Music & Media
we talk to radio

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Cher's Believe tops the Eurochart Hot 100 singles chart for the second successive week.

M&M chart toppers this week

Eurochart Hot 100 Singles
CHER Believe (WBM)

European Top 100 Albums
U2 The Best Of 1980-1990 (Abbey Rd)

European Radio Top 50
GEORGE MICHAEL Outside (Epic)

Inside M&M this week

STATE OF INDEPENDENCE
French indie labels are currently flourishing in a favourable climate, nurturing local talent and eyeing new distribution opportunities. In a six-page French Spotlight, Romy Bouton examines the rise of the independents, and Cécile Tesseyre highlights some of the up-and-coming acts they are developing. Pages 7-12

FERRIS' WHEEL OF FORTUNE
Ferris Bueller, formerly of the German dance/techno act Scooter, launches his solo career with the unashamedly classic pop single, Girl (edel), ahead of a spring '99 album release aimed at conquering a new pop audience. Page 6

END OF THE BLUE DANUBE?
Vienna's long-time foreign language station Blue Danube Radio is threatened with closure following the installation of a new regime at its public broadcaster parent ORF. Page 24

Police probe Radio Authority 'corruption'
by Mike McGeever

LONDON — A senior staff member of U.K. commercial radio regulator the Radio Authority (RA) and the chairman of ethnic broadcaster Sunrise Radio have been arrested by the Fraud Squad of London's Scotland Yard police headquarters on suspicion of corruption, it has emerged.

Janet Lee, the RA's deputy head of programming and advertising, was arrested at her London home on November 5 where, according to Scotland Yard, a number of documents were seized.

Dr. Avtar Lit, chairman of Sunrise Radio, which operates Asian stations in London and Bradford, was arrested at a police station in the capital on November 11. Lit's office at Sunrise's London headquarters was also raided by the Fraud Squad, according to police.

Both Lit and Lee have been bailed to appear at a central London police station "at a date in late January, pending further enquiries," according to a police spokeswoman, who would continued on page 24

Swedish songstress Emilia was recently presented with a double platinum award by her record company Universal in recognition of the stunning sales success in her home country of her debut single Big, Big World. Pictured with Emilia are Universal Music's area director for Scandinavia, Gert Holmfred (left) and Universal Music International's senior VP of marketing and A&R, Max Hole.

NAB sketches radio blueprint
by Mike McGeever & Emmanuel Legrand

MADRID — The future of European radio holds opportunities as well as risks and hurdles, and demands a sharper focus on the true nature of the business: radio.

French celts come out from the fringe
by Cécile Tesseyre

PARIS — Bagpipes, harps and tin-ous are enticing French audiences down onto the dance floor this year. The latest celtic revival seems to be marching boldly on in France—following the summertime success of Manau's debut single La Tribu de...
STEPS

HEARTBEAT/ TRAGEDY

THE NEW DOUBLE A SIDE SINGLE
UK CHART DEBUT #2
OUT NOW
Michael Kreissl departs as Viva splits its programming teams

by Scott Rозborough

COLOGNE — Michael Kreissl has announced that he will be stepping down as programme director of German music music TV stations Viva and Viva+ at the end of this month.

Patricia Gebhardt, producer of the popular youth/music show Bravo TV on RTL2, will take over as Viva’s programme director, while Elmar Goglinger will step into the programme’s post at Viva 2. Goglinger is currently programme manager (and Kreissl’s deputy) at the second Viva service.

Kreissl declined to comment on his reasons for departing, but a source at the broadcaster says that, after four years as programme director, Kreissl was looking for a change: “I don’t think it was easy for him to leave, but I don’t think it was too hard either.”

A Viva spokesman says that the new split in programming responsibilities is in line with the company’s plan to more distinctly brand its two channels: “By separating playlist decisions we can focus more directly on each channel’s separate audience—teens and Top 40 listeners for Viva, and 25–35 year-old alternative music fans for Viva 2.”

Gebhardt says that she isn’t planning any big changes to Viva’s format. “Viva has been extraordinarily successful in the last five years,” she says. “But of course there’s always room for improvement—we can constantly hone our programming so we serve our audience even better.”

M&M unveils new German reporting team

by Rémy Bouton

PARIS — Reports of the slow death of full-service radio in France may have been greatly exaggerated.

According to Mediamétrie’s audience ratings for September and October show that leading full-service network RTL has put on 400,000 listeners since the previous (April-June) survey, increasing its market-leading daily reach to reach 18 percent. Full-service Europe 1 has also achieved its best ratings book for many years, up 1.2 percent to 9.5 per cent, while the reach of public full-service station France Inter has increased to 11.9 percent.

“These excellent figures send to the market a strong signal about the good health of the full-service format,” says RTL vice-president Philippe Labro. Amongst the music-intensive formats, new was good for AC broadcasters, but bad for CHR stations. Leading CHR network NRJ lost 425,000 listeners compared to the April-June survey, while audiences at CHR/urban Skyrock also fell.

CLT-UFA’s Fun Radio lost 470,000 listeners. “The figures are not really a surprise for the station, which is still undergoing reconstruction,” explains Fun Radio CEO Axel Duroux, “but what surprises me is the generally good performance of the CHR format. It seems that the younger audience is waiting for something new.”

On the contrary, French AC networks are in rude health—their combined reach was up from 21.3 to 26.4 percent compared to the same period last year. Europe 1 (full-service) has achieved its best daily book for September and October showings for September and October show, reaching the station, a surprise for media watchers.

“Viva has been extraordinarily successful in the last five years,” she says. “But of course there’s always room for improvement—we can constantly hone our programming so we serve our audience even better.”

Mediabistro: full-service making a comeback?
Open mike

Paul De Wyngaert
Station manager, VRT Radio 2

WRANGLES DELAY FLEMISH RADIO PLAN

by Marc Maes

BRUSSELS — Belgium's new frequency plan, originally scheduled to become operational from January 1 next year, has been postponed due to disagreements between the country's Flemish and French sectors.

The Flemish (northern Belgium) government agreed on a new radio frequency plan for Flanders in June this year (M&M, June 6), which aimed to reduce overcrowding on the FM band by allowing a smaller number of stations to broadcast more powerful signals.

But because of the problems of overlapping signals between the Flemish and French sectors of the country, the Flemish government had planned to draw up its new frequency plan with the French community's media minister Laurette Onkelinx. However, attempts to start negotiations with the southern government have met with little response.

Walter Aertseens, spokesman for Flemish media minister Eric Van Rompuy, says the Flemish Government has now asked Elio Di Rupo, Belgium's national minister of telecommunications, to intervene in the discussions between the two governments so that a new frequency plan for Flanders can be drawn up as soon as possible. "Until then, the current [radio] licences remain valid, but we cannot move ahead with the new high-powered conversation stations in Flanders until the frequency plan is ready," asserts Aertseens.

FRANCE TO TEST RATINGS WATCH

by Remi Bouton

PARIS — French ratings body Mediametrie has announced plans to conduct a trial ratings survey next spring using Europe's new "radio watch" audience measurement technology.

The radio watch, which was first developed in Switzerland, contains a microphone and a microchip, which compares what the listener is hearing with the real-time output of radio stations. It's able to detect the presence of electronic "fingerprints" transmitted in each station's signal.

"We have tested the system and it works," confirms Arnaud de Saint-Roman, head of radio at Mediametrie. "We are also able to tell if the survey participants are really wearing the watch, as it is equipped with a thermometer and can detect movement."

The radio watch offers a far greater degree of accuracy compared to existing ratings methodologies such as telephone interviews and listener diaries (which both rely on people's memories), and will also improve the tracking of "involuntarily listening." This covers the type of situation, for example, where a listener hears radio in a shop or in a taxi. "This watch can detect the gap between what people say they listen to and what they really listen to," claims Saint-Roman.

Next spring's trial survey will see around 100 listeners across France wearing the watch. "Then we will be able see all the problems of such methods and the likely differences between our current ratings system [based on telephone interviews] and this new one," says the Mediametrie executive.

The major problem with the new system is the cost—at present, each radio watch costs around Frf5,000 ($8,000). The trial research is being paid for by Mediametrie, "but if this new system brings interesting results and if the stations really want it, they'll have to pay for it themselves," warns Saint-Roman.

U.K. radio advertising revenues hit new high

by Mike McGeever

London — A rise in the number of national advertisers on British commercial radio during the third quarter of this year has pushed the medium's total advertising revenue through the £400 million (€640 million) barrier for the past 12 months, according figures from the Radio Advertising Bureau (RAB).

Commercial radio's revenue for the third quarter 1998 totalled £100 million, a hike of 11.5 percent year-on-year. During the same period, expenditure from national advertisers was up by 19 percent, while there was a 25.2 percent jump in new brands using radio to promote their products and services.

Between July and September this year, the medium's top 10 advertisers—which include compilation album specialists Telstar—collectively spent £17.4 million, an increase of £1 million on the previous quarter.

Meanwhile, according to the quarterly report of the U.K. Advertising Association, commercial radio advertising accounted for 5.5 percent of total display advertising in the U.K. during the second quarter of 1998. During that time, the annual growth rate of display advertising as a whole was 7.4 percent, which radio outstripped more than twofold by recording a growth rate of 18.5 percent.

