



Dave and Annie make it a Eurythmics week on radio as *I Saved The World Today* (RCA) bounces up the European Radio Top 50 at number 5, winning M&M's greatest chart points gainer title.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

EIFFEL 65

Blue

(Bliss Co.)

European Top 100 Albums

SHANIA TWAIN

Come On Over

(Mercury)

European Radio Top 50

TLC

Unpretty

(Laface/Arista)

Inside M&M this week

NAB ANALYSIS

The second of M&M's special reports on the 1999 NAB Radio Show, held in Orlando earlier this month, reveals the latest in AC, Oldies and Rock formatting in the US. Page 7.

LARSEN'S ANSWERS

Jorgen Larsen, chairman and CEO of Universal Music International and a major architect of the PolyGram/Universal merger outside the US last year, reveals his thoughts on the merger process and the future of the music business in a special Music & Media Q&A. Pages 8-9.

LEE'S BURST OF ENERGY

Italianised Brit Ann Lee stepped out of the chorus and into the lime-light with her debut single and summer hit *2 Times* for Rome-based Energy Records. Now the follow-up, *Voices*, is looking to repeat the trick across Europe. Page 10.



UK radio groups line up for e-commerce future

by Lucy Aitken

LONDON — "Radio is an excellent complementary partner for the Internet. In the electronic age, consumers will turn to tried and tested brands, and you don't get much more tried and tested than a radio station."

That's the opinion of Richard Huntingdon, group managing director of the UK's Chrysalis Group on the launch of Chrysalis Radio On-line. At the same time, London station Virgin Radio is adding a special "gimp" feature to its existing Internet service.



Left: Chrysalis' Galaxy 102.2 site; right: virginradio.co.uk launches its "gimp".

Chrysalis Radio—home to the (AC) Heart FM network of two stations and the Galaxy (dance) network of five stations—launched a total of seven sites, one for each station, on September 23. The sites can be found at www.galaxyfm.co.uk and www.heartfm.co.uk.

In the words of Chrysalis chief executive Phil Riley, the sites, which will cost the company over £1m (euros 1.54m)

over the next two years, "are the [UK's] first truly interactive radio sites as they offer real time broadcasts, real

continued on page 21

All change at RTL, Lagardère

by Rémi Bouton

PARIS — Two of France's leading radio groups, CLT-UFA and Europe 1 Communication, have unveiled key management changes, involving experienced executives.



Martin Brisac, current director delegate for radio at Europe 1 Communication, has been promoted to advisor of Arnaud Lagardère, chief executive of Lagardère Media, the umbrella

continued on page 21

BPI reforms for independents

by Mark Solomons, international news editor, *BillboardBulletin*

LONDON — The British Phonographic Industry (BPI) has announced a change in its constitution at its annual general meeting on September 22, giving an equal representation to majors and



continued on page 21



Andrzej Puczynski, managing director of Universal Music Poland, presents Pope John Paul II with a double platinum award for Polish sales of over 200,000 units of his album *First Pilgrimage of John Paul II To Poland in 1979*, at the Vatican. Containing a selection of the Pope's sermons, the album was released in Poland in May 1999 to mark the Pope's seventh pilgrimage to Poland in June and the 20th anniversary of his pontificate. This was the first award of its kind that the Pope has agreed to receive. Photo: L'Osservatore Romano Photo Service.

B*WITCHED

Jesse Hold On

the brand new single

JESSE HOLD ON out on 4th October
taken from the forthcoming album
AWAKE AND BREATHE - Out on 18th October.

Includes exclusive track COMING AROUND AGAIN
and JESSE HOLD ON Karaoke Version plus the Video

www.b-witched.com

Music & Media

Call M&M on:
tel (+44) 171 822 8302
fax (+44) 171 242 9138

For direct lines dial +44 171 822,
followed by the required extension

Publisher: Ron Betist (ext. 8312)
Editor in chief: Emmanuel LeGrand (8318)
Director of operations: Kate Leech (8307)

Editorial
Deputy editor: Jon Heasman (8316)
News editor: Lucy Aitken (8311)
Features/specials editor: Terry Heath (8317)
Music business/talent editor: Christian Lorenz (8319)

Charts & research
Charts editor: Raúl Cairo (8313)
Charts researchers: Menno Visser (8322),
Siri Stavenes (8321)

Production
Production manager: Jonathan Crouch (8314)

Correspondents:
Austria: Susan L. Schuhmayer - (43) 1 334 9608
Belgium: Marc Maes - (32) 3 568 8082
Classical/jazz: Terry Berne - (34) 9 3458 3791
Dance Grooves: Gary Smith - (34) 9 3488 2180
Denmark: Charles Ferro - (45) 3391 9156
France: Rémi Bouton (radio and music business) - (33) 1 4586 8466; Cécile Tesseyre (artist profiles) - (33) 1 4909 0896
Germany: Gesa Birnkraut (Hamburg) - (49) 4101 45930; Ed Meza (Berlin) - (49) 30 423 9782
Italy: Mark Dezzani - (39) 0184 292 824
The Netherlands: Robbert Tili - (31) 20-672 2566
Norway: Kai Lofthus - (47) 918 21 208
Spain: Howell Llewellyn - (34) 9 1593 2429;
Sweden: Fredrik Nilsson - (46) 8 735 9750

Sales and Marketing
International sales director:
Ron Betist (UK, USA) - (31) 299 420274;
mobile: (31) 653 194133
Sales executives: Igor Rooselaar (Benelux;
Scandinavia) - (31) 299 420274
François Millet/Christophe Chiappa (France) -
(33) 145 49 29 33
Beth Dell'Isola (US Radio) - (1) 770 831 4585;
Lidia Bonguardo (Italy, Spain, Greece,
Portugal) - (39) 031570056; Olav Bjerke
(Germany) - (49) 221 868005.

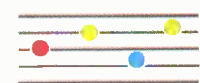
Sales & marketing co-ordinator:
Claudia Engel (8315)
European circulation promotion manager:
Paul Brigden (8305)
Accounts assistant: Christopher Barrett
(8303)
Office manager: Linda Nash (8308)

Music & Media
50 - 51 Bedford Row, London WC1R 4LR
UNITED KINGDOM

Subscription rates:
Europe: UK £170/euro 250; USA/Canada/Rest of the
world US \$325
Printed by:
Headley Brothers Ltd, Queens Road, Ashford,
Kent TN24 8HH

ISSN : 1385-612

© 1999 by BPI Communications Inc.
All rights reserved. No part of this publication
may be reproduced, stored in any retrieval system,
or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording,
or otherwise, without the prior written permission
of the publisher.



Billboard Music Group

President: Howard Lander
Vice presidents: Howard Appelbaum, Marie
Gombert, Irwin Kornfeld, Karen Oertley, Ken
Schlager, Joellen Sommer, Adam White

BPI Communications
Chairman: Gerald S. Hobbs
President & CEO: John B. Babcock, Jr.
Executive vice-presidents: Mark Dacey, Robert J.
Dowling,
Howard Lander
Senior vice-presidents: Georgina Challis, Paul
Curran, Ann Haire, Rosalee Lovett, Craig Reiss
Vice-president: Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Upfront

by Emmanuel LeGrand, Music & Media editor-in-chief

It's showtime for European continental products in the UK market.

Last week, the higher end of UK's singles charts featured an impressive number of titles, from either European artists or tracks signed to European labels—Eiffel 65's *Blue* (steamed in at No.1 in its first week) from Italy, Lou Bega's *Mambo No.5* (2 down from 1) from Germany, the Danish remix of Bob Marley's *Sun Is Shining* (entering straight in at 3), plus the Dutch Vengaboys (4), US act Paul Johnson via Italian label Time (5), DJ Jean from Holland (6), and The Cardigans through their duet with Tom Jones (7).

Talk about burning down the house! Interestingly, four of these seven tracks are also in the Top 10 Music Control UK airplay chart for the same week, which shows that programmers are also sampling continental delights.

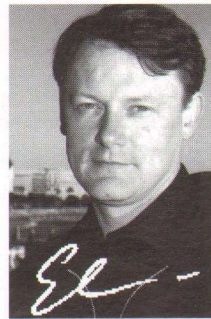
This sets a precedent in the UK charts. Even if some in

the industry admit it has a lot to do with the post-holiday season, it certainly echoes a new global "open-mindedness" celebrated in this issue by Universal Music International chairman Jorgen Larsen.

Larsen highlights two seemingly contradictory, but actually complementary trends: a worldwide move towards domestic acts, particularly in Europe, as well as increased interest for material from non-traditional sources of repertoire.

This new mind set from labels, radio programmers, retailers (who played a major role in making most of these records available to consumers before they were released by labels) and consumers in the UK proves Larsen's case.

In the global music world, boundaries have ceased to exist—as the UK's experience testifies—and the US market will probably be next to hear the wake-up call. Burning down the boundaries over there may take more time, but that doesn't make it any less inevitable.



France Inter expands music policy

by Rémi Bouton

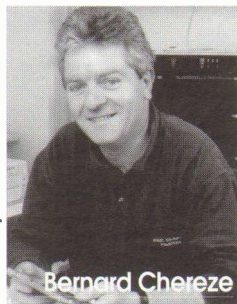
PARIS — Public full service station France Inter has broadened its music policy both in terms of the number of titles spun on air and the breadth of genres covered.

"Apart from music shows, we formerly had around 550 titles per week. We now have around 650 and this will make our music policy more consistent," says France Inter's programming manager Bernard Chereze.

Chereze believes that a full public service station can't be too specific in its musical choices, but it must demonstrate a presence in every

genre. "If I had to define our music strategy in one word I would say open-mindedness," he says.

As a public broadcaster, France Inter plays mostly French titles—some 60% of the station's output. The real evolution in the station's music policy will take place in the remaining 40%. "We will play what I broadly call world music,"



says Chereze.

Among "world music acts" on the playlist are Richard Bona, Sawt El Atlas, Manu Chao, Compay Segundo, Cesaria Evora, Salif Keita, Diana Krall, Gianmaria Testa. "World music includes Latino, African, jazz and European. In other words, all those titles that are not French or international," he explains.

Previously, only 50% of the titles programmed were actually played, as show's producers used to change the choices. Under the new system, presenters and show producers will have to follow France Inter's new music policy on a day-by-day basis.

Swedish public radio gets cash boost

by Johan Lindström

STOCKHOLM — Public service radio company Sveriges Radio will receive an extra 10 million SEK (euros 857,000) next year plus a further five million SEK in 2001, thanks to the Social Democratic government redistributing Sweden's TV licence fee.

Revealed in the government's new state budget, the money from the licence fee is supposed to assure high standards in Sveriges Radio's programming.

Anders Held, information director at Sveriges Radio, feels that this particular windfall is a mixed blessing: "We're happy to get more money, but we should be given more for quality programming, as we're having problems fulfilling quotas for externally produced programmes."

This injection of cash has quashed rumours that news/talk network P1 was under pressure to cut its programming budget to maintain its level of investment in digital production equipment.



The distribution team of German indie label edel get together at the company's annual meeting which took place in Estepona on Spain's Costa del Sol. Edel head Michael Haentjes gave a detailed overview on the current acquisition, co-operations and mergers and said he was satisfied with the company's development and the work of his colleagues.

internet in-site
EarthDance
www.earthdance.org

earth dance
a global dance party for planetary peace
in aid of Tibet

October 2, 1999
Choose Your Mode of Entry

THIS IS A MUST-ATTEND EVENT

THE PROCEEDS FROM THIS EVENT WILL GO TO THE TIBET HOUSE TRUST, THE DALAI LAMA'S OFFICIAL AGENCY, AND TO OTHER CHARITIES SUPPORTING FREEDOM FOR TIBET.

IN ADDITION, TRANSIENT RECORDS IS RELEASING A TWO-CD COMPILATION OF TRACKS DONATED BY ARTISTS SUCH AS THE ORB, SYSTEM 7 AND EAT STATIC WHICH CAN BE PURCHASED ON-LINE. THIS YEAR IS EXPECTED TO EXCEED LAST YEAR'S US\$70,000 (EUROS 74,200) CONTRIBUTION, ALTHOUGH FOUNDER CHRIS DECKER SAYS THAT INCREASED AWARENESS OF THE CAUSE IS EQUALLY IMPORTANT.

CHRIS MARLOWE

Clubs in over 70 countries are participating in EarthDance on October 2. Visitors to the event's home page will be able to watch and hear the simultaneous "united global dancefloor" thanks to the Streetsound channel of the Internet TV station Pseudo Online. Promoters will donate the evening's proceeds to Tibet House Trust, the Dalai Lama's official agency, and to other charities supporting freedom for Tibet. In addition, Transient Records is releasing a two-CD compilation of tracks donated by artists such as The Orb, System 7 and Eat Static which can be purchased on-line. This year is expected to exceed last year's US\$70,000 (euros 74,200) contribution, although founder Chris Decker says that increased awareness of the cause is equally important.

Chris Marlowe

ON THE BEAT

GINGER, CHRYSALIS FORGE RADIO LINK

LONDON — Chrysalis Radio's Galaxy dance network has linked up with Virgin Radio's owners The Ginger Media Group (GMG) and UK commercial TV broadcaster Channel 4 for a new Saturday radio show, "TFI" on Galaxy. Based around GMG's weekly "TFI Friday" TV show on Channel 4, "TFI" will feature backstage interviews with guests and bands appearing on "TFI Friday" the day before. Melanie Sykes and Tim Vincent will present the two hour show from midday.

SONY BACKS DIESEL

STOCKHOLM — London-based SINE (Sony Independent Network Europe) and Sony Music Sweden have agreed to buy a 39% stake in Diesel Music. The Stockholm-based

independent's label and publishing roster includes Titiyo, Lisa Nilsson, Mauro Scocco, and the Esbjörn Svensson Trio. The 10% share held by BMG Sweden is being bought back by label owners Scocco, Torbjörn Steen, and Johan Ekelund;

they will own 61% of Diesel under the new deal. The price and the ownership share between Sony and SINE remains unclear. Sony will handle sales and distribution while Diesel's maintains control over A&R.

DUTCH MIX ON-LINE

HILVERSUM — Dutch public service broadcaster Radio 3FM has invited listeners to participate in an on-line remixing competition to mark the release of rock/big beat act Junkie XL's album *Big Sounds Of The Drags* (Roadrunner) on October 18. Via 3FM's website—www.radio3fm.nl—listeners can download out-takes of first single *Zerotonine* for remixing. The winner will win a day learning how to remix in the studio with Junkie XL frontman Tom Holkenborg.

COPE STATIONS GIVEN HOPE

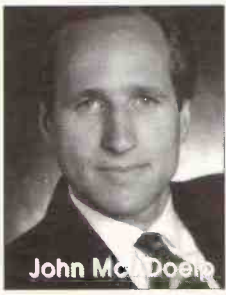
BARCELONA — Catalonia's Higher Court of Justice has suspended an order by the Generalitat regional government which refused to renew three Cadena COPE station licences in the north-west Spanish region, including music network Cadena 100. Closure is suspended until an appeal by COPE is resolved. Jordi Casoliva, national co-ordinator of Cadena 100, said: "This is the first step in reversing what was a huge injustice." The May decision not to renew the COPE licences caused outrage in Catalonia, and threatened Cadena 100's position as Spain's third most popular music network.

MOVING CHAIRS

LONDON — Angus Margerison, former managing director of UK indie *One Little Indian*, is to head up a new London-based European branch of US digital software firm, *Global Music One* (GMO). Margerison previously held senior posts at Virgin Vision and EMI Records. He reports to GMO chairman *Ralph Simon*.

NEW YORK — Emilio Estefan, chairman of Epic Records-owned *Crescent Moon Records*, has named

John McL. Doelp as president of the Miami-based label. Doelp joins Crescent Moon from 550 Music where he was general manager and executive vice-president. One of his key responsibilities will be working closely with Estefan to establish Crescent Moon as a label to facilitate the penetration of international artists into the US market.



John McL. Doelp

French content dwindles on air

by Emmanuel Legrand

PARIS — The share of French-language content on France's airwaves has dropped since the beginning of the year.

French language material reached 41% during the first half of the year, two points below the 1998 figure.

According to statistics published in French title *Musique Info Hebdo*, supplied by Ipsos Music, youth formats (NRJ, Fun Radio, Skyrock, Europe 2) played on average only 39% of

French language music during the first half of 1999, while adult formats (RTL2, Nostalgie, Chérie FM, RFM) played 47%. Full service stations (RTL, France Inter, Europe 1 and RMC) played 48%. The share is calculated for the period between 6.30 and 22.30, during which the quota law is enforced.

Stéphane Rugeon, market manager, Ipsos Music, says: "There are many reasons explaining the slight drop in French-language content," although he admits that, "there

is currently some tension over the quotas." According to Rugeon, some stations have also been tempted to test the reaction of broadcasting authority the CSA by lowering their French-language output (the quota law requires stations to play a minimum of 40% French-language content, 50% of which must be from new talent). However, he adds: "It is now quite clear that all the radio stations have fully integrated the quotas law as part of their programming matrix."

New Incentive from Positiva head

by Lucy Aitken

LONDON — Nick Halkes, founder of EMI's dance division Positiva, has left the company to set up Incentive Music Ltd, a dance music company.

With financial backing from Ministry of Sound and an independent software entrepreneur, Incentive releases its first single—Matt Darey presents *Mash Up Liberation (Temptation — Fly Like An Angel)*—on September 27. Other imminent releases include a single by Hi-gate, a collaboration between (BBC CHR station Radio 1 DJ) Judge Jules and Paul Masterson from Yomanda, whose *Synth & Strings* (Sound of Ministry) reached number 32 in Music & Media's Eurochart Hot 100 singles in July.

Halkes is keen to stress that Incentive won't be a

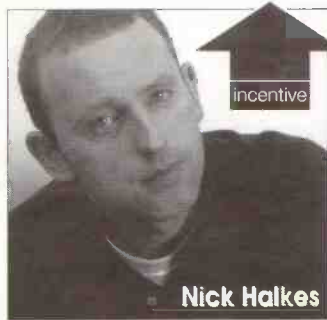
trance-only label: "I don't want Incentive to be pigeon-holed. We're leaning towards a European trance flavour now because that's big at the moment."

With regard to exposure for Incentive acts, Halkes emphasises that: "Our records won't live or die by radio, although airplay is important to us." Yet

would say that radio programmers, despite the large amount of dance music in the [UK] charts, are still cautious when it comes to club music. We have a convincing set of reasons why radio programmers should support our records."

Halkes is in the process of setting up partners for licensing and publishing, and already has a global vision for Incentive: "I'm really looking forward to selecting my own partners on an artist-by-artist basis," he says. "I already enjoy good relationships with most of the key players."

EMI headhunted Halkes to set up Positiva in 1993 and soon artists such as Adam F, Vengaboys and DJ Quicksilver were on the roster. Prior to this, Halkes was was head of A&R and label manager at XL Recordings and signed, among other acts, The Prodigy.



Nick Halkes

he believes that, based on his experiences in the UK, radio has a long way to go in catching up with dance music: "I

Kenan and Hansdotter promoted

LONDON — Universal Music Sweden marketing manager Nina Hansdotter has been appointed vice president marketing for MCA at Universal Music International (UMI) in

London. Reporting to Max Hole, UMI senior vice president of marketing and A&R, Hansdotter will be responsible for the marketing outside North America of artists signed

to MCA in Los Angeles (Mary J. Blige, KC & Jojo).

Hansdotter, who starts on October 11, succeeds Yoël Kenan who moves to a new senior position in UMI, yet to be announced. Sources say that Kenan is due to take a more global role in UMI's expanding new media activities.

Hole said: "I'm sorry to see Yoël move on, but glad that he will move onto an important role. His contribution in international marketing has been immense and his international A&R involvement with Enrique Iglesias has led to *Bailamos* becoming a massive hit all over the world."

Hansdotter joined MCA Sweden in 1993 as a promotions assistant and was appointed to her current position in 1997, where she worked with artists such as Aqua, No Doubt and Andrea Bocelli, as well as the Universal Music Sweden-signed Emilia.



UMI's chairman and CEO Jorgen Larsen and Max Hole, senior VP marketing and A&R, award VP marketing/MCA Yoël Kenan for his contribution towards Enrique Iglesias' global success. Kenan A&R'd Iglesias' million-selling US No.1 and international hit single *Bailamos* along with marketing manager Hiten Bharadia. Pictured (l-r): Yoël Kenan; Jorgen Larsen; Hiten Bharadia; Max Hole; Nina Hansdotter, marketing manager, Universal Music Sweden.

Törneryd acquires Dolores for Virgin

by Kai R. Loftus

STOCKHOLM — Virgin Records Sweden has acquired Dolores Records from owner Klas Lunding for an undisclosed sum.

Dolores joins Virgin Records and Grand Recordings as Virgin imprints for local releases. All three imprints have a distinctive repertoire profile.

Among Dolores' acts are Nikolai Dunger, Broder Daniel, and Caesar's Palace. Lunding will oversee the A&R operations of both Virgin and Dolores, while Håkan Waxegård remains as A&R/managing director at Grand.

Newly-appointed managing director of Virgin Records Sweden, Åsa Törneryd, orchestrated the move as she decided the company needed its own local A&R department.

When she joined Virgin, Törneryd became the third female MD in recent years in the company's Scandinavian operations. She followed Henriette Blix in Denmark and Gyro Leira, who was MD for Virgin Norway until leaving to join EMI Australia two years ago. Törneryd joined Virgin Sweden from Jive/Zomba Sweden, where she was MD; she replaced Anders Hjelm-

torp, MD for Virgin Sweden since its inception.

Törneryd comments: "For the first time, Virgin has a consistent local A&R strategy. The intention is to have both an international and national saleable repertoire and a varied roster." Virgin's MD is keen to emphasise that "nothing will be changed at Grand or Dolores." Törneryd is expected to announce changes at Virgin shortly, possibly including new appointments to reflect the increased emphasis on local A&R.

Dolores will remain in its Gothenburg headquarters, and there are plans to develop a regional Dolores/Virgin office in the same city. Lunding, formerly co-owner of the Telegram label which now operates within Warner Music Sweden, says Grand and Dolores will continue to be run by the strong personalities at each label. "Virgin Records," he notes, "will be more mainstream, and [unlike Dolores and Grand] won't have that many guitar bands." Adds Waxegård: "We're currently discussing the structure of [the local A&R operations], but it's obvious that I'll be working a lot with Klas. We're a great team."

Dolores was previously a part of the

Underground Technologies (UT) umbrella group of Swedish labels, along with North Of No South (NONS), Vibrafon, and Dot. UT is now expected to be incorporated in MNW Records Group, possibly by early October. Lunding pulled out of UT this summer to close the deal with Virgin.

According to informed sources, five staffers from Vibrafon, Dot, and NONS are now likely to be based at MNW's headquarters in Solna outside Stockholm. UT representatives have reportedly already been participating in internal meetings at MNW; discussions on the deal have been under way since last February, when Peter Yngen took over as president/CEO of MNW.

Day-to-day dialogue on the absorption of UT is being conducted between Dag Häggqvist, chairman of both UT and MNW, and Hanna Bolanowska, business affairs manager at Vibrafon. Bolanowska says: "We're in discussion, and hope to finalise the deal within two to three weeks," echoing similar sentiments by Häggqvist. UT was formed by Malmö-based Vibrafon, Gothenburg-based Dot, Umeå-based NONS, and Gothenburg-based Dolores in September 1998.



Peter Good,
Vice president, programming
and production,
digital MTV UK & Ireland



What was your first break in the music business? Intern for Phonogram Records.

Three words that describe you best. Enthusiastic, dedicated, busy.

What makes you mad? Missed opportunities and London traffic.

What was the first record you bought? The Goodies' *Funky Gibbon*. I was eight. I remember the B side was called *Sick Man Blues* and was about throwing up—it definitely shaped my later years.

Who do you most admire within the industry? Rick Dobbis, for letting me use his dog as a VJ for MTV's free-form channel M2.

When was the last time you bought a record? And what was it? Yesterday. Public Enemy's *Fear Of A Black Planet* on CD as my vinyl had more scratches than the crew's DJ, Terminator X, intended.

How do you relax? For me, relaxing generally revolves around music, television, cinema, and seeing my wife and friends.

What is your favourite holiday destination? The Big Island in Hawaii—big waves, an active volcano and movies on demand—what more could you want?

Which football team do you support? I can see Highbury from my flat, so it has to be Arsenal.

What was the best piece of advice you've ever been given? Always read the label.

Interview by Christian Lorenz



Radio Mango, the second radio channel of Vlaame Media Maatschappij VMM, officially launched in September following a one-month trial period. The commercial CHR/Gold station currently broadcasts on 18 frequencies in Flanders, and its output also includes six hours of regional programmes. The Radio Mango team is pictured above. Top row (l-r): Stef Mertens (former presenter with Radio Contact and Top); host Dirk Vanhegen, VMM Radio project manager; Carl Schmitz, head of programming; Ruud Koninckx, morning drive host. Bottom row (l-r): Geert de Baere, presenter; Tony Talboom, afternoon drive host; Bart Van Langenhove, morning drive host; Katia Devos, late night host; Luc Van Goethem, evening drive host.

Amazon shines spotlight on indie

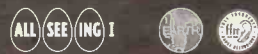


Amazon.com has launched a service which offers free MP3 downloads of more than 30 songs from indie artists in a new showcase area. Entitled New Music Spotlight, the new addition to Amazon's world-famous site profiles artists from on-line retailers' Advantage programme. The six-month-old Advantage programme allows indie artists and labels the chance to sell CDs on the site on a commission basis. Artists for New Music Spotlight are selected by Amazon's music editors and tracks will be updated weekly. Featured tracks include Fisher's *The Life*, Soma Sonic's *Falling*, Perla Batalla's *Morning Star*, the Stone Coyotes' *Church Of The Falling Rain*, and Nadine's *Closer*. There is also an option to purchase the full albums from Amazon.



THE ALL SEEING I PICKLED EGGS & SHERBET

ALBUM RELEASED 20TH SEPTEMBER ON CD & MC



CONTAINS THE HIT SINGLES :

BEAT GOES ON / WALK LIKE A PANTHER / IST MAN IN SPACE

www.theallseeingi.com www.londonrecords.co.uk

NAB '99: focusing on formats

In part two of M&M's NAB Radio Show review, Jon Heasman reports on the best of the Format Forum panels at last month's Orlando convention, discussing latest programming developments in AC, Oldies and Rock.

As recently reported in the Gold Format Clinic (M&M, July 17), one of the most talked-about developments in US radio in the last year or so has been the emergence of the R&B oldies format, better known these days by the frequently-used format strapline, "Jammin' Oldies."

It was no surprise, then, that one of the central planks of the Oldies Format Forum at NAB was a discussion on how Jammin' Oldies is impacting on the traditional Gold format which, in the US, is more usually described as "Oldies," and tends to concentrate solely on the '50s and '60s, leaving '70s and '80s material to other formats.

There was a consensus among the programmers on the panel that the challenge posed by Jammin' Oldies is not life-threatening to the traditional Oldies format, but nevertheless Jammin' Oldies "has hurt every Oldies station in every market," according to Joe McCoy, programmer at legendary Oldies station WCBS-FM/New York. "Don't take it for granted they're not gonna hurt you. It

that there are only so many records which fit the Jammin' Oldies format, and as a result these stations are "burning the hell outa their list." There seemed some mild surprise amongst the panellists that the big radio groups were putting so much faith—and money—in the Jammin' format.

While it was felt that the future of the Oldies format was fairly secure, one programmer warned his colleagues to "stop thinking 35-44. It's now clearly a 45-54 format. Accept that fact and don't screw around with the music—don't push it '70s."

There was also some discussion around the kind of production values Oldies stations should be adopting. Should they go for jingle and sweeper packages recreating the sound of '50s and '60s stations, or should they opt for a more contemporary sound to avoid sounding like a "museum of the airwaves," as one programmer put it. McCoy said that, for him, the answer lies somewhere between the two—a contemporary sound with nostalgic references—while Bill Pasha said that his station, WQRS-FM/Baltimore, "is a great '90s station that just happens to play oldies."

Parallel universe?

Perhaps a little disappointingly for the programmers present, this year's CHR forum was devoted to station promotions rather than programming matters. Z100/New York's Theresa Beyer and WXXL/Orlando's Michael Garrett talked about their stations' high profile concerts, developing state-of-the-art websites and complex partnerships with clients and labels for promotional ventures. One of the more contentious points was whether promotion directors had the right to demand direct financial incentives for generating non-traditional revenues.

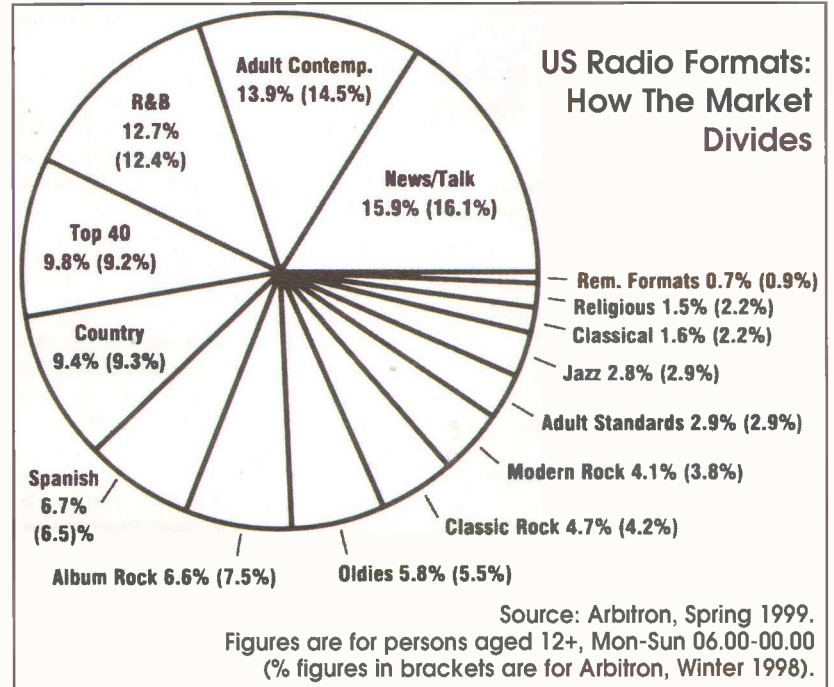
But judging by the muted response from the audience, much of this talk must have appeared to emanate from a parallel universe as far as the smaller station operators were concerned. They could probably only dream about the kind of promotion opportunities afforded to the likes of Z100.

Money for music

A particularly interesting "pay for play" concept emerged during the Rock Format Forum panel. Panellist Dick Sheetz, programme director of AOR outlet WJRR/Orlando, revealed that his station airs a one hour new release show each week entitled "Judgement Day," on which record companies pay \$300 (euro 312) for a spin of a new release, plus a 60-second ad spot. The

station invites a number of its listeners each week to come into the studio to give their reaction to each track, something which gives added value for the labels. Phone-in and e-mail reaction to each record is also solicited. Sheetz, who has the power to veto the

une and financially viable format. Angela Perelli, who programmes Modern AC outlet KYSR in Los Angeles, said that she believed the format "only works in markets which have had a strong alternative station for some years, such as KROQ in LA."



tracks for inclusion on Judgement Day, reported that around a third of the new releases aired on the show end up on regular rotation. He reported that the promotion normally attracts around five clients per hour, grossing WJRR \$1,500 for the hour.

AC mutations

Over at the AC forum, there was much optimism about the format's ability to continue to grow and develop new sub-formats. Consolidation has partly been responsible for this, as it is in the interests of the big groups to run different types of AC format in the same market, rather than operating two or more mainstream ACs which will compete with each other. Certainly it is the case that most US markets now have a mainstream, soft and hot AC station, and some have more variants still.

One of those recent sub-formats developed has been Modern AC, a format which specialises in playing the more mellow, adult material drawn from the Alternative Rock repertoire. Key artists at Modern AC include the likes of Sugar Ray, The Verve, Smash Mouth, Jewel and Matchbox 20. In Europe, CLT-UFA's Wow! 105.5 in Stockholm has been one of the first stations to experiment with this format.

The inevitable question was put as to whether Modern AC is really a gen-

She said that Modern AC was something for alternative-leaning listeners (particularly in the female demographic) to move onto when they get older.

As a result of the increasing segmentation of the AC market, Bill Conway of KOIT-FM/San Francisco noted that it was increasingly difficult to programme mainstream AC stations, which "have to be down the line, in the middle fighting fire from either side." He warned of the danger of AC being "niched to death. We have to keep a broad perspective."

The shared music base between soft, hot and mainstream AC was reckoned by the panel to be around 30-35%. Smokey Rivers of KEZK/KYKY/St.Louis argued that niche AC formats spend "too much time trying to keep out of each other's stuff [in order] to be distinct, and ignore the core music."



The Orange County Convention Centre, Orlando—this year's venue for the NAB Radio Show.

will be sampled [by Oldies listeners] in every market."

The panellists agreed that the best game plan to counter Jammin' Oldies was to stick to the established Oldies format and not be tempted to suddenly programme more R&B tracks. "Maybe nudge them once in a while, but stay true to what you do," recommended McCoy.

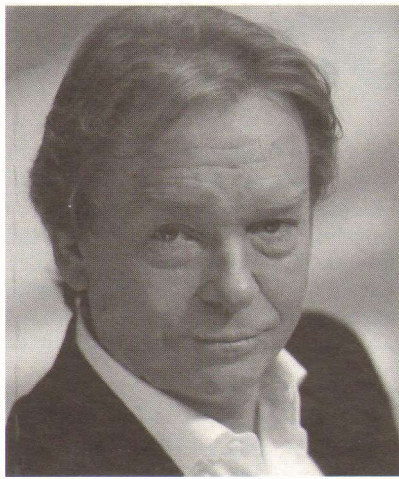
Jammin' today...

McCoy's WCBS was initially hit quite hard by the new R&B competition, but has subsequently seen listeners return to its fold. McCoy contended that Gold's biggest strength is its variety of music genres. He argued



Inside the exhibition hall at the NAB Radio Show.

● Next year's NAB radio show will be held in San Francisco during September. More immediately, NAB moves to Brussels for NAB Europe, which takes place October 24-26.



**Jorgen Larsen
career file**

A native of Denmark, Jorgen Larsen joined Universal (then called MCA) in 1993, following two years as managing partner with the former state-owned East German record company DSB Schallplatten Berlin. Prior to that, he worked for 20 years with CBS Records in different positions, including that of president of CBS Records International, Europe, first in Paris and then in London. Larsen holds an MBA from the University of Wisconsin and a graduate degree in economics from the University of Copenhagen. He started his professional career conducting market research in Denmark, before joining Procter & Gamble.



THE M&M INTERVIEW: JORGEN LARSEN

Jorgen Larsen took on the task last year of engineering the merger of PolyGram and Universal outside the US, as chairman and CEO of Universal Music International. Nine months after the merger was officially completed, he discusses with Emmanuel LeGrand the internal and external impact of the event which created the world's largest record company.

“Radio stations are basically conservative because they are protecting their audience and their advertising revenues.”

Q: At the beginning of September in San Francisco, Universal Music held its first meeting with all its top executives since the merger was completed. What was a specific message?

A: It is worth pointing out that the integration period is by and large over, although there are some areas that still need to be tweaked, looked at and possibly restructured, but that's the case in all companies whether they are going through a merger process or not. This is worth celebrating, considering that we haven't lost any business—in fact we have increased our business and our profitability significantly, despite the upheaval. We have hardly lost any key management, and we haven't lost any major artist we wanted to keep. That's something everybody in the company can be very proud of, because we managed to maintain that continuity, despite major changes that I don't think any other company has ever had to go through.

Q: Looking back at the whole process, what was the toughest thing you had to go through?

A: Well, the hardest thing to do is always when you screw around with other people's lives, and get rid of a lot of people—which we had to do in the process. But from my point of view, the most difficult thing was perhaps, initially, getting the beginnings of trust from people, so that you could have a

normal conversation with them. And from then, based on that trust, making all the choices that had to be made country by country,

where there were often two contenders for a job. And the next step was to make a choice and implement it without losing impetus—which we succeeded in doing in a very short period of time.

Q: Which was the most painful situation you had to face? Germany? Italy?

A: They took perhaps a little bit longer for different reasons, and it was a hard choice. If you have qualified people, but for some reason—mainly external rather than linked to their qualifications—they somehow don't fit into the new pattern, you have to do something about it. In a couple of cases, there were difficult decisions to make. But in most instances, the choice was pretty obvious and, in the name of continuity and in view of people's individual backgrounds, this made it relatively easy to move ahead. On a count of 28 ex-Universal MDs, I believe 20 or 21 are still there, not necessarily as MDs, with 12 or 13 as MDs. There weren't that

many people lost. We were able to make use of the newness of the previous Universal organisation, and their relative youth compared to PolyGram's meant we could use them as fresh blood in the overall combined organisation.

Q: When he left the company last January, [former PolyGram president Continental Europe] Rick Dobbis said in Music & Media that “it was very difficult for a company of the size and scope of Universal to understand the scope of PolyGram's business.” Was it a fair comment?

A: No, I think it was totally wrong and actually quite insulting—but I'm sure he meant it at the time. It made us sound as if we were dummies coming from a tiny independent company and not grasping what it was all about. Had that been the case, I'm sure we would have confirmed it by now in the shape of declining business, people fed up and leaving the company. It has not happened, so I don't think that was the case.

Q: What's left from Universal's and PolyGram's cultures? Is there a new Universal culture?

A: A culture is in the process of emerging from those two companies. It's very difficult to describe what a culture is, but I'll say that what we're striving for and what will certainly emerge is a culture where the clout and rigour of the PolyGram organisation is merged with the perhaps more respectful approach to your colleagues which characterises the Universal organisation.

Q: PolyGram had a strong culture of developing local repertoire. Is this going to change?

A: There is a market trend as such: for whatever reasons, people in the different countries try to hold on to their national identities. In addition to that, it has always been a fact that a good record company, strong in local repertoire, has had far more control over its own destiny than companies relying on external sources of repertoire which they don't control. From the point of view of market trends, control and profitability, it makes more sense to emphasise this local factor.

Q: Regarding Anglo-American repertoire, are you satisfied with what you are being fed?

A: I think we have a stronger position than any company has ever had before. In the old Universal days, we were trying to fill the white areas on the map, so to speak. I don't think that's the case any more.

Q: There's a perception in the industry since May 1998, when the merger was announced, that Sony has had a unique window to build up a stronger business from your alleged weaknesses. Are they the

challengers or the front-runners?

A: We are obviously the front-runners. We are the biggest company in the world. You can't be the number two when you're the biggest. Sony is a well run, very strong company and we have to look at them very seriously. I'm not sure Sony has increased its business more in the last 12 months than our companies. It seems to me that BMG is also catching up rapidly. But whoever is gaining market share does it at the expense of the weakest companies, not at our expense. EMI is obviously suffering in the States, while Warner is suffering in most countries. So the battle has been more between Sony and BMG versus EMI and Warner, which is very satisfying to us, because we were the ones that everybody predicted would lose business because of all the upheaval. We haven't.

Q: When you announced your new structure earlier this year, you said you would remain directly in charge of Europe “for the foreseeable future.” Is that going to change?

A: It may change, but for the moment I have no plans, and no reason, to change things which are working quite well. I have the feeling that if I was able to oversee Europe during this very intensive period without any loss of business or opportunities, then I should also be able to do so in the future after that whole process is over.

Q: What proportion of Universal's empire are you in charge of?

A: About two-thirds of the total.

Q: Does that give you special power within the Universal structure?

A: No it doesn't, in the sense that I report to Doug Morris who has global responsibility for the company. Structurally, there is what we call the office of the chairman with three people, which includes me, and I'm in charge of the world outside North America. We don't have any power struggles within that small group. We get on very well and there's an harmonious split of jobs between us. But it would be nice if it did give me special power (smiles).

Q: Power also means the possibility of pushing for more non Anglo-American products to be marketed in the US, for example.

A: You don't do that based on power: you do that with persuasion. The music speaks for itself, normally. There's no point in forcing someone to release products that are not suitable for the market. I'm hoping that, in the general period of enlightenment we're entering, many more of our American colleagues will wake up to some of the advantages of international product, because some of it can sell if given the chance. There's a general improvement in the open-mindedness of people, and we shouldn't

sit there as filters between repertoire sources and the consumers who—in most cases, it must be said—want that product, but are actually prevented from hearing it because some clever person at a label thinks it should not be released. But I would be totally naive to think that out of the 2,500 new albums we release each year, of which 1,500 are from the international division, all of those would make it in English speaking countries like America, because they just wouldn't. If we were able to say that, in addition to the UK repertoire, which has the highest chance of being released, we were able to break successfully ten non Anglo-American artists instead of five in the US, we would have already doubled our business in that part of the world.

Q: In Europe, domestic repertoire is getting stronger. Do you foresee changes in the market or the continuation of the trend?

A: For a number of reasons we've touched upon: cultural identities and the American specialisation in genres—such as hip hop and country—which are not exportable; the increased quality of recordings in Europe; the increased professionalism in the industry; we are going to see more European product selling inside Europe, regardless of language. There might be an apparent contradiction, but there's no reason why you couldn't have a stronger need for cultural identity existing side by side with a greater

openness to repertoire from other countries.

Q: For the moment, the biggest point of resistance to this trend has been radio stations across Europe. Do you think they'll eventually follow the trend?

A: Yes, I think so. But I also think it's going to be a very slow process. Radio stations are basically conservative because they're protecting their audience and their advertising revenues. If there is an increase in play of repertoire in non-local language, you can only see it for the moment in a few instances. But we are seeing all over the world an openness to repertoire from non-traditional sources.

Q: As a record company, how are you going to live up to the challenge of marketing these artists if you don't receive proper support from radio stations?

A: We are not going to go totally against the current. If there are no ways of exposing certain types of repertoire in some countries, most of the time you can forget about selling these acts. You will see a gradual change in the media, and the technological changes taking place in the distribution and downloading area will also help to expose new artists. The Internet will help in that sense, and I hope people will be curious. With the Internet, you can log in and sniff around a web site that allows you to listen to music from a place you have

not been exposed to before. That doesn't mean you necessarily like it, but at least you have access to it.

Q: What will be the role and shape of record companies in the future?

A: Five or ten years from now, the record companies who control and own the repertoire will continue to have exactly the same functions as today. Our basic functions, as record companies, will not change. It's only the delivery. The whole physical side of distribution will change drastically. But even if downloads become dominant, there will still be physical distribution because a lot of people in a lot of countries will not have computers, or will have no interest in using computers to hack into the Internet. The major change is probably that we are going to go back from an album format to a track-by-track format. If consumers have the choice—and one will have to give consumers that choice, because otherwise some middleman will probably legitimately be able to offer it instead—what we have to do is to create a secure system of delivery with a "toll booth" at some point. The companies which succeed in doing so—and I think we will be one of those quite soon,

within the next four to six months—will probably set the tone for the rest of the industry. In any case, you will still need to adapt your sites and delivery methods to local cultures, currencies, customs. You will still need to promote your

artists outside the Internet. It's not enough to put something on the Internet. How do you start selling when people don't know

about it? We still have to continue to work the traditional media: radio, television, retail, clubs etc. And we will still need to sign local artists.

Q: When you joined Universal, it was the smallest major. Did you ever envisage that you would be in charge of the biggest portion of the business of the world's largest record company?

A: How could I? I joined what was then a mini-multinational—we had companies in three countries as far as I recall. And since nobody knew about that merger, I couldn't have anticipated. But I always thought at the time that I would be eminently qualified if the opportunity were ever to arise (smiles).

Q: And has it been proven true?

A: I think the results speak for themselves.

Amsterdam Dance Event

7/8/9 October 1999



DISCUSSIONS

Panels and meetings on important dance music issues.

NETWORKING

Networking lounge and extended separate business meeting room.

SHOWCASES

Showcases and performances in the best clubs in Amsterdam.

PROMOTION

Extensive media coverage. Over 800 music business professionals.

EUROPE'S MAIN DANCE MUSIC CONFERENCE

Companies present: 2 P's W (NL), 4U (SW), ABCD (NL), Agnosia (Isr), Airforce (D), Ala Bianca (NL), Arcade (NL), Arenthals en Partners (NL), B.U.M. (Ukr), Basart (NL), Basic Beat (NL), Black Hole (NL), Blanco Y Negro (Es), BMG, BMI (UK), Booya (D), Bureau Export (F), Byte (B), CD Pool (UK), CNR (DK/NL), Cobra (USA), Columbia, Crash (USA), De Boer Van Kaam (NL), Dea (I), Deep Secret (USA), Discomania (D), DOCData (NL), Drizzly (D), Drum Rhythm (NL), Dynamics (NL), EAMS (D), Earthbound Elementeries (NL), Earthtones (USA), East West (D), Edel, Elusive (NL), EMI, Epitaph / Anti, Ernst & Young (NL), EBU, Fabrique (NL), Fonky Fibe (NL), Fontys (NL), Four Artist / Four Music (D), Freezy Jam / Touch (B), Gambler (F), Giltay Veth (NL), Gramofonove Zavody (Cz), GRAP (NL), Groove Council (NL), Higher Ground (UK), Iceberg (DK), Immaculate (NL), Independent (UK), K-tel (USA), Kalff Katz & Koedooder (NL), Kyr (NL), Lost in Sound (UK), Lube (NL), M.P.L. (I), MCA (B), Mr. Cheng's / Proudly (NL), Music Marketeers (NL), Russchen (NL), Multiply (UK), N.E.W.S. (NL/B), Nanada (NL), Neo (UK), Neurodisc (USA), Never Mind (NL), Obljvinj. (Ir), Orbit (D), Otro (Pol), 't Paard (NL), Pioneer (UK), Pisces (UK), Planet Grooves (D), Planetworks (Gr), Playground (S), Price Waterhouse Coopers (NL), Prohibition (USA), Purple Eye (NL), Radikal Groov' (F), Radio F / Le Mou'v' (F), Rampage / LLC (USA), Rams Horn (NL), Richard Advocaten (NL), Roskilde (DK), S.A.I.F.A.M. (I), S.F.P. (USA), Sony / ATV (NL), Stonebridge (S), Studio Brussel (B), Superstar - Recordings (D), ToCo (NL), Tommy Boy (UK/D), Touch (B), Track Central (USA), Turbo (NL), Under Cover (Hun), Undiscovered (I), Uni Groove (NL), United (NL), Universal, Van der Kroft advocaten (NL), Van Gerwin Films / Funky Foam Music (NL), Virgin (D), Warner / Chappell, World Of Dance (NL), Xampl (NL), Zemuco / Main Dish (NL), Zomba, ZYX (D) and many others.

Showcases & performances by Luke Slater, Kojak, DJ Jean, Tiësto, Ferry Corsten, E-Life, Spookrijders, François Kevorkian, Romanthony, DJ Sneak, Marcello, Dimitri, DHS, Lady Aïda, Lemon D. & Dillinja, KC the Funkaholic, Nubian, Seb Fontaine and many others.

Registration Dfl 400,-
(approx DM 370)

Amsterdam Dance Event
PO Box 929
1200 AX Hilversum
The Netherlands
Tel: +31 35 621 8748
Fax: +31 35 621 2750
Email: anna.knaup@conamus.nl
Url: www.amsterdam-dance.nl

Madrugada marketing skirts radio

by Kai R Loftus

The music industry's consistent plea for more support from radio in breaking new acts is being superseded by Virgin Records' modest yet bold marketing effort in Norway with their fresh rock band, Madrugada.

The band's debut album, *Industrial Silence*, released on August 30, sold 15,000 units in its first week, guaranteeing a comfortable seat at number 1 on the Norwegian album chart. Very few local artists achieve this kind of success,



even through the entire lifecycle of a record.

There has been embarrassingly little support from radio, mainly because rock music doesn't have many broadcast outlets. "We achieved this with very little radio airplay," comments Virgin Records Norway marketing manager Bjørn Rogstad, "although [national CHR/Alternative-station] NRK P3 has supported the band."

Virgin's work with Madrugada is a classic artist development job. The first two single releases, *Madrugada EP* and *New Depression EP*, were issued primarily to get live gigs for the band. This in turn provided them with a fanbase hungry for more recorded material.

The project was also acknowledged at the radio airplay-based Hitawards show in Oslo on September 11, when the band and its co-producer Kai Andersen were awarded the "best producer" accolade. Virgin received the award for "best record company," mainly on the strength of the label's varied local A&R roster, which includes pop artist Lene Marlin, rapper Tommy Tee, techno act Mental Overdrive, retro-rockers Kåre & The Cavemen (aka Euroboys), and rock artist Morten Abel (ex Warner-signed The September When).

Rogstad says: "We didn't discuss any sales, marketing or non-music related activities at all before the release. We only invited a few key retailers to our offices for an informal sneak preview of our fall release schedule."

"There are a whole lot of rock bands that are respected in the underground," Rogstad adds, "but the record companies want to commercialise the bands too quickly, so they're skipping over a few elements. That means you become dependent on that one hit."

The band played live at Mars in Oslo on September 10, with Virgin International marketing manager Steve Lee in the audience.

Up until now, it's only been genuinely committed music fans who have fallen for Madrugada's music, and the record company has consciously saved up those tracks which will enable them to cross over to the next phase of career development.

Ann Lee's Energy input pays off

by Mark Dezzani

Ann Lee is hoping it really will be twice in a row when her new single, *Voices*, follows up her summer smash *2 Times* in mid-October.

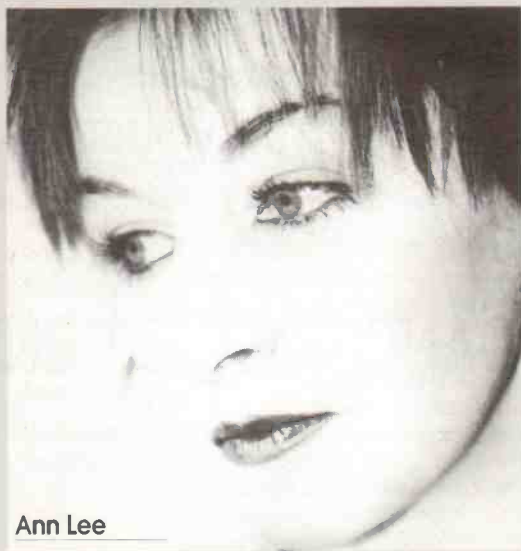
A backing singer's dream came true when the British in-house vocalist for Rome-based Energy Records got the chance to record her debut single earlier this year. Lee had previously sung on the hits of another Energy artist, the Danish popster Whigfield, and on Corona's hits. "*2 Times* is produced by the same team that worked on Whigfield's hits," reveals Energy MD Alvaro Ugolini. "Ann Lee is an Italianised Brit, having lived in Reggio Emilia for several years and worked on Italo pop-dance hits as a backing singer for several years. The single exploded first in Italy," Ugolini adds, "and we used the clubs to break the song across European borders. The melody is infantile but not stupid. It is a credible song."

2 Times has taken the classic summer rebound breakout route, as Northern European holidaymakers return with the song's hook firmly snagged in their brains

after hot nights clubbing in the southern European resorts. It's now licensed to ZYX for the G/S/A territories, to Valley Music in Spain, Panic/Universal in France, High Fashion in Holland and SWEMIX in Scandinavia. "The song is not due to be officially released in the UK by London Records until 11th October, but it has already charted there on imports," says Ugolini with satisfaction.

The song is already on AA rotation on London commercial outlets Capital Radio (CHR) and Kiss FM (Dance), and was added to British national public CHR network Radio 1's C-list last week. In Italy, *2 Times* has been on

playlists since it was released in late March. Milan-based CHR network Radio DeeJay was one of the first networks to break the single, confirms music director Dario Uselli. "It is not a specifically dance record, but a pop song with an insidious hook," says Uselli. "It stayed on our playlist until just two weeks ago and was one of the major songs of the summer here in Italy." An album from Ann Lee has already been recorded and is set for release this November.



Ann Lee

Dance grooves

by Gary Smith

HUGE TUNE

It has "hit" writ large over its every move: those of you who have not already heard Paps'n'Skar's *You Want My Love Din Don Da Da* (Time/Italy), go get it! Catchy as hell, with all the upfulness we have come to expect from late '90s Italian music, the melody sticks like the proverbial velcro. Already licensed across the world, *You Want My Love* also has the best nasal twang vocals since the Fine Young Cannibals' Johnny.

SIMPLY SPLENDID

Cunnie Williams, just about to go on tour with Simply Red, looks set to compound his deservedly growing reputation with *A World Celebration* (Peppermint Jam/Germany). Crooning like a cross between Isaac Hayes and Gil Scott Heron, Williams has a rich baritone voice which is offset by Heavy D.'s deadpan MC work. The two voices mesh particularly well on the genteel, latino/jazz version by Can 7, while the soul/funk re-reading by a revitalised CJ Mackintosh is reminiscent of UK jazzfunkers Incognito.

Cunnie Williams



CRACKER

It was only a matter of time before someone had a crack at a dance version of the All About Eve hit *Martha's Harbour* (Fresh/UK). Thankfully it was Victoria Newton. Newton's vocal performance induces over-used words such as "soaring" and "anthemic," but frankly that's what it is. A true classic which reveals previously untapped emotional depth. Married to a chugging and admirably restrained groove—no unnecessary fizziness here—the vocal ably carries a song that is guaranteed to induce willowy arm-waving on the world's dancefloors. Of the various mixes, