**RMC bidders line up**

**by Rémi Bouchon**

**PARIS** — The French government has launched its fifth—and hopefully final—attempt to privatise RMC, France's fourth largest radio group.

The sale of the Radio Monte Carlo group has been an on-going question since 1986 and has been considered by no less than seven different governments. As one source close to the project says: “If the selling of RMC by the state was easy, it would have been done a long time ago.”

The last attempt to privatise the RMC group—which includes three networks, RMC, Radio Nostalgie and Montmartre FM—collapsed in 1996. This time around, an impressive list of national and international companies are lining up in a bid to acquire all or part of the troubled radio group.

Among the interested companies are French radio groups NRJ, Sud Radio and Europe 1 Communications, British media conglomerate EMAP, luxury goods company LVMH, and Gérard Louvin, owner of Paris-based dance station Voltage FM.

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Radio industry executives consider that the privatisation could allow one existing group—or several groups—to strengthen their position on the French market, or new entrants to gain a significant foothold in what is one of Europe's most competitive radio markets.

State-owned holding Sofrad, which... continued on page 20

**Air’s Moon Safari defies gravity**

**by Christian Lorenz**

**PARIS** — It seems everyone’s gone to the Moon—and they’ve found Air there.

French electronica duo Air are floating in the Top 20 of M&M’s European Top 100 Albums chart this week with their “lounge electronica” opus Moon Safari (Source/Virgin). And they've reached those heights without the lift that a hit single usually provides.

Moon Safari enters the European Top 100 Albums chart at number 19, having been released across Europe on January 19. Sales of over 200,000 units only one week make Air the most exciting French export act since Daft Punk's Safari entered the European Top 100 Albums chart this week with their “lounge electronica” opus Moon Safari.

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**Capital networks its brand of Gold**

**by Mike McGrew**

**LONDON** — The Capital Radio group has been given the green light to establish a quasi-network by rolling out its London AM oldies service, Capital Gold, across all the company’s other AM stations in England.

U.K. commercial radio regulator the Radio Authority allowed the consolidation move on the condition that four hours of locally produced programming (which Capital has nominated as afternoon drive) plus local news and information remain on each of the five AM outlets affected.

The four stations outside of London to be re-branded as Capital Gold will be: 1152 Xtra AM/Birmingham, Invicta SuperGold/Whitstable, South Coast Radio/Fareham and South Coast Radio/Brighton. The first station to make the change, during the next few weeks, will be Invicta SuperGold. The others will make the switch by June.

Despite intensive competition from new services on the FM band in recent years, Capital Gold has maintained its... continued on page 21

**TPF/BIEM deal inked**

**by Emmanuel Legrand**

**LONDON** — The much-anticipated agreement between Europe’s record companies and music publishers on new mechanical royalties was finally signed on January 29.

The new standard contract agreement between the International Federation of the Phonographic Industry and publishers is designed to provide an equitable... continued on page 21
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10 ANS DU MEILLEUR DE LA MUSIQUE
**Spanish licence row rumbles on**

by Howell Llewellyn

**ANTWERP** — Alarm bells are again ringing over government plans, approved in September last year (MM, Sept. 20, 1997), to grant 350 new commercial radio FM licences across Spain during 1998.

Augusto Delkader, director general of Spain’s largest commercial radio network, Cadena SER, has now warned that one of the three existing national networks “would disappear” if a fourth group emerged as a result of the increased number of licences. His view has been backed by the Spanish Advertiser Association (ASA).

The three national commercial networks—SER, Cadena COPE and Onda Cero Radio—all said before the New Year break that the emergence of a fourth group would mean advertising revenue would not be enough to sustain all four networks.

“One of the three current networks would disappear, and I shall do all I can to make sure it isn’t SER,” said Delkader at a series of debates titled Radio Days at the faculty of journalism in Madrid’s Complutense University on January 20.

Delkader estimates that the minimum investment to set up a fourth network would be Ps8 billion ($52.6 million), in a sector with an annual turnover of about Ps60 billion ($329 million)—“insufficient to feed a fourth network.” He adds: “I believe in competition, but things have to be designed with a bit of discernment.”

Central government formally offered the new licences for tender on September 8, 1997, this year, each of Spain’s autonomous regions will award its allotted number of stations.

The first two regions—Galicia and Extremadura—are expected to issue theirs next month.

Delkader has also called on the centre-right government to enforce current legislation limiting the number of municipal radio stations, which, he claims, has an unfair advantage because they receive financing from public funds as well as from advertisers.

He also reminded his (mainly student) audience at Complutense University that Spain’s overall radio audience fell last year. In 1996, 59.9 percent of Spaniards said they listened to the radio every day; the figure was 58.8 percent in 1997, according to a survey by Estudio General de Medios (EGM).

The day after Delkader’s comments, the ASA issued a statement saying Spain’s advertising cake was not big enough for a fourth network. “There is no space in the market for four networks,” the statement declared.

**Over-powered Antigoon off air**

by Marc Maes

**ANTWERP** — Following a report filed by Belgian Telecom, the Flemish local radio watchdog has forced Antwerp-based CHR station Radio Antigoon to stop all broadcasting for a 10-day period.

The station fell silent on January 21, and was due to resume broadcasting on February 1. Belgian Telecom is responsible for monitoring telecommunications and broadcasting activity in the country. According to the Flemish Media Ministry, officials noted as far back as 1995 that Radio Antigoon was infringing radio legislation by broadcasting at 490 watts in excess of the station’s allocated power limit.

Antigoon was also, says the Ministry, “using hardware not approved by the government, and increasing its allocated broadcast area by using a frequency range of 150 Khz instead of the regula- tion 75 Khz.”

In June 1997, Belgian Telecom again reported similar infringements by Antigoon, and filed a complaint which led to a recommendation to the media minister, in September 1997, that Radio Antigoon should suffer a 10-day broadcasting suspension.

Radio Antigoon managing director David Daggelinckx says, “We don’t agree with the suspension, because we have our doubts about the procedures used by the Telecom officials. In addition, a frequency range is difficult to measure.” However, he continues, “We are respecting the 10-day shutdown.”

Daggelinckx also criticises the local radio watchdog’s methods which, he argues, leave some stations alone whilst others are taken off-air for various infringements. In 1997, some 10 stations faced government suspensions for a range of regulation infringements.

Radio Antigoon, which will comply with the power and frequency range regulations when it comes back on-air, will launch a $20,000 campaign to re-promote the station when the suspension expires on February 1.
SONY MUSIC SWEDEN MD STEPS DOWN

STOCKHOLM — Veteran Sony Music Sweden executive Sten af Klefentorp is stepping down as managing director of the company after 15 years in the position. He will remain as a consultant; his successor as MD will be announced shortly by Sony Music Entertainment Europe president Paul Russell. Sten af Klefentorp joined Sony Music—at the time, CBS Records—in 1970 as marketing manager for the European Regional Office in Paris, moving to Sweden in 1977. To add to his duties, he also took over to Sony Music Sweden, he was MD—and oversaw the start-up of the Skivakademien Record stores acquired by Sony in 1989 (the company sold the last of the chain in 1997).

DIGITAL SUMMIT FOR MIDEM'99?

CANNES — Next year’s MIDEM may be preceded by a daylong summit meeting to discuss concerns raised by the digital environment. Reed MIDEM Organisation chief executive Xavier Boy says this year’s show (January 18-22), demonstrated to him the level of music industry apprehension about new ways of doing business. MIDEM may respond to this, he says, by staging a summit meeting involving senior music industry and telecommunication and Internet access company chiefs, to be held on the day—or two days—before next year’s show. “It’s an idea… we have to present to the industry,” he says. “But it is an idea that I hope will help the two sides understand more about each other’s concerns.”

IRTC APPROVES TODAY FM CHANGES

DUBLIN — Irish commercial broadcasting regulator, the IRTC, has approved the changed output of Today FM (formerly Radio Dublin), the result of revamped music and marketing strategies at the national broadcaster. The IRTC says it is “confident” that the station’s new programming and €1 million-plus ($1.61 million) promotional blitz “will lead to an improvement” in the station’s audience figures. However, the regulator was not satisfied by the “absence” of certain editorial elements, which Today indicated last November would be part of the schedule revamp which began at the turn of year. The IRTC and Today are discussing these issues.

SANZ IS TOP SELECCIÓN

MADRID — Alejandro Sanz, the Spanish singer who has just broken a national sales record by shifting 1m units of his fourth album, Más (More) in just four months, was among the winners at the Selección Dial 97 music awards, held in Madrid. The awards are voted for by listeners to Spanish language-only networks Dial 97 and Dial 97 Classic. Alejandro Sanz was among nine independent awards included Mónica Naranjo, Imma Serrano, José María Cano (the latter two both ex-members of Mecano), Presuntos Implicados, Rosana, Elia Bala, Sol, Trento, Isabel Serrano, Los Sabandeños, Remedios Amaya, Siempre Así, Camilo Sesto and Rocío Durcal.

SEX AND RELIGION AT THE RA

LONDON — U.K. regulator the Radio Authority has upheld three listener complaints against local FM services for broadcasting “items on sexual matters during morning programming.” The complaints were among 25 upheld by the RA during the period October-December 1997, from a total of 127 adjudicated upon (62 on programming, 65 on advertising). The local services were: Fox FM/Oxford, GWR/Swindon and NorthSound/Aberdeen. The RA also upheld a complaint against national rock broadcaster Virgin Radio over a gay woman’s appearance on-air, which “clearly denigrated the regulator’s Programme Code. The penalties which the RA can impose range from a broadcast apology to a fine or the shortening/revocation of a licence.

K'S CHOICE WIN AT ZAMU AWARDS

BRUSSELS — Double T Music/Sony ag k's Choice were voted best Belgian act and best export artist at the fourth annual ZAMU Awards, held here last week. The awards are organised by the official Flemish musicians and producers association. Also recognised during the ceremony was singer Arno, who received a lifetime achievement award.

Royalties blow for French labels

by Rémi Bouton

PARIS — French record label's collecting societies SCPP and SPPF have been forced by a back Fair400 million ($70.1 million) in royalty payments to TV channels for music videos broadcast on TV.

In what could be a landmark decision, a Paris civil court ruled on January 14 that agreements between SCPP and SPPF with commercial TV channel M6 and between SCPP with pay-channel Canal+ were void. SCPP and SFPF will have to pay back to the channels what they have collected to date.

SCPP, which represents major companies and independent labels, and SPPF, which represents radio and independent among its members, have appealed against the judge's ruling. An agreement on the decision was to be confirmed, says SPPF general manager José Roga, "our societies would face bankruptcy. The Ministry of Culture should be aware of the stakes."

Marc Guez, general manager of SCPP, is nonetheless optimistic. "[In similar cases] each time labels lost the first legal round, they eventually won the appeal," he says. "If that wasn't the case, then it would be a major problem for us. It will affect not only the production companies—especially the smallest companies—but the whole music community."

The heart of the conflict dates back several years, when representatives of artists through their collecting society Sedividam, complained that deals made by SCPP and SPPF regarding the payment of videos broadcast on TV channels excluded artists and musicians, to the sole benefit of mass labels. Hence Sedividam's decision to call on a civil court to declare the agreements void and negotiate a new contract that will include all rights owners.

M6 and Canal+, which both broadcast a huge number of videos, pay SCPP and SPPF a specific amount for each video broadcast. Until now, those sums were collected and distributed to SCPP and SPPF rights owners. Labels contended that the money financed the production of videos.

Artists' society Sedividam, which has long been embroiled in conflict with other collecting societies, asserts that according to the 1985 copyright law on neighbouring rights, musicians and performers are entitled to 50 percent of the broadcasting rights on all music broadcast by TV channels, including on the audio part of music videos. SCPP and SPPF argue that a video is a visual-audiovisual product, and therefore, the broadcasting rights are fully collected by the companies which have financed the videos.

The court has ruled that SCPP and SPPF have to pay Fair400 million back to M6 and Canal+. In addition, SCPP and SPPF are to pay artists/musicians' union SNAM Fair600,000—-and the same amount to Sedividam—in compensation.

Swedish stats show static scene

by Keith Foster

STOCKHOLM — Sweden's first radio audience figures for 1998—supplied by research company RUA and covering the last quarter of 1997—show how Swedish radio market looking fairly steady.

The stable picture, however, is forcing some stations—particularly those broadcasting AC formats—to make changes. While some rock, oldie or dance stations have found their niche, chiefly in the towns for cities, the AC stations which make up the bulk of Sweden's commercial broadcasters continue to jockey for position.

Many stations are having to adapt to audience tastes which vary between Sweden's three major cosmopolitan cities and the geographically large rural districts. One such operator, commercial network Mix Megapol, sees its audience shares rising in Stockholm, Gothenburg and Malmo—but falling in the smallest towns.

The heart of the conflict is the broadcasting rights on all music broadcast by TV channels, including on the audio part of music videos. SCPP and SPPF argue that a video is a visual-audiovisual product, and therefore, the broadcasting rights are fully collected by the companies which have financed the videos.

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When Warner Music Austria delivered the new Madonna single to national CHR station O2 Hitz, MD Peter Benson wanted it. "We had to clarify our image in the cities, and it has worked well," despite the overall slump, he adds: "We're very happy with our audience share and the format."

Another network competing for the city listeners is Radio City, owned by media holdings group Meda in the Broadcasting System. Radio City's figures show a rise from 4.7 percent to 5.4 percent in Stockholm, and very little change in Malmo and Gothenburg. MD Peter Benson says the three Radio City stations in the big towns have now revamped their formats to a more '90s-based AC style partly because of rival network's activities.

"You have to react," he says. "We're constantly carrying out research and overhauling our music content as the audience shifts and changes moods."

"When other stations moved into what we were doing—playing hits from the '70s, '80s and '90s, we moved on. And remember, playing '90s hits doesn't mean not looking back—we're almost at the end of the decade now!"

National audience market share

<table>
<thead>
<tr>
<th>Station</th>
<th>1/98</th>
<th>4/97</th>
</tr>
</thead>
<tbody>
<tr>
<td>P4 (mixed AC)</td>
<td>38.5</td>
<td>39.4</td>
</tr>
<tr>
<td>P3 (CHIR)</td>
<td>15.2</td>
<td>15.4</td>
</tr>
<tr>
<td>Radio (mix)</td>
<td>12.4</td>
<td>15.5</td>
</tr>
<tr>
<td>SRF (hot CHIR)</td>
<td>10.3</td>
<td>10.6</td>
</tr>
<tr>
<td>Mix Megapol (AC)</td>
<td><em>7.0</em></td>
<td>7.5</td>
</tr>
<tr>
<td>Mix</td>
<td><em>5.7</em></td>
<td>4.7</td>
</tr>
</tbody>
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*= networks of various stations.*
Pagny, Polygram lead Victoires nominees

by Reni Bouton

PARIS — Florent Pagny and PolyGram are the two front runners in the nominations for the 13th French music awards, Victoires de la Musique.

The Mercury-signed vocalist is nominated in 4 categories (male act, album, song and video of the year), while PolyGram tops the companies table, with 16 nominations. Half of PolyGram’s nominations are on Mercury.

Other acts with multiple nominations are singers Julien Clerc (Virgin), Pascal Obispo (Epic) and rap band IAM (Delabel), with 5 each. They are followed by rock band Noir Désir (Bareljay), singer Etienne Daho (Virgin), crooner Eddy Mitchell (Polydor), and “chanson” singers Lara Fabian (Polydor), Zazie (Mercury) and Miossec (PIAS) with 2 apiece.

Virgin/Delabel is the second most nominated company, with 12, followed by Sony (7) and independent label/distributor PIAS (4), which makes a major breakthrough thanks to the success of singer Miossec. Mercury/Edel and Sony (3 each).

Virgin/Delabel is the second most successful company, with 12, followed by Sony (7), PolyGram (6) and Miossec (PIAS) with two apiece.

we be able to compete as a source of repertoire in the international music market.”

A feature-length edit of the ceremony will be broadcast on public TV network ARD at prime-time the following day. The German Phonographic Academy estimates the show attracted five million TV viewers in 1997.

Winners will be selected using a formula based 70 percent on Media Control sales data, and 30 percent on votes cast by members of industry organisations IFPI, Bundesverband Phonogramm und die Phonographic Academy. The Academy’s 400 members include authors, producers, publishers and media people.

“Echo is the definitive German music prize,” says Warner Music president Central Europe and chairman of the German Phonographic Academy Gerd Gebhardt.

“The ceremony will be the first since a stream of criticisms forced the industry to rework the event. New categories were added (dance and world music), among others, others have been dropped (best francophone act, best export act), but the most important change was the introduction of a language—no longer nationality—criterion, allowing non-French artists to compete in all the categories, providing they sing in French. This way, we are in line with French radio quota regulations,” comments Victoires de la Musique president Yves Bigot.

Echo 1998 Nominations (key categories)

Best Male Artist (National): Der Wolf (Mercury); J.B.O. (BMG); Fabian (Polydor); C.C. (BMG); Nana (Motor)
Best Female Artist (National):Ludivine (Epic); Sabrina Seliur (3P/Epic); Clara Luciani (Virgin/Delabel); Salut/Julie/Julien Clerc (Virgin); Fabrice (BMG); Natacha (Motor)
Best Group (National): JAM (Delabel); IAM Freundeskreis (Four Music/Columbia); Special FM/Various; Members Of Mayday/Sonic (Edel); Tic Tac Toe/ Warum (BMG); No Mercy/When We're Alone (Hansa/BMG); Chilli/Tic Tic (BMG)
Best Dance Single (National): Bellini/Samba De France/Various (Edel); Saga/IAM (Delabel); Salut/Julie/Julien Clerc (Virgin); Fabrice (BMG); Natacha (Motor)
Best Rock/Pop Single (National): Depeche Mode (Mute/Intercord); No Doubt (Interscope/RCA); The Rolling Stones (Virgin); DEPECHE MODE (BMG);淺黑 (Sony); No Mercy/When We're Alone (Hansa/BMG); Chilli/Tic Tic (BMG)
Best Dance Album (National): Baida/Faudel (BMG); Baida/Faudel (BMG); Baida/Faudel (BMG); Baida/Faudel (BMG); Baida/Faudel (BMG)
Best Female Artist (International): Enigma (Virgin); Virgin/PolyGram; Virgin/PolyGram; Virgin/PolyGram; Virgin/PolyGram
Best Male Artist (International): Julian Holland (Columbia); Julian Holland (Columbia); Julian Holland (Columbia); Julian Holland (Columbia); Julian Holland (Columbia)
Best Group (International): Benelux (BMG); Benelux (BMG); Benelux (BMG); Benelux (BMG); Benelux (BMG)
Best French Artist (National): Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor)
Best Female French Artist (National): Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor)
Best Male French Artist (National): Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor); Fabien (Polydor)
Best French Group (National): IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia)
Best French Female Group (National): IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia); IAM Freundeskreis (Four Music/Columbia)
M6 offers new route for music on TV in France

by Dominic Pride, international music editor, Billboard

CANNES — Europe's music TV market is about to get even more crowded.

On March 5, French broadcaster M6, the French M6 Music, a 24-hour "100 per cent music" station (M&M, September 20, 1997). Investment from the music industry is expected to come, says the new channel.

M6 already operates a national terrestrial TV channel in France, with 30 percent of its airtime devoted to music programming. M6 Music will initially broadcast to 400,000 households via the TPS digital platform. M6 itself already has a cable TV channel joint venture, Fun TV, in conjunction with radio station Fun FM; the service is also carried by TPS.

Alexis de Gemini, MD of the new channel, says M6 Music will aim to attract a broad, 18-35 demographic, rather than more tightly-focused audiences sought by other channels.

"We don't want to be a youth lifestyle programme" he explains, "pointing to the incorporation of sports and youth affairs issues into the programming of MTV and others. "It will be a 100 per cent music channel." De Gemini adds that DJs will not feature, video clips, live concert broadcasts.

Music will initiate but market M6 Music will aim to attract a broad, 18-35 demographic, rather than more tightly-focused audiences sought by other channels.

Alexis de Gemini, MD of the new channel, says M6 Music will aim to attract a broad, 18-35 demographic, rather than more tightly-focused audiences sought by other channels.

Le Monde

The French daily reports on all-news radio station France Info, which revolutionised radio airwaves in France when launched in 1987 and spawned imitation in other European countries. Le Monde looks at TSF in Lisbon (launched in 1988), Radio 5 Live in the U.K. (March 1994), InfoRadio in Germany or Radio Cincio in Spain, all of which have experienced mixed results, but reflect a need for instant news on the dial. "All-news radio stations have become a regular fixture in the European radio landscape," says Le Monde.

Le Monde (France), Jan 25

The Guardian

The U.K. daily reports that the City has reacted swiftly to EMI's announcement that its profits will fall £225 million below expectations, due to measures linked to the Asian economic crisis affecting its bottom-line. The disclosure of the news resulted in a drop in the company's share, "wiping more than £400 million off the stock market value."

The Guardian also speculates that "a predator will emerge to snap up EMI for just £2.3 billion." The Guardian (U.K.), Jan 24

Dutch FM frequency off for commercial stations

by Robbert Tilli

HELVERSUM — "Unofficial" ratings for the Dutch market show newly acquired FM frequencies giving a major boost to local broadcasters' listening figures.

The official Dutch ratings for December/January have not yet been published but market researcher Intomart, which compiles them, has issued interim figures to broadcasters, covering the first two weeks in January.

Comparing the new "mid-term" figures with the last full sweep (October/November 1997) shows the newcomers on the FM band benefiting from their newly-acquired frequencies, which became operational on New Year's Day as a result of a much-anticipated frequency redistribution plan.

In that comparison, commercial station Radio 10 Gold makes a leap forward in the "ad hoc" ratings from an 8.3 percent market share in October/November (M&M, Nov 8) last year to 10.8 percent. The oldies station only has FM frequencies in the music magazine programmes and a chart run-down of its own listings will.

The new channel's main rivals in the French market are MCM Euro Musique and MTV Europe. Both MTV and MCM Euro Musique broad-
Mercury changes Twain, for European ears only

by Paul Sexton and Mike McGeever

In its aggressive new campaign to break Shania Twain internationally, Mercury might be taking a little bit of the country out of the girl. It has certainly decided to take the girl out to some new countries.

Twain's commercial achievements in North America over the past three years are almost unparalleled. The 1995 set The Woman In Me—widely perceived as her debut, but in reality her second U.S. album—has provided four consecutive country No.1 hits. Her runaway success has stayed in the fast lane since the emergence last November of its sequel, Come On Over, which is already at the three-million mark in the U.S.

But for all the glory of two consecutive chartbusters and a groaning sideboard of awards and accolades, Twain has remained a specialist fancy in most of Europe. With the full cooperation and participation of the artist, Mercury is now addressing the challenge of placing Shania in the common market.

Remixed for Europe

A new look, a new sound version of The Woman In Me is now emerging across the continent. Twain and her husband, co-writer and producer "Mutt" Lange, have revisited the album and remixed parts of it to come up with what she calls a "more universal" edition. "We've taken some of those sounds that Europe would out some of those sounds that Europe would

Radio takes to the remix

Reworking the album for Europe appears to have paid off in terms of crossover airplay. In the last weeks of January, more than 20 European CHR stations, including markets leaders such as 95.8 FM Capital FM/London, have the single You're Still The One on their playlists.

Twain's single can currently be heard on Radio Pilatus twice a day. At Capital-owned BRMB/Birmingham in the U.K—where the track was playlisted before it went on-air at its big brother station in London and is currently averaging seven plays a day—assistant programmer Adam Bridge says there was some debate about what rotation You're Still The One should be given. "Paul Jackson [programme controller] and I listened to it. I instantly kind of liked it, but Paul said he wasn't sure. But the track grows on you," Bridge continues. "It is not too country. There is a time when crossover comes, and she is at that stage now."

Refusing the pigeonhole

Twain rages against the idea that she should appear only to fans of one musical style. "A lot of my listeners are crossover listeners. In their CD collection there might be me next to Alanis Morissette, Smashing Pumpkins, Mariah Carey... so many listeners are like myself, they listen to a bit of everything." She jokes that the new version of The Woman In Me could well turn into a hot import in Canada and the U.S. Nevertheless, she admits to being perplexed by country music's general inability to mine its multi-platinum across the European borders.

High-profile European marketing of the new Woman In Me will be supported by European promotion by Twain, who also hopes to include dates across the continent on what will be her first-ever world tour, planned to start in the U.S. in early summer.

Meanwhile, Twain will carry the fight to the industry pigeonholers. "Some artists are more obviously rap, R&B or one thing or the other," she says. "I'm not. I guess what I would consider more universal. I'm the kind of music that I listen to."

Some artists are more obviously rap, R&B or one thing or the other, she says. "I'm not. I guess what I would consider more universal. I'm the kind of music that I listen to."

DANISH CROSSOVER

It's Over by Caucasus is the latest in a long line of strong releases from Copenhagen-based Fiscal Records. It's an old mixture; part soul tune, part slamming club groove and part pop song, the track deserves recognition for coherently covering so many different bases. Happily, it also has an excellent melody—which should please radio programmers—and a thumping groove for clubbers. And with so many potentially satisfied customers, it might even chart!

THE HOUSE OF ISRAEL

One of the tracks causing a stir at Midem was Jaz & Choopie's Yim (Agnosia/Israel), a tune widely predicted to be one of the first crossover hits of 1998. Combining soaring ethereal vocals, Arabic string motifs and a hard house groove Yim is truly something different—the house sound of Tel Aviv. Already licensed in all major territories, the track is out on white label in the U.K on Multiply and garnering ecstatic reactions from club DJs. Delicious Vision

Amongst the new wave of labels, the tastefully-titled London-based Sperm Records is emerging as a force to be reckoned with in the next millennium. Their no-nonsense approach is typified by Yum Yum's The Vision, a track which combines a hard mainstream radio and chart action.

MAESTRO JOINS THE BAND

On their first long player Join The Band! (Cosmos Records/Spain), Barcelona-based Alex Martin Ensemble have taken their particular vision of nu-Jazz to an altogether higher level. Whereas previous releases tended to concentrate on groove and melody, merely hinting at band leader Martin's jazz roots, JTBI is the real thing. From the opening Slices through to Catch Me, If You Can the album mixes smooth, Weather Report-style fusion sounds with some raked elements, backed by a genuinely modern, wide-screen take on all things dance. A category-defying tour de force from a maestro in the making.

ORIGINAL FACES

Alongside Juan Atkins and Derrick May, Detroit's other famous techno originator is Kevin Saunderson. However, of the three, it's Saunderson who has most eloquently resolved the fundamental conflict between the requirements of the dancefloor and very different needs of mainstream radio and chart action.

Now, his eleven years of recording are documented on the double album Faces and Phases on Belgian independent SSR/Crammed, in collaboration with Saunderson's own R&S imprint. While Big Fun, Good Life and Watcha Gonna Do With My Love— all recorded under the nom de tune of Inner City—would have to count as his commercial zenith, other career peaks have been strictly dancefloor. Saunderson, in a variety of guises/ collaborations including E-Dancer, Tronik House and Reese & Santonio, has a very different raison d'être, pushing tech/house minimalism to its thumping, tribal limits. "We won't be rushing at radio with this record, because everything on it has already been released," says Crammed's Thierry Noville. "Our thinking was more that we wanted to create the definitive compilation of the work of one of techno's most versatile producers." Judging by the album's contents and first media reactions, the project is a success.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o. Roger de Lluria 45-3° 2, 08009 Barcelona, Spain.
FACTORY DANCE him. Dancing With Angels is a rootsy affair, with a touch of dreaminess. He found bassist Jeff Sarli (also on the record), organ player Mookie and drummer Black's fresh version of British folkie Ralph McTell's hit "In Another World" can be heard on the album Bridges To Babylon), organ player Mookie and drummer Nigel Powell (drums, keyboards, guitar). Taking their name from a 1990 novel directed by Hal Hartley, the band started to gig and had a publishing offer from Zomba, but Yorke veered off in another direction, returning to Spain to work as a translator.

Virgin unveils Unbelievable Truth

Unbelievable Truth are a new name to most, but the U.K. band, from Abingdon in Oxfordshire, are already on their second time around. This time, however, they're making their mark for the first time with their second single "Higher Than Reason" (Virgin), picking up healthy U.K. airplay as Virgin Records introduce the trio in Europe. The single is out on February 2 in Britain and most of the continent, with strong interest from Germany, Belgium, Norway, France and Italy.

"We have received offers from everywhere," he says. "One of the minuses is that we were attracted by his family ties. "It has pluses and minuses," he says. "Our international network and infrastructure is one thing we can offer to our clients, while always respecting the band's wish to stay independent."

De Torres is sending Dover's CD to Warner Chappell artistic directors in various European countries—Germany, Switzerland, France, Italy, Belgium—but not the U.K. yet because it is "a notoriously difficult market." The local Warner Chappell offices will list each track on the album with labels based on their knowledge of the scene.

Dover play straightforward, melodic rock, with English lyrics. The band consists of singer Cristina Llanos, Cristina's sister Amparo on guitars, Jesus Antunas on drums, and bassist Alvaro Gomez.

Unbelievable Truth has long been a standard bearer in the Spanish indie scene, and has launched such alternative favourites as The Killer Barbies, Australian Blonde, and Sexy Sadie. But none of their albums sold more than 15,000 units. Now Dover may have rewritten the book on what is possible. Other Spanish acts and labels will be keenly watching their progress over the coming months.

Spanish offices of their operation," says Galan. De Torres says Warner Chappell will act as an intermediary between the band and potential partners across Europe. "It's part of our growth strategy to foster relations with local repertoire houses in order to develop indie labels," says De Torres. "Our international network and infrastructure is one thing we can offer to our clients, while always respecting the band's wish to stay independent."

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<table>
<thead>
<tr>
<th>Week 06/98</th>
<th>Eurochart Hot 100® Singles</th>
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</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>SALES BREAKER</strong></td>
<td><strong>SALES BREAKER</strong></td>
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<tr>
<td>Vivo Per Lei</td>
<td>Andrea Bocelli &amp; Étienne Segars - Polydor (Not Listed)</td>
</tr>
<tr>
<td>Meet Her At The Love Parade</td>
<td>Da Hool - Kama (Warner Chappell)</td>
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<tr>
<td>As Long As You Love Me</td>
<td>Backstreet Boys - Jive (Grand Central/EMI)</td>
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<tr>
<td>Renegade Master '98</td>
<td>H.I. Life (MC/A)</td>
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<tr>
<td>Nobody's Wife</td>
<td>Annuk - Donk (DJB)</td>
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<tr>
<td>Given To Fly</td>
<td>Pearl Jam - Epic (Jungling Cut/Interscope)</td>
</tr>
</tbody>
</table>

**COUNTRIES CHARTED**
- A = Austria
- B = Belgium
- D = Denmark
- E = Sweden
- F = Finland
- G = Germany
- H = Holland
- I = Ireland
- L = Luxembourg
- M = Morocco
- N = Norway
- S = Spain
- U = Switzerland
- UK = United Kingdom
- US = United States

**SALES BREAKER**
- F = First Week
- R = Re-entry
- P = Premier
- P = Premiere
- G = Garde
- S = Top 100
- N = New Entry
- E = Entry
- K = Key
- L = Live
- M = Main
- R = Rank
- T = Top
- U = Under
- V = Victory

**COUNTRIES CHARTED**
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- S = Spain
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- UK = United Kingdom
- US = United States
### European Top 100 Albums

**ARTIST** | **TITLE** | **countries charted** | **original label**
--- | --- | --- | ---
Celine Dion | Let's Talk About Love - Epic / Columbia | 9 | A & M / Reprise / UK

 ***SALES BREAKER***

**Artiest** | **Title** | **countries charted** | **original label**
--- | --- | --- | ---
Soundtrack | Titanic - Sony Classical | 9 | A & M / Reprise / UK

### Top 20 Albums

**Rank** | **Artist** | **Title** | **Sales** | **Genre**
--- | --- | --- | --- | ---
1 | Prodigy | The Fat Of The Land - XL | 57 | Electronic
2 | Oasis | Be Here Now - Creation | 49 | Rock
3 | Puff | The Best Of Puff - CID | 48 | Pop
4 | Joe Cocker | Across From Midnight - Capital | 46 | Rock
5 | Will Smith | Big Willy Style - Columbia | 45 | Hip Hop
6 | Primal Scream | Deckchairmandredkneodrell - Wall Of Sound | 43 | Rock
7 | The Rolling Stones | Bridges To Babylon - Virgin | 41 | Rock
8 | Lionel Richie | Truly The Love Songs - Motown | 39 | Pop
9 | Schlappi | Irv Gagnihtkik 6 - EMI | 36 | Pop
10 | Texas | White On Blonde - Mercury | 34 | Rock
11 | Amy Winehouse | Backstreet's Back - Jive | 33 | Pop
12 | Ben Harper | Mr Welcome To The Cruel World - Virgin | 32 | Rock
13 | Barbra Streisand | High Ground - Columbia | 31 | Pop
14 | Andre Rieu | Strawsus & Co - Mercury | 29 | Classical
15 | Florenc Pagny | Savoir Aimer - Mercury | 28 | Pop
16 | Allejandro Sanz | Pare - Polydor | 27 | Latin
17 | Bob Dylan | The Best Of Bob Dylan - Columbia | 26 | Folk
18 | Monica Naranjo | Palastra De Mujer - Epic | 25 | Pop
19 | M People | Franco + M People / BMG | 24 | Pop
20 | Elton John | Elton John - Virgin | 23 | Pop

### Sales Breaker

- **Week 06**/98
- **SALES BREAKER**: Indicates the album registering the biggest increase in chart points.

**Title** | **Artist** | **Countries Charted** | **Original Label**
--- | --- | --- | ---
Saub! | Sausage - Epic / Columbia | UK | A & M / Reprise / UK

### Other Notes

- The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
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### Top National Sellers

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
<th>Artiste(s)</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>06/98</td>
<td>1</td>
<td>Usher -</td>
<td>You Make Me Wanna</td>
<td>(Arista)</td>
</tr>
<tr>
<td>06/98</td>
<td>2</td>
<td>2</td>
<td>Spice Girls -</td>
<td>Spice World</td>
</tr>
<tr>
<td>06/98</td>
<td>3</td>
<td>B</td>
<td>Little Mix -</td>
<td>Get Money</td>
</tr>
<tr>
<td>06/98</td>
<td>4</td>
<td>6</td>
<td>James Arthur -</td>
<td>Back From The Edge</td>
</tr>
<tr>
<td>06/98</td>
<td>5</td>
<td>8</td>
<td>Olly Murs -</td>
<td>Heartstealer</td>
</tr>
<tr>
<td>06/98</td>
<td>6</td>
<td>10</td>
<td>Laura Whitmore -</td>
<td>The Happy - An Evening With...</td>
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</tbody>
</table>

#### GERMANY

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
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<th>Week In Chart</th>
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</thead>
<tbody>
<tr>
<td>06/98</td>
<td>1</td>
<td>Celine Dion -</td>
<td>My Heart Will Go On</td>
<td>(BMG)</td>
</tr>
<tr>
<td>06/98</td>
<td>2</td>
<td>André Bocelli &amp;</td>
<td>Sarah Brightman -</td>
<td>Time To Say Goodbye</td>
</tr>
<tr>
<td>06/98</td>
<td>3</td>
<td>Janet Jackson -</td>
<td>Together Again</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>06/98</td>
<td>4</td>
<td>5</td>
<td>Music -</td>
<td>Money In My Pocket</td>
</tr>
<tr>
<td>06/98</td>
<td>6</td>
<td>8</td>
<td>Eros Ramazzotti -</td>
<td>Eros: The Roman Years</td>
</tr>
<tr>
<td>06/98</td>
<td>9</td>
<td>10</td>
<td>Nana -</td>
<td>Too Much Heaven</td>
</tr>
</tbody>
</table>

#### ITALY

<table>
<thead>
<tr>
<th>Week</th>
<th>SINGLES</th>
<th>Artiste(s)</th>
<th>Title</th>
<th>Week In Chart</th>
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<tbody>
<tr>
<td>06/98</td>
<td>1</td>
<td>Bryan Adams -</td>
<td>Unplugged</td>
<td>(BMG)</td>
</tr>
<tr>
<td>06/98</td>
<td>2</td>
<td>Aquas -</td>
<td>Aquarium</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>06/98</td>
<td>3</td>
<td>Andrea Bocelli &amp;</td>
<td>Bocelli &amp; Friends -</td>
<td>Together Again</td>
</tr>
<tr>
<td>06/98</td>
<td>4</td>
<td>6</td>
<td>Natascha Stilke -</td>
<td>Feuerwehr</td>
</tr>
<tr>
<td>06/98</td>
<td>7</td>
<td>9</td>
<td>Beppe Grillo -</td>
<td>La Mezzalunaitalia</td>
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#### SWITZERLAND

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<tr>
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<th>Artiste(s)</th>
<th>Title</th>
<th>Week In Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>06/98</td>
<td>1</td>
<td>Run DMC Vs. Jason Nevins -</td>
<td>It's Like That</td>
<td>(RCA)</td>
</tr>
<tr>
<td>06/98</td>
<td>2</td>
<td>5</td>
<td>Celine Dion -</td>
<td>My Heart Will Go On</td>
</tr>
<tr>
<td>06/98</td>
<td>3</td>
<td>Janet Jackson -</td>
<td>Together Again</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>06/98</td>
<td>4</td>
<td>6</td>
<td>Sandra Pires -</td>
<td>Here I Am</td>
</tr>
<tr>
<td>06/98</td>
<td>8</td>
<td>10</td>
<td>Celine Dion -</td>
<td>My Heart Will Go On</td>
</tr>
</tbody>
</table>

#### Top World Chart

<table>
<thead>
<tr>
<th>Country</th>
<th>ALBUMS</th>
<th>Artiste(s)</th>
<th>Title</th>
<th>Week In Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>1</td>
<td>Usher -</td>
<td>You Make Me Wanna</td>
<td>(Arista)</td>
</tr>
<tr>
<td>America</td>
<td>2</td>
<td>2</td>
<td>Spice Girls -</td>
<td>Spice World</td>
</tr>
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<td>America</td>
<td>3</td>
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<td>Get Money</td>
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<td>6</td>
<td>James Arthur -</td>
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<td>Olly Murs -</td>
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</tr>
</tbody>
</table>

#### billboardMusicGroup.com

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chart sources by Music Control GmbH 0800-721-2380 (Germany); SNMP (France) singles; Maxdata (Europe) albums.
When he signed the artist to his label in 1997, Callier's comeback was initiated by Talkin' Loud under the guidance of soul aficionado Gilles Peterson. This understated score, which floats astutely between the jazz and soul sides for Chess subsidiary Cadet—and Time Life Records—this album is for you! 

***

by Christian Lorenz

ISO

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STAGE

RENAISSANCE

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Terry Callier

TimePeace

Verve/Talkin' Loud

International release date: February 2

Attention R&B lovers—this album is for you! Callier is a veteran of the Chicago soul scene in the 1960s—where he recorded a handful of classic sides for Chess subsidiary Cadet—and TimePeace is a comeback album as gripping and absorbing as Curtis Mayfield's New World Order (Warner Music, 1986) or Isaac Hayes' Branded (Pointblank, 1995). Like Mayfield, Callier delivers an intimate, mature album with one central message—love. His outspoken, socially aware lyrics are subtly accompanied by a cool and understated score, which floats astutely between the jazz and soul sides for Chess subsidiary Cadet—and Time Life Records—this album is for you! 

***

Colour

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STAGE

RENAISSANCE

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Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 CET.
This English boy's band's tasty remake of the 1986 Tina Turner single 'We Don't Need Another Hero' (at 10 hit has been doing quite well for some time in Germany. The fact that it's a more-than-acceptable version of a long-forgotten song might just do the business elsewhere. Ernie Funderbunk, music editor at German dance station Hit Radio N 1 based in Munich, notes early convert. "I really love the original—normally I'm not crazy about covers, but this is more than a creditable and a very good tour with a chart at 17. Funderbunk continues: "Although I haven't seen them live they seemed quite entertaining; but, well I'm sure that with the further progress of their career, we'll have to wait for their long-awaited single which can make or break acts of these kinds."
This is the second single taken from the hugely successful Bridges To Babylon album, which seriously endeared the veteran rockers to a new generation of listeners (not to mention the general public), thanks to Anybody Seen My Baby? That single re-awakened great enough sympathy to convince fans of the band's storied past that there was an excellent song and our audience seems to agree. Finally concludes: "The fact that the album sold well in excess of 100,000 units in Spain proves the band is as popular as ever out here."
**Eurochart radio show 06/98**

Each week, some 10 million European listeners tune in to hear the Eurochart Hot 100. Eurochart radio show 06/98 supplied in a form with records, script and sound bites and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the scenes, story interviews, gossip, tips, new entries, hits and album of the week.

**Content of the Eurochart Hot 100 show this week:**

**Interviews:** Goldie, Juliet Roberts

**Hits to happen:** Carleen Anderson/Am I Amazed (Circa/Virgin); B.B.E./Desire (Triangle)

**Album of the week:** Goldie/Sunburst (KLF/Frontier/Box/London)

**Stations broadcasting the show include:** FM 104 (Dutch); M Radio Streaming (www.powerstation.co.uk); Radio City (Prague); Radio Uno (Rotterdam)

**Stations interested in the show should contact Pascal Grierson or Olivia Sommerville at Unique Broadcasting.**

Tel: (+44) 0171 402 1011; Fax: (+44) 0171 723 6122

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**PROGRAMME SUPPLIERS**

**MUSIC TELEVISION**

MTV/Radio Network Group

**ENTERTAINMENT TELEVISION**

Music Television

**MUSIC NORTHWEST**

Music Television

**MUSIC NORTHWEST**

Music Television

**MUSIC TELEVISION**

Music Television

**MUSIC TELEVISION**

Music Television

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**PROGRAMME SUPPLIERS**

**MUSIC NORTHWEST**

Music Television

**MUSIC NORTHWEST**

Music Television

**MUSIC NORTHWEST**

Music Television

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**EUROPE**

**WORLD MUSIC CHARTS EUROPE**

**B List:**

Mute

**C List:**

Viva

**THE BOX/London**

**A List:**

EMI

**A List:**

EMI

**A List:**

EMI

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**MUSIC TELEVISION/PLAYER HOME**

**B List:**

EMI

**B List:**

EMI

**B List:**

EMI

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**MUSIC TELEVISION/PLAYER HOME**

**C List:**

Viva

**C List:**

Viva

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After 103 years of service, Billboard remains the #1 newsweekly for the music, video, and home entertainment industries. Promote your company to our 200,000 readers in over 110 countries around the world!
Janet Jackson's Together Again (Virgin) holds comfortably onto the No.1 slot this week on the European Radio Top 50, with a record-breaking total of 143 stations. The single is currently topping the Eurochart Hot 100 Singles and its parent album The Velvet Rope moves up a place to number seven in the European Top 100 album list.

Like Jackson, business is brisk on the sales and airplay front for Natalie Imbruglia. Her single Torn (RCA) is number two on both M&M's sales and airplay charts, and her album, Left In The Middle moves up to number 14 on its own listing.

One of the most intriguing features of the current European Radio Top 50 is programmers' continued liking for Bryan Adams' Back To You (A&M), currently number four on airplay and nowhere on the sales listing, despite moderate success in the U.K. The accompanying Unplugged album slips this week to number 17. The other side of the sales/airplay coin can be seen with Jason Nevin's remake of Run DMC's It's Like That (Profile), at number three saleswise but at a rather lowly 29 in the 'play air. Also, Aqua's Doctor Jones (Universal), at number five in sales, is suffering from a lack of radio interest, as they find themselves dropping down to number 20 on the airplay listing.

The highest two new entries this week are border-breaking records. It took French-signed Cameroon singer Nesly Jacey a year or two to break into the European Radio Top 50 (M&M, January 17). Now, backed by airplay in the U.K. and Germany, Alane (Saint George/Columbia) debuts at position 31. And Norwegian singer Espen Lind is seeing the benefit of radio in the Netherlands. Germany, Belgium and Spain showing interest in his song When Susannah Cries (Universal). That interest translates into a new entry at number 35 this week.

Denmark, Germany and the U.K. are early followers of the new Backstreet Boys single, All I Have To Give (Jive), which enters straight in at 36. The road to success for another of this week's new entries, Imani Copolla's Legend Of A Cowgirl (Columbia) has been quite different. Her video is very popular on music television, and due to her rotations on the more leftfield radio stations, her song debuts at number 37. It looks as though mainstream radio could latch on to this catchy track soon.

At the tail-end of the Top 50, we welcome space with Avenging Angels (Gut) at number 49—their U.K. homeland and Denmark are very supportive of the very British-sounding band—and Lisa Loeb with I Do (Geffen) at 50. Loeb's song is also going down well in Scandinavia, where it is already number seven on M&M's Major Market Airplay chart.

Finally, initial response to the new Madonna single, Frozen (Maverick), has been good. With 20 additions in the first few days, it looks set to be a new entry on the Top 50 next week.
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Ratings drop prompts NRJ review

by Rémi Bouton

PARIS — Leading national CHR net-work NRJ is reviewing its programming policy after losing some 600,000 listeners in just two months this year.

Official Médiamétrie ratings figures for November-December 1997 show that, compared with figures from the third quarter of 1997, NRJ’s audience fell from an 11.6 to 10.3 percent catch rate. As a result, NRJ has lost its position as France’s second most popular station to full-service public station France Inter. NRJ also now trails behind Radio France’s “rolling news” station France Info, which scored a record high of 11.7 percent.

Public broadcaster Radio France was the real “winner” in the November-December sweep. The combined audience reach of its stations reached 28.3 percent, a sharp increase of 600,000 listeners in one year.

The November-December figures were also rosy for the AC networks, which improved their audience compared to the third quarter figures. In the past year, Europe 2 has gained 140,000 listeners, Nostalgie 45,000, Chérie FM 280,000, RFM 325,000 and RTL2 600,000.

At NRJ, programme director Christophe Sabot admits: “We had a catastrophic November, which happened to us last year, but not so much of magnitude. It follows a good summer, during which we programmed many titles that fitted our sound, but we didn’t find the right tracks to follow up with after the summer.”

Sabot also admits that staying as the market-leading music station in France with programming which covers a number of different demographics is becoming tougher. He plans to adapt NRJ’s music policy without fundamentally altering the network’s overall package, but would not elaborate on the precise nature of the changes.

“We take the situation very seriously,” concurs NRJ managing director Alain Weill. “There is no crisis, but we have to re-assess our programming and fine tune our research. We probably have some margin for development at a local level and to be more active in terms of promotion.”

Among the CHR networks, NRJ was not the only one to suffer in the latest sweep. Fun Radio continues its downward trend (it has lost 300,000 listeners in a year), and has been overtaken by another contender, the NRJ group.

“NRJ is primarily interested in Nostalgie, which would complement its fold of stations with a target audience older than NRJ’s AC network Chérie FM. To avoid breaking ownership regulations, NRJ would turn its minority stake in RMC—the station—with another partner and change its format to talk-talk.

Among potential partners for NRJ is LVMH, which, among its media properties, owns business daily La Tribune, whose managing director is former Nostalgie MD Fabrice Larue. But so far, no confirmation of such a partnership has been made by either camp.

The prospect of seeing NRJ increasing its market share in France has led some of its competitors to make counter-proposals. Europe 1, Communications is working on a project, although the group has reached its peak in terms of ownership until it disinvests from CHR network Skyrock.

According to trade publication CB News, Europe 1 has approached potential partners such as LVMH, Artemis (holding company of Francois Pinault, owner of retail chain FNAC) or TV/cinema production company Pathé. In such a case, Europe 1 would become more a content provider—especially in news programming—than a station operator.

Another major contender could be EMAP; although no formal announcement has been made by the U.K. group, which plans to invest French radio, and is interested in acquiring Skyrock. Voltage FM, a company owned by LV & Co, is believed to be interested in acquiring Montmartre FM, and using the network to expand Voltage.

While some observers have questioned whether the latest privatization attempt can succeed, given the group’s poor financial situation, the selling of RMC is also “highly political sensitive,” according to a source. It will require the approval of the government, and some wonder if the left-wing ruling coalition will give its blessing to a proposal from bidders of a different political hue.

Meanwhile, Hervé Bourges, president of broadcasting authority the CSA says he will “closely follow the situation.” Bourges adds: “The CSA is not directly involved in this process in that the state has decided to sell its shares. Nevertheless, if there is going to be a significant change in shareholding and in formats, the CSA will have a say.”

At present, however, the future of the RMC group remains impossible to predict. As one source close to the private group put it: “It will require the approval of the sellers and the CSA to go on. At this stage, all options are possible; it could be a direct sale or no sale at all.”
number two position in the London radio market, and has increased audience share in the last four RAJAR ratings surveys. The station, Classic FM, is expected to have an audience of more than 2 million adults (aged 15-plu), putting it in the same league as national commercial stations Virgin 1215 (Rock) and Talk Radio (news/talk).

Capital Radio managing director of group radio, Sally Oldham, comments: "This project further reinforces our vision of strong well-defined radio brands delivering a consistent programme environment and thereby making it easier for advertisers to access. State of the art technology will ensure local flavour is maintained, and through continued investment in marketing and on-air talent, we are confident of Capital Gold's future as digital radio approaches."

The reduction in local programming at the affected stations will most likely result in a number of redundancies. "There are about 15 freelance presenters whose contracts are close to expiring. These contracts probably will not be renewed," a Capital source says.

The networking of Capital Gold will see the return to "national" radio of Tony Blackburn. The first ever voice on public CHR station BBC Radio 1 in 1967, Blackburn has been confined to London stations since he left Radio 1 in the early 80s. However, it is understood that, under the networking changes, Blackburn will be moved from his current week-day breakfast slot on Capital Gold in favour of comic DJ Mike Osman, who is currently presenting mid-mornings on the station. Capital has also poached Mike Sweeney from AC/gold station Piccadilly 1152/Manchester to join the new network line-up.

Capital is the latest of the U.K.'s big radio groups to centralise its local AM operation. The Classic Gold network now provides programming for the vast majority of GWL's local AM stations, while Emap Radio last year introduced the Magic branding and a common music policy to most of its AM stations.

by Jeff Clark-Meads
international news editor, Billboard

LONDON — The director general of the International Federation of the Phonographic Industry (IFPI) has warned that Russia and the Commonwealth of Independent States (CIS) are in danger of becoming the next world piracy centres.

IFPI DG Nic Garnett, visiting Moscow on January 27, called for immediate action to be taken by the Russian authorities. "We must do everything possible," Garnett declared, "to prevent Russia becoming a problem like Bulgaria and China, where overcapacity in CD manufacturing and poor enforcement of copyright laws have created a pirate CD industry targeting markets worldwide.

Punk—who appeared on the European scene almost exactly 12 months ago. Breaking with the standard approach of releasing singles well in advance of the album to guarantee radio exposure, Virgin initially focused its campaign for Moon Safari on the Internet. A massive barrage of features, especially in U.K.-based music and lifestyle titles followed, creating a strong buzz in the run-up to release. Architect Nicolas Godin's former music teacher Jean Benoît Dunckel became techl pin-ups practically overnight.

The hype helped awaken the curiosity of radio programmers across the continent. Although planned to be serviced as the album, the hype, programme co-ordinator at London-based alternative station Xfm, says: "We were aware of all the rave reviews for Air before anybody at the station had even heard a single track. We get tons of records every week, but when we finally got a copy of Moon Safari, everybody was really excited and keen to give it a listen."

Tony Blackburn

The U.K. press hype also had an impact on other territories. "I read U.K. music titles to stay in touch with what's happening," says Morton Rindholt, playlist co-ordinator at public CHR network P3 in Denmark.

All this talk about Air made me curious and I phoned up Virgin to get a copy of the album. Sexy Boy is the outstanding track on Moon Safari and I playlists it straight away."

Lewry latched onto Sexy Boy for Xfm's daytime playlist while it's "refreshing," he comments. "A lot of current 'electronica' is late-night music. Air are more lively."

With its "new romantic" synth riff and sultry vocals from Beth Hirsch, Virgin has high hopes for Sexy Boy. The track has been added to the playlists of some of Europe's key CHR stations during the past couple of weeks, including Eins Live/Cologne, BBC Radio 1, and Fun Radio/Paris, and is also receiving exposure on MTV's U.K. Central and Northern services.

"First sales on the album are from serious music fans who picked up the buzz created by the press," says Virgin France export manager Thierry Marquet. "Sexy Boy will hopefully reach 'normal' radio listeners who want to discover one title first before they decide if they want the whole album."

Virgin released Sexy Boy as a four-track CD and 12" vinyl with remixes for the 'specialist' market on January 12 except for the U.K., where it's due out on February 9. The company aims to extend the track's reach in France with a two-track CD, due out by the end of February. It's still unclear if other territories will follow with a similar format.

Regardless of the actual chart performance, "Sexy Boy, Air have already established themselves in Europe, "I don't see them as a novelty act," says Xfm's Lewry. "It's a decent album by a decent band."

Rindholt adds: "We have a strong ambient techno scene in Denmark, but nothing like Air. A lot of the acts here are impressed by their music and maybe you'll see an 'Air-inspired' Danish record soon."

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**Mainland European records breaking out of their signifying**

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## Major Market Airplay

### UNITED KINGDOM

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

### SCANDINAVIA

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

### THE NETHERLANDS

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

### ITALY

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

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

### Germany (Echo Awards)

- 20 Years of U.K. Commercial Radio

### Poland

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### Forthcoming Special Supplements in Music & Media

- Germany (Echo Awards)
- 25 Years of U.K. Commercial Radio

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bryan adams
back to you
the new single taken from the mtv unplugged album