BRYAN ADAMS when you're gone

the brand 'new single'
taken from his new album 'on a day like today'

already gold in Germany, Austria & Switzerland

featuring Melanie C.

most added on the music & media european radio top 50
Loci in the Norwegian book, "Voice" Rooms

by Kai R. Lothhus

OSLO - Norway's local stations are reaping the rewards of tighter music formatting and a focus on adult contemporary.

Third quarter ratings from Gallup reveal that while the national stations' audiences remain stable, the overall reach of local commercial radio has increased by two percent on the previous quarter.

Local radio's audiences and finances have suffered significantly in recent years, following public broadcaster NRK's expansion from two to three national channels in 1993 and the launch of a national commercial station, the AC-formatted P4, a year later. But local outlets have recently attempted to meet this increased competition by introducing more mellow, tightly-formatted AC formats.

Former Belgian local radio executive, Marc Maes, who argues that it's not just the music they're getting right. "The music mix is the most important part of the branding," says Radio Ibiza Nord Högåsen, head of music Egil Houeland, "but what you are able to provide in the way of local personality and other input is ultimately what your success depends on." Houeland's Hot AC station saw its reach move up from 29 percent to 33 percent this quarter, outrating national AC outlet P4 and more than doubling its lead over NRK's CHR station P3 in its transmission area.

NRJ Norway managing director Finn Eirik Nordvold, whose station's ratings are threatening long-time No. 1 local commercial outlet in Oslo Radio 1, comments: "We are now beginning to see the listeners' response to the work we have laid down in formatting our music. Our concept has proved to be a little ahead of the other stations [in Oslo], and the market seems to appreciate that."

**Norwegian national stations** (% daily reach)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Q3 '97</th>
<th>Q3 '98</th>
</tr>
</thead>
<tbody>
<tr>
<td>NRK P1 (AC)</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>P4 (AC)</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>NRK P3 (CHR)</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>NRK P2 (cultural)</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

Source: Gallup

VTM begins Top Radio partnership

by Marc Maes

BRUSSELS — Flemish commercial TV broadcaster VTM has finally concluded its long-awaited deal with CHR/dance network Top Radio, and will change its name to Vlaamse Media Maatschappij to reflect its new identity. The new-look company will now be called VTM begins Top Radio partnership.

Network next March. VTM CEO EricClaeys says the synergy between the young audience of VTM's Kanaal 2 channel and the dance-oriented Top Radio makes the move a "logical step," allowing the group to reach new markets and audiences.

One example of this was seen when Kanaal 2 giving viewers the chance to see what's happening in the Top Radio studios each day between midnight and 6.00, thanks to a studio camera. Fans will be particularly pleased to find transcriptions of on-line Q&A sessions, lyrics and even guitar tablatures, as well as its extensive (albeit commercially-oriented) biography. Instructions for purchasing merchandise acknowledge an international audience, although the site is entirely in English.

**Top Danish stations** (% market share)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Q2 '98</th>
<th>Q3 '98</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danmarks Radio P4 (full-service, local)</td>
<td>30.5</td>
<td>30.9</td>
</tr>
<tr>
<td>Danmarks Radio P3 (CHR)</td>
<td>28.9</td>
<td>29.7</td>
</tr>
<tr>
<td>Radio Jylland Group (various, local)</td>
<td>10.9</td>
<td>10.6</td>
</tr>
<tr>
<td>Danmarks Radio P1 (news/talk)</td>
<td>5.2</td>
<td>5.1</td>
</tr>
<tr>
<td>The Voice (CHR)</td>
<td>4.2</td>
<td>4.8</td>
</tr>
<tr>
<td>Danmarks Radio P2 (classical/jazz)</td>
<td>4.0</td>
<td>3.6</td>
</tr>
<tr>
<td>Radio 102 (AC)</td>
<td>2.2</td>
<td>2.0</td>
</tr>
<tr>
<td>Radio Uptown (CHR)</td>
<td>0.8</td>
<td>1.1</td>
</tr>
</tbody>
</table>

Source: Gallup

**No Doubt land online**

No Doubt have struck a good balance between style and purpose with their newly-launched site. Retro graphics are given a wacky spin, creating a colourful amusement park theme that remains simple to navigate. Visitors can view an exclusive video greeting from the band before entering, after which they can choose from the usual offerings. Fans will be particularly pleased to find transcriptions of on-line Q&A sessions, lyrics and even guitar tablatures, as well as its extensive (albeit commercially-oriented) biography. Instructions for purchasing merchandise acknowledge an international audience, although the site is entirely in English.

**ON THE BEST**

**GROFF’S SANREMO SUCCESS**

MILAN — Singer/songwriter Daniele Groff has won this year's Sanremo Famosi talent contest, held on November 11. Chosen by the telephone votes of viewers to national public TV channel RAIUNO, the winner gains automatic entry to the newsmakers section in the main Sanremo song festival next February. Groff beat many promising new acts to win the contest, although some record companies complained to the Rai and Telecolombia Italy that telephone voting lines for two of the major contest entries, Max Guerre and Irene La Medica, had not been working. Groff's Brit-pop-influenced debut album "Variato 22 (BAC/BMG/Ricordi) is released at the end of this month.

**SYNDICATED '80S SHOW DEBUTS**

LONDON — The recent '80s revival in U.K. radio is continuing apace with the launch of A Trip Up The Eighties, a new syndicated programme produced jointly by regional promotions company Push and Plug and Talk Of The Devil Productions. The two-hour show, which is already airing on five local stations, features a weekly "Face Of The '80s" selecting their favourite tracks from the decade and a Classic '80s Top Three.

**TURKISH TO BE SECOND THE LUCKY?**

BERLIN — Makaria Radio is set to become Germany's first full-time Turkish-language broadcaster after Berlin radio regulator MABB granted it a second lease of life. The station originally won a broadcast licence for the 94.8 FM Berlin frequency in February 1997, but the station's backers failed to secure the funds to get the station off the ground, and Makaria was forced to hand its licence back to the MABB in December last year. Some 26 applicants applied for the re-advertised licence, but the MABB decided to give Makaria Radio a second chance, citing the region's large Turkish-speaking population. A MABB spokesperson says the station had some initial problems with some Turkey-based investors, but this time the finance is coming from other German media companies. Makaria is set to start broadcasting early next year.

**SKY WINS BOX OFFICE AWARD**

LONDON — Satellite broadcaster British Sky Broadcasting has won the prize for the best on-air promotion campaign at the TV industry's annual Premax awards. The accolade was for one of Sky's first music pay-per-view events—a Robbie Williams concert which was screened on the Sky Box Office channel in June. The Williams concert has subsequently been offered by Spice Girls and Boyzone pay-per-view concerts on Sky, and more will follow next year.

MUSIC & MEDIA 5 NOVEMBER 28, 1998
**Artists & Music**

**Dance grooves**

by Gary Smith

**APPLAUSE PLEASE**

The Sundub remix of Kadoc's Clap Your Hands (Urban Sounds of Amsterdam/Holland) adds a spacey vibe to this dynamic tech/house classic. With a powerful, jump-up hook plus lashings of pleasantly cheesy strings and piano, the track is already licensed to all major territories and looks set to be massive. Although first and foremost a floorfiller, C.Y.H. has just about enoughassy lyrical content to warrant playlist consideration.

**MAD BELGians**

The Psycho Chixx trip is to take the idea of big beat then push it into heads-down, no-nonsense funktrick territory. On Don't Stop The Rock (Mr Cheng's Quality Tunes/Holland) the title forms an insistent, shouty chorus while the beat shudders and quakes underneath. Heavy, almost Zeppelin-esque guitar and bass riffery and a manic vocal delivery make this one a most promising debut. Second track, PsychoChixx, is more restrained and no less rifty — until the middle eight when it goes totally over-almost Zeppelin-esque guitar and bass riffery and a dynamic tech/house classic. With a powerful, jump-up sound, the track is already licensed to all major territories and looks set to be massive. Although first and foremost a floorfiller, C.Y.H. has just about enough silly lyrical content to warrant playlist consideration.

**TIMEWARP**

Kicking off with some odd sounding buzz-saw guitar, the Soul Hooligan's Sweet Pea (Freskanova/UK) sounds like The Cramps doing soulfunk. Further on, the spooky half-spoken chorus and why this 1990 track is currently shaping up as a crossover hit. The Plump DJs remix is rhythmically heavier, musically more delicate and, especially after the four minute mark, shimmeringly brilliant.

**TALK TALK**

Electribe 101's Talking With Myself '98 now comes with a neat, vocal-focused Canny Radio Edit which goes some way to explaining why this 1990 track is currently shaping up as a crossover hit. The Canny Remix is an altogether more Balearic affair which trades the stomp and bluster of the radio edit for a more thoughtful, trance, nearly beat-free approach.

**FILE UNDER AMBIENT**

**Coco**

After a clutch of highly acclaimed and genre-defining house EPs in the mid '90s, Coco, Steel & Lovelorn surprised everyone with their 1997 debut album New World (Other Records/UK). In place of the familiar, a disco-a-loft, sub-disc-o chanting the group had morphed into purveyors of subtle, melody-drenched mood music, loosely based around their travel experiences. Second album, A Collection Of Balearic Chill Out Moods And Grooves, continues the approach of New World but as the title suggests, takes the idea of moods being attached to places one stage further. "Like the first album, the sound is laid back," says band leader Chris Coco, "but this time the music is purer, basically because there are less samples.

