M&M chart toppers this week

Eurochart Hot 100 Singles
Aqua Mariah Girl (Universal)

European Top 100 Albums
Celine Dion Let's Talk About Love (Sony BMG)

Backstreet Boys As Long As You Love Me (live)

Inside M&M this week

IS SMALL BEAUTIFUL?
This decade has seen a string of dedicated, independent jazz labels emerge. But, with retail and radio opportunities limited, how are they faring? M&M looks at jazz labels Candy from Norway to Duffer the Netherlands, and rounds up current releases and playlists. Pages 11-16

ITALIAN DANCE GALA
Italy's indie dance labels have had success marketing singles across Europe. However, they've had less joy when exporting their artists — could vocalist Gala be an exception to that rule? Page 8

TALKING GINGERLY
John Revell is half the double act (with presenter Chris Evans) behind Ginger Radio, making headlines with a bid for U.K. national station Virgin Radio and plans to revamp Radio Ireland. But how serious are they? Page 3

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we talk to radio

‘Presenter power’ row hits Spanish network

by Howell Llewellyn

MADRID — The King of Spanish music radio has been dethroned in what he claims is a “presenter power” coup: Rafael Revert, the music radio pioneer who has been involved in the creation of Spain’s three most successful music networks, has been sacked as director of AC/CHIR network Cadena 100 by its owner, Cadena COPE.

Revert claims that the root cause of the row which has stunned Spain’s radio industry is the attitude and conduct of continued on page 25

Sony to score in World Cup

by Christian Lorenz

MARBESLES — Even before the whistle blows for the first match of next year’s soccer World Cup in France on June 10, one winner has already emerged: Sony Music Europe will provide both the international theme tune for the event and the French team’s official anthem.

By the time the final World Cup match finishes on July 12, an estimated worldwide TV audience of 3.7 billion will have heard the official World Cup theme — Ricky Martin’s The Cup Of Life — and Yousou N’Dour and Axelle Red’s La Cour des Grands, the official French team song for France ‘98.

Both artists performed their songs during the draw ceremony in Marbelle on December 4 which determined the pairings for the first round matches of the tournament. Prior to the event, radio across Europe was serviced with a 55 second edit of La Cour... and 30 seconds of The Cup... via ISDN for use in their coverage of the draw.

Sony Music — in conjunction with world football organisation FIFA — has also announced the release of an as-yet-untitled official World Cup album. The project’s executive producer, Music & Media Partnership director Rick Blakeway, reveals that “22 acts — predominantly, but not exclusively Sony- continued on page 25

U.K. government meets radio’s independents

by Mike McGeever

LONDON — U.K. commercial radio needs more independent players, rather than a few major groups controlling the industry.

That’s the route commercial radio must take if it is to develop the U.K. market, according to a group of independent broadcasters who have taken their case to the British government.

The group, known as the Forum, is chaired by Colin Mason, deputy chairman of dance stations Choice FM in London and Birmingham. They met with broadcasting minister Mark Fisher on November 23 to raise a number of continued on page 25

Voltage dips again in new Paris survey

by Rémi Bouton

PARIS — Audience figures for Paris dance station Voltage FM — under close scrutiny within the radio industry because of that station’s court case against official ratings body Mediampétrie — continued to drop significantly during September and October.

Interim Mediametrie ratings figures for September and October obtained by Music & Media, which are only supplied to clients and not made public, show that Voltage FM’s audience has slipped to 3.1 percent reach, continued on page 25
by Marc Maes

BRUSSELS — French radio group NRJ claims it could be forced to withdraw from the Belgian market because of "unfair competition" from CLT's networks in the territory.

"Networks such as [CLT-owned] Radio Contact and Fun Radio have started an offensive to destroy NRJ here," claims Marc Lauffer, head of network development at NRJ in France and managing director of NRJ Belgium.

Marc Pallain, director of NRJ in France, says 10 of NRJ's 18 affiliate stations in Wallonie-the French-speaking part of Belgium-have switched to Fun Radio during the past two months, although he says this mainly affects stations in smaller cities.

Belgian radio authority the CSA—which regulates radio in the French-speaking areas of Belgium—is drawing up a frequency plan which will permit only four commercial radio networks in the French-speaking territories. Seven broadcasters—including NRJ and CLT's Radio Contact, Radio Contact Radio, and Fun Radio—have already applied to the CSA to operate as networks in Wallonie, hence the significance of a number of NRJ affiliates switching to CLT's rival CHR network Fun Radio.

It shows CLT's desire to destabilise their intention to win a licence for a national network [for Fun] which could push us out," says Pallain.

"Without threatening, we want to tell the regulator that NRJ will not be satisfied if we only have frequencies in cities such as Brussels, Liege, and Namur. If we don't receive a national licence, we'll pull out of Belgium."

For his part, CLF-UPA executive vice president, radio, Jean-Michel Kerdran says of NRJ's complaints: "It's a great honour which we [NRJ president Jean-Paul Sauvageau] are most grateful for—but I don't want to enter into polemics. I notice NRJ has been given an extra eight million population coverage in Wallonie, but you haven't heard a comment from us complaining he was too favourably treated."

He adds: "We aren't spending time lobbying against NRJ—it is not our obsession."

A CSA Belgian spokesman told Voice/Copenhagen, "We see no particular reason why NRJ should be left out of the competition [for national licences]." Pallain adds that NRJ plans to call for a "harmonisation of regulation rules and freedom of development at a European level."

Additional reporting by Remi Bouton

by Charles Ferro

COPENHAGEN — The domestic dominance of Danmarks Radio (DR) has been confirmed by the first ever official ratings survey endorsed by both Denmark's public broadcaster and the commercial ratings survey endorsed by both, which covers DR's three national stations—P1, P2 and P3—plus its network of local stations across the country. The survey shows that the average Dane listens to around 22 hours of radio per week, of which over 3m daily listeners in a country of just over 5m inhabitants—its CHR station P3 has a weekly reach of 67.8 percent. Stations represented by sales house and radio umbrella group Nordisk Radio Reknum has a 12.3 percent share of listening, according to Gallup. The group's stations include The Voice/Copenhagen, Radio Viborg/Viborg, Aarhus Naeradio/Aarhus and Radio Colombo/Aarhus.

The figures were good news for Tele Danmarks national commercial AC station Radio 2, which now has a 2 percent share and 139,000 daily listeners, compared with the 80,000 listeners it registered in a previous survey shortly after its launch in March.

Radio 2 is only available via cable and satellite, but the new figures might boost its campaign to win Denmark's fourth national FM licence, a decision on which the government recently decided to delay by two years.

John Revel

London-based production company Ginger Radio—owned by radio/TV presenter Chris Evans—is emerging as a new player in the UK national station Virgin Radio. John Revel is a director of parent company Ginger Productions and producer of Evans' Virgin breakfast show.

Q. Irish broadcast regulator the IRTC has approved some of your proposed changes for Radio Ireland. Are you happy with the amount of freedom the IRTC is giving you?

A. No. It makes it very difficult for us to achieve what we wanted to from day one and it's very constraining. I find it strange that minute programming change, whether in the shape of music or presenter, has to be approved by a quango. We wanted to give the station a major overhaul, to streamline it [with an AC-type format], because it was such a disparate bunch of programming. We wanted to make it sound like a radio station.

Q. What's the European strategy for Ginger Radio?

A. We believe Eastern Europe has the potential to be the next big growth area. We're talking quite seriously to one or two people there who want us to get involved as co-owners (of stations).

We are looking at long-term projects. We are not going to be passive investors—we want to use the expertise we have and not just sit on the sidelines. For example, we were offered a 25 percent stake in [London alternative station] XFM—we declined because we wouldn't have any control. That would be frustrating if things weren't being done the way we thought they should, so it would be pointless to get involved.

Q. If Ginger Radio now not being taken seriously as a radio player?

A. I don't know—I would like to think so. Certainly with the bid for Virgin Radio, we are being taken seriously. The Virgin deal is so big and complex, Ginger would have to restructure the business to accommodate that. But if the deal doesn't happen, radio still plays a very important part in the building of a media business; that's what Ginger will become.

by Kari R Loftus

OSLO/COPENHAGEN — Mega Scandinavia has abandoned its strategy of developing fully-fledged record companies in each Nordic territory and is negotiating a Scandinavian distribution deal with the Dutch Arcade Music Group.

On December 1, Mega centralised its local A&R activities at its corporate HQ in Copenhagen, eliminating the need for A&R operations in Oslo and Stockholm. The changes were followed by the announcement of the resignation of the managing director of Mega's Norwegian affiliate, and termination of its distribution deal with Warner Music in Norway, Sweden and Finland.

Mega's core roster includes Stella Gade, Yaki Da, Ace Of Base, and Lella K—is negotiating a Scandinavian distribution deal with Arcade. Mega is to become its licensee in Denmark, where Arcade has no offices.

Terje Engen, MD of Mega Records in Norway, was informed of the changes via a press release from the Copenhagen office on November 29. He will leave the company when his contract expires on December 31 next year, unless an agreement can be reached between himself and Mega concerning management of the label's roster in Norway.

Engen strongly disagrees with the change in company policy, claiming that three-quarters of Mega's turnover is created by local artists, and that its Copenhagen headquar-

ter "doesn't know anything about the Norwegian market." He predicts there will be no local Mega affiliates in Oslo, Stockholm or Helsinki in three months' time.

Mega's MD in Sweden, Anna-Lena Ahlstrom, handed in her resignation in August, and will leave the company next February. She was unavailable for comment at press time.

Mega Scandinavia senior VP Cai Leitner says a joint venture with Arcade would let Mega become a more creative entity: "We want to concentrate on A&R, leaving distribution to another company. International exploitation of local acts has been our core business and given us the best results, so we've chosen to concentrate further on that."
The Netherlands-based CNR/Arcade Music Group held its annual convention in Marbella last month, attended by 65 executives from the group’s affiliates around Europe. CNR Sweden artist Lutricia McNeal (centre), currently enjoying massive success around Europe with her single Ain’t That Just The Way, is pictured at the convention with Arcade Music Company Sweden MD Jonas Siljemark (left) and Arcade Music Group president/CEO André de Raff (right).

Universal forges Musidisc alliance

by Emmanuel Legrand

PARIS — Universal Music has established what it calls a “strategic alliance” with independent label and distribution company Musidisc, one of the largest of the few remaining in France.

The link-up “will enable Universal to acquire the Musidisc Group in the summer of 1999,” according to a statement released by Universal. After that date, the company says “it is envisaged that the management of Musidisc will continue to control the distribution facilities which already operate as a separate and independent entity.”

The deal was negotiated between Universal International Music and Musidisc’s owners, brothers Jean and François Grandchamp. Universal declined to disclose the financial terms of the transaction.

Universal, which launched its own sales force in France in July 1997, will continue to be distributed through BMG France and will not, as some rumour mongers have suggested, switch to Musidisc distribution and warehouse services. Universal sources also say that Musidisc and Universal will keep their own separate sales forces.

Musidisc’s main strengths lie in classical music—with the Accord label—and Disques Ades, which has a strong children’s catalogue. In the past two years, the company has developed a full local and international catalogue with the signings of acts such as singers Jean Bart and Tony Truant, rap band Ministere Amer, and rock bands Double Nelson and Spina; its most popular domestic releases are recorded by Southside Johnny. The company is planning to release a London-based A&R and marketing office for the U.K. market, where it is distributed by Grapevine.
EU anti-piracy action promises Greece relief

by Jeff Clark-Meads
international news editor, Billboard

ATHENS — Concrete EU action against the Bulgarian piracy problem came a step closer this week.

Mercury artist Nana Mouskouri has used her position as one of Greece’s representatives to the European Parliament to promote a joint action plan in which EU and Bulgarian authorities will work together to fight the huge illegal trade in the latter country.

The International Federation of the Phonographic Industry has welcomed the move as “the first intervention by the European Parliament to bring an end to the massive illegal music CD piracy industry in Bulgaria.”

Mouskouri is overseeing the draft of the action plan and will submit it to the EU-Bulgaria Joint Parliamentary Committee, of which she is vice-president. The draft will be written jointly by EU and Bulgarian members of the committee in the context of consultations over Bulgaria’s eventual accession to the EU.

The concept for the joint plan developed from meetings between members of the European Parliament, European Commission officials, and representatives of the Bulgarian government in Brussels on November 25-26.

The plan will detail the EU and Bulgarian roles in curbing an industry which has an annual capacity of 45 million CDs. Greece, which borders Bulgaria, is particularly susceptible to the problem. Mouskouri was a member of a delegation of senior record company executives—organized under IFPI’s auspices—which met with Greek ministers on November 13-14 to express their concern over the issue. Greece has the EU’s highest piracy rate—25 percent of the total market.

The Bulgarian authorities have long promised anti-piracy action, but no effective measures have been observed by Western companies. The joint plan would move anti-piracy activities in Bulgaria to a new level, Mouskouri argues. “Up to now, we have had discussions but there has never before been anything like this. We are working together for the future.” This is a pivotal point, she argues, because after two years of lobbying Bulgarian authorities, “we finally have an engagement from their side.”

The Bulgarian government is now focused on tackling piracy, she states, because it believes the EU is likely to insist on a clean market before accepting the country as a member.

Major raids on Belgian pirates

by Marc Maes

BRUSSELS — Record industry trade body IFPI Belgium is reporting two major victories in its war against music pirates.

At the Disco Press CD plant in Herk-De-Stad, IFPI Belgium seized some 30,000 illegal Braun MTV compilation albums. “We estimate that over 100,000 units entered the market through this manufacturer,” says IFPI Belgium director Marcel Heymans. “Disco Press has confessed and the affair will now be subject to a judicial investigation.”

In a separate raid on a CD pressing plant in Heist-op-den-Berg, IFPI seized 16,000 pirated CD-ROM games and compilation albums. Heymans says the latest arrests mean around half the Belgian CD manufacturing business has now been taken to court on piracy charges. “Piracy is not just the concern of countries like Bulgaria—it happens right here and now and we want the Belgian Justice department to take the counterfeit business seriously.”

IFPI Belgium is also investigating Dureco Belgium’s release of albums by The Doors, Simon & Garfunkel, ZZ Top and Linda Ronstadt. “Everybody in the business knows these artists are signed to major record labels, so we cited Dureco in court because we thought the case was suspect,” explains Heymans. He adds that Dureco claims to base the releases on a contract with U.S.-based Global Arts, but has so far failed to show official documents to prove it.
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**Dance grooves**

by Gary Smith

**PLAN 5 FROM DISCO SPACE**

It doesn’t take a genius to have spotted that the disco revival has been rapidly gathering momentum, but so far most of the protagonists have remained strictly underground. Such should not be the case with Plan 5, whose Constant Boogie (Sunlife/Hally) is an Ohio pastiche complete with choppy guitar, string sweeps and a massive vocal refrain. Compared to the storming vocoder-touting club mixes, the radio edit is a bit sluggish, but it should still please popdance programmers.

**NUTS AT THE END OF THE RAINBOW**

On Chestnut’s Pot Of Gold Revisited Pt.1 (NR/Netherlands) a sleazy male vocal declares “I’m your pot of gold” over a backing track which goes for a big, highly-polished clubgroove. Shades of Shaft colliding with jazz funk here with a killer bassline and faux-horn stabs. The absence of a radio edit is a shame because the track, despite being aimed at the clubs, has plenty of off-beat charm.

**MUCH GUSTAH FOR A PARTY**

The stark simplicity of Partision’s No Me Gustah (X-Picit/Netherlands) hides a full-on party track that—while it may never be chart material—is a well-constructed dancefloor record. The arrangement is dynamic, almost to the point of parody, with drops and fades from beginning to end supporting a manic vocal and a winning keyboard motif.

**WHY RE-START THE DANCE?**

The two tracks that made Hamilton Bohannon’s Let’s Start The Dance a Billboard Top 10 hit in 1978 were a solid, funky bass line and camp vocal delivery. Why Belgian indie NEWS would want to release a remake titled Let’s Start To Dance Again—sadly lacking in both the bass and camp departments—remains a mystery.

That the track still holds some charm is a tribute to its position as a club classic—but really, this is a shadow of the original. A wasted opportunity.

**UNLIMITED ONCE MORE?**

One half of 2 Unlimited’s production team and founder of BYTE Records Jean-Paul de Coster is facing what he openly admits is the biggest challenge of his life—launching the second coming of 2 Unlimited with new singers. “I have no doubt that it’ll be hard, but I believe in the songs,” he insists.

The 2 Unlimited project started life in 1991 with an instrumental track. When exports took off, de Coster knew he had to make the music more mainstream. “After the experience we had with Bizz-Nizz, we knew we had to move fast,” he comments.

“So we found Ray and Anita and made Get Ready For This.”

