

# MUSIC & MEDIA

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## 'Payola' probe launched in Italy

by Mark Dezzani

ROME — The dictionary defines payola as a "bribe offered in return for deliberate help in promoting a commercial product by unsanctioned means." It's a word which the radio and record industries seemed to have relegated to the dustbin of history two decades ago—but in Italy this week it made an unwelcome reappearance.

Italy's government-appointed media watchdog authority, Ufficio del Garante, has initiated a preliminary investigation into allegations of pay-for-play "payola" activity in the country's radio and record industry.

The allegations have been made by the show-business section of Italy's right-wing party Alleanza Nazionale (AN), part of the opposition coalition lead by media magnate Silvio Berlusconi.

Included amongst the evidence presented by AN are alleged quotes for the sale of guaranteed plays from radio stations to record companies, and details of arrangements to split royalties between record companies and radio stations. Record industry and radio executives this week denied

the allegations.

Edoardo Vianello, a popular Italian singer in the sixties and now a member of the AN party's Show Business Committee claims that, along with his colleagues, Nello Marti and member of Parliament Guglielmo Rositano, he has presented documentary evidence to the watchdog which proves play-list fixing.

On March 11, Vianello told the Italian press that the Ufficio del Garante had "Displayed great interest in what we had to show and reserved the right to proceed, with the help of the tax department, in investigating the economic relations between record companies and radio."

One of the practices being investigated is the allocation of a song's royalties to a publishing group directly or indirectly owned by national radio networks. Although not directly illegal under Italian law, the implication is that it is in the radio network's interest to promote a record and therefore gain from the royalties.

Lawyer Giorgio Giovannini, responsible for the radio section of the media watchdog commission, commented to the Italian press that his inquiries are

at a preliminary stage, but that, after examining the evidence presented to him by AN representatives, he feels confident of proceed with an investigation into "hidden or undeclared advertising."

Lorenzo Suraci, MD of national network RTL 102.5 Hit Radio, insists, however that the allegations are "absurd," and that they have been "built like a house of cards and they can easily be demolished."

"There is," he says "a traditional synergy between record companies and radio, but the criteria for selecting music for our play-list is quality; if a record is rubbish we won't play it, it's as simple as that."

Roberto Gallanti, press director for Italy's IFPI-recognised Industry Federation FIMI, describes the allegations as "Absolute rubbish." He adds, "It is completely untrue to suggest that the music industry pays bribes or that radio stations accept them. Every entrepreneur cultivates a synergy with appropriate media to best promote their activities. These allegations are a mess and, taken to their extremes, would mean that even

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## New twist in Dutch frequency auction

THE HAGUE — The first parliamentary debate on Holland's new media laws took a dramatic turn on Monday (March 10).

A majority in the Dutch Parliament agreed to postpone the planned auction of FM frequencies to commercial broadcasters for an undetermined period of time and to amend the new laws to the effect that media entrepreneurs will be restricted to owning one FM station only.

Members of Parliament asked cabinet minister Annemarie Jorritsma of the Department of Transport, Public Works and Water Management, for a delay of the auction until all the technical research on the availability of frequencies is finished. Media analysts estimate the time needed to finish the research as two years, and they believe that such a postponement could be devastating for commercial radio.

In the Dutch government's original plan, the auction was scheduled for April 1. This is the same day on which the preliminary FM frequency licences of four commercial stations, among

*continued on page 24*

### NUMBER ONE

European Radio Top 50  
WHITE TOWN  
*Your Woman*  
(Brilliant!/Chrysalis)

Eurochart Hot 100 Singles  
NO DOUBT  
*Don't Speak*  
(Trauma/Interscope)

European Top 100 Albums  
U2  
*Pop*  
(Island)



Marc Lumbroso

## Lumbroso returning to France

by Emmanuel Legrand

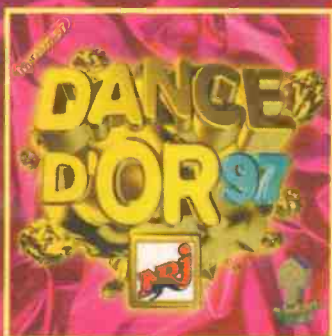
LONDON — Marc Lumbroso was expected to announce, at time of going to press, his decision to step down as managing director of Polydor U.K.

Lumbroso plans to return to France to pursue new projects, and it is widely anticipated that Lucian Grainge, currently Polydor's general manager/head of A&R, will take over as MD of the label.

Lumbroso tells M&M that the departure from PolyGram is "amicable" and that he is in discussion with several partners, including PolyGram, to develop

new music-related projects in France. "The past years have been very exiting and I've learned a lot here", comments Lumbroso. "It is now time for me to use that experience to set new challenges."

Lumbroso was appointed by PolyGram CEO Alain Lévy two-and-a-half years ago. Prior to his British experience, Lumbroso had been MD of Polydor France, where he signed Vanessa Paradis and Mylene Farmer, and was co-founder with PolyGram of the Remark label. During his tenure at Polydor U.K., the label enjoyed success with Boyzone and Cast, among others.



**DANCE D'OR 97**  
**EUROPEAN AWARDS FOR DANCE MUSIC**  
**MIDEM-CANNES**  
**MONDAY 20 JANUARY 1997**



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# eternal

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# Universal launches 'trend' outlet

by Christian Lorenz

**HAMBURG** — Universal Music Germany is moving a:head.

That's the name of the new imprint the label is launching as a platform for current cutting-edge styles such as drum and bass, electro and dub. It is headed by recently-appointed Universal Music A&R manager new sounds, Walter Gröbchen.

Vienna-born-and-raised Gröbchen, who joined Universal on February 1, worked as a radio and TV journalist for Austrian state broadcaster ORF before switching to the music industry

as A&R and marketing manager for Austrian label Gig in 1993. In 1996 he moved to Hamburg as product manager for Warner Special Marketing.

At a:head, Gröbchen has carte-blanche to develop a roster and label identity which complements Universal's alternative rock and black music repertoire. Universal Music MD Heinz Canibol comments, "We want to tap into new markets and I am confident that Gröbchen's engagement will provide us with some exciting impulses."

Universal's aim with a:head is to introduce fresh ideas from the underground into the pop market. "Ultimately,

we want to reach a pop audience," says Gröbchen. "a:head is not meant to operate in an isolated niche market. What we do has a sound commercial basis."

If and when a:head will operate as a stand-alone label remains unclear. Gröbchen sees it first and foremost, "As a trademark which communicates a certain quality standard, not unlike Warp, MoWax and similar imprints." He is currently working on a graphic identity for a:head and sets a, "One year time-frame to get our bearings and position a:head in the market."

Likely candidates for early signings come from the Vienna-based trip-hop

scene which generated sought after remixers and recording artists like Patrick Pulsinger and Tunakan.

"As a new, trend-oriented label we have to start with a bang, not a whimper," says Gröbchen. "a:head has to launch with a high profile project which has underground kudos but already instigated an overground buzz. We cannot afford to work with an unknown artist for three or four years before the market recognises us."

To complement its foray into new musical territories, Universal plans to establish regular club nights under the banner Universal Club.



Aerosmith have been busy promoting their new Columbia album *Nine Lives* with TV appearances in all major European countries. The band recently took a well-deserved rest from their schedule in London, where they enjoyed a dinner with Sony staff. Pictured are (left to right): Aerosmith's Joe Perry, Columbia France general manager Olivier Montfort, Columbia Germany MD Hubert Wandjo, Sony Music Europe senior VP marketing Richard Ogden, Sony Music Poland MD Margaret Malisewska, Aerosmith's Steve Tyler and Tom Hamilton, Sony Music Europe VP Columbia U.S. Sara Silver, Sony Music South Africa MD Guy Henderson, Columbia Holland GM Daan Rijsbergen and Sony Music Denmark MD Jan Degner.

## Viva shares going on sale

by Christian Lorenz

**HAMBURG** — Media entrepreneur Frank Otto intends to sell off his 20 percent stake in German music television broadcaster Viva TV to fund new radio and local TV projects.

The asking price for Otto's shares is estimated at \$20 million. Fellow shareholders EMI Electrola, PolyGram, Sony Music and Warner Music have the first option on the shares. Media concern Bertelsmann, through its audio-visual arm CLT-Ufa, has been named as a likely outside candidate to take over Otto's stake.

Christopher Franzen, MD of Otto's Hamburg-based media holding Frank Otto Medienbeteiligungsgesellschaft, says this is an appropriate time to sell up and move on to new ventures. "Our business is to find interesting projects in niche markets which we develop with the aim of selling them off at a profit," says Franzen. He adds, "At present, we can get a very good price for our stake in Viva." He expects to close the deal by the end of April.

The money for Otto's Viva stake will be re-invested in two other projects, namely the launch of a local TV station in Berlin and the development of urban/dance format radio station

Kiss FM. "If we can offer another local TV channel in addition to Hamburg 1, we'll cover the two largest German cities and can aim for national advertising budgets," comments Franzen on the motivation behind Otto's involvement in local TV. "With two channels we can also negotiate better deals with programme suppliers."

On the radio side, the company believes in the urban/dance format and plans to export its Kiss FM concept into other German cities. "After three years of fine-tuning the concept, we feel confident that Kiss FM can work in other urban areas," says Franzen. He describes Frankfurt as the most promising market for Kiss outside Berlin, "Because of its strong affinity with black music, thanks to a well developed funk and soul club scene catering to American G.I.s."

Apart from Viva TV, Otto's media portfolio also includes local television channel Hamburg 1 and radio stations OK Magic (Hamburg), Kiss FM (Berlin), Delta Radio (Kiel), NewsTalk (Berlin) and Salü (Saarbrücken). Viva TV, which operates both Viva and Viva II, reaches an estimated 96 percent of German cable households and achieved a total turnover of \$45 million in 1996.

## Marketing is Decca's priority

by Jeff Clark-Meads

**LONDON** — Decca, one of PolyGram's three classical operations, is putting the emphasis on marketing—rather than record production—for its future growth.

President Roger Lewis has restructured Decca's London-based international marketing department which, he says, is "a repositioning of Decca to focus on the marketing function, and to put real muscle into the marketing function."

Lewis maintains that Decca is cutting back on production and enhancing its marketing to give it a better focus on new releases. He says he hopes to sell more records to committed classical fans as well as broadening the fanbase for records nominally in the classical arena.

The company, Lewis says, has already had significant success in this area; he points to the global impact of *The Three Tenors* and adds, "Our definition of the market is potentially broader than other record companies." Projects at the boundary of the definition of classical, he says, include the company's *Braveheart* soundtrack and its impending OST album of *Anna Karenina*.

Overall, Lewis, who joined the company at the beginning of this year, is upbeat about Decca's potential in the market. "Some companies outside PolyGram are cutting back; now is the time to seize the initiative. What we've done is make a commitment to the long-term future of the classical record business."

Decca's new team includes marketing directors Terri Robson and Paul Moseley. Robson is director of marketing, with specific responsibility for Decca's commercial, soundtrack, and event activities as well as new music label Argo and all Luciano Pavarotti projects. Moseley moves up from his position as Decca's U.K. head of marketing to be director of marketing with responsibility for marketing the core classical repertoire of the Decca and L'Oiseau-Lyre labels.

Industry consultant Edward Kershaw becomes director of catalogue development, former head of marketing Didier de Cottignies is director of artistic development and Paul Saintilan joins from Lewis' former company, EMI Classics, to become director of strategic development. Cheryl Grant, formerly head of production and operations, is appointed director of marketing services.

## New identity for Kiss Kiss FM

by Mark Dezzani

**NAPLES** — Following the signing of a "co-operation agreement" with CHR network RTL 102.5, Naples-based CHR network Kiss Kiss FM is reverting to its former identity Kiss Kiss Network and implementing a tighter format. Negotiations for RTL to acquire a stake in Kiss were still ongoing at press time.

Kiss majority shareholder Lucia Niespoli remains managing director; his brother Davide has been placed in charge of programming. RTL 102.5 music directors Grant Benson and Paolo Ravasi are temporarily in charge of fine-tuning Kiss Kiss' new playlist policy.

RTL 102.5 MD Lorenzo Suraci confirms he is currently negotiating to acquire a minority stake in KKN, as opposed to a controlling interest (Music

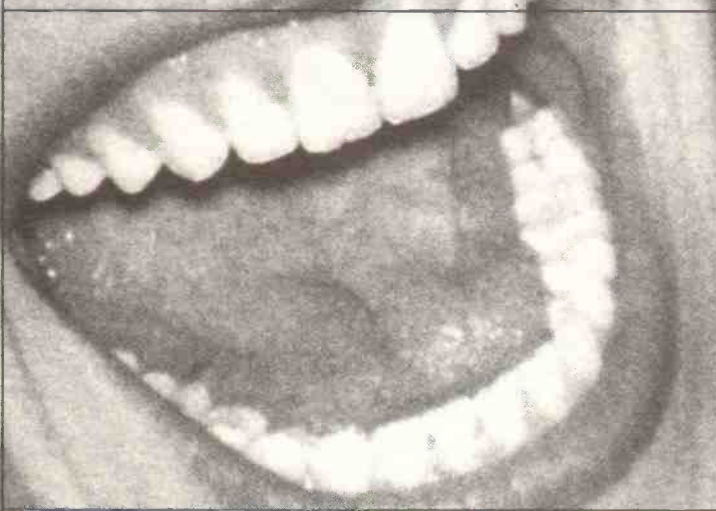
& Media, February 15). The deal is believed to concern a 35 percent stake worth around 5 billion lire (\$3 million). Suraci claims both parties have reached a general agreement but are still negotiating the final details of the contract.

Davide Niespoli comments, "We are negotiating details of the contract to sell a minority stake to RTL. A new programme schedule will be implemented in the near future." He adds that the co-operation agreement with RTL 102.5 is going ahead while negotiations continue.

Suraci points out that Kiss' younger audience profile complements RTL 102.5's more general programming. He adds that the station's playlist will stick to a ratio of 70 percent international hits to 30 percent domestic hits, compared with RTL 102.5's 50/50 mix.

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## Panelists confirmed for Music Radio Conference

by Mike McGeever

LONDON — The knowledge which U.K. record company promotions executives and radio programmers have acquired about each other's industries will be put to the test at the Radio Academy's 13th Annual Music Radio Conference next month in London.

Key executives from both industries will be on the firing line, taking questions posed anonymously from delegates, during the session titled, "Pushers vs. Players." Moderator and veteran broadcaster Paul Gambaccini will quiz the two teams about various aspects of what each side knows of the others' business. Scheduled to represent the record industry "Pushers" include Matthew Austin, director of public relations company Brilliant!, Malcolm Hill, promotions director at Parlophone Records and Marsha Hunt, independent promoter.



Paul Gambaccini

The radio "Players" will be John Dash, programme director Piccadilly Radio; Geoff Mullin, head of music policy for BBC Radio 2; and BBC Radio 1 FM producer Chris Whatmough.

In the session "We Ask The Questions," BBC Radio 1 FM deputy controller Andy Parfitt; Dire Straits manager and MD of Damage Management Ed Bicknell and Emap Radio chief executive Tim Schoonmaker will field questions forwarded by delegates.

The day-long conference will be held at BAFTA on April 17. The opening reception will be held the previous night at the Hard Rock Cafe, where the Radio Academy/Music & Media Award for Outstanding Contribution to Music Radio take place.

Following the conference, an artist showcase sponsored by London Records will be held. For registration information contact the Radio Academy on 44 (0) 171 255 2010. Readers interested in putting questions to the "We Ask The Questions" panel should fax them to Music and Media on (+44) 171 323 2314, for the attention of Mike McGeever.

Attempting to drum up voter support during a pre-election regional tour, British Prime Minister John Major stopped by independent radio station TFM/Teeside to field callers' questions during a phone-in show last month. Major also had a stab at wooing the U.K. music industry recently during a meeting with key record company executives at an English country estate.



## Moving Chairs

**GERMANY:** At EMI Electrola, sales director Frank Hohenböken is to assume additional responsibility for trade marketing and trade promotion, effective from April 1. Hohenböken will continue to report directly to EMI Electrola executive VP Rüdiger Fleige.

**BELGIUM:** Radio promoter Ilse Matton has left BMG Ariola to join Virgin Benelux as promotion officer. She will be replaced at BMG Ariola by Maxim van Domme.

**Changes at Sony Music Belgium** after the launch of separate Columbia, Epic and Sony Music Media divisions earlier this year (Music & Media, March 1). Classical product

manager Patrick Suttels has left the company and, following the departure of Sony Music special marketing manager Henk Penseel, Patty Clemens has been appointed strategic marketing manager at Sony Music Media.

**U.K.:** Simon Aldridge has been appointed to the Columbia Records A&R team as A&R manager. Reporting to head of department Dave Balfe, he will be responsible for signing and developing R&B and mainstream acts for the label. Aldridge previously worked in A&R at ZTT.

MOR local commercial broadcaster 1458 Lite AM/Manchester has appointed Simon Wynne as programme director. He will report directly to MD Peter Milburn. Wynne is a former commercial manager at the Wrexham-based Marcher Sound Radio Group.



# Die Toten Hosen take centre stage at Echo '97

by Christian Lorenz

**HAMBURG** — Before a strong media presence, punk band Die Toten Hosen walked away as the biggest winners of this year's Echo awards in Hamburg on March 6.

The band took home one Echo as Best National Group and one for the Best Video (*10 Kleine Jägermeister*, JKP/East West). Winners in the other categories included no real surprises, however, with long-established names like Frank Farian, Michael Cretu (Enigma) and Peter Maffay leading the field.

The German Phonographic Academy, which organises the Echo awards, registered increased interest in the event from both artists and the media this year. In his opening speech, Academy chairman—and Warner Music Europe president Central Europe—Gerd Gebhardt said, "The sixth Echo is the most successful ceremony to date. Nothing proves this better than the presence of 400 journalists, 50 photographers and 25 TV crews as well as the high number of nominated artists who made time to join us in the audience and on stage tonight."

Hundreds of fans, predominantly aged between 12-16, besieged Hamburg's CCH congress centre from 2pm to catch a glance of the stars arriving

five hours later. Inside, 3,000 industry representatives and 1,200 fans saw presentations of 18 Echo awards plus 13 live performances in a tight, three hour programme.

Performance highlights of the evening were Die Toten Hosen and Tic Tac Toe, the latter with the ballad *Warum*, which sees them leaving their rap domain and showing strong pop potential. International artists who took to the stage at Echo '97 included the Fugees, Jamiroquai and Aerosmith.

A 90 minute TV edit of Echo '97 was broadcast at prime time on Saturday, 8 March, by German public broadcaster ARD. Other TV stations covering the event included public network ZDF and commercial broadcasters RTL, Viva, MTV and Sat 1. International coverage in English was provided by Germany's public international service, Deutsche Welle TV.

EMI Electrola president GSA, Helmut Fest, says, "This year's show signifies the breakthrough for the Echo awards in the media. And the promotional effect for artists partaking in the Echoes grows with the importance of the awards."

The impact of German productions abroad was highlighted with the presentation of the Lifetime Achievement Award to Frank Farian. The prolific

## Echo '97 Winners in key categories

### Female artist:

Blümchen (edel)

### International female artist:

Alanis Morissette (Maverick/Warner)

### Male artist:

Peter Maffay (BMG Ariola Munich)

### International male artist:

Eros Ramazzotti (DDD/BMG)

### Best group:

Die Toten Hosen (JKP/East West)

### International group:

The Fugees (Columbia)

### Dance single:

Mr. President/Coco

Jambo (Warner)

### Pop single:

Sarah Brightman and Andrea Bocelli/*Time To Say Goodbye* (East West)

### Most successful German artist abroad:

Enigma IV (Virgin)

### Domestic newcomer of the year:

Fool's Garden (Intercord)

### International newcomer of the year:

Spice Girls (Virgin)

### Lifetime achievement award:

Frank Farian



songwriter and producer has enjoyed international chart success with Boney M., Milli Vanilli and—more recently—La Bouche and No Mercy. In a career that spans 35 years, Farian has sold more than 60 million albums and 50 million singles worldwide.

Providing a highly visible platform for "Music Made In Germany" for the sixth year in a row, Echo seems finally to have attracted the attention of the European music industry. First time visitors to Echo this year included Midem artistic director Bernard Batzen and Sony Music Europe VP communications Jonathan Morrish. Batzen acknowledged the "Professional organisation and flow of the show."

Noting that the various European award shows offer a chance to "get a deeper understanding of the different territories, because they mirror their respective local markets," Morrish suggested that "Echo gives me a picture of the German market in a nutshell."

Phonographic Academy MD Werner Hay says he is pleased with the positive feedback from home and abroad and reveals that, the city of Hamburg has "already expressed interest to host the Echo awards for the third consecutive time next year."



## news bites

### BELGIUM

#### BRTN to lose monopoly?

The Flemish government is expected to end state broadcaster BRTN's monopoly on national radio advertising this summer. EU Commissioner Karel van Miert says that, whereas BRTN's monopoly could survive for a short period, he doubts that the situation will be viable in the long run. He expects that the Flemish government will eventually compensate BRTN's loss in advertising income, estimated at \$30 million per year. He adds that BRTN occupies too many frequencies on the FM dial and could easily do with less.

### BULGARIA

#### IFPI warning for CD pirates

The International Federation of the Phonographic Industry (IFPI) has pointed a warning finger at Bulgaria's music pirates in advance of the visit of the EU Commissioner for Eastern Europe, Hans van den Broek, to the state's capital Sofia on March 15. According to IFPI, Bulgaria is second only to China in the export of prate CD's, producing an estimated 15 million illegal CDs per year, at a cost of some \$100 million to the European music industry.

IFPI director-general Nick Garnett says, "The sheer size of Bulgaria's illegal CD industry, which is quite disproportionate to the size of the country, has created one of the most serious international piracy problems for the recording industry." Recent seizures of Bulgarian-made CDs include the latest recordings

from international artists like the Spice Girls and Celine Dion, found in markets as far apart as Finland and Greece. Garnett is asking the European Commission, "To use all means at its disposal to press for urgent action by the Bulgarian authorities."

### FRANCE

#### Retail competition rises in Paris

Virgin Megastore, France's largest record store, and rival chain FNAC will compete on the Champs Elysées in Paris with the September opening of a FNAC music store a few hundred metres away from the Megastore. FNAC, which operates 50 stores in France and accounts for 25 percent of French record sales, will open yet another store in Paris before summer.

Meanwhile, Virgin Retail France has announced a restructuring plan, which will see the loss of some 43 jobs out of 586, and an expansion plan which follows a cash injection of FF 110 million (\$20.3 million) to balance on-going losses of its stores in Bordeaux and Marseille. Virgin Retail France plans to open 20 to 30 small stores within the next five years, starting in April. Voices from within the industry fear, however, that the expansion race could result in a price war like the one FNAC launched against Virgin Megastore and HMV in Bordeaux in the late 1980's.

### SPAIN

#### RNE director out after political row

Javier Garrigós, director of regional stations at public broadcaster Radio Nacional de España (RNE), resigned on March 6, after staff at two regional

centres complained that he had "threatened" them with dismissal and had ordered them not to report anything negative in relation to the ruling centre-right Popular Party (PP). The resignation was accepted by RNE director Javier González Ferrari; both executives have declined to comment upon the decision.

### U.K.

#### GWR sells off KLFM

The GWR Group has sold KLFM in Kings Lynn, Norfolk, to Dawe Media for £1.08 million (\$1.72 million). The sale is part of GWR's planned disposal programme to comply with U.K. broadcasting ownership rules following its recent acquisition of Classic FM. The sale of KLFM is conditional on U.K. regulator the Radio Authority approving the transfer of the licence to the new operator. GWR intends to use the proceeds of the sale to reduce borrowings.

### INTERNATIONAL

#### Fourth quarter losses for Viacom

MTV and VH-1 parent company Viacom Inc. posted a \$227.4 million loss for the fourth quarter of 1996, while its revenue for the period rose to \$3.41 billion from \$2.80 billion in the same quarter in 1995. According to the company, the losses are linked to Viacom's decision to put an end to its computer game business and the closure of some 50 Blockbuster Music stores. Viacom chairman Sumner Redstone, commenting on the results, says, "We made significant operational progress in the year, and benefited from superior growth in such major units as MTV Networks, Paramount's motion pic-

ture and television operations, Simon & Schuster and Showtime Networks."

### U.S.A.

#### Four companies bid for DAB services

Four broadcasting companies have received approval from US regulator the Federal Communications Commission (FCC) to bid for DAB services. The FCC is expected to auction off two DAB licenses on April 1. The four bidders are: American Mobile Radio Corp.—a unit of American Mobile Satellite Corp. (Reston, VA); CD Radio Inc. (Washington, DC); Digital Broadcast Satellite Corp. (Seattle); and Primosphere LP (New York). In a statement, DBSC chairman Joseph Walter said that the FCC action "introduces the next step in the evolution of radio."

# Established artists rule at Czech awards

by Michele Legge

PRAGUE — Veteran artists dominated the limelight at the annual Czech Grammy awards.

The awards were staged in the opulent surroundings of the century-old Lucerna ballroom in central Prague March 8. Each one of the guest performers—including Karel Gott, Olympic, Vladimír Misík, Hana Hegerová—was plucked from the history pages of the Czech music scene. British performer Chris Rea appeared as international guest artist.

Winners in most of the major categories, chosen by the Czech Academy of

Popular Music, were also musicians of long standing. The Grammy for Best Male Singer went to Janek Ledecy (B&M Music)—although one of the youngest Grammy winners, Ledecy has been a fixture in the rock-pop charts as a solo artist for the past five years.

Esteemed avant-garde violinist and vocalist Iva Bittová (BMG), took home the Grammy as Best Female Singer, while the award for Best Band went to Zlutý Pes (Bonton Music), whose rollicking American-style blues-rock tunes appeal to both mid-generation rockers and mainstream radio programmers.

Established artists also triumphed in the categories for Album of the Year,

won by Jaromír Nohavica for *Divné Stoleťí* (Monitor-EMI), and for Best Song and Best Video clip. Best song award went to songwriters Karel Svoboda and Zdenek for *Jsi Muj Pán* (*You Are My Master*). The song, performed by Lucie Bílá, is one of the key pieces in the popular Czech musical *Dracula*. The video for *Jsi Muj Pán*, directed by F. A. Brabec, wins the Award for the Video of the Year. The original soundtrack for *Dracula* was awarded with a Grammy as Best Soundtrack (Monitor-EMI).

The main exceptions to the parade of long-established artists were Colorfactory, winners in the Best New Band category, and Czech hip-hop act Chaozz

(PolyGram), who took home the Grammy as Best Dance Act. Colorfactory are an occasional 8-piece whose eponymous debut (Monitor-EMI) provided the lush soundtrack for last year's cult film *Septej* (*Whisper*). Winners in other categories include Iona Csáková (MOR act, Monitor-EMI), Buty (pop/rock act, BMG), the Eben Brothers (folk act, Bonton Music), Robert Krest'an (country act, Venkov/Polygram) and Ondrej Havelka (jazz act, Monitor-EMI), Slapeto (popular folk act, Monitor-EMI).

The main award ceremony was broadcast live via state channel Czech Television, and on national state radio Radio Zurnál.

# Los 40 hits the road and the Internet

by Howell Llewellyn

MADRID — One of Spanish music radio's most popular programmes has returned to its origins in medium-sized live music venues around the country.

On March 9, after being "confined" to the Madrid studios of Cadena SER's CHR Los 40 Principales for more than five years, El Gran Musical returned to the road. The show was born in 1963 as a then revolutionary idea—live broadcasts before an audience were considered risky at the time—but it proved to be a big favourite.

In 1991, the station decided that, with the advent of commercial TV, a boom in cinema-going,

and the increasing number of live gigs in Spain, El Gran Musical belonged in the studio. Six years later, Los 40 is opening the show for the general public again.



"We decided it was necessary to get back to the street, to be close to the public again," explains Los 40 director Javier Pons.

The re-launch is part of Los 40's strategy to reposition the station in the multi-media market of the future. "We are developing the radio of the 21st

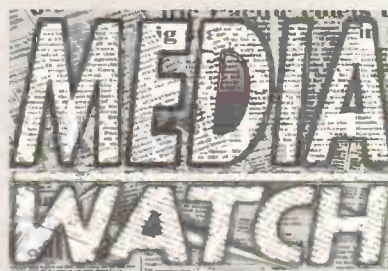
century," claims Pons, "by combining a live programme with concerts, interviews and simultaneous transmissions on Internet."

From April 6 onwards, El Gran Musical will be broadcast live from a different city each week. "This is the first audio-visual live radio programme in Spain, and the idea is exciting and audacious," comments Pons. "Today's fans are more demanding, they have more entertainment to choose from, so we have to make sure that radio gives them the full range of enjoyment."

The first new-style El Gran Musical was broadcast on Sunday, March 9, from 12am-2pm. Recorded earlier in the week in Zaragoza, the show starred flamenco-pop singer Rosario, singer-songwriter Pedro Guerra, local band Mission Hispana, plus an interview with singer Marta Sánchez.



Denmark's Mr. Soul, a.k.a. Thomas Helmg, pictured collecting a double platinum award for his current album, *Groovy Day* (BMG) which has sold more than 100,000 copies so far on the domestic market. BMG Denmark MD Lars Toft (right) presented Helmg with the award before the end of the artist's Denmark tour on March 8. The next stop on Helmg's promotional itinerary is Germany.



## Muziek & Beeld

On Friday, February 28, a full four days before the official release of U2's album *Pop* (March 3), the CD was on sale in various retail outlets in the Utrecht region. Dutch trade weekly *Muziek & Beeld* traced the leakage back to parallel imports from the U.K., which beat PolyGram Holland's official deliveries (on Saturday, March 1) by more than 24 hours. The story fuels the ongoing debate on parallel imports, which currently sees all the major labels in dispute with Dutch retail chains. However, this time it's apparently not the chain stores which caused the damage. *Muziek & Beeld* quotes Music Store MD Martin van Zouwen who blames independent retailers who "could not muster up the minimum of discipline to wait for the official release date."

*Muziek & Beeld* (Holland), March 6

## Le Monde

For French radio groups, there is no longer room for development and growth in France, which is a saturated market. The future for those broadcasters lies in "exporting their know-how" into developing radio markets, according to the French daily. Europe 1 was the first to look towards the rest of Europe, soon followed by Radio Nostalgie and NRJ, with notable success. "Constrained by the shortage of frequencies in France, radio groups look elsewhere for development opportunities and new advertising markets to conquer," writes Françoise Chirot. Also in the same issue, an in-depth profile of one of France's most popular rap acts, IAM, who hail from Marseilles and exemplify the multi-cultural society of the Southern city.

*Le Monde* (France), March 6

## Pollstar

The US live music entertainment trade publication has released its yearly Concert Industry Awards list, celebrating the best achievements of the year in this field. In the artists listing, veteran rock band Kiss' come-back tour took two awards—major tour and most creative stage production. Other artists winning awards were No Doubt (Best New Artist To Tour), 311 (Club Tour),

Bruce Springsteen (Small Hall Tour) and Garth Brooks (Country Tour). House of Blues in Los Angeles was night-club venue of the year, while Southern California's Universal Amphitheater was voted Theatre Of The Year, the Royal Albert Hall in London comes away as International Venue Of The Year and the Madison Square Garden in New York is selected as the Arena Of The Year.

*Pollstar* (U.S.A.), March 3

## Oor

The bi-weekly Dutch music magazine analyses the programming of public CHR broadcaster Radio 3 FM in its latest issue. Earlier announcements by Radio 3 FM co-ordinator Paul van der Lugt had nurtured expectations in the Dutch music industry that the station would dedicate more airtime to "progressive" titles and new talent after its programme reform in February. However, Oor writer Oene Kummer analyses the station's daily output and finds little evidence of a more adventurous programming style. Kummer complains that mainstream-compatible releases by acts such as Silverchair or the Ben Folds Five remain restricted to late night shows instead of being integrated into the station's daytime programmes. Peak time

programmes—like Radio 3 FM's morning show *Breakfast Club* (06.00-09.00)—are still chart-oriented and averse to taking risks, according to Kummer. The article points out that Radio 3 FM's most popular programme is still the daily gold/oldies request show *Arbeidsvitaminen*, which airs between 09.00 and 12.00.

*Oor* (Holland), March 8

## The Guardian

The U.K. daily marked the 80th anniversary of the release (on March 7 1917), of what is regarded as the first jazz record, by the Victor Talking Machine Company—it was *Livery Stable Blues* by the Original Dixieland Jazz Band. Although there is still controversy about the status of this recording as the first genuine jazz record—the ODJB was a white band led by Dominic James "Nick" LaRocca—"the release of *Livery Stable Blues* marked the beginning of popular music as we understand it today," according to writer Les Back, and was "the record that started it all." The record sold over half-a-million copies and "surpassed the sales of all other recording artists of the time, including the great Enrico Caruso." The song is to be re-released by RCA Victor in Volume 1 of its *80th Anniversary Series*.

*The Guardian* (U.K.), March 7

10 years of international leadership in the worldwide BMG family

# BMG



# TIMES

Nr. 1 1987-1997

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Vol. 10

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**VIVA-Cometen:** 10x

**MTV Europe  
Music Award:** 1x

**Deutscher  
Musikpreis:** 2x

**Jazz Awards:** 2x

**Fred Jay-Preis:** 1x

**Wettbewerb  
"Neue Stimmen":** 2x

**Grand Prix  
Eurovision de  
la Chanson:** 1x

## Danish label takes Flex-ible approach

by Charles Ferro

**M**assive radio adds for Danish singer Tiggy propelled the catchy *Ring-A-Ling*, to the top of her homeland's singles charts some five weeks ago; the same saturation airplay is currently keeping her there.

An up-tempo melodic dance-pop hit, Tiggy's single is in the same vein as other Danish euro-hits such as Me & My's *Dub I Dub*, and in Denmark, it has sold more than 12,000 units according to her label, giving it platinum status (10,000 copies). Now the hit is set to get a Europe-wide push through EMI affiliates in April.

As well as being Tiggy's debut record, *Ring-A-Ling* marks the first big success for EMI-Medley's dance unit, Flex Records. EMI-Medley managing director Michael Ritto says that their Japanese affiliate became immediately interested in the track, so the company quickly arranged for a late March Japanese release, to be followed by a global release the following month.

*Ring-A-Ling* debuted at No.17 on the Danish national chart on 22 February (week 8) and rose to the No.1 slot the week after. All radio stations

across the country still have the song on their playlist, even after the length of time it has been at No.1.

"It became an instant hit primarily because the hook line is so compelling," says Jacob Mondrup, head of programming at Station København, a major independent radio station in Copenhagen. "When I first considered it for the playlist, it sounded like manufactured pop, but I added it because listeners like something they can sing along with. I think they've caught the wave that started with similar songs such as Me & My."

The song is also showing on the playlist of Belgium's Brussels-based Dutch public broadcaster BRTN Radio Donna. EMI Belgium has already serviced stations with the song. Jan Van Hooreckx, producer and deputy head of music at Donna says: "It's a nice little song. We are a very commercial station and we've been playing it for a couple of weeks now, we'll be playing it for a couple more weeks."

Flex has made a significant impact in Denmark with Tiggy, their first in-house production. Her debut album, *Fairy Tales*, will be released in the spring. The label was founded in 1994 as a production company, and was bought by EMI-Medley in mid-1995.

Their prime activity was licensing acts, with Whigfield, The Outthere Brothers, JX and Baby D, being the most prominent names.

EMI concentrated on constructing Flex as a label in the first year of operation. It spawned reasonable successes with names such as Axel Boys Quartet, Little Jam and TNT, all of whom managed to cross over into other European territories.

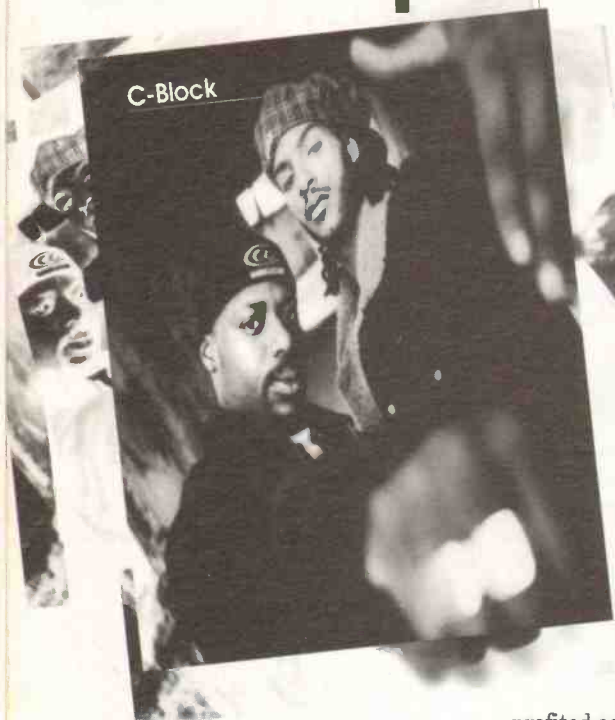
Flex is responsible for the exploitation of its own dance records in Denmark, while crossover projects are handled by EMI-Medley exploitation director Thomas Höhne, who was instrumental in the phenomenal success of Danish pop girl duo Me & My in Japan. Höhne admits that the "dance music" tag can put limitations on a record, so acts with obvious crossover potential, like Me & My or Tiggy, can see "dual exploitation" efforts.



Tiggy

Programmer Mondrup suggests, however, that the terminology or attitude matters little: "Some people may turn up their noses at it, but that doesn't matter, it's the kind of song that grabs you."

## U.S. rap crew on a Frankfurt block



by Thessa Mooij

**C**-Block's U.S. rappers Red Dogg and Pop may live in a Frankfurt suburb, but their top five German single has more in common with what might be coming from opposing coasts on the other side of the Atlantic.

The combination of accessible rap with a Eurodance chorus has pro-

duced their single *So Strung Out* (on WEA Germany's label MAAD) to No.4 in the German charts, and as high as No.30 the Eurochart Hot 100 singles chart.

But Red Dogg and Pop are ready to move on. "This is our last commercial single," says Red Dogg. "The album will be more hip-hop-oriented. Our emphasis is on reality."

Germany's charts have opened up considerably to differing music genres in the last six months, partly as a result of chart data being collected by electronic point of sale systems rather than questionnaires as previously. R&B and hip-hop in particular have

profited as a consequence.

Many homegrown acts, such as Red 5 and Fun Factory, now flavour their pop with rap and hip-hop beats. Despite its apparent success (*So Strung Out* sold over 250,000 copies in Germany), C-Block is consciously moving away from that mixture. The *Paranoid Mix* of that single, with its emphasis on "phat" beats and ominously spooky raps, fore-shadows C-Block's new direction.

Both members came to Germany to serve in the U.S. army, but it wasn't

long before they set up a parallel music career. Pop acquired a keyboard and sold his beat-laden home-made tapes in the barracks—with his band the West End Boys, he explored hard-core political hip hop.

"We were a real rough group, wearing camouflage gear," he comments. Red Dogg, meanwhile, discovered freestyle rapping and soon signed with MAAD. With Unit Featuring Red Bone's single *Move Your Body*, Red Dogg and MAAD scored their first chart hit in 1994.

What makes the duo unique is their mix of West Coast and East Coast hip hop. In the U.S., both styles are positioned face to face, locked in rivalry, but C-Block prefer to ignore the pigeon-holing of East Coast/West Coast or old school/new school. "I like all black music," says Red Dogg, checking out Blackstreet and R. Kelly's chart positions in a copy of *Music & Media*.

Pop, however, doesn't agree. "I don't like a lot of the current hip hop singles. Now they have girls singing the hook-lines. Real hip-hop is all beats and samples, like Public Enemy and KRS-1." C-Block can't wait to delve deeper into the hip-hop vein, preferably producing their own material.

Many record labels might shudder at the thought of their artists declaring their intent to move away from making commercial singles. But for MAAD managing director Andrea Grund, that's the whole idea. "We don't feel

good just servicing the market, we want to educate the market too. You're only as good as your music.

"Red Dogg and Pop don't want to imitate themselves," he continues, "so we are building them up towards deeper hip-hop. They went through rough times, which is a big difference with German rappers. So we leave them to write about their own experiences. Their music relies on the lyrics."

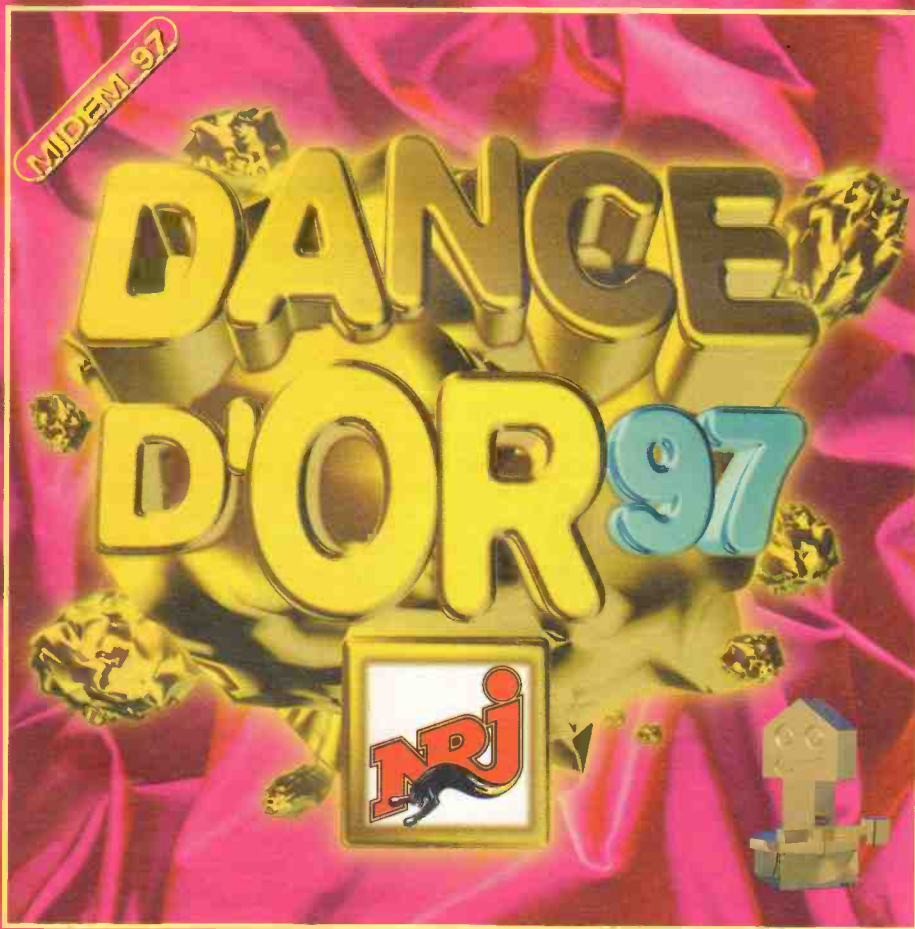
Although Grund and producer Michael Eisele had known Red Dogg and Pop for quite a while, they were initially hesitant about recording with them at a time when the German charts were dominated by the hardcore techno sounds of Scooter and Blümchen.

