World music business nears $40 billion mark

by Emmanuel Legrand

LONDON — The music industry continued to tell its success story in 1996. Despite limited growth in the world's two largest music markets, Europe and North America, in 1996 the global music industry posted a 5.5 percent increase in retail value at $39.8 billion. Unit shipments were also up — by 4 percent to 4 billion — last year, according to worldwide statistics unveiled on April 29 by the Phonographic Industry.

Record industry body, the International Federation of the Phonographic Industry (IFPI), during the London Music Week trade fair. The industry's growth in the past year was mainly sustained by the development of the music business in emerging regions such as Asia and Latin America. At the forum where the results were unveiled, IFPI director general Nic Garnett said the 1996 figures, "highlight the diversification of our industry, and reinforce the message that this is not just a one or two country industry. It is a thriving, growing, global business."

Garnett added, "Over the last two decades, sales in the industry have tripled — averaging a growth rate of 6 percent per year. Of course, there have been boom years and there have been recessions, but these figures reflect the consistent growth we have seen over the past year, according to worldwide statistics unveiled on April 29 by record industry body, the International Federation of the Phonographic Industry (IFPI), during the London Music Week trade fair. The industry's growth in the past year was mainly sustained by the development of the music business in emerging regions such as Asia and Latin America. At the forum where the results were unveiled, IFPI director general Nic Garnett said the 1996 figures, "highlight the diversification of our industry, and reinforce the message that this is not just a one or two country industry. It is a thriving, growing, global business."

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Hungary opens up airwaves

by Susan Schuhmayer

BUDAPEST — A long-awaited public hearing which will prepare the ground for the launch of two national private radio stations in Hungary is scheduled for May 14.

At the moment, Hungary has only one major private broadcaster, Juventus Radio, which reaches 40 percent of the country's 10 million residents. U.S. company Metromedia International purchased the station in 1984, when Hungary first allowed foreign investment in the media.

The government now intends to privatise state-owned CHR station Radio Danubius and to allow the creation of one new station with nationwide reach. Licenses will be issued for seven years.

The Hungarian National Radio and Television Board originally planned to hold the hearing in early March, says board spokesman Gyorgy Lovas, but the paperwork needed to advertise the hearing was not completed in time.

Europe's rights societies forging a historic bond

by Jeff Clark-Meads

LONDON — Europe's authors bodies are forging a new pattern for business in the 21st century.

Not only are the continent's mechanical royalty collection societies now putting the seal on a ceasefire ending their most bitter conflict, a new Anglo-Dutch alliance is set to make unprecedented use of the European Union's single market.

The new cross-border link is the first time two societies have agreed to act in concert and, if successful, is likely to be the precursor of a range of liaisons in the same mould.

As a further cooperative development, the performing rights bodies in the EU and internationally have reached agreement on sharing information and resources through their new Common Information System (see M&M, May 3 and story, page 24).

The new Anglo-Dutch link is between the Netherlands' combined performance and mechanical bodies BUMA/STEMRA and their U.K. counterparts, the Mechanical Copyright Protection Society (MCPS) and Performing Rights Society (PRS). MCPS and PRS are in the process of amalgamation and share a joint management team, headed by chief executive John Hutchinson.

On May 2, MCPS/PRS and BUMA/STEMRA signed what the British body describes as 'a new collaboration to meet the challenges of the single European market.'

A statement says, "The new venture will concentrate immediately on examining ways to minimize duplication of effort and thereby eliminate inefficiencies which result from present ways of working."

EMI, BMG top on European charts

LONDON — EMI and BMG have emerged as the leading record companies in Music & Media's quarterly analysis of the European albums and singles charts.

During the first quarter of 1997, EMI grabbed 21.4 percent share of the albums chart, with an 11.2 percent contribution from Virgin, thanks mainly to the pan-European success of the Spice Girls' first album. The Eurochart Top 100 Singles listing was dominated by BMG, with 18.7 percent.

The percentages are based on cumulative chart points collected by artists and labels' charted products during the quarterly survey period.

Sinead O'Connor

The Gospel Oak EP

6 New Songs

1. This IS To Mourn You
2. My Love
3. I Am Enough For Myself
4. This IS a Rebel Song
5. Petit Poulet
6. He moved THROUGH the Flair (Anno)

Produced by John Reynolds (Anno)
Produced by Donal Lunny
Released 16 May 1997

AmericanRadioHistory.com
Prefab Sprout  Andromeda Heights

The new album. Includes the first single “A Prisoner of the Past.”
PolyGram Int. reworks top Swedish post
by Christian Lorenz

LONDON — PolyGram International president Continental Europe Rick Dobbis has appointed PolyGram VP president Continental Europe Hedstrom immediately, since Hedstrom retains his current title, he will no longer directly supervise the company’s activities in Eastern Europe.

The appointment follows the decision of Lenart Backman to step down after 15 years as managing director of PolyGram Sweden. Backman will stay involved with PolyGram as a consultant. Hedstrom joined PolyGram’s international office in London in 1993 and was promoted to VP in 1995. In the newly created top position, Hedstrom will head PolyGram Sweden’s dual structure, with local and international repertoire divisions. Ola Hakansson — MD of (PolyGram joint venture partner) Stockholm Records — remains in charge of local repertoire division Stockholm Label Group (SLG), home to the Cardigans. “Hakansson will retain his independence,” says Dobbis. “With locally signed artists falling under his aegis.”

He adds, “We need a person with a wide international view in the highly important chair as head of the Swedish company.”

Dobbis’ next aim for the region is to install a “regular, well defined interaction between all Scandinavian territories.” PolyGram does not plan to group its four Scandinavian companies under one regional head office, however. Dobbis believes that there are, “more opportunities for dedicated, independent companies working close to their local market.”

Hedstrom is keeping his position as VP Eastern Europe, according to Dobbis, “to retain his expertise and to expand his perspective as wide as possible” PolyGram’s international office in London does not plan to replace Hedstrom immediately, since the company’s Eastern European affiliates have outgrown the set-up stage, according to Dobbis.

French merger is first test for media ownership laws
by Rémi Bouton

PARIS — French media ownership laws, imposed in 1994 are to be put to test for the first time.

On June 18, media group Hachette Filipacchi Presse (HFP) will merge with Filipacchi Médias to form Hachette Filipacchi Médias (HFM), France’s biggest press group. Both parties bring significant radio interests into the merger.

HFP is a subsidiary of Lagardère Groupe, which owns radio group Europe 1 Communications. The latter is the operator of three national stations — Europe 1 (news/talk), Europe 2 (AC) and RPM (gold). Filipacchi Médias, which is controlled by French media moguls Daniel Filipacchi and Franck Tenot, owns 85 percent of national CHR network Skyrock. The remaining 15 percent is owned by Skyrock president and founder Pierre Bellanger.

The combined potential audiences of the four networks exceed the 150 million ceiling set by the “anti-concentration” aspects of the media ownership regulations. According to the law, one single radio group can own any number of national networks, as long as the combined potential reach of these networks does not exceed 150 million people.

The options for HFM are either to freeze all new developments, which would prohibit the group from bidding for new frequencies, or to sell off stations. Bellanger says he is currently reviewing the situation with Hachette.

“This merger comes after 11 years of a trustworthy relationship with Filipacchi,” says Bellanger. “My feeling is that we will find a solution which will not harm Skyrock’s development plans, while remaining within the Filipacchi fold.”

That view is echoed by Filipacchi Media financial director Pascal Bellanger — no relation to Skyrock’s president — who says that Skyrock, “is not a problem but rather a question we try to find an answer to.”

He adds, “We are currently evaluating all the options along with Lagardère Group and the radio authority. The French [radio] authority is going across the [music retailers’] jury won’t be back until August.”

Asked for his views on the current singles chart situation in the U.K., Bannister replied, “The singles chart is the most accurate reflection of what is going across the (music retailers’) counter. Whether or not it is an accurate reflection of what is popular taste — that is a different matter.”

He concluded, “Quite rightly, the record companies aggressively market their records to get them in the charts. But there must be some way the record companies can put their house in order to accurately reflect popular taste.”

BBC Radio One ‘still on course’
by Mike McGeever

LONDON — The U.K.’s leading national CHR station may be losing listeners, but it’s not about to change direction.

Speaking on April 30, during London Music Week, the BBC’s director of radio and controller of Radio 1 FM, Matthew Bannister, said he expected to see a decline in audience for the network when the ratings figures for the first quarter of 1997 were released on May 2 (shortly after M&M closed for press).

Despite the adverse ratings expectations, Bannister asserted that the station will continue its course, targeting the 15-24 year-old age group, as a “public broadcaster [focusing on] new music at the cutting edge.”

Bannister’s comments came during a question and answer session chaired by Paul Conroy, managing director of Virgin Records U.K. Bannister defended the station’s policy of keeping up with the “departure of morning presenter Chris Evans in January and further schedule changes in February had contributed to the audience decline. However, he suggested, “I’m not sure if we will ever [again] have a set of circumstances where we have such a high profile broadcaster as Evans.”

The BBC executive said there would be no knee-jerk reaction to the audience drop. He did not comment on a possible re-think of the recent programme schedule changes and the controversial breakfast show hosted by Mark Radcliffe and his sidekick, “Lard.” “It is way too early,” said Bannister. “The competition is tough,” he noted. “We have about 185 commercial stations mostly playing AC and Top 40. These stations are up against what Radio 1 used to be.”

Bannister dismissed a suggestion that Radio 1 is putting too much focus on cutting-edge music and specialist programming at the expense of pop music. “As a public service broadcaster, we have to strike a balance considering the need to play what is not available on commercial radio.”
BBC seeks to exploit its music output

by Mike McGeever

LONDON — The BBC's musical vaults could be about to open again. BBC Worldwide, the commercial arm of the corporation, has launched a new division with the brief of financial exploiting of the BBC's music output—including exclusively-recorded artist sessions and concerts—and material from its vast archives.

The division, BBC Worldwide Music, comprises three inter-dependent businesses; records, Radio International (RI) and publishing.

The records division of BBC Worldwide Music negotiates with record companies to release archive material on their labels, for example, as material for B-sides or album tracks. "We would put together a deal with the label where we would licence archive material to the record company and they would press, distribute and market the release," explains Lynn Goldman, BBC Worldwide Music's business development manager.

Music festivals are regularly recorded by the BBC and could now be released by the new division as brand-ed compilation albums.

Radio International, which delivers BBC network radio programming—most of its music—to over 850 radio stations worldwide, could be used by record companies as part of its overall global marketing strategy for artist awareness and new release promotions, according to BBC Worldwide Music editor, Anthony Pugh.

"In February this year, Blur staged a concert for the launch of their latest album (Blur, on Food/EMI)," explains Pugh. "BBC Radio One FM recorded it and broadcast it nationally. Radio International remixed it to suit the global market and sold it to radio stations around the world. What better promotional or marketing tool than an hour-long broadcast of the live concert?"

RI also has the facilities as a "one-stop shop" to quickly record, re-mix, produce and distribute concerts to its affiliated stations, Pugh notes.

The publishing aspect of the new division has been created to operate as a full time music publishing operation, working with BBC programme makers, composers and the music industry to develop new music.

The BBC is major commissioner of new music in the U.K., in the form of signature tunes, jingles, musicals, operas and classical works.

The aim of the publishing arm is to maximise the returns from the creation and broadcasting of new music. BBC Music Publishing as been appointed to administer the catalogue worldwide.

Radio Viborg getting older?

by Charles Ferro

COPENHAGEN — Danish commercial AC broadcaster Radio Viborg is to launch a second, part-time, station, running parallel to its existing operations.

At present, the station targets an audience of 20-49 year olds, broadcasting on eight FM frequencies in the greater Viborg area. The new station, Radio Viborg Plus, will be aimed at listeners aged 50 and older.

The station will broadcast daily on three FM frequencies between 12.00 and 19.00, except for Saturdays, when it will go on air at 09.00. Radio Viborg MD Per Vangkild says, "The music format will feature 80-85 percent Danish language pop from the past 30 years and current Danish releases. The rest will be Swedish pop, German schlager and soft country oldies."

Music will account for 65 percent of the new station's programming, with the other 35 percent dedicated to adult oriented talk programmes. "The tempo will be different," comments Vangkild. "It will allow for longer interviews and key stories. The programme flow is designed for people who have time to sit down and listen to the radio."

The Viborg Plus launch is accompanied by a complete overhaul of the existing AC station. Radio Viborg will be re-positioned with a faster, more lively image, to complement Viborg Plus. "We will sharpen the profile of Radio Viborg to be able to focus more closely on our target audience," says Vangkild.

Jean Michel Jarre (http://www.jeanmicheljarre.com), also from Columbus, Ohio, is excited about his promotional appearances for his upcoming tour. The tour will take place in North America during the month of June, and will include stops in major cities such as Chicago, New York, and Los Angeles. Jarre's discography includes albums such as "Equinox," "Oxygene," and "Delerium."

Jean Michel Jarre easily predicts all his Web-surfing fans to have huge interest in his new digital licences on -streaming of his upcoming new release, "Delerium," to be released by the new division of BBC Worldwide Music. "In the future, I see the Web as the new way to distribute my music," says Jarre. "I am pleased to be able to use the new technology to reach my fans around the world."
PAUL McCARTNEY

THE NEW ALBUM
FEATURES THE SINGLE 'Young Boy'

His FIRST studio album in 4 YEARS
with special guests including Steve Miller & Ringo Starr
Produced by Paul McCartney with Jeff Lynne & George Martin
Media minister presses case for Flemish networks

by Marc Maes

BELGIUM
At Arcade Music Belgium, Guy Vansintejten has been appointed product manager, Arcade TV. He will be assisted by Conny Straetman, who is promoted to junior product manager, Arcade TV.

At the same time, Jurgen van den Brent steps up to the position of French language promotion assistant Nathalie Stercke.

At Arcade Belgium, Arcade's promotion department has been restructured. The former AMC promoter Murielle van Wambekke, Jo Herbots has joined to handle Flemish language rock and MOR promotion, joining Flemish promoter Werner Faes, who is responsible for dance, pop and R&B.

U.K.
Parlophone MD Tony Wadsworth has promoted video co-ordinator Dilly Gent to the post of creative director. In her new role, Gent—who's track record includes making award winning videos by Blur, Radiohead and Supergrass—will report directly to Wadsworth. She will be supported by video and commercials co-ordinator Charlie Webster.

Parlophone has also announced the promotion of Sue Lacey to senior product manager.

EMI Music has promoted Patricia McConville to the position of senior artist relations manager. McConville reports directly to EMI Music director of communications, Cathy Cremer.

Sony France looks to international markets

by Remi Bouton

PARIS — Sony Music France CEO Paul-Rene Albertini has created a new position emphasising Sony’s commitment to marketing the company’s local repertoire on an international scale.

Columbia France international marketing manager Virginie Auclair has been appointed senior vice president of international marketing at Sony Music France, effective immediately.

Auclair also assumes the post of general manager international at Columbia, reporting to Columbia MD Olivier Montfort.

In her senior VP role, Auclair—who joined Epic in 1983—reports directly to Albertini and will head a 4-strong department, including international promotion manager Annick Geiser. Albertini hopes to cooperate on international development of local artists and projects signed to Sony Music’s French imprints.

Albertini says, "This appointment reflects the globalisation of the worldwide music market and stresses our strategic priority to develop sales of local repertoire on the international market."

Montfort adds that the creation of the senior VP position reflects the increasing success of Sony Music France on the world market, with labels such as Patricia Kaas and Deep Forest and the increasing number of local projects with international potential signed by the French company.

"The new structure will allow us to have a stronger international strategy," says Montfort. "Virginie has the marketing skills for this job and throughout the years she has worked on and internationally important network of connections within Sony Music companies across the world."

Auclair sees the dual task of developing Columbia’s international roster in France and French repertoire abroad as an ideal situation to exploit the synergy between the two activities. She explains, "A success in France with an international artist can help negotiations with the sister company from the artists’ region when it comes to releasing French repertoires."
Cadena backs live music campaign

by Howell Llewellyn

MADRID — The Artistas en Ruta (AeR) campaign, promoted by Spanish authors' society SGAE and national artists' association AIE, has begun its second round of concerts this year.

AeR aims to give musicians more live exposure in areas of Spain which are removed from their home regions. For the first time since the project's inauguration in 1995, it is being backed by a major music radio network, Cadena COPE's CHR station Cadena 100. A second new development is the first cross-border co-operation between AIE and a foreign promoter, resulting in a concert by flamenco artist Niña Pastori in Bourges, France. In return, French ethnic music outfit Buru will perform at Barcelona's Harlem Jazz Club.

This co-operation, which AIE president Luis Cobos expects to be followed by many more examples, eventually could include countries such as Portugal and Italy, and is the result of talks between AIE-SGAE, French artists' society ADAMI and a network of French venues called Reseau Printemps.

Cadena 100 director Rafael Revert says the network's local stations will promote concerts in their regions, and a national half-hour show would highlight the best concerts at 21:00 every Saturday from May 4 onwards in a programme called "En Ruta". Revert comments, "This is an extension of our radio support for the live music campaign, promoted by AIE-SGAE—called Imaginarket." More than 70 artists played in small and mid-sized venues during the first round of AeR, which ran from December until March. The new round, which ends on June 21, involves 17 clubs in 10 cities.

The Madrid region will see a double helping of concerts running until May 11, coinciding with the city's annual May 2 celebration of the 1808 uprising against Napoleon's troops.

Among the artists appearing are Kenny G, Laura Pausini, flamenco vocalist Carlos Dengler and Enrique Morente, singer/songwriter Pedro Guerra and ethnic band Radio Tarifa.

VH-1 launches in Portugal

by Fernando Tenente

LISBON — MTV Europe's VH-1 channel gained access to Portugal's cable networks on April 3.

The Portuguese state cable television company TV Cabo, a sister company of state-owned Portugal TeleCom, decided to take VH-1 on board in place of Country Music Television (CMT). The move coincides with TV Cabo's bid to gain subscribers in Oporto, the country's second largest urban congregation.

According to Paulo Vieira, TV Cabo's deputy manager in Oporto, "The time was ripe to promote our service in Oporto's metropolitan area, where the acceptance of cable TV is still relatively low." Vieira estimates TV Cabo's pre-sent reach in the area at 30,000 subscribers, compared to 120,000 in Lisbon and a total of 220,000 subscribers across the country.

To promote the launch of VH-1, TV Cabo's head of marketing in Oporto, Cristina Carneiro, organised a party co-hosted by VH-1 presenter Paul King and Portuguese radio personality Carla Caldeira. The event featured performances by Portuguese singer Pedro Abrunhosa, British act ABC and Alvaro Costa, DJ at public broadcaster RDP Antena 3.

Vieira is confident that TV Cabo will soon gain momentum in Oporto and other regions of the country. He predicts that TV Cabo will "reach a total of 300,000 subscribers in Portugal by the end of the year."