That track became 2 Unlimited’s first European hit, but since the 18 million-selling duo split, De Coster has concentrated on his labels BYTE and BYTE Blue which by 1994/5 were charting Shauna Davis and B.K.S in the Benelux countries. “It took a long time to shake-off the image of being merely 2 Unlimited’s production company,” says de Coster, “but now we’re up and running. I think that long term survival in the popdance market is about signing fewer artists and working longer and harder on them.”

**Chumbawamba drink in U.S. success**

by Christian Lorenz

Bigger clearly works better for British “pop anarchists” Chumbawamba.

Having been largely written off by the domestic indie-oriented press, the band are currently enjoying worldwide chart success after having switched to a major label after 15 years on the independent circuit. Earlier this year, Chumbawamba moved to EMI’s German Electrola label for the world except North America, where the band is on Universal.

The first result of that move is one of Europe’s longest-airing radio singles of the year, Tubthumping. Last week, the single topped the Billboard Hot 100 Airplay charts for the first time and is the most popular radio single in the U.S. at time of going to press.

In the early 1980’s, Chumbawamba—then called Chumbawabas—ran their own Agitprop label and later joined One Little Indian Records (OLI). Whilst Chumbawamba were putting finishing touches on their ninth studio album—Tubthumper—in February, EMI president G/S/A Helmut Fest heard Tubthumping during a visit to the U.K. and immediately invited the band to sign with EMI Electrola. According to singer Dunstan Bruce, at that stage, OLI was not over-enthusiastic about Tubthumper and the band was happy to switch labels.

Electrola subsequently made the single a promotion priority and worked it continuously for four months prior to its release. "No label worked Chumbawamba on this scale before," claims EMI Electrola product manager Oliver Dallmann. "The strength of the song and massive radio and TV support helped Tubthumping to break through."

**Earring aid boost for Anouk**

by Robbert Tilli

Holland’s most successful rock export to date, veteran act Golden Earring, lent a hand to a 22-year-old newcomer and struck a paydirt.

Anous-mania has hit Holland and The Hague—home to both Golden Earring and Anous—can once again claim to be Holland’s “Beat City No. 1.”

Fuelled by her smash Nobody’s Wife, Anouk Teeuwe’s debut album Together Alone—released October 27 on Dutch indie Dino Music—hit the top slot in the Dutch Mega Top 100 Albums chart after only two weeks. The future looks bright for the singer, with a pan-European release (excluding the U.K.) through BMG Entertainment in the pipeline for the new year. The Scandinavian territories will lead the way with a December 4 release of Together Alone on RCA.

Radio broke Anouk in Holland—when Nobody’s Wife was picked up by public CHiR station Radio 3FM in September, she was off to a flying start. Even after 30 plays a week, Radio 3FM music programmer Ben Houdijk says his listeners cannot get enough of the single. “It might be loud on the surface, but under the skin, there’s a beautiful song. A rock song with balls is a gift to radio in these ballad-flooded times.”

“Our aim was that it shouldn’t sound too produced,” notes Golden Earring vocalist Barry Hay, who produced the album together with fellow Earring George Kooymans and John Sonneveld. Hay and Kooymans also contributed two songs to the 11-track set, Fluid Conduct and Mood Indigo, which was released a year ago as her debut single. American songwriter Frank Carillo provided two more songs, the funky stomp Pictures On Your Skin and the bluesy ballad Time Is A Jailer. The rest are originals from the pen of Anouk and her creative partner Bart van Veen.

“We didn’t want it to become an Earring project anyway. She’s a natural unpolished gem, which you don’t meet everyday,” says Hay.

No fewer than 75 gigs are lined up for Anouk in Holland, taking her up to summer 1998, after which international tours are planned. Dino Music A&R manager Frits Van Swoll concludes with some pleasure: “It has been a mighty long time since an artist came out of the live circuit instead of the marketing department.”
No tears as Gala is finally freed from holiday Desire
by Mark Dezzani

Pop/dance star Gala might just be the artist Italy's indie dance scene has been waiting for to replace the fast burn-out of genre-led dance music acts of recent years.

With her third consecutive continental hit single, Come Into My Life, moving up Music & Media's Eurochart Hot 100 singles to 31 this week, Gala is also looking at a second consecutive U.K. chart hit with Let A Boy Cry, released in the U.K. on November 24. Gala's new album Come Into My Life, released on November 18, underlines the artist's cross-over appeal further with a pop-ballad—Summer Eclipse—featuring the Gypsy Kings' Tonino Baliardo on guitar.

Murray Rose, head of marketing at U.K. licensee Big Life, says that whilst they licensed Gala at Medim '97, it was not until holidaying clubbers had heard her hits in continental discothèques this summer that she began to make waves. "Freed From Desire caught the imagination of a lot of people who heard it on holiday, and then it began to do well in clubland," says Rose.

He adds: "We worked it on radio well before its release. London CHR station Capital 95.8 FM were the first to pick up on Freed From Desire, five weeks before its commercial release in the U.K. Local U.K. outlets then added it two weeks before release and BBC Radio 1 added it in the release week."

Since that first pan-European release, "Gala has sold 3 million singles across Europe, 1.3 million of those in France," says Luccio Milano, president of the artist's European management company, Les Elles, in Paris.

From Desire a year ago (M&M, March 15). On the back of her initial success in the French market, she went on to be a hot property at MIDEM '97 and DIY secured licensing deals throughout Europe including SYX in Germany, Blanco y Negro (Spain), Combined Force (Holland), Private Life (Benedux) and Big Life in the U.K.

According to DIY general manager Max Moroldi, Gala's success is down to her personal appeal as an artist just as much as to the choice of her producers. "Gala's image is very refined—much of it coming from her strengths as a performer and dancer. She also writes all her songs together with her producers Mollena (who discovered Gala) and Phil Jay," explains Moroldi.

Rose says they brought forward the U.K. release of the album due to demand. "We are releasing the album earlier than anticipated to coincide with the release of Let A Boy Cry in Italy, and to stop the sales of import copies, which are in high demand at the moment," says Rose.

Dance's Beefheart tiles freak flag
by Gary Smith

It's only occasionally that albums appear which pack genuine shock value. Such is the case with Let The Freak Flag Fly (Astralwerks/Caroline) by 29 year old Californian Mike Kandel, a.k.a. Tranquility Bass.

The album effortlessly spans genres from bluegrass through funk to psychedelica. No wonder then, that Kandel cites Captain Beefheart's seminal 1972 album Clear Spot as a big influence alongside soul legend Donny Hathaway. "The Donny Hathaway Live album from (1972) is one of the most exciting records I've ever heard," says Kandel. "It has an energy that is too often lacking in electronic music."

Kandel criticizes the lack of dynamics of many contemporary releases as he explains his eclectic approach. "When I started I used to mix folk and new wave, then samplers got cheaper and I started making country/industrial/hip-hop."

Tranquility Bass will be making occasional forays into Europe with a handful of guest musicians over the next few months. "I only record tracks you can play live," adds Kandel. "I make sure the drum patterns aren't too tight and I keep my keyboard lines practical."

Let The Freak Flag Fly showcases a songwriting talent of considerable originality—tracks like We All Want To Be Free, Five Miles High and the single La La La are genre-straddling classics. Kandel's love of hip-hop and solid, occasionally eccentric, tunes creates a swirl of eclectic harmonies which might just conquer the music crossover appeal of Riverdance or Indian Dreams.

Contact Ronnie Simpson at Iona Records: phone (+44) 1 442 9415; fax (+44) 1 442 9416

Paul Mounsey

Producer: Paul Mounsey, Joao Vasconcelos Brazilian-based Mounsey wears several hats, including those of film composer and solo artist, and in the past has worked with Michael Nyman, Etta James, Antonio Carlos Jobim and Olejnik. This fascinating album is a fusion between Scottish folk and Brazilian Indian elements. Mounsey has been inspired by the tales of fellow Scots who emigrated to the Americas generations ago. However, Nahoo Too is no avant garde album: it touches base with a pop AC sound courtesy of keyboards and electronic beats. It could have the commercial new age/world music crossover appeal of Riverdance or Indian Dreams.

Contact Ronnie Simpson at Iona Records: phone (+44) 1 441 1881; fax (+44) 1 441 1892

Various Artists

Inside
High Gain Records (Germany) Producers: various Guitars of all shapes, sizes and styles are here on this label sampler. They all have one thing in common: they're best played at full volume. Many of these High Gain acts play a mixture of grunge and metal, although rap crossovers (X-Rated and Barclay Came Hardest) are popular too. Among the most accessible groups are the alternative, poppy Cat Sun Flower—something reminiscent of Dutch powerhouse band Bettio Serveert—and post-new-wave act 5000 Watts.

Contact High Gain Records: phone (+49) 214 855220; fax (+49) 214 852299

Records featured in Marketplace are by acts signed to independent labels for which licensing and/or publishing rights are not just a U.K./U.S. forte—they can be created in Scandinavia, Germany, Austria, Italy, France, Portugal, and/or the U.K. and/or the U.S.

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“The most exciting new vocal talent of the decade”

THE LONDON TIMES
Jazz is a market which industry insiders qualify—almost unanimously—as being saturated. And yet, with more product hitting the streets than at any time in recent history, and both media opportunities and retail shelf space at a premium, new jazz labels continue to be launched and new markets conquered. How do these new companies manage to survive, even thrive, in such a competitive environment?

It's about a decade since jazz began to receive renewed media and consumer interest, after what had been nearly 20 years of relative indifference from the music industry, and the music continues to make inroads into international markets.

That revival, which culminated in the relaunch of such emblematic labels as Blue Note, Verve and Impulse, caused virtually all the major labels to overhaul their nearly non-existent jazz departments, both confirming and propelling the growing popularity of the genre.

Smaller European labels, such as ECM and Enja—both Munich-based—and Milan's Soul Note, were instrumental in keeping jazz alive during the rock era, and have made the leap to the new jazz market. That revival, which culminated in the relaunch of seminal labels such as ECM and Enja, in 1980, has accelerated the growth of the European jazz market.

Indies add to the glut

In response to the influx of indies, the majors further consolidated their jazz departments, which, with acquisitions and over-optimism, had grown in many instances to a confusing hodgepodge of imprints.

They also embarked on an almost universal reduction in the number of annual releases. However, there was still an undeniable glut of product, made more acute by the disappearance of many specialty shops in the wake of rapidly expanding superstore chains such as Virgin and FNAC. The situation was not helped by the lack of any real jazz-friendly radio landscape in Europe.

Not the best circumstances in which to launch a label, one might think. Yet a number of major independents have entered the fray recently, including Japanese giant JVC, which opened a European office in 1985, and Britain's Silva Screen, which has launched two labels, Hip Bop and Hip Bop Essence, since 1984. Several small labels have also taken off in the last few years, including Norway's Curling Legs, and Holland's Challenge Records.

In just five years, Oslo-based Curling Legs has established itself as one of Scandinavia's leading jazz imprints. Founders Knut Vaernes, Morten Halle and Helge Westbye are particularly interested in young artists, principally Norwegian, although the label has recorded some international artists.

This year, for example, Origo featured bass player Lars Danielsson with guitarist John Abercrombie and drummer Adam Nussbaum, while Far North, released in 1994, united the bassist with drummer Jon Christensen, saxophonist David Lieberman, and pianist Bobo Stenson.

Taking care of business

With some 39 CDs in the catalogue, Curling Legs releases an average of eight to ten albums a year.

Musicians themselves (Vaernes is a guitarist and can be heard on the intriguingly titled CD 'Jacques Tati'), in 1993 the label inaugurated an annual festival in Oslo featuring Curling Legs artists. "Quality, originality and creativity are our principal criteria," says Vaernes. "We try to stick with this philosophy, though we also have to make money so as not to go out of business."

However, apparent losses can actually produce indirect benefits. "We have made some recordings which didn't make back their cost," Vaernes explains, "but they did help expand our foreign markets, so they can be seen as long term investments."

Luckily, most recording sessions with Norwegian musicians are subsidised by the government, which allows the company to focus its resources on promotion and marketing. "But marketing and promotion is not just a question of money," argues Vaernes. "The problem is to reach through all the other information offered by the media, which pays so little attention to jazz."

Though Norway accounts for about 60 percent of the label's sales at present, Curling Legs' international sales, especially in the Far East, are growing rapidly. They also have good distribution in Europe, though Vaernes notes: "We're not competing with Enja or ECM in their home territory, but we are competing with them in Scandinavia; we see that as our stronghold."

He also points out that controlling distribution, knowing what's going on in each territory and whether or not product is reaching the right stores, can be a nightmare for a small company.

Fast track growth

Dutch operation Challenge Records is among the most ambitious of the recent start-ups.

It consists of principal imprint Challenge, which features an impressive roster of mostly Dutch and American artists, and two sublabels: A-Records, focusing on young Dutch talent; and Retrieval, a reissue imprint.

In just over three years the company has accrued a catalogue of some 40 albums, including releases by pianist Jasper Van 'T Hof, house producer Hein Van de Geyn's group Baseline, singer Soesja Citroen, saxist Rick Margitza and guitarist Paul Bollenback, plus albums from the likes of Clark Terry, Nat Adderley and Bob Brookmeyer, whose 'Portis Suite' was named best album of 1995 by the French Academy Of Jazz.

In contrast to many start-up labels, which begin modestly and slowly grow their catalogue over a number of years, Challenge took a high-profile approach. "We invested a lot in recording during the first three years," explains promotion manager Colette Pannemans.

"We purposefully implemented an accelerated production schedule in order to expand our catalogue quickly," she continues. "We wanted to establish awareness of the label. You're not taken seriously as a label unless you have an ample number of albums. That"

"Quality, originality and creativity are our principal criteria"

—Knut Vaernes, Curling Legs
"It's amazing the effect personal contact can have. It's the only way forward for a niche market like jazz." —Marc Connor, JVC

Jazz Notes

Frem-Jacques never sounded this good.

Two other unusual releases well worth hearing are Night Ark's latest, In Wonderland, from Verve, and the ravishing Simpatico from the sax/guitar duo of John Klemmer & Oscar Castro-Neves, just out from JVC.

Night Ark, featuring Ara Dinkjian on oud, fine pianist Armen Darseian, and Arto Tuncboyaciyan on percussion, can best be described as ethno-jazz fusion, reminiscent of another oud-based jazz style, that of Rabih Abou Khalil. Simpatico is a collection of beautiful, deeply felt improvisations which, by not compromising an iota of intelligence, manages to be both moving and stimulating.

Finally, two fine albums from tenor saxophonists. Joe Henderson's Porgy And Bess is, as expected, another major statement within the classic jazz repertoire. A lot is happening in these varied settings, including John Scofield and Conrad Herwig. Chaka Khan and Sting guest.

Don Braden, whose Organic was one of 1995's finest moments, makes his RCA debut with Voice Of The Saxophone, a tribute to the music of jazz horn players, including tunes by Wayne Shorter, Hank Mobley, John Coltrane and others. Braden's got bite and a rare melodic sensi, nicely framed by a heavy-hitting octet of veteran players, including Frank Lacy and Randy Brecker.
Now's the time

Galliano Portal

for... Dreyfus jazz

MARTIAL SOLAL GARY PEACOCK PAUL MOTIAN

"LIVE"

PHILIP CATHERINE Quartet

Disque de la semaine
Lucky Peterson - MOVE

The new blues shooting star with a great collection of classics of the genre and new songs - including his version of 'Purple Rain'!

John McLaughlin - THE HEART OF THINGS

With his outstanding new group 'The heart of things', John McLaughlin redefines fusion for the 90's!
Featuring: Gary Thomas, Jim Beard, Matthew Garrison, Dennis Chambers.

Kenny Barron - THINGS UNSEEN

Master pianist Kenny Barron's new album is offering a broad view of his musical vision, by embracing diversity, both in style and instrumental texture. Featuring special guest John Scofield.
Wolfgang Puschnig - ROOTS & FRUITS

A two CD live album, celebrating not only Mr. Puschnig's 40th Birthday, but as well 10 years of recording solo projects - a retrospective with a lot of special guests and surprises!

Trio Töykeät - SISU

'Sisu' is already the third album for the Trio on Emarcy - again a magnificent recording, carried by the compositional skills of pianist liro Rantala.

Audun Kleive - BITT

Norwegian drummer Kleive with his first solo effort - an unique, powerful and modern piece of music. And you can even dance to it.........
Jazz

Jazz Radio 101.9/Berlin
Gato Barbieri/Latino America
Courtney Pine/Underground
Taj Mahal/Señor Blues
Various/ Monterey Jazz Festival: 40
Legendary Years
Lester Young/With The Oscar
Peterson Trio
Horace Silver/Re-Entry
David Friedmann/Other Worlds
Michel Petrucciani/Both Worlds
Don Braden/
The Voice Of The Saxophone
Andy Bey/Ballads Blues & Bey

France Musique/Paris
Hank Jones/Urbanty
Clark Terry/Stohbhi
Andre Ceccarelli/West Side Story
Lee Konitz/Dig Dig Dog
Demingue Eade/
When The Wind Was Cool
Hank Jones/Favors
Michel Petrucciani/Both Worlds
Teddy Wilson/
Keystone Transcriptions
Ella Fitzgerald/
Ultimate Ella Fitzgerald
Sarah Vaughan/
Ultimate Sarah Vaughan

BRF/Brussels
Pino Sallusti Group/Colore
Kansas City Band/KC After Dark
Bendik Hofseth/
Planets, Rivers And...Iona
Madeleine Peyroux/Dreamland
Ella Fitzgerald/B.Sings The Johnny
Mercer Songbook
Martial Solal, Gary Peacock, Paul
Mottman/Just Friends
Keith Jarrett/La Scala
Wolfgang Puschnig/Roots & Fruits
Galliano-Portal/Blow Up
Jacky Terrasson & Cassandra
Wilson/Rendezvous

Jazztime/Nuremberg
Roy Hargrove's Crisol/Havana
Joe Pass/Joe Pass In Hamburg
Johnny King/The Meltdown
Michael Leeb/Certain Leeb Jazz
Dusko Goykovich/Balkan Blue
Pat Metheny Group/Quartet
Billy Bang/
Billy Bang's Forbidden Planet

MJazz Special
Top jazz tracks and albums currently in rotation at Europe's leading jazz radio stations and specialist jazz programmes.

RMC/Monte Carlo
(Monte Carlo Nights with Nick the Nightly)
Pat Metheny/Imaginary Day
Joe Henderson/Porgy & Bess
Bill Evans/Starfish & The Moon
Paul Taylor/Pleasure Seeker
Bob James/Plygin' Hooky
Diana Krall/Love Scenes
The Rippingtons/Black Diamond
David Benoit/American Landscape
Candy Dulfer/For The Love Of You
Dee Dee Bridgewater/Dee Ella
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Country charted</th>
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<tr>
<td>50-97</td>
<td>Barbie Girl</td>
<td>Aqua - Universal (MC)</td>
<td>A.B.E.</td>
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<td>50-97</td>
<td>Something</td>
<td>YouCaste In the West 1997</td>
<td>B.S.B.R.</td>
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<td>Tell Him</td>
<td>Colin Don &amp; Barbara Streisand - Columbia (Various)</td>
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<td>50-97</td>
<td>Sunshyne</td>
<td>Dario G - WEA (Chappell)</td>
<td>A.R.K.</td>
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<td>50-97</td>
<td>As Long As You Love Me</td>
<td>Backstreet Boys - Jive (GrandeSun/Zomba)</td>
<td>A.R.K.</td>
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<td>50-97</td>
<td>Perfect Day</td>
<td>Various Artists - Chrysalis (EMI)</td>
<td>A.D.W.</td>
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<td>50-97</td>
<td>Poppa Bear</td>
<td>- Capitol (MCA)</td>
<td>A.D.W.</td>
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<tr>
<td>50-97</td>
<td>Stay</td>
<td>- Byloane (Step By Step)</td>
<td>B.F.D.</td>
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<tr>
<td>50-97</td>
<td>Rescue Me</td>
<td>- Ariola (Ariola)</td>
<td>A.D.W.</td>
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<tr>
<td>50-97</td>
<td>I Will Come To You</td>
<td>Hanson - Mercury (Chappell)</td>
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<td>50-97</td>
<td>Ain't That Just The Way</td>
<td>Ludmila Meusal - Sijamarc (CNRA)</td>
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<td>Wind Beneath My Wings</td>
<td>Steven Houghton - RCA (Chappell)</td>
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<td>50-97</td>
<td>Do Ya Think I'm Sexy</td>
<td>Temika Hut - Universal (Perfect)</td>
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<td>50-97</td>
<td>Té Garder Pres De Moi</td>
<td>Allingue &amp; Boyzone - Mercury (Not Listed)</td>
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<tr>
<td>50-97</td>
<td>31</td>
<td>63</td>
<td>Johnny R. - Low - 'Kerfawing Shift' (Intro/ PolyGram)</td>
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<tr>
<td>50-97</td>
<td>It's Like That</td>
<td>Run DMC Va. Jason Nevins - Profile (Not Listed)</td>
<td>D.</td>
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<tr>
<td>50-97</td>
<td>Doctor Jones</td>
<td>Queen - Universal (MC)</td>
<td>A.R.K.</td>
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<tr>
<td>50-97</td>
<td>Jo T'Aime</td>
<td>Lars Fæhlin - Polydor (Rhapsody; Editions Charlot)</td>
<td>A.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Avenues</td>
<td>Refugee Camp All Star feat. Pas - Aras (Garratts/Warner Chappell)</td>
<td>A.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Lucky Man</td>
<td>We - Stuits George (Columbia)</td>
<td>B.N.L.</td>
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<tr>
<td>50-97</td>
<td>Baby Can I Hold You</td>
<td>Ricky Martin - Trendor (Various)</td>
<td>A.F.R.</td>
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<tr>
<td>50-97</td>
<td>Baby On My Mind</td>
<td>Chumbawamba - Hut 'Virgin (EMI)</td>
<td>B.N.L.</td>
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<tr>
<td>50-97</td>
<td>I'll Be Over</td>
<td>Todd Terry - Manifesto (The License)</td>
<td>A.C.H.</td>
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<tr>
<td>50-97</td>
<td>Everything's Gonna Be Alright</td>
<td>Sweetbox - RCA (EMI)</td>
<td>A.C.H.</td>
</tr>
<tr>
<td>50-97</td>
<td>Who's En Soit Ainsi</td>
<td>Poete Livres - M6 Int. (Not Listed)</td>
<td>A.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Crush On You</td>
<td>Aaron Carter - Edel (Trana Continental)</td>
<td>A.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>I Will Survive</td>
<td>Hermes House Band - Xplo Music (PolyGram)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Sexy Thing</td>
<td>Hot Chocolate - EMI (RAK)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>5,6,7,8</td>
<td>Steps - Jive (Copyright Control/ Cordelia)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Ul La La La</td>
<td>Alexia - DWA (Don&lt;P &lt;Pool (Europassagae)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Das Modell</td>
<td>Ramstein - Motor (BMG)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>The Verve - Hot - Virgin (EM)</td>
<td>B.F.R.</td>
<td></td>
</tr>
<tr>
<td>50-97</td>
<td>Meine Kleine Schwester</td>
<td>Spektakolar - Hansa (Premier)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Burnin'</td>
<td>Kate - Pool Round (Not Listed)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Pour Faire Libre</td>
<td>Noir - EMI (Les Disques A La Maison)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Tout</td>
<td>Lara Fabian - Polyb (Fu&lt;8nions/ Editions Charlot)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Been Around The World</td>
<td>Puff Daddy &amp; The Family - Puff Daddy (Various)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Fantasy Island</td>
<td>M People - People (BMG/EMI)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Quanto Amore Sei</td>
<td>Rossana Rossanna - DDD (EMO)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Let A Boy Cry</td>
<td>Gala - Do It Yourself (Scorpio)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Choose Life</td>
<td>Project feat. Brian McGregor - Positiva (Sony ATV)</td>
<td>B.F.R.</td>
</tr>
<tr>
<td>50-97</td>
<td>Phenomenon</td>
<td>Lila Crooke - CMG (EMI/112/3-J/Del Jams)</td>
<td>B.F.R.</td>
</tr>
</tbody>
</table>

**Eurochart Hot 100® Singles**

©Billboard Music Group
## European Top 100 Albums

**©Billboard Music Group**

### Chart Week: 50 / 97

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Country Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Celine Dion</td>
<td>Let's Talk About Love - Epic/Columbia</td>
<td>AD/CH</td>
</tr>
<tr>
<td>Metallica</td>
<td>Master Of Puppets - Elektra</td>
<td>D/CH</td>
</tr>
<tr>
<td>Spice Girls</td>
<td>Say You'll Be There - Virgin</td>
<td>D/CH</td>
</tr>
<tr>
<td>Eros Ramazzotti</td>
<td>Tu Señora - Universal</td>
<td>D/CH</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>Backstreet's Back - Jive</td>
<td>D/CH</td>
</tr>
<tr>
<td>The Verve</td>
<td>Urban Hymns - Hut/Virgin</td>
<td>D/CH</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>...Baby One More Time - Jive</td>
<td>D/CH</td>
</tr>
<tr>
<td>Prodigy</td>
<td>The Fat Of The Land - XL</td>
<td>D/CH</td>
</tr>
<tr>
<td>L'Orchestra Del Presepe</td>
<td>Pastiche - World</td>
<td>D/CH</td>
</tr>
<tr>
<td>Paul Simon</td>
<td>Graceland - Capitol</td>
<td>D/CH</td>
</tr>
<tr>
<td>Claus Maria Hersted</td>
<td>Zwaneg - Epic</td>
<td>D/CH</td>
</tr>
<tr>
<td>Andra Bocelli</td>
<td>Tu Señora - Universal</td>
<td>D/CH</td>
</tr>
<tr>
<td>Elton John</td>
<td>Your Song - Rocket</td>
<td>D/CH</td>
</tr>
<tr>
<td>Barbra Streisand</td>
<td>The Way We Were - Columbia</td>
<td>D/CH</td>
</tr>
<tr>
<td>Schlimpfe</td>
<td>Der Frosch Der Nichts - Tele</td>
<td>D/CH</td>
</tr>
<tr>
<td>Wham!</td>
<td>The Final - Epic</td>
<td>D/CH</td>
</tr>
<tr>
<td>Joe Cocker</td>
<td>Across From Midnight - Capitol</td>
<td>D/CH</td>
</tr>
<tr>
<td>The Kelly Family</td>
<td>Growing Up - Polydor</td>
<td>D/CH</td>
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<tr>
<td>Eternal</td>
<td>Greatest Hits - 1st Avenue Remix</td>
<td>D/CH</td>
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<tr>
<td>Fleetwood Mac</td>
<td>Rumours - Warner Brothers</td>
<td>D/CH</td>
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<tr>
<td>Oasis</td>
<td>Live Forever - Epic</td>
<td>D/CH</td>
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<tr>
<td>Natalie Imbruglia</td>
<td>Left Of The Middle - RCA</td>
<td>D/CH</td>
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<tr>
<td>Queen</td>
<td>Queen Rocks - Parlophone</td>
<td>D/CH</td>
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<tr>
<td>Michael Sardu</td>
<td>Salut - Divers</td>
<td>D/CH</td>
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<tr>
<td>John Lennon</td>
<td>Imagine - EMI</td>
<td>D/CH</td>
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<tr>
<td>Texas</td>
<td>White On Blonde - Virgin</td>
<td>D/CH</td>
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<tr>
<td>Janet Jackson</td>
<td>If - Virgin</td>
<td>D/CH</td>
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<tr>
<td>The Corrs</td>
<td>Talk On Corners - 143/Lava/Atlantic</td>
<td>D/CH</td>
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<tr>
<td>Sarah Brightman/LSO</td>
<td>Timeless - Delabel</td>
<td>D/CH</td>
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<tr>
<td>Joe Cocker</td>
<td>Across From Midnight - Capitol</td>
<td>D/CH</td>
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<tr>
<td>Hot Chocolate</td>
<td>Their Greatest Hits - EMI</td>
<td>D/CH</td>
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<td>KIWA</td>
<td></td>
<td>D/CH</td>
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<tr>
<td>M People</td>
<td>Fresh - M People/BMG</td>
<td>D/CH</td>
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<tr>
<td>Alejandro Sanz</td>
<td>Mas - EMI</td>
<td>D/CH</td>
</tr>
</tbody>
</table>

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**SALES BREAKER** indicates the album registering the biggest increase in chart points. **FAST MOVERS** indicates the album charting the fastest rise in the coming weeks.

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
### Top National Early-Rocked Music Group

#### UNITED KINGDOM

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<th>Song</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Celine Dion - Let's Talk About Love</td>
<td>(Love/Columbia)</td>
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</tr>
<tr>
<td>2</td>
<td>Florent Pagny - Savorer Alors</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion - Let's Talk About Love</td>
<td>(Love/Columbia)</td>
<td></td>
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<tr>
<td>4</td>
<td>Spice Girls - Spiceworld</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Metallica - Re-Load</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys - Backstreet's Back</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Aqua - Barbie Girl</td>
<td>(EMI)</td>
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<tr>
<td>8</td>
<td>Backstreet Boys - As Long As You Love Me</td>
<td>(Virgin)</td>
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</tr>
<tr>
<td>9</td>
<td>Metallica - Re-Load</td>
<td>(Virgin)</td>
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<tr>
<td>10</td>
<td>Elton John - Something About/Candle In The Wind 1997</td>
<td>(Mercury)</td>
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#### GERMANY

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<td>(Virgin)</td>
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<tr>
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<td>Metallica - Re-Load</td>
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#### FRANCE

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<td>Florent Pagny - Savorer Alors</td>
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<td>(Virgin)</td>
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<td>Metallica - Re-Load</td>
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<td>10</td>
<td>Elton John - Something About/Candle In The Wind 1997</td>
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#### ITALY

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#### SWITZERLAND

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<td>10</td>
<td>Metallica - Re-Load</td>
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</table>
CRAIG ARMSTRONG
The Space Between Us

French release date: October 27
International release date: February 9

Probably best known for his score to the cult movie Romeo & Juliet, classically trained composer Armstrong here serves up an accessible, orchestral-based album of darkly romantic songs. The Cocteau Twins’ Elizabeth Fraser proves an excellent choice as guest vocalist on This Love, giving the song more than its fair share of passionate longing. Armstrong has previously worked with Massive Attack and Nellee Hooper, and with The Space Between Us, he shows that an orchestrated work can still have a hard edge and street appeal.

ERÄ
Era

Danish. Czech release date: January (TBC)

This album was released in most European territories back in October, since when it has—almost unnoticed—become a major success. Era entered the Danish, Czech, French, German charts and topped the Top 10 in Music & Media’s European Top 100, and it expects a new boost this week. Featuring a top dance production team Anzilotti and Miinzing, in their own right, sparsely produced by Germany’s Up And Away are fascinating sub-techno excursions from a major skill among Continental Europeans.

KLAUS SCHULZE
Dobsys Online
Eye Of The Storm/WEA

G/S/A release date: November 24

European release date: TBC

Schulze is a pioneer of the German electronic scene and founder of Tangerine Dream and “Krautrock” act Ash Ra Temple. At least three of the tracks on this album show that he still produces relevant music today. Recorded live on May 17 in an abandoned steel works, Dosburg Online documents Schulze’s first German live concert in six years. The album’s top track The Art Of Sequencing is an epic 18 minute journey through minimalist rhythms. From Dawn ‘till Dusk and Up And Away are fascinating sub-techno excursions in their own right, sparsely produced by Germany’s Up And Away are fascinating sub-techno excursions from a major skill among Continental Europeans.

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

Eurochart A/Z Indexes
Hot 100 singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Le Temps Change</td>
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<tr>
<td>2</td>
<td>Let's Go Round Again</td>
</tr>
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<td>3</td>
<td>Lucky Man</td>
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<td>4</td>
<td>Something About/Candle In The Wind 1997</td>
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<td>5</td>
<td>Sing Up For The Champions</td>
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<td>6</td>
<td>You Sexy Thing</td>
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<td>7</td>
<td>Wenn Ich Nur 1 Tag Zu Leben Habe</td>
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<tr>
<td>8</td>
<td>Wenn Du Da bist</td>
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<td>9</td>
<td>Quante Amore Sei</td>
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<td>10</td>
<td>Picture Of You</td>
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Records with greatest sales and/or airplay gains © 1997, Billboard/BPI Communications.

SALES

Billboard Top 20 US singles

1. Something About The Way You Move/WYN (US No. 1)
2. Dream
3. The One I Want
4. The One I Want
5. Don't Change

Billboard Top 20 US albums

1. AHEAD (US No. 1)
2. Sure Thing
3. Swing Out Sister
4. Waiting For The Sun
5. No Crying In Baseball

Top 100 albums

1. " "
2. " "
3. " "
4. " "
5. " "

RAILROAD HISTORY

AmericanRadioHistory.com
### Power Play: RockPop

**DELTA RADIO/Kiel C**

**Playlist Additions:**
- U2 - *Please*
- Bryan Adams - *Back To You*
- Shawn Cobb - *You Know She Loves You*
- Mr. President - *Where Do I Belong?*
- Young Deenay - *Walk On By*
- Edwyn Collins - *No One Waved Goodbye*
- Wham - *Everything She Wants '97*
- Sheryl Crow - *Ain't Nobody Like You*
- Sting & Shaggy - *Roxanne (Puff Daddy Remix)*
- Randy Crawford - *Are You Sure*
- Era - *Stucco*
- Thomas D. - *Ruckenwind*
- Bryan Adams - *Back To You (Part II)*
- Chris Rea - *The Blue Cafe*
- Tic & Toe - *Bate Koss' 111 Be There*
- Ti Sync - *Together*
- Run DMC - *It's Like That*
- Oasis - *Stand By Me*
- Savage Garden - *To The Moon*
- Poetry & Motion - *Romeo & Juliet*
- Randy Crawford - *Are You Sure (Part II)*

**Most added by genre:**

- **Classic Rock:**
  - U2 - *Please*
  - Bryan Adams - *Back To You*
  - Shawn Cobb - *You Know She Loves You*
  - Mr. President - *Where Do I Belong?*
  - Young Deenay - *Walk On By*
  - Edwyn Collins - *No One Waved Goodbye*
- **Pop:**
  - Wham - *Everything She Wants '97*
  - Sheryl Crow - *Ain't Nobody Like You*
  - Sting & Shaggy - *Roxanne (Puff Daddy Remix)*
  - Randy Crawford - *Are You Sure*
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  - Savage Garden - *To The Moon*
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### Playlist Additions:

#### uncompressed text

- **German Radio Stations:**

- **Regional Play:**
  - **Berlin/Berlin:**
    - U2 - *Please*
    - Bryan Adams - *Back To You*
    - Shawn Cobb - *You Know She Loves You*
    - Mr. President - *Where Do I Belong?*
    - Young Deenay - *Walk On By*
    - Edwyn Collins - *No One Waved Goodbye*
  - **Oberhausen:**
    - U2 - *Please*
    - Bryan Adams - *Back To You*
    - Shawn Cobb - *You Know She Loves You*
    - Mr. President - *Where Do I Belong?*
    - Young Deenay - *Walk On By*
    - Edwyn Collins - *No One Waved Goodbye*
  - **Munich:**
    - U2 - *Please*
    - Bryan Adams - *Back To You*
    - Shawn Cobb - *You Know She Loves You*
    - Mr. President - *Where Do I Belong?*
    - Young Deenay - *Walk On By*
    - Edwyn Collins - *No One Waved Goodbye*
  - **Rochester:**
    - U2 - *Please*
    - Bryan Adams - *Back To You*
    - Shawn Cobb - *You Know She Loves You*
    - Mr. President - *Where Do I Belong?*
    - Young Deenay - *Walk On By*
    - Edwyn Collins - *No One Waved Goodbye*
  - **London:**
    - U2 - *Please*
    - Bryan Adams - *Back To You*
    - Shawn Cobb - *You Know She Loves You*
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    - Young Deenay - *Walk On By*
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#### Summary

**Power Play: RockPop**

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- **Regional Play:**
  - **Berlin/Berlin:**
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  - **Oberhausen:**
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    - Edwyn Collins - *No One Waved Goodbye*

**MUSIC & MEDIA**

**DECEMBER 13, 1997**
A favourite with Lou Reed fans since it first appeared on his 1972 album Transformer, this addictive song hit a new audience after its prominent use in cult movie Top Gun. Now it’s appeared again as a charity (proceeds go to Children In Need), multi-artist version, which shot straight to the top of the UK charts. Peter de Grodt, a staff producer at Belgian public AC broadcaster BRTN West Flanlers, which transmits from Kortrijk, suggests it’s likely to hook listeners everywhere. “I’m pretty much convinced that the fact that the video has been aired so often on BBC TV has raised public awareness to the extent that people just want to have it. It helps that it’s a job well done.”

De Grodt notes that, “In Belgium, the proceeds go to the Centre For Murdered And Missing Children which was founded in the wake of the Marc Dutroux affair.” Publishers: Oakfield

BELGIUM

BRTN RADIO (BRTN/Dikke Bossen P)

Karel van der Donk - Head Of Music

Playlist Additions:

Frank; De Bruin - Poet Jorn Janssens - Producer

BRTN ROYAL BELLEVUE PARIS

John Evers - Producer

Playlist Additions:

Anja; Beyaert - Poet

BRTN RADIO BELGIQUE

Annick Demeulemeester - Head Of Music

Playlist Additions:

Dominique; Van Lerberghe - Producer

BELGIUM

BRTN RADIO (BRTN/Dikke Bossen P)

Karel van der Donk - Head Of Music

Playlist Additions:

Frank; De Bruin - Poet Jorn Janssens - Producer

BRTN ROYAL BELLEVUE PARIS

John Evers - Producer

Playlist Additions:

Anja; Beyaert - Poet

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Anja; Beyaert - Poet

BRTN ROYAL BELLEVUE PARIS

John Evers - Producer

Playlist Additions:

Anja; Beyaert - Poet

BRTN ROYAL BELLEVUE PARIS

John Evers - Producer

Playlist Additions:

Anja; Beyaert - Poet
SLOVAKIA

FUNK RADIO

Playlist Additions:

- Snow Patrol - Superchrist
- The Killers - Miss Cats
- The Foo Fighters - Everlong
- Gnarls Barkley - Crawl
- The Strokes - Suck It And See

POISE'S RADIO

Playlist Additions:

- Muse - Hysteria
- Muse - Numbers
- Muse - The Drones
- Muse - Supermassive
- Muse - The Resistance

POLAND

RADIO KNAB

Playlist Additions:

- Bon Jovi - Don't Fear The Reaper
- Bon Jovi - Make My Bed
- Bon Jovi - Livin’ On A Prayer
- Bon Jovi - When Love Reigns

CHR

Playlist Additions:

- Oleg Khlebnikov - Prog Dir
- AC

POWER PLAY:

Wiktor dacha. - DJ/Producer

RADIO LUBIJN

Playlist Additions:

- The Prodigy - Power
- AC

Music of the Eurochart Hot 100 show this week (number 458):  

Jimmy Ray - Are You
Gary Barlow - Open Road
Cure - Wrong Number
Stahl - Stay
Depeche Mode - Useless
Enya - Only If
Tequila Jazz. Samoliot
Jon Bon Jovi - Janie. Don't Take
Mumiy Troll - Suwon
Aerosmith - Pink
Gary Barlow - Open Road
Depeehe Mode - Useless

LATVIA

LATVIA

Playlist Additions:

- AC

Turkish Breg - Off Of Programming

LUXEMBOURG

ELDORADIO

Playlist Additions:

- AC

New Videos:

- Vonderia - I'm Sexy'
- Booty Conine - Pm Leann' U
- Dark G - Sunchyme

MUSIC TELEVISION

N - Trance - I'm Sexy'

Mark Hagen - Head Of Programming

CZECH REPUBLIC

PERENEX

Playlist Additions:

- AC

Tu Say Yes -Veld Sine Saad

IRELAND

N MCI

Playlist Additions:

- AC

Eoin O'Callaghan - Head Of Music

THE BOX

Playlist Additions:

- AC

Walid Lattouf - Assistant Manager
- AC

THE MUSIC FACTORY

Bone Thugs N Harmony - Story Of My Life

irechtshofen - Troye Sienfeld

- AC

Riddel - Hell On 10

Television. S.O.S. - On Fire

Steve Leach - Head Of Programming

Radio Luxembourg

- AC

Kees 909 FM/Athens

Bono & The Edge - With Or Without You

KISS 909 FM/Athens

Perfect - Niepokonani

Bryan Adams - Back To You

Mariah Carey - Butterfly

Bryan Adams - Back To You

Mariah Carey - Butterfly

Joe Cocker - Tonight

Bryan Adams - Back To You

Mariah Carey - Butterfly

Joe Cocker - Tonight

Bryan Adams - Back To You

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Bryan Adams - Back To You

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Mariah Carey - Butterfly

Joe Cocker - Tonight

Bryan Adams - Back To You

MUSIC & MEDIA
D E C E M B E R  1 3 ,  1 9 9 7

MUSIC & MEDIA
D E C E M B E R  1 3 ,  1 9 9 7

MUSIC & MEDIA
D E C E M B E R  1 3 ,  1 9 9 7

MUSIC & MEDIA
D E C E M B E R  1 3 ,  1 9 9 7
**AIRPLAY CHARTS**  
M&M's weekly airplay analysis column

Backstreet's Back, and they're not the only ones. The title of their second album is particularly apt this week, as the Backstreet Boys regain their top slot on the European Radio Top 50 chart. They take over from those newer kids on the block, Dario G, whose Sunchyme (Eternal/WEA) has faded slightly, allowing the Jive boy band's As Long As You Love Me to slip past it.

Also returning this week is veteran Canadian pop-rocker Bryan Adams, whose Back To You (A&M) rises to number 3 on the Top 50. Strong showings on the Major Market Airplay listings for the UK, GSA, Scandinavia, Benelux, Italy, Spain and Poland have fuelled the single's rise from last week's position of 18.

Adams is, however, only one of the familiar faces cropping up on this week's airplay charts. Further down on the Top 50 we find this year's greatest chart points gainer,6 Dario G, whose Sunchyme (Eternal/WEA). This week, as the Backstreet Boys regain their top slot on the European Radio Top 50 chart. The track makes an appearance this week courtesy of Eros album. The track makes an appearance this week courtesy of Tina Turner, who duets with Raimon a solo effort called Cose Della Vita, the album's lead single. Turner has a particularly strong fanbase.

And speaking of seemingly ageless females with a number of devoted followers—although, in this case, with a slightly lower average age than those of Ms Turner—Aqua's Barbie Girl (Universal) still tops the Border Breakers chart. The Danish act have another single on that particular listing (at number 17), although it remains to be seen whether Dr Jones will receive the same treatment as its predecessor from programming practitioners across Europe. With that promising early showing, however, Universal must be fairly confident that the band isn't about to fall victim to One Hit Wonder Syndrome.

**On the air**

**Airplay Charts**

**European Radio Top 50**

<table>
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<th>TW</th>
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<th>WOC</th>
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<td>Janet Jackson/Got 'Til It's Gone</td>
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<td>Texas/Put Your Arms Around Me</td>
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<td>4</td>
<td>Lutricia McNeal/Ain't That Just The Way</td>
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<td>NE</td>
<td>All Saints/Never Ever</td>
<td>(London)</td>
<td>42</td>
<td>11</td>
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<td>43</td>
<td>NE</td>
<td>NE</td>
<td>Aerosmith/Pink</td>
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<tr>
<td>44</td>
<td>NE</td>
<td>NE</td>
<td>Various/Perfect Day</td>
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<td>45</td>
<td>NE</td>
<td>NE</td>
<td>Boyzone/Baby Can I Hold You Tonight</td>
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<td>46</td>
<td>NE</td>
<td>NE</td>
<td>Verve/Lucky Man</td>
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<td>Michael Bolton/The Best Of Love</td>
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<td>Genesis/Shipwrecked</td>
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<td>Joe Cocker/N' Oublie Jamais Qui Tu Es</td>
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<td>50</td>
<td>17</td>
<td>Elton John/Something About The Way You Look Tonight</td>
<td>(Rocket/Mercury)</td>
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The European Radio Top 50 chart is based on a weighted-scoring system. Sings are chosen by a combination of data from M&M's monitoring network as well as its Border Breakers chart. Station adds are weighted by market size and by the number of hours per week that the station airs. Stations are weighted by market size and by the number of hours per week that the station airs.

| #88 | Indicates singles which previously featured in the Border Breakers chart.  | Highest new entry | Greatest chart points gain. |
Chrysalis nearing break-even point

by Mike McGee

LONDON - Chrysalis, the U.K. TV, radio and music group, posted a pre-tax loss of £10.1 million in the six months ended August 31, a reduction of £5.5 million compared with the same period last year, the company's financial statement showed.

Chrysalis chairman Chris Wright said the company was "depressing" music investments, "delayed the return of investors..." and lobbying government. "This...and lobbying government..." said Wright, "...the CRCA as strongly as..." to "...we want to see..." and "...including the £17.6 million acquisition of..." to "...and the if "..." the minister that "..." and "...commercial radio industry..." to "...we explained to..." and "...will make the final..."

The consolidated figures for the first half of the year, are comprised of several stations of varying sizes. Most are also members of the U.K. TV, radio and music group.

Commercial Radio Companies Association (CRCA), but they established the Forum because they were concerned that the views of independent operators were not being considered within the CRCA as strongly as those of the large companies when it came to policy and lobbying government.

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Top 10 Paris stations

<table>
<thead>
<tr>
<th>Station</th>
<th>Market Share</th>
<th>Sept-Oct 1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (Full service)</td>
<td>23.1%</td>
<td>22.5%</td>
</tr>
<tr>
<td>France Info</td>
<td>14.4%</td>
<td>15.0%</td>
</tr>
<tr>
<td>France Info (News)</td>
<td>11.4%</td>
<td>12.0%</td>
</tr>
<tr>
<td>France Info (Full service)</td>
<td>11.4%</td>
<td>12.0%</td>
</tr>
<tr>
<td>NRJ (CHR)</td>
<td>9.0%</td>
<td>9.1%</td>
</tr>
<tr>
<td>Europe 1 (CHR/FM)</td>
<td>7.1%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Fun Radio</td>
<td>7.1%</td>
<td>6.7%</td>
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<tr>
<td>Europe 2 (CHR)</td>
<td>6.7%</td>
<td>6.7%</td>
</tr>
<tr>
<td>Cherie FM (CHR)</td>
<td>4.9%</td>
<td>4.6%</td>
</tr>
</tbody>
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All figures are percentage of reach. 1 percent = 8,880 listeners. Source: Mediametrie.

Sony to score in World Cup

continued from page 1

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"The size and scale of the World Cup..." to "...radios figures..." to "...in the U.S.," he adds. "We also..." to "...Mediametrie do not publish Paris..." to "...Mediametrie figures..." to "...share of the audience..." to "...and there can..." and "...the Mediametrie figures,..." to "...have worked side-by-side for..." to "...JBO, which..." and "...and the if "..." the latest..." and "...we explained to..." and "...will make the final..."

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Border Breakers

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<td>Eros Ramazzotti/Quanto Amore Se/Quanto Amore Me Das</td>
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<td>Robert Miles/ Freedom</td>
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<td>Sweetbox/ Everything's Gonna Be Alright</td>
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<td>Gala/ Come Into My Life</td>
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**Off the record**

Edited by Christian Lorenz

With little fanfare, EMI Electrola completed its change of the guard in Germany last month. EMI Electrola executive VP Rüdiger Fleig has been appointed joint managing director of the Cologne-based company; he will take on the as-yet-unspecified part of the responsibilities of Helmut Fest, who previously held the MD post alone. Fest keeps his title as EMI Music G/SA president and is expected to devote more time to artist-related matters in the future.

And staying with EMI Electrola, OTR hears that the company has closed four divisions— including EMI Strategic Marketing, EMI Classics, EMI Label and progressive division Spin—and re-organised its internal structure into two new divisions, EMI and Electrola. EMI is jointly MD-ed by former Spin MD Peter Burz and Marco Quirini, previously MD at EMI Label. Quirini is responsible for EMI's marketing activities, while Burz handles all A&R affairs. Former EMI Classics MD Roman Rybnikar is now MD of EMI Electrola division. According to sources close to the company, Electrola will handle catalogue marketing, joint ventures and compilations business and the EMI division is to be firmly artist-oriented, with a particular focus on local A&R.

London MOR station Melody FM is expected to be put up for sale. The broadcaster's owner and main shareholder, Lord Hanson, has confirmed the station will be hived off as part of the divestment of his business empire. Since launch in 1990, Melody has grown its audience steadily at each ratings survey.

The newly elected president of French record companies' body SNEP, Paul-René Albertini, has suggested that the organisation should ensure the securities of a top figure to lobby government and European authorities on behalf of the industry. The name at the top of Albertini's list is former socialist minister of culture Jack Lang, a long-term supporter of the music industry. However, Albertini's proposal has seemingly received a cold welcome from some industry executives.

Former Topp40 editor in chief Claes Olsson, who left the Swedish trade magazine two weeks ago, is to become head of information at the IFPI office in Stockholm, where he will apparently be involved in working with the domestic Grammy gala, and launching an IFPI magazine/newsletter. His replacement at Topp40 is his former deputy Anders Lundquist.

According to the German branch of IFPI, marketing and advertising costs increased faster than the modest three percent growth in revenues over the first nine months of 1997. German labels are hoping for strong Christmas business to turn a sluggish year around.

Jean-Paul Baudecourt, president of French radio group NRJ, is still looking to acquire music channel MCM Euromusique. OTR understands that an agreement with MCM shareholders is close to completion, and a transaction could take place after Christmas.
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**UNITED KINGDOM**

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

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

the new TOP 10 SINGLE IN THE US
taken from the forthcoming album robyn is here

second single release following the US Top 10
Do You Know (What it Takes)