SNEP launches European VAT initiative

by Emmanuel Legrand and Rémi Bouton

PARIS — French record industry body SNEP is stepping up its fight for a lower VAT rate on pre-recorded music by unveiling a long-term, pan-European action plan.

The key instrument in SNEP’s strategy is the European Association For Lower VAT On CDs, launched in Paris recently. The association aims to group together all forces within the European music industry interested in the VAT issue and lobby both national and European authorities.

“This association must unite all players in the music field, from record labels and music publishers to artists and recording studios,” explains Hervé Rony, director general of SNEP. At present, the group is active in France only, but plans to open branches in other European countries soon.

In France, SNEP’s initiative has received positive feedback from authors rights society Sacem, although artists’ society Adami seems reluctant so far to back the project.

Rony says he welcomes the declaration made on June 21 by the new minister of culture and communications, Catherine Trautmann, in favour of a lower VAT rate. “The person we have to convince now is Mario Monti, the European Commission member in charge of the single market,” says Rony.

continued on page 20

BMG faces challenge of monetary union

by Adam White, International Editor In Chief, Billboard

CRETE — BMG Entertainment International is quietly adapting its infrastructure and operations in readiness for the introduction of European economic and monetary union (EMU).

At the company’s European convention held June 8-12 at the Greek resort of Elounda, president/CEO Rudi Gassner told some 200 senior BMG staffers that the region’s political and economic changes will have a profound impact on their business, and that they must be prepared. “You’re going to see a lot of changes,” he said, and these will affect consumer confidence, corporate infrastructure, retail power, product pricing, and profit margins. “There is no other way. Europe cannot go back to the Middle Ages.”

The challenge posed by EMU is made tougher this year at least—by difficult trading conditions in a number of key economic and monetary union (EMU).

At the CRCA Awards in London on June 25 (clockwise from top left): National Heritage Secretary Chris Smith MP; Essex FM’s Paul Chantler (left), Rob van Pooss (centre) and Mick Garrett; Beacon FM’s Grant Buckerfield; EMAP Radio’s Tim Schoonmaker (on right) with Capital Gold’s Mike Osman.

continued on page 20

U.K. Govt. considering single radio regulator

by Mike McGeever

LONDON — The advance of Digital Audio Broadcasting (DAB) in the U.K. and the growth of commercial radio could prompt the government to set up a single regulatory broadcast-
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"Ich Sing Das Lied Für Dich Allein"

Release Campaign Germany:
- Catalogue number CD-maxi: 574 693-2
- Radio date: June 23rd sampling to radio
- Release date: July 21st
- TV-promotion: - Introduction of Ich Sing Das Lied Für Dich Allein on "Das Grosse Los" on July 24th (ZDF)
- Other Major TV-shows to be confirmed
- Additional Support: Music video / stand-ups / displays / posters
**Belgian labels awaiting commercial networks**

**by Marc Mass**

**ANTWERP** — Local record labels are eagerly anticipating the likely introduction of a new media law in the Belgian state of Flanders this October, which will allow commercial networks on air for the first time. The existing 320 commercial radio licences in Flanders run out in 1999; the proposed frequency plan for the next licensing period allows for only 172 stations (see Music & Media, May 24). However, the authorities seem willing to give their approval to national and regional networks, which are illegal under present media law.

In anticipating this major change in the Flemish radio landscape, CNR Arcade Music Belgium has appointed a promotions manager to deal with commercial radio in Flanders. "Once private networks and regional stations are established, they will each adopt a specific format," explains CNR Arcade sales & marketing director Jean Bosiers. "We (still) need [...] the smaller, independent private stations, because they reach their target audience in a very intensive way."

"Private radio breaks the hits," adds Independent Promotions MD Jo Coch. According to Coch, the combined reach of HFM's four networks stations in Flanders. Coryn adds that most Belgian labels have realised that independent stations play an instrumental role in reaching Belgium's population under 18 years of age. "These youngsters do not listen to public radio," claims Coryn. "They prefer the commercial stations."

CNR Arcade private radio promotion manager Tinne Marant currently deals with 50 commercial stations. "Radio is (our) premier tool to promote new records," says Marant. "We take the feedback we get seriously.

**Flemish Media Minister Eric van Rompuy explained the proposed media law changes in an interview with Music & Media earlier this year (M&M, May 31). He said then: "[...] there are too many stations for our territory (and) private radio on a certain quality level seems no longer viable." He said he was in favour of private networks, "to guarantee the economical viability of private radio." The Flemish parliament is expected to vote on the new law after its summer recess in October.

Jean Bosiers
Recently, Ray Cooper was promoted to joint managing director of Virgin U.K., along with Ashley Newton. Cooper and Newton, together with former MD—now president—Paul Conroy, have presided over one of the strongest sales periods in the label's history. Cooper in particular has been hailed as one of the architects of the success of the Spice Girls. Here, he talks to Music & Media about his career to date.

Q: How did you get started in the music industry?
A: About 25 years ago, I was a mail boy in a company called Transatlantic Records. Eventually I became sales manager, moved to a number of different companies and ended up in the marketing department of Island in the early '80s, around the time Bob Marley and Frankie Goes To Hollywood were their major artists.

I left Island to start a company called Circa Records, which signed acts such as Neneh Cherry and Massive Attack. Circa received investment from Virgin, and when Virgin was sold to EMI, Circa was brought into Virgin. My partner, Ashley Newton, and myself were made deputy managing directors of Virgin.

Q: How do you see the current dance music boom evolving?
A: The line will continue to get blurred between what is dance and what is actually pop and rock music. The culture of dance will continue to eat into traditional markets like the U.K., but more importantly in America, where artists like the Chemical Brothers, the Prodigy, the Orb and Daft Punk are starting to make significant inroads.

Q: Did you anticipate the success of Daft Punk in the U.K.?
A: Daft Punk's music had been exposed through the clubs for about two years in the U.K. There was a definite feeling that it was a strong new movement, with a record and a group that could be accepted once it was put out in the full commercial marketplace. That said, the gratifying aspect for Virgin was to see that we could sell albums—we are just short of a gold album in the U.K.—alongside the hit singles.

Q: How does Virgin view the advance of music-on-demand?
A: We are not completely pro-active in terms of supporting it within the company. If the technological developments that are coming through at the moment do appeal to the public, then we have got a duty to our artists to support that particular form. But, we are very keen that retail continues to play a strong role in all our lives.

Q: How do you see the music business developing, particularly in the U.K.?
A: Every new generation which arrives identifies music—and the particular people they like—as a significant part of their formative years. We are fortunate in the U.K. that we can develop acts which have the ability to make that music match young people's tastes. As an industry we have been growing year on year, and I can't see that waning, really.

Interview by Colin Peters

Gary Barlow celebrated his German stage debut as a solo artist last month. Invited by his German label BMG Ariola Hamburg (BMG HH), Barlow played a showcase at the newly opened Grünspan Club in Hamburg's red light district. The artist took the opportunity to perform his new single, So Help Me Girl, in front of 150 invited guests and a live audience of 300. The concert also featured performances by UK acts such as Blur, Oasis and The Charlatans. Barlow's performance was well-received and helped to boost sales of his album, 'The First Time,' which has been a commercial success in Germany.
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FNAC expands in France; ‘cuts VAT’ in Spain

by Romain Bouton

PARIS — Leading French entertainment retail chain FNAC plans to open 20 to 30 new outlets in France within the next three years, expanding the chain’s current fold of 48 stores.

The move was announced by FNAC CEO François-Henri Pinault during the opening of the chain’s latest (48th) store, near Saint-Lazare railway station in Paris. Pinault, the son of a media mogul, was appointed CEO three months ago. He also confirmed the forthcoming opening—“before the end of the year”—of a new store on the Champs Elysées, only a couple of hundred metres away from the Virgin Megastore flagship store.

For the first time in a FNAC store, the Saint Lazare site will accommodate an in-store Café, a concept successfully introduced in Virgin’s Champs Elysées Megastore.

Store manager Philippe Gelay notes that the customers likely to visit the Saint Lazare outlet are suburban commuters, as opposed to FNAC’s traditional urban Parisian customer profile. “Our challenge is to attract these new customers,” said Gelay.

Overall, FNAC’s turnover in 1996 reached FF 10.6 billion ($1.85 billion), up from FF 9.93 billion in 1995. Profits were not disclosed. Music products accounted for 30 percent of the total turnover; however, they increased by only 2.7 percent compared to the previous year.

FNAC outlets account for around 25 percent of the total numbers of records sold in France. About 90 percent of the company’s turnover stems from French stores, with the remaining ten percent coming from Belgium (seven percent with 5 stores) and Spain (three percent with two stores).

MCE eyes up Scandinavia

by Keith Foster

STOCKHOLM — Music Choice Europe has taken a new—potentially major—step into the Scandinavian market.

The subscriber-only multichannel audio service has struck a deal with Telecom Finland to provide five channels of music to customers of Finland’s cable data service. Subscribers to Telecom Finland’s Internet services can now choose from rock, pop and classical non-stop music while they surf the Net.