TV Cabo is the sole cable television operator in Portugal and offers 40 channels, including MTV Europe, Viva 1, Eurosport, Sky News, BBC and CNN.

Fernando Tenente is Portuguese correspondent for Billboard Magazine.

Music & Copyright

The sales of local repertoire is rising around the world, "mainly at the expense of U.S. repertoire," according to the fortnightly trade publication. Figures compiled by M&C show that local domestic music's share of world sales outside the USA reached 54 percent in 1996, up from 50 percent in 1995, while international repertoire fell to 41 percent from 45 percent. Classical music's share stayed stable at 5 percent. "The decline in the share taken by international repertoire in 1996 is particularly noticeable in Europe," writes M&C. "There are two main reasons for the growth in sales of local music in Europe—greater airplay and the increasing popularity of certain European pop music styles."

Music & Copyright (U.K.), April 23

Musikwoche

The German trade weekly takes a close look at statements in the annual report of the German branch of the International Federation of the Phonographic Industry (IFPI), which partially blame stagnation in the German music market to a lack of impulses from the radio sector. Music sales rose a disappointing 2.2 percent to DM4.785 million (US$179 million) last year. The report also explicitly challenges the existing law of "broadcasting on song," which allows radio stations to play any song for any purpose of their choice as long as they pay broadcasting royalties. IFPI Germany MD Peter Zombik says in Musical Woche that IFPI was targeting mainly niche format stations with its criticisms. Zombik would like to see a situation where stations apply (to the respective rights owners) for the right to broadcast on a song-by-song basis. The radio chairman of private broadcasting association VPRT, Hans-Dieter Hillmuth, defends niche formats, commenting, "Competition forces broadcasters to segment the market into smaller niches and has led to the emergence of formats which serve special music tastes."

Jam FM MD Frank Nordmann fears that, "A situation where the right to broadcast can be granted or denied on a song by song basis [...] will result in a loss of freedom of choice for radio listeners."

Musikwoche (Germany), April 21

Faro

The Norwegian trade journal reports a mood swing among politicians which could soon end Norway's ban on parallel imports of pre-recorded music. The ban, which was introduced on June 4, 1993, has recently been criticised as "limiting competition, with detrimental consequences [for the domestic market]," according to Faro. The article suggests that members of various political parties fear, "a negative effect [from the present situation] on the Norwegian arts scene." Faro (Norway), April 17
Q: IFPI held a board meeting in Rome on April 14-16. What was discussed there?
A: One of the messages sent was to tell the Italian government that a 22 percent level of pirated products in Italy was simply unacceptable. What we told the authorities was that it was urgent to enforce anti-piracy measures in their country, and that it required little adaptation to existing legislation.

The impact of the Rome meeting was that our message is starting to be heard, and at a high level. Otherwise, the meetings covered a wide range of issues. We presented the board with a project to restructure our anti-piracy operation to target the excess CD manufacturing capacity that we have seen build up during the past few years.

Q: What are your plans for the ongoing fight against piracy?
A: We are now going to address this issue on the ground of production rather than distribution. Our strategy will consist of targeting CD plants manufacturing illegal products and doing all we can within the law to ensure that CD equipment suppliers only provide their technology to CD factories producing legitimate product. It's a radical change from our previous strategy.

Q: You have said that last year's WIPO (World Intellectual Property Organisation) agreement provides a global legal framework for the use of works in multimedia products, was good for the music industry. Why is that?
A: First of all, because it exists. In many ways, the treaty is a vast improvement on the Rome convention, which was the last major treaty to deal with "producers' rights" issues. It is good because it provides a way forward in the recognition of the producers' rights and a general legal framework for the future. That's what the industry wanted. Of course, it's not perfect, because any treaty is the result of a compromise.

Q: What's the next step?
A: Obviously the ratification process. We have been working closely with the [U.S. record industry organisation] RIAA to put together a plan for ratification. I am very confident that the U.S. and the European Union will ratify this treaty soon, although there will be some political debates. There are two things we want to achieve: first, get as many countries as possible to ratify the treaty—the U.S., the EU countries, Japan, Australia—and second, get the numbers. The treaty needs at least 30 ratifications to come into force. There is a lot of momentum behind this treaty and we, as an industry, have been quite successful at exposing the views of the industry during the debate.

The real debate now is about protecting the copyright owners interests and not about new liabilities or restrictions on telecommunications operators.

Q: What will the effects of the WIPO treaty be?
A: It will provide new interactive rights to the producers, so that they can develop plans for new markets in the music industry as it approaches the millennium.

Q: In many parts of the world the music industry has been, or still is, under scrutiny with regard to its effects on the copyright owners interests and not about new liabilities or restrictions on telecommunications operators. What are your plans for the use of works in multimedia products,
Q: What's the IFPI position on the issue of VAT on records in Europe?
A: That this is something which has to be corrected. The current situation is inconsistent, in that there is a discrimination between printed work and recordings. These inconsistencies have to be removed. We are pursuing this at a European level, but it also has to be pursued at a national level. It's a difficult question because we are in a situation where the European countries are trying to meet with the terms of Maastricht, and one has to be realistic with an issue which will result in governments reducing their tax base.

Q: You're celebrating your fifth anniversary as director general of the IFPI. How do you see the music industry now, and what are you planning for the next five years?
A: Well, to answer the second question, I hope to still be here in five years time. Lots of things have happened in the past five years. My main concern was to turn this organisation into something closer to what the industry needs—not being in an ivory tower, but more responsive to the industry.

We have been fortunate to have the support of the board to make changes and to be able to attract very high qualified people. It has been very gratifying to work with the support of the industry on issues such as piracy.

What happened in Rome is a good example of what can be achieved when a group such as the highest level, is working to promote itself. It is the way the industry is presenting itself that is getting across, because the whole field of media and property is now at the cutting edge of this movement. So my goal for the next five years is to get the best laws we can, and the best enforcement of those laws.

Nic Garnett is celebrating his fifth anniversary as director general of the International Federation of the Phonographic Industry (IFPI). In an interview with Music & Media editor-in-chief Emmanuel Legrand, he reviews the challenges facing the music industry as it approaches the millennium.

Nic Garnett
Sugar and Spice flavour first quarter figures

by Emmanuel Legrand

Spice-mania may have hit Europe during the first quarter of 1997, but a touch of sweetness from Italy added a distinctly Latin flavour to the continent's charts.

Virgin's U.K. girl band dominated Music & Media's European albums chart during the period, covering the first 13 weeks of the year. They were also the top singles act, with five songs charting during the period.

The Spice Girls' predominant position in the hearts of Europe's pop fans is confirmed in the M&M first quarter 1997 charts round-up, as shown on this page. These listings are compiled by Music & Media, based on positions in the Eurochart Top 100 Singles chart and the Eurochart Top 100 Albums chart.

The performance of the Spice Girls also propelled Virgin to top label position on the album charts, and installed EMI as top record company overall during the first quarter with 21.4 percent. PolyGram emerges as a close second, with a 21 percent of the album charts share, thanks to Italian phenomenon Andrea Bocelli (Sugar/Polydor), who had no fewer than five recordings in the albums chart during the period.

Sony Music, at 18.1 percent, came third on the strength of album sales from Celine Dion (her albums are released across Europe either on Columbia or on Epic, hence the specific Columbia/Epic tag), Julio Iglesias and the Fugees.

BMG, at 18.7 percent, dominated the companies' singles charts with a string of hits from Toni Braxton, Robert Miles, No Mercy, Backstreet Boys, Tic Tac Toe and Whitney Houston. EMI came second (15.8 percent), closely followed by PolyGram (15.7 percent).

In future, these chart compilations will be published by M&M on a quarterly basis. The percentages are based on cumulative chart point collections by artists and by labels' charted products during the period surveyed.

Leading labels: singles

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<th>Label</th>
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<td>Virgin</td>
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<td>WEA</td>
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<td>Polydor</td>
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<td>Arista</td>
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<td>Columbia</td>
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<td>EMI</td>
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<td>Sugar/Polydor</td>
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<td>RCA</td>
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<td>Mercury</td>
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<td>Epic</td>
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Leading labels: albums

<table>
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<th>Label</th>
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<tbody>
<tr>
<td>Virgin</td>
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<tr>
<td>Universal</td>
<td>7.2</td>
</tr>
<tr>
<td>Others</td>
<td>18.3</td>
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</tbody>
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Top Singles

1. "No Doubt Don't Speak" (Trauma/Interscope)
2. "Toni Braxton Un-Break My Heart" (LaFace/Arista)
3. "Moby Don't Let Go" (Love) (East West)
4. "No Mercy Where Do You Go" (MCI/Arista)
5. "Gala Freed From Desire" (Do It Yourself)
6. "Whitney Houston Step By Step" (Arista)
7. "Spice Girls 2 Become 1" (Virgin)
8. "Backstreet Boys Quit Playing Games With My Heart" (Jive)
9. "Toni Braxton Un-Break My Heart" (LaFace/Arista)
10. "Spice Girls Say You'll Be There" (Virgin)
11. "En Vogue Don't Let Go, Where Do You Go, When I Die" (MCI/Arista)
12. "Toni Braxton Secrets" (LaFace/Arista)
13. "No Doubt Tragic Kingdom" (Trauma/Interscope)
14. "Soundtrack Evita" (Warner Brothers)
15. "Toni Braxton, Bocelli, Viaggio Italiano, Romanza, Il Mare Calmo, Dela Sera" (Sugar/Polydor)
16. "Simply Red Greatest Hits" (East West)
17. "No Doubt Greatest Hits" (East West)
18. "Backstreet Boys Backstreet Boys" (Jive)

