>26</td>
<td>7</td>
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<td>48</td>
<td>48</td>
<td>NE</td>
<td>Daft Punk/<code>Around The World</code></td>
<td>(Virgin)</td>
<td>24</td>
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<tr>
<td>49</td>
<td>49</td>
<td>NE</td>
<td>DJ Quicksilver/Bellissima</td>
<td>(Dos Or Die)</td>
<td>25</td>
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<tr>
<td>50</td>
<td>50</td>
<td>NE</td>
<td>Texas/<code>Halo</code></td>
<td>(Mercury)</td>
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</table>

The European Radio Top 50 chart is based on a weighted scoring system. Songs are scored by achieving airplay on a number of MMR reporting stations with weighted scores linked to the number of stations and the weight applied. Songs are weighted by market size and by the number of hours per week.

**Notes:**
- TW = This Week
- LW = Last Week
- WOC = New Entry
- Total Stations = Greatest chart point
- New Adds = Greatest chart point gain

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**Short Takes**

**DOCTORING THE DOC**

While most record companies frown on producers downloading material from the Internet and passing it off as their own, that's exactly what EMI U.K.'s dance label Positive is planning to do. It's taking samples collected by one of their artists, Baby Doc, which are used in his technohack La Batteria, and putting them on the dance culture website "dancesite.com" and inviting producers and remixers to do their best with them. Creator of the best track will win the entire Positive back catalog and could end up featuring on Baby Doc's next release.

**BIRDS IN THE HOUSE**

Still in the Netherlands but on a different tip, we're beginning to wonder if the gaffer craze has gone too far. One of the latest to be covered in the furiously fast manic turbo-house style peculiar to the Dutch dance scene is The Birdie Dance, which, according to local sources, sold six million copies in that market alone on its original release. Gabber Geert's Vogeltjesdans is already gaining airplay rather than club play according to Caroline Gillini, managing director of Game Records, Geert's Belgian label. What next?

**TALKING TELEPHONE NUMBERS**

If the name of your album is also your telephone number, you're asking for trouble. The latest album by Glasgow's finest rockers, G.U.N. bears the title 0141 632 6326, which—funnily enough—gets you through to a phone sex lines. Either way the band seem al-

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**AmericanRadioHistory.Com**

