Sir George Martin received the U.K. record business' 1998 Music Industry Trust award for outstanding achievement at a charity dinner in London on October 23. During the event, which raised £150,000 (US$255,000) for the BRIT Trust, Martin also received a special British Phonographic Industry award marking the sales achievement of Elton John's Candle In The Wind 1997, which he produced and arranged. Martin's score for the track is to be auctioned for charity by Sotheby's in New York next month. Pictured (l to r) with the BPI award and the score: John Deacon (director general, BPI), Sir George Martin, David Munns (chairman, Music Industry Trust committee).

Inside M&M this week

Y VIVA HISPANIA?

Alejandro Sanz

In a six-page Iberian special, M&M looks at the effects of the recent sea-change which has seen Spanish, Portuguese and Brazilian music increasingly in demand on Europe's airwaves. Pages 6-11

REPUBLICAN POP

Having made their mark in the U.S., British trio Republica have their sights set on European success with their second album, Speed Bullet, and its unashamedly pop approach. Page 12

NEW MOR TAKES OFF IN U.K.

The latest RAJAR audience survey shows MOR radio's on-going evolution in the U.K. is paying off for the stations involved. Page 12

Power Players' stronger signal

This week sees the expansion of Music & Media's popular Power Players section (see pages 18-19).

The ranks of the Power Players include some of the most influential broadcasters in their various European markets. The tracks and number of spins provided by the programmers in these listings give readers a unique weekly guide to exactly what those stations are about to play.

The expansion of the Power Players section comes as a result of feedback from M&M readers in the music and radio industries across Europe.

French 'scapegoats' hit back

by Remi Boston

PARIS — Tension is growing between France's leading TV and radio outlets and the music industry, following a music industry call for government action to end broadcasters' involvement in music production (M&M, October 24).

The request from trade bodies SNEP and UMPA has the backing of minister of culture and communications Catherine Trautmann, who has proposed an "untying of the links" between producers and broadcasters (M&M, October 31).

Christophe Sabot, group programme director for leading radio company NRJ, which operates the largest CHR network in France and three other national stations, says broadcasters are "scapegoats" for the music industry. "Blaming everything on media outlets has received a favourable echo, I guess, from the minister of culture," says Sabot. "However, this is totally hypocritical when it comes from companies which are affiliates of international groups."

He adds that Sony and PolyGram are shareholders, alongside NRJ, in music channel MCM; V2 founder Richard Branson has shares in Paris rock station Oui FM; and Jean-Michel Pava, pres...
BRYAN ADAMS when you’re gone

album chart highlights
Germany no.5
Austria no.4
Switzerland no.2
UK no.11
Portugal no.12

the brand new single
out on radio now

taken from his new album ‘on a day like today’
already gold in Germany, Austria & Switzerland.
MTV Europe boosting penetration

by Christian Lorenz & Ed Mead

HAMBURG — MTV Europe is set to increase its European penetration to cover 77 million TV households.

The music specialist is to broadcast its analogue Central feed via the Astra network. They will be heavily promoted as the first new services are expected to be in place by the mid-1999 launch of DT's digital cable platform.

MTV's analogue satellite feed, she adds, remains MTV's "core brand" but adding pay-TV services for the latter's cable network.

"It's unfair," declares Kraus, "we had to take on these new challenges. We're now seeing the second stage of consolidation, when groups acquire or merge with others of similar strength to create "mega-groups" owning 500-plus stations and posting multi-billlion revenues (underlining that, in the week prior to the NAB Show Clear Channel bought Jaccor, creating the second largest radio group in the States, with 625 stations). And when those groups have bought everything available in the States, what will they do? They'll turn elsewhere—and it could well be towards Europe, where some countries already have ownership rules which allow non-European Union investors to acquire media outlets.

"So, how will European groups shape up when real giants like Clear Channel/Jacor move in? Size does matter and Europe's still-young radio industry lacks the heavy players which the U.S. has nurtured during the past two years.

European radio groups will be unable to grow as fast as radio continues to be regulated at a local level and Europe's still-young radio industry lacks the heavy play¬ers which the U.S. has nurtured during the past two years. Change must take place before we see the development of an industry ready to take on these new challenges.

PolyGram, BMG in Czechad 'freeze'

by Michele Legge

PRAGUE — "This decision is incomprehensible." Strong words from Petr Kraus, head of radio promotion at PolyGram Czech Republic, after advertising sales house Media Marketing Service (MMS) announced it had no space for PolyGram ads on the stations it represents in the Xmas run-in.

"It's unfair," declares Kraus, "we had a gentleman's agreement that all record companies would receive equal deals." MMS exclusively represents stations which account for 36.5 percent of ad revenue in the Czech radio market, including national station Radio Nova and the 27-station Hit Radio network.

"The three majors which signed first booked all the available air time," says MMS MD Daniel Sela. He claims PolyGram stalled negotiations at a time when all record companies knew the network had limited space to offer.

Kraus in turn claims the other majors have now gained an unfair advantage. He also suggests that stations outside the Hit Radio network could actually gain from not being connected to MMS. "We have to advertise on radio," he says. "So even if a station has $5,000 to account for—the lowest le¬n¬th¬er¬ship category here—it receives up to 350 free CDs from us." Kraus asserts that this music is worth more to stations than the revenue which they would receive from MMS for advertising.

Petr Cap, head of promotions at the Prague office of BMG-Ariola—which also stalled its negotiations with MMS—admits to being nonplussed about missing out on pre-Christmas marketing. However, he is taking a pragmatic approach: "If we're not going because the station is not working so well. We've decided to put the money [allocated to radio campaigns] into different media."
**Open mike**

**Henri Lessing**
Managing director, Alabiana & Media Records Benelux

As the European dance fraternity departed last week's Amsterdam Dance Event (October 22-24), M&M spoke to attendee Lessing—whose label is home to successful dance acts T-Spoon, Alex Party and Sophia—about his thoughts on the seminar and the various topics discussed there.

Q: ADE has just celebrated its third year; how positive are you about its role and future?
A: The formula works well, as this is about its role and future?

Q: On the grapevine, the Internet has to come up with new songs, too.
A: The formula works well, as this is about its role and future?

Q: What was the “buzz” topic among attendees this year?
A: On the grapevine, the Internet has to come up with new songs, too.

Q: How do you see the future for commercial dance?
A: On the grapevine, the Internet has to come up with new songs, too.

Q: What is the current trend in European dance music?
A: The formula works well, as this is about its role and future?

Q: How do you see the future for creative activity?
A: On the grapevine, the Internet has to come up with new songs, too.

Q: What is the current trend in European dance music?
A: The formula works well, as this is about its role and future?

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The Spice Girls collect their Writers Of The Year award from ASCAP's Marilyn Berman, vice president and chairman of the board of ASCAP, praise the "stunning success" of ASCAP/PRS writers and artists in the U.S. in 1997. In her speech, Berman said that ASCAP would fight "on constitutional grounds" in the U.S. the recently Fairness In Music Licensing Act, which contained an amendment offering exemption to many bar and restaurant owners from paying collecting societies for background music. Berman called the situation "far from satisfactory." Having racked up most U.S. airplay during 1997, the four Spice Girls collected the Writers Of The Year award in person at the Become 1, written with Richard Stannard, Matt Rowe and (now ex-band member) Geri Halliwell, was also Song Of The Year.

Warner/Chappell Music Ltd writers Radiohead (Thomas Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, Edward O'Brien) took the fourth annual award for the most performed album on college radio, with OK Computer (Parlophone). Two new awards were introduced this year: Faithless' Inaomnia earned the Club Award for writers Rolio Armstrong and Ayalah Bentovim (Warner Chappell Music Ltd and BMG Music Publishing Ltd, respectively), while Portishead's Beth Gibbons, Geoffrey Barrow and Adrian Utley received a special award for groundbreaking work in the U.S.A.

**orc in London on October 22**

**LONDON - The Spice Girls, Radiohead and U2 were honored in London on October 22** by Thin Ferguson

**by mesa Birnkraut**

Andrew Lloyd-Webber (Evrta Music)

Keith Richards, Kathryn Lang', Benjamin Brown, Emma Bunton, Melanie Chisholm, 2 Become 1 - Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Elford Kennew (Windswep Pacific/MGM Publishing Ltd)

Staring At The Sun - Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (MGM Music)

Sweet Dreams (Are Made Of This) - Dave Stewart, Annie Lennox (BMG Music Publishing Ltd)

Wannabe - Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe, Richard Stannard (Windswep Pacific/MGM/Por- Grin Music Publishing Ltd)

What Love's Got To Do With It - Terry Britten, George Koo切 (Gus Music Ltd)

The World Tonight - Paul McCartney (MTI Communications, Ltd.)

Woman - Jayli Mihaly (MCA Music)

Film Award presentations were made for the scores of GI Joe (Bever Jones), Donnie Brasco (Patrick Doyle), Face Off (John Powell) and The Full Monty (Annie Dudley).