Top Albums

1. "Spice Girls Spice" (Virgin)
2. "No Doubt Tragic Kingdom" (Trauma/Interscope)
3. "Soundtrack Evita" (Warner Brothers)
4. "Toni Braxton Secrets" (LaFace/Arista)
5. "Celine Dion Falling Into You" (Epic/Columbia)
6. "Andrea Bocelli Bocelli" (Sugar/Polydor)
7. "Zucchero The Best Of Zucchero" (Polydor)
8. "Jamiroquai Travelling Without Moving" (Sony S2)
9. "Backstreet Boys Backstreet Boys Live" (Jive)
10. "Julio Iglesias Tango" (Columbia)
11. "U2 Pop" (Island)
12. "Simply Red Greatest Hits" (East West)
13. "Andrea Bocelli Romanza" (Sugar/Polydor)
14. "Fugees The Score" (Ruffhouse/Columbia)
15. "George Michael Older" (Virgin)
16. "The Kelly Family Almost Heaven" (Kel-Life/EMI)
17. "Enigma Le Roi Est Mort, Vive Le Roi!" (Virgin)
18. "Alanis Morissette Jagged Little Pill" (Maverick/Reprise)
19. "Rod Stewart If We Fall In Love Tonight" (Warner Brothers)
20. "TLC Tic Tac Toe Tic Tac Toe" (RCA)
**American expertise fuels Barlow’s ‘Open’ approach**

by Dominic Pride

Turning your back on a formula that’s already sold you millions of records can’t be easy. However, that is exactly what Gary Barlow, formerly key songwriter and vocalist with U.K. teen sensations Take That, sees it as the only way forward if he wants to be viewed as a more mature artist. To that end, both his new record company RCA/BMG are downplaying their successful past and placing the emphasis instead upon the 26-year-old’s musicianship.

“I’m not ashamed of the past,” says Barlow, who retains a down-to-earth approach to life. “But this is the next step. I really feel like a new artist.”

First impressions of Barlow’s solo album Open (Undiscovered) released Euro-wide May 26 demonstrate a trans-Atlantic sensibility more commonly found among singers such as Michael Bolton or Toni Braxton, with a sound which fits neatly into the slot occupied by Kenny G. or Whitney Houston.

The similarity with the last two artists could be more than a coincidence. After meeting Barlow at a BMG conference in California last summer, Arista president Clive Davis took Barlow under his wing; he took up Arista’s option on the star and became executive producer of the album.

The singer subsequently politely enquired whether there were any songwriters he might work with while in the U.S., speculatively mentioning the name of Diane Warren. “Clive came back to me and said we’d meet on Monday,” says Barlow, clearly still surprised, “then [producer/songwriter] David Foster the Monday after.”

Buttons were pressed for him to work with producer Walter Afanasieff. Some of the songs Barlow had already recorded in the U.K. radio-ready were used for these collaborations as well as the hit single, “So Help Me Girl,” on the country and western song by Howard Pedlow & Andy Spooner, which Davis was saving for a special artist.

“Dropping his own work was no problem,” says Barlow. “At the end of the day, if Diane’s songs are better, then I want to have a hit record.”

Six out of the 12 songs remain Barlow’s own work.

“The day I stepped into an American studio I felt I’d gone five steps up the ladder,” he recalls. “I felt I rose to the occasion. I had always wanted to take the band to America.”

His new direction retains the simplicity of his work with Take That, such as their penultimate U.K. No. 1, “Back For Good.” “I am a nursery rhyme songwriter,” admits Barlow. “I write middle of the road pop music. It’s beautiful, comfortable and natural for me.” The Spice Girls (managed, like Barlow, by Simon Fuller of 19 Management) have put pure pop back in vogue in the U.K., and Barlow feels most comfortable with that scene.

May 10, 1997

**Dance grooves**

by Gary Smith

**DETOUR: A SUBURB OF GLOWSW?**

Latitude, the first full-length release of the year from Glasgow-based Soma Records is also the debut album of Maas, a.k.a. Evan Pearson. While Carl Craig's latest release (M&M 15) sums up the Detroit purist ethic, Latitude is a more varied effort with smooth, almost lounge-core tunes plus ease-going house and techno rhythms. Pearson also touches on trip-hop and ambient, all with a distinctly Detroit feel and some classic programming. Where Latitude stands out from the crowd is in the rush production combined with some excellent tunes and tight arrangements. The sort of music that rocks the house, gently.

Contact: Richard Brown, tel (+44) 141 331 1477; fax (+44) 141 333 0017

**IT’S IN THE MIX**

The Stonebridge Mix of Kasie Sharp’s Pulling The Strings (Undiscovered) is a virtual definition of the handbag genre and could easily slot into daytime programming. Conversely, the Karnasastro Dub is stripped-down house, with a minimum of keyboards and just one looped vocal line. Happily, both versions succeed, so crossover action should be expected.

Contact: Clive Parker, tel & fax (+44) 1883 742 257

**IT’S THE S-MEN!**

Three of New York’s finest DJs, Roger S, DJ Sneak and Junior Sanchez, a combination made in heaven, have joined forces to record as the S-Men. The debut release, Back Road, released Europe-wide May 26 demonstrate a trans-Atlantic sensibility more commonly found among singers such as Michael Bolton or Toni Braxton, with a sound which fits neatly into the slot occupied by Kenny G. or Whitney Houston.

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The groups which appeal to 10-year-olds are the most important acts. For example, the Spice Girls might be the first record that many teenagers bought. It’s set them up for a lifetime of going to concerts. That’s how our industry survives.”

Changes at radio in the last few years, however, give Barlow cause for concern: “Commercial radio is fast and fast moving. It’s ‘two choruses and onto the next song.’ For singer songwriters, it cuts out a lot of what you do. For example, Billy Joel could never have a hit with Piano Man these days, as no-one would play all seven minutes of it.”

Barlow says, however, that he is trying to stay away from trying to squeeze himself into a specific, commercial radio-friendly format. “As an artist, you can’t afford to get involved in that kind of thing. I could write to suit the programming but by the time the song’s come out, the programming could have changed.”

Last summer’s British No. 1, Forever Love, features on the album, as does current single, Love Won’t Wait, released April 28. That track is already picking up airplay virtually all across Europe, with the U.K., Denmark, Germany and Switzerland adding it en masse.

Promotional duties in Europe start at the beginning of May, and Barlow is planning a tour, although that is not due to begin until April 1998.

Gary Barlow
Marianne Weber, who sing traditional breaking records.

For a genre which supposedly died breaking 330,000 thousand copies of his latest revival of Dutch-language pop, spearheaded by schlager has created a boom.

But the combination of the vocals of the were already major stars in their own right, receptive to stars such as Freddy Breck, Heino and Han Christiaan.

Industry and media analysts have been trying to explain schlager's revival, but it hasn't happened overnight. Both Bauer and Weber were major stars in their own right, but the combination of the vocals of the uncrowned king and queen of Dutch-language schlager has created a boom.

A quiet revolution

The schlager explosion has been aided by the revival of Dutch-language pop, spearheaded by superstar Marco Borsato, who sold a record-breaking 330,000 thousand copies of his latest album, De Waarheid (Polydor), in the Netherlands alone during its first week of release.

Producers—and Tip Top Records founders—Rudi van der Schreijenberg and Emile Hartkamp have worked with Bauer and Weber individually for years now. "The schlager variant that is successful now is incomparable to what was big in the 60s or 70s," Hartkamp explains.

The Tip Top label is based in Arnhem, close to the German border. Says Hartkamp, "We've always been more oriented towards German, rather than Anglo-American, culture." After studying the sound of German band Die Flippers, the label incorporated synthesizers and sequencers into the schlager mix. Hartkamp concedes that such a move might not be perceived as revolutionary elsewhere, "but in schlager," he claims, "that is absolutely earth-shattering.

Currently Bauer has three solo albums in Holland's Mega Album Top 100, of which his most recent one, Voor Jou (For You) has achieved double platinum status (200,000 copies). De Regenboog (The Rainbow), the first single from the duet album with Marianne Weber was No.1 in the Mega Top 100 singles chart. That single was only knocked off the top slot by child prodigy Jantje Smit, with another wordplay in Dutch on the red, white and blue colours of the Netherlands national flag, was officially launched on a canal boat in Amsterdam on Queen's Day (April 30).

Smit's album, also called Ik Zing Dit lied Voor Jou Alleen, was issued on April 26. It features songs in French, Italian and English, and a German version is ready for release.

Radio and retail

Broadcast exclusives for Bauer & Weber releases and Smit have been so far divided equally between the Netherlands' commercial national music-formatted outlet Radio Noordze Naat and public broadcaster TROS on Radio 2.

"Those two radio stations and, of course, regional radio, are for us the only way to communicate our new releases," comments Tip Top/Koch M.M. product manager Gerd Jan Karsten.

"Before the arrival of Noordze a few years ago," he says, "it was hard to get this type of music on the radio. Noordze filled a gap in the market and now the others have to follow."

Noordze spokeswoman Kerstin Wagner also likes to attribute the schlager revival to radio exposure. "But that's not all," she notes. "Bigger budgets, better productions and marketing have also helped this music to regain its position at the top."

One month before the Bauer & Weber album release, Tip Top started its marketing campaign with advertising spots on Radio 2 and Noordze. Consumers could also pre-order the album by filling in a form at retail, allowing the label to gauge pre-release demand.