"At the end of Eurodance," explains Grund, "rave took over the charts and we thought it would be a pity to release something which would have less impact. Now the market is open for party music and the Germans are more into hip-hop."

C-Block recently performed half of their new album at a showcase organised by Hamburg dance station NRG, attended by many of the act's current teenage fans. However, "Our album will probably attract older people in their late teens," says Red Dogg.

With all European Warner territories on board for their next single and the album moving closer towards harder hip-hop, Red Dogg is sure of one thing: "There are no rappers in Germany that can get with C-Block."





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The «Dance d'or» selections are based on the Eurochart Hot 100, provided by Music & Media in Amsterdam.



EMI MUSIC FRANCE

## Singles

Single Of The Week

### THE BRAND NEW HEAVIES

#### SOMETIMES

London/PolyGram  
Producers: Brand New Heavies  
European release date: March 31

Three years after the 'Heavies put out their debut album, *Brother Sister*, they return more savvy and knowing, but still with the fresh approach which got them noticed back in '94. On this, the first cut from forthcoming album *Shelter*, they show off new vocalist Siedah Garrett, famous for her duet with Michael Jackson on *I Just Can't Stop Loving You*. The radio edit is refreshingly downbeat, while the



choice of mixes has to be the Masters At Work funk-laden epic.

DP

### RUTH

#### I DON'T KNOW

ARC/PolyGram TV  
Producer: Ruth  
U.K. release date: March 24

Young English band Ruth have graduated from working with well-travelled producer Alan Winstanley to helming this self-penned single themselves. It's an unpretentious and endearing piece of guitar pop, likely to score points with the young audience that's already seen and read about them via countless British TV and press outlets, and it should be ready to step up to the charts after it's been featured on BBC1 TV's National Lottery Live show on March 26. From the debut album, *Harrison*, due in April.

PS

### SWEETBACK

#### YOU WILL RISE

Epic/Sony  
Producers: Sweetback  
Release Date: March 3 (Europe)/  
March 17 (U.K.)

The 'killer fact' about Sweetback is that their three members used to be Sade's backing band. Their smooth, sophisticated "dinner party soul" sound survives on this outing, taken from their eponymous album. However, courtesy of vocalist Amel Larrieux's more daring vocal range, it adds a '90s street vibe in keeping with current r&b trends. The *Bone Idol* edit is more suited to dance stations than the CHR album version.

DP

### FRANKIE CUTLASS

#### THE CYPHER: PART III

#### RELATIVITY/EPIC

Producer: not listed  
U.K. release date: March 17  
New York hip-hop DJ Cutlass conjures a radio version of a track from his *Politics and Bullshit* album. While the long-player includes contributions from a cross-section of current names on rap's

cutting edge, such as Redman, the Lost Boyz and Method Man, the single reads more like a who's who of the early days of hip-hop. Roxanne Shante, Biz Markie and Big Daddy Kane all throw in their ten cents worth; the net result is a hard-edged but hard-to-resist slice of east coast street culture.

PS

### CELINE DION

#### JE SAIS PAS (LIVE)

Columbia/Sony Music  
Producer: Denis Savage  
Continental European release date: March 17

This epic ballad was recorded live at Dion's much-praised Paris gig in November 1995. With the song being co-authored by the ubiquitous Jean-Jacques Goldman, it is bound to stand the test of both time and repeated radio play. Some, however, may feel that the record's live atmospherics detract from, rather than add to, the overall feel of the song. The b-side, *J'Attendais*, which France is playing (from the *D'Eux* album), is a winning ballad which grabs the attention and holds it. This is a continental European release; the next single in the U.K. will be *Call The Man*, from the *Falling Into You* album.

DP

### SUPERTRAMP

#### YOU WIN, I LOSE

EMI France (Chrysalis in U.K.)  
Producer: Jack Douglas  
Release Date: TBC

The '70s pomp-rockers have been semi-retired for ten years, but now they're back with a surprisingly stripped-down funk track. This first single from the *Some Things Never Change* album is a tribute to Dr. John's swampy brand of old school R&B. However, as if slowed down by the New Orleans humidity, they take their time getting to the first hook, so CHR may well pass.

TM

## Albums

### SOUNDTRACK

#### PRIVATE PARTS—THE ALBUM

Warner Bros/Warner Music Int'l  
Producers: Rick Rubin, Peter Afterman, Jeff Gold  
Release date: March 10  
He's ugly, he's obnoxious and America loves him. Going straight to number 1 of Billboard's album chart, this album from the Howard Stern movie contains a host of rock goodies. One of them is a furiously paced rap/rock collaboration between Dave Navarro, Flea and LL Cool J, while Ozzy Osbourne & Type O Negative have a ball with Status Quo's *Pictures Of Matchstick Men*. Stern's own noisy jam *Tortured Man* is made tolerable by the Dust Brothers, but his dabblings with Rob Zombie (*Great American Nightmare*) are full-blown shock rock.

TM

### KID CREOLE & THE COCONUTS

#### THE CONQUEST OF YOU

K&L Music/SPV (Germany)  
Producers: Franc Loncar and Nata Cumerfield  
German release date: March 24  
The first new album from Kid Creole in four years, this German-produced album shows that August Darnell still has it, over a decade after his European top tens. First single *Why Why* is a rich, gossypily track with a strong hook. A bit of Jamaican ragga comes in on *Too Fat*, and the title track mixes teutonic synths with gossypily backing vocals. *I Got My Handy On* is an amusing ditty about mobile phones, while *Heart of Gold* is a version of Simon and Garfunkel's *El Condor Pasa*. Innovative Europop with huge radio potential—but if you care for your listeners, avoid the skanky version of *Edelweiss* at all costs.

DP

### KENNY G

#### THE MOMENT

Arista/Ariola/BMG  
Producers: Kenny G, Walter Afansieff, Babyface  
European release date: March 17  
No deviations here from the winning formula which to date has sold Kenny G over 30 million albums worldwide. The melodic sax tunes with flourishes at the end of each phrase are here in legion, making this especially suited to drive-time/late-night slots. As before, duets with a couple of vocalists offer programmers a hook to hang this massively acceptable music on, and to bring in potential fans of, in this case, labelmates Toni Braxton (*That Someone Was You*) and Babyface and (*Everytime I Close My Eyes*). The real treats, however, are when Kenny G steps out of the elevator and goes back to jazz, as in *Eastside Jam* or *Gettin' On The Step*. A European tour of arena-sized venues in April should heighten interest in this.

DP

### VARIOUS ARTISTS

#### TERRORDROME IX

edel  
Producers: various  
Release date: February 24  
The latest in the highly successful Terrordrome compilation series shows off the best of Dutch and German hardcore techno. Hysterical beats in overdrive rule on this two-CD compilation. On the Dutch CD, the gabba is occasionally adorned by Eurodance keyboards or hot drum 'n' bass beats—preferred by the Outside Agency and Chosen Few. German artists opt for a more rigid approach, cranked up as fast as 320 bpm. Clearly no radio material, this compilation evokes the live energy of raves.

TM

### BOOGALOO

#### DORIAN GRAY

Sonet/Stockholm  
Records/PolyGram  
Producers: Mad Mats/Peo Strömberg  
European Release date: March 24  
Stockholm's canny work in getting the breezy lead single *Back Down To London* on an MTV Europe ad means the song is already ingrained in the subconscious of the continent's youth. Boogaloo's appropriation of British acid jazz, hip-hop and south American influences is all the better from their semi-detached Swedish viewpoint. *Dorian Gray* hits the late '90s European r&b vibe right on the nail, addressing issues such as racism and immigration, and—at last—here is a hip-hop album without any mention of gangstas, niggaz or Uzis. Swedish radio has got



behind this band, and the album has sold 15,000 in Sweden, says Stockholm. Released through Mercury in the U.K., Motor in Germany, and Polydor elsewhere this could be a summer Euro smash.

DP

Reviewers this week: DP- Dominic Pride; PS - Paul Sexton; TM - Thessa Mooij

Please send review copies to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.

# Market Place

by Thessa Mooij

## VARIOUS

*Tropi Jazz Compilation*  
RMM Records (U.S.A.)  
Producers: various

Latin music and jazz make a solid marriage—bound by a mutual attraction to rhythm, the genres are extremely compatible. RMM has collected a fine roster on its Tropi Jazz label, which houses weathered veterans such as Tito Puente and Paquito D'Rivera alongside younger hotshots like Michel Camilo and Giovanni Hidalgo, who made quite an impression at their recent MIDEM shows. With this much talent on one label, it's not surprising RMM already has a large part of its international licensing/distribution covered, but rights are available for other territories.

**For available territories contact: Carlos Gutierrez at RMM, tel (+1) 212 925 2828; fax (+1) 212 925 6154**



## JEAN TOUSSAINT

*Life I Want*  
**TALBOT/WHITE**  
*Off The Beaten Track*

New Note (U.K.)

Producers: Jason Rebello & Jean Toussaint; Talbot & White

Specialist distributor New Note has started a label, and these are its first two releases. A former saxophonist with Art Blakey's Jazz Messengers, Toussaint mixes Caribbean nonchalance with a tight New York style rhythm section. Mick Talbot and Steve White have ganged up to produce an album of funky instrumental acid jazz. Their old boss Paul Weller even shows up with his psychedelic guitar riffs to emphasise the acid department. Toussaint's album is already distributed in the U.K., Benelux, Spain and France. *Off The Beaten Track* is licensed in Italy, GAS and Japan, and distributed in the U.K., Benelux, Spain and Greece. Licensing/distribution for all other territories is still available.

**Contact: Graham Griffiths at New Note, tel (+44) 1689 877884; fax (+44) 1689 877891**

## OZZIE AHLERS

*Fingerpainting*  
Higher Octave (U.S.A.)  
Producer: Ozzie Ahlers

Keyboard instrumentalist Ahlers resides in the MOR arena occupied by the likes of Kenny G, although his influences—from Fats Domino to Oscar Peterson—are much funkier. The California-based composer/performer has worked with Jerry Garcia and Van Morrison, and his numerous film and TV scores have also left their mark on this instrumental, easy listening album. *Night On The Town* exudes a jazzy metropolitan feeling, whereas *Morningstar* is a fragile, breezy album closer. Licensing/distribution is available for the U.K., Scandi-

navia and Eastern Europe.

**Contact: Scott Bergstein at Higher Octave, tel (+1) 310 589 1515; fax (+1) 310 589 1525; e-mail homusik@aol.com**

## TAYLOR MADE JAZZ

*Agape*  
TM International Records (U.S.A.)  
Producer: Van Taylor

This U.S. ensemble, centered around keyboardist Taylor, regularly tour the world, playing their tight mix of jazz, soul, R&B and reggae at festivals, military bases and embassies. This diversity has made them favourites on the party circuit in their native Buffalo and far beyond. The jazzier side of *Agape* is geared towards entertainment, with funky overtones and bouncy basslines, while trumpeter Brian Freeman makes his instrument sound like Miles Davis on a cheerful day. Taylor recently picked up the Diamond Accord Award of the FIDOF organization at MIDEM; licensing is available for Europe.

**Contact: Van Taylor at TM International Records, tel (+1) 905 871 9211; fax (+1) 716 684 1009**

## VARIOUS

*UjaMM'n Sampler*  
Flying Records (Italy)  
Producers: various

Flying Records has been firmly lodged in the avant-garde of the Italian dance scene for ten years now. This sampler celebrates that period on three CDs; UjaMM'n is Flying's jazzdance subsidiary label, with an impressive roster of fusion artists. Metropolis, in particular, have an excellent blend of up-tempo funk beats and jazzy keyboards & horns; Lo Greco Bros. opt for nervy saxophones and fast drum shuffles.

**Contact: Francesco D'Antonio at Flying Records, tel (+39) 81 762 8280; fax (+39) 81 762 3711**

# Dance Grooves

by Maria Jiménez

## MAS PROJECT DO IT 4 LOVE

The commercial house crossover track *Bass 4 Luv* from Mas Project is the latest release from German producer Stefan Grünwald. Released on the edel label, two mixes take listeners in a dream house or club house direction; both versions have clear mass appeal.

**Contact: Sascha Lindemann, tel (+49) 40 890 85322; fax (+49) 40 896 521**

## NINE YARDS OF REGGAE STYLE

The new single from Nine Yards is based on a delicious house bassline, groove and beat interwoven with reggae vocals. *Living* (Eye Of The Storm/Warner Music) is a fine production from Swedish producer Stonebridge and includes deep remixes from Rob Below, DJ Leaf and J.J.

**Contact: Stonebridge Productions/Swemix, tel (+46) 8 654 5600; fax (+46) 8 650 1144**

## OKAY FOR OKIMAN

*Don't You Want Me* (on Mega) from Japanese producer Okiman is an appealing houser. The scorching remix enclosed is packed to the brim with energy and gives the track the boost it needs to cross over.

**Contact: Lene Olsen, tel (+45) 35 25 66 66; fax (+45) 35 25 66 65**

## CAJUAL IN GREEN VELVET

Green Velvet (aka Cajmere, owner of Chicago-based Cajual Records) is best-known for pumpin', thumpin' deep house productions. His latest release, *Land Of The Lost*, follows in that line of formidable tracks. Available on Belgium's Music Man label, it is built on solid beats, with a full round sound, dripping with appeal. Taken from the EP *Destination Unknown*, which also includes top electro-house thumpers *Stormy Weather*, *Answering Machine* and the title track.

**Contact: Sandra Dierick, tel (+32) 9 218 9444; fax (+32) 9 218 9454**

## DIGIDANCE: INNOVATION AS STANDARD

Digidence Productions and remixes from the likes of the Klubbheads and Itty Bitty Boozy Woozy have regularly been turning up in the charts across Europe and scorching the continent's dance-floors for the past couple of years. The classic club hit *Klubbhopping* (Klubbheads) was produced by the Digidence team—Koen Groeneveld, Addy van der Zwan and Jan Voermans, three young Rotterdam based producers with an international sound and their own labels. However, as with fellow Dutch companies such as techno label DJAX-Up-Beats and trance label XSV, Digidence seems to pick up more respect and sales outside, rather than inside, Holland's borders. "I think we understand the U.K. club scene pretty well," comments Voermans.

"In England, they dare to beat and pound—in Holland, the intellectual DJ circles ignore this sound." Together, Groeneveld, van der Zwan and Voermans are the crew behind Blue Records, a label

A&R'd by them and distributed by Midtown Records. Additionally, they run two promo labels, Digidence and Mo'Bizz Records. They use those labels to try out new young tracks, building them up in the clubs before licensing them out.

Mid-April will see the release of one such Mo' Bizz recording, Slammer's *Do You Wanna Funk*, in Germany and Scandinavia on edel. From the Digidence promo label, Maximum's *Take Me There* will be included on Judge Jules' *Dance Nation 3* compilation for Ministry Of Sound, and also on its way is Queer's *Get Up Stand Up*, hot in-demand vinyl based on *Strut Your Funky Stuff*. From Blue Records, The Difference's *Funny Walker* will be out on ffr in the U.K. in April as well as Itty Bitty Boozy Woozy's *Luv Song* on Motor in Germany. A new drum 'n bass '97 version of *Klubbhopping* and a new potential Klubbheads classic, *Disco-hopping*, will also be out within the next few weeks.

With all this activity, the Digidence team is in an optimistic frame of mind. "Creativity with sound is essential," says Voermans. "This year a lot of the standard sounds should disappear and we'll see more innovation in the use of sound."

**Contact: Jan Voermans, tel (+31) 10 460 4316; fax (+31) 10 435 4940**



The Digidence team

Records featured in Market Place are by acts signed to Independent labels for which licensing and/or publishing rights are available, except where noted. Please send your samples to Thessa Mooij, PO Box 59115, 1040 KC Amsterdam, The Netherlands. Fax (+31) 20 682 0614. When submitting material for this column, please indicate for which territories licensing is still available.

All new releases, news, biographies, photographs and tour schedules for consideration for inclusion in the Dance Grooves column should be sent directly to Maria Jiménez at PO Box 58193, 1040 HD Amsterdam, The Netherlands. Fax (+31) 35 621 2750.

# Is the future of jazz on-line?

It's increasingly being recognised that the Internet holds particular appeal for music's more marginal genres—such as jazz—whose audience is not only smaller than the audience for more mainstream styles such as pop and rock, but also more diffuse and harder to reach.

With pop product, promotional machinery extends far beyond mere advertising (including regular exposure on radio and television), covers almost the entire planet and distribution is highly organised and effective.

Jazz product, on the other hand, is often confined to a small number of specialised shops or given extremely limited shelf-space in mainstream record stores, making it both more difficult to find as well as to buy. Radio and television coverage of jazz is almost non-existent in most markets. And while immediate gratification and impulse buying may be the rule for pop consumers, jazz sales are less determined by rapid turnover or trends.

These are some of the reasons why jazz stands to gain richly from the on-line world. Radio broadcasts over the 'net, which could be particularly advantageous to a minority genre such as jazz, are just beginning to have an impact.

One way of approaching the question as to how the Internet may best serve jazz labels is to try to pinpoint where the cyber-world most naturally intersects with that of music—and jazz in particular.

The typical technologically-savvy Internet user is not necessarily the typical jazz fan. Does the Web's new communications frontier inevitably imply that there is a new, plugged-in target group? Or won't the average browser at a site be someone already interested in the site's theme? Can new technologies like the Internet capture new audiences?

## Cost and convenience

A major advantage of the Internet is that, unlike traditional advertising (whether print media or electronic media like radio and television), it offers the convenience and relative low cost that comes with being controlled and distributed by a label itself from one centralised location, thus avoiding the complexities—and costs—of conventional promotional routes.

Of course, no one expects the information highway to replace conventional advertising—at least, not in the near future. And the benefits of maintaining local or regional sites is something still to be debated, the language question being merely the most obvious problem.

Veteran Web site Jazz Online and newcomer Jazz Central Station are the industry leaders, both with multiple features covering the entire jazz spectrum, including new releases, concert and festival dates, artist profiles, audio and video samples, album reviews, label information, individual artist's home pages, jazz arcana and retail links.

The two sites provide the average

by Terry Berne

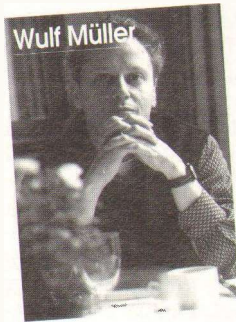
**After some hesitation and a number of false starts, the Internet is finally beginning to fulfil its marketing and promotional promise within the music industry—and the jazz sector is no exception. Within the genre, there is virtually unanimous agreement that the 'net can no longer be ignored, and that new audiences and new promotional paths beckon through the on-line world.**

jazz fan or 'net surfer with almost anything he or she needs to know about the contemporary jazz scene. These sites offer access to some major and many independent labels.

The newest and most lavish addition to Jazz Online, for instance, is Verve's new "Interactive" site, which contains detailed, downloadable audio and visual information on the label's artists, new releases and catalogue material. According to PolyGram International's vice president international marketing, jazz, Wulf Müller, Verve's redesigned site will be more frequently and extensively updated than the label's previous one.

"The Internet gives you the possibility to reach people everywhere in the world," Müller affirms. "There is huge marketing potential there. It's ideal for those living in areas without access to good record stores, though at the moment it's more a marketing tool than a commercial one.

"It won't change the retail market overnight. It will help people make decisions on what to purchase and, with radio airplay for jazz being what it is, the Internet can be especially helpful."



those living in areas without access to good record stores, though at the moment it's more a marketing tool than a commercial one.

"It won't change the retail market overnight. It

## Raising a 'New Standard'

The potential audience for jazz on the Internet was demonstrated when Verve produced a live on-line performance by Herbie Hancock last year to launch his acclaimed album *The New Standard*, and some 10,000 listeners tuned in.

ECM producer and staff writer Steve Lake is also convinced of the Internet's potential to augment radio. "One of the many reasons I find the Internet exciting," Lake says, "is that it's freeing listeners from dependency on local or national radio. More and more Internet users are tuning into U.S. college stations that are broadcasting on the Web." He believes the status of such small stations will soon radically change because of the Internet.

Lake also predicts that the Internet will "help break the stranglehold of the so-called major commercial artists on the market. In the future, each musical niche will be better represented in the big picture." Good news, then, for jazz if developments prove him right.

## Direct access

"[The Internet] is an ideal medium for both sides of the equation," says BMG's European label manager Stefan Roehr. "Ideal for the label to reach consumers directly, and ideal for the consumer looking for information about releases,

tour schedules or ordering albums."

However, Roehr also sees the 'net as useful in relation to other media. "It's not an either/or situation," he argues, "but an additional source of information for a new generation accustomed to working with computers and surfing the Internet. The stronger it becomes, the more important it will be for the music business."

From a consumer viewpoint, direct access to vividly presented information, coupled with direct access to product, will almost certainly make the music itself more accessible, especially useful for a genre like jazz, which seems unfamiliar or "difficult" to many people.

However, as Mike Story, European label manager for Blue Note, points out, "Impulse purchases are made in the store with product in hand. At this stage, a Web site won't sell a record to someone who doesn't already know what they want, which is why it's particularly good for the core fans. That said, I think it will definitely affect the nature of both marketing and promotion."

That may be especially true for independent labels, although some, like France's Dreyfus Jazz and Italy's Soul Note/Black Saint, are waiting to see just how much impact the 'net really has before investing in the design and maintenance budgets which a Web page demands. However, Dreyfus' U.S. subsidiary has been on-line for over a year, and both will eventually have sites.

Other indies, like German labels Enja and Alex Merck Music, are recent converts. Alex Merck, managing director of AMM's three jazz-oriented labels (Lipstick, Liphot and Jazzline), is enthusiastic about the future of the medium.

"It's helping us enormously," Merck says. "We typically get a few thousand hits a week on our two sites, one of which is local and the other international, and we receive e-mail daily, with order requests and complaints about the lack of product at the retail level."

Apart from the usual label info, Enja Record's new site offers links to its international distributors, which suggests another useful aspect of the Internet not yet fully exploited: the chance to offer dealers and distributors (not just consumers) more product information, which could mean a transformation in how dealers and labels communicate.

The Knitting Factory is one of the labels most committed to the digital information network, and its Web site is an exemplary intermediary between the label, its club in New York, and the public. The site features free downloadable software which allows fans to see and hear nightly performances from the club on a "virtual stage" live in real-time, and to speak with musicians via the "Backstage Chat" option.

Again hinting at future developments in the medium, last year the Knitting Factory (in conjunction with Apple and MCI), presented the Global Internet Gathering (GIG), which linked musicians in London, Tokyo, Paris, Cologne, Hong Kong, Toronto and San Francisco via the Internet.



Indispensable jazz Web sites:

- [jazzonln.com/JAZZ/](http://jazzonln.com/JAZZ/) (includes JVC and many others)
- [jazzcentralstation.com](http://jazzcentralstation.com)
- [knittingfactory.com](http://knittingfactory.com)
- [nettvik.no/jazzscene/](http://nettvik.no/jazzscene/)
- [parlophone.co.uk](http://parlophone.co.uk) (for Blue Note)
- [enjarecords.com](http://enjarecords.com) [move.de/amm/](http://move.de/amm/) (for Alex Merck Music)
- [rcavictor.com](http://rcavictor.com) (for BMG)
- [ecmrecords.com](http://ecmrecords.com) [verveinteractive.com](http://verveinteractive.com)
- [nycrecords.com](http://nycrecords.com)
- [aent/concordgrp.com](http://aent/concordgrp.com)

(All site directions follow <http://www.>)

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is played with

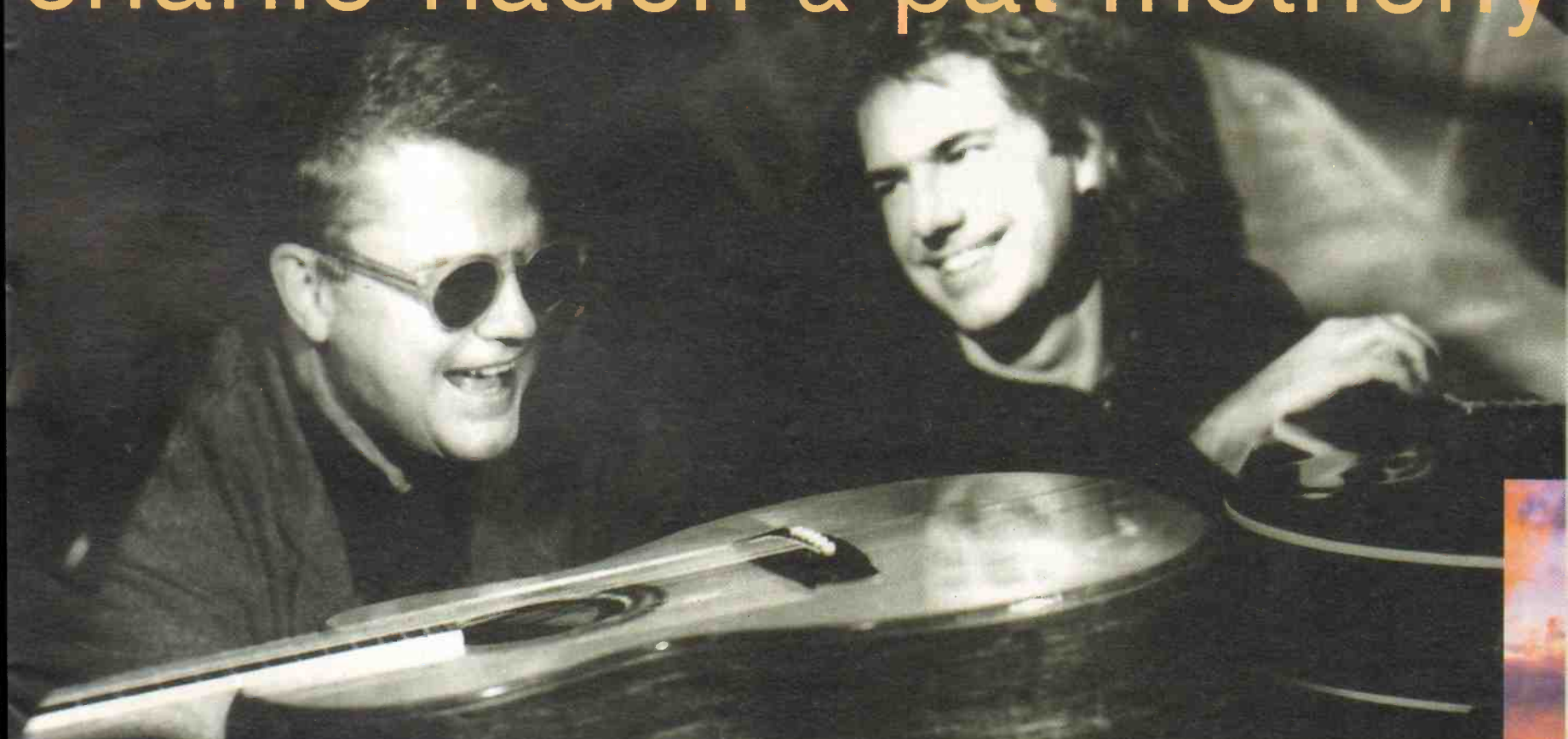


beyond the  
**Missouri Sky**

(short stories)

by

**charlie haden & pat metheny**



CD Digipak now available

# Hot Jazz Playlists

Current tracks/albums currently on rotation at Europe's leading jazz radio stations and specialist jazz programmes.

Jazz FM 102.2/London  
Jazz FM 100.4/Manchester  
Baby Buddah Heads/Latin Joint  
Stephen Scott/The Heretic  
Dean Frazer/Big Up/Armageddon Time  
John Kpiaye/Comin' Home  
Nils Landgren/Walk Tall  
Piece Of Mind/The Things We Do



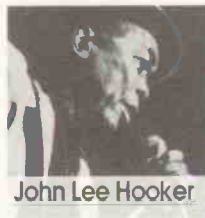
Brandford Marsalis

Jazz Scene/Oslo  
Marcus Miller/Jazz In The House  
Chick Corea/Remembering Bud Powell  
Pigalle Bluesband/Western Bound Blues  
Terje Rypdal/Skywards  
Brandford Marsalis/The Dark Keys  
Charlie Haden/Pat Metheny/

The Moon Song  
US 3/Recognise and Realise  
Enlightened Despots/  
This Too Shall Pass

France Musique/Paris  
Christian Escovole/At Duc Des Lombards

Abbey Lincoln/Who Used To Dance  
Mingus Big Band/Live In Time  
Eric Le Lann/Today I Fell In Love  
Brad Mehldau/Art Of The Trio, Vol. 1  
Carla Bley Big Band/Goes To Church  
Lee Konitz/Strings For Holiday  
Fred Hersch/Plays Rogers & Hammerstein  
Aldo Romano/Intervista  
Jeri Brown/April In Paris



John Lee Hooker

Joshua Redman/Can't Dance  
Yada Yada/Full Circle  
Junior Wells/Why are People Like That  
Buckshot Lefonque/James Brown (Part 1 & II)

The Latin Section/Theme From The New Avengers  
Common Cause/A Second Thought  
Caribbean Jazz Project/Buellespie  
Claire Martin/Make This City Ours Tonight  
John Lee Hooker/Dimples  
Pat Metheny/Take Me There  
Quiet Boys/Watusi Strut  
Somethings  
Up/Off The Top

Jazz Radio/Hilversum  
Alice Coltrane/Ptah/The El Daoud  
Seamus Blake/The Bloombaddies  
Joe Henderson/The Milestone Years  
Eddie Harris/The Last Concert  
Conrad Herwig/Latin Side Of John Coltrane  
Art Blakey/Au Club St.Germain 1958  
Mingus Big Band/Live In Time  
Brad Mehldau/Art Of The Trio, Vol. 1  
Sonny Rollins/Silver City  
Gary Bartz/The Blues Chronicles/  
Tales Of Life

Jazz Time/Nuremberg  
Eddie Harrie/The Last Concert  
Stan Getz/Yours And Mine  
Kenny Burrell/Live At The Blue Note  
Nils Wogram/Round Trip  
Marla Joao/Fabula  
Miles Davis/Miles & Quincy Live At Montreux  
Carlos Pica/Frank Möbys/Jim Black/Azul  
Till Brönner/Midnight  
Aki Takase/Oriental Express  
Ngyen Le/3 Trios

Radio DRS/Zurich  
Abbey Lincoln/Who Used To Dance  
Wheeler/Konitz/Holland/Frisell/  
Angel Song  
Don Byron/Bug Music  
Koch-Schütz-Studer & El Nil  
Troop/Heavy Cairo Traffic  
Adrienne Morgan Hammond/It's Me  
Wheelz With Ingrid Jensen/Round The World 1  
Charlie Haden/Pat Metheny/  
Beyond The Missouri Sky  
Christian Jacob/Maynard Ferguson  
Presents Christian Jacob  
Nils Wogram/Round Trio  
Brad Mehldau/Art Of The Trio, Vol. 1

Radio Neptune/Brest  
Eric Le Lann/Today I Fell In Love  
Enrico Pieranunzi/Seaward  
Mingus Big Band/Live In Time  
Jackie McLean/New And Old Gospel  
Jimmy Raney/J. Raney Visits Paris  
Eddie Higgins/Portrait In Black and White

BRF/Brussels  
Pat Metheny Group/Quartet  
Mari Boine/EaEaljin  
Kölner Saxophon Mafia/  
Place for Lovers  
Castellucci Stringtet/Towards The Light  
Lee Konitz/In Harvard Square  
Brad Mehldau/Art Of The Trio, Vol. 1  
Jan Garbarek/Visible World  
Nguyen Le Tro/Million Waves  
The Phil Woods Quintet/  
Plays The Music of Jim McNeely

Sverige Radio/Stockholm  
Late Date/Icarus On The Moon  
Stan Getz/Blood Count  
Joe Henderson/Step Lightly  
Bill Evans/Peri's Scope  
Carmen Lundy/Firefly  
James Carter/Composition No.40Q  
Lennart Aberg/Spiraltrappen  
Charles Lloyd/Lotus Bloom

Jazz Radio 101.9/Berlin  
Gary Bartzntu Troop/Harlem Bush  
Music Taifa/Uhuru  
Abbey Lincoln/Who Used To Dance  
Alice Coltrane/Ptah/The El Daoud  
Joe Lovano/Celebrating Sinatra  
C.Haden/P.Metheny/Beyond The Missouri Sky  
Horace Silver/Total Response  
Gato Barbieri/Bolivia  
Art Blakey/Au Club St.Germain 1958  
Jimmy Rushing/The Band Singer  
Sonny Rollins/Silver City

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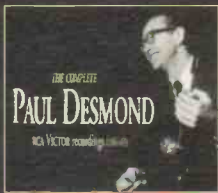
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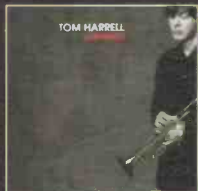
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RCA VICTOR

# Jazz Album Reviews

**DON BYRON QUINTET**  
**NO-VIBE ZONE**  
 Knitting Factory  
 Producer: D. Byron/Hope Carr

## Don Byron Quintet



**NO-VIBE ZONE**  
 LIVE AT THE KNITTING FACTORY

An engaging live set which owes its vigour to a variety of contracts, like that between its free-form soloing and its swinging undercurrent, which characterises all six of the extended pieces. Musical references abound, as do surprising shifts of style. The result is a collage whose diverse elements fuse perfectly. The players, including guitarist David Gilmore and pianist and pianist Uri Caine, handle this with acumen and strong doses of humour. Clarinetist Byron ranges over the whole history of jazz but never gets lost—or, just as importantly—loses us. **Contact: Phil Ballman, tel (+31) 20 120 3658; fax (+31) 20 639 2245**

**CHARLIE HADEN/  
 PAT METHENY**  
**BEYOND THE MISSOURI SKY**  
 Verve

Producer: C.Haden & P.Metheny  
 The two seasonal improvisers (and Missouri natives) team up for a meditative journey full of nuances that, although immediately likeable, takes time to reveal its many, less apparent riches. Like the endless plain pictured on the lavish sleeve, the music slowly

pulls you toward its rootsy vision, drawing on American traditional music (including a version of Roy Acuff's classic *The Precious Jewel*) for much of its spirit, but also able to include the intentional nostalgia of two themes from *Cinema Paradiso*. The performers transform all such differences into finely wrought, captivating musical dialogues.

**Contact: Wulf Müller, tel (+44) 171 747 4000; fax (+44) 171 499 2596**

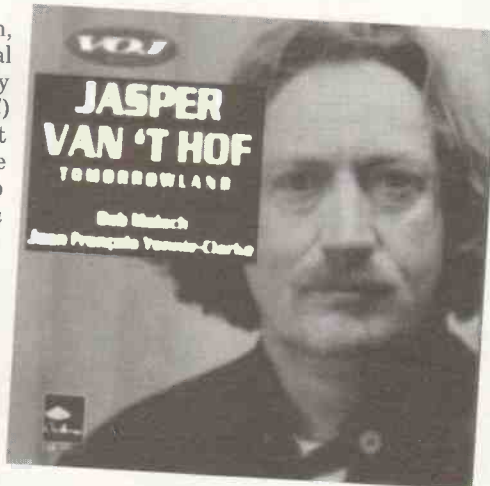
**MINGUS BIG BAND**  
**LIVE IN TIME**  
 Dreyfus Jazz

Producer: Sue Mingus  
 Sizzling readings of Mingus' complex, wonderfully eccentric charts which capture all the tension of his own best records. If any music was meant to be explored, exploded, deconstructed and resurrected, it's surely the music of Mingus, and this double disc manages to extend the spirit of collective improvisation in which it was written. As always with this superstar ensemble, the calibre of playing is impeccable, from the slow-stopping *Number 29* to moving versions of classics like *Sue's Changes*. Simply essential.

**Contact: Daniele Feuillerat, tel (+33) 1538 14000; fax (+33) 5381 4030**

**JOE LOVANO**  
**CELEBRATING SINATRA**  
 Blue Note

Producer: J. Lovano  
 The tenor saxophone player's tribute to Sinatra is a thoughtful romp through the great singer's repertoire, from *I'll Never Smile Again* and *This Love of Mine* to *South Of The Border* and beyond. But these are by no means facile readings. The spare orchestrations by Manny Albam are unhurried and rarely resort to a conventional big band sound, opting instead for detail to set the scene for Lovano's solos and the occasional vocals of Judi Silvano. Very



sophisticated fare sometimes bordering on kitsch—just like Frank, in fact—but ultimately, a rich and absorbing suite. **Contact: Mike Story, tel (+44) 171 467 2000; fax (+44) 171 465 0770**

**BENNY GREEN**  
**KALEIDOSCOPE**  
 Blue Note

Producer: Michael Cusouña  
 Aptly-titled new album from a pianist who is one of the most confident and promising renovators of the tradition exemplified by Monk and Peterson, with all that implies of wide scope and impressive technique, as is rapidly evident by listening to how he alternates fluid runs with more angular Monkisms. Drummer Lewis Nash and altoist Antonio Hart are excellent foils for the leaders' fireworks. Green's song-writing is also on the money, with the pop-inspired title cut and the grooving *Sexy Mexy* and *Central Park South*. **Contact: Mike Story, tel (+44) 171 467 2000; fax (+44) 171 465 0770**

**JASPER VAN'T HOF**  
**TOMORROWLAND**  
 Challenge Records

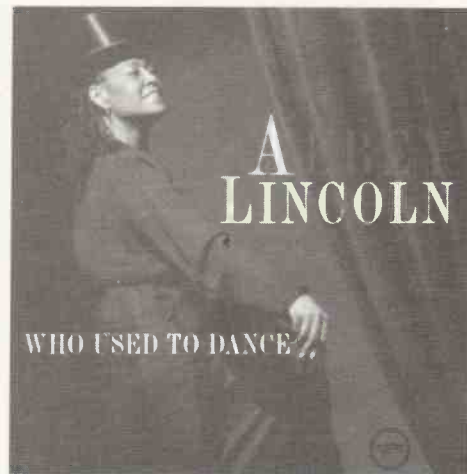
Producer: Hein Van De Gein  
 A beautifully played and recorded disc of compelling, eloquent sonorities. Bob Malach delivers some of the best work of his career—witness *Wildcard*, one of the many gems from this unique trio date, consisting of piano, bass and

tenor sax. Difficult to say who's more astonishing, so perfectly is the rhythm carried by each player. Bassist Jean François Jenny-Clarke at times suggests an entire rhythm section, while Van'T Hof, fluent and incantatory, is simply one of the most inventive and resourceful pianists now playing. Quite extraordinary.

**Contact: Colette Pannemans, tel (+31) 26 351 7922; fax (+31) 26 446 0502**

**ABBEY LINCOLN**  
**WHO USED TO DANCE**  
 Verve

Producer: Jean-Philippe Allard  
 Of the five songs credited to the singer on this fine CD, it is perhaps the opener, *Love Has Gone Away*, which most displays the traits of a future standard as



well as the virtues of the artist at her best. Her ability to meld lyrical intelligence with musical melancholy is made even clearer by her various saxophone accompanists, among them Frank Morgan and Steve Coleman, who beautifully point up the horn-like sensitivity of her singing. She's able to turn a folk tune like Bob Dylan's *Mr Tambourine Man* into something rich and strange (proof that songs from the rock era are increasingly becoming absorbed into the jazz genre). The title track, complete with tap-dance percussion, is also memorable. **Contact: Wulf Müller, tel (+44) 171 747 4000; fax (+44) 171 499 2596**

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 (JL 11147-2)



**Masha Bijlsma - LEBO** (JL 11145-2)  
 The second album of the young dutch jazz singer features Bob Malach a.o. Songs include new versions of "La Vie En Rose", "Work Song" and "Africa".

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# BLACKstreet

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Out March 17th



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## BLACKstreet European Tour Dates

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**3rd** Germany - Hamburg - CCH3 **4th** Germany - Aschaffenburg - Unterfranken halle  
**5th** Germany - Saabruecken - V&M Halle **6th** Belgium - Brussel - Forest National  
**8th** Germany - Stuttgart - Congress-Zentrum B **9th** Germany - Muenchen - Kunstpark Ost  
**10th** Switerland - Zurich - El Cubanito **11th** Germany - Cologne - Live Music Hall  
**12th** Germany - Berlin - Arena **13th** Germany - Hannover - Music Hall  
**15th** Denmark - Copenhagen - Vega **16th** Sweden - Stockholm - Palladium  
**17th** Norway - Oslo - Sentrum **20th** England - London - Royal Albert Hall  
**21st** England - London - Royal Albert Hall **25th** France - Paris - Le Zenith







# Eurochart Hot 100® Singles

week 12 / 97

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rank	last week	no. of weeks	TITLE ARTIST original label (publisher)	countries charted	rank	last week	no. of weeks	TITLE ARTIST original label (publisher)	countries charted	rank	last week	no. of weeks	TITLE ARTIST original label (publisher)	countries charted
1	1	15	<b>Don't Speak</b> No Doubt - <i>Trauma/Interscope (Warner Chappell/MCA)</i>	A.B.D.K.FIN.FD.IRE.NL.N.S.CH.UK.HUN.CZE	34	34	17	<b>Bohemian Rhapsody</b> Brids - <i>Big Beat/Antonic (EMI)</i>	B.F.I.S	68	46	4	<b>Let Me Clear My Throat</b> DJ Kool - <i>CLR (Warner Chappell/Windswept Pacific)</i>	IRE.NL.UK
2	2	12	<b>Don't Cry For Me Argentina</b> Madonna - <i>Warner Brothers (Evita/MCA)</i>	A.B.D.K.FD.IRE.I.NL.E.S.CH.UK.HUN.CZE	35	21	16	<b>Bailando</b> Paradisio - <i>Dance Development (PolyGram)</i>	F	69	NE		<b>(Un, Dos, Tres) Maria</b> Ricky Martin - <i>Tristar (Not Listed)</i>	F
3	3	21	<b>Un-Break My Heart</b> Toni Braxton - <i>LaFace/Arista (EMI) plat</i>	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN.CZE	36	35	10	<b>I Have A Dream</b> DJ Quicksilver - <i>Dos Or Die (Intercord)</i>	A.D.S.CH	70	43	7	<b>Remember Me</b> The Blue Boy - <i>Pharm (EMI)</i>	IRE.NL.UK
4	7	8	<b>Let A Boy Cry</b> Gala - <i>Do It Yourself (Scorpio)</i>	B.F.I	37	41	4	<b>Tearing Up My Heart</b> 'N Sync - <i>Ariola (BMG)</i>	D.CH	71	NE		<b>Found You</b> Dodgy - <i>A&amp;M (BMG)</i>	UK
5	5	9	<b>Encore Une Fois</b> Sash! - <i>Byte Blue (MCA/Copyright Control)</i>	B.F.D.IRE.I.NL.CH.UK	38	44	9	<b>Cold Rock A Party</b> MC Lyte - <i>East West (WC/Sadiyah)</i>	DK.FIN.FD.NL.S.CH	72	NE		<b>Supergabber</b> Hakkubbar - <i>Edel/Roadrunner (Edel)</i>	NL
6	4	15	<b>Time To Say Goodbye</b> Sarah Brightman & Andrea Bocelli - <i>East West (Sugar)</i>	A.F.D.NL.CH.CZE	39	27	9	<b>I Finally Found Someone</b> Barbra Streisand & Bryan Adams - <i>A&amp;M (Sony ATV/Badams/Zomba)</i>	A.B.IRE.NL.S.CH	73	98	2	<b>Don't Say Your Love Is Killing Me</b> Erasure - <i>Mute (Musical Moments/Minotaur/Sony)</i>	DK.S.UK.CZE
7	6	10	<b>Don't Let Go (Love)</b> En Vogue - <i>East West America (Rondor/WC)</i>	B.D.K.FIN.FD.IRE.NL.N.S.CH.UK	40	40	22	<b>No Diggity</b> Blackstreet feat. Dr. Dre - <i>Interscope (Various)</i>	A.B.F.D.CH	74	61	19	<b>I Want You Back</b> 'N Sync - <i>Ariola (BMG)</i>	A.NL.CH
8	17	2	<b>Warum?</b> Tic Tac Toe - <i>RCA (Glück)</i>	A.D.CH	41	36	37	<b>Where Do You Go</b> No Mercy - <i>MCI/Arista (Glück/IQ)</i>	IRE.UK	75	60	6	<b>I Love You...Stop!</b> Red 5 - <i>Zyx (Sony Music)</i>	A.D.CH
★★★★★ SALES BREAKER ★★★★★					42	NE		<b>Indestructible</b> Alisha's Attic - <i>Mercury (PolyGram)</i>	UK	76	65	6	<b>Ain't Nobody</b> LL Cool J - <i>Geffen (Windswept Pacific)</i>	IRE.NL.S.UK
9	37	2	<b>Who Do You Think You Are/Mama</b> Spice Girls - <i>Virgin (Windswept Pacific/PolyGram)</i>	D.IRE.UK	43	38	3	<b>Falling In Love (Is Hard On The Knees)</b> Aerosmith - <i>Columbia (Swan Song/MCA)</i>	FIN.D.NL.E.CH.UK.CZE	77	42	21	<b>Quit Playing Games (With My Heart)</b> Backstreet Boys - <i>Jive (Zomba/LR/WC)</i>	FD.IRE.NL.CH.CZE
10	8	6	<b>Discothèque</b> U2 - <i>Island (Blue Mountain)</i>	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK	44	39	9	<b>Da Funk</b> Daft Punk - <i>Virgin (Zomba)</i>	B.F.IRE.S.UK	78	NE		<b>I'm Sorry</b> Dilba - <i>Metronome (Not Listed)</i>	S
11	13	3	<b>Alone</b> Bee Gees - <i>Polydor (Gibb Bros/BMG)</i>	A.D.IRE.NL.N.CH.UK.HUN	45	31	3	<b>You Got The Love</b> Source featuring Candi Staton - <i>React (Warner Chappell/PolyGram/EMI)</i>	IRE.UK	79	NE		<b>Come With Me</b> Qattara - <i>Positiva (Amato/PolyGram)</i>	UK
12	9	11	<b>When I Die</b> No Mercy - <i>MCI/Arista (Glück/IQ)</i>	A.D.NL.CH	46	47	18	<b>Partir Un Jour</b> 2 Be 3 - <i>EMI (Not Listed)</i>	B.F	80	67	3	<b>You'll Be Mine (Party Time)</b> Gloria Estefan - <i>Epic (EMI)</i>	F
13	16	3	<b>Hush</b> Kula Shaker - <i>Columbia (BMG)</i>	IRE.UK	47	50	18	<b>Verpiss Dich</b> Tic Tac Toe - <i>RCA (Glück/Intro)</i>	A.D.CH	81	NE		<b>Baby I'm Yours</b> 49ers - <i>Media (Media)</i>	I
14	10	5	<b>Con Te Partiro</b> Andrea Bocelli - <i>Sugar/Polydor (Double Marpot)</i>	F	48	66	2	<b>Everytime I Close My Eyes</b> Babyface - <i>Epic (Sony ATV)</i>	D.UK	82	78	2	<b>The New Pollution</b> Beck - <i>Geffen (BMG)</i>	UK
15	12	13	<b>2 Become 1</b> Spice Girls - <i>Virgin (Windswept Pacific/PolyGram)</i>	A.B.F.D.IRE.NL.N.S.CH.CZE	49	NE		<b>What Do You Want From Me?</b> Monaco - <i>Polydor (Warner Chappell)</i>	UK	83	69	2	<b>Get Me Home</b> Foxy Brown featuring Blackstreet - <i>Def Jam/Mercury (Not Listed)</i>	NL.UK
16	11	20	<b>One &amp; One</b> Robert Miles feat. Maria Naylor - <i>DBX (Hit &amp; Run/EMI)</i>	A.B.D.K.FD.IRE.I.NL.N.S.CZE	50	NE		<b>Should I Leave</b> David Charvet - <i>RCA (Not Listed)</i>	F	84	75	2	<b>Casanova</b> Ultimate Kaos - <i>Wild Card/Polydor (EMI)</i>	UK
17	22	5	<b>I Believe I Can Fly</b> R.Kelly - <i>Jive (Zomba)</i>	DK.FD.NL.CH	51	52	7	<b>Aucune Fille Au Monde</b> G-Squad - <i>Ariola (Not Listed)</i>	F	85	53	2	<b>Close To Your Heart</b> JX - <i>ffreedom/London (Mute)</i>	IRE.UK
18	19	15	<b>I Need You</b> 3T - <i>MJJ/Epic (Island/MCA/CC)</i>	B.F.D.NL.CH.CZE	52	NE		<b>Moan &amp; Groan</b> Mark Morrison - <i>WEA (Perfect/Warner Chappell)</i>	UK	86	51	3	<b>Waterloo Sunset</b> Cathy Dennis - <i>Polydor (Carlin)</i>	UK
19	24	9	<b>&gt;Abort, Retry, Fail? - Your Woman</b> White Town - <i>Brilliant!/Chrysalis (EMI)</i>	B.D.K.FIN.FD.IRE.I.NL.N.S.CH	53	48	2	<b>Show Me Love</b> Robin S - <i>Champion (Champion)</i>	IRE.UK	87	73	26	<b>Aicha</b> Khaled - <i>Barclay (JRG/EMI Virgin Publ. France)</i>	D.NL.CH
20	14	13	<b>Step By Step</b> Whitney Houston - <i>Arista (La Lennox/BMG)</i>	A.B.D.K.FD.IRE.NL.S.CH.UK.HUN.CZE	54	54	13	<b>Professional Widow</b> Tori Amos - <i>East West (Sword And Stone)</i>	A.B.D.K.D.IRE.S.CH	88	70	7	<b>Affirmative Action (Saint-Denis Style)</b> Nas & Supreme N.T.M. - <i>Columbia (Not Listed)</i>	F
21	20	18	<b>Breathe</b> Prodigy - <i>XL Recordings (EMI/MCA/BMG/CC)</i>	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.CZE	55	56	5	<b>Clementine</b> Mark Owen - <i>RCA (EMI)</i>	D.IRE.NL.E.UK	89	NE		<b>If I Never See You Again</b> Wet Wet Wet - <i>Precious Organization (Chrysalis)</i>	D.NL.UK
22	15	3	<b>Anywhere For You</b> Backstreet Boys - <i>Jive (BMG)</i>	B.D.NL.CH	56	49	43	<b>Insomnia</b> Faithless - <i>Cheeky (BMG)</i>	B.F.IRE	90	80	11	<b>Vision Of Life</b> Down Low - <i>Mascotte (Scorpio)</i>	F
23	28	9	<b>Baila</b> Alliage - <i>Bax Dance (Bax Dance)</i>	F	57	57	10	<b>Say What You Want</b> Texas - <i>Mercury (EMI)</i>	D.IRE.NL.S.CH.UK	91	NE		<b>Oxygène 8</b> Jean Michel Jarre - <i>Dreyfus/Epic (Dreyfus)</i>	A.F.N
24	23	6	<b>Barrel Of A Gun</b> Depeche Mode - <i>Mute (EMI)</i>	A.B.D.K.FIN.FD.I.E.S.CH.CZE	58	58	3	<b>Vänner</b> Together - <i>Mercury (Not Listed)</i>	S	92	87	8	<b>Darkman</b> Nana - <i>Motor (Warner Chappell)</i>	D.NL.CH
25	32	5	<b>Hit 'Em High</b> Monstars Of Space Jam - <i>Atlantic/East West (Various)</i>	F.D.NL.N.S.CH	59	55	11	<b>Je Serai Là</b> Teri Moise - <i>Source (Not Listed)</i>	F	93	97	2	<b>Natural</b> Peter Andre - <i>Melodian (Warner Chappell)</i>	IRE.UK
26	30	9	<b>So Strung Out</b> C-Block - <i>Warner Brothers (BMG)</i>	D.CH	60	64	8	<b>Pony</b> Ginuwine - <i>550 Music/Epic (Various)</i>	DK.F.D.NL.S	94	NE		<b>La Taille De Ton Amour</b> Jane Fostin - <i>Ariola (Not Listed)</i>	F
27	18	5	<b>I Shot The Sheriff</b> Warren G - <i>Def Jam (Blue Mountain)</i>	A.D.K.FIN.FD.IRE.I.NL.S.CH.UK	61	99	8	<b>The Older E.P.</b> George Michael - <i>Virgin (Dick Leahy/Variou)</i>	DK.IRE.E.UK.CZE	95	NE		<b>Freak Out</b> 2 Fabiola - <i>Antler-Subway (Not Listed)</i>	B
28	29	5	<b>Ain't Talkin' 'Bout Dub</b> Apollo Four Forty - <i>Stealth Sonic/Epic (Warner Chappell)</i>	FIN.D.IRE.NL.N.S.UK	62	68	3	<b>To France</b> M.R. - <i>EMI (EMI)</i>	A.D.CH	96	83	2	<b>The Funk Phenomena</b> Armand Van Helden - <i>Zyx (Not Listed)</i>	F.D.UK
29	NE		<b>Rumble In The Jungle</b> Fugees - <i>Mercury (Sony ATV/EMI)</i>	IRE.S.UK	63	63	3	<b>Sweet Dreams</b> Sharon C. - <i>The (Not Listed)</i>	I	97	NE		<b>The Theme (Of Progressive Attack)</b> Brooklyn Bounce - <i>Edel (Warner Chappell/Rondor)</i>	FD
30	26	6	<b>Flash</b> B.B.E. - <i>Labels (Emmanuel Top Editions)</i>	A.B.F.D.I.NL.CH	64	NE		<b>Isn't It A Wonder</b> Boyzone - <i>Polydor (PolyGram/Island/19)</i>	UK	98	77	9	<b>Do What You Please</b> Unique 2 - <i>Sony Dance Pool (Not Listed)</i>	A
31	33	8	<b>Toujours Là Pour Toi</b> 2 Be 3 - <i>EMI (Not Listed)</i>	F	65	76	22	<b>Say You'll Be There</b> Spice Girls - <i>Virgin (Windswept Pacific/Sony ATV)</i>	F.I.CZE	99	NE		<b>From Disco To Disco</b> Whirlpool - <i>Motor (Motor)</i>	I
32	45	3	<b>Don't You Love Me</b> Eternal - <i>1st Avenue/EMI (PolyGram)</i>	IRE.NL.UK	66	NE		<b>Fell In Love With An Alien</b> The Kelly Family - <i>Kel-Life/EMI (Kelfam)</i>	A.CH.D.NL	100	NE		<b>Oh Shit - Frau Schmidt</b> Der Wolf - <i>Mercury (Click/BMG)</i>	D.CH
33	25	3	<b>Ready To Go</b> Republica - <i>Deconstruction (Notting Hill/Warner Chappell/BMG)</i>	D.IRE.CH.UK	67	NE		<b>Spin Spin Sugar</b> Sneaker Pimps - <i>Clean Up (BMG)</i>	UK	<small>A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.                      ○ = SALES MOVER    NE = NEW ENTRY    RE = RE-ENTRY</small>				

★★★★★ SALES BREAKER ★★★★★ indicates the single registering the biggest increase in chart points.

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: ChartTrack (UK); Ireland; Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tite-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF M/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-671-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic). © BPI Communications B.V.

## European Top 100 Albums

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week 12 / 97

ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted
☆☆☆☆ SALES BREAKER ☆☆☆☆		3T Brotherhood - MJJ/Epic	B.F.NL	68 BE Crowded House Recurring Dream - The Very Best Of - Capitol	IRE.E.UK
1 11 2 U2 Pop - Island	A.B.DK.FIN.F.D.IRE.I.NL.N.P.CH.UK.CZE	35 39 2 Yello Pocket Universe - Mercury	A.D.GRE.N.S.CH	69 56 20 Vaya Con Dios The Best Of Vaya Con Dios - Ariola	B.DK.GRE.P.S
2 1 19 Spice Girls Spice - Virgin	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	36 20 6 David Bowie Earthling - RCA	A.B.DK.F.D.GRE.NL.P.S.CH.CZE	70 72 28 Wolfgang Petry Alles - Hansa	D.CH
3 2 13 No Doubt Tragic Kingdom - Trauma/Interscope	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	37 33 3 Schürzenjäger Homo Erectus - Ariola	A.D.CH	71 RE Worlds Apart Everybody - EMI	F
4 3 8 Soundtrack Evita - Warner Brothers	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	38 41 2 Eric Gadd The Right Way - Metronome	DK.S	72 75 2 Anna Oxa Storie - Columbia	I
5 4 37 Toni Braxton Secrets - LaFace/Arista	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	39 28 51 Fugees The Score - Ruffhouse/Columbia	B.IRE.E.UK	73 NE Bee Gees Still Waters - Polydor	UK
6 5 7 Andrea Bocelli Romanza - Sugar/Polydor	B.FIN.F.D.I.NL.CH	40 29 8 Skunk Anansie Stoosh - One Little Indian	A.DK.FIN.D.N.S.UK	74 71 17 Noir Désir 666667 Club - Barclay	F
7 6 15 Andrea Bocelli Bocelli - Sugar/Polydor	A.D.NL.CH	41 34 7 Pascal Obispo Superflu - Epic	B.F	75 NE Carl Cox F.A.C.T. 2 - Ultimatum	D.IRE.UK
8 7 3 Jean Michel Jarre Oxygène 7-13 - Dreyfus/Epic	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.E.S.CH.HUN	42 32 2 Patty Pravo Bye Bye Patty - Pensiero Stupendo	I	76 60 2 Smurfene Smurfehits 2 - EMI	N
9 NE Nick Cave & The Bad Seeds The Boatman's Call - Mute	B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.UK.CZE	43 80 2 Kula Shaker K - Columbia	GRE.IRE.NL.UK	77 62 12 Suede Coming Up - Nude/Sony	DK.GRE.IRE.NL.N.E.S
10 8 2 Soundtrack Space Jam - Atlantic/East West	A.B.DK.F.D.NL.N.E.S.CH.HUN	44 43 79 Alanis Morissette Jagged Little Pill - Maverick/Reprise	B.D.IRE.NL.P.E.CH.UK.CZE	78 67 19 The Kelly Family Almost Heaven - Kel-Life/EMI	D.NL.N.CH.CZE
11 14 53 Celine Dion Falling Into You - Epic/Columbia	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	45 45 16 Khaled Sahra - Barclay	B.F.D.NL.CH	79 68 5 Silverchair Freak Show - Murmur/Sony	A.F.D.GRE.NL
12 13 27 Jamiroquai Travelling Without Moving - Sony S2	B.DK.FIN.F.D.GRE.IRE.I.NL.N.E.S.CH.UK.HUN.CZE	46 50 5 Niklas Strömstedt Längt Liv I Lycka - Metronome	S	80 NE Poul Krebs Kosmorama - Pladecompaniet	DK
13 12 6 Texas White On Blonde - Mercury	B.DK.F.D.GRE.IRE.NL.N.E.S.CH.UK	47 25 4 Mansun Attack Of The Grey Lantern - Parlophone	GRE.UK	81 95 2 Dilba Dilba - Metronome	S
14 10 6 The Offspring Ixnay On The Hombre - Epitaph	A.B.FIN.F.D.NL.N.P.E.S.CH.HUN.CZE	48 49 2 Us 3 Broadway & 52nd - Blue Note	B.F.D.I.NL.N	82 53 44 Eros Ramazzotti Dove C'E Musica - DDD	A.D.S.CH.HUN
15 9 5 Blur Blur - Food/Parlophone	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE	49 35 8 Daft Punk Homework - Virgin	B.F.D.IRE.NL.S	83 69 11 Andre Rieu Strauss & Co. - Mercury	D
16 74 2 Bee Gees The Very Best Of The Bee Gees - Polydor	IRE.UK.CZE	50 42 7 Soundtrack The Preacher's Wife - Arista	A.D.NL.E.CH.HUN.CZE	84 NE Apollo Four Forty Electro Glide In Blue - Stealth Sonic/Epic	FIN.D.NL.UK
17 17 3 Live Secret Samadhi - Radioactive	A.B.DK.FIN.D.NL.N.S.CH	51 78 2 Original Cast Kristina Från Duvemåla - Mono Music/Sony	S	85 64 19 Celine Dion Live A Paris - Epic/Columbia	A.F.P.CH
18 19 20 No Mercy My Promise - MCI/Arista	A.D.NL.CH.HUN.CZE	52 63 9 Ella Baila Sola Ella Baila Sola - Hispavox	E	86 83 7 Total Touch Total Touch - RCA	NL
19 NE Van Morrison The Healing Game - Exile/Polydor	D.IRE.NL.N.UK	53 58 8 Bush Razorblade Suitcase - Trauma/Interscope	A.D.GRE.IRE.NL.P.UK	87 70 17 Helmut Lotti Goes Classic II - RCA	B.NL
20 21 45 Backstreet Boys Backstreet Boys - Jive	A.B.DK.D.GRE.IRE.NL.N.E.S.CH.HUN.CZE	54 54 26 Lucio Dalla Canzoni - Pressing	I	88 77 4 Doc Gyneco Première Consultation - Virgin	F
21 38 14 Lighthouse Family Ocean Drive - Wild Card/Polydor	D.IRE.UK	55 40 6 Toni Braxton Toni Braxton - LaFace/Arista	D	89 NE I Cugini Di Campagna Anima Mia - New Music	I
22 23 2 Warren G Take A Look Over Your Shoulder - Def Jam	DK.FIN.F.D.GRE.NL.S.CH.UK	56 NE Republica Republica - Deconstruction	D.CH.UK	90 86 3 Jumper Jumper - Metronome	S
23 15 15 Zucchero Fornaciari The Best Of Zucchero - Greatest Hits - Polydor	A.B.D.I.NL.CH	57 48 8 Dune Forever - Virgin	A.D.CH.HUN.CZE	91 RE Kari Bremnes Manestein - KK	N
24 NE Fury In The Slaughterhouse Brilliant Thieves - SPV	D	58 57 38 Rosanna Arbelo Lunas Rotas - MCA	E	92 89 5 Enrique Iglesias Vivir - Bat Discos	P.E
25 31 44 George Michael Older - Virgin	A.DK.F.D.GRE.IRE.NL.E.UK.HUN.CZE	59 47 18 Rod Stewart If We Fall In Love Tonight - Warner Brothers	DK.UK	93 RE Franco Battiato Battiato Studio Collection - EMI	I
26 24 5 Jovanotti Lorenzo 1997 - L'Albero - Soleluna/Mercury	A.I.CH	60 44 3 Les Enfoirés La Soirée Des Enfoirés 96 - Columbia	F	94 85 13 Mylène Farmer Anamorphosée - Polydor	B.F
27 16 2 Manic Street Preachers Everything Must Go - Epic	IRE.UK	61 37 3 James Whiplash - Fontana/Mercury	GRE.P.UK	95 79 4 Eurythmics Greatest Hits - RCA	I
28 22 17 Tic Tac Toe Tic Tac Toe - RCA	A.D.CH	62 52 9 Litfiba Mondi Sommersi - CGD	I	96 NE Ben Folds Five Whatever And Ever Amen - Epic	UK
29 NE Ocean Colour Scene B Sides, Seaside & Freerides - MCA	IRE.UK	63 65 2 Gyllene Tider Halmstads Pärlor - Parlophone	S	97 RE Teri Moise Teri Moise - Source	B
30 26 6 2 Be 3 Partir Un Jour - EMI	B.F	64 NE John Lee Hooker Don't Look Back - Pointblank	F.D.CH	98 98 23 D.J. BoBo World In Motion - Metrovinyl	D.CH.HUN
31 61 3 Soraya On Nights Like This - Mercury	D	65 82 21 Beautiful South Blue Is The Colour - Go! Discs	IRE.UK	99 73 3 Eels Beautiful Freak - Dreamworks	IRE.UK
32 18 17 Julio Iglesias Tango - Columbia	B.DK.F.D.GRE.NL.P.E.S.CH	66 51 8 Marco Borsato De Waarheid - Polydor	B.NL	100 81 14 Eddy Mitchell Mr. Eddy - Polydor	F
33 36 15 Robert Miles Dreamland - DBX	DK.F.D.GRE.IRE.UK	67 59 3 Adiemus Cantata Mundi - Venture/Virgin	FIN.D.NL.UK		

1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
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## Breakin' & Entering

A weekly Eurochart analysis by Dominic Pride

U2 are the undisputed pop kings on this week's album chart as the PolyGram marketing machine goes into overdrive. The *Pop* album made it onto last week's chart at no.11 based on one day's worth of sales in the U.K. alone. This week, it's the sales breaker with the largest increase in chart points across the continent. From 14 countries where it charted, it was No. 1 in 13 of them.

Island says the record has got where it has through a combination of selected press interviews, TV ads in some markets—including Germany—and the success of the *Discothèque* single at radio. All in all, some 4.2 million albums were shipped worldwide on the Mar. 3 launch date. In continental Europe, this is the first U2 album to fully go through PolyGram since Island's deal with BMG expired at the start of 1995.

At No.9, the highest new album entry is Nick Cave, with his taciturn and highly acclaimed album, *The Boatman's Call*. Mute Records' European licensees and distributors are the force behind this Top 10 entry, which consolidates the success of last year's *Murder Ballads* and puts Cave on the map once and for all with his 11th solo album release.

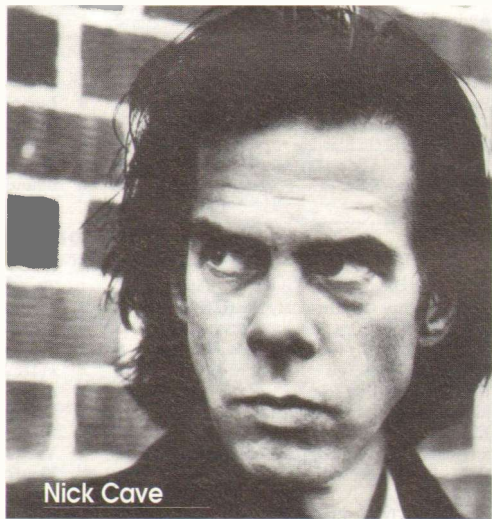
Lower down the chart, German rockers Fury In The Slaughterhouse enter at 24, with *Brilliant*

*Thieves* on German indie SPV. Like their German-language contemporaries Pur, Fury In the Slaughterhouse have built up a solid following by touring in Germany, and their support of the release of this album is no exception, with the five-piece on tour for a month from April 25. This year sees them celebrate their tenth year in the business, and as well as the single from the album, *Bring Me Home*, they will be releasing a book and long-form video to celebrate.

German success also lies behind the 30 place jump to No. 31 of Mercury Germany's Soraya, with her album, *On Nights Like This*. The Colombian singer is signed to Mercury in the U.S. and Germany is the only territory in Europe so far to work with her. Interest in her exploded after she performed her single *Suddenly* on German TV show, *Geld Oder Liebe*.

Casual observers of the Hot 100 singles chart might think we've slipped last week's chart in by mistake as the Top three positions register no change for the third week in a row. In fact No Doubt and Madonnas' "Double Don't" at the top has lasted five weeks now. No Doubt is out-selling Toni Braxton by more than two to one, and outperforming Madonna by 60 percent, so the duopoly could remain for at least another week.

The Fugees on Mercury? No mistake there either, as their *Rumble In The Jungle* debuts at 29, the highest new entry this week. The song is taken from the soundtrack of the Muhammed Ali biopic, *When We Were Kings*.



Nick Cave

## Eurochart A/Z Indexes

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Alone	11	Let Me Clear My Throat	68
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Cold Rock A Party	38	Remember Me	70
Come With Me	79	Rumble In The Jungle	29
Con Te Partiro	14	Say What You Want	57
Da Funk	44	Say You'll Be There	65
Discothèque	10	Should I Leave	50
Do What You Please	98	Show Me Love	53
Don't Cry For Me Argentina	2	So Strung Out	26
Don't Let Go (Love)	7	Spin Spin Sugar	67
Don't Say Your Love Is Killing Me	73	Step By Step	20
Don't Speak	1	Supergabber	72
Don't You Love Me	32	Sweet Dreams	63
Encore Une Fois	5	Tearing Up My Heart	37
Everytime I Close My Eyes	48	The Funk Phenomena	96
Falling In Love	43	The New Pollution	82
Fell In Love With An Alien	66	The Older E.P.	61
Fell In Love With An Alien	92	The Theme	97
Flash	30	Time To Say Goodbye	6
Found You	71	To France	62
Freak Out	95	Toujours Là Pour Toi	31
From Disco To Disco	99	Un-Break My Heart	3
Get Me Home	83	(Un, Dos, Tres) Maria	69
Hit 'Em High	5	Vänner	58
Hush	3	Verpiss Dich	47
I Believe I Can Fly	17	Vision Of Life	90
I Finally Found Someone	39	Warum?	8
I Have A Dream	36	Waterloo Sunset	86
I Love You...Stop!	75	What Do You Want From Me?	49
I Need You	18	When I Die	12
I Shot The Sheriff	27	Where Do You Go	41
I Want You Back	74	Who Do You Think You Are/Mama	9
I'm Sorry	78	You Got The Love	45
If I Never See You Again	89	You'll Be Mine (Party Time)	80

### Top 100 albums

2 Be 3	30	Les Enfoirés	60
3T	34	Lighthouse Family	21
Adiemus	67	Litfiba	62
Alanis Morissette	44	Live	17
Andre Rieu	83	Lucio Dalla	54
Andrea Bocelli	6	Manic Street Preachers	27
Andrea Bocelli	7	Mansun	47
Anna Oxa	72	Marco Borsato	66
Apollo Four Forty	84	Mylène Farmer	94
Backstreet Boys	20	Nick Cave & The Bad Seeds	9
Beautiful South	65	Niklas Strömstedt	46
Bee Gees	16	No Doubt	3
Bee Gees	73	No Mercy	18
Ben Folds Five	96	Noir Désir	74
Blur	15	Ocean Colour Scene	29
Bush	53	Original Cast	51
Carl Cox	75	Pascal Obispo	41
Celine Dion	11	Patty Pravo	42
Celine Dion	85	Poul Krebs	80
Crowded House	68	Republica	56
D.J. BoBo	98	Robert Miles	33
Daft Punk	49	Rod Stewart	59
David Bowie	36	Rosanna Arbelo	58
Dilba	81	Schürzenjäger	37
Doc Gyneco	88	Silverchair	79
Dune	57	Skunk Anansie	40
Eddy Mitchell	100	Smurfene	76
Eels	99	Soraya	31
Ella Baila Sola	52	Soundtrack - Evita	4
Enrique Iglesias	92	Soundtrack - Space Jam	10
Eric Gadd	38	Soundtrack - Preacher's Wife	50
Eros Ramazzotti	82	Spice Girls	2
Eurythmics	95	Suede	77
Franco Battiato	93	Teri Moise	97
Fugees	39	Texas	13
Fury In The Slaughterhouse	24	The Kelly Family	78
George Michael	25	The Offspring	14
Gyllene Tider	63	Tic Tac Toe	28
Helmut Lotti	87	Toni Braxton	5
I Cugini Di Campagna	89	Toni Braxton	55
James	61	Total Touch	86
Jamiroquai	12	U2	1
Jean Michel Jarre	8	Ue 3	48
John Lee Hooker	64	Van Morrison	19
Jovanotti	26	Vaya Con Dios	69
Julio Iglesias	32	Warren G	22
Jumper	90	Wolfgang Petry	70
Kari Bremnes	91	Worlds Apart	71
Khaled	45	Yello	35
Kula Shaker	43	Zucchero Fornaciari	23

## USA Billboard Top 25 Singles

TW	LW	Title/Artist	Label
1	2	Can't Nobody Hold Me Down - Puff Daddy	(Bad Boy)
2	1	Wannabe - Spice Girls	(Virgin)
3	4	You Were Meant For Me - Jewel	(Atlantic)
4	3	Un-Break My Heart - Toni Braxton	(LaFace)
5	5	In My Bed - Dru Hill	(Island)
6	7	Everytime I Close My Eyes - Babyface	(Epic)
7	6	I Believe I Can Fly - R. Kelly	(Warner Sunset)
8	8	Don't Let Go (Love) - En Vogue	(East West)
9	9	For You I Will - Monica	(Rowdy)
10	12	Get It Together - 702	(Biv 10)
11	11	Nobody - Keith Sweat/Athena Cage	(Elektra)
12	14	Hard To Say I'm Sorry - Az Yet/Peter Cetera	(LaFace)
13	10	Don't Cry For... - Madonna	(Warner Bros.)
14	16	I Want You - Savage Garden	(Columbia)
15	22	Step By Step - Whitney Houston	(Arista)
16	-	I'll Be - Foxy Brown featuring Jay-Z	(Violator)
17	13	Ooh Aah...Just A Little Bit - Gina G	(Eternal)
18	18	Barely Breathing - Duncan Sheik	(Atlantic)
19	19	Da' Dip - Freak Nasty	(Hard Hood)
20	20	Big Daddy - Heavy D	(Uptown)
21	21	Please Don't Go - No Mercy	(Arista)
22	-	Ghetto Love - Da Brat featuring T-Boz	(So So Def)
23	25	What's On Tonight - Montell Jordan	(Def Jam)
24	-	Return Of The Mack - Mark Morrison	(Atlantic)
25	-	Let It Go - Ray J	(EastWest)

## USA Billboard Top 25 Albums

TW	LW	Artist/Title	Label
1	-	U2 - Pop	(Island)
2	3	LeAnn Rimes - Unchained Melody	(Curb)
3	4	Celine Dion - Falling Into You	(550 Music)
4	6	Jewel - Pieces Of You	(Atlantic)
5	5	No Doubt - Tragic Kingdom	(Trauma)
6	7	Spice Girls - Spice	(Virgin)
7	2	Live - Secret Samadhi	(Radioactive)
8	10	The Wallflowers - Bringing Down The Horse	(Interscope)
9	8	Erykah Badu - Baduizm	(Kedar)
10	9	LeAnn Rimes - Blue	(Curb)
11	1	Soundtrack - Howard Stern Private Parts	(Warner Bros.)
12	11	Toni Braxton - Secrets	(LaFace)
13	12	BLACKstreet - Another Level	(Interscope)
14	15	Soundtrack - Space Jam	(Warner Sunset)
15	14	Various - 1997 Grammy Nominees	(Grammy)
16	16	Makaveli - The Don Killuminati	(Death Row)
17	13	Tru - Tru 2 Da Game	(No Limit)
18	17	Soundtrack - Lost Highway	(Nothing)
19	18	Various - Ultimate Dance Party 1997	(Arista)
20	-	Various - Mugs Presents...	(Columbia)
21	20	Aaliyah - One In A Million	(Blackground)
22	21	Deana Carter - Did I Shave My Legs For This?	(Capitol)
23	19	Soundtrack - Romeo + Juliet	(Capitol)
24	22	Sheryl Crow - Sheryl Crow	(A&M)
25	23	Dru Hill - Dru Hill	(Island)

© 1997, Billboard Music Group. Singles chart compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan. Albums chart based on retail and rack sales collected, compiled, and provided by SoundScan.







## TURKEY

**POWER FM/Istanbul P**  
CHR  
Atilla Sen - Head Of Music  
Power Play:  
G-Squad- Aucune  
Kenny G- Havana  
No Doubt- Don't Speak  
Shawn Colvin- Sunny Came Home  
Texas- Say What You Want  
Playlist Additions:  
Bee Gees- Alone  
Ce Ce Peniston- Somebody  
R. Kelly- I Believe  
S. Ashton- You Move Me  
Ultimate Kaos- Casanova

## UNITED KINGDOM

**95.8 CAPITAL FM/London P**  
CHR  
Richard Park - Group programme director  
Playlist Additions:  
3T- Gotta Be You  
B.B.E.- Flash  
Babyface- Close My Eyes  
Braxtons- The Boss  
Bryan Adams- 18 Ttl I Die  
Dodgy- Found You  
Erasure- Don't Say  
Erykah Badu- On & On  
Foxy Brown- Get Me Home  
Fugees- Rumble  
JX- Close To Your Heart  
Livin' Joy- Where Can I  
Orbital- The Saint  
Robin S- Show Me Love  
Up'Ronson- Released

**96.4FM-BRMB/Birmingham P**  
CHR  
Russ Evans - Head Of Music  
Playlist Additions:  
Backstreet Boys- Anywhere For You  
Bee Gees- Alone  
Braxtons- The Boss  
Bryan Adams- 18 Ttl I Die  
Damage- Love Guaranteed  
Erykah Badu- On & On  
Fugees- Rumble  
Livin' Joy- Where Can I  
Orbital- The Saint  
Robin S- Show Me Love  
Seal- Fly Like  
Sneaker Pimps- Spin Spin Sugar

**ATLANTIC 232/Dublin P**  
CHR  
Al Dunne - Prog Contr  
Playlist Additions:  
Kula Shaker- Hush  
Robin S- Show Me Love

**BBC RADIO 1/London P**  
CHR  
Andy Parfitt - Deputy Controller  
B List:  
AD 3T- Gotta Be You  
Cast- Free Me  
Monstars/Space Jam- Hit'em High  
C List Addition:  
Beth Orton- Someone's Daughter  
Handy- No Excess  
Luscious Jackson- Naked Eye  
Reef- Consideration  
Sean Maguire- Today's The Day  
Smoke City- Underwater  
Supergass- Richard III

**KEY 103/Manchester P**  
CHR  
John Dash - Programme Director  
Christian Smith - Head Of Music  
Playlist Additions:  
Aerosmith- Falling In Love  
Ant & Dec- Shout  
Blue Boy- Remember Me  
Boyzone- Isn't It A Wonder  
Brand New Heavies- Sometimes  
Cast- Free Me  
Charlatans- North Country  
Chemical Brothers- Block Rockin' Beats  
Fugees- Rumble  
Gina G- Fresh  
Madonna- Another Suitcase  
Mark Morrison- Moan'N'Groan  
Pet Shop Boys- A Red  
Puff Johnson- Forever More  
R. Kelly- I Believe  
Redd Kross- Mess Around  
Sean Maguire- Today's The Day  
Seal- Fly Like  
Spice Girls- Who Do You Think  
Ultrasynic- Nothing Is  
Ultimate Kaos- Casanova  
Whitney Houston- I Believe

**KISS 100 FM/London P**  
Dance  
Lorna Clarke - Head Of Prog  
Simon Sadler - Head Of Music  
Playlist Additions:  
Funky Green Dogs- Fired Up  
Livin' Joy- Where Can I  
Queen Latifah- Mr. Big Stuff  
Sara Parker- My Love Is  
Smoke City- Underwater  
Sweetback- You Will Rise  
Tall Paul- Rock Da House

**METRO FM/Newcastle P**  
CHR  
Sean Marley Programme Controller  
Luis Clark - Head Of Music  
Playlist Additions:  
ABC- Stranger Things  
Big Blue- Fire In The Soul  
Divine Comedy- Everybody  
Funk Essentials- Only You  
Passion Star- To Be The One  
Pet Shop Boys- A Red

**VIRGIN RADIO/London P**  
AC/Rock  
Mark Story - Programme Director  
Trevor White - Head Of Music  
Playlist Additions:  
Lemonheads- The Outdoor Type  
Reef- Consideration

**CLYDE 1 FM/Glasgow G**  
CHR  
Ross Macfadgen - Head Of Music  
Playlist Additions:  
3T- Gotta Be You  
Bruce Springsteen- Secret Garden  
Bryan Adams- 18 Ttl I Die  
Depeche Mode- It's No Good  
Divine Comedy- Everybody

**DOWNTOWN RADIO/Belfast G**  
CHR/Gold  
John Rosborough - Prog Dir  
Playlist Additions:  
Ant & Dec- Shout  
Madonna- Another Suitcase  
Mavericks- I Don't Care  
Seal- Fly Like  
Whitney Houston- I Believe

**FORTH FM/Edinburgh G**  
CHR  
Tom Wilson - Music Co-ordinator  
Playlist Additions:  
Braxtons- The Boss  
Gina G- Fresh  
Gun- Crazy You  
Luscious Jackson- Naked Eye  
Sheryl Crow- Hard Stand  
Tom Petty- Walls  
Whitney Houston- I Believe

**GALAXY 101 FM/Bristol G**  
Dance/CHR  
Simon Dennis - Program Controller  
Playlist Additions:  
B.B.E.- Flash  
Backstreet Boys- Anywhere For You  
Clock- It's Over  
Erasure- Don't Say  
Jamaica- Tell Me Where  
JX- Close To Your Heart  
L.Vandross- Love Don't Love  
Monaco- What Do You Want  
Olive- Miracle  
Qattara- Come With Me  
Shola Ama- You Might Need Somebody  
Siona- Do You Wanna Funk?  
Sweetback- You Will Rise  
Symbol- Somebody's Somebody

**HALLAM FM/Sheffield G**  
CHR  
Dave Shearer - Program Controller  
Chris Straw - Head Of Music  
Playlist Additions:  
Andy Blackwood- I'm Gonna Get  
B.B.E.- Flash  
Backstreet Boys- Anywhere For You  
Boyzone- Isn't It A Wonder  
Chris Brade- If I Hadn't Got You  
Clock- It's Over  
Course- Ready  
Damage- Love Guaranteed  
Gina G- Fresh  
Hondy- No Excess  
INXS- Elegantly Wasted  
Lisa Stansfield- The Real Thing  
Livin' Joy- Where Can I  
Pet Shop Boys- A Red  
Sara Parker- My Love Is  
Sean Maguire- Today's The Day  
Sheryl Crow- Hard Stand  
Symposium- Farewell To Twilight  
Yazz- Never Can Say

**INVICTA FM/Whitstable G**  
CHR  
Paul Jackson - Program Controller  
Tim Stewart - Head Of Music  
Playlist Additions:  
Alisha's Attie- Indestructable  
Babyface- Close My Eyes  
Braxtons- The Boss  
Bryan Adams- 18 Ttl I Die  
Dodgy- Found You  
Fugees- Rumble  
Gina G- Fresh  
Hyper Go Go/Adeva- De Watcha  
Livin' Joy- Where Can I  
Maxwell- Sumthin' Sumthin'  
N'Trance- D.I.S.C.O.  
R. Kelly- I Believe  
Reef- Consideration  
Seal- Fly Like  
Sheryl Crow- Hard Stand

**RED ROSE ROCK FM/**  
Preston/Blackpool G  
CHR  
Mark Mathews - Prog Dir  
Stuart Baldwin - Head Of Music  
Playlist Additions:  
Alisha's Attie- Indestructable

Beautiful South- Blackbird  
Beck- The New Pollution  
Bryan Adams- 18 Ttl I Die  
Chemical Brothers- Freestyte Dast  
Grass Show- 1962  
Livin' Joy- Where Can I  
Mark Morrison- Moan'N'Groan  
Robin S- Show Me Love  
Ultrasynic- Nothing Is

**Q 102.9 FM/Londonderry S**  
CHR  
Trevor Thomas - Head Of Music  
Playlist Additions:  
ABC- Stranger Things  
Amber- Colour Of Love  
Babyface- Close My Eyes  
Bruce Springsteen- Secret Garden  
Chris Brade- If I Hadn't Got You  
Clock- It's Over  
Damage- Love Guaranteed  
Erasure- Don't Say  
Jamaica- Tell Me Where  
N. Coleman- Care About You  
Olive- Miracle  
Sheryl Crow- Hard Stand  
Ultimate Kaos- Casanova  
Whitney Houston- I Believe

**RED DRAGON FM/Cardiff/Newport S**  
CHR  
Simon Walkington - Programme Controller  
Chris Moore - Head Of Music  
Playlist Additions:  
After 7- Sara Smile  
Boyzone- Isn't It A Wonder  
Cathy Dennis- Waterloo Sunset  
Dru Hill- In My Bed  
INXS- Elegantly Wasted  
Jamaica- Tell Me Where  
Livin' Joy- Where Can I  
L.Vandross- Love Don't Love  
Madonna- Another Suitcase  
Monaco- What Do You Want  
Puff Johnson- Forever More  
Seal- Fly Like  
Symbol- The Holy River

## PROGRAMME SUPPLIERS

**EUROCHART HOT 100/Europe P**  
CHR  
AusStereo/MCM Entertainment  
Murielle Ruyet - Station Relations  
Mgr  
A List:  
'N Sync- Tearing Up My Heart  
3 Colours Red- 60 Mile Smile  
Aerosmith- Falling In Love  
Armand Van Helden- The Funk  
Az Yet- Last  
Babyface- Close My Eyes  
Beck- The New Pollution  
Bush- Swallowed  
Carter Twins- Twelfth Of Never  
Cathy Dennis- Waterloo Sunset  
Erasure- Don't Say  
Eternal- Don't You Love Me  
Foxy Brown- Get Me Home  
G-Squad- Aucune  
Gloria Estefan- You'll Be Mine  
JX- Close To Your Heart  
Kula Shaker- Hush  
Lamb- Gorecki  
No Doubt- Don't Speak  
Ocean Colour Scene- The Day We  
Olive- Miracle  
Peter Andre- Natural  
Robin S- Show Me Love  
Spice Girls- Who Do You Think  
Symbol- The Holy River  
Ultimate Kaos- Casanova

**FM RADIO NETWORK/Germany G**  
CHR  
Armin Weis - Prog Dir  
Power Play:  
Grooveminister- Alles Wird Gut  
Skunk Anansie- Hedonism

**A List:**  
'N Sync- Tearing Up My Heart  
Alisha's Attie- Alisha Rules  
C-Block- So Strung Out  
Chicane- Offshore  
Dan- Starman  
David Bowie- Little Wonder  
East 17- Hey Child  
En Vogue- Don't Let Go  
Kavana- I Can Make  
Lorenza- And The Beat  
Mark Owen- Clementine  
MC Lyte- Cold Rock  
Nana- Darkman  
No Doubt- Don't Speak  
Seal- Fly Like  
Tie Tac Toe- Warum  
Wish- Sundrops

**MUSIC TELEVISION**  
MTV EUROPE/London P  
Music Television  
Peter Good - Controller Music  
Programming MTV Networks  
A List:

Beck- The New Pollution  
Bloodhound Gang- Fire Water  
Daft Punk- Da Funk  
INXS- Elegantly Wasted  
Lamb- Gorecki  
Live- Lakini's Juice  
Mark Owen- Clementine  
Monstars/Space Jam- Hit'em High  
Nick Cave- Into My Arms  
Nine Inch Nails- The Perfect Drug  
No Doubt- Don't Speak  
Peter Andre- Natural  
R. Kelly- I Believe  
Republica- Ready To Go  
Sash!- Encore Une  
Silverchair- Freak  
Skunk Anansie- Hedonism  
Texas- Say What You Want  
Type O Negative- Love You  
U2- Rattle And Hum  
White Town- Your Woman

**THE BOX/London G**  
Music Television  
Liz Laskowski - Dir of Prog  
Box Tops  
Backstreet Boys- Quit Playing  
Backstreet Boys- Anywhere For You  
Bee Gees- Alone  
Blue Boy- Remember Me  
Course- Ready  
Damage- Love Guaranteed  
Mr. President- Coco Jambo  
New Creation- Hey Jude  
Newton- Sometimes When  
No Mercy- Where Do You Go  
No Doubt- Just A Girl  
No Doubt- Don't Speak  
Peter Andre- Mysterious Girl  
Sash!- Encore Une  
Spice Girls- 2 Become 1  
Spice Girls- Mama  
Spice Girls- Say You'll  
Spice Girls- Wannabe  
Toni Braxton- Un-Break My Heart  
Ultimate Kaos- Casanova

**Breakin' Out Of The Box**  
Ant & Dec- Shout  
Dune- Who Wants To Live  
Kula Shaker- Hush  
Mark Morrison- Moan'N'Groan  
N'Trance- D.I.S.C.O.  
New Videos  
3T- Gotta Be You  
B-Legit/Hall- Ghetto Smile  
Boyzone- Isn't It A Wonder  
Corduroy- The Joker Is Wild  
Faithless- Reverence  
Fountains/Wayne- Radiation Vibe  
F.S.O./London- Explosive  
Ginuwine- Tell Me Da Ya Mama  
INXS- Elegantly Wasted  
Pet Shop Boys- A Red  
Rebekah Ryan- Woman In  
Robin S- Show Me Love  
Sean Maguire- Today's The Day  
Spice Girls- Who Do You Think

**CMT/Nashville S**  
Country Music Television  
Cecilia Walker - Prog Mgr  
A List:  
Alison Krauss- Baby Mine  
Billy Ray Cyrus- Three Little  
BR5- 49- Even If It's Wrong  
Deana Carter- We Danced Away  
Jimmy Nail- Country Boy  
Jo Dee Messina- Do You Wanna  
John Berry- She's Taken A Shine  
Kathy Mattea- 455 Rocket  
Lorrie Morgan- Good As I  
Martina McBride- Cry On The  
Mavericks- I Don't Care  
Mindy McCready- Maybe Hell  
Trisha Yearwood- Everybody

**THE MUSIC FACTORY/**  
Bussum, Holland B  
Music Television  
Erik Kross - Music Director  
Power Play:  
3T- Gotta Be You  
A List:  
Apollo 440- Ain't Talkin'  
Backstreet Boys- Anywhere For You  
En Vogue- Don't Let Go  
Monstars/Space Jam- Hit'em High  
No Mercy- When I Die  
R. Kelly- I Believe  
Salt-N-Pepa- Champagne  
Spice Girls- Mama

**New Videos**  
Aerosmith- Falling In Love  
Az Yet- Hard To Say  
Beck- The New Pollution  
Blackstreet- Don't Leave  
Delicious Love- Love Of  
INXS- Elegantly Wasted  
Kelly Family- Fell In Love With  
Leah Andreone- It's Alright  
Michelle Gayle- Do You Know  
Tajana- The First Time  
Three N One- Reflect

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# Breakfast in Paris? The return of Supertramp

by Emmanuel LeGrand

PARIS — A decade after their last studio album, Supertramp are attempting to prove that *Some Things Never Change*.

That's the appropriate title of the veteran U.K. act's new album, due out on March 24 through EMI. After a decade which has seen the rise of music styles from techno to Britpop, the challenge for Supertramp is to prove that their well-crafted, melodic, pop-rock is still fit for the end of the century.

At a press conference held in Paris on March 3, Supertramp frontman and co-founder Rick Davies suggested that those who see Supertramp merely as a band from the past have the wrong perception of the band. Said Davies, "Supertramp is not a band from the 1970s or the 1980s. Such would be the case if we didn't exist any more. Today, we are simply Supertramp.

"We are made to last", Davies continued, and judging from early reports, the public's reaction to the band's revival seems to back that statement. A 50-date European tour, starting in Sweden on April 27, is selling well, with a string of gigs already sold out, and the new single *You Win, I Lose*, is showing significant strength on the European radio scene.

## Border Breakers

Serviced to radio stations across Europe at the end of February, the single entered Music & Media's Border Breakers chart last week, and also featured on the Most Added chart. This week, the song is the highest entry in M&M's European Airplay Top 50 chart at 38, and jumps to No. 2 on the Border Breakers charts, with gains in airplay across continental Europe.

Music & Media station reports indicate that 43 stations from the magazine's panel were playing *You Win, I Lose*, two weeks after it was serviced.

## 'Payola' in Italy

continued from page 1

record reviews in the press would be banned." He suggests that, "These allegations are being made to put the record industry in a bad light."

Roberto Razzini, Head Of International Operations at Warner Chappell Music Italy has called for "transparency" in the relationship between the radio and record industries and for new laws to outline what is acceptable and what is illegal.

"Despite the denials, it is widely known that, unless you reach some sort of financial arrangement with a radio station, it is impossible to get a record played," Razzini claims. He adds, "Either you have to give away half of your royalties, which means giving away in advance a large part of your profits, or book a large advertising campaign with a radio station. Undoubtedly this destabilises and distorts the music market and makes it pretty impossible to break a new artist unless you pay."

Stations playing it included Radio Viborg/Viborg and The Voice/Copenhagen in Denmark, O3/Vienna in Austria, Radio Donna/Brussels in Belgium, AC/CHR Radio Energy/Munich, Radio 105/Milan in Italy, Radio Regenbogen/Manheim and RSH/Kiel in Germany and AC Europe 2/Paris and full-service France Inter/Paris in France.

Radio and touring are two of the main components—along with retail activity—of the marketing plan set up by EMI France (in partnership with EMI International and Chrysalis in the U.K.), with whom the band has signed a world-wide long-term recording deal excluding North America (M&M, September 21, 1996).

Richard Frankel, from Los Angeles-based management company Power Steering, who—along with Rick Davies' wife Sue—handles Supertramp, says he is comfortable with the band signing to a continental European company. "The band had continuous success over the past 20 years in Europe, particularly in France," he notes. "So we thought it would be smart to operate from where the band is strong and create a model for the rest of the world."

Sue Davies adds that, of the various proposals they received, EMI France's interested them the most, in that "they were ready to fully commit to the band."

"We don't deal so often with international bands from Paris, which means we can concentrate our full energy on this particular release," confirms Wende Cook, international development manager at EMI France.

Frankel adds that, for the band, the album and the tour are not a way to capitalise on past successes, but represent "the beginning of a new chapter" in their history. Frankel says, "Live, the band will play to a wide range of demograph-

ics. We'll do a video in an attempt to reach a younger audience, but we have to build our own base and we all feel comfortable about this approach. The band is sensitive to that—they know who they are and what music they play."

Holly Diener, EMI France international marketing director, says marketing efforts in France will concentrate on



From left: Jack Douglas (producer), Rick Davies (Supertramp), John Helliwell (Supertramp) and Gilbert Ohayon (regional president, EMI Music France)

retail and radio, with one of the biggest radio advertising campaigns ever mounted by EMI. "Our strategy is to create an event from this release", explains Diener. "We invested a lot in radio advertising because it is most important to bring the music to the public."

EMI's campaign has concentrated on AC networks Europe 2 and Chérie FM as well as CHR network NRJ—the sponsor of the French tour. "We're primarily targeting a public aged 25-49, because it is the one that has the most chances to know the band", comments Diener. "But if [CHR networks] Skyrock or Fun Radio want to programme Supertramp, it's fine with us. We're aiming to make the crossover from the adult to the young public."

And yet reaching a new generation of listeners seems a hard task. Most stations playing the new single have AC or soft rock formats—*You Win...* has received limited airplay on CHR stations. Laurent Bouneau, programme director for French network Skyrock, notes that, "One song out of two we play

on Skyrock is rap and the rest is dance, R&B and groovy stuff". We have a tight format and have almost completely dropped playing big names from the '70s or the '80s like Sting or Phil Collins. This is not a judgement on the quality of their music—it simply doesn't match our format."

Bjorn Mohr, programme director for two stations with different formats—Bandit FM (rock/alternative music) and Lugna Favoriter FM (AC), both in Stockholm—is not playlisting the single at the present time. "The song falls between the two formats of our stations", he explains. "We might consider other tracks from the album at a later date."

For the album, Davies teamed with producer Jack Douglas. It was recorded in Los Angeles in under three months and mixed in New York. Ex-Crowded House member Mark Hart performed on two of the 12 songs. Explaining the hiatus between 1987's *Free As A Bird* and the new record, Davies said he needed "concentration and time to write."

The current line up of the band includes eight members—Davies and fellow veterans John Helliwell (sax) and Bob Siebenberg (drums), both with the band since 1973, alongside new recruits such as bass player Cliff Hugo and percussionist Tom Walsh. Missing from the current line-up are co-founder Roger Hodgson, who quit in 1982 for a solo career, and Dougie Thomson (bass).

Asked about the absence of Hodgson, Sue Davies reacts abruptly, pointing out that the band had already recorded two albums after he left. "Roger left the band in 1983 and that's a chapter in our history," she declares. "What we were interested in was putting together a band that would go further."

## Dutch frequency auction

them market leader Sky Radio 100.7 FM and Radio 538, will expire.

Under existing agreements, both Radio Noordzee Nationaal and Classic FM will have their licenses automatically renewed. However, it has been necessary for both Sky and Radio 538 to be granted a short interim extension to their preliminary licences, as those had been issued in anticipation of the appearance of the Media Law, which has still not passed through Parliament.

"To avoid long legal battles with Sky and 538, minister Jorritsma wants the auction to happen as soon as possible," says Henk Houtman, ministerial spokesman of the Telecom section at the Transport Department.

"Technically speaking," he adds, "we're ready to auction five packages of terrestrial frequencies, but, under the new circumstances, not before June." A sixth package, consisting of five frequencies, has been made available, but is not yet ready to be put up for auction.

continued from page 1

Some stations, such as Holland Media Group (HMG)-owned Hit Radio Veronica, have not yet enjoyed the benefit of FM frequencies. They are eagerly anticipating the final announcement of an auction, as FM frequencies would considerably boost their business.

Veronica MD Unico Glorie comments, "We need an FM frequency so badly that we are seriously looking at the option of closing down Hit Radio Veronica altogether [if we can not obtain one]." He adds, "If April 1 is the expiration day of some licenses than it's only fair that they should be taken off the air."

In addition to the frequency dispute, by limiting FM station ownership for media holdings, Parliament is attempting to prevent a worst case scenario, in which a media tycoon could buy packages and change several stations into the

same format. The name of U.K. entrepreneur Rupert Murdoch—a shareholder in Sky, Radio 538 and Classic FM—was on many lips during the debate.

Ton Lathouwers, MD at Murdoch-owned Sky Radio, calls the radio restrictions as "hypocrisy," noting: "Apparently, it is allowed here for five out of six national newspapers to be in one pair of hands and for HMG to have a 40 percent market share in the TV market."

Jorritsma was expected to ask Parliament in its second media debate on Monday, 17 March, to pass the original plan for the frequency auction and reconsider the suggested FM ownership restrictions. It remains uncertain whether Parliament will be receptive to her appeal.

## For the record

The U.K. pluggger for Sash's *Encore Une Fois* was Size 9, and not Intermedia as reported in M&M, March 15.



Unico Glorie



Ton Lathouwers



# European Radio Top 50

©Billboard Music Group

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
①	1	7	WHITE TOWN/YOUR WOMAN	(BRILLIANT/CHRYSALIS)	118	8
2	2	9	No Doubt/Don't Speak	(Trauma/Interscope)	103	1
3	3	9	U2/Discothèque	(Island)	100	0
4	4	9	Texas/Say What You Want	(Mercury)	97	1
⑤	7	9	En Vogue/Don't Let Go	(East West)	96	2
⑥	9	8	Seal/Fly Like An Eagle	(ZTT/WEA)	92	13
⑦	8	8	Warren G/I Shot The Sheriff	(Def Jam)	89	7
⑧	10	5	Bee Gees/Alone	(Polydor)	97	7
9	5	6	Mark Owen/Clementine	(RCA)	97	3
10	6	9	Madonna/Don't Cry For Me Argentina	(Warner Brothers)	74	0
⑪	19	3	Lisa Stansfield/The Real Thing	(Arista)	84	33
⑫	15	4	Aerosmith/Falling In Love (Is Hard On The Knees)	(Columbia)	81	16
⑬	13	4	Symbol/The Holy River	(NPG/EMI)	73	8
14	12	9	Spice Girls/2 Become 1	(Virgin)	70	2
⑮	17	3	Wet Wet Wet/If I Never See You Again	(Precious/Mercury)	59	8
16	11	9	Whitney Houston/Step By Step	(Arista)	61	0
⑰	27	2	Spice Girls/Mama	(Virgin)	59	13
18	14	9	Toni Braxton/Un-Break My Heart	(LaFace)	58	0
19	16	9	Blur/Beetlebum	(Food)	48	0
⑳	22	6	Skunk Anansie/Hedonism (Just Because You Feel Good)	(One Little Indian)	53	7
㉑	35	2	INXS/Elegantly Wasted	(Mercury)	43	9
22	21	6	R. Kelly/I Believe I Can Fly	(Jive)	55	4
㉓	26	5	Apollo 440/Ain't Talkin' About Dub	(Sony S2)	46	5
㉔	32	3	Sash/Encore Une Fois	(Byte Blue)	41	8
㉕	30	2	Backstreet Boys/Anywhere For You	(Jive)	43	7
㉖	49	2	Pet Shop Boys/A Red Letter Day	(Parlophone)	42	15
㉗	47	2	Eternal/Don't You Love Me	(EMI)	48	14
㉘	29	3	Republica/Ready To Go	(Deconstruction)	35	2
29	24	5	Depeche Mode/Barrel Of A Gun	(Mute)	39	0
30	18	6	Michelle Gayle/Do You Know	(RCA)	57	4
31	23	6	Gabrielle/Walk On By	(Go!Beat)	48	2
32	31	4	Phil Collins/No Matter Who	(WEA)	50	3
㉓	41	8	Babyface/Every Time I Close My Eyes	(Epic)	43	4
34	34	7	Ginuwine/Pony	(550 Music/Epic)	42	1
35	25	9	Barbra Streisand & Bryan Adams/I Finally Found Someone	(A&M)	43	2
㉖	38	3	Blue Boy/Remember Me	(Guidance)	34	9
37	36	3	James/She's A Star	(Fontana)	35	4
㉘	>	NE	Supertramp/You Win, I Lose	(EMI)	43	31
39	20	9	Jamiroquai/Cosmic Girl	(Sony S2)	39	0
㉙	>	NE	Peter Andre/Natural	(Mushroom)	31	2
41	43	9	No Mercy/When I Die	(MCI/Arista)	36	0
42	44	8	MC Lyte/Cold Rock A Party	(East West)	35	5
43	40	2	Kavana/I Can Make You Feel Good	(Virgin)	37	0
44	28	9	Robert Miles/One & One	(DBX/Discomagic)	33	0
㉚	>	NE	Gina G/Fresh	(Eternal/WEA)	26	13
46	42	9	Puff Johnson/Over And Over	(Columbia)	34	2
㉛	>	NE	Spice Girls/Who Do You Think You Are	(Virgin)	32	8
48	46	7	L.L. Cool J/Ain't Nobody	(MCA)	36	1
㉜	>	RE	George Michael/Older	(Virgin)	34	1
㉝	>	RE	Donna Lewis/Without Love	(Atlantic)	32	3

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

Indicates singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer

## Short Takes

### YOUNG AND FREE?

While the George Michael trial was going on in 1993, another male solo artist was also fighting with Sony Music to be free of his contract. Paul Young, whose original songs and covers became anthems for the early '80s, was at that time five albums into his deal and owing another three.

One of the two artists spent two million pounds and nearly two years lining the pockets of the legal profession. The other one walked free and soon began recording again. "We didn't have two million pounds to put on the table to go to court" says Young's manager Banks. Young's last album for Sony was the mature 1993 Don Was-produced opus, *The Crossing*. After an amicable parting of the ways, he put out *Reflections* on the independent Vision label in 1994. In between times, he had fun, playing "drinking music" at TexMex bars as Los Pacaminos.

Now ensconced at East West Records U.K., having been signed by none other than managing director Max Hole, Young is able to make the kind of album he has been wanting to for years, says Banks. As yet untitled, it is due out May 19. The manager is optimistic about Young's chances of reaching the 25-50 year-old demographic via radio in Europe, but in the U.K. he's looking toward communications channels such as VH-1 to get the message out. "In the U.K. everything is completely narrowcast," Banks says. "There's no station which reaches the whole of the country any more."

First single is *I Wish You Love*, with U.K. and international release in the last week of April. Promo dates for TV and radio are confirmed for the U.K., Italy and Germany in late April, with Autumn concerts planned.

### RAP AGAINST "RACISME"

With racism and right-wing politics on the rise in France, the country's rap artists have decided to make their voices heard.

At the instigation of filmmaker Jean-François Richet and music producer Spirit—both from Paris' neighbouring city of Meaux—over a dozen French rap acts have come together to record a track as part of their fight against racism. Titled *11 mn 30 Contre Les Lois Racistes (11 Minutes 30 Seconds Against Racist Laws)*, the song was recorded on March 1 and 2 in Paris by acts such as IAM, Assassin, Ménélik, Fabe, Minister AMER, Sleo, Yazid, Soldat Fada, among others, who were each given 16 bars over which they had to rap. The freestyle effort was recorded as a reaction to draconian immigration laws being discussed by French Parliament and a couple of weeks after the election of an extreme right-wing mayor in the city of Vitrolles. The single is out on the Crepuscule label, distributed by PIAS France, March 20. Proceeds of the sales will be distributed to non-profit organisation MIB, which aims to support immigrants.

### ART FOR EUROPE'S SAKE

Since *Bright Eyes*, the public at large has heard little of Art Garfunkel—instead, attention has focused on the other half of the U.S. duo, Paul Simon and his popularisation of ethnic music. However, European audiences are getting re-acquainted with Garfunkel with his latest release *Across America*. Art's album is the first release from Hybrid Recordings, a U.S. indie, but significantly, the label has decided to introduce the album in Europe first, and has chosen indie labels to do it. Blanco Y Negro, Zomba and Arcade have joined Virgin in the U.K. and Italy in releasing the album, which is being backed up by a two-month tour starting off in Horsens, Denmark, on March 28.

## Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	2	7	SASH!/ENCORE UNE FOIS	(BYTE BLUE)	BELGIUM	35
2	11	2	Supertramp/You Win, I Lose	(EMI)	FRANCE	42
3	1	23	Robert Miles/One & One	(DBX/Discomagic)	ITALY	31
4	5	6	B.B.E./Flash	(Triangle)	FRANCE	26
5	3	13	No Mercy/When I Die	(MCI/Arista)	GERMANY	29
6	7	7	Jean-Michel Jarre/Oxygène 8	(Dreyfus/Epic)	FRANCE	20
7	4	7	Daft Punk/Da Funk	(Virgin)	FRANCE	19
8	6	33	No Mercy/Where Do You Go	(MCI/Arista)	GERMANY	16
9	10	5	Gala/Let A Boy Cry	(Do It Yourself)	ITALY	13
10	8	13	Soultans/I Heard It Through The Grapevine	(Coconut/Ariola)	GERMANY	18
11	13	4	Whirlpool Productions/From Disco To Disco	(Motor)	GERMANY	9
12	17	4	Ghetto People/In The Ghetto	(Dance Pool)	GERMANY	11
13	14	5	Sarah Brightman & Andrea Bocelli/Time To Say Goodbye	(East West)	GERMANY	16
14	9	16	Gala/Freed From Desire	(Do It Yourself)	ITALY	16
15	15	5	Real McCoy/One More Time	(Hansa)	GERMANY	10
16	18	7	Future Breeze/Why Don't You Dance With Me	(Motor)	GERMANY	13
17	12	3	Kelly Family/Fell In Love With An Alien	(Kel-Life)	GERMANY	19
18	20	6	Axelle Red/Rien Que D'Y Penser	(Virgin)	BELGIUM	7
19	21	6	Jovanotti/Bella	(Solaluna)	ITALY	7
20	19	2	Laura Pausini/Le Cose Che Vivi/Las Cosas Que Vives	(CGD)	ITALY	5
21	22	2	Patricia Kaas/Quand J'Ai Peur De Tout	(Columbia)	FRANCE	10
22	>	NE	Enigma/TNT For The Brain	(Virgin)	GERMANY	17
23	24	4	Total Touch/Somebody Else's Lover	(RCA)	HOLLAND	6
24	25	2	Eros Ramazzotti/Dove C'E Musica	(DDD)	ITALY	3
25	>	NE	Roxette/No Se Si Es Amor	(EMI)	SWEDEN	2

This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay outside their country of signing (airplay achieved in the original country is excluded from the calculations).

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.

## Off the record

Edited by Christian Lorenz

U.S. radio ratings company **Arbitron** has set up camp in the U.K. Top executives have met with major commercial radio groups, the **BBC** and the **Radio Authority** in the run-up to bidding beginning for the U.K. ratings contract. The current **Radio Joint Audience Research (RAJAR)** contract, held by **RSL**, expires at the end of 1998. OTR hears the contract should go out to tender sometime in September—about the same time **Arbitron** hopes to have a permanent U.K. office up and running. The company is presenting its case to advertising agencies in the next few weeks. In May, **Arbitron** will run research parallel to the current ratings method in London, the North West and West Midlands.

**Motor Music**, **PolyGram's** German "trend" label, plans to launch a new sub-label called **Motor Kollektor**. OTR hears that **Kollektor** aims to provide music buffs and scene DJ's with rare jazz and easy listening recorded from 1950-1979. The first three releases, scheduled with 10,000 copies each, are due this spring. The label kicks off with a compilation album of German jazz band leader **Horst Jankowski**. Compilations of French and German easy listening will follow.

The battle over frequencies looks set to be the most important issue this year for radio broadcasters in France. An audit of the frequencies available in France is currently under way, and expectations are high—the aim is to find un-exploited frequencies which can be licensed to existing broadcasters. With its current list of frequencies, **CHR network NRJ** can reach a total of 39 million potential listeners, while **AC Europe 2** can reach 38 million, **CHR Fun Radio 33** million and **CHR Skyrock 29** million. However, "the results from the ratings don't reflect the real size of the networks," claims one broadcaster near the bottom of the pile. He explains to OTR that, for example, **Sky** and **Fun** actually have the same number of listeners, but the former's potential audience is 4 million fewer than the latter's, thanks to the number of frequencies available. "We don't compete on equal grounds," he laments.

**Lisa Anderson**, the producer who is credited with turning the **Brit Awards** into a major TV success, is branching out into continental Europe. OTR has been informed that **Anderson** is set to produce the inaugural edition of the music awards ceremony organised by the Spanish branch of **IFPI**. The event is likely to take place in November.

Lisa Anderson



OTR hears that **David Bowie** and **The Prodigy** will headline the first ever music festival to be held in Paris' **Parc des Princes** stadium. The two-day extravaganza will take place on June 14-15 and is being organised by the venue's owners, TV group **Canal+**. Some 90,000 people are expected to attend the shows. The only acts who have previously played at the **Parc des Princes** are **Michael Jackson**, **Johnny Hallyday** and **The Artist** (in the days when he was known as **Prince**).

**Kiss FM/London MD Gordon McNamee** is due to be replaced by **Mike Soutar**, editor of men's magazine **FHM**. **McNamee** is taking over as MD of **Kiss Enterprises**, which looks after **Kiss TV** and the franchise agreements for the development of the **Kiss** brand.

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## Major Market Airplay

The most aired songs in Europe's leading radio markets  
 TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM					GSA					FRANCE						
TW	LW	WOC	Artist/Title	Original Label	TS	TW	LW	WOC	Artist/Title	Original Label	TS	TW	LW	WOC	Artist/Title	Local Label
1	2	5	EN VOGUE/DONT LET GO	(EAST WEST)	17	1	1	10	NO DOUBT/DONT SPEAK (TRAUMA/INTERSCOPE)	21	1	1	12	NO DOUBT/DONT SPEAK	(MCA)	
2	1	7	No Doubt/Don't Speak	(Trauma/Interscope)	16	2	2	4	Backstreet Boys/Anywhere For You	(Jive)	20	2	2	12	Braids/Bohemian Rhapsody	(East West)
3	7	5	Eternal/Don't You Love Me	(EMI)	16	3	5	3	Mark Owen/Clementine	(RCA)	21	3	3	8	Warren G/I Shot The Sheriff	(Island)
4	5	3	Lisa Stansfield/The Real Thing	(Arista)	16	4	6	5	'N Sync/Tearing Up My Heart	(Ariola)	20	4	14	6	Texas/Say What You Want	(Mercury)
5	>	NE	Seal/Fly Like An Eagle	(ZTT/WEA)	15	5	13	4	White Town/Your Woman	(Brilliant/Chrysalis)	21	5	11	10	Celine Dion/It's All Coming Back To Me Now	(Columbia)
6	3	7	James/She's A Star	(Fontana)	14	6	4	7	En Vogue/Don't Let Go	(East West)	20	6	6	11	Pascal Obispo/Il Faut Du Temps	(Epic)
7	16	3	Kula Shaker/Hush	(Columbia)	14	7	8	7	Seal/Fly Like An Eagle	(ZTT/WEA)	20	7	4	16	Teri Moise/Je Serai La	(Virgin)
8	>	RE	Peter Andre/Natural	(Mushroom)	14	8	3	7	Texas/Say What You Want	(Mercury)	21	8	12	13	Daft Punk/De Funk	(Virgin)
9	>	NE	Dodgy/Found You	(A&M)	13	9	7	5	Bee Gees/Alone	(Polydor)	19	9	9	6	Etienne Daho/Me Manquer	(Virgin)
10	8	3	Spice Girls/Mama	(Virgin)	15	10	11	6	Warren G/I Shot The Sheriff	(Def Jam)	17	10	13	7	Gala/Let A Boy Cry	(Virgin)
11	>	NE	Boyzone/Isn't It A Wonder	(Polydor)	14	11	9	4	R. Kelly/I Believe I Can Fly	(Jive)	16	11	17	11	Gloria Estefan/Party Time	(Epic)
12	>	NE	Ant & Dec/Shout	(Telstar)	13	12	>	NE	Tie Tac Toe/Wharum?	(RCA)	14	12	19	4	Spice Girls/2 Become One	(Virgin)
13	>	RE	Wet Wet Wet/If I Never See	(Precious/Mercury)	13	13	12	10	Spice Girls/2 Become 1	(Virgin)	13	13	24	4	Jane Fonda/La Taille De Ton Amour	(BMG)
14	>	NE	Spice Girls/Who Do You Think	(Virgin)	13	14	>	NE	Supertramp/You Win, I Lose	(EMI)	14	14	15	7	Squeeze/Money B	(Mercury)
15	>	NE	Blue/Say/Remember Me	(Guidance)	12	15	>	NE	DC Talk/Just Between You And Me	(Virgin)	13	15	7	11	Toni Braxton/Un-Break My Heart	(BMG)
16	6	10	Texas/Say What You Want	(Mercury)	12	16	16	3	Guinwine/Pony	(550 Music/Epic)	13	16	8	7	Madonna/Don't Cry For Me Argentina	(WEA)
17	19	2	Sash!/Encore Une Fois	(Byte Blue)	11	17	>	NE	Pet Shop Boys/A Red Letter Day	(Parlophone)	11	17	32	11	Blackstreet/No Diggity	(MCA)
18	12	2	Republica/Ready To Go	(Deconstruction)	11	18	>	RE	U2/Discotheque	(Island)	15	18	10	16	Alanis Morissette/You Learn	(WEA)
19	>	NE	Source feat. Candy Staton/You Got The Love	(React)	12	19	10	13	Whitney Houston/Step By Step	(Arista)	13	19	16	14	Zazie/Homme Sweet Homme	(Mercury)
20	11	2	Monaco/What Do You Want From Me	(Polydor)	11	20	>	NE	Skunk Anansie/Hedonism	(One Little Indian)	13	20	22	8	U2/Discotheque	(Island)

SCANDINAVIA					
TW	LW	WOC	Artist/Title	Original Label	TS
1	1	6	WHITE TOWN/YOUR WOMAN	(BRILLIANT/CHRYSALIS)	22
2	2	9	En Vogue/Don't Let Go	(East West)	22
3	3	9	Texas/Say What You Want	(Mercury)	20
4	6	3	Aerosmith/Falling In Love	(Columbia)	16
5	5	6	Eric Gadd/The Right Way	(Metronome)	18
6	4	9	U2/Discotheque	(Island)	16
7	8	4	Bee Gees/Alone	(Polydor)	17
8	7	5	Seal/Fly Like An Eagle	(ZTT/WEA)	18
9	9	3	Wet Wet Wet/If I Never See	(Precious/Mercury)	17
10	11	3	Lisa Stansfield/The Real Thing	(Arista)	19
11	10	9	Suede/Saturday Night	(Nude)	17
12	>	NE	INXS/Elegantly Wasted	(Mercury)	16
13	13	5	Mark Owen/Clementine	(RCA)	17
14	12	11	No Doubt/Don't Speak	(Trauma/Interscope)	16
15	>	NE	Symbol/The Holy River	(NPG/EMI)	11
16	18	9	Madonna/Argentina	(Warner Brothers)	11
17	>	NE	Apollo 440/Ain't Talkin'	(Sony S2)	10
18	>	NE	Eternal/Don't You Love Me	(EMI)	15
19	17	8	Puff G/Shot The Sheriff	(Columbia)	11
20	20	2	Warren G/I Shot The Sheriff	(Def Jam)	12

BENELUX					
TW	LW	WOC	Artist/Title	Original Label	TS
1	1	10	NO DOUBT/DONT SPEAK (TRAUMA/INTERSCOPE)	11	
2	6	3	Backstreet Boys/Anywhere For You	(Jive)	13
3	10	4	En Vogue/Don't Let Go	(East West)	12
4	5	6	White Town/Your Woman	(Brilliant/Chrysalis)	10
5	2	7	Madonna/Argentina	(Warner Brothers)	9
6	11	8	No Mercy/When I Die	(MCI/Arista)	11
7	>	NE	Spice Girls/Mama	(Virgin)	7
8	20	2	Future Breeze/Why Don't You	(Motor)	10
9	9	6	R. Kelly/I Believe I Can Fly	(Jive)	11
10	3	11	Whitney Houston/Step By Step	(Arista)	7
11	12	18	Toni Braxton/Un-Break My Heart	(LaFace)	9
12	15	4	Puff Johnson/Over And Over	(Columbia)	8
13	7	5	Texas/Say What You Want	(Mercury)	8
14	>	NE	Symbol/The Holy River	(NPG/EMI)	7
15	8	5	Apollo 440/Ain't Talkin'	(Sony S2)	7
16	>	RE	B.B.E./Flash	(Triangle)	9
17	>	NE	Sash!/Encore Une Fois	(Byte Blue)	8
18	17	3	Streisand/Adams/I Finally	(A&M)	7
19	4	7	U2/Discotheque	(Island)	8
20	>	NE	Az Yet/Hard To Say	(LaFace/Arista)	6

ITALY					
TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	U2/DISCOTHEQUE	(ISLAND)	13
2	2	4	Warren G/I Shot The Sheriff	(Def Jam)	11
3	3	4	White Town/Your Woman	(Brilliant/Chrysalis)	12
4	4	7	Kym Mazelle/Young Hearts Run Free	(EMI)	9
5	9	4	Whirlpool Prod/Disco To Disco	(Motor)	9
6	6	9	Madonna/Argentina	(Warner Brothers)	9
7	5	7	Blur/Beetlebum	(Food)	10
8	8	7	David Bowie/Little Wonder	(RCA)	9
9	10	4	Aerosmith/Falling In Love	(Columbia)	7
10	7	4	Mark Owen/Clementine	(RCA)	9
11	19	4	US 3/Come On Everybody	(Blue Note)	6
12	12	8	Blackwood/Ride On The Rhythm	(A&D Music)	5
13	11	4	Lisa Stansfield/The Real Thing	(Arista)	5
14	18	3	Crystal Waters/Say	(Antilles/Verve)	6
15	13	2	Symbol/The Holy River	(NPG/EMI)	8
16	16	2	Depeche Mode/Barrel Of A Gun	(Mute)	6
17	15	4	Skunk Anansie/Hedonism	(One Little Indian)	5
18	>	NE	Ghetto People/In The Ghetto	(Dance Pool)	5
19	20	7	Spice Girls/2 Become 1	(Virgin)	9
20	>	RE	Gala/Let A Boy Cry	(Do It Yourself)	4

SPAIN					
TW	LW	WOC	Artist/Title	Original Label	TS
1	3	5	ELLA BAILA SOLA/AMORES DE BARRA(HISPAVOX)	4	
2	2	3	Marta Sanchez/Moja Mi Corazon	(Mercury)	3
3	15	2	Rosana/A Fuego Lento (Batucada)	(MCA)	3
4	4	6	U2/Discotheque	(Island)	4
5	7	3	Symbol/The Holy River	(NPG/EMI)	3
6	6	5	Diego Vasallo Y El Caba/Como La Garganta	(DRO)	3
7	5	2	Wet Wet Wet/If I Never See	(Precious/Mercury)	3
8	9	9	Madonna/Argentina	(Warner Brothers)	3
9	>	NE	Juan Perro/La Noche De Fuego	(Ariola)	2
10	>	RE	Blur/Beetlebum	(Food)	2
11	>	RE	Texas/Say What You Want	(Mercury)	2
12	>	RE	Sergio Dalma/Solo Para Ti	(Mercury)	2
13	>	RE	Mark Owen/Clementine	(RCA)	2
14	>	NE	Sheryl Crow/Hard To Make A Stand	(A&M)	2
15	>	RE	David Summers/Si Si... O Si No	(WEA)	2
16	>	RE	Eros Ramazzotti/Dove C'E Musica	(DDD)	2
17	20	2	Aerosmith/Falling In Love	(Columbia)	2
18	8	2	Laura Pausini/Le Cose Che Vivi	(CGD)	2
19	19	2	Lunes/Dime Que Tu Me Quieres	(DRO)	2
20	17	2	Pet Shop Boys/A Red Letter Day	(Parlophone)	2

POLAND					
TW	LW	WOC	Artist/Title	Original Label	TS
1	>	NE	LISA STANSFIELD/THE REAL THING	(ARISTA)	22
2	3	2	Nick Cave/Into My Arms	(Mute)	20
3	2	4	White Town/Your Woman	(Brilliant/Chrysalis)	19
4	1	4	Robert Chojnacki/I Love You Do Bolu	(Ara)	19
5	5	5	Bee Gees/Alone	(Polydor)	18
6	>	NE	Supertramp/You Win, I Lose	(EMI)	19
7	11	3	Bajm/Kraina Milosci	(Starling)	18
8	>	NE	O.N.A./Nie Chce Dawac	(Columbia)	16
9	4	4	Phil Collins/No Matter Who	(WEA)	15
10	16	2	Leah Andreone/You Make Me Remember	(RCA)	14
11	12	4	Van Morrison/The Healing Game	(Polydor)	12
12	>	NE	Aerosmith/Falling In Love	(Columbia)	19
13	6	3	Cyndi Lauper/You Don't Know	(Epic)	12
14	7	3	Symbol/The Holy River	(NPG/EMI)	14
15	15	6	Warren G/I Shot The Sheriff	(Def Jam)	12
16	8	3	Magma/Kochac I Pragmac	(Mercury)	15
17	13	3	Mark Owen/Clementine	(RCA)	16
18	>	NE	Don Henley/Through Your Hands	(Geffen)	15
19	10	5	Kasia Kowalska/Stracilam	(Mercury)	13
20	14	2	Baby Bird/Candy Girl	(Echo/MCA)	12

HUNGARY					
TW	LW	WOC	Artist/Title	Original Label	TS
1	3	4	JAMIROQUAI/COSMIC GIRL	(SONY S2)	13
2	4	5	No Doubt/Don't Speak	(Trauma/Interscope)	11
3	1	5	Madonna/Argentina	(Warner Brothers)	9
4	2	9	Whitney Houston/Step By Step	(Arista)	7
5	8	9	X-Perience/A Never Ending Dream	(WEA)	6
6	>	NE	Bee Gees/Alone	(Polydor)	19
7	10	7	Toni Braxton/Un-Break My Heart	(LaFace)	9
8	5	5	Celine Dion/All By Myself	(Epic)	10
9	>	NE	Seal/Fly Like An Eagle	(ZTT/WEA)	18
10	11	2	Csazar Elod/Nem Kell Masik	(Rozsa Records/WEA)	11
11	>	NE	DJ Dali/Haba Haba Zooty Zooty	(Ariola)	11
12	>	RE	Bionic/Ot A Fenybe	(MusicDor)	11
13	>	NE	Carpe Diem/Alomhajo	(WEA)	11
14	14	2	Szerdas Delutan/Gyermekkor	(Hungaroton/Gong)	11
15	>	NE	Streisand/Adams/I Finally	(A&M)	11
16	17	2	Kavana/I Can Make You Feel Good	(Virgin)	11
17	>	RE	Celine Dion/It's All Coming Back	(Epic/Columbia)	11
18	13	2	Sting/Tm So Happy	(A&M)	11
19	>	RE	Corrs/Love To	(143 Records/Atlantic)	11
20	>	NE	Robson & Jerome/Broken Hearted	(RCA)	11



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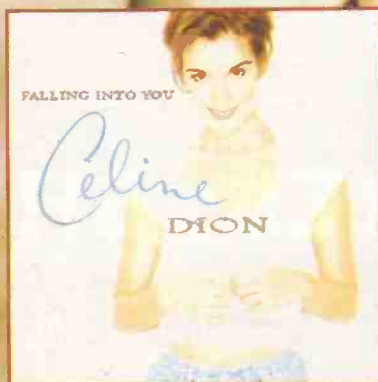
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