"E. Black for best actor - Gary Barlow (BM Music Publishing Ltd)

Yet It's Alright - Jerome Jackson, Pierre Tubbs (BMI Music Publishing Ltd)

Dreams Come True - Thomas Quasthoff; instrumen-
talis of the year, Sharon Kam (clarinet), Leila Josefowicz (violin) and Peter Stellar (percus- sion); and conductor of the year Ingo Metzmacher.

II Giardino Armonico were named ensemble of the year, and Albin Gerhardt (violoncello), Wilt Steijer (piano) and the Korean pianist sisters the Ahn Trio were newcomers of the year awards. The best recordings of the year, according to the Echo jury, were by Paul van Ernest Pahud (EMI) and singer Boe Skovhus (Sony).

Speaking at a reception after the awards ceremony, Hamburg's regional economics minister Dr. Thomas Mirow emphasised the economic importance of the music industry for Hamburg and for Germany.

**Electronic Classic Award's "the best yet"**

by Gesa Birnkraut

**HAMBURG - The fifth annual edition of Germany's Electronic Classic - the best yet. Fourteen of the twenty-two artists who received awards at this year's award ceremony, held on October 25 in Hamburg, performed live at the event, which was broadcast live on public TV channel ZDF. Professor Werner Hey, general manager of organ- isers the Phono Academy, pro- nounced the event "the best we ever had." The awards honour artists who have made an out- standing contribution to classi- cal music during the past year, chosen by a jury drawn from politicians, the media and the arts. The winners included: singers of the year, Thomas Quasthoff and Thomas Goss, and keyboardist of the year, Sharon Kam (clarinet), Leila Josefowicz (violin) and Peter Stellar (percus- sion); and conductor of the year Ingo Metzmacher.

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**EC anti-piracy paper green**

The European Commission will produce a Green Paper on piracy by the end of the year that will tackle crucial top- ics for intellectual property businesses. The International Federation of the Phonographic Industry (IFPI) is lobbying the Commission to include in the Green Paper a series of new control schemes, such as the registration of all CD plants, the compulsory use of the Source Identification (SID) code at all plants and the regulation of the import of plant and raw materials. "Introducing the new controls should be a top pri- ority in the forthcoming EU policy review of anti-piracy enforcement in Europe's internal market," says IFPI director general Nic Garnett.

**Vorbrodt takes over at PSR/Saxon**

**LEIPZIG - Klaus Vorbrodt has been named programming director at AC station Radio PSR in the state of Saxony. Vorbrodt, a morning announcer at the state-wide commercial broadcaster since April, takes over from the outgoing Jürgen Vogel, who commented when announcing his departure: 'One should leave in a festive mood, things are in order." Vorbrodt is in charge of programming at PSR since it started broadcasting in 1992.**

**Ballearics get nine new radio licences**

**MAJORCA - The regional government of the Balearic Islands (Government and Board) is the latest Spanish authority to announce the winners of its share of the 350 new FM commer- cial licences being awarded by the 17 Spanish regions this year. The local centre-right Popular Party government awarded four new licences to government Catholic Church-run Cadena COPE, two to Radio Baleur (owned by the family of deputy prime minister Rodrigo Rato), two to Cadena Iberica, and one each to government-owned public broadcasters El Mundo, Antena 3 TV and Grupo Serra-Ultima Hora, linked to both COPE and Antena 3. The awards are provisional, pending possible appeals.**

**CSA facing big decisions**

**PARIS - During the next few weeks, French broadcasting author- ities CSA will decide whether to retain or replace two chief executives of public broadcasters. First on the line is Miguel Boyan, president of Radio France, which comprises four national networks—including full-service France Inter and all news France Info—and over 40 local stations. Boyan, appointed during the previous conservative government, is seeking renewal, but his three-year tenure has drawn much criticism. Other candidates include former Radio France news director Ivan Levai, sacked by Boyan in 1996, and Anne Coutard, current director general of Radio France. The other top post up for grabs is the CSA's citizens' role at international service RFI, where current president Jean-Paul Cluzel is seeking another three-year term.**

**Spanish police in newspaper 'piracy' raid**

**MAJORCA - Spanish police have raided a Madrid warehouse in a case involving thousands of pirate CDs which were being illicitly distributed by the weekly magazine of national daily newspaper, El Mundo. In the Star Records warehouse, they seized almost 60,000 CDs by Santana, Janis Joplin, Simon & Garfunkel, Roy Orbison and Bob Dylan. On October 25, police were still looking for the owner of Star Records, named as Enrique G. L., who was believed to be abroad. The CDs had reportedly been copied from masters owned by Sony Music Entertainment Spain, who presented a lawsuit against Star together with local IFPI affiliate, APFVE. The records had been distributed with the weekend magazine since August. Star Records issued a statement which said it had "the authorisation required under current Intellectual Property Law.**

**Job cuts at DR**

**COPENHAGEN - Public broadcaster Danmarks Radio says it plans to cut 11 jobs by the end of the year as part of a project which will digitalize news. Six journalists, five technicians and an editorial assistant working on Radio Denmark (the company's national news/special productions division), will no longer be needed in their current positions. Future news pro- grammes from Radio Denmark will be produced by the regu- lar news programmers.**
Iberian Spotlight

Turning up the Hispanic heat

While it would be misleading to talk about an invasion of Europe's airwaves by Spanish, Portuguese or Brazilian music, the fact remains that tastes across the continent are in a state of flux, and Latin sounds are increasingly in demand. Staples such as modern rock and dance may still dominate playlists but, most notably throughout this summer, Latin-influenced music has been sneaking in via the "back door," quietly but steadily taking up even higher percentages of playback time. That back door has a name—the Iberian peninsula—and it's opening ever wider, as Gary Smith reports.

Enjoyed by a market which, according to IFPI's half-year figures, shows few signs of slowing down, some Spanish executives are starting to sound optimistic about the export potential of music which has long been met with a wall of indifference. If there's one artist to look out for—and, by virtue of the pan-European campaign being mounted by WEA, he's one of the most visible—it's Alejandro Sanz. Following sales of 1.6 million units in Spain of Más (plus another 1.4 million internationally), the Peter Ries remix of Corazón Partido is starting to pick up significant airplay in Benelux, Germany, France and Italy. "We're working really hard to break him in Europe," says Warner's Assenasa Duro. "It's our big challenge."

According to MCA Music Publishing manager Dominic Gibson, "The barriers against South American and Spanish music are dropping. Europe went through the fad phase some five years back. Now we're into a period of gradual development."

Linguistic differences are "less of a problem to the modern audience," Gibson asserts; but he is still cautious about the European progress of the Hispanic influence. "Compared to France or Sweden, Spain is still a relatively minor A&R source," he admits. "We're still some way from being invaded by foreign A&Rs."

Acts to watch

Despite those low-key comments, MCA Publishing does have several acts which are sparking a positive reaction north of the Pyrenees.

Hard rock act Hamlet (Zero Records) and their debut album Insomnio are being courted enthusiastically, in both Europe and South America, by majors and significant indie labels. Million-seller Rosana has a new album, Lunas Nuevas (Universal), just out. After its predecessor Lunas Rotas, which racked up 500,000 sales in Europe and South America, there are big hopes pinned on this singer/songwriter.

Rosana's sound is infused with "feel-good" Latin influences, while her voice and songs have already established her as a Hispanic Joan Armatrading. However, Gibson's big tips for next summer are Lanco, signed to MCA Publishing and Navajita Platea. "Lanco's got some songs with a latin flavour that really could cross over, and Navajita Platea have just turned in a superb second album [Dende Mi Azote] which should establish them as one of Spain's best rock/flamenco/jazz acts."

Another very different band who look set for big things next year are Mexican act Molotov. The group have already been something of a surprise hit in Spain, selling 160,000 copies of debut album Donde Jugaran Las Ninas (Universal). They combine rock, hip hop, "Spanglish" lyrics and bags of attitude, and are already turning heads elsewhere. "The record is out in most major European territories," says Universal's head of international exploitation Marta Comil, "and they'll be touring in Germany, Sweden and Benelux this autumn."

Ska has been one of the slow-burn sensations of the last couple of years in Spain, with Valencian band SKA-F the kings of the genre. Having sold 120,000 copies domestically of their last album Eurosis (RCA), 180,000 units of predecessor El Vals De Obrero, the band are embarking on a 14-date tour of France—where Eurosis sold 25,000 copies—in November. Other BMG Ariola acts being lined up for a "Euro push" are 19 year-old flamenco sensation Nina Pastori (whose Eres Luz has sold 160,000 units in Spain) and Galician bagpipe maestro Carlos Nunez. His latest world music album, Brotherhood Of The Stars, is now out in France and the U.K.

Spanish springboard

Most of the major labels are beginning to look more optimistically at breaking artists in the rest of Europe from a Spanish base.

Having led the Latin charge some 16 months ago, Ricky Martin has further advanced his pursuit of Gloria Estefan's audience with his album Vuelve (Columbia), now at more than 2 million unit sales in Europe. But it was, of course, Spain which broke him first.

"There wasn't that big a gap between Un, Dos, Tres Maria being a hit here and its French breakthrough," says Columbia's international manager Silvia Lendinez. "But in general I'd say it's essential to establish these acts in Spain before launching them across the continent."