The decision to minimise the use of samples is obvious from the first track, the fresh, intense Summer Of Love. Melody is the key word here with rich, textured keyboard sounds, cello and a sprinkling of grand piano creating one of this year's most evocative musical moments. Further down the line Clear Skies, Easy 1, the percussion-led After Hours and the wistfulness of Sunflower confirm C, S & E L as thoroughly modern composers who know better than most how to paint with sound.

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

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**The Ms still the people's choice**

by Nigel Williamson

They may be the band the music press most loves to hate, but M People's appeal seems impervious to their lack of critical acclaim. The band's 1994 album Bizarre Fruit stayed in the UK charts for two and a half years and sold 1.9 million copies. Last year's Fresco has to date sold 750,000 units.

Their new collection, The Best Of M People (BMG), released simultaneously across Europe on November 2, looks set to repeat the pattern. 'As a collective body of work it reinforces where we are as a band,' says Mike Pickering, the band's founder. 'It's funny because people think they know a couple of our songs. Then they remember another and someone reminds them of yet another and suddenly they realise they probably know about a dozen of them.'

As a result, BMG has devised a major television and radio advertising campaign in the U.K. which will bypass the largely unsupported press and take the product straight to the consumer. "We did a lot of market research about the band's positioning," says Kevin Dawson, product manager at BMG U.K. "What that told us was that the band is so ultra-mainstream and the recognition factor is so high that all we needed to do was get across just how many hits they are on this album. After that the plot writes itself."

Supported by a UK stadium tour starting in late November, the collection will be a strong contender for the top spot in the run-up to Christmas. The first 100,000 copies come in a limited edition with an additional eight live tracks from the Later With Joos Holland TV Special, shown on BBC last Easter, and an enhanced CD-ROM with interviews and video clips. Television advertising began November 2nd. and will run at least until December 14th with two different ads, each featuring five songs.

Pickering insists that the Best Of album does not mean the band has run out of ideas. 'It was actually planned before Fresco and we were contracted to do it. We are writing all the time and when we started to select the tracks we felt on a roll with new songs. It was irritating that we weren't making a whole new album. We had enough songs, and that's why we added three new tracks here.' One, What A Fool Believes, is a cover of the Michael McDonald song, but the two new originals, Testify, the new single, and Dreaming, are among the best they have ever recorded, according to singer Heather Small.

'We've done four albums and it seemed the right time to put out a compilation," she says. "My ambition when we started was just to sing songs that we could be proud of as a band — and I feel really good about those new songs. To be able to say eight years down the line that you are only now producing your best work is very unusual!"

Dreaming will go to radio before Christmas as a second single, with a planned January release. The third new track, What A Fool Believes, will follow and keep the momentum behind the album going into next Spring. "Then there will be a new album," says Pickering. "It's virtually written already."

*M People*

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**Ex-scooter rides the pop trail**

**Ferris Bueller**

by Gesa Birkbraut

After a four-year successful dance/techno career with Scooter, Ferris Bueller left the group in April this year to pursue his musical ambitions in a different direction. Together with Nils Huzicka and Thomas Fusch, Ferris produced his solo debut in his own Limestreet Studios in Hamburg. Additional members of the Peppermint Park Studio (Fury in the Slaughterhouse) is also part of the team. But if one expects just a different kind of "four to the floor" rhythm and brass-oriented instrumental and composing talents, 27-year-old Ferris also convinces with his vocals. The single features a radio mix, a romantic unplugged version, a funky nightflight mix and a caribbean rhythm-and-brass-oriented Ipanema Mix. A second single will follow in February '99, and the release of the album is planned for April '99. Besides the pop songs, some Britpop guitar arrangements are also in prospect.

For Ferris Bueller the realisation of this project means "the most important and biggest personal decision for my future." Looking back, he feels that his work exclusively with synthesizer and sampler was "cold and impersonal. In the studio," he continues, "you feel a totally different vibe." Patricia Tamashke, senior product manager at edel, comments on the difficulties of positioning Ferris in this new pop segment: "He has his head in the song, but he knows how the tunes are going to react. Girl is already playlisted at music TV channel Viva, and Ferris is embarked on an intensive radio promotion tour. "I'm sure a lot of Scooter fans will want to know what Ferris is doing now, but I wonder if we can pull them into our new target group," says Tamashke. "Ferris is a very enthusiastic worker, and I'm sure he will convince the audience with his band and the music he is creating."
Without artists there would be no producers.
Without producers there would be no musical production.

SPPF, Leading Partner for Independant Producers

Société Civile des Producteurs de Phonogrammes en France - 22-24, Rue de Courcelles - 75008 Paris - Tel.: (33) 53 77 66 65 - Fax.: (33) 53 77 66 44
The current flowering of independent labels in France has lifted some of them out of their traditional niche markets, and brought them into direct competition with the majors, at least on an artistic level. Others are attempting to develop alternative distribution services. Rémi Bouton assesses the conditions which have led to the flourishing state of indies, and investigates future growth prospects.

The industry climate in France seems more favourable to indie growth than at any time in the past 20 years: witness the fact that three early '90s CEOs of majors PolyGram, Sony and Virgin have this year founded their own indie labels, and younger executives are also joining the indie adventure, some with significant success.

Right place, right time
According to Henri de Bodinat, former CEO of Sony and founder/CEO of the indie company Musisoft, the current growth of indies in France is hardly surprising. "France was late (developing its independent labels)," he says. "It is the fifth biggest record market in the world, yet, it was the poorest in terms of indie companies-Germany had Edel, Belgium, PIAS and the Netherlands Arcade..."

De Bodinat notes that the global market share claimed by indies is near 25 percent, and argues: "In France there is room for a number of indie companies. With the current overall value of the market at around Ffr8 billion ($1.45 billion), their natural share would be Ffr2 billion ($360 million), and we're still a long way below that."

Patrick Zelnik, another former CEO of a major (Virgin) and now president of full-service label Naïve, has a different vision and different objectives. The indies' emergence, according to him, is primarily the reaction to an increasing concentration in the industry. "Excessive concentration within the majors tends naturally towards the creation of indie labels, which become the only means of bringing artistic diversity to the public," says Zelnik.

However, major record companies still hold sway in France in terms of distribution, with an overall market share of around 87 percent, according to industry body SNEP. "The new up-and-coming indies are still very small, and currently we're not seeing any significant economic shifts," says a SNEP spokesperson. It is not easy to calculate the economic power of the indies. "A lot of them are licensed by majors because they haven't the economic resources to work in distribution," notes Jérôme Roger, general manager of the indie label body UPPI.

Naive aims to break down barriers between different creative media. Dedicated to the a wide range of cultural products including books, records and video, it is a via records that Naive is principally pursuing growth. "The real challenge is not only to find new talent, but to demonstrate that it is possible to find alternative ways of distribution," says Zelnik, who considers that "distribution is a fundamental asset of an indie company."

"Majors have been using the same methods and outlets for 15 years," he continues. "We want to develop new distribution networks by using new outlets, including booksellers and newsagents, museums, airport shops... and obviously the Internet." Zelnik describes Naive's aspirations to restructure its distribution network as follows: "Today, [leading retailer] Fnac represents 50 percent of our turnover, realised through our Auvidis products which are essentially classical and world music. Within five years I want to bring this share down to 20 percent by using other outlets."

Sony's Gastineau considers that, despite the creation of a number of new companies, the market is not overcrowded for the indies. "The market today is very open to different music segments, and very specialised labels have every chance to do well, depending on the quality of their products."

Sony has had great success during the past 20 months with emerging labels such as Atmosphériques (with the rock group Louise Attaque) and V2 Music (male rap singer Passi), but also with older companies such as Charles Dalar's Pomme Music, label of the musical Notre Dame de Paris. Sony has built its indie label distribution success—which represents approximately 20 percent of its total turnover—on two guiding principles, according to Gastineau. "For a long time," he says, "we have maintained not only a distributor relationship but also a very close collaboration with our distributed labels. We take joint decisions on promotion and marketing, even if those sectors belong to the labels. Furthermore—and this is crucial—our commercial strategy requires that we treat their products as if they were ours."

The distribution battleground
Meanwhile, a new entrant is competing with Sony to distribute middle-range indie labels, those turning over between Ffr10 million and 50 million ($1.8—$9 million) annually. Managed by Stéphane Bourdoiseau, Wagram Music is the product of the former Arcade Music France. "After Sony, Wagram is the second distributor able to welcome and offer advantages to indie labels," says Bourdoiseau, for whom distribution is the main development axis of the company.

With an annual turnover of Ffr250 million ($45 million), Wagram has a strong distribution base, and the company has just signed a deal for the distribution of French labels Mister Music, Chance Records (chanson) and Freedonia (chanson), and is poised to add more in the next few months.

In the meantime, considering that the minimum viable size for a distributor is reckoned to be around Ffr400 million ($72 million) annual turnover, Bourdoiseau's aim is to bring other indie distributors and bring them into the Wagram fold. "There's not room for a large number of small distributing companies in France," he says, "and one day some of them will have to ask themselves questions about their future."

The distribution network as follows: "Today, [leading retailer] Fnac represents 50 percent of our turnover, realised through our Auvidis products which are essentially classical and world music. Within five years I want to bring this share down to 20 percent by using other outlets."
French independent labels are home to a diverse range of talent. Music & Media's Cécile Tesseney profiles some of the new up-and-coming acts signed to indies, and charts the progress of their latest releases.

**SINSEMILIA**

**Résistances (Double T Music)**

> “When I first saw Sinsemilia play, I realised that there was no other group like them in France.” So says Hervé Deplasse, general manager of the French affiliate of Belgian indie label Double T Music. “They are a protest band,” he adds, referring to the reggae act’s politically and socially conscious profile. Their first single, La Flamme (The Flame), was an anthem against extreme right-wing party Front National which hardly received a spin on French radio. The just-released new single, La Mauvaise Réputations (Bad Reputation) from their just-released new single, La Mauvaise Réputations (Double T Music) achieved similar popular appeal with 30,000 units of their debut self-produced and self-distributed single Les Moutons, before signing to indie label Tréma. Their debut album, La Ouache, was released on 9 June 1996 and has reached the 200,000 unit sales mark, according to the label, a success mostly based on the band’s constant touring. Their single, Lâche Ans Dro, a classic Celtic tune with a funky beat in a style the band describes as “ethno-celtic rock”, started to receive airplay only in October, including exposure on CHR stations NRJ and Fun Radio.

**RENÉ AUBRY**

Plaisirs d’Amour (Hopi Meia)

Off the beaten track of traditional pop, René Aubry may not be a household name for mainstream audiences but his instrumental music is known by most French people from the several soundtracks he has composed for films and TV shows. “I don’t see his musical style developing within a major company,” says Jacques Marbehan, founder of Aubry’s label Hopi Meia. Winner of the last French Victoires awards in the jazz and classical section, the 42-year-old Aubry rose to fame composing music for dancer Carolyn Carlson’s ballet and puppet director Philippe Genty, and for movie soundtracks such as La Révolte Des Enfants and Killin Kid. His music can be described as ambient and melodic. His latest recording, the 13-track almost fully instrumental journey Plaisirs d’Amour, has been critically acclaimed and opened new doors. “Aubry is a regular on FIP,” says Bernard Chérèze, FIP programmes manager. “His album reflects a specific atmosphere. He is definitely one of the most creative newcomer to have emerged lately.” Born in Lausanne, in French speaking Switzerland, Blok moved to France in 1994 and Les Heretiques in 1996 and sold more than 40,000 units. Building from this base, they signed to indie label Tréma. “The band are one of the pillars of French rap.” “We have used a ‘classic’ rap marketing strategy,” says Matthieu Dumade, the group’s product manager at Edel. “We’ve done a lot of street teasing and press advertising and promo.”

**STÉPHANE BLOK**

Le Principe Du Sédentaire (Chantons Sous La Truie/Boucherie Productions)

Released on October 12, Stéphane Blok’s debut CD for Boucherie Productions sub-label Chantons Sous La Truie, Le Principe Du Sédentaire, was part of the monthly album selection made by the programmers of Paris station FIP. “Blok is a very interesting artist,” says Jean-Patrick Laurent, former movie school student, who started his career as a DJ at 18 and is a massive hip hop fan (this album was mixed by rap act Cuts&B). Sinclar’s music is currently played on stations such as Voltage (dance), Skyrock (urban/rap) and NRJ (CHR).

**BOB SINCLAR**

Paradise (Yellow Productions/East-West)

Bob Sinclar’s debut album Paradise has been clouded by some legal problems associated with the single Gym Tonic written and produced by Daft Punk’s half Thomas Bangalter. However, Paradise has been released all over Europe, and in France has jumped up to the 27th position in the French charts and sold, so far, 30,000 units. Bob Sinclar is a character-concept—a 70s inspired disco-funk playboy—as much as an artist. Behind the character lies Chris Le Priant, founder and director of Yellow Productions, who started his career as a DJ at 18 and is a massive hip hop fan (this album was mixed by rap act Cuts&B). Sinclar’s music was playlisted on public youth-oriented station Le Mons. Music channel M6 is dedicating Blok a special MCM Session in November.

**JÉRÔME MINIÈRE**

Le Nuit Éclaire Le Jour Qui Suit (Lithium/Labels)

Sitting on the top of college radio network’s Radio Campus Charts, Jérôme Minière, former movie school student, is at cross-roads in between pop and electronica. Minière, who claims he writes music like a movie director edits a film, has just released his second album, a double CD, Le Nuit Éclaire Le Jour Qui Suit (Lithium/Labels). The album is a compilation of instrumental tracks inspired by the longs car journey he undertook with his parents. Born in Orleans, he has travelled to Brussels and Montréal where the album was recorded. “Jérôme Minière is clearly an artist that is worth listening to,” says Paris adult rock station Oui FM’s head of programmes, Jean-Patrick Laurent. “In a constantly risky exploration, he searches for new sounds. I like his lyrics and his musical commitment.”

**MATMAH**

La Ouache (Tréma)

Unknown six months ago, Matmah are turning out to be this autumn’s surprise French success. Formed in Brest (Brittany), the four-piece band sold 30,000 units of their debut self-produced and self-distributed single Les Moutons, before signing to indie label Tréma. Their debut album, La Ouache, was released on 9 June 1996 and has reached the 200,000 unit sales mark, according to the label, a success mostly based on the band’s constant touring. Their single, Lambe Anc Dro, a classic Celtic tune with a funky beat in a style the band describes as “ethno-celtic rock”, started to receive airplay only in October, including exposure on CHR stations NRJ and Fun Radio.

**SAGES POÊTES DE LA RUE**

Jusqu’a L’Amour (Beat de Boul/Edel)

“Aubry is a regular on FIP,” says Hervé Bouneau. “When I first saw Sinsemilia play, I realised that there was no other group like them in France.” So says Hervé Deplasse, general manager of the French affiliate of Belgian indie label Double T Music. “They are a protest band,” he adds, referring to the reggae act’s politically and socially conscious profile. Their first single, La Flamme (The Flame), was an anthem against extreme right-wing party Front National which hardly received a spin on French radio. The just-released new single, La Mauvaise Réputations (Bad Reputation) from their just-released new single, La Mauvaise Réputations (Double T Music) achieved similar popular appeal with 30,000 units of their debut self-produced and self-distributed single Les Moutons, before signing to indie label Tréma. Their debut album, La Ouache, was released on 9 June 1996 and has reached the 200,000 unit sales mark, according to the label, a success mostly based on the band’s constant touring. Their single, Lâche Ans Dro, a classic Celtic tune with a funky beat in a style the band describes as “ethno-celtic rock”, started to receive airplay only in October, including exposure on CHR stations NRJ and Fun Radio.

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**STÉPHANE BLOK**

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Released on October 12, Stéphane Blok’s debut CD for Boucherie Productions sub-label Chantons Sous La Truie, Le Principe Du Sédentaire, was part of the monthly album selection made by the programmers of Paris station FIP. “Blok is a very interesting artist,” says Jean-Patrick Laurent, former movie school student, who started his career as a DJ at 18 and is a massive hip hop fan (this album was mixed by rap act Cuts&B). Sinclar’s music is currently played on stations such as Voltage (dance), Skyrock (urban/rap) and NRJ (CHR).

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A new generation of indie producers is taking over, even if the old lions are still roaring.” So says Jérôme Roger, general manager of French independent labels’ body UPFI. “The contribution of indie production is crucial in the landscape,” he adds, noting that “among the 1,180 local acts signed to labels and listed in the Officiel De La Musique directory, 80 percent are under contract with indie producers.”

Indie labels have had many successes this year in France, and appear to be moving forward with local acts in a very wide range of styles appealing to consumers in both niche markets and mass audience sectors. “Indies are equally spread across all musical styles,” Roger adds. The new trend is that, whilst the border-crossing qualities of techno, world music and jazz remain a safe bet for indies, there has also been a move towards more mainstream styles, from pop/rock to rap, where competition with the major record companies is a great deal fiercer.

Commercial impact

The first great success of this “new indie generation” was achieved by rock group Louise Attaque on the Atmosphériques label, which was founded 30 months ago by Marc Thonon in a joint venture with one of the “old lions,” the near 30-year-old indie label Trema. “Selling 1.4 million units with a first album is exceptional and I know that it happens only once in a professional life,” says Thonon. “What has changed in the landscape is that today young people are much more eclectic in their musical tastes than we were, and also that more and more acts are taking responsibility for themselves and, for example, not waiting for radio airplay to move their careers on.”

Thanks to Louise Attaque’s success Thonon can, financially, look ahead two years, but he remains cautious. “We will release a maximum of 6 albums a year so as to have enough time to promote them well. That’s something the majors can’t do, because they are working on too many products at the same time. “Having few releases is also a way to save money,” Thonon adds, “because when you work under pressure you don’t have enough time to plan your budget.”

Atmosphériques is involved in three different music styles: rock, new music (electronic, techno), and chanson—although Thonon says “I consider that all our acts belong to the rock culture.” Future releases include songwriting trio Mellow, and the techno-leaning act Grand Tourism.

Covering the genres

V2 is another fast-emerging label, thanks particularly to the success of rap act Passi (400,000 units of the first album sold). General manager Thierry Chassagne asserts that “even if we are an indie we have to cover all the musical styles.” An example of this strategy is the recent signing of funk group FFF, formerly with Epic where they had cumulative sales of more than 200,000 units from three albums. “This is a strongly branded group with huge potential,” says former Sony executive Chassagne, noting that other indies and majors were in stiff competition to sign them. “Even if V2’s offer was not the most important on a financial level, we won
Merci pour votre confiance

Sony Music France vous dit
because V2 is pro-active, and this is our asset,” Chassagne says. “Everybody at V2 is working in the same direction and focusing on one objective only: artist development. Because we don't have any back catalogue to produce turnover, it's crucial to break new talent”. V2 has just signed a second rap artist, Faf La Rage, and is preparing to produce turnover, it's crucial because V2 is pro-active, and this is the same direction and focusing on one objective only: artist development. "Everybody at V2 is working in the same direction and focusing on one objective only: artist development."

Going multinational
This is not the case with Edel France, a subsidiary of a German indie managed by Stéphane Girard. "Our aim is to work like a multinational, with priority given to international catalogue," Girard explains. "The domestic artists will come later, when we are known for our work at international level."

"For example," he continues, "we're becoming known in techno circles because we have Carl Cox, but it's clear that sooner or later we'll have to have a local act.” Meanwhile Edel, which is active in hip hop with acts such as rap group Les Sages Poètes De La Rue, has proved this year that it can break acts on the major radio stations.

Rap act Mafia Trece has also had success, selling almost 100,000 copies of their first album with XIII bis Records, a company managed by Gilles Bressand which focuses on defined niche markets. The company has an international perspective—for example licensing the second Rammstein album from PolyGram Germany—and distribution of international catalogue is at the heart of its development strategy.

“We don't have our own distribution, but working with different distributors we've accumulated a lot of knowledge about how to pep up sales by improving relations with the distributors,” explains Bressand. “Our aim is to bring a full distribution service to overseas labels by working their products in France as if they were ours.” XIII bis has just opened an office in Germany and is poised to open others in Scandinavia and Benelux in coming months.

Touring as a promotion tool
For the smaller label, when radio networks are unattainable and TV ads too expensive, touring is one of the most important promotional activities. Toulouse-based Willing Productions uses touring “to bypass the obstacles,” says founder and manager Bernard Vieneneuve. “Thanks to concerts we can sell around 10,000 copies (of an album), which is a worthy result compared to what majors do with new talent, and this allows us to reach break even, which is not the case for majors.”

Former Midem artistic manager Bernard Batzen has refined this strategy with the Rue Bleue label. "The label is linked to our concert promotion company Azimuth, and our aim is to maximise synergies between touring and CD records,” explain Batzen.

Rue Bleue has sold 10,000 copies of male latino-style singer Cyrius' first album by this method. “There is no doubt that today it's the indies which take on the A&R role,” he says.

Indies at A&R forefront
Fabrice Nataf, general manager of indie Freedom and former executive at Virgin and BMG, is more emphatic. "Since the majors have replaced A&R managers with answering machines,” he says, “it's clear that indies are the essential artist developers.” Nataf has put Freedom’s distribution in the hands of indie Wagram Music. “We completed the negotiations in only a few days. That would be impossible with a major. I'd like to sign an artist on Monday and be able to send the record to radio a week after, because if you wait too long the records lose their freshness.”

Independence is also a way to produce things majors don't want to do, and sometimes to be a little more subversive in artistic choices. Le Maquis is a small label founded by former journalist and writer Philippe Pierre-Adolphe. “We want to develop concepts majors refuse—or don't dare—to do. For example our rap/ragga compilation Canabissimo, based around a celebration of the joint, has already sold 13,000 copies via our distributor Musisoft.” More seriously, Le Maquis aims to cross barriers between literature, cinema and music with creative concepts—a "major shortcoming in the majors," according to Pierre-Adolphe.
<table>
<thead>
<tr>
<th>Week 48/9</th>
<th>Eurochart Hot 100® Singles</th>
<th>countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td>Believe</td>
<td>A.D. R.I.A.A. (Sony BMG) (US), BPI</td>
</tr>
<tr>
<td><strong>#2</strong></td>
<td>Daft Punk feat. Nile Rodgers - Get Lucky</td>
<td>A.D. PMG</td>
</tr>
<tr>
<td><strong>#3</strong></td>
<td>The Weeknd - Blinding Lights</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#4</strong></td>
<td>Dua Lipa - Don't Start Now</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#5</strong></td>
<td>Ariana Grande - 7 Rings</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#6</strong></td>
<td>Drake feat. Jennifer Hudson - God's Plan</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td>Billie Eilish - When We All Fall Asleep, Where Do We Go?</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#8</strong></td>
<td>The Weeknd - Save Your Tears</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#9</strong></td>
<td>Justin Bieber - Peaches</td>
<td>B.D. Int'l</td>
</tr>
<tr>
<td><strong>#10</strong></td>
<td>Dua Lipa - No One But You (Babooshka)</td>
<td>B.D. Int'l</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

| #1 | Believe | A.D. R.I.A.A. (Sony BMG) (US), BPI | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #2 | Daft Punk feat. Nile Rodgers - Get Lucky | A.D. PMG | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #3 | The Weeknd - Blinding Lights | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #4 | Dua Lipa - Don't Start Now | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #5 | Ariana Grande - 7 Rings | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #6 | Drake feat. Jennifer Hudson - God's Plan | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #7 | Billie Eilish - When We All Fall Asleep, Where Do We Go? | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #8 | The Weeknd - Save Your Tears | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
| #9 | Justin Bieber - Peaches | B.D. Int'l | B.B. UK, IE, D, F, CH, NL, ES, FR, IT, DE, NO |
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### European Top 100 Albums

**Week 48 / 98**

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Ball</td>
<td>At The Movies - PolyGram TV</td>
<td>BFI. UK</td>
<td>UK</td>
</tr>
<tr>
<td>2</td>
<td>Lighthouse Family</td>
<td>Postcards From Heaven - Wildcard / PolyGram</td>
<td>F.JOEFF</td>
<td>UK</td>
</tr>
<tr>
<td>3</td>
<td>Garth Brooks</td>
<td>Double Live - Capitol</td>
<td>K.</td>
<td>UK</td>
</tr>
<tr>
<td>4</td>
<td>Kim Larsen</td>
<td>Luft Unter Vingeiner - CMC</td>
<td>42.</td>
<td>DE</td>
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<tr>
<td>5</td>
<td>Axelle Red</td>
<td>A Tatons - Virgin</td>
<td>F</td>
<td>F.</td>
</tr>
<tr>
<td>6</td>
<td>U2</td>
<td>The Best Of 1980 - 1990 - Island</td>
<td>74. 54. 2</td>
<td>I. N. S.</td>
</tr>
<tr>
<td>7</td>
<td>Portside</td>
<td>PNYC - Go/Dis / Mercury</td>
<td>F. B. O. R.</td>
<td>F. B. O. R.</td>
</tr>
<tr>
<td>8</td>
<td>Xavier Naidoo</td>
<td>Nicht Von Dieser Welt - 3P / Epic</td>
<td>75. 73. 7</td>
<td>S. D. S.</td>
</tr>
<tr>
<td>9</td>
<td>Depeche Mode</td>
<td>The Singles 81-85 - Mute</td>
<td>76. 70. 3</td>
<td>©. P. P. M.</td>
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<tr>
<td>10</td>
<td>Soundtrack</td>
<td>Titanic - Sony Classical</td>
<td>77. 69. 2</td>
<td>©. P. P. M.</td>
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<tr>
<td>11</td>
<td>Ulf Lundell</td>
<td>Slugger- Rockhead / EMI</td>
<td>78. 58. 9</td>
<td>F. D. G.</td>
</tr>
</tbody>
</table>
### Top National Sellers

#### United Kingdom

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist / Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cher - Believe</td>
<td>(RCA)</td>
</tr>
<tr>
<td>2</td>
<td>Barry White - Let's Do It (The Best Of)</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Elvis Costello &amp; The Attractions - (I Can't Get No) Satisfaction</td>
<td>(CBS)</td>
</tr>
<tr>
<td>4</td>
<td>Peter Gabriel - No Self Control</td>
<td>(EMI)</td>
</tr>
<tr>
<td>5</td>
<td>Eurythmics - Here Comes The Rain Again</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>6</td>
<td>Faith No More - King For A Day: Fools To Covenants, Queen For A Day</td>
<td>(Go-Go's)</td>
</tr>
<tr>
<td>7</td>
<td>Stone Temple Pilgrims - Purple</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>8</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
</tr>
</tbody>
</table>

#### Spain

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist / Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>George Michael - Squeeze The Juice</td>
<td>(EMI)</td>
</tr>
<tr>
<td>2</td>
<td>U2 - The Best Of 1980-1990 (Side 1)</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>3</td>
<td>Manitas De Plata - En El Tiempo Del Amor</td>
<td>(BMG)</td>
</tr>
<tr>
<td>4</td>
<td>Antonia - Siempre</td>
<td>(PolyGram)</td>
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<tr>
<td>5</td>
<td>Draco - Los Guapos (Part 2)</td>
<td>(Edel)</td>
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<tr>
<td>6</td>
<td>Eva - Ven De Manera</td>
<td>(EMI)</td>
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#### Germany

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<th>Artist / Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>O P. - Flugsage Im Busch</td>
<td>(BMG)</td>
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<tr>
<td>2</td>
<td>Boyzone - No Matter What</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>3</td>
<td>Aus Rotten! - Sigma Feuersaal Junge / West</td>
<td>(PolyGram)</td>
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<tr>
<td>4</td>
<td>Turkcan - Sirkanc</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>5</td>
<td>Banda Eva - Ao Vivo</td>
<td>(Sony)</td>
</tr>
<tr>
<td>6</td>
<td>George Michael - Landmark</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>7</td>
<td>Jennifer Paige - Crash</td>
<td>(Edel)</td>
</tr>
<tr>
<td>8</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Manau - La Tribu De Dana</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>10</td>
<td>Celine Dion - My Heart Will Go On</td>
<td>(Sony)</td>
</tr>
</tbody>
</table>

#### France

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<thead>
<tr>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Daniel Laurie - Belle</td>
<td>(Ariola)</td>
</tr>
<tr>
<td>2</td>
<td>Enrique Iglesias - Suenos</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>3</td>
<td>Vengaboys - We Like To Party</td>
<td>(Zomba)</td>
</tr>
<tr>
<td>4</td>
<td>Robbie Williams - Angels</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>5</td>
<td>Sade - The Best Of...</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>6</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
</tr>
<tr>
<td>7</td>
<td>Azucar Moreno - Ole Remixes</td>
<td>(BMG)</td>
</tr>
<tr>
<td>8</td>
<td>Queen feat. Wyclef Jean &amp; Pras Michel - Another One Bites The Dust</td>
<td>(Universal)</td>
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</tbody>
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#### Italy

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<th>No.</th>
<th>Artist / Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Aerosmith - Don't Want To Miss A Thing</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>U2 - The Best Of 1980 - 1990</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>3</td>
<td>Suede - S/T</td>
<td>(PolyGram)</td>
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<td>4</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
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<tr>
<td>5</td>
<td>George Michael - Ladies &amp; Gentlemen</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>6</td>
<td>George Michael - Ladies &amp; Gentlemen</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>7</td>
<td>Aerosmith - I Don't Want To Miss A Thing</td>
<td>(Columbia)</td>
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<th>No.</th>
<th>Artist / Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Celine Dion - These Are Special Times</td>
<td>(Sony)</td>
</tr>
<tr>
<td>2</td>
<td>U2 - The Best Of 1980-1990</td>
<td>(Sony)</td>
</tr>
<tr>
<td>3</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
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<tr>
<td>4</td>
<td>George Michael - Ladies &amp; Gentlemen</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>5</td>
<td>Bruce Springsteen - Tracks</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>Phil Collins - Hits</td>
<td>(WEA)</td>
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<th>No.</th>
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<tbody>
<tr>
<td>1</td>
<td>Cher - Believe</td>
<td>(Warner)</td>
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<tr>
<td>2</td>
<td>Emilia - Big Big World</td>
<td>(Universal)</td>
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<tr>
<td>3</td>
<td>Boyzone - No Matter What</td>
<td>(PolyGram)</td>
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<td>4</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
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<tr>
<td>5</td>
<td>Antilles - Love &amp; Dance</td>
<td>(PolyGram)</td>
</tr>
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<td>6</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
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<td>7</td>
<td>European - I Can't Get No Satisfaction</td>
<td>(EMI)</td>
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<td>8</td>
<td>Jennifer Paige - Crash</td>
<td>(Edel)</td>
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<td>9</td>
<td>Various - Various Artists</td>
<td>(EMI)</td>
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<tr>
<td>10</td>
<td>Celine Dion - These Are Special Times</td>
<td>(Sony)</td>
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<tr>
<td>1</td>
<td>Emilia - Big Big World</td>
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<td>2</td>
<td>Lene Marit - Undeniable Silence</td>
<td>(Virgin)</td>
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<td>Various - Various Artists</td>
<td>(EMI)</td>
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<td>Teatro - Patiko Patiko Patiko</td>
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<td>2</td>
<td>Apulanta - Pohjolansaari</td>
<td>(PolyGram)</td>
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<tr>
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<td>Cher - Believe</td>
<td>(WEA)</td>
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<td>2</td>
<td>4 The Cause - Stand By Me</td>
<td>(SAC)</td>
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<tr>
<td>3</td>
<td>Aerosmith - I Don't Want To Miss A Thing</td>
<td>(Columbia)</td>
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<td>Cher - Believe</td>
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*Based on the national sales data across 18 European markets. Information supplied by ChartMedia (UK), full chart service by Media Control GmbH 0900-721-0000 (Germany), (PolyGram) (France), Media & Records (UK), Media Control (Germany), Media Control (France), and Media Control (Spain).*
JAMES BROWN
I'm Back
Private/Eagle Records

The godfather of funk is on top form on his first new studio album in 10 years. Brown cuts loose with some of his most soulful and fiery vocal performances since the early '70s, supported by producer Derrick McKenzie's choice of fine female and male backing singers, who add gospel fervour and urban R&B slickness respectively.

Top marks to Brown and Monk for eschewing computer wizardry and relying on a real brass section, vintage organ and authentic drum and bass. The opener, Can't Stand It—one of the two vintage Brown songs on I'm Back—proves solidly the weakest track. Skip to Stand It—one of the two vintage Brown tracks from the '60s and '70s on vinyl and CD. Once again there's a James Brown buzz on the club scene and the "new" Brown has what it takes to stroll into the spotlight.

Stand It

The release of Brown's new album is timely, since Polydor have just re-released large chunks of his legendary album back catalogue from the '60s and '70s.

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Stand It
**AC/CHR**

**Flans Jfirg Bombed** - Programme Director

**CHR**

**GERMANY**

Playlist Additions: 

- LED Zeppelin "Stairway To Heaven" 
- The Rolling Stones "Satisfaction" 
- KISS "Rock & Roll All Nite" 
- AC/DC "Highway to Hell"

**Playlist Additions: Submissions**

- Radio - Music Station 96.3FM-BRMB/Birmingham P
- Hits Power Rotation: 
  - Tone 56FM-BRMB/Bradford P
- Hits Power Rotation: 
  - HIT RADIO N1/Nuremberg G
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Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players (figures in brackets are the predicted number of plays for the current week).

**Spain: Cadena 40 Principales**
- **FORMAT**: CHR
- **SERVICE AREA**: National
- **PLAYLIST MEETING**: Friday AM
- **GROUP/OWNER**: Cadena 40 Principales

**Playlist Additions**
- La Oreja De Van Gogh/Canzone Al Oido (n/a)
- Manic Street Preachers/The Everlasting (n/a)
- Neja/Shock (n/a)
- Jarabe De Palo/Agu (n/a)
- Depeche Mode/Enjoy The Silence (n/a)
- Sash! vs O.M.D./Enola Gay (n/a)

**Italy: Radio Dimensione Suono**
- **FORMAT**: CHR
- **SERVICE AREA**: National
- **PLAYLIST MEETING**: varies
- **GROUP/OWNER**: Radio Dimensione Suono

**Playlist Additions**
- Spagna/So Volare (28)
- Audio'2/Gina (28)
- Franco Battisti/Il Ballo Del Potere (28)
- Manic Street Preachers/The Everlasting (28)
- TG/Westside (28)
- Matthew Mursini/The Hurt's Lane Desire (28)

**UK: BBC Radio 1**
- **FORMAT**: CHR
- **SERVICE AREA**: National
- **PLAYLIST MEETING**: Thursday 11:30
- **GROUP/OWNER**: Public Broadcaster

**Playlist Additions**
- Jay-Z/Hard Knock Life (20-30)
- Bryan Adams & Mél C./When You're Gone (15-18)
- B'twitched/To You I Belong (15-18)
- Björk/Alarm Call (15-18)
- Blackstreet & Mya/Take Me There (15-18)
- Brandy/Have You Ever? (15-18)
- Eminem/Big Big World (15-18)
- Honeyz/The End Of The Line (15-18)
- R.E.M./Lotus (15-18)

**The Netherlands: Radio 3**
- **FORMAT**: CHR
- **SERVICE AREA**: National
- **PLAYLIST MEETING**: Friday AM
- **GROUP/OWNER**: Public Broadcaster

**Playlist Additions**
- Air/All I Need (23-24)
- The Tamerer feat. Maya/If You Buy This Record (13-14)
- Ilse De Lange/Td Be Yours (7-8)

**Germany: Eins Live**
- **FORMAT**: CHR
- **SERVICE AREA**: Regional (North Rhine/Westphalia)
- **PLAYLIST MEETING**: Friday AM
- **GROUP/OWNER**: WDR

**Playlist Additions**
- Spice Girls/Goodbye (7)
- Lenny Kravitz/Fly Away (7)
- R. Kelly/Home Alone (7)
- Robbie Williams/No Regrets (7)
- Boys/God Bless (7)
- Echt/Wo Bist Du Jetzt (7)
- Miles/Pretty Day (7)
- Wolfsheim/Once In A Lifetime (7)