Telecom Finland cable TV service director Juha Varelius comments that audio-only programming is an essential part of the next-generation consumer content proposition. “MCE,” owned by Sony, Warner Music and EMI (US), established its first base in Scandinavia this April, when it opened in Oslo, Norway, providing a service to businesses via cable operator Telenor.

The service consists of five channels, aimed at supplying background music for public places such as hotels or pubs.

Sweden, with one of the highest PC-capita ratios in the world, also looks set for inclusion in MCE’s expansion plans. So far, however, MCE only admit they are negotiating with a number of digital delivery systems, with digital TV a possible form of distribution for the service.

However, local labels do not appear to view MCE’s expansion into Sweden as a threat. Ola Håkansson, CEO of— and joint venture partner with PolyGram in—the Stockholm Label Group, is typical: “In my opinion,” he says, “the record companies are in a strong position, because we are the ones who own the software.”

It seems that Mansun frontman Paul Draper (left) has a thing for fast cars. As luck would have it, Formula 1 driver Jacques Villeneuve (right) happens to be a fan of the EMI/Parlophone act and accordingly invited Draper to attend some test sessions of the Williams’ Formula 1 team at U.K. race course Silverstone. A good time was had by all—although EMI execs were probably quite grateful to learn that their ex-pensive investment’s day out did not involve actually driving the 200 mph car...
Summer breeze a wind of change

By Terry Berne

From Estoril on the Atlantic Coast, west of Lisbon to Istanbul on the Bosporus, and from Italy’s Campania near Naples to Molde in Norway or Pori in Finland, summer is jazz festival season in Europe. But as the amount of public funding available to these type of events gets ever smaller, festival organisers are having to devise both new promotional concepts and new methods of organisation to help reduce their financial burdens.

Every season offers some major jazz events, and many small- to-medium sized festivals in the autumn or spring cultivate their own identity and attract significant numbers of fans. However, it’s from June through September when jazz can be heard across Europe in all its diversity—from free-form to fusion, from straight-ahead to hip-hop or Latin jazz—as international touring acts hit the festival circuit.

Despite rising production costs and government cutbacks, not to mention the fact that very few of the events actually seem to make a profit—jazz festivals continue to be popular with both spectators and tourists alike.

The European Jazz Festivals Organisation (EJFO), which grew out of a loose association among Scandinavian festivals in the early '70s, now unites a dozen European festivals. It has injected a modicum of order into the chaos of festival logistics, structures, artistic objectives, and financial capabilities. The EJFO enables its members to better co-ordinate the summer events—increasingly focused on the month of July—and gives them collective bargaining power with artists and their management.

Nevertheless, budgets are tighter than ever, and festivals are having to become more nimble financially, as well as more daring and creative. Erick Gorman is director of the Glasgow International Jazz Festival, now in its 11th year. "Festivals have to adjust as public sector funding decreases," he says. "Public funding is disappearing at a faster rate than ever. We’re able to replace it with.”

The Glasgow festival attracts an estimated 50,000-60,000 people annually to its free and ticketed events; some 200 performances take place in 20 venues throughout the city. Public money accounts for about a third of the festival’s budget. Another third is earned at the box office, with the remainder contributed by sponsors such as Atlantic Telecom and brewers McEwan’s (part of the U.K.’s huge Scottish & Newcastle Breweries conglomerate). There are also individual concert sponsors, as well as sponsors for transport and other infrastructure necessities.

A mix of income sources, as well as national and local sponsors, is fairly typical of jazz festival funding, although no truly uniform structure exists. "The demographics of jazz are right," asserts Gorman, "but it’s a tough market to sell.

As festivals grow and evolve, they often expand to incorporate related activities such as art or photography exhibits, master classes and workshops, merchandising, children’s events and national—or even international—promotional campaigns. The need to find alternative sources of income, while maintaining reasonable ticket prices, increases.

Declares Gorman: "We need to do more audience-building between events in order to bridge the 12 month gap between festivals. One idea is to add one or two smaller festivals at other times of the year, or add other events in conjunction with local promoters to create a year-long programme of jazz rather than just the single 10 day festival. This would allow for more marketing to local audiences.”

Blue Notes, Glasgow nights

So-called "label nights" have become a common option at some festivals, with such labels as Blue Note and Verve leading the pack. However, smaller labels like New York’s Knitting Factory (which offers a label night at the North Sea festival on July 13) or Scotland’s audiophile label Linn (whose artists will be featured at the Glasgow festival) also often have a good rapport with festivals.

Glasgow also includes the "Verve Bar," which, in exchange for cash support from the label, features the music of Verve artists on the sound system, as well as label logos and photos of Verve artists on the walls. This gives the label and its acts significant exposure to a large clientele on every night of the festival. Verve will also have a branded presence during at least four other festivals this summer, with Verve Nights pencilled in for Vienna, Umbria, Vitoria-Gasteiz, and the Hague.

So, what’s the difference between simply presenting artists at a festival and presenting them all on one stage on the same night? According to Verve marketing director Wolf Müller, “it’s a question of focus, of imagining, pre-
of change for jazz?

It gives a label the opportunity to introduce and showcase new acts. It makes it easier to capture the attention of local and international media and support promoters for your artists.

However, label nights are an expensive proposition for a label, so they are not as common or as popular as they might be. “At different times you have to invest in different areas,” Muller notes. “In the past, we’ve invested in the prestige and promotional opportunities offered by [the] Montreux [festival]. Now, in a changing touring environment, it’s important to try to get more young acts out on tour.

Other factors enter into the equation. The label’s acts have to fit into the artistic identity of the festival (some festivals are dedicated to certain styles, others, such as Getxo in Spain, focus on European artists). Also, some festival directors have no desire to work so closely with labels.

Despite such hurdles, the benefits of label nights for both artists and labels are clear. In Europe, those benefits are multiplied at an event like the North Sea Jazz Festival in the Netherlands, which is affecting all festivals.

A unique alliance has been formed among four festivals taking place in the Basque region of northern Spain and southern France.

Along with local government and tourism organisations, the festivals of Getxo, Vitoria-Gasteiz, Bayonne and Donostia-San Sebastian are, while remaining independent, joining together to present a diverse programme of jazz throughout the month of July, starting in Getxo on July 1 and winding up in San Sebastian on July 28.

Each festival will maintain its own musical character, with acts appearing at only one of the four events. Bayonne offers a traditional palette with the likes of Milt Jackson and Benny Carter; Getxo presents acclaimed European players such as Didier Lockwood, Joachim Kuhn and Johnny Griffin; San Sebastian offers a mix of popular and straight-ahead styles represented this year by Tito Puente, Milt Jackson, Steve Coleman and Joshua Redman; and the more cutting-edge Vitoria features players such as Geri Allen, James Carter and Charlie Haden.

With the four festivals all falling within an area of 150 kilometres, and sharing a common history and culture, the link among them was a logical, albeit daring, development. “This is a major campaign,” says Inaki Anua, director of the Vitoria-Gasteiz festival, which celebrates its 21st anniversary this year. “We have done presentations of the four festivals together in Barcelona, Madrid, Bordeaux, Paris, London and New York. We’ve also published a full colour brochure with the programme of each festival, which explains the unique aspect of having four such festivals in one region during a single month, as well as offering hotel/ticket packages to each of the festivals.”

21st Century jazz

Vitoria, run by a non-profit organisation and rekindled for the fine acoustics of its main venue, offers some of the lowest jazz festival prices in Europe.

Its “Jazz Of The 21st Century” concerts, featuring major artists such as Bela Fleck and James Carter, costs just 600 ptas ($4). Other major concerts can be seen for as little as 2500 ptas ($20). A huge voluntary staff works all year round to make budget and lessen the blow of the exorbitant recent rise of the U.S. dollar, a factor which is affecting all festivals.

The first recording from the festival, Linda Sharrock, Wolfgang Puschnig and Arto Tunçboyacıyan Live At Vitoria, has just been released on Verve.

Jazz station reports

Who’s playing what on Europe’s jazz stations and shows.

France Music/Paris

David Patriquin Quintet/Attrappe Le Temps
Milt Jackson/Vincent本网
Barry Harris/First Time Ever
Kurt Elling/The Messenger
Sarah Vaughan/After Hours
Sarah Vaughan, Lester Young, Joe Pass, Don Byas/Rhoda Scott/Alone
Dizzy Gillespie, Sonny Stitt, Sonny Stitt/Bo Knows
Rolfe Stone Side Up
Kenny Bush/Genius Forms
Duke Ellington, Johnny Hodges/Back To Back

Jazztime 94.5 FM/Numberg

Nick Woodland/Live Fireworks
James Weidman/People Music
Victor Lewis/Reallyeees
Peter Ing TineFolk Songs
Till Brönner/Standard Scores
Herbie Mann/65th Birthday Celebration
Gary Thomas/Pound On Sordid Streets
Mike Mainieri/An American Diary
Wolfgang Haffner Project/Back Home
Mary Stallings/Madison Moods

Jazz Scene/Oslo

McCoy Tyner/The Music Of Burt Bacharach
Miles Davis/Digital
The Kingdom (Where Nobody Dies)
Doby Brothers/Doby Brothers 2
Ulf Wakenius/Big In
Gary Thomas/Pound On Sordid Streets
Jacques Lososier/The Four Seasons
Charles Lloyd/Canto
Randy Weston/Earth Birth
Philippa Stans/Never Yours
Herbie Mann/65th Birthday Celebration

Jazz Radio 101.9/Berlin

Charles Lloyd/Canto
Louis Armstrong/Plays W.C. Handy
Steve Turner/Songs Three
Buckshot Lefonque/Music Evolution
Gato Barbieri/Bolivian
Donald Harrison/New Orleans Swing
Roland Kirk/Talkin’/Roots Of Acid Jazz
Kenny Garrett/Songbook
Antonio Hart/Here I Stand
Gary Bartz/NTU Troop/Hardem Bush
Music Tails/Uhuru

RMC/Monte Carlo

(Fall the Nightly)
Gato Barbieri/Cuen Poc
George Duke/Not Love Enough?
Chris Botti/Midnight Without You
The Brand New Heavies/Shelter
Buckshot Lefonque/Music Evolution
A Twist Of John/It’s Time Of John
Doby Brothers/Doby Brothers 2
Tommy Emmanuel/Can’t Get Enough
Zathary Brears/Upton Grove
Maria Bethania/Ambles

Radio DRS/Zurich

Ruben Gonzalez/Introducing...
Bostonian Friends/Starlight
Hans Meier/Enso
Kenny Garrett/Songbook
Vienna Art Orchestra/20th Anniversary
Scott Henderson/Tore Down House
Lee Brothers/Spinning Image
Antonio Hart/Here I Stand
Charles Lloyd/Canto
Stoker/Syncopate

Stars hotting up the summer jazz scene (clockwise from top left):

Eric Clapton, Wynton Marsalis, Michael Brecker and Herbie Hancock
Jazz Notes

by Terry Berne

ew York club-turned-indepen-
dent-label The Knitting
Factory continues its con-
quest of Europe with a spe-
cial label night at the North
Sea Jazz Festival in The Hague. In
addition, there's the release of The
Sign Of 4, an audacious three-CD set
from guitarists Derek Bailey and
Pat Metheny, with percussionists
Gregg Bendian and Paul Wertico.

On July 13, five of the label's acts,
all with recent releases, will play the
Hague, including Wayne Horovitz
and Zony Mash, whose
tour of Europe with a spe-

cial label night at the North
Sea Jazz Festival in The Hague.
They will also play Pori
and the Jazz Mandolin Project,
with recent releases, will play the
Factory gang will also play Pori
between July 17-19.

Also on stage at the North Sea
Festival, beneath the Verve banner,
will be Third Rail, the swampy R&B
outfit featuring James Blood Ulmer,
Bill Laswell, Bernie Worrell and
Gregg Bendian and Paul Wertico.

The best soul-jazz album in a long
time updates the formula with
impeccable production and
leaves an air of sophistication to his
music. The songs on the disc serve
primarily as sonic background to
Gato's familiar sound. Straight Into
Sunrise or Circulos, with their
characteristic vocal calls, exotic
percussion and lush arrangements,
Radio-friendly jazz whose rhythms
and structure are as solid as well
crafted pop songs are the hallmark of
Special EFX. Here To Stay (JVC) is
augmented by guest players of a
similar bent: guitarist Chuck Loeb,
warren Hill, and bassist
Gerald Veasley. Highlights are the
up-tempo funk of The Real Deal and the
saxist Ron Laws (Blue Note) is more than just another
funk outing. Laws' sharp attack is
driven by an incredible trio of
rhythm aces: drummer Jeffrey
Suttles, bassist Mike Elizondo
and pianist Vernel Brown Jr.
Telarc, distributed by BMG in
Europe, consistently issues fine,
traditional jazz. A Tribute To Oscar
Peterson—Live At The Town
Hall is a recording of an
excellent date featuring a slew
of classic players including
guitarist Herb Ellis, Milt
Jackson, Clark Terry,
Stanley Turrentine, Ray
Brown, and Shirley Horn,
who sings a stunning Here's
To Life.

Percussionist Trilok
Gurtu's new CMP album, The
Glimpse, is a textured,
beautifully paced miscellany of
Elements of the blues,
oriental scales, African rhythms,
meditative soundscapes and
colourful interplay, underlined
by the beautiful bass tones of
Lars Danielson, create a varied
and emotive CD.

Another tribute, this time to
The Legendary Eddie Harris from
saxophonist Ronnie Laws (Blue
Note) is more than just another
funk outing. Laws' sharp attack is
driven by an incredible trio of
rhythm aces: drummer Jeffrey
Suttles, bassist Mike Elizondo
and pianist Vernel Brown Jr.
The best soul-jazz album in a long
time updates the formula with
impeccable production (by Laws),
avoiding clichés and adding enough new angles
to carry the style into the next
millennium. Hot percussion is courtesy of
Darryl Munyungo Jackson.

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Official Carrier American Airlines
Solaar power increases

by Cécile Tessaye

France's premier rapper is coming to terms with his age.

"Paradisieak reflects a more mature person, but I still don't see myself as a 'Monsieur' with a suit and a tie. I'll be going free styling for another little while," the 28-year-old Claude Marcellin, a.k.a. MC Solaar, His last album, Prose Combat, released in 1994, sold 1.2 million units—700,000 of them in France—says his label Polydor.

Solaar's third opus, Paradisieak, was released six months later than planned, on June 17. Says Solaar: "It was a long process to clear all the sample rights, and we changed directions a few times."

The original recordings were quite melancholy, as the young artist says he faced a serious identity crisis. "I had lost trust in people, not knowing if they liked me, Claude, or the Solaar image," he explains. "For six months I led a very lonely life. I moved to (affluent Parisian) Saint-Germain, away from my neighbourhood and friends, did nothing all day but play pinball, sit in a café, and go clubbing at night." Eventually, with musical partners Boom Bass (who co-produced his first two albums) and Philippe Zdar, he went to New York to refocus.

The laid-back Solaar had to face another move: working without former friend Philippe Zdar, he went to New York to refocus. BASS (who co-produced his first two albums) and musical partner Jimmy Jay. "The change was not drastic, as Hubert (a.k.a. Boom Bass) and my only ambition," reveals Solaar.

Despite the wave of political rap he helped to encourage through his success, Solaar says he never wanted to be a protest MC. "If I blast 'fuck racism' in a song, the message will only find receptive ears, but attracting someone with an idea and bringing about a change in his mind is the best of victories."

Solaar says he still doesn't believe that radio (which gave a very warm welcome to Gangster Modern, the first single) should be politically correct. "Unless they're really offensive, only good songs should be played. It's easy these days to write a hit for radio, you cover a well-known tune, add some fun lyrics, a dance beat and there you go! Radio has opened up to rap and hip-hop, but are in denial of French rock. It's sad."

After six years in the business, MC Solaar, whose romance with blonde bombshell Ophelie Winter—and their rumoured approaching parenthood—has been scrutinised in tabloid press, considers himself a relatively happy man. "Writing good music, making a living—and meeting interesting people as a result of it—is my only ambition."

With no obviously ear-catching tunes among its 16 tracks, Paradisieak is not an easy album. "It takes time to get into it, but as Hubert says, difficult albums are the ones you end up liking the best," smiles Solaar.

Born around me, and no matter how great the economic and social depression, I felt it was my duty to give a happier perspective. My style has become simpler."

Dance grooves

by Gary Smith

SMITH DELIVERS 'EVERYTHING'
On Everything Is You by Charlene Smith (Indochina), the beats are strictly slow and easy, perfect for a lazy shuffle on a hot day. Urban vocals with a cute delivery—Smith certainly has a highly individual tone—combine with a radio-friendly production style and a memorable chorus. While the single edit is truly R&B, pop club DJs will find the Eric Kupper mix—which clocks in at a housey 124 bpm—a good 'n smooth event, even if the vocals occasionally sound rather hurried.

Contact: Ken Lower, tel (+44) 181 742 9999; fax (+44) 181 742 9333

TRIPOTINE: IS IT THE END?
The Journeys By DJ (Music Unites/SV) series has consistently been at the head of the pack when it comes to original concepts and partnering packaging with great music. Tripotine, their latest triple CD offering is, as usual, packed with excellent tunes but in a brave departure from their normal modus operandi, the DJs are relative unknowns. What they have in common is that they are regulars at Triptonite, the JDJ night at London club, The End. They are also—despite not being top-flight names—very good at their jobs. Each DJ has a quite different character, from the jazzy, dubious funk of Jason Moore to the electro/hardbag/deep house of Andrew Gales and Daniel's tech-house deep space blow-out. An excellent indication of the state of the nu-art.

Contact: Julia Connolly, tel (+44) 171 471 3015; fax (+44) 171 602 7198

ONE MAN ARMY
Although he's less than a household name Alex Martin is probably, under one of his various aliases, already in your record library. Under the name Iberian, he has recorded two albums, Chlorophyll Fumes (Hynotism) and the recently released The World Before (Geometric).

Apart from his tech-house releases, Martin is also a jazzer. His two E.P.s for Barcelona-based indie Cosmos, The Alex Martin Ensemble's Come Into Cosmos and the newly-released (and highly praised) Join The Band are a return to a world without computer and midi. Says Martin: "We used real musicians on Join The Band. I come from a jazz background and the record is my take on drum 'n bass and trip-hop with a Weather Report influence."

His label Hi-Glamm, founded two years ago, has just signed a pressing and distribution deal with Spanish independent distributor So Den, something that Martin is extremely relieved about. "I don't have to worry about all the details anymore, which allows me to just gel on with the music." Next-up after the summer recess, Hi-Glamm's first LP release, Alta Goma by—guess who—Alex Martin Contact: Alex Martin, tel/fax (+34) 3 691 1166
From Fun Factory to Booya's hit factory

by Christian Arndt

Toni Cottura is a very, very man busy these days... His name may be associated with some of the biggest hit acts in Germany including 'N Sync and Nana, but the prolific producer is also finding time to pursue his solo career.

Nine years ago, Italian-born Cottura started his career as a DJ and dancer in Hamburg while still a youngster. In 1991 he won a DJ contest, and two years later he had his own Europop group, Fun Factory. Now at the grand old age of 25, he's a proven hitmaker, whose latest ventures as a songwriter and producer are causing a major stir on the German charts.

Getting down and 'N Sync

Cottura and his partner Bunlet Aris have been working together since the early Fun Factory days of 1993. Last year, they founded their own production company, Booya Music, to produce hits in all popular genres from Euro-style R&B and hip-hop to Eurodance-acts and even boy groups. With a staff of ten people, the production company, publisher and booking agency has become a small, but powerful multi-purpose unit.

And they make hits—for others as well as for themselves. The fact that his songwriting and production skills were in such high demand was a prime reason behind Cottura leaving Fun Factory, with which he had more than a half-dozen European hits in two years. Those included a dance version of Manfred Mann's Do Wah Diddy Diddy, and a solo composition, 'Tie You', which Cottura says is "the first song I ever wrote and produced."

Other jobs, such as working for Marky Mark, Scatman John, Captain Hollywood and former KLF rapper Ricardo DaForce (who also surfaced last year with N-Trance), helped reinforce an already strong reputation. And that's because songs written for other artists give Cottura a taste of fame. 'N Sync, signed by BMG Ariola Germany to replace the 'last' Backstreet Boys (who signed to Jive). The Booya duo wrote and co-produced their current chart single, Here We Go.

Cottura is refreshingly matter-of-fact when asked why he thinks it is that so many acts and companies depend on his skills. "Just because they want songs with an atmosphere," he says.

The next chapter

Looking ahead, the next chapter in the Booya story looks even more promising. Booya Music has put two hip-hop acts with R&B vocal leanings and enormous radio potential into the charts. It's a genre where the team say they feel at home.

Nana, the first of these chart-breaking artists, is a multi-talented performer, whom Cottura met in the lively black music scene in Hamburg. His debut single (Cottura, and 220,000 copies for Urban/Motor Music; the follow-up, Lonely, spent several weeks at No.1 and has already gone gold (250,000 units) in Germany.

"Darkman" Nana Abrokwa, the Hamburg boy born in Ghana, is more than the voice and face of a chart-topping act: the rapper co-writes—along with Cottura and Arias—most of his material himself. Nana's self-titled album—which topped ten in Germany a few weeks after its release in May—displays the diverse talents of a powerful rapper plus well-chosen male and female backing singers, teamed with the powerful imprint of a winning production team.

Nana's distinctive baritone is often accompanied by gloomy soundscapes, and the hooks provide a light counterpart to the dark grooves. The same goes for A.K. Swift, the Chicago native who has been living in Frankfurt for the last nine years.

A.K. Swiff, born Burnell Keyes Herring jr., was part of Magie Affair, who had a hit with Oman III. Now he's enjoying chart success with his solo debut record, Light in Me with a little help from his Booya musical friends. Swiff is also co-producing and writing his upcoming album, which will be released whenever the busy schedule of all people involved allows for it.

Is there a sense of competition? A.K. Swiff answers diplomatically: "Everybody is trying to make it to the top. It doesn't matter if we work together or not, we all have the same goal. But we get along fine, we even party together!"

On the subject of parties, A.K. Swiff is also the featured rapper on Toni Cottura's first single for Virgin Germany, Da Partyboom!, a powerful dancefloor rap-number. Yet this has been the only item to emerge from the Booya hit factory not to chart instantly. That may be because Cottura says he finds it "harder to write for myself."

However, the master himself is not worried about his lack of success—when asked about what's on top of his artistic agenda, he just says: "Abwarten und Tee trinken" ("have a cup of tea and wait patiently").
### Eurochart Hot 100® Singles

**Week 27 / 97**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Countries charted</th>
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</thead>
<tbody>
<tr>
<td>Please Don't Go</td>
<td>No Mercy - MCI (Avitas (FMP))</td>
<td>A.D.R.S. (Belgium)</td>
</tr>
<tr>
<td>Time Is Ticking Away</td>
<td>C-Block - WEA (Belgium)</td>
<td>A.D.R.S. (Belgium)</td>
</tr>
<tr>
<td>Don't Want To</td>
<td>2Pac feat. La-Pooh - Avitas (Zomba)</td>
<td>A.D.R.S. (Belgium)</td>
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<tr>
<td>Free</td>
<td>Dj Quickspin - Don Or Die (Luna)</td>
<td>A.D.R.S. (Belgium)</td>
</tr>
<tr>
<td>Who Do You Think You Are Mama</td>
<td>Spice Girls - Virgin (Windsnap Pacific/19 BMG/Polystar)</td>
<td>B.F.D. UK</td>
</tr>
<tr>
<td>Hundred Mile High City</td>
<td>Ocean Colour Scene - MCA (Island)</td>
<td>B.F.D. UK</td>
</tr>
<tr>
<td>We Trying To Stay Alive</td>
<td>Wyde &amp; Ann - Ruff House (Warusic)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
</tr>
<tr>
<td>Toot</td>
<td>Lara Fabian - Polydor (Not Listed)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>Nothing Lasts Forever</td>
<td>Echo &amp; The Bunnymen - London (Chappell)</td>
<td>A.D.R.S. (Belgium)</td>
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<tr>
<td>I Have A Dream/Bellissima</td>
<td>2Pac feat. Quickspin - Don Or Die (Luna)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>Fire</td>
<td>Scooter - Edel (Warner Chappell)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>Vivo Per Lei - Ich Lebe Fur Sie</td>
<td>Anthony &amp; Bebe - Polydor (Sugar/Sugar)</td>
<td>A.CH</td>
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<tr>
<td>Du Liebst Mich Nicht</td>
<td>Sabrina Setlur - Epic (Polystar)</td>
<td>A.CH</td>
</tr>
<tr>
<td>Home</td>
<td>Home - Virgin (BMG)</td>
<td>B.F.D. INL.S.UK</td>
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<tr>
<td>You're Not Alone</td>
<td>Ollie - RCA (Chrysalis/Blag)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>Lucie</td>
<td>Pascal Obispo - Epic (Not Listed)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
</tr>
<tr>
<td>Get Ready To Bounce</td>
<td>Brooklyn Bounce - Edel (Warner Chappell/Ronder)</td>
<td>A.F.D. S</td>
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<td>Don't Leave Me</td>
<td>11th Hour - Interscope (Zomba/EMI)</td>
<td>D.F.D. UK</td>
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<td>Closer Than Close</td>
<td>Kossie Gaines - Big Bang (Copyright Control)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>I'm The Universe</td>
<td>Brand New Heavies - fvr (Stony ATV/Black Chick)</td>
<td>B.F.D. INL.S.UK</td>
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<tr>
<td>You Are The Universe</td>
<td>Jelle Stuit - Mercury (Not Listed)</td>
<td>F.D.K.E. DIRE (IRE/UK)</td>
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<tr>
<td>Home</td>
<td>Home - Virgin (BMG)</td>
<td>B.F.D. INL.S.UK</td>
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| I'll Be Missing You | I Wanna Be The Only One | Love Shine A Light | Bittersweet Symphony | Time To Say Goodbye | R.Kelly - Jive (Zomba) | I Believe I Can Fly | Lonely | Wes - Saint George/Columbia (Sony/ Michel Sanchez) | Sash! - Byte Blue (MCA/Copyright Control) | Matching Main 96

**Source:** Billboard Music Group
### European Top 100 Albums

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<th><strong>ARTIST</strong></th>
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<tr>
<td><strong>Release week</strong></td>
<td>** Release week**</td>
<td>** Release week**</td>
</tr>
</tbody>
</table>

#### genie SALES BREAKER

1. **Jon Bon Jovi**
   - Destination Anywhere - Mercury
   - "Livin' On A Prayer" - Epic

2. **Andrea Bocelli**
   - "Natale" - RCA
   - Nostra Vita - Sony, RCA

3. **Radiohead**
   - OK Computer - Parlophone
   - "Paranoid Android" - Island

4. **Spice Girls**
   - Spice - Virgin
   - "Wannabe" - Virgin

5. **Michael Jackson**
   - "Blood On The Dance Floor" - HIStory - The Mix - RCA
   - "You Are Not Alone" - Epic

6. **Paul Weller**
   - "Nikky's Spell" - Go!Discs
   - "Submarine" - Go!Discs

7. **Faith No More**
   - Album Of The Year - EMI
   - "The Real Thing" - Epic

8. **Jane's Addiction**
   - "Kink" - Reprise
   - "Jane's Addiction" - Geffen

9. **Sash!**
   - "Encore" - Polydor
   - "Encore" - Polydor

10. **En Vogue**
    - "Right Here / Right Now" - Epix
    - "Right Here / Right Now" - Epix

#### Other Artists

- **John Fogerty**
  - "Blue Moon Swamp" - Warnar Brothers
  - "Who'll Stop The Rain" - Reprise
- **MC Solaar**
  - "Bateau" - Universal
  - "Ima" - Virgin
- **Tie Tac Toe**
  - "Klappe Die Zie" - RCA
  - "Klappe Die Zie" - RCA
- **Paul Weller**
  - "Heavy Soul - Go!Discs"
  - "Heavy Soul - Go!Discs"
- **En Vogue**
  - "EVE'S EAST WEST" - Epix
  - "EVE'S EAST WEST" - Epix
- **John Fogerty**
  - "Blue Moon Swamp - Warnar Brothers"
  - "Blue Moon Swamp - Warnar Brothers"
- **MC Solar**
  - "Paradiso - Polydor"
  - "Paradiso - Polydor"
- **Kunuk Anassie**
  - "Boom - One Little Indian"
  - "Boom - One Little Indian"
- **Schlumpf**
  - "Ballon - Volume 5 - EMI"
  - "Ballon - Volume 5 - EMI"
- **Ree Gees**
  - "Still Waters - Polydor"
  - "Still Waters - Polydor"
- **Depeche Mode**
  - "Ultra - Mute"
  - "Ultra - Mute"
- **Namal**
  - "Namal - Motor"
  - "Namal - Motor"
- **Era**
  - "Ameno - Mercury"
  - "Ameno - Mercury"
- **U2**
  - "Pop - Island"
  - "Pop - Island"
- **Gary Barlow**
  - "Shivers - RCA"
  - "Shivers - RCA"
- **Andrew Bocelli**
  - "Sogno - Sugar / Polydor"
  - "Sogno - Sugar / Polydor"
- **Ligabue**
  - "E L'Espresso - RCA"
  - "E L'Espresso - RCA"
- **No Doubt**
  - "Tragic Kingdom - Trauma/Interscope"
  - "Tragic Kingdom - Trauma/Interscope"
- **Paul McCartney**
  - "Flaming Pie - Parlophone"
  - "Flaming Pie - Parlophone"
- **Toni Braxton**
  - "Secrets - LaFace / Arista"
  - "Secrets - LaFace / Arista"
- **No More**
  - "My Promise - MCI / Arista"
  - "My Promise - MCI / Arista"
- **Aqua**
  - "Aquarium - RCA"
  - "Aquarium - RCA"
- **Backstreet Boys**
  - "Backstreet Boys - Jive"
  - "Backstreet Boys - Jive"
- **Mylene Farmer**
  - "Live A Screey - Polydor"
  - "Live A Screey - Polydor"
- **Rainhard Fendrich**
  - "Blick - Arista"
  - "Blick - Arista"
- **Jovanotti**
  - "Lorenzo 1997 - L'Albero - Bioledina / Mercury"
  - "Lorenzo 1997 - L'Albero - Bioledina / Mercury"
- **Rainhard Fendrich**
  - "Blick - Arista"
  - "Blick - Arista"
- **The Corrs**
  - "Forgiven Not Forgotten - Iva / Atlantic"
  - "Forgiven Not Forgotten - Iva / Atlantic"
- **DJ Quicksilver**
  - "For Or Die - EMI"
  - "For Or Die - EMI"
- **Soundtrack**
  - "Space Jam - Atlantic / East West"
  - "Space Jam - Atlantic / East West"
- **Eric Gadd**
  - "The Right Way - Matronne"
  - "The Right Way - Matronne"
- **Supertramp**
  - "Some Things Never Change - EMI"
  - "Some Things Never Change - EMI"
- **Postgigbyog**
  - "Melis - Norske Gram"
  - "Melis - Norske Gram"
- **Seashores**
  - "Do It Yourself - Gaffin"
  - "Do It Yourself - Gaffin"
- **Nok**
  - "Gl Amici E Tutto Il Resto - WEA"
  - "Gl Amici E Tutto Il Resto - WEA"
- **Elvis Presley**
  - "Always On My Mind - RCA"
  - "Always On My Mind - RCA"
- **Blümchen**
  - "Verleihst - Edel"
  - "Verleihst - Edel"
- **Gary Moore**
  - "Dark Days In Paradise - Virgin"
  - "Dark Days In Paradise - Virgin"
- **Michael Jackson**
  - "History Past Present & Future Book 1 - Epic"
  - "History Past Present & Future Book 1 - Epic"
- **Republica**
  - "Republica - Deconstruction"
  - "Republica - Deconstruction"
- **The Chemical Brothers**
  - "Dig Your Own Hole - Virgin"
  - "Dig Your Own Hole - Virgin"
- **Foo Fighters**
  - "The Colour And The Shape - Rosslave / Capitol"
  - "The Colour And The Shape - Rosslave / Capitol"
- **Aerosmith**
  - "Nine Lives - Columbia"
  - "Nine Lives - Columbia"
- **George Michael**
  - "Older - Virgin"
  - "Older - Virgin"
- **Smulferne**
  - "Sommerfamilie - EMI - Medley"
  - "Sommerfamilie - EMI - Medley"
- **Dellirious**
  - "King Of Pools - Furious"
  - "King Of Pools - Furious"
- **Brand New Heavies**
  - "Shudder - fire / London"
  - "Shudder - fire / London"
- **Julio Iglesias**
  - "Tango - Columbia"
  - "Tango - Columbia"
- **André Rieu**
  - "Strauss & Co. - Mercury"
  - "Strauss & Co. - Mercury"
- **Khaled**
  - "Sahra - Barclay"
  - "Sahra - Barclay"
- **Geas**
  - "The World According To Geasle - Fundamental / EMI"
  - "The World According To Geasle - Fundamental / EMI"
- **Cast**
  - "Mother Nature Calls - Polydor"
  - "Mother Nature Calls - Polydor"
- **Sway**
  - "Red - Universal"
  - "Red - Universal"
- **Montserrat Caballe**
  - "Danza Macchia - Columbia"
  - "Danza Macchia - Columbia"
- **The Bee Gees**
  - "The Very Best Of The Bee Gees - Polydor"
  - "The Very Best Of The Bee Gees - Polydor"
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<th>Artist</th>
<th>Album</th>
<th>Sales</th>
<th>Country</th>
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<tr>
<td>Neil Diamond</td>
<td>Don't Let Me Be Misunderstood</td>
<td>1</td>
<td>UK</td>
<td>22/7/97</td>
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<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>2</td>
<td>US</td>
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<td>Nashville Skyline</td>
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<td>The Eagles</td>
<td>On The Border</td>
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<td>Bridge Over Troubled Water</td>
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<td>US</td>
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<td>Tapestry</td>
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<td>Joni Mitchell</td>
<td>Blue</td>
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<td>Imagine</td>
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<td>Bob Dylan</td>
<td>Before the Flood</td>
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<td>The Eagles</td>
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<td>Seven Bridges</td>
<td>18</td>
<td>US</td>
<td>22/7/97</td>
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**United Kingdom**

1. Paul McCartney - Back In The USSR (EMI)
2. The Beatles - The Beatles (EMI)
3. The Rolling Stones - Some Girls (EMI)
4. The Who - Quadrophenia (EMI)
5. Pink Floyd - The Dark Side Of The Moon (EMI)
6. The Kinks - Lola (EMI)
7. The Who - Tommy (EMI)
8. The Who - Who's Next (EMI)
9. The Beatles - Rubber Soul (EMI)
10. The Beatles - Help! (EMI)

**Germany**

1. U2 - Pop (Mercury)
2. Michael Jackson - Thriller (Epic)
3. Queen - The Works (Columbia)
4. Dire Straits - Brothers In Arms (Virgin)
5. Pink Floyd - The Dark Side Of The Moon (EMI)
6. Status Quo - Blue For You (Ariola)
7. The Beatles - Rubber Soul (EMI)
8. Aerosmith - Permanent Vacation (Warner)
9. The Beatles - Revolver (EMI)
10. The Beatles - Help! (EMI)

**France**

1. U2 - Pop (Mercury)
2. Michael Jackson - Thriller (Epic)
3. Queen - The Works (Columbia)
4. Dire Straits - Brothers In Arms (Virgin)
5. Pink Floyd - The Dark Side Of The Moon (EMI)
6. Status Quo - Blue For You (Ariola)
7. The Beatles - Rubber Soul (EMI)
8. Aerosmith - Permanent Vacation (Warner)
9. The Beatles - Revolver (EMI)
10. The Beatles - Help! (EMI)

**Spain**

1. Ricky Martin - (Un, Dos, Tres) Maria (EMI)
2. Backstreet Boys - Millennium (BMG)
3. Britney Spears -Oops!...I Did It Again (RCA)
4. Destiny's Child - Survivor (BMG)
5. Enrique Iglesias -奔向自由 (EMI)
6. Shania Twain - Come On Over (Epic)
7. Jennifer Lopez - If Only You Knew (Columbia)
8. Celine Dion - My Heart Will Go On (EMI)
9. Mariah Carey - Honey (Epic)
10. Britney Spears - Oops!...I Did It Again (RCA)

**Denmark**

1. Michael Learns To Rock - Time Of Our Lives (EMI)
2. The Cardigans - The First Time (EMI)
3. The Taarna - Here I Am (BMG)
4. Peter Cetera - If You Say So (EMI)
5. The Rolling Stones - Some Girls (EMI)
6. The Beatles - The Beatles (EMI)
7. The Beatles - Rubber Soul (EMI)
8. The Beatles - Help! (EMI)
9. The Beatles - Revolver (EMI)
10. The Beatles - Help! (EMI)

**Norway**

1. A-ha - The Sun Always Shines On TV (EMI)
2. Mariah Carey - Fantasy (Epic)
3. Boyzone - Everybody (EMI)
4. Celine Dion - My Heart Will Go On (EMI)
5. Whitney Houston - The Bodyguard (EMI)
6. Spice Girls - Spice (Virgin)
7. Spice Girls - Spice (Virgin)
8. Spice Girls - Spice (Virgin)
9. Spice Girls - Spice (Virgin)
10. Spice Girls - Spice (Virgin)

**Sweden**

1. Abba - The Winner Takes It All (EMI)
2. Abba - The Winner Takes It All (EMI)
3. Abba - The Winner Takes It All (EMI)
4. Abba - The Winner Takes It All (EMI)
5. Abba - The Winner Takes It All (EMI)
6. Abba - The Winner Takes It All (EMI)
7. Abba - The Winner Takes It All (EMI)
8. Abba - The Winner Takes It All (EMI)
9. Abba - The Winner Takes It All (EMI)
10. Abba - The Winner Takes It All (EMI)
Moving On, which comes out across the Europe July 14. From July 5 to September 13, the band are playing festivals across Europe, and Virgin companies will invite local and national radio, TV and press to the concerts to help media understand better the band's appeal. Gig dates include: Cologne (July 5), Rotterdam (6), Mulhouse (18), Zeebrugge (19), Gorron, France (27), Amsterdam (August 15), Vened (23), The Hague (Sept. 12) and Brussels (13). Clubs and dance radio are being brought in with mixes by Asian Dub Foundation.

BLUES TRAVELLER

STRAIGHT ON TILL MORNING

A&M U.S./PolGram International

European release date: June 30

Think Blues Brothers meets Grateful Dead… That's where the New Jersey band's sound comes from. Even their name oozes of the coast-to-coast stop gigging for which they are already famous in the U.S. They are about to repeat the feat in Europe, with a tour taking in Rome, Montreux, Munich, Cologne, Amsterdam, Hamburg, Copenhagen, Stockholm and London, which should afford them plenty of promo opportunities. No singles are being serviced as yet.

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

Erica Waxler
Station Reports include all new additions to the playlist. Some reports will also include “Play Power" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or brought them chart

This U.K. duo, from Essex in south-east England have a formidable knack for writing strong, immediately arresting pop songs, which has already brought them chart success. This tune, taken from their debut Aloha Rides The World album, is certainly no exception and should see their winning streak continue. A lush but not overbearing production makes the most of the song's strong hook and also allows the pair's distinctive vocal harmonies to shine. It's a very nice record by

DJ Joe Cocker

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

GERMANY

BAYERN (Munich) P

CAR

CHI

DAWNTHE AN

DE" / "Licht und Liebe"

Tell Me Is

In the meantime, at the moment,

imaginative ways.

and should see their winning

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1. Put me in your mix
2. Things You Haven't Done Yet
3. All I Need to Say
4. Strawberry Girl
5. A Place with a View
6. Soft Bells
7. The Night Dhana
8. Can't Help Myself
9. If You Were My Girl
10. Take Me High
11. Can't Let Go
12. That's My Dream
13. Stand By Me
14. Take Me
You're the One that I've Been Waiting

The winners of the Car "3/Munich" are listed below. For a listing of songs in print, please see the chart in the next issue of Billboard.

CAR BAYERN 3/Munich P

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and should see their winning
Power Play:
CHR
Rafael Revert  GM
Rock/CHR
Cadena 100/Madrid P
Spain
Playliat Additions:
Power Play:
Prince, Purple Rain
Pechuguitas Balers Band- Quin, Que
Manolo Term- Tierra Savalje
Javier Garcia. Tranquila
A. Yet. Last
Samuelle Bersani- Coceodrilli
Jon Bon Jovi. Midnight
Biagio Antonacci- Non Parli Mai
Paul Mele - Prog Dir
Energy 52- Cafe Del Mar
Folk Implosion- Dare To Be
Monica- For You I Will
Echo/Bunnymen. Nothing Lasts
Ben Folds Five- Song For
Maureen- Verborgen Parathje
Lisa Del Bo, Aleen. VCOT Jou
Energy 52- Cafe Del Mar
Depeche Mode. Home
Energy 52- Cafe Del Mar
Depeche Mode. Home

CHR
Lars Trillingsgaard - Head Of Music
Playliat Additions:
Power Play:
Morten Rindholt - Playliat Co-ord.
CHR
CHR
SVERIGES RADIO P3: MEST
Sweden
Playliat Additions:
Power Play:
Maximal- La Mia Casa
Whirlpool Prod- Cold Song
Todd Terry. Something Going On
Taj Mahal- Irresistible You
Lightning Seeds- You Showed Me
Del Amitri- Some Other Sucker's
Ben Folds Five- One Angry Dwarf
McCoy, Steve- Alone
Stevie Wonder- Tears\('N Syne Hem We Go
Jimmy Somerville- Safe In These

SWITZERLAND

CHR
Joe- Don't Wanna Be
AC
Jocks Bring - Prog Dir
Playliat Additions:
Power Play:
Michael Teach; Is This A Long Shot
Kerry King- Rock Band
Michael Learns To Rock- Paint My Love
Whirlpool Prod- Cold Song
Todd Terry. Something Going On
Taj Mahal- Irresistible You
Lightning Seeds- You Showed Me
Del Amitri- Some Other Sucker's
Ben Folds Five- One Angry Dwarf
McCoy, Steve- Alone
Stevie Wonder- Tears\('N Syne Hem We Go
Jimmy Somerville- Safe In These

AUSTRIA

CHR
Michele Raue . Head Of Mimic
Playliat Additions:
Power Play:
Radio FM 104.3/Linkiping S
RADIO ZF Zurical
Radio Foerderband/Berne
CHR
RADIO EXTRA BERN/f3ern G
Radio Extravitra
Radio Extravitra
Playliat Additions:
Power Play:
Billy Childs - Head Of Music
Jamiroquai- Canned Heat
Michael Teach; Is This A Long Shot
Benson, Richard- Runnin' With The Devil
Benson, Richard- Runnin' With The Devil

DENMARK

CHR
Morse Blackbird - Playlist Co-ord.
Playliat Additions:
Power Play:
Ozone- Do You Remember
Joe- Don't Wanna Be
Santana- Brown Eyed Girl
Carbon Copy- Another Day

SWEDEN

CHR
NORWAY

JOVANOTTI

CHR
CHR
LATIVA

CHR
CHR
TROS RADIO 3/MEGA TOP 100/
Playliat Additions:
Power Play:
Carlos Puebla- Beata Siempre
Cari be Mix. Caribe Mix 2
Augustin Pantoja. Mira Como Eu
Jonny Lang. Lie To Me
Edgar D. Wilson. My Friend

SWITZERLAND

CHR
CHR
CHR
CHR
TROS RADIO 3/MEGA TOP 100/
Playliat Additions:
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Cari be Mix. Caribe Mix 2
Augustin Pantoja. Mira Como Eu
Jonny Lang. Lie To Me
Edgar D. Wilson. My Friend
PLAYLIST ADDITIONS:

- Adam Kolacinski - Head Of Music
- Pedro Tojal - Head Of Music
- CHB
- Valeri Ajaja - Prog Dir
- RUSSIA
- Blackmore’s Night - Shadow Of
- Big Day - W Damn
- Ziggy Marley - People
- Robert Chojnacki - Wianek Z Gwiazd
- Marko - Lliospice
- Lady Pank - Ida Tiodzkje
- Anggun - La Neige
- Joe Cocker - Could You
- Umbrellos - No Teogo
- Diana King - I Say
- De De - My Lover
- Zefir - Far Away From Home
- UB40 - Tell Me Is It True?
- Supernaturals - Smile
- Robert Chojnacki - Wianek Z Gwiazd
- Nazar - Po Drodm Do Nieba
- Brand New Heavies - You Are The
- Nek - Laura Non CT
- Jon Bon Jovi - Midnight
- Chris Norman - Baby I Miss
- Bryan Adams - 18 Til I Die
- U2 - Last Night
- Pet Shop Boys - Somewhere
- Movetron - Tellusnamen
- Fool’s Garden - Why Did She Go?
- Graegors Turn. - Tutaj Jestem
- Wyclef Jean - Trying To Stay
- Cardigans - Been It
- Mr. President - Jojo Action
- MUSIC TELEVISION

MTV EUROPE/London
- Marc Television
- Pan-European TV
- Programming MTV Networks
- Networks
- A List:
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One regulator for U.K.?

continued from page 1

MP said: "The widespread introduction of digital technology will bring about a blurring of the distinction between different media. "I am conscious of the success of the [current U.K. regulator] Radio Authority in advancing the growth of independent radio," he commented. "Therefore, I recognise that careful consideration should be given before changing a [regulatory] system that [currently] works so well and the claim that it has formed the basis of the [changes] in the regulatory system will be carefully worked out and will be an appropriate response to the changes which are taking place in the media sectors."

Currently, public broadcaster BBC governs and monitors its own editorial and music content, while commercial radio owners and operators are regulated by the Ofcom, a statutory body set up by legislation. "Radio is at the forefront of my thoughts and will not be regarded by me as simply a side show compared to the other media. "Radio is at the forefront of my thoughts and will not be regarded by me as simply a side show compared to the other media."

Smith's address was followed by the presentation of the second annual CRCA awards, sponsored by financial and management consultants KPMG, with the national health charity Scope.

Essex FM/Southend-on-Sea was named KPMG Station of the Year and its programme director Paul Chantler was chosen as Programmer of the Year by the CRCA.

Dobbie says he believes the description may make it more difficult to sell records. It might have a short-term impact on sales, but it's not the point. The point is, music buyers should be treated fairly, and recorded music should be treated as a cultural good." In Dobbie's view, the difference in VAT rate between a book about Mozart and a CD of Mozart's music is not justified, and advocates lowering the VAT rate for music to "a reasonable rate." AIPF also hopes to convince the London-based secretariat of the International Federation of the Phonographic Industry (IFPI) to allocate music, including classical music, in France as part of the issue. By Rugby soccer, it is suggested that "IFPI has only one priority—the fight against piracy—and does not seem keen to invest in the issue of VAT."

"If we have one price in Europe, it will be able to compete in the major record companies. In a separate interview, ARNOLD BAHLMANN, senior VP of BMG's central European division, said that "There's a lot of competition, definitely, in the CD business. Parents and children, people. And the level of competition will increase." Gassner expects a flat year for the music industry in Europe. In the face of such conditions, Rony concludes: "We must take full advantage of the collateral security and make sure that on this issue, FNAC has decided to catch up." The BMG international executive added, "It is mandatory that we get the lowest possible level in VAT."

BMG anticipates monetary union

European territories, which also intensify competition between the major record companies. In a separate interview, ARNOLD BAHLMANN, senior VP of BMG's central European division, said that "There's a lot of competition, definitely, in the CD business. Parents and children, people. And the level of competition will increase." Gassner expects a flat year for the music industry in Europe. In the face of such conditions, Rony concludes: "We must take full advantage of the collateral security and make sure that on this issue, FNAC has decided to catch up." The BMG international executive added, "It is mandatory that we get the lowest possible level in VAT."

BMG anticipates monetary union

Continued from page 1

prices at the low end of the European scale, said, "There is not much time to catch up." The BMG international executive added, "It is mandatory that we get the lowest possible level in VAT."

In special marketing, BMG is already moving to ensure an advantageous position in a single Europe. A new division has been formed to manage catalogue development, expanding catalogue development, licensing and BMG's Internet presence on a pan-European basis, under the control of Peter-Alexander Rapp, who is based in Munich. The unit officially opened July 1.

The national affiliates are expected to lose some autonomy in the areas covered by BMG Special Marketing Europe, but strategic development will be focused on a regional basis—but they will be encouraged to advance their own ideas for applications beyond their own market.

Speaking after the conference, Gassner estimated that BMG Entertainment International—which encompasses the world outside the U.S.—will produce revenues of around $2.5 billion in the year ended June 30. That figure matches the company's performance in the 1995-96 financial year, he said, but there was a 30 per cent increase in profitability.

Relax FM readies for launch with jazzy urban AC format

by Christian Lorenz

MUNICH — A new commercial station has launched an all-digital format in a new wave of airwaves. Relax FM, launched on August 1, targeting "double-income-no-kids households" with a well-rounded urban AC format on 92.4 FM. Relax FM will take the place of ailing jazz station Jazz Welle Pha on 92.4 FM and will broadcast 19 hours per day.

Between 4pm and 9pm, the frequency will continue to be used by community radio stations Radio Loraidh and Lumen FM.

Munich-based syndication company Villa Media is the driving force behind Relax. Villa Media MD Markus Lange- man described the new station as "a relaxed AC format. It is loosely based on U.S. style new adult contemporary formats but has a stronger urban appeal."

Core artists for Relax are Joe Sample, Dave Koz, Kenny G., David Sanborn, Grover Washington Jr. and Earl Klugh. "We will introduce new artists into the Munich market," says Lange- man, "but our programming is based on extensive research and this format has potential." Villa Media already produces one of Munich's main morning shows, Langen- mann & Die Morgencrew, for CHRF station Energy.

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"Our morning show will feature less comedy and more information," comments Langemann. Overall, the new format will position itself as "a smoother, more sophisticated alternative" to the 11 existing commercial stations battling for market share in Munich.

"Our morning show will feature less comedy and more information," comments Langemann. Overall, the new format will position itself as "a smoother, more sophisticated alternative" to the 11 existing commercial stations battling for market share in Munich.

Langelmann is positive that the "relax AC" format will enable the station "to reach a market share of 5 per cent in our first year."
## European Radio Top 50

**Week 27/97**

**Highest new entry**

1. **HANSON/MBMBOP** (Mercury) 133 3
2. **Jon Bon Jovi/Midnight In Chelsea** (Mercury) 116 8
3. **Eternal feat. Bebe Winans/ I Wanna Be The Only One** (EMI) 94 12
4. **Savage Garden/I Want You** (Columbia) 78 3
5. **Toni Braxton/Don't Want To** (LaFace) 79 1
6. **Olive/You're Not Alone** (RCA) 77 5
7. **Puff Daddy & Faith Evans/I'll Be Missing You** (Bad Boy/Arista) 57 20
8. **Lisa Stansfield/Never, Never Gonna Give You Up** (Arista) 84 14
9. **George Michael/Star People** (EMI) 89 0
10. **Michael Jackson/Blood On The Dance Floor** (Virgin) 66 0
11. **Gary Barlow/Love Won't Wait** (Columbia) 83 2
12. **U2/Starting At The Sun** (Island) 52 0
13. **Paul McCartney/Young Boy** (Parlophone) 58 0
14. **Wet Wet Wet/Strange** (Precious/Mercury) 70 10
15. **Jam & Spoon/Kaleidoscope Skies** (Dance Pool) 54 4
16. **Babyface & Stevie Wonder/How Come, How Long** (Bad Boy/Arista) 69 9
17. **Texas/Halo** (Mercury) 56 1
18. **Spice Girls/Who Do You Think You Are** (Virgin) 37 1
19. **Katrina And The Waves/Love Shine A Light** (EMI) 63 2
20. **Jamiroquai/Alright** (Columbia) 43 1
21. **Wyclef Jean/We Trying To Stay Alive** (Ruffhouse/Columbia) 35 13
22. **Shola Ama/You Might Need Somebody** (Freak Street/WEA) 48 4
23. **Sash!/Ecuador** (Byte Blue) 50 5
24. **Aerosmith/Hole In My Soul** (Columbia) 50 9
25. **Depeche Mode/It's No Good** (Mute) 43 0
26. **Cardigans/Lovefool** (Trampolene/Stockholm) 45 0
27. **Blue Boy/Remember Me** (RCA) 38 1
28. **UB40/Tell Me Is It True** (Precious/Mercury) 46 19
29. **Daft Punk/Around The World** (Virgin) 42 0
30. **No Doubt/Just A Girl** (Interscope) 37 1
31. **En Vogue/Whatever** (East West) 49 9
32. **Ricky Martin/Maria** (A&M) 38 4
33. **Joe Cocker/You Are The Universe** (Capitol) 56 20
34. **Wallflowers/One Headlight** (Interscope) 35 2
35. **Paula Cole/Where Have All The Cowboys Gone** (Warner Brothers) 37 4
36. **New Brand Bees/You Are The Universe** (ffrr) 44 19
37. **Steve Winwood/In The House Of Love** (Virgin) 53 5
38. **Michael Jackson/Alright** (EMI) 29 14
39. **Phil Collins/Wear My Hat** (WEA) 46 6
40. **Lightning Seeds/You Showed Me** (Virgin) 35 5
41. **Sherly Crow/A Change Would You Do Good** (A&M) 32 2
42. **Fool's Garden/Why Did She Go** (Interscope) 31 4
43. **Ultra Nate/Free** (A&M) 28 5
44. **Bellini/Samba De Janeiro** (Virgin) 32 7
45. **R. Kelly/I Believe I Can Fly** (Jive) 30 0
46. **Skunk Anansie/Heaven's Just A Resting Place** (One Little Indian) 26 2
47. **Robbie Williams/Old Before I Die** (Chrysalis) 34 3
48. **Lisa Stansfield/Real Thing** (Arista) 25 0
49. **Republic/Drop Dead Gorgeous** (Deconstruction) 40 2
50. **Depeche Mode/Home** (Mute) 35 15

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**SHORT TAKES**

**Northern Exposure**

Some artists promise to go to the ends of the earth to plug their records. Biosphere's Geir Jenssen actually did. To promote his new album, Substrata, on All Saints Records, Jenssen performed in Longyearbyen, in Svalbard, inside the Arctic Circle—the most northerly settlement in the world. Biosphere, his one-man band, is much in demand for scoring films with his eerie-yet-ambient music—and he recently wrote the music for a Lerri's ad.

**Big Sea's Atlantic Crossing**

Highly-rated Newfoundland, Canada roots act Great Big Sea have sold their debut album, Up released in the U.K on Cooking Vinyl on July 21. The folk band have sold over 100,000 copies of the set in Canada, where they're a Warner act, and they're set to tour Europe later in the year, playing no fewer than four times during the up-coming Charles Wells Cambridge Folk festival in the U.K on July 25 and 26. They impressed festival organisers on a brief European jaunt last year, when they also collected three awards at the Shanties festival in Poland.

**Double Crow Seven**

Sheryl Crow is following in the footsteps of Shirley Bassey, Sheena Easton and Tina Turner in contributing to the James Bond movie, the self-penned title track to Tomorrow Never Dies produced by Mitchell Froom, the track is expected to surface as the film debuts before Christmas.

**A Spiritual(ized) Journey**

Ladies and Gentlemen, We (really) Are Floating In Space was the announcement as Dedicated Records took media and trade guests ballooning to launch Spiritualized's new album (M&M, issue 24). Seem prepared for the flight are (top, l-r) Geoff Murley of Dedicated, Tony Duckworth and Mark Mitchell of Vital Distribution; (bottom) Richard Sefton and Jason Barton of Vital, and pilot B. Driver.

**In Brief**

Expect new stylings from Dubstar on their new album, Goodbye, due in September—a single, No More Talk, goes to radio early July; Mr Boombastic album, Goodbye, due in September—a single, No Expect new stylings from Dubstar on their new album, Goodbye, due in September—a single, No More Talk, goes to radio early July; Mr Boombastic album, Goodbye, due in September—a single, No Expect new stylings from Dubstar on their new album, Goodbye, due in September—a single, No More Talk, goes to radio early July; Mr Boombastic album, Goodbye, due in September—a single, No
Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>L/W</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>CARDIGANS/LOVEFOOL (TRAMPOLINE/STOCKHOLM)</td>
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<td>Daft Punk/Around The World (Virgin)</td>
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<td>Fool's Garden/Why Did She Go? (Intercord)</td>
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<td>Lucia Le McNeal/Ain't That Just The Way (Siljemark/CNR)</td>
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<td>Gala/Freed From Desire (Do It Yourself)</td>
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<td>Paradiso/Bailando (Dance Development)</td>
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<td>No Mercy/Please Don't Go (MCl/Arista)</td>
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<td>Eros Ramazzotti/Dove C'E Musica (DDD)</td>
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<td>Nek/Laura Non C'E (WEA)</td>
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<td>Alexia/Ub La La (DWA)</td>
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<td>Whirlpool Productions/From Disco To Disco (Motor)</td>
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<td>Rosana/El Talismán (MCA)</td>
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<td>Chilli feat. Carrapicho/Tic Tac (RCA)</td>
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<td>DJ Quicksilver/Bellisima (Dos Or Die)</td>
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<td>Gala/Let A Boy Cry (Do It Yourself)</td>
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<td>Mr. President/Coco Jambo (WEA)</td>
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<td>23</td>
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<td>Pandora/Smile 'N Shine (Universal)</td>
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<td>Gesse/Do You Wanna Be My Baby? (EMI)</td>
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<td>Captain Jack/Holiday (DDD)</td>
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<td>GERMANY</td>
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*Fl.* indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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London-based Capital Radio and Chrysalis Radio group are both understood to have tabled offers to buy the two Kiss FM franchises in Manchester and Leeds. Radio group FaZe, operates the two dance stations; the bids are both in the region of £18-20 million ($29-32 million).

Sony Music France let the champagne flow last week after the news that domestic sales of Ricky Martin's Tristar single (Un, Dos, Tres) Maria—still holding at number 1 in the French charts after a couple of weeks as No.1—have passed the one million units mark. On top of that, the label's Alize by Wes (on the Saint George imprint)—the current No.1 in the singles chart—has already sold over 400,000 units. Wes' single registered Sony France's biggest one day shipment ever for a single, with over 62,000 units moving out... And staying on the subject of Ricky Martin, OTR hears that Thierry Haupais, credited as the architect of Martin's success in France as general manager of Sony's Tristar label, is to become A&R consultant to Sony Music. Haupais' future within Sony had been unclear since the announcement last Spring of a joint venture between Tristar and Luigi Theo Calabrese, with Calabrese being given control over the new structure.

Classic FM and BMG International U.K. and Ireland have inked a £15 million ($24.4 million) deal to set up a new classical music label, according to station sources. Details of the new label will be revealed on July 3. Classic FM is already producing and marketing its own compilations albums in the U.K. through marketing arm, Classic FM Enterprises.

Holland's largest CHR station Radio 3 FM is going through changes after the Dutch government repeatedly expressed its intention over the past few months to give the public broadcaster more stringent cost-cutting targets. OTR hears that Radio 3FM's breakfast show, the KRO-produced Breakfast Club, will be discontinued from January 1998 onwards. A replacement for the programme has not been named yet.

Capital Radio/London's TV show Live From The Capital Cafe, set to kick off July 4, will be host by popular small screen presenter Dani Behr. Sheryl Crow is scheduled to perform live. The 90-minute show will be co-presented by Sky TV presenter Jason Bradbury and Classic FM presenter Margherita Taylor... And with the Capital group, OTR hears that Paul Jackson has been appointed programme controller at its stations 96.4 FM and Xtra AM/Birmingham. Jackson, son of Capital's group director of programmes Richard Park, joins the stations from Invicta Radio in Kent.

And finally, we bid farewell this week to Music & Media charts editor Bob Macdonald, (pictured) who is leaving the publication to pursue a freelance career. Bob has been with the Billboard organisation since June 1995 and was recently given the BPI President's Award for his work on as part of the editorial team on the company's U.K. trade magazine Music Monitor (now suspended) marking his "outstanding effort, loyalty and dedication" to his job. At OTR, we couldn't have put it better ourselves. Hard Caisre will assume Bob's responsibilities as charts editor with immediate effect. We wish them both well in their new ventures.
### Major Market Airplay

The most aired songs in Europe's leading radio markets.

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>WR</th>
<th>Title/Artist</th>
<th>Label</th>
<th>Category</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I Believe&quot;</td>
<td>Joe Cocker</td>
<td>(EMI)</td>
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<tr>
<td>2</td>
<td>&quot;Can't Get You Out Of My Head&quot;</td>
<td>Coldplay</td>
<td>(Warner Bros)</td>
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<td>3</td>
<td>&quot;Shout&quot;</td>
<td>The Rolling Stones</td>
<td>(Polydor)</td>
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<td>&quot;I Hate You&quot;</td>
<td>The Darkness</td>
<td>(Island)</td>
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<td>&quot;Kiss Me&quot;</td>
<td>The Script</td>
<td>(Universal)</td>
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<td>6</td>
<td>&quot;Living For Life&quot;</td>
<td>The XX</td>
<td>(Virgin)</td>
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<td>7</td>
<td>&quot;At Least&quot;</td>
<td>Kodaline</td>
<td>(Captured)</td>
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<td>8</td>
<td>&quot;Shut Up And Dance&quot;</td>
<td>Clean Bandit Featuring Jess Glynne</td>
<td>(Polydor)</td>
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<td>&quot;Hotline Bling&quot;</td>
<td>Drake</td>
<td>(Universal)</td>
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<td>10</td>
<td>&quot;Love Me Like You Do&quot;</td>
<td>Ellie Goulding</td>
<td>(Polydor)</td>
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<tr>
<td>1</td>
<td>&quot;Don't Let The Sun Go Down On Me&quot;</td>
<td>George Michael</td>
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<tr>
<td>2</td>
<td>&quot;Dancing In The Dark&quot;</td>
<td>The Killers</td>
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<tr>
<td>3</td>
<td>&quot;Lonesome Dreams&quot;</td>
<td>Roy Orbison</td>
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<tr>
<td>4</td>
<td>&quot;Bad&quot;</td>
<td>Queen</td>
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<td>5</td>
<td>&quot;The Way You Are&quot;</td>
<td>Dierks Bentley</td>
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#### BERNEUX

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<td>&quot;Lucky&quot;</td>
<td>Imagine Dragons</td>
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<tr>
<td>2</td>
<td>&quot;Love Me Like You Do&quot;</td>
<td>Ellie Goulding</td>
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