Emilio Estefan-produced female singer Shakira, whose second album Donde Estan Los Ladrones (Sony) is set for Portuguese and French release, had already sold a solid 100,000 units of her first album, Pies Descalzos, in Spain before being introduced to European affiliates.

Many of the Iberian acts now being tipped for international stardom have a degree of stagecraft and musical expertise which only comes from having "paid their dues." It took, for example, Ketama 15 years to gain the respect and sales that their subtle, flamenco-flavoured pop deserves in Spain.

However, Beatriz Perez, PolyGram's head of international exploitation, hopes that Europe will be kinder to them. "We've done all we can to explain where they're coming from to the affiliates," she comments.
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**Dover**

“Reactions [to the latest release, Konfusion (Polydor)] have been very positive, so we hope that they’ll be as appreciated as [labelmate] Paco de Lucia in the not too distant future.”

**Manolin**

Of course, if longevity of career comes into the equation, Cuban artists tend to be some years ahead of their European counterparts.

None exemplify that more than Van Troiv Santiagueros (Virge), a group of five men aged between 64 and 85 who make the most sublime, laidback “son” music, wholly acoustic and heavily reliant on their vocal interplay. Latest album La Mangusa has shifted a solid 20,000 units after one month on sale in Spain, and is also out in France, Benelux, Italy, the U.K. and Germany.

“Nationally, we’re hoping to sell around 70,000 copies by Christmas,” says Virgin international exploitation manager Gema Ventosa. “With the rest of Europe, the performance of the album partly depends on how radio reacts to [the single] Maria Cristina.”

The track, used in a TV advertising campaign by Rover last year, is play-listed-friendly folk pop filtered through a Cuban sensibility.

That increasingly popular Cuban sound is also much in evidence at EMI Hispavox. The company now markets and distributes the output of Caribe Productions, whose roster includes Los Van Van (Te Pone La Cabeza Maki), NG La Banda (Veneno) and Manolin (De Bueno Fe). All three acts’ albums are currently out in the U.K, France and the U.S.

“Ironically, it’s easier to market this type of music outside Spain,” says EMI’s head of promotion Virginia Perez. “Judging by reactions so far, we’re extremely optimistic about these three acts in particular.”

With the same label, but on a different tip altogether, this year Chrysalis/EMI signed pop/rock act Dover, last year’s sales sensation whose English language debut Desvi Came To Me on independent Subterfuge sold 400,000 units domestically.

Currently preparing their follow-up, the group will be a major pan-European project for EMI next summer. “I believe that now, finally, the key markets are opening up to product from Spain and the southern countries,” says Perez.

**On-air/non-air**

One reason why major and indie labels alike are looking increasingly to outside Spain’s borders to grow their business is the fact that all except the most commercial of labels are finding little or no space for their music on Spanish playlists.

Exposure for acts signed to independent labels in particular is limited. “Apart from [national public CHR station] Radio 3 there is no-one playing underground music nationally,” says Jose Luis Zagazeta, product manager at electronic/dance specialist Moviedisco.

Radio 3 boasts such non-mainstream programming as Julio Ruiz’s Disco Grande, Tomas Fernando Flores’ Siglo 21 and Jesus Ordovas’ Diario Pop, all shows with a reputation for openness to new domestic-origin material. Beyond those, the media landscape is less friendly.

“Calambre Techno [the techno show on leading national commercial CHR outlet Los 40 Principales] has become more and more commercial, and more like the rest of the station, which doesn’t help us at all,” complains Zagazeta. “It’s not just techno that I’m talking about here. Most Spanish music gets little attention. On average about 18-20 percent of playlists consist of local acts, and the criteria programmers apply are so narrow that it’s the same artists doing the most commercial songs.”

**Digital TV to the rescue?**

There is some good news, though, in the rapid and impressive penetration of digital television in Spain.

Nearly one million people in Spain now either have Via Digital (370,000 subscribers) or Canal Satellite Digital (560,000 subscribers). The former is run by Telefonica and the latter is a package offered by Canal Plus’ digital service—both have dedicated music channels. Via Digital has MTV and VH-1 while Canal Satellite recently launched TV 40 Principales Digital which, although programmed by the same team which handles CHR station Los 40, has promised to present a wide range of local and international acts.

“The only way that this country will grow out of its natural isolation is through modern communications,” comments Mikel Sagues, international manager at Madrid-based Subterfuge. “But I think it’ll be another 20 years before that happens fully.”

**SOCIDADE PORTUGUESA DE AUTORES**

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The price of independence

It may well be a market on the move, but Spain's independent labels are generally united in the view that times are difficult. Record distribution in Spain has always been problematic, due to a fragmented population; now independent operators also find themselves fighting the big budget approach of the country's multinationals.

Despite—or perhaps because of—the competition for market share in Spain, the best of the country's indies are both innovative in repertoire choice and good at servicing niche markets the majors are unable to make pay.

On the street

"The '80s were almost totally dominated by the multinationals," says Mikel Sagues, international manager of Madrid-based Subterfuge, one of Spain's most able indie labels.

"Now we're into a stage of transition, where more relevant independent operators are springing up and the majors are a bit lost because they don't have much street-level knowledge to inform their choices."

Which is perhaps why labels like Subterfuge have proved rather good at signing bands people are really interested in. Their biggest success was the 400,000-selling Dover, but bands such as Undrop, Sexy Sadie and Los Fresones Rebeldes all command healthy local followings, and Subterfuge are now looking to expand their reach into foreign markets.

Two acts in particular will spearhead this new move. Barcelona-based Fromheadtotoe are a female-fronted grunge pop four-piece; currently preparing their debut album, they produce songs which are neat, catchy, dynamic, refreshingly simple—and sung in English.

Away from the label's trademark "subversive pop," a successful foray into the world of left-field dance comes with Naswajean's excellent debut No Blood. Combining jazz-tinged vocals and dark textures, this album ranks amongst the very best of Spanish electronica.

Make no mistake

Quite apart from Sagues' comment about street-level knowledge, there's another equally relevant fact about modern indies: they can't afford to make too many mistakes.

"Having to compete with [majors who have] bigger budgets certainly concentrates the mind," says Tomas Diaz label manager at Madrid-based label Fonomusic. "Sure, we're more agile when it comes to spotting gaps in the market, but we're also much more motivated when it comes to exploiting a good idea to the maximum."

If it's a fact that being an indie is a constant fight, specialising in electronic music is guaranteed to make things extra difficult. However, the more commercial operators such as Ginger, Vale and Blanco y Negro do very nicely, and Max Music, despite their managerial problems, still dominate that particular sector with a record 50 percent of the autumn compilation chart.

The Moviedisco label, based in Barcelona is something different again. "We make quality electronic music," says product manager Jose Luis Zagazeta, "which in Spain is really hard to sell in any decent quantity."

Difficult or not, the company has scored what counts as one of the main domestic underground successes of the year by selling 2,500 copies of Analogic Emotion's self-titled debut album. A U.K. equivalent would be roughly five times that, which would put the group among the cream of the sector.

One thing which gives Moviedisco an edge, Zagazeta acknowledges, is the fact that the label owns a club in Barcelona.

"The club serves as both a promotional platform and as a link with the street," he comments. "As we get so little help from the media we have to do everything ourselves. Live work has assumed a huge level of importance, because without, it we wouldn't have any way to promote our acts at all."

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PolyGram
Brazil inspires Portuguese growth

The biggest ongoing phenomenon in Portugal currently is an infusion of Brazilian talent which, according to industry observers, has created a whole new consumer sector.

"In general the Portuguese are similar to the Dutch," says Sony Music Portugal managing director Carlos Pinto. "They're multi-lingual, therefore lyrics aren't such an issue, and generally quite open. The people buying Brazilian music are not necessarily the people who are buying less Anglo-Saxon music: it's a whole new cross-section of a younger demographic."

The current Brazilian deluge, in truth, started out with one woman, Daniela Mercury, who later went on to success in France (and, to a lesser degree, in Belgium). Since mid-1997 she has toured twice—"It's easier to get Daniela here than Celine Dion," says Pinto—and her current album, Feijao Corn Arroz, has sold an astonishing 270,000 units in Portugal.

With a new live album release, Eletrica, out in early November, Pinto is expecting a busy end of year. "We're shipping 50,000 copies of Eletrica. [Portuguese singer/songwriter] Paul Gonzo's new album, Suspeito, should reach 80,000 and we also have big hopes for Brazilians Shakira and Skank (Sony), two groups that even two years ago wouldn't have got a release here."

Brazilian priorities

Over at BMG Portugal, incoming managing director Marcus Juca is well qualified to work the label's Brazilian roster: he spent most of his life there until his recent move to Lisbon.

"The work is the same everywhere," says Juca. "It's merely coincidence that Brazilian music is big here." Juca's main priorities are, however, indicative of a market which likes his native music. And the "coincidence" owes a great deal to the fact that Brazil is the sole South American country whose official language is Portuguese rather than Spanish.