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**Music & Media**

**MAY 3, 1997**

**European Radio Top 50**

©Billboard Music Group
## Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8</td>
<td>SUPERTRAMP 'YOU WIN, I LOSE'</td>
<td>(EMI)</td>
<td>FRANCE</td>
<td>60</td>
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<tr>
<td>2</td>
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<td>3</td>
<td>Sash/Encore Une Fois</td>
<td>(Byte Blue)</td>
<td>BELGIUM</td>
<td>46</td>
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<td>3</td>
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<td>Cardigans/Lovefool</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
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<td>Eros Ramazzotti/Dove CE Musica</td>
<td>(DDD)</td>
<td>ITALY</td>
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<td>DJ Quicksilver/Bellissima</td>
<td>(Dos Or Die)</td>
<td>GERMANY</td>
<td>24</td>
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<tr>
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<td>7</td>
<td>4</td>
<td>Daft Funk/Around The World</td>
<td>(Virgin)</td>
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<td>21</td>
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<td>6</td>
<td>11</td>
<td>Gala/Let A Boy Cry</td>
<td>(Do It Yourself)</td>
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<td>5</td>
<td>Soulans/Every Little Move</td>
<td>(Coconut/Ariola)</td>
<td>GERMANY</td>
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<td>Kelly Family/Fell In Love With An Alien</td>
<td>(Kel-Life)</td>
<td>GERMANY</td>
<td>22</td>
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<td>&gt;</td>
<td>NE</td>
<td>Gesse/Do You Wanna Be My Baby?</td>
<td>(EMI)</td>
<td>SWEDEN</td>
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<td>Daft Punk/Don Funk</td>
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<td>Course/Ready Or Not</td>
<td>(Lowland)</td>
<td>HOLLAND</td>
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<td>No Mercy/When I Die</td>
<td>(MCI/Artista)</td>
<td>GERMANY</td>
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<td>14</td>
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<td>Patricia Kaas/Quand J'AI Peur De Tout</td>
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<td>FRANCE</td>
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<td>No Mercy/Please Don't Go</td>
<td>(MCI/Artista)</td>
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<td>16</td>
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<td>Red 5/I Love You...STOP!</td>
<td>(House Nation/Dance Street)</td>
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<td>17</td>
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<td>Whirlpool Productions/From Disco To Disco</td>
<td>(Motor)</td>
<td>GERMANY</td>
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<td>18</td>
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<td>Gala/Free From Desire</td>
<td>(Do It Yourself)</td>
<td>ITALY</td>
<td>12</td>
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<td>20</td>
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<td>Lutricia McNeil/Ain't That Just The Way</td>
<td>(Metronome/WEA)</td>
<td>SWEDEN</td>
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<td>Total Touch/Sombody Else's Lover</td>
<td>(RCA)</td>
<td>HOLLAND</td>
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<td>22</td>
<td>15</td>
<td>Jean-Michel Jarre/Oxygene 8</td>
<td>(Dreyfus/Epic)</td>
<td>FRANCE</td>
<td>13</td>
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<tr>
<td>22</td>
<td>&gt;</td>
<td>RE</td>
<td>Future Breeze/Why Don't You Dance With Me</td>
<td>(Motor)</td>
<td>GERMANY</td>
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<tr>
<td>23</td>
<td>&gt;</td>
<td>RE</td>
<td>Ophelie Winter/Living In Me</td>
<td>(East West)</td>
<td>FRANCE</td>
<td>7</td>
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<td>Robert Miles/One &amp; One</td>
<td>(DBX/Discomagic)</td>
<td>ITALY</td>
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</tbody>
</table>

TW = This Week, LW = Last Week, ROC = Week's On Chart, T8 = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are marked a bullet. (*) indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

The International Federation of the Phonographic Industry (IFPI) has run into unexpected opposition during its current anti-piracy crusade. OTR hears that a group of Italian MPs has put forward a parliamentary question on IFPI's commitment to support the Italian industry in its fight against local pirates. The politicians apparently perceive the IFPI campaign as a "scandalous intrusion" into their country's affairs and have expressed the opinion that the U.K. has an at least comparable bootleg problem.

As expected, Paul Weller has signed to Island Records—however, when his two-album agreement expires, Weller will link up once again with Andy Macdonald—founder of Go! Discs, Weller's former label—at Macdonald's new company, Independiente, with whom he has inked a new long-term deal. Macdonald departed Go! Discs when it was acquired by PolyGram at the beginning of this year, at which time it ceased to be a stand-alone label. Island, according to a statement is now, "Weller's preferred label within the PolyGram group." Weller's first album under the Island deal is due this summer, and Independiente has been commissioned by PolyGram to work in a marketing consultant capacity on the release.

A study commissioned by the International Managers Forum (IMF) due to be presented on April 29 during London Music Week reveals that no less than 59 percent of artist managers have no qualifications related to the job. The study also discovered that only 2 percent of managers have received any formal written training. OTR hears that, unhappy with the semi-amateur image of the profession, the association is hoping to "confront" the issue in conjunction with the government Department for Education and Employment.

Bruno Delport, general manager of Paris-based rock station Oui FM, is expected to step down in a couple of weeks time. No reason has given to OTR, but Delport is becoming increasingly involved in artist management, and is currently managing Columbia-recording group Independiente, with whom he has inked a new long-term deal. Macdonald—founder of Go! Discs, Weller's former label—is now working in a marketing consultant capacity on the release.

BBC Radio One launched its own Internet site on April 22. However, it still seems to have some teething troubles. Our local hit surfers tell OTR that news pages cannot be accessed and that some song samples are advertised but not available. OTR hears, however, from crafty users who have accessed a secret worksite which apparently serves as a blueprint for the 'public' R1 site, that it's set to become quite spectacular once glitches are ironed out.

Emap Radio group programme director Paul Ravanagh is recuperating at home after suffering a heart attack on April 18 and emergency surgery to remove a blood clot. His office tells OTR Ravanagh is "doing very well, and his spirits are high."
Ace Of Base: on the move

After the quiet success of their second album The Bridge, AOB is in the studio preparing album number three....

LEILA K....Europe's real dance diva
Her first record placed her no. 2 behind Whitney as Female Artist of the Year in '93. Her latest record Manic Panic has sold very well in Scandinavia. Soon out on Warner in GAS ...

HERBIE----IT'S GOTTA BE YOU..
Herbie has written and co-written a string of hits - QUIT PLAYING GAMES WITH MY HEART, WE'VE GOT IT GOIN ON' to name just a few...His next hit GREEN, Herbie's solo track is up for grabs

YAKI DA......Big in the Far East, Russia and Canada . ...Now busy in Gothenburg recording their second record with JOHN BALLARD AND CREW, at Tuff studio the launching pad for AOB

BLACHMAN ..meets AL AGAMI AND REMEE... L.P. FOUR CORNERS OF COOL... The Star Wars of ACID JAZZ...intense to put it mildly....

New Acts In The Pipeline

By Martha Noble

Stockholm - Oslo - Helsinki Copenhagen and Hamburg - Mega Records prepares to release an onslaught of international records.

After a dark and cold Scandinavian winter, music will fill the long-awaited summer air. Danes are already being treated to the warm sounds of Lovesites. Lead singer Solveig Sandes delivers crisp emotional hair raising pop tracks written by the band. The L.P. is packed with radio hits.

It should not be long before this act is spotted by the rest of the music industry as they clearly have the same international potential as their neighbors The Cardigans. Speaking of Sweden, to the east of Copenhagen out of Malmo reigns Ba Ba Loo. A power trio slated for release at the end of the summer is destined to put southern Sweden on the music map. Fronted by possibly the best female guitarist in Europe singer-songwriter Lotta Wenglen should gain immediate recognition.

Stockholm, already famous for output has done it again. Honeycave, a band being chased globally, will most likely lead the pack this spring as their newly recorded album entitled Come Now is so solid that it is difficult to pick the singles. Lead singer Marie Ertell not only writes the tunes she also plays violin backed by a very talented group. Keep your eyes open for their first single Beautiful Boy With Ugly Teeth.

Also out of Stockholm comes the fresh sound of Yeska. A sensual and seductive singer with a stripped-down Sade sound, she delivered 90 minutes of demo material that did not even ask to be turned off. The tracks currently under production sound so good that we ask ourselves why wait?

Ann-Louise with her debut album Wonder Wheel has been power played on national radio. With catchy pop tracks including contributions from Per Gessle from Roxette. New to Mega Records after 8 albums the mystical and acclaimed 9th record from Di Leva is already being hailed as his best effort yet. The album I Am You is filled with radio material and consists of quality pop melodies with meaningful and positive lyrics. All of the above mentioned acts fall into mainstream radio formats yet each is clearly displaying its personal charm and appeal. The focus has been on pursuing the best sound and productions that suit each style.

Düreforsög... between the Residents and Primus - powerful raw and awesome........

Savage Rose... double platinum in Denmark and gold in Norway; Midnight Choir from Norway; Stella Getz... DJ Malin... Bus 75, The Latin Kings, Stone Funkers and Fidget from Sweden..... From Germany Dan and Chico y Chico. And a few other surprises on the way.

MEGA RECORDS proudly representing TOMMY BOY...... SPACE...... THE BLUE BOY.......OKUMBA ZOO....... ROSIE GAINES...... CLOCK...... JIMMY SOMMERVILLE SKEE-LO....... and MANY MORE...

new album

BLACHMAN MEETS AL AGAMI AND REMEE
FOUR CORNERS OF COOL
Silver Wrists
Naimee Coleman
The Debut Album
jon bon jovi

midnight in chelsea

the new solo single

Written & Produced by Jon Bon Jovi & Dave Stewart

From the forthcoming album: "Destination Anywhere"