Hans De Man, MD of Tip Top's distributor That's Entertainment, says "Frans Bauer has a very loyal fan base in the country; he has always met his fans personally and he did a number of in-store signings.

Indeed, 20,000 Bauer & Weber fans showed up for the midnight album launch on April 16, in a small shop in the town of Den Bosch. Jean Brooks is buyer at Free Record Shop, which with 140 branches, is Holland's biggest music retail chain. He notes: "Bauer & Weber are for the 8-90 age group and stronger in the countryside.

While acknowledging that the 300,000 ship-out figure on the Bauer & Weber album is not actual sales, That's Entertainment's De Man is nonplussed: "We are nevertheless confident that the albums are not gathering dust on retailers' shelves in the current atmosphere of schlager frenzy. Over 50 percent of them," he asserts, "have gone across the counter by now."

Meanwhile, the industry is still reeling from the impact of a No.1 single by 11-year old schoolboy Jantje Smit (RHB/Mercury), Ik Zing Dit Lied Voor Jou Alleen (I Sing This Song For You Alone).

Original schlager was a German genre, appealing largely to that nation's "silent majority," but neighbouring Holland has always proved receptive to stars such as Freddy Breck, Heino and Han Christiaan.

Hailing from the small fishermen's village of Valendam, Holland's capital of teaprinkers, Smith's success was a real bonus for Marcel Gelderblom, Mercury&R&R manager. Gelderblom says that
Back to school approach is paying off for Freebee

by Ken Neptune

There are ways to sell records other than getting radio plays, club plays and media exposure.

A case in point is the story of Swedish group Freebee, a pop/rock act from the country's independent UFO imprint. The label puts sales of their eponymous album at around 600,000 units worldwide. Now, Freebee's increasing popularity in the Far East is leading many industry observers here to speak of them as Sweden's next big musical export.

Freebee's manager and executive producer, Hans Edler, began unravelling his plan of action in the summer of 1996. The first step was to establish contact with high-school-age teenagers. Edler selected 500 students from schools all over Sweden, in the major metropolitan areas of Stockholm, Gothenburg and Malmo and in less populated areas, putting emphasis on the latter.

He personally spoke to each student about "the Freebee project," then sent them a cassette with three to five songs to evaluate, among them Freebee's hit song True. Each teenager was asked to rate the songs between 1 and 10 (10 being the top end of the scale), and to play the songs to their friends.

Edler says a key element in his strategy was to create an air of mystery about the group. "No one knew where the cassette came from," he says. "This created curiosity, so there was no need to use the press. I felt that would have taken away much of the mystery." Armed with enthusiastic ratings from his respondents (according to Edler, all of the songs on the cassette were rated between 9 and 10), the next part of the strategy was put into place.

Freebee's current Blood On The Dance Floor—HIStory In The Mix Epicentric Music international release: May 14 Jackson's current Blood On The Dance Floor single was one of five new tracks recorded for this album, which also features songs from HIStory remixed by Jam & Lewis, Teddy Terry, Terry Riley and the Fugue. Jackson's tour of Europe—his strongest market these days—kicks off in Bremen on May 31, and runs through most major European markets plus Estonia, Finland and Slovenia.

The album will be TV-advertised in all markets, and MTV Europe, which will be presenting the tour, has a worldwide exclusive preview before it starts and will run competitions in June and July. National broadcasters, including Sat 1 in Germany, Canal 5 in Italy and Canal+ in France, will broadcast concert footage after the dates, as well as Jackson's film Ghosts, which was set to be premiered in Cannes on May 8.

The second single will likely be the Tony Moran mix of HIStory, release dates as yet are not confirmed. TV appearances are also being lined up. A full-length sell-through video, HIStory On Film Volume II will be released at the same time.

BLOOD ON THE DANCE FLOOR—HIStory

by Dominic Pride

MAY 10, 1997

Michael Jackson, Blood On The Dance Floor—HIStory

Epicentric Music International

European release: May 14

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SOUNDS OF BLACKNESS

TIME FOR HEALING

Perspective A&M Polygram

European release: May 12

Sounds of Blackness this year celebrate 25 years of making music with leader Gary Hines at the helm. This self-produced alloy of uplifting gospel message and street-wise hip-hop provides a relief to the unplayable negativity of much of current music with leader Gary Hines at the helm. This self-produced stack.

FISH

SUNSETS ON EMPIRE

Dick Bros., RecorDvs Various

International release: May 19

The former frontman of 80s progr-rockers Marillion has a cult following across Europe, especially as he continues to tour to support his releases. This is his second studio album on his own label, recorded at his Funky Farm studios in Scotland. Fish is set to tour the U.K. and Europe, with British and Irish dates running between May 26 and June 12, followed by dates in Luxembourg, Eindhoven, Istanbul and Paris, and an unconfirmed Belgian date. First single in all European markets where singles are released, is Brother 52, out April 28. European distributors include: Intercord (Germany), Disques Concord (France), Pinnacle (U.K.), Communication (Scandinavia) and Nettle (Italy).

Please send review copies, information and artist photographs for consideration as Album Spotlight, entries to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.
In bidding to attract the attention of media and consumers alike amid the dominant pop music culture, jazz musicians and their record companies have had to become increasingly clever in their recording choices and in their marketing and promotional strategies. A number of concepts—not all of them new—have recently helped increase the sales of jazz CDs. Tribute albums, movie soundtracks, boxed sets, mid-price lines, definitive reissues and special collectors' series are just some of the methods jazz labels have deployed to reach a wider audience and to attract a larger number of core fans.

Merit and tributes
"Each project has to be taken on its own merit," says Tim Storey, international strategic marketing director at Sony Music. "It could be that you're getting away from a 'pure' jazz audience, and therefore are stretching the boundaries," he suggests. "It could be that, if a project is slightly different from an artist's previous body of work, it may receive more media attention or arouse interest in different circles. But, at the end of the day, you have to ask: is it a good project? Is it the right thing for that artist to be doing at that stage in their career?"

Verve international marketing director Wulf Müller concurs, "You're always thinking about what you can do with an artist, and, in discussions with them, ideas are flying back and forth, concepts crop up, and you develop them with the artist. It can make an album easier to market, because the musical concept is easier to explain. But you can't force an idea on an artist; it has to be an ongoing process."

A case in point is veteran saxophonist Joe Henderson's 1991's album on Verve Lush Life, dedicated to the music of Billy Strayhorn. It became one of the best selling jazz albums of the decade, helped make Henderson one of the most popular jazz artists in the world, and started a trend for tribute albums that hasn't yet abated.

Henderson himself has since released two other popular tribute albums, to Miles Davis and Antonio Carlos Jobim. His next project will be his own version of George Gershwin's Porgy & Bess. Affirms Müller, "Henderson had been playing jazz of the highest standard for a long time, but he was not receiving the attention he deserved. The idea was to give the album a concept which he agreed with. It gave him a much higher profile and reintroduced him to audiences. It was the right thing to do at the right time. On the other hand, it's always the quality of the music which sells records."

Musical homages are now common on Ritenour's new i.e. label, an imprint of Verve.

Between the covers
The idea of paying musical tribute to a particularly influential or unrecognized artist may be a relatively recent phenomenon in pop music, but in jazz it has a long and distinguished history. Louis Armstrong's classic Columbia tribute to "father of the blues" W.C. Handy dates from 1954, while Ella Fitzgerald began recording her legendary Songbook albums dedicated to extensive explorations of the work of American composers like Cole Porter, Irving Berlin, George and Ira Gershwin and Johnny Mercer) for Verve in 1956.

Both the Armstrong set and several of the Fitzgerald albums are about to reappear as part of new state-of-the-art collections. Sony's Legacy series and Verve's Master Editions will feature 20-bit remastering from original sources, bonus and alternate tracks, original artwork and liner notes, additional photographs, and extensive new historical notes.

Blue Note is putting an original twist to the genre with its innovative Covers series, which features contemporary jazz interpretations of classic pop albums. The first batch includes eight-string guitarist Charlie Hunter's version of Bob Marley's reggae classic Natty Dread; saxophonist Everette Harp's treatment of What's Going On, Marvin Gaye's soulful 1971 epic of protest and desperation; and guitarist Fareed Haque's modern take on Crosby, Stills, Nash & Young's folkie Deja Vu.

"Concepts, tie-ins, provide a hook and help get people to take notice of an album and encourage journalists to write about jazz," argues Mike Sturley, international strategic marketing director at Blue Note. "Whether or not the concept is valid is another question. Some of them work beautifully—some are hideous."

"You can't force an idea on an artist; it has to be an ongoing process"

—Wulf Müller, Verve
Jazz album picks

by Terry Berne

**MARCUS MILLER**
*Live and More*
Dreyfus Jazz
Producer: Marcus Miller

Recorded live in Japan and heavily balanced in favour of a deep bass and drums sound, the former Miles Davis alumni offers a varied set that sways between synth-heavy anthems like *Tuta*, so representative of the trumpeter's late '80s style—created in part by Miller—and jazzier pieces like *Strange Fruit* and *Maputo*, which feature the leader on bass clarinet, with fine solos from saxist Kenny Garrett. A high-point is Lalah Hathaway's deeply felt *Summertime.*

Contact: Daniele Pescuferut, tel (+39) 1581 4000; fax (+39) 1581 4030

**DON FRIEDMAN TRIO**
*Days Of Wine And Roses*
Soul Note
Producer: G.Bonandrini

An exciting piano trio set, filled with dynamic and harmonic contrasts, alternating between standard and original compositions, staying well within the melodic limits of the songs—and free-style tunes, where the improvisation seems to encompass a whole panoply of styles. Friedman's solos are admirably managed and nicely developed; check out *Hi Low Fast Low Hi* or *You Get To My Head*. Active since the late '50s, that such an imaginative and engaging performer is not better known is something this fine CD should remedy.