"S.P.C.," says Juca, "whose last-eponymous-album has already sold 80,000 units, are expected to reach 100,000 by year end, while BMG's extensive Brazilian roster will certainly be under the microscope. The Bahia sound, with lots of percussion, has been the most successful in Europe so we'll be bringing over acts like Chiclete Com Banana and Icardo to see how the public reacts." More interesting, for outsiders, will be to see if those acts emulate Daniela Mercury and break out onto northern Europe's increasingly receptive playlists.

Local dance steps up

Locally created dance music is also on the up, with local act Santamaria the current pack-leaders.

Their album Eu Sei, Tu Es (Vidisco) has sold 60,000 units, partly thanks to excellent radio support. "Radio Cidade is largely a dance format station," says the label's international manager Artur Antunes. "They have a national reach and an undeniable effect on sales." Labelmates Miguel e Andre have also been one of this year's breakthroughs; their self-titled album has sold a solid 20,000 copies.

Vidisco's main business, though, is compilations, which gives the company the same problems as similar operations the world over. "It's a difficult market, not easy to predict and constantly in need of new ideas," says Antunes. Despite these problems the most recent compilation release, the
company's TV-advertised Dance-mania, has sold 40,000 units.

The rock breakthrough
Perhaps the biggest surprise in Portuguese music is that the country has, finally, produced a rock group of true international potential, in the form of Silence 4. The band, signed to PolyGram in Portugal earlier this year, have already sold 120,000 copies of their debut album Silence Becomes It.

Managing director Rudi Steenhuisen feels this is merely the start. He expects the album to have sold closer to 200,000 copies by Christmas: "They have a grungy, acoustic sound somewhere between Violent Femmes and Crash Test Dummies," he says.

"They sing in English, have a great looking singer with an excellent voice and will be getting a release in Germany, Italy, Benelux and the U.S.A."

Steenhuisen cites a change of A&R focus towards youth, plus support from national station Radio Cidade and major regional broadcaster Nova Era, as being crucial to the group's initial breakthrough, alongside enthusiastic support from specialist rock station Radio Comercial. "People thought they were too good to be a local act at first," says Steenhuisen, "which got them over the problem of being seen as 'cultural Judases' for singing in English."

Overall, this has been an excellent year for PolyGram. The company's September market share was 29 per cent thanks to Silence 4 and the other 1998 breakthrough, boy band Excesso, whose album Eu So Seo Aquele has sold 160,000 units domestically and is to be released in Brazil. Between their own sales and their role as distributors for MCA and BMG, the company has just had to move into new warehouse space.

In collaboration with PolyGram, compilation specialists Megadiscos have sold 80,000 units of Denis Roussou's Greatest Hits since its release earlier this year. Middlemen with a difference, the company collaborate with major labels on certain acts, lending their specialist marketing expertise to various projects.

"We offer customised TV campaigns which get results," says marketing manager Isabel Seguira. She notes that, working with Sony, Megadiscos achieved sales of more than 50,000 units for the early 1998 release, Summerdreams—The Best Ballads Of Santana.

The right profile
Alongside Silence 4, one of the few other Portuguese acts with an international profile is Madredeus (EMI). Their albums sell around 80-100,000 domestically, plus a further 400,000 units around Europe.

"Thanks to excellent response from our affiliates we expect the band to go on developing," says EMI managing director David Ferreira. "They're big in Italy, France, Belgium and Japan but I think we can win back lost ground in Germany as well."

Another EMI-signed acoustic act, Ala Dos Namorados, are also making waves abroad, most specifically in Japan. "We did a special greatest hits for Japan," says Ferreira, "which is just starting to sell.

Their singer, Nuno Guerreira, has also just completed a solo album with Japanese arrangers, so we expect their profile to rise a lot there."

Breakout tips
As for acts filtering through Portugal to the charts and playlists of neighbouring territories, there are several suggestions from Portuguese executives.

Sony's Carlos Pinto is putting his money on Brazilian act Skank: "They could be a revelation next year," says Pinto. "They're hard workers despite their success at home [2 million. album sales], and an act's presence in Europe is a must for a real breakthrough."

At BMG, Marcus Juca tips classic Brazilians Gal Costa and Chico Buarque, both releasing albums this November alongside new—at least to Europe—Bahian talent such as Icardo and Chazes. PolyGram's Rudi Steenhuisen expects to see the mix of merengue, samba and africpop, known as the "Miami sound," becoming a serious contender.

As to the hopes of Brazilian artists such Netinho & Banda Eva, however, he is cautious: "Unless bands like that do remixes and English versions I don't see them getting truly established."

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THE LIVE ALBUM "O PORTO"
Dance grooves

by Gary Smith

BEAUTIFUL NOISE

The New York-based tune factory known as Subliminal Records has scored again with the Merillo/Junez/Martin-produced Distortion by Pannheads. With a savagely syncopated house groove, jump-up baseline, sizzling keyboards and diverse vocal, the It's Over Mix provides everything a dance floor could require. Two superb remixes courtesy of Harry "Choo Choo" Romero and, on the Belgian version, Knuckleheadz, seal the deal.

BEGINNING TO SEE THE LITE

Going for an uncontroversial trancy, tech/house feel, The New York-based tune factory known as Subliminal Records has scored again with the Morillo/Junez/Martin-produced Kush EP, four tracks of spooky, breakbeat-led downbeat instrumental funk. For the uninitiated, a highly evocative soundscape of urban atmospheres couched in splintered, grungy funk and neo-classical riffery—a very individual vision.

SOUND AS A POUND

The Prophecies Of Sound's High—Dillon & Dickens Disciple Mix (Distinctive/UK) allows the original garage/ragga vibe to carry the main tunes while the guitar and cheapo key boards pack extra acid texture. A dramatic, big-hearted tune with plenty enough legs for the clubs. A generous dollop of vocals makes it worthy of playlist consideration, too.

NU BREAKBEAT SCIENCE

Botetch & Scarper has been, since it launched in 1994, one of London's more interesting labels. Combining trip hop with out-of-breakbeats and occasional forays into left-field pop, it's made a positive virtue of eclecticism. The eponymous Orange Kush EP, four tracks of spooky, breakbeat-led downbeat instrumental funk, carries on that proud tradition. At its best, it's a highly evocative soundscape of urban atmospheres couched in splintered, grungy funk and neo-classical riffery—a very individual vision.

FRENCH AND FRIED

After the international success of last year's French Fried Funk Vol. 1 (Slip'n'Slide/U.K.) coming as it did just when Europe woke up to what was happening in Gallic dance, Vol. 2 was always going to be a much harder proposition. This time around, since France has almost single-handedly revitalised parts of Europe's dance music industry, avoiding the obvious nu-disco cash-in favour of a downbeat affair full of luscious melodies, big atmospheres, classy arrangements and songs is a smart move. What the album really shows is that the most valuable thing about something as new French "electronic" as it is that it manages to be full-blooded, relevant and striking without being all that fundamentally different. Just a different, listener-friendly stroke from different folks.

A clutch of striking numbers, including the wisful Sumantha Est Partie by Les Petroleuses, the ever-reliable Kid Locos The Street Angel & The Suberonnesia Love Affair Pt.2 and Subjectti Warrior by Tommy Hoods are enough to justify the album's existence—happily, the other tracks are damn good too!

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Luría 45 -3°, 2, 08009 Barcelona, Spain.

DANCE GROOVES

Pure pop for Rushed people?

Republica don't care who knows it, or how uncool it might sound. In their world, pop is not a dirty word.

The Deconstruction trio go into a set of dates in Germany and the Netherlands in November with a U.K. top 20 hit, From Rush Hour With Love, under their belt and their second album, Speed Ballads, on pan-European release. Their sights are set on picking up where they left off with their self-titled debut and its hits Ready To Go and Drop Dead Gorgeous—and, if some media commentators are right, singer Saffron says they couldn't care less.

"People are wary that anyone could possibly want to be in a pop band," says Male. "The cutting-edge journalists, we understand their pretensions and we let them get on with it. We unsanely wanted to be in the Top 10. They accuse us of 'style over content,' but pop bands have to have a good style too."

The Republica album had worldwide sales of around one million, spending more than six months in the U.K. charts and performing well in Germany, but only after the band had made its name across the Atlantic. "We did it topsy-turvy on the first album," says Saffron. This time, Europe is the first priority, with an U.S. release of Speed Ballads due not until next February. "We hope to go to the States for the Christmas radio shows," she adds.

After an October U.K. tour, Republica will play in Cologne (November 8), Hamburg (9), Copenhagen (10) and Amsterdam (11). Try Everything will be the album's second single, with a mid-November release. "The key to Republica's history is promo-heavy and road-heavy," says Deconstruction international marketing and promotions manager Eike Cummings. "If people don't see them live, they can often misconstrue what the band are about. They did 68 gigs back-to-back in America, and their credibility comes through seeing them live."

During their absence, Saffron has remained highly visible with a role in a TV ad campaign for Diet Pepsi. "I said no originally," she reveals, "but then I saw the ad and thought it was a role model for young women, and it kept the profile of the band up while we were away."

Republica's whirlwind success abroad and at home, say the band, made them hungry to produce another record. "At the end of the last tour," says Male, "it suddenly had become nothing to do with music any more, it was to do with 'celebrity friends.' Then we all thought 'wouldn't it be nice to make a record again?'

"We've done that now, that took nine months, and now we'd like it to get back to being more about playing. It works in circles.

Saffron concedes that, for all the band's success last time, Republica and their label both recognise there is scope for improvement. "We admittedly didn't go to a lot of the European places, and they, as we do, feel we underachieved, but it was our decision to only put two singles out, and write some new songs. Of course we'd love to go to all these far-off places, but we'll just have to see in time."

Stewart makes a Sly 'hot move'

The record industry may still be weighing up the potential of Sly & Robbie. But maverick British songwriter/producer Dave Stewart isn't buying around.

The record industry may still be weighing up its Internet options, but maverick British songwriter/producer Dave Stewart isn't buying around.

Stewart has just released Sly Fi, his first album for U.S. label N2K Encoded Music/Digital Artists, through edel in Europe, following a one month stint as an Internet exclusive. Sly Fi has been available for downloads from online music retailer Music Boulevard [www.musicblvd.com] and the artist's own site [www.davestewart.com] since September 21. The album was initially offered on a track-by-track basis to fans at a price of $0.99 per song.
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## Eurochart Hot 100® Singles

**Title**
- “That’s My Way To Say Goodbye” by Christina Wunderlich
- “Tiny Dancer” by Elton John
- “Perfect 10” by Faithfull
- “You’re My Heart, You’re My Soul” by John Denver
- “The First Night” by First Impression
- “Angels Crying” by Paul Young
- “How Much Is That Fish” by Metallica
- “I Will Be Your Bride” by The Kelly Family
- “Love Song” by Bon Jovi

**Country**
- Germany
- Germany
- Germany
- Germany
- Germany
- Germany
- Germany
- Germany
- Germany

**Artist**
- Christina Wunderlich
- Elton John
- Faithfull
- John Denver
- First Impression
- Paul Young
- Metallica
- The Kelly Family
- Bon Jovi

**Notes**
- The Eurochart Hot 100® Singles is a weekly music chart that ranks the most popular songs in Europe. The chart is compiled by the International Federation of the Phonographic Industry (IFPI) and published by the Dutch company Media Control GmbH. It covers sales data from numerous countries in Europe.

### Table

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**Eurochart Hot 100® Singles** — **November 7, 1998**

**Table**: SALES BREAKER

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<td>Bryan Adams</td>
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<td>Lauryn Hill</td>
<td>The Misadventure Of Lauryn Hill - Rihanna/ Columbia</td>
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**SALES BREAKERS** indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 16 European territories.
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<td>U2 - Sweetest Thing (Virgin)</td>
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<td>Joe Jackson - Yes Sir, I CanBoogie (EMI)</td>
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<td>U2 - The Boy In The Shadows (Virgin)</td>
<td>Warco - Let's Try To Be Good (EMI)</td>
<td>Brian McKnight - Back At One (EMI)</td>
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<td>Celine Dion - The Day The Rain Came Down (Sony)</td>
<td>Swing - Let's Go (PolyGram)</td>
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**ALBUMS**

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ruckus—will be the après-ski soundtrack for the 1998-99 season.

PAUL VAN DYK
VORSPRUNG DYK TECHNIK
Deviant
International release date: November 9

Borrowing along the way a well known German car manufacturer's brisk slogan, Van Dyk showcases his subtle touch as the human face of techno on this CD set of recent mixes. Hailed as the missing link between house and techno, Van Dyk is immensely popular as a DJ in the U.K., Italy and the U.S., where he’s just signed to Mute Records. This U.K. set on dance indie Deviant collects his work over 33 weeks after first being serviced, its various re-mixes of Van Dyk’s own track For An Angel as a lead single. His contribution to the global ‘pop village’ is often overlooked.

Inspiral Carpets. It’s a bit of an eye-opener to see the American influence on the international charts. For ruckus—will be the apres-ski soundtrack for the 1998-99 season.

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Christian Lorenz, Music Editor, Music & Media, 33 Bigham Street, London, WC1E 7AN, U.K.

Recorded with greatest sales and/or airplay gains. © 1998, Billboard/BPI Communications.

Album spotlight by Christian Lorenz
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

(figures in brackets are the predicted number of plays for the current week)

### U.K: Capital Radio

**Format:** CHR  
**Service Area:** London  
**Playlist Meeting:** varies  
**Group/Owner:** Capital Radio PLC

- Playlist Additions
- Twin & White/From This Moment (30-40)
- C.Dion/R.Kelly/ I'm Your Angel (30-40)
- Fierce/Right Here (30-40)
- Lovestation/Sensuality (30-40)
- Vonda Shepard/Searchin' (30-40)
- Will Smith/Miami (30-40)
- Lutricia McNeal/The Greatest Love (30-40)

**Richard Park**  
Programme Director

### Sweden: P5 Radio Stockholm

**Format:** CHR/AC  
**Service Area:** Stockholm  
**Playlist Meeting:** Thursday 11:00  
**Group/Owner:** Public Broadcaster

- Playlist Additions
- Sheryl Crow/There Goes My (10-15)
- Tuesdays/Changing The Moods (5-8)
- Luther Vandross/I Know (5-8)
- Mobile Homes/Definitely Wrong (5-8)
- Bryan Adams/When You're Gone (3-5)
- Lisa Nilsson/Deimmen I Det Hjarta (3-5)
- R.E.M./At My Most Beautiful (3-5)
- Stars On 54/If You Could Read (3-5)

**Robert Selberg**  
Music Director

### Italy: Radio Energie

**Format:** CHR  
**Service Area:** Reggio Calabria, Messina & Catania  
**Playlist Meeting:** varies  
**Group/Owner:** Antenna Del Sud srl

- Playlist Additions
- Fiorello/Batticuore (15-18)
- Meja/All 'Bout The Money (15-18)
- Neja/Shock (15-18)
- R.E.M./Daysleeper (15-18)

**Carlo Torracito**  
Programme Director

### Germany: Bayern 3

**Format:** Rock  
**Service Area:** Regional (Bavaria)  
**Playlist Meeting:** Thursday 11:00  
**Group/Owner:** Public Broadcaster

- Playlist Additions
- Billie Myers/You Send Me Flying (7-10)
- John Mellencamp/Your Life Is Now (7-10)
- L.E.M./Daysleeper (7-10)
- Shawn Mullins/Lullaby (7-10)
- Six Was Nine/Pilot (7-10)

**Walter Schmitz**  
Music Director

### France: Fun Radio

**Format:** Dance  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** CLT-UFA

- Playlist Additions
- David Morales/Needin' U (7-10)
- Faithless/God Is A DJ (7-10)
- Louise Attaque/Drummin' (7-10)
- Noir Desir/Outlaw (7-10)
- Pills/Super Harmony (7-10)
- S.O.A.P/This Is How We Party (7-10)
- Shebly/1+1 (7-10)
- Storm/Storm (7-10)
- Zebda/Je Crois Que

**Christian Lebeuf**  
Music Director

### U.K: Kiss 100 FM

**Format:** CHR  
**Service Area:** London  
**Playlist Meeting:** Thursday PM  
**Group/Owner:** Emap Radio

- Playlist Additions
- Ruff Driverz feat Arrola/Dreaming (11)
- Tatyana Ali/Daydreamin' (11)
- Vengaboys/Up (10)
- Blackstreet/Mystery (10)

**Mark Matthews**  
Programme Director

### Italy: Radio Dimensione Suono

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** Radio Dimensione Suono

- Playlist Additions
- Alanis Morissette/Thank U (28)
- Carmen Consoli/Beame Giuda (28)
- Divas/ A Natural Woman (28)
- Gianni Morandi/Cantare Libera (28)
- Karen Ramirez/Pas Vamos (28)
- U2/Sweetest Thing (28)

**Carlo Mancini**  
Music Director

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Vengaboys

**Up** *(Violent/Jive)*

"It's a great party tune. It will irritate just as many people as it will please, but it's definitely part of our party mix"

Mark Matthews,  
Programme Director, Kiss 100 FM

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Kim from Vengaboys

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**Power layers**
Belgium: Radio Contact

**Format:** CHR  
**Service Area:** Brussels  
**Playlist Meeting:** Varies  
**Group/Owner:** CLT-UFA

Playlist Additions

4 The Cause/Stand By Me (n/a)
All Saints/Bootie Call (n/a)
Dario G/Sunmachine (n/a)
Edyta Gorniak/Anything (n/a)
K. Zanova/Bella (n/a)
Mantronix vs EPMD/Strictly (n/a)
Offspring/Pretty Fly (n/a)
Garbage/Special (n/a)
Loquillo/La Matare (n/a)
Jewel/Hands (n/a)
Bruce Springsteen/Sad Eyes (n/a)

**Spain: Cadena 40 Principales**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Thursday 11:30

Playlist Additions

All Saints/War Of Nerves (15-18)
Boyzone/I Love The Way... (15-18)
James/Sit Down (15-18)
Robbie Williams/No Regrets (15-18)
Sash! feat Shannon/Move Mania (15-18)

**Denmark: Radio P3**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Public Broadcaster

Playlist Additions

Marie Carmen/Love Me, Or (23)
Christina/Wanna Be (7)
Monifah/Touch It (7)
Alpha/With (2-3)
Cammed/Love Of Nerves (15-18)
Boyzone/I Love The Way... (15-18)

**Netherlands: Radio 3**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public Service

Playlist Additions

Touch & Go/Would You... (23-24)
Baracked Ladies/One Week (13-15)
Beastie Boys/Body Movin' (7-8)
Dignity/Everything (7-8)
Eels/Last Stop: This Town (7-8)

**Italy: RTL 102.5**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Monday, Wednesday, Friday AM  
**Group/Owner:** RTL

Playlist Additions

Dr. Livingstone/Oggii (n/a)
Jennifer Paige/Crush (n/a)
Lauryn Hill/Doe-Wop (That Thing) (n/a)

**Turkey: Number One FM**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Monday, Wednesday, Friday AM  
**Group/Owner:** Number One FM

Playlist Additions

Fastball/The Way (7)
Five/You've Got The Feelin' (7)
Eagle-Eye Cherry/Save Tonight (n/a)

**UK: Essex FM**

**Format:** Hot AC  
**Service Area:** Regional  
**Playlist Meeting:** Friday AM  
**Group/Owner:** WDR

Playlist Additions

Alex Prince/How We Livin' (14)
Boyzone/No Matter (14)
Brandy feat. Mase/Top Of The World (14)
Fischmob/Do (Ah, Da) (7)

**Norway: Radio 102**

**Format:** Hot AC  
**Service Area:** Haugesund  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Radio 102 A/S

Playlist Additions

Derre/14 Kvinner (10-12)
Divas/A Natural Woman (10-12)
Emilia/Big Big World (10-12)
Heather Nova/Heart And Shoulder (10-12)
Zucchero/Blu (10-12)

**France: Skyrock**

**Format:** CHR/Urban  
**Service Area:** National  
**Playlist Meeting:** No meeting  
**Group/Owner:** Skyrock

Playlist Additions

Bryan Adams/Mel C/When You're Gone (20)

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Note: The document contains a mix of song titles and broadcast information, including service areas, formats, and playlist meetings. It also includes a footer with the text "Music & Media 19 November 7."
**Most added 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 Readers include all the playlist additions. Some readers may also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists may feature new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B). All playlists must be added to airplay for at least one week in the foreseeable future."

**ANTENNE BADEN-WUERTTEMBERG**

Playlist Additions: 
1. Cher – Believe (SONG)
2. Darby – Feel (SONG)
3. Ahmad – One Way Or Another (SONG)
4. Makeba – Don’t Call Me (SONG)
5. Djavan – A Bend In The River (SONG)
6. Antigold – Right Here Right Now (SONG)
7. Maia – Turn Around (SONG)
8. Tony Dize – Let Me Walk With You (SONG)
9. 98 Degrees – True (SONG)
10. Faith Hill – The Kiss (SONG)

**NETZ**

Playlist Additions: 
1. Dance – I’m Just That Kind Of Girl (SONG)
2. Dance – The Man Who Sold The World (SONG)
3. Dance – I’d Rather Go Blind (SONG)
4. Dance – Nothin’ But A Heartache (SONG)
5. Dance – One More Try (SONG)
6. Dance – The Power Of Goodbye (SONG)
7. Dance – The Power Of Love (SONG)
8. Dance – The Power Of Music (SONG)
10. Dance – The Power Of Your Love (SONG)

**CHR**

Playlist Additions: 
1. Carsten Hoyer – Head Of Music
2. AC RADIO NRW/Oberhausen
3. RADIO FFH/Frankfort
4. Fred Schoenagel – Head Of Music
5. HR 9/Frankfort
6. Playlist Additions: 
   - CHRI DJ Quicksilver – Escape To Paradise
   - DMG – If You Could Read
   - Stars On 45 – If You Could Read
   - UB40 – Come Back Darling
   - Natalie Imbruglia – Smoke
   - Lighthouse Family – Question Of Faith
   - Down Low – One Upon A Time
   - Christian Wunderlich – That’s My Way

**UNITED KINGDOM**

Music Radiobugs on**CHR**

Playlist Additions: 
1. Celine Dion/Bee Gees – Immortality
2. Genesis – Biko
3. Madonna – The Power Of Goodbye
4. Zucchero – The Power Of Goodbye
5. U2 – New York
6. Seal – The Power Of Goodbye
7. Seal – The Power Of Goodbye
8. Seal – The Power Of Goodbye
9. Seal – The Power Of Goodbye
10. Seal – The Power Of Goodbye

**EAST**

Playlist Additions: 
1. Corona – Riddim
2. Roxette – The Look Of Love
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10. Roxette – The Look Of Love

**POLAND**

Playlist Additions: 
1. Cher – Believe
2. DJ Quicksilver – Escape To Paradise
3. DMG – If You Could Read
4. Stars On 45 – If You Could Read
5. UB40 – Come Back Darling
6. Natalie Imbruglia – Smoke
7. Lighthouse Family – Question Of Faith
8. Down Low – One Upon A Time
10. Carsten Hoyer – Head Of Music

**GERMANY**

Playlist Additions: 
1. Rolf Harris – The Power Of Goodbye
2. Antonio Barreiro – The Power Of Goodbye
3. Tame Impala – The Power Of Goodbye
4. Tame Impala – The Power Of Goodbye
5. Tame Impala – The Power Of Goodbye
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8. Tame Impala – The Power Of Goodbye
9. Tame Impala – The Power Of Goodbye
10. Tame Impala – The Power Of Goodbye

**DINA CARROLL**

One, Two, Three
1st Avenue/Mercury

Producer: Rheet Lawrence
Publishers: PolyGram/MA/EMI

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**DINA CARROLL**

After first coming to attention back in 1991 as the featured vocalist on QUARTZ’s “It’s Too Late,” Dina Carroll really made her mark as one of Britain’s up-and-coming R&B divas with her 1993 debut album So Close. Some five years later, this soulful ballad is the lead single from her brand-new, self-titled third album, which should confirm her stellar status. With Rheet Lawrence—who, amongst other recent hits, heered Tern-ral’s collaboration with BeBe Winans, I Wanna Be The Only One—at the controls, success is virtually guaranteed. At English dance station Galaxy 102/Manchester, head of music Chris Buckley calls One Two Three: “Quite a good song, which is easy to programme for—we’re already running around quite some time already. It’s got the kind of melody that works its way into your brain for keeps, like the Honeyz. Finally found one—although I do think the Honeyz track just edges it out.” Buckley also notes that “There are several excellent cuts on the album, and I expect that at least some of those will end up being released as singles. I think that we’ll be playing a lot more of Dina Carroll in the foreseeable future.”

**AIRPLAY**

**20 NOVEMBER, 1998**

**MUSIC & MEDIA**
It's the "Unique" nature of Phil Critchlow's role which obliges him to wear several hats as he develops programming ideas for U.K. commercial and BBC broadcasters alike.

The most recognisable headgear he dons is in his position as executive producer of the Pepsi Chart Show—a responsibility he has held for almost five years at London-based based programming and syndication company Unique.

The U.K. commercial radio sector's flagship chart programme, the weekly Sunday strand (16:00-19:00) goes head-to-head with BBC Radio 1's Chart Show, and is the most listened to countdown show in the U.K., with over 3.1 million listeners a week. It airs across 80 commercial stations in the U.K. The chart is based on sales and airplay.

Critchlow, a veteran of producing and programming commercial and public radio, says a key to the Pepsi Chart Show's success is that he and his team try to avoid falling into too much of a rut.

"Fundamentally, we don't become complacent," Critchlow says. "We look at each week with as fresh a perspective as possible. The team approachs the show in a very serious way, but at the same time, we have fun with it—which is reflected on air. That makes for a very compelling property, and clearly separates the show from others of its kind. It is not simply a countdown."

So, how does Critchlow keep 80 stations with various formats happy week in, week out? "That's one of the fun challenges of managing the show. But seriously, we will not keep 80 stations absolutely happy all the time. What we have to do is present them with a product which is distinct enough from other chart programmes and achieves strong commercial viability."

Critchlow notes: "If I was to take on board absolutely everything that the stations requested, as far as the editorial content of the show, and applied it to the show, it would be quite bland. There will be times when you might be enroaching on a stations' format (for example, playing charting dance tracks on a CHR station), but that's part of the fact that this is a big event on a Sunday afternoon. It's a time—if you are going to break a few rules—when you can get away with it."

The producer/programmer says that artists and their record companies now view the Pepsi Chart Show as a must if they want to break a track. "Artists and their representatives are becoming much more aware that, on a Sunday afternoon, they have the chance to do a live phone-in on the show, or make an appearance in the studio. This really helps highlight a track, it makes it a special part of the programme. It's also an effective world platform for non-English-speaking, which we have done."

Interviewed by Mike McGee

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**PHIL CRITCHLOW**

Head of music/entertainment, Unique; broadcasting executive, Pepsi Chart Show (U.K.)
Eurochart radio show 45/98

Each week, some 10 million European listeners tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart 100.

Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the songs stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart 100 show this week:

- **Interviews:** Kele Le Roc, Placebo, U2
- **Hits to happen:** Delta & Steve Wonder - Your Heart
- **Album of the week:** Placebo - Without You I'm Nothing (Gutter/Hub)

Stations interested in the show should contact Olivier Semannoy at Unique Broadcasting.
Tel: (+44) 0171 453 1618; Fax: (+44) 0171 723 6132

**Playlist Additions:**

**Power Rotation:**
- Ryssard Gloger - Heed Of Music
- Cliff Richard - Feeling
- AC
- Rado Radio Merkury, Postoan G
- R.E.M. - Daysleeper
- Meja - All 'Bout The Money
- Jocelyn Brown - Ain't No Mountain High Enough
- Guano Apes - Lords Of The Boards
- Crew - Shanghai
- Chau feat. Coolie - Raise The Roof
- B.52's - Debbie
- Alisha's Attic - The Incidentals
- Alejandro Sanz - Corazon Partido
- Ace Of Base - Travel To Romance
- Symphony - Blue
- Sex Bombé - Hallo, To Ja
- Meja - All 'Bout The Money
- Cesaria Evora - Besame Mucho
- George Michael - Outside
- Republica - Mamona
- R.E.M. - Daysleeper
- R. Kelly - Half On A Baby
- MeAlmont - Honey
- M.People - Testify
- Goya - Kupie Sobie Dora
- Goya - Kupie Sobie Dom
- George Michael - Outside
- George Michael - Outside
- Cliff Richard - Feeling
- Alanis Morissette - Thank U
- Cher - Believe
- Zucchero - Blu
- Beverly Knight - Sista
- Yoko - Tam Gdzie Plyne
- Ta Muid - Celtic Spirit
- MPeople - Testify
- Republica - Memory

**CHR**:
- 10 No. Hits To Happen: 98 Degrees & Stevie Wonder - True To Your Heart
- Album of the Week: Placebo - Without You I'm Nothing (Gutter/Hub)
- Talkshows include: Interview With Placebo, U2
- Eurochart radio show 45/98

**CZECH REPUBLIC**

- CZECH REPUBLIC:
  - CVT 91.5 FM - Prague G: Peter Keul - Frog Eye
  - Dene River - Head Of Music
  - Playlister: Adriana Votanskova of Sledovatel
  - Alpin Musik: Thank U
  - Lizzy Taylor: Half On A Baby
  - Tone/Programming: CCO
  - Country/Pop/Programming: Oliver Skojecek
  - Program Director: Lukas Kral
  - Playlister: Lucie Mathecekova of CTK
  - Radio Playlister: Ivan Novak
  - Playlister: Veronika Stepanova

**POLAND**

- Playlister: J. Hitz
- 10 No. Hits: 98 Degrees & Stevie Wonder - True To Your Heart
- Album of the Week: Placebo - Without You I'm Nothing (Gutter/Hub)
- Talkshows:
  - Interview With Placebo, U2
  - Eurochart radio show 45/98

**GREAT BRITAIN**

- Playlist Additions:
  - Power Rotation:
    - Ryssard Gloger - Heed Of Music
    - Cliff Richard - Feeling
    - AC
  - Rado Radio Merkury, Postoan G
  - R.E.M. - Daysleeper
  - Meja - All 'Bout The Money
  - Jocelyn Brown - Ain't No Mountain High Enough
  - Guano Apes - Lords Of The Boards
  - Crew - Shanghai
  - Chau feat. Coolie - Raise The Roof
  - B.52's - Debbie
  - Alisha's Attic - The Incidentals
  - Alejandro Sanz - Corazon Partido
  - Ace Of Base - Travel To Romance
  - Symphony - Blue
  - Sex Bombé - Hallo, To Ja
  - Meja - All 'Bout The Money
  - Cesaria Evora - Besame Mucho
  - George Michael - Outside
  - Republica - Mamona
  - R.E.M. - Daysleeper
  - R. Kelly - Half On A Baby
  - MeAlmont - Honey
  - M.People - Testify
  - Goya - Kupie Sobie Dora
  - Goya - Kupie Sobie Dom
  - George Michael - Outside
  - George Michael - Outside
  - Cliff Richard - Feeling
  - Alanis Morissette - Thank U
  - Cher - Believe
  - Zucchero - Blu
  - Beverly Knight - Sista
  - Yoko - Tam Gdzie Plyne
  - Ta Muid - Celtic Spirit
  - MPeople - Testify
  - Republica - Memory

**NEW ZEALAND**

- Playlister: Olivia Brophy
- 10 No. Hits: 98 Degrees & Stevie Wonder - True To Your Heart
- Album of the Week: Placebo - Without You I'm Nothing (Gutter/Hub)
- Talkshows:
  - Interview With Placebo, U2
  - Eurochart radio show 45/98

“Music & Media is the only European radio magazine; it has a unique position in the marketplace. On a weekly basis, the news and the background information on radio topics are most valuable.”

Ton Lathouwers, managing director, Sky Radio 100.7, Netherlands
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Radio Syndication Manager
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Fax +44 171 403 5348
Email bglover@ministryofsound.co.uk
www.ministryofsound.co.uk

AmericanRadioHistory.Com

MUSIC & MEDIA 24 NOVEMBER 7, 1998

To Our Readers
Each week, music programmers now have the opportunity to comment in Airborne on the new tracks they have added to their playlist. Radio stations' programmers across Europe who are interested in talking about the music they are playing should contact Raul Castro at Music & Media in London on (44) 0171 323 66 86

No Money, Me I Don't Like
Perri-Perri-Perri-Perri-Perri-Perri-Perri
B. Kelly & S. 4 Da Day
Bobby Vee - Where Do I Begin
Whitney Houston - Rhythm Of Passion
Stevie Wonder - Mystery

Lenny Kravitz - I Want Love
Abbey Road - John Lennon
Civil Engineer - More
Laura Izibor - She Loves Me Not
Sara Ali Khan - I Love You

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This week George Michael manages to consolidate his grip on the European Radio Top 50 with Outside (Epic), but there are a clutch of new entries, headed by another familiar name among the continent's radio listeners.

Human Beings (Warner Brothers), Seal's new single, comes in at 31, the highest entry of the week. It's the first time he's seen on the continent's radio listeners. At our playlist meeting, we only had to listen to it for a minute and it was a good song," recalls head of FM, Human Beings is B-ranked. "At our playlist, Human Beings is B-ranked. "At our playlist, it's going to be a big [sales] release when it comes out."

Tucked in neatly at number 50, UB40's Come Back Darling (DEP International) enters, and it's picking up points in the G/S/A countries. It's the first time he's been seen on the continent's radio listeners. The five other new entries this week are

**Madonna's**

Unsurprisingly, the ever-visual Madonna is being heavily backed by music television for The Boy Is Mine (Atlantic)—and Brandy herself is, of course, still at 32 with her other partner Mase and Top Of The World (Atlantic). At 41, another new entry is the remake of the Queen classic Another One Bites The Dust (Interscope) by Fugees Wyclef Jean and Pras, which meets with programmers' approval in Switzerland, the U.K. and the Benelux countries.

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Jenny, Jonas & Linn Berggren & Ulf Ekberg

“All That She Wants”—“Wheel Of Fortune” —“The Sign”—“Lucky Love”—“Beautiful Life”—“Never Say I’m Sorry”—“Ravine”—“Life Is A Flower”—and many others

Recorded by

Ace Of Base

and covered by other artists in many languages

Herbert Crichlow

“We’ve Got It Goin On”—“Quit PLaying Games With My Heart”—“That’s The Way (I Like It)”—“Slam Dunk (Da Funk)”—“It’s Gotta Be You”—“Open Sesame”—“Electric”—“Rude Boy”—“So Dem A Com”

Recorded by

Backstreet Boys, Five, 3T, Jessica, Leila K., E-Type, Graaf, Robyn, Herbie amongst others

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Italy's SPER opens The Box

by Mark Dezzani

MILAN — Music video request channel The Box has signed a contract with radio airtime sales house SPER to sell advertising on its Italian operations. The Box, owned by U.S. cable company TCI, launched as a syndicated programme provider in Italy one year ago, with nine hours daily on 19 regional TV stations. Each regional station is contracted to carry three hours of The Box each afternoon, plus six hours overnight. Each region has its own localised service, allowing a faster turn-around of requested videos from viewers.

Announcing the contract at a Milan press conference on October 27, SPER MD Gianni Miscioscia said his company's first step into TV was compatible with its radio experience. "The Box appeals to the same young target group as our radio sales. Since the main competitor, MTV, began [24 hour terrestrial broadcasts] in Italy one year ago, the sector has been in growth," says Miscioscia, adding, "The Box has doubled its call-in response in recent months, with 100,000 video requests registered in August."

The Box Italy lists 300 new and recurrent video tracks, and viewer response decides how long recurrent tracks stay on the playlist.

Stefano Benassati, managing director of the Milan-based Italian affiliate of The Box, says he believes there is room for advertising growth on music video channels. "Excluding advertising during youth programming on [Italy's two main broadcasters] RAI and Mediaset, youth TV advertising is worth around 60 billion lire ($37.5m) annually. We believe that it is being held back from expansion only by the lack of outlets for this type of programming, and we offer an opportunity for expansion."

In addition to advertising revenues, The Box receives approximately 50 percent of revenue generated by calls requesting music videos via the station's premium rate telephone numbers. In addition to MTV Italy and The Box, Italy also has another music video channel, Match Music, a joint venture with France's MCM, available via the Tele+ digital satellite TV platform D+. Miscioscia says there is a possibility that The Box Italy could launch a 24 hours service via satellite in the future. SPER owns national CHR/dance network Radio Italia Network, and recently announced plans to go public via a flotation on the Milan stock exchange within the next 18 months.

EMOB: the big picture

with our different partners, in order to provide standardised data on the European market and facilitate access to this data."

The EMOB will be run and financed by the EMO, with subsidies from the European Commission’s audiovisual and cultural affairs department DGX, which has already committed to ECU 135,000 ($169,000) for the first year. Michel does not rule out, however, that contributions from "private partners from the music sector" could help support the EMOB.

Michel says the music observatory will be crucial to a better understanding of the evolution of the music landscape in Europe, and evaluating professionals' needs in order to facilitate the promotion of European repertoire, production and artists in Europe and the rest of the world. "The observatory will be, first and foremost, a tool at the service of the European Commission, Parliament and EU member states."

The EMOB will function with partners such as the International Federation of the Phonographic Industry, authors' rights societies, data suppliers and a network of correspondents and researchers such as Dave Laing, visiting scholar from the University of Westminster and author of the first report on the European music sector (published in 1996). A web-site will be created at the beginning of 1999, and the EMOB will publish a quarterly newsletter.

Michel says the observatory will have various tasks, but will mainly be an information-gathering facility. He contends that a lot of data on the European market is currently available, but so far there has been no central point to gather it all together.

Among its tasks, the EMOB will publish a general annual report on the music business in Europe; it will also analyse the flow of national and regional repertoire within European Union member states and plans quarterly analysis of record sales, airplay charts, and concert tickets sales across Europe. The EMOB, he adds, will also monitor "major issues in areas crucial to the development of musical activity," such as the strengthening of intellectual property rights, notably in relation to new technologies, disparities in legislation in the live performance business, and the effects of a reduced VAT rate on cultural goods.

Apart from regular reports, the EMOB will also publish specific studies, either at the request of the European institutions or for other professional organisations. At the request of the Commission, the Observatory will next year carry out a first study titled "Music in Europe: from the creation stage to the audience."
Radio execs set for NAB in Madrid

by Mike McGeever

MADRID — Hundreds of European broadcasters plus radio executives from North America will gather to discuss and explore key aspects of the industry into the 21st century at the sixth annual National Association of Broadcasters (NAB) European Radio Conference.

Held November 15-17 at Madrid’s Palace Hotel, the three-day event will focus on four areas of radio: management; programming; marketing/promotions; and sales. NAB Europe comes only a month after several hundred European broadcasters attended and participated in the U.S. NAB Radio Show in Seattle. Many of those will also be in Madrid.

Mark Rehbolz, NAB director of international business, comments: “The momentum established in Seattle will certainly be carried across (the Atlantic) to Madrid. NAB Europe continues to go from strength to strength every year.”

Scheduled to deliver keynote speeches during the conference are: Martin Bracat, chief executive of Europe Development International/France; Jeffrey Smuljan, chairman of Emnis Communications/U.S.; Augusto Delkader, general manager of Cadena SER/Spain; Bob Geldof, chairman of TV and radio production companies Cadena 12/Belgium and Planet 24/UK; and Richard Park, group director of programmes, Capital Radio/U.K.

Among the strong European contingent at the recent NAB Radio Show in Seattle (clockwise from top left): (photo 1) Jean-Paul Baudoucroux, founder and president of Paris-based NRJ (left) and Dick Novik, international director of U.S. media company Clear Channel; (2) Diana Verde Nieto, account executive with BBC Radio International and Claudio Astorri, general manager of Milan-based research and development company Pro Radio; (3) Steve Malholland, MD of U.K. production and syndication company Wise Buddah (left) and Unique Broadcasting/U.K.’s international business manager Pascal Grieron; (4) Barney Gower, radio syndication manager for the U.K.’s Ministry of Sound (left) and Margus Firth, programme director at Radio Sky Plus/Estonia. (Photo: CT Bieber)

M&M editor-in-chief Emmanuel Legrand and programming editor Mike McGeever will moderate panels in the programming strand of NAB Europe, titled “Formats and Music” and “Pay for Play” respectively.
Mainland European records breaking out of their country of signing

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<th>TW</th>
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<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>1</td>
<td>1</td>
<td>14</td>
<td>EAGLE-EYEE CHERRY/FALLING IN LOVE AGAIN</td>
<td>(SUPERSTUDIO/POLYDOR)</td>
<td>SWEDEN</td>
<td>78</td>
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<td>Meja/All 'Bout The Money</td>
<td>(Columbia)</td>
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<td>3</td>
<td>2</td>
<td>15</td>
<td>Stardust/Music Sounds Better With You</td>
<td>(Roule/Virgin)</td>
<td>FRANCE</td>
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<td>4</td>
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<td>9</td>
<td>Lucia McNeal/Someone Loves You Honey</td>
<td>(Siljamark/CNR/Wildstar)</td>
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<td>Cardigans/My Favourite Game</td>
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<td>Sash!/Mysterious Times</td>
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<td>4 The Cause/Stand By Me</td>
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<td>Ace Of Base/Crul Summer</td>
<td>(Mega/Polydor)</td>
<td>DENMARK</td>
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<td>15</td>
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<td>The Tamper feat. Maya/If You Buy This Record...</td>
<td>(Time/Jive)</td>
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<td>Lucia McNeal/Stranded</td>
<td>(Siljamark/CNR/Wildstar)</td>
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<td>Nek/Se Io Non Avessi Te</td>
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<td>Laura Pausini/Un' Emergenza D'Amore</td>
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<td>12</td>
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<td>Modern Talking/Brother Louie '98</td>
<td>(Hansa)</td>
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<td>14</td>
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<td>Venga Boys/We Like To Party</td>
<td>(Violator/Jive)</td>
<td>HOLLAND</td>
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<td>Aqua/Good Morning Sunshine</td>
<td>(Universal)</td>
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<td>Jessica Fokker/Tell Me What You Like</td>
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<td>S.O.A.P/This Is How We Party</td>
<td>(SOAP/Sony)</td>
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<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstudio/Polydor)</td>
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<td>Manau/La Tribu De Dana</td>
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<td>Ophelie Winter/I Spy</td>
<td>(East West)</td>
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<td>Axelle Red/Rester Femme</td>
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<td>17</td>
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<td>Neja/Restless</td>
<td>(LUP/New Music)</td>
<td>ITALY</td>
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In the wake of its new £2m sponsorship deal with credit card company Mastercard (M&M, October 31) there's even more upbeat news for the Brit Awards this week. OTR hears that, some three months ahead of the event, broadcast rights for the 1999 show have already been snapped up for all the major international markets, including the U.S., where Eagle Rock—which also handled sales for the 1998 show—has just concluded a deal with network ABC to broadcast the show coast-to-coast in March. In the U.K., the February 16 event will be broadcast nationally on the ITV network the following day.

Off the record

Edited by Christian Lorenz

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Off the record
## The most aired songs in Europe's leading radio markets

### UNITED KINGDOM

<table>
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<th>#</th>
<th>Week 45/98</th>
<th>Artist/Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Boyzeno/Nothing Matters</td>
<td>(POLYDOR)</td>
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<td>14</td>
<td>Bryan Adams/On A Day Like Today</td>
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<td>Robbie Williams/Millennium</td>
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### FRANCE

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Data compiled by MIAM on the basis of playlist reports, using a weighted scoring system, based on audience size.
Sheryl Crow

From the Platinum Album
"The Globe Sessions."

Sheryl Crow
there goes the neighborhood

The follow-up single to the Top 10 radio hit
"My Favorite Mistake"
LADIES & GENTLEMEN

THE BEST OF GEORGE MICHAEL

29 TRACKS INCLUDING ALL HIS CLASSIC HITS AND 3 BRAND NEW SONGS
‘OUTSIDE’ THE NEW SINGLE, ‘AS’ A DUET WITH MARY J. BLIGE AND ‘A MOMENT WITH YOU’

DOUBLE CD, MD & CASSETTE
AmericanRadioHistory.Com
Touch and Go

"would you...?"

The sexy new single which penetrated the UK charts at no3 is exploding across Europe and America now.

Radio 1's most played hit
"Single of the week", Melody Maker
"Destined to be a hit", Mixmag Update

All major radio/tv playlists worldwide desiding that they will...