**Sweden: P5 Radio Stockholm**
- **FORMAT**: CHR/AC
- **SERVICE AREA**: Stockholm
- **PLAYLIST MEETING**: Thursday
- **GROUP/OWNER**: Public Broadcaster

**Playlist Additions**
- All Saints/War Of Nerves (10-15)
- Emilia/Good Sign (5-8)
- Ophélie Winter/Spy (6-8)
- Popsie/24 Seven (5-8)
- Will Smith/Miami (3-5)
- Faith Evans/Love Like This (3-5)
- Bruce Springsteen/Std Eyes (3-5)

**Belgium: Radio Contact F**
- **FORMAT**: CHR
- **SERVICE AREA**: Brussels
- **PLAYLIST MEETING**: varies
- **GROUP/OWNER**: CLT-UFA

**Playlist Additions**
- Cher/Believe (21)
- Zazie/Tout Le Monde (21)
- Sheryl Crow/My Favourite Mistake (6-7)
- William Sheller/Centre Ville (6-7)
- Duran Duran/The Reflex '98 (3-4)

**UK: Capital Radio**
- **FORMAT**: CHR
- **SERVICE AREA**: London
- **PLAYLIST MEETING**: varies
- **GROUP/OWNER**: Capital Radio PLC

**Playlist Additions**
- Venga Boys/Up & Down (30-40)
- James/Hit Down '98 (30-40)
European broadcasting deans were boasting—quite rightly—to their U.S. counterparts of their success stories in terms of rising ad revenues, marketing innovations and creative programming. So, is the Wall of Foreign Money (as one of the panels was titled) to invest in Europe’s radio stations a myth or reality? There were definitely mixed signals coming from the delegates.

There was one school of thought that, as the European radio market matures and becomes more deregulated, more licences will become available, and Europe will be ripe for foreign ownership and partial investment.

On the other hand, some are convinced that potential drawbacks such as ownership restrictions, political and economic considerations (in the case of non-EU countries), and the uncertainty of licence renewals—something which is taken for granted in the U.S.—may stymie the prospects of expanding into, or into, European radio less attractive than they first appeared.

Lew Dickey, executive vice chairman of U.S. radio group Cumulus Media, comments: “There doesn’t seem to be a consensus, at least when I talk to my peers in the U.S., that there is a gold rush in Europe and that you need to be here or you will be left out. People have invested in Europe in the past with mixed results, so it’s a wait-and-see attitude.”

However, reading between the lines, it became apparent the main issue was really control. Many executives from major U.S. radio companies admitted they have no interest in overseas ventures unless they can own them entirely. I’m afraid they will have a long wait in Europe, since ownership regulations in European markets will never be relaxed enough to that happen.

The winners will be those concerns who bring what they do best to foreign markets. U.S. media company Emmis, for example, spent some time educating itself about Hungary before getting involved in that country’s national classic rock station Slager Radio as a minority investor. It then brought in strong managerial, sales, research and programming techniques and was able to mould them to the rock station Slager Radio as a minority investor. It then became aware that they can bring value to the market. That’s why it is demands of the local environment. We are not passive

Although he says, money isn’t everything. “We don’t expect the presence and start to ask increases quickly to about number week we play it once a

These Are Special Times album and R. Kelly’s current R.

I’m afraid the song to soar into the top 10 in no time.” Richer continues: “Normally, it takes three or four weeks for a track to be recognised by the listeners, because although they may like what they hear they don’t know who it is. But with these artists, the requests usually start flowing in without days.” Richer also added: “During the first week we play it once a day, but I expect the number of spins to increase quickly to about three a day, as people become aware of its presence and start to ask for it.”

Celine Dion & R. Kelly /I’m Your Angel

Producer: R. Kelly
Publisher: Zomba/R. Kelly

This season’s ballad is included both on Celine Dion’s These Are Special Times album and R. Kelly’s current R.

The result is the kind of crossover effort which should do well at a multitude of formats, ranging from Dance/R&B to soft AC. Dani Richer, head of music at Swiss CHR station Radio 24 which broadcasts from Zürich, predicts it on its way to becoming the Christmas number one unless another really big thing comes along, because “both these artists are really big in this market; so I expect the song to soar into the top 10 in no time.” Richer continues: “Normally, it takes three or four weeks for a track to be recognised by the listeners, because although they may like what they hear they don’t know who it is. But with these artists, the requests usually start flowing in during days.” Richer also added: “During the first week we play it once a day, but I expect the number of spins to increase quickly to about three a day, as people become aware of its presence and start to ask for it.”

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AIRPLAY

Reaching over 10 million listeners per show.

MUSIC & MEDIA 48/98

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

Playlist Additions:

Lithuania

- John Forte - Ninety Nine
- Faithless - Take The Long Way
- &when: A Pie. Of Heaven
- Kelly Family - Your Bride
- Tindersticks - A Marriage

Luxembourg

- Hr - I ALBUM OF THE WEEK: Hr
- Madonna - The Power Of Goodbye
- Tamperer - If You Buy
- Doom Low - Once Upon A Time
- Billy Crawford - Urgently In Love
- Janet Jackson - Every Time
- Quero Wyclef Jean - Another One Bites
- Lauryn Hill - Dert.Wop (That Thing)

New Videos

- Bacon Popper - Free
- All Saints - Under
- Alif Posse - La Force Du Posse
- Manic Street Preachers - The Everlasting
- RE.M. - Daysleeper
- Madonna - The Power Of Goodbye
- Le Tone - JoG Dragon
- Matmatah - LAmbe An Dro
- Ensemble - Sa Raison D'Etre
- Preis - Blue Angels
- Fatboy Slim - Gangster Trippin'
- Robby Williams - There Goes The
- Sheryl Crow - There Goes The
- U2 - Sweetest Thing
- Mania Morteaette - Thank U
- Foundation - Get Up
- Abnamegretta - A Suonno
- 99 Posse - Mi Siente?
- La Pine - In Media
- Karen Ramirez - If We Try

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- La Pine - In Media
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### European Radio Top 50

**Week 48/98**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>GEORGE MICHAEL/Outsiide</td>
<td>(EPIC)</td>
<td>141</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>6</td>
<td>Cher/Believe</td>
<td>(WEA)</td>
<td>141</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>8</td>
<td>Alanis Morissett/Thank U (Maverick/Warner Bros.)</td>
<td>122</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>8</td>
<td>U2/Sweetest Thing</td>
<td>(Island)</td>
<td>125</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>14</td>
<td>Jennifer Paige/Crush</td>
<td>(Edel)</td>
<td>105</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>4</td>
<td>Madonna/The Power Of Goodbye</td>
<td>(Maverick/Warner Bros.)</td>
<td>100</td>
<td>25</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>9</td>
<td>R.E.M./Daysleeper</td>
<td>(Warner Bros.)</td>
<td>87</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>6</td>
<td>Des'ree/What's Your Sign? (Sony S2)</td>
<td>97</td>
<td>8</td>
<td></td>
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<tr>
<td>9</td>
<td>7</td>
<td>14</td>
<td>Robbie Williams/Millennium</td>
<td>(Chrysalis)</td>
<td>74</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>15</td>
<td>Boyzone/No Matter What</td>
<td>(Polydor)</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>9</td>
<td>Meja/All 'Bout The Money (Columbia)</td>
<td>73</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>21</td>
<td>Aerosmith/Don't Want To Miss A Thing</td>
<td>(A&amp;M)</td>
<td>63</td>
<td>0</td>
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<tr>
<td>13</td>
<td>10</td>
<td>11</td>
<td>Phil Collins/True Colours (Virgin/WEA)</td>
<td>66</td>
<td>0</td>
<td></td>
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<tr>
<td>14</td>
<td>14</td>
<td>15</td>
<td>Eagle-Eye Cherry/Falling In Love Again</td>
<td>(Superstudio/Polydor)</td>
<td>61</td>
<td>2</td>
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<tr>
<td>15</td>
<td>17</td>
<td>10</td>
<td>The Cardigans/My Favourite Game</td>
<td>(Trampolene/Stockholm)</td>
<td>70</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>21</td>
<td>7</td>
<td>Culture Club/Just Wanna Be Loved (Virgin)</td>
<td>65</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>21</td>
<td>9</td>
<td>Beautiful South/South Place 10 (Go Discs/Mercury)</td>
<td>70</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**Top 10 New Entry**

- Bryan Adams & Mel C./When You're Gone (Virgin) | LW = 44 | NE = 33
- The Cardigans/My Favourite Game (Trampolene/Stockholm) | LW = 44 | NE = 33
- Culture Club/Just Wanna Be Loved (Virgin) | LW = 44 | NE = 33
- Beautiful South/South Place 10 (Go Discs/Mercury) | LW = 44 | NE = 33

**Bottom of the List**

- The Everlasting Sessions (A&M) | LW = 125 | NE = 125
- The Power Of Goodbye (Maverick/Warner Bros.) | LW = 141 | NE = 141
- Daysleeper (Warner Bros.) | LW = 125 | NE = 125
- U2/Sweetest Thing (Island) | LW = 125 | NE = 125
- Jennifer Paige/Crush (Edel) | LW = 105 | NE = 105

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AmericanRadioHistory.com
London CHR station 95.8 Capital FM has teamed up with mobile phone retailer and service provider One 2 One in a strategic marketing partnership. Besides getting a conventional mobile phone service, users of the Capital branded phones (purchased) can listen to the station (on their phones), get free concert tickets and make reservations at the broadcaster's radio-themed Capital Café in Leicester Square.

Radio Authority 'corruption' probe

continued from page 1

not confirm their appearance dates and would not comment on any connection between the two arrests. No formal charges have yet been filed.

Since her arrest, Lee has been suspended from her job at the RA. A statement from the regulator says: "The RA confirms that Janet Lee has been questioned by police in connection with a visit to India in 1996. Consequently, she has been suspended from duty." The RA will not comment further on Lee's arrest until the outcome of Scotland Yard's investigation.

Lit, who was out of the country at press time, was not available for comment, but a statement issued on behalf of Sunrise says: "Sunrise Radio's management and Dr. Lit have cooperated fully with the police inquiry...and hope that the inquiry will be shortly concluded in order to put to an end the unfortunate rumour and speculation that has arisen in connection with the subject matter of the inquiry."

The RA is responsible for licensing and regulating the U.K.'s commercial radio industry, and for making new licence awards, in accordance with government legislation. As well as his chairman's position, Lit is also chief executive and programme controller of Sunrise Radio. He is also currently part of the Yes FM consortium intending to apply for a new north London local licence to be advertised by the RA in January 1999.
French cells come out from the fringe

Dana, which sold over a million copies for Polydor, this autumn's unexpected chart success has come from a previously unknown rock act Matmatah. This summer, the child of Cedric and Martial, who are the brain-child of Cedric and Martial, who are the brain-child of Alan Stivell. What is also new is that, while celtic music is usually associated with "world music" and therefore rarely played on radio, Manau's tracks are as much airplay as sales successes.

The AFI's Donato is also president of the Italian branch of the IFPI. The AFI's Donato is also president of the Italian branch of the IFPI, formed in 1995, which now includes 12 affiliate organisations in Europe, Latin America, and Asia.

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**Border Breakers**

Mainland European records breaking out of their country of signing

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<tr>
<th>TW</th>
<th>LW</th>
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<th>Artist/Title</th>
<th>Original Label</th>
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<td>1</td>
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<td>11</td>
<td>ME/JA/ALL 'BOUT THE MONEY</td>
<td>(COLUMBIA)</td>
<td>SWEDEN</td>
<td>76</td>
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<td>2</td>
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<td>17</td>
<td>Eagle-Eye Cherry/Falling In Love Again</td>
<td>(Superstudio/Polydor)</td>
<td>SWEDEN</td>
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<td>3</td>
<td>4</td>
<td>11</td>
<td>The Cardigans/My Favourite Game</td>
<td>(Trampoline/Stockholm)</td>
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<td>4</td>
<td>6</td>
<td>6</td>
<td>The Tempter feat. Maya/If You Buy This Record</td>
<td>(Time/Jive)</td>
<td>ITALY</td>
<td>56</td>
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<tr>
<td>5</td>
<td>3</td>
<td>18</td>
<td>Lucia/Some Loves You Honey</td>
<td>(Siljemark/CNR/Wildstar)</td>
<td>SWEDEN</td>
<td>40</td>
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<td>6</td>
<td>5</td>
<td>12</td>
<td>Stardust/Music Sounds Better With You</td>
<td>(Roué/Virgin)</td>
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<td>38</td>
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<td>Sash! feat. Shannon/Move Mania</td>
<td>(X-IT)</td>
<td>GERMANY</td>
<td>34</td>
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<td>8</td>
<td>14</td>
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<td>Emilia/Big Big World</td>
<td>(Universal)</td>
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<td>3</td>
<td>Eros Ramazzotti &amp; Joe Cocker/That’s All I Need To Know</td>
<td>(DDD)</td>
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<td>10</td>
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<td>Zucchero/Blu</td>
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<td>Venga Boys/Up And Down</td>
<td>(Violator/Jive)</td>
<td>HOLLAND</td>
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<td>12</td>
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<td>23</td>
<td>4 The Cause/Stand By Me</td>
<td>(RCA)</td>
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<td>Venga Boys/We Like To Party</td>
<td>(Violator/Jive)</td>
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<td>Sash! feat. Tina Cousins/Mysterious Times</td>
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<td>Laura Pausini/Un’ Emergenza D’Amore</td>
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<td>Lucia McNeal/Stranded</td>
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<td>6</td>
<td>Edyta Gorniak/Anything</td>
<td>(EMI)</td>
<td>POLAND</td>
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<td>18</td>
<td>21</td>
<td>2</td>
<td>Bacon Popper/Free</td>
<td>(S.A.I.F.A.M.)</td>
<td>ITALY</td>
<td>15</td>
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<td>19</td>
<td>20</td>
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<td>Ophélie Winter/i Spy</td>
<td>(East West)</td>
<td>FRANCE</td>
<td>16</td>
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<td>Manau/La Tribu De Dana</td>
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<td>Ace Of Base/Travel To Romantis</td>
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<td>Aqua/Good Morning Sunshine</td>
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<td>Jessica Folcker/Tell Me What You Like</td>
<td>(Jive/Zomba)</td>
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<td>24</td>
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<td>Cartoons/Doodah</td>
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<td>25</td>
<td>24</td>
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<td>Anggun/On The Sahara</td>
<td>(Columbia)</td>
<td>FRANCE</td>
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TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

* indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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**Off the record**

Edited by Christian Lorenz

Former PolyGram Ireland managing director Paul Keogh, who departed the major on November 10, is understood to be setting up his own label, tentatively named **Dark House**. Based in rural Wicklow, Keogh is apparently interested in extending his activities to include traditional Irish music. He is also rumoured to be discussing a two-way licensing/distribution agreement with another ex-PolyGram man, former A&M U.K. MD Osman Eralp, who is setting up an imprint of his own and is currently in talks with U.K. indie Mute about a possible distribution deal. Meanwhile, expect the first release on Keogh's label to appear under the moniker **Dark Haus**, since there seems to be a U.K. interest in an already operating under the name Dark House.

Former BMG France president Hervé Lasseigne is back in the record industry, and plans to launch a new independent label together with his former A&R at RCA, Dominique Née, and Thierry Ruenda, founder of progressive dance label Oisonous, which was distributed by BMG France.

Former Talk Radio managing director Paul Robinson, who was escorted out of the U.K. speech station's building by security staff following a takeover by a consortium headed by former Sun newspaper editor Kelvin McKenzie, is apparently being forced to seek compensation for the termination of his contract through his lawyers. Meanwhile, Talk's new management have also fired presenters Tommy Boyd and Nick Abbott.

It looks like December 10 is the date Universal's management has chosen to go public with details of the integration of PolyGram into their group. Meanwhile PolyGram Austria marketing manager Jürgen Müller will leave the company on November 30. A successor for Müller had not been named at press time. Also on the move is Sony Music U.K.'s A&R and promotions manager Mark Bounds, who has left the company and is currently in talks with industry media. Meanwhile, expect the first release on Keogh's label to appear under the moniker **Dark Haus**, since there seems to be a U.K. interest in an already operating under the name Dark House.

Just where is the NAB European Radio Conference going to be held next year? A few cities are under consideration, with Berlin, Lisbon, and Dublin most frequently mentioned; but Brussels could be a strong contender.

Producer Nellee Hooper, best known for his work with U.K. dance pioneers Soul II Soul and Icelandic diva Björk, has announced he will launch his own label called **Meanwhile**, which is being set up in close cooperation with Virgin Records U.K.

Whilst drag queens and transsexuals have hosted their own shows on Italy's commercial TV stations for many years, the first drag queen to present a regular programme on Italian radio has been signed up by the **Station One** network. The "all new music" station's secret weapon in the battle for listeners is Platinate, whose nightly walk on the wild side, it is hoped, will drag the station out of the ratings doldrums. Programme director Stefano Carboni says that to reach their young (18-25) target audience, "we have adopted a language without too many limits or false moralising."
**Major Market Airplay**

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

**Wk 48/98**

**UNITED KINGDOM**

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

**FRANCE**

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**SCANDINAVIA**

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**THE NETHERLANDS**

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**SPAIN**

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**POLAND**

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

**HUNGARY**

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Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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**About the Image:**

This image contains a page from a document that seems to be a report on radio airplay for the week of 48/98. The page lists songs ranked by their audience size and provides additional information such as their global chart positions and the labels associated with them. The data is compiled by M&M based on playlist reports using a weighted-scoring system. The document also includes sections for different regions like the United Kingdom, France, Italy, Scandinavia, The Netherlands, Spain, Poland, and Hungary, each listing songs and their chart positions. The report is a snapshot of the most aired songs in Europe's leading radio markets.
the new single by

KIRK FRANKLIN

with MARY J. BLIGE / R KELLY / BONO / CRYSTAL LEWIS & THE FAMILY

at radio NOW in Europe

5 CONSECUTIVE WEEKS ON THE BILLBOARD TOP 20 FOR THE ALBUM ’THE NU NATION PROJECT’

OVER 1 MILLION ALBUMS SOLD - PLATINUM