Terry Berne, tel (+39) 51 248 998; fax (+39) 51 253 787

**DOC CHEATHAM/ NICHOLAS PAYTON**
*Doc Cheatham/Nicholas Payton* 
Verve

Recorded in New Orleans, this meeting of one of the oldest and one of the youngest exponents of the jazz music pioneered by Louis Armstrong—whose spirit infuses the session—is more than a mere act of homage to a time and a style. As a reminder that roots are firmly joined to the evolving culture, this album would be important. But the music it contains is beautifully rendered—the playing of Cheatham so nuanced and seductive, that of Payton so poised—that few recent albums are as truly modern, not to say indispensable.

Contact: Kate Farmer, tel (+44) 171 304 4455; fax (+44) 171 304 4459

**FAREED HAQUE**
*Deja Vu*
Blue Note
Producer: Fareed Haque/C.Villalobos

Of the first three releases in Blue Note's Covers series—all of them excellent—this is perhaps the most unusual, as far as the material chosen goes. Both Bob Marley and Marvin Gaye seem more natural choices for jazz treatments than Crosby, Stills, Nash and Young. The surprise comes with the very first chords of this remarkable CD. Guitarist Haque has applied musically risky ideas—the use of acoustic guitar and electric piano, among them—which both recalls the context of the original 1970 album, and tastefully updates it with an array of percussion textures and his own virtuosity. Persuasive and highly listenable from start to finish.

Contact: Mike Story, tel (+44) 171 467 2000; fax (+44) 105 6770

**JIM HALL**
*Textures*
Telarc
Producer: Robert Woods

One hearing of this subtle and incredibly inventive CD is enough to make you realise that you're listening to a rare treasure. Seven utterly compelling compositions for chamber jazz orchestra, quartet, trio and duo, whose eloquent sonorities and contrasting motifs are executed with uncommon flair. There may be nothing else quite like it in the entire jazz canon—so complex, yet so captivating. Joe Lovano and Claudio Roditi are just two of the cast who accompany the understated leader on his various journeys. *Ragman* is a masterpiece, while the childlike *Sazanami*, with its steel drums and guitar dialogue, is a miniature classic. Highly recommend.

Contact: Graime Devine, tel (+44) 171 384 7920; fax (+44) 171 384 7922

Turn to page 23 for Jazz Station Reports, showing who's playing what on Europe's jazz radio stations and shows.
This stunning contemporary tribute to Antonio Carlos Jobim features, beside others, Oleta Adams, Al Jarreau, Herbie Hancock, Dave Grusin, the Yellowjackets, Eric Marienthal and Lee Ritenour, who produced, arranged and guested on this excellent album!

The timeless songs of Frank Williams serve as the foundation of this deeply soulful set that blends elements of R&B, jazz and country. Masterminded by Don Was, producer, director and musician of Was (Not Was) fame, the enhanced CD features as well a 15 minute movie starring vocalist Sweet Pea Atkinson and Kris Kristofferson.
**Eurochart Hot 100® Singles**

**@Billboard Music Group**

**week 19/97**

<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>countries charted</th>
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| 1 | 11  | I Believe I Can Fly | Kelly - Joe (Gabbana) | ABE00UKCMNZSUNL
| 2 | 10  | Blood On The Dance Floor | Michael Jackson - Kylie (Warner Chappell) (London/Busq)
| 3 | 9   | Don't Speak | Faith Evans - Dwayne (Interscope/Warner Chappell) (MCA)
| 4 | 8   | Time To Say Goodbye | D.J. Black - Peaceful (Jive) | ABE00US
| 5 | 7   | Encore Une Fois | Abo - La Belle (MCA) | AEBNL
| 6 | 6   | Let A Boy Cry | Gala - Do It Yourself (Scorpio) | ABE00UKCMNZSUNL
| 7 | 5   | Warum? | Tic Tac Toe - RCA (Gluck) | ABDCH
| 8 | 4   | Who Do You Think You Are Mama | Spice Girls - Virgin/West End America (MCA) | ABFNL
| 9 | 3   | Don't Let Go (Love) | Dannii Minogue - West America (Border/WC) | ABDCH
| 10 | 2  | Abiert, Retro, Fulfill! | Your Woman - White Town (Brilliant/Chrysalis) | ABDCH
| 11 | 1  | Lovefool | The Cardigans - Stockholm (PolyGram) | DUK
| 12 |    | Du Lieber Mich Nicht | Sabrina Bellar - Epic (PolyGram) | ABDCH
| 13 |    | Von Te Partiro | Andre Braga - East West America (Border/WC) | ABDCH
| 14 |    | Un-Break My Heart | Toni Braxton - LaFace/Arista (EMI) | ABDCHNL
| 15 |    | Should I Leave | David Charvet - RCA (Siasa) | ABDCHNL
| 16 |    | Ave Oeiras - Polydor (Klibb Bros) | ABFNL
| 17 |    | It's No Good | Dajeeke Sobre - Mute (EMI) | ABDCHNL
| 18 |    | Old Before I Die | Debbie Williams - Chrysalis (Warner Chappell) | ABDCHNL
| 19 |    | Starting At The Sun | U2 - Island (Blue Mountain) | ABDCHNL
| 20 |    | Bodyshakin' | 511 - Groups (Windswept Pacific/Chrysalis) | UK
| 21 |    | Remember | All Night - Dance Dance (Dance Dance) | UK
| 22 |    | Memory | K Klass - Interscope (Zomba) | UK
| 23 |    | The Hot Boy - Pharm | D&B Productions | UK
| 24 |    | Fire | Scooter - Edel (Warner Chappell) | ABDCHNL
| 25 |    | Around The World | Daft Punk - Virgin (Zomba) | ABDCHNL
| 26 |    | Don't Cry For Me Argentina | Madonna - Warner Bros (Mexico) | EFDNL
| 27 |    | Talkin' Bout Dub | Apollo Poore - Smith Sonic/Epic (Warner Chappell) | ABDCHNL
| 28 |    | 2 Become 1 | Spice Girls - Virgin/Westend America (PolyGram) | ABDCHNL
| 29 |    | Feeling Up My Heart | Syle - Syne (Arista) | ABDCHNL
| 30 |    | Lonely | Nana - Warner (Warner Chappell) | D
| 31 |    | You Might Need Somebody | Shola Ama - WEA (EMI) | UK
<table>
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<th>Week 19/97</th>
<th>European Top 100 Albums</th>
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<tbody>
<tr>
<td><strong>SALES BREAKER</strong></td>
<td><strong>ARTIST</strong></td>
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<tr>
<td>#1</td>
<td>Depeche Mode</td>
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<td>#2</td>
<td>Spice Girls</td>
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<td>Pop - Island</td>
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<td>#5</td>
<td>Tie Tie Toe</td>
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<tr>
<td>#6</td>
<td>Bee Gees</td>
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<tr>
<td>#7</td>
<td>Soundtrack</td>
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<tr>
<td>#8</td>
<td>No Doubt</td>
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<tr>
<td>#9</td>
<td>Supertramp</td>
</tr>
<tr>
<td>#10</td>
<td>The Chemical Brothers</td>
</tr>
</tbody>
</table>

**ARTIST**

- Depeche Mode
- Spice Girls
- Andrea Bocelli
- Pop - Island
- Bee Gees
- Soundtrack
- No Doubt
- Supertramp
- The Chemical Brothers

**TITLE**

- Ultra - Mute
- Spice
- Romanza - Sager / Polydor
- Pop - Island
- Klappe Die Zie - RCA
- Still Waters - Polydor
- Romeo + Juliet - Capital
- Tragic Kingdom - Interscope
- Dig Your Own Hole - Virgin

**Countries Charted**

- UK
- CH
- NL
- DK
- IT
- DE
- ES
- FR
- IE
- GB
- CZ
- AT
- SE
- NO
- NO
- IT
- SE
- FR
- ES
- NL
- UK
- NL
- IT
- SE
- FR
- ES
- NL
- UK

**Original Label**

- Capitol
- Polydor
- Sony
- A&M
- Virgin
- Columbia
- A&M
- Virgin
- BMG
- A&M
- Virgin
- A&M
- Virgin
- BMG
- A&M
- Virgin
- A&M
- Virgin
- BMG

**Additional Notes**

- **SALES BREAKER** indicates the album registering the biggest increase in chart points.
- Original label information is provided for each artist. The European Top 100 Albums chart is compiled by Music & Media from national album sales charts of 18 European territories.
- **FRL** indicates a French release.
- **PLATINUM** designates a Platinum European certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
### United Kingdom

<table>
<thead>
<tr>
<th>Album/Single</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.Kelly - I Believe I Can Fly</td>
<td>(Sony)</td>
</tr>
<tr>
<td>2</td>
<td>DJ Quicksilver - I Have A Dream/Bellissima</td>
<td>(BMG)</td>
</tr>
<tr>
<td>3</td>
<td>Andrea Bocelli - Bocelli</td>
<td>(BMG)</td>
</tr>
<tr>
<td>4</td>
<td>No Doubt - Tragic Kingdom</td>
<td>(EMI)</td>
</tr>
<tr>
<td>5</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
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### Spain

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<tr>
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<td>Roberto-Luna - Old Blue</td>
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<tr>
<td>2</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
</tr>
<tr>
<td>3</td>
<td>La Soledad - Un Abrazo Más</td>
<td>(BMG)</td>
</tr>
<tr>
<td>4</td>
<td>No Mercy - When I Die</td>
<td>(RCA)</td>
</tr>
<tr>
<td>5</td>
<td>Supertramp - Some Things Never Change</td>
<td>(EMI)</td>
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### Denmark

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<th>Artist</th>
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<td>Aqua - Aqua</td>
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<tr>
<td>2</td>
<td>Suede - Coming Up</td>
<td>(Epic)</td>
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<tr>
<td>3</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
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<tr>
<td>4</td>
<td>The Blue Boy - Remember Me</td>
<td>(BMG)</td>
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<td>5</td>
<td>Apollo Forty - Ain't Talkin' Bout Dub</td>
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<td>Barbra Streisand - Collection - Greatest Hits</td>
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<tr>
<td>2</td>
<td>Toni Bratig - Secrets</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
</tr>
<tr>
<td>4</td>
<td>Secret Garden - White Stones</td>
<td>(EMI)</td>
</tr>
<tr>
<td>5</td>
<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(BMG)</td>
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### Finland

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<td>Kjell Blomberg - Percussion</td>
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<tr>
<td>2</td>
<td>Scooter - Fire</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>Andrea Bocelli - Romanza</td>
<td>(BMG)</td>
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<tr>
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<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(MCA)</td>
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### Ireland

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<td>Suede - Encore Une Fois</td>
<td>(EMI)</td>
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<td>Depeche Mode - Ultra</td>
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<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(BMG)</td>
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<td>Parzival - Pailonde</td>
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<tr>
<td>2</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
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<td>4</td>
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<td>5</td>
<td>The Chemical Brothers - Dig Your Own Hole</td>
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### Portugal

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<tr>
<td>1</td>
<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(BMG)</td>
</tr>
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<td>2</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
</tr>
<tr>
<td>3</td>
<td>Andrea Bocelli - Romanza</td>
<td>(BMG)</td>
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<tr>
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<td>The Chemical Brothers - Dig Your Own Hole</td>
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</tr>
<tr>
<td>2</td>
<td>Backstreet Boys - Backstreet Boys</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Depeche Mode - Ultra</td>
<td>(SME)</td>
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<td>(BMG)</td>
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</table>
Jazz-funk combo, and as the video clip from her charts with Blood On The Dance Floor. With a leap as Michael Jackson slices into the Top 3 of the latest single Dentro Me (Inside Me) shows, she's also an accomplished dancer.

There's blood all over the singles charts this week as Michael Jackson slices into the Top 3 of the charts with Blood On The Dance Floor. With a leap of 38 places to number 2, this week's sales breaker, with chart points from most European territories adding to his rise. Radio has also been a major force behind Jackson with this single in Europe, which is now the star's biggest market.

Swedish band The Cardigans have blazed into a stellar orbit of their single, Lovefool, which is this highest new climber this week, rocketing 64 places to number 13, solely on the basis of German and British sales. Like other movie-related hits such as R. Kelly's No 1, I Believe I Can Fly, it looks set for an extended residence in the Top 5.

911's Bodysakoon, a deep &Bepointed pop tune from the Scottish boy band, has also caught British radio's imagination. Virgin Records, which has a deal with the band's Giga label, has them down as an international priority act.

Their French equivalent, bowing at number 43, is Le Feu Ca Brule by Top Boys (M6 Int.), a boy band assembled by TV channel M6 to rival acts such as Tribal Jam and 2 Be 3. M6, expected mid-May.

A weekly Eurochart analysis by Dominic Pride

Eurochart A/Z Indexes

Top 100 singles

AmericanRadioHistory.Com

Music & Media
Most added & &

Michael Jackson

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

MOONRAGE

"Shaman's song"

Indian Alternative

Top 50 Radio check it out!!
It's thanks largely to its excellently Latin-flavoured dance track that it is currently being played and so it's hardly surprising that it is currently being played at least three times during our daytimes shows alone.

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It's thanks largely to its excellently Latin-flavoured dance track that it is currently being played and so it's hardly surprising that it is currently being played at least three times during our daytimes shows alone.
Each week, music programmers now have the opportunity to comment on this week's new titles. The New Recurrent Program offers a chance to showcase new talent and keep the listeners engaged with fresh music. The Active Rotation Program ensures that popular tracks continue to get airplay, featuring hits that are currently topping the charts.

New Videos offer a fresh look at the latest music videos, providing viewers with a glimpse into the latest visual trends in the music world. The New Video chart highlights new releases, and the Past Videos chart showcases popular tracks that have been part of the playlist for a while.

This Italian artist's breakthrough arrived earlier this year, receiving an exceptionally warm welcome at the Sanremo song festival with this soulful, syrupy-pop combo. Among the first to hear it was granite, Benson, head of music at RTL 102.5, one of Italy's leading CRH networks. As I heard it, I was completely entranced by this singer's captivating voice and the message of the song. I was thrilled to find that together these talents would eventually result in an unforgettable musical journey.
Music & Media May 10, 1997

World music market reaches $40 billion mark

been flat years, but on the whole, the industry has consistently shown phenomenally levels of growth.

Albums (all formats combined) represented 88 percent of the total world shipments last year, while singles took a 12 percent share, representing 461 million units. CD sales reached 2.1 billion units, a 9 percent rise, accounting for 60 percent of all albums sold. Almost 75 percent of singles sales were also on the CD format.

"Despite what you might hear, this is hardly a format in decline," assured Barnett who believes, "there is still great scope for substantial increase in CD penetration." Europe as a whole represents the world's single most important market, ahead of North America and Japan, with sales worth $13.4 billion, representing 34 percent of the world total (at retail value). The European market has doubled in value compared to a decade ago, but the steady growth experienced by the industry over a decade is coming to an end.

Despite higher unit sales in Europe, especially for singles and CDs, retail value remained flat. Paul Russell, president of Stasy Music Entertainment Europe, attributed this to currency fluctuations and increasing pressure on prices from non-traditional retail outlets. "The music industry is a prime target for retailers who use our products as loss-leaders," said Russell. "We do not see our products devaluated."

Germany remains Europe's single biggest market and ranks third as an individual territory, after the U.S.A. and Japan. However, in 1996 the German market saw a mere 2 percent growth to $3.2 billion. The U.K. market on the other hand, number two in terms of global retail sales at $2.7 billion, grew by 7 percent compared to the previous year. "The U.K. has backed off for the simple reason that it has become exciting again," commented Russell.

France posted a flat growth while The Netherlands, Norway and Sweden saw a downfall in sales. Countries enjoying hefty growth are Denmark—where a 25 percent luxury tax was lifted—and Portugal.

Russell said Europe's position as a repertoire supplier has been strengthened recently. "In the last few years, there has been an unprecedented surge of successful European artists. The region is now arguably the most exciting source for creative talent," added Russell. "European artists are increasingly selling across national and linguistic boundaries and what is particularly interesting is that their success is not only with songs sung in English, but in French, Spanish, Italian and German."

In the U.S.A.—still the biggest single market, with 31 percent retail world-wide sales—the pace of growth has slowed down, with a mere 2 percent increase in value to $12.3 billion. Sales in Canada declined 6 percent to $912 million.

"Recently, there has been much speculation about the state of the American market in the media," Russell pointed out. "Although the level of growth has slowed down in the past couple of years, this must be put in the context of the very high level of growth sustained for more than a decade."

According to IFPI statistics, most of the industry's growth potential is set in the new emerging markets. Latin America has been one of the main areas of growth for the industry, with an impressive 30 percent growth, to $2.5 billion.

Several countries have shown sustained growth, including Brazil, enjoying a 33 percent growth, which helped push it to its position as the sixth-largest market in the world (see chart), outselling, for the first time, Canada. Other key markets were Mexico, Argentina and Columbia.

In Asia, sales reached $2.3 billion (up 9 percent), thanks to increasing sales of local repertoire and progress made in the fight against piracy in territories such as Thailand. "Everyone is fascinated by Asia's 'traditional economies' and the music industry is no exception," said Rupert Perry, president and CEO of EMI Europe.

Business in Eastern Europe is showing contrasting trends. Sales reached $600 million, up 14 percent, with the Czech Republic making significant gains at $98 million (up 30 percent). So did Poland at $134 million (up 25 percent).

Perry acknowledged that, "The opportunities for the music industry are increasing in the region with the development of local economies and the enforcement of copyright laws." Perry underlines that these prerequisites are necessary to build a legitimate business in any emerging market.

Concluding the presentation, Russell pointed out that, "Throughout the 90s, against a backdrop of many changes, we, the world record industry, continue to tell a success story and there is no reason for that not to continue."
Europe's rights bodies bond

Hutchinson says this is both desirable commercially and also necessary, because, he argues, "I do not believe that the societies across Europe are viable in their current form." He adds, "What we can't afford to do for much longer is to have the number of back offices we have, all doing the same thing."

While Hutchinson says he does not envision a future containing just one collecting society for the whole of the EU, he comments that the process he has now begun "will go a long way." He draws the analogy of the Ford Motor Company which "has one European head office and a showroom in every city."

However, the fact that the EU will, for the foreseeable future, contain separate national governments (and any number of different cultural identities) will preclude a solitary pan-European body, Hutchinson says.

Nonetheless, the new collaboration between MCPS/PRS and BUMA/STEMRA is intended to remove as much duplication as possible from the systems of the Dutch and British societies—and in so doing will mean the cutting of a number of posts. Hutchinson says MCPS and PRS have already lost 80 from a combined staff total of 1,000 in the first year of their amalgamation process; he says a further 170 positions will go in the next three years.

The 80 posts cut so far have been lost, he says, through not replacing staff who have retired or left to join other companies. Redundancies will be "a last resort," he states.

Hutchinson says this process also means that, through retraining and reorganization, staff formerly tied up in administrative duties can be moved into revenue-generating areas.

A public holiday in the Netherlands meant that no comment was forthcoming from BUMA/STEMRA by presstime, but Hutchinson says his counterpart there, Cees Vervoord, has earmarked 100 jobs to be cut through the new development. The slimmed-down societies will, says Hutchinson, not only be fitter individually, but in tandem will be a potent force in hunting for new commercial business, most notably the revenues which come from granting central European licenses to the major record companies.

Vervoord says, in a statement, "Clearly, the most important current challenge is to continue to work together to make central licensing more efficient, but we intend that the collaboration will look at all areas including administration of the performing right. This will enable us to build a new style of operation which could be adapted to different fields of rights."

Jeff Clark-Meads is international news editor of Billboard.

Authors' societies welcome CIS

by Jeff Clark-Meads

PARIS — The world's smallest authors' societies have nothing to fear from the advent of new and global royalty administration system, according to one of the prime movers behind the scheme.

Some bodies have expressed fears that local autonomy and cultural identity would be undermined by the Common Information System (CIS) being developed by international authors group CISAC and its European counterpart BIEM (M&M, May 3). However, speaking at the end of the second conference on the system, Reinhold Kreile, chairman of CISAC's executive board, stated, "Any fears in this direction were able to be dispelled during this symposium."

The symposium was held in Paris April 21-23. In his closing address, Kreile argued that the CIS will lead to synergies between authors bodies. Said Kreile, "It is vital for the efficiency of any system that the individuality of the partners is not restricted in areas where cultural identity is ultimately at stake."

The purpose of CIS is to digitally link the individual societies' databases. It will mean authors' organizations will be able to find the details they require at speed, and they will be able to access original data rather than having to rely on second-hand information.

Pedro Abrunhosa's New Album ★ Tempo

International Version featuring 3 Songs in English

‘No Way’
‘If One Day I Could See Through Your Eyes’
‘Get Up, Get Down’

Spanish version also available

OUT 5TH MAY ACROSS EUROPE

★ Already 5 X Platinum in Portugal with original version
★ Headliner of recent VH-1 Launch Party in Porto
★ Touring Europe this Spring/Summer including Paris (Zenith) ★ May 17th
## European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>Lisa Stansfield/The Real Thing</td>
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<td>5</td>
<td>Depeche Mode/It's No Good</td>
<td>(Mute)</td>
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<td>12</td>
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<td>Gary Barlow/Love Won't Wait</td>
<td>(RCA)</td>
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<td>23</td>
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<td>12</td>
<td>5</td>
<td>Robbie Williams/Old Before I Die</td>
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<td>George Michael/Star People</td>
<td>(Virgin)</td>
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<td>INXS/Electrically Wasted</td>
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<td>'N Sync/Tearing Up My Heart</td>
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*The European Radio Top 50 chart is based on a weighted-scoring system. Stakes are posted by Billboard using data from all of its 184 reporting stations with contemporary music format. Sites are supplied by the stations and are not necessarily representative of the stations' overall programming.

### Short Takes

#### THE JARRE-ING SOUND OF TECHNO

There's little middle ground in the argument as to whether Jean-Michel Jarre is the undisputed grandfather of techno, or the man who perverted the course of electronic music for a generation... Either way, the charged-up 49-year-old is about to kick off his first tour of European concert halls supporting his Oxygène 7-13 album (Dreyfus/Epic). He is also getting in shape for the millennium. To that end, he has hired the usual suspects to suspect some of his most recent work for the clubs. "I did not want to go too techno on the album," the maestro explains, but announces that remixes will be done by Resistance D., Apollo 440, and Carl Cox. "I'm absolutely fascinated by Loep Guer," Jarre added, "and Underworld will probably part of this project, too." Sources at Underworld's label (Junior Boy's Own), however, say they had not heard of the project; the U.K. act are busy working on the follow-up to Second Toughest In The Infants.

#### SWEET SUGAR FOR THE BRITS

Zucchero Ferracini is one of the few multi-million-selling continental European artists who is known to the British public. The gravel-throated Tuscan duetted with Paul Young on the 1991 U.K. number 2 single Senza Una Donna. Now Polydor U.K. is taking the plunge and releasing the English-language single I Won't Be Lonely Tonight, on May 26, followed by Zucchero's Greatest Hits package, June 9. Meanwhile, Paul Young's first album for EastWest, I Wish You Love, is out on May 19.

#### FILLING THE BOB GAP

While Bob-o-jects twiddle their thumbs in anticipation of a new album, BMG Arista Munich has come up with a stopgap which may interest collectors. May Your Song Always Be Sung regroups 19 covers (of varying vintage) of Dylan numbers, from José Feliciano covering Masters Of War, through The Hooters' version of All I Really Want To Do, to Den-

#### WHEN THE KIDS ARE UNITED...

The argument that music industries are of cultural benefit to their nations is gaining ground. Thanks be, then, that Sony Music Denmark's promotional tie-in with confectioner Bonbon is an isolated incident. To help promote such tastelessness as Dog Farts, Big Boobs and Ear Wax, Sony is releasing a CD by the Hunde-
Main European records breaking out of their country of signing

<table>
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<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>SUPERTRAMP/You Win, I Lose</td>
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<td>Gala/Let A Boy Cry</td>
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<td>Gessle/Do You Wanna Be My Bab?</td>
<td>(EMI)</td>
<td>SWEDEN</td>
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No Mercy/Please Don't Go

Red & I Love You...STOP!

Lutricia McNeal/Ain't That Just The Way (Metronome/WEA)

Daft Punk/Da Funk

No Mercy/When I Die

Patricia Kaas/Quand D'Al Peur De Tout

B.B.E./Flash

Gala/Freed From Desire

Ophelie Winter/Living In Me

Whirlpool Productions/From Disco To Disco

Zucchero/Menta E Rosmarino

Nek/Laura Non C'E

Enigma/TNT For The Brain

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**Border Breakers**

@Billboard Music Group

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**Off the Scoll**

Edited by Christian Lorenz

A new breeze is blowing through German radio...OTR hears that two northern states intend to hand out licences for specialist music stations in August. The states in question, Schleswig-Holstein and Saxony, apparently received applications for a rock station by a consortium backed by German record labels the Scorpioons, Marius Müller-Westernhagen and Peter Maffay.

In the meantime...Frankfurt-based commercial CHR station Hit Radio FFH has set up a second channel called Planet Radio, catering for 14-25 year olds who are into techno and hip-hop. The 24-hour music programme is broadcast via FM in the larger Frankfurt area, Marburg and Rüssel. Planet Radio is also part of the statewide DAB pilot project in Hessia and is available nationwide via satellite Astra.

And finally...Berlin-based CHR station Energy 103.4 launched a new chart show on May 3. The chart is based on the 30 most played songs on the Energy group's six German affiliates, and the Euro Hot 30 show is presented by Rob Green. The two hour show, produced in Berlin, is broadcast every Saturday between 1pm and 3pm in Hamburg, Munich, Nuremberg, and Berlin as well as state-wide in Saxony and Rheinland-Pfalz.

OTR hears that NRM president Jean-Paul Baudcoreux, whose company owns 15 percent of music channel MCM-Euromusique, has been trying—for the past six months—to convince the other shareholders of MCM to let him become the operator of the channel and to change its name to NRM TV. Informed sources say this proposal has not been warmly welcomed by the management of the channel, but add that the final decision is in the hands of Jean-Marie Messier, president of water supplier Générale des Eaux, which owns 33 percent of the channel. "A decision could be made in the next few weeks," says a source. If unsuccessful, Baudcoreux could be tempted to set up his own music channel to be broadcast on satellite platform TPS.

Can it be true that the U.K.'s public CHR station BBC Radio 1 pre-recorded no fewer than three of its key daytime programmes last Friday? On April 25, morning presenter Simon Mayo was in Las Vegas watching a U2 concert, stand-in-drive-time host Mark Goodier was away celebrating his tenth wedding anniversary, and afternoon show Nicky Campbell was recording a TV programme. That left lunchtime DJ Jo Whiley and breakfast show host Kevin Greening—himself standing in for the honeymooning Marc Radcliffe—as the station's only "live" presenters in its whole daytime programme on Friday.

French sources tell OTR that WEA Music sales director, Robert Juarez, who was recently promoted to international marketing manager, has left the company.

OTR understands that French record industry body SNEP has won its legal case against TV channel France 2. The case was filed at the beginning of 1996, after the public channel dropped its weekly chart show, based on data supplied by SNEP. The industry body was asking for FF 9 million compensation for what it called a unilateral breach of contract and was awarded only FF 1 million. SNEP appealed against the court decision; OTR hears both parties have decided not to publicise the final result of the case as they are still in a round of negotiations about a new chart show.

The grapevine hums that Daft Punk are mixing tracks for a new Kraftwerk album this summer. The band's last, Emig Music imprint Spin, is firmly denying rumours about an imminent release of the new Kraftwerk material.
THE WORLD ACCORDING TO

GESSLE

INCLUDES THE HIT SINGLE
'DO YOU WANNA BE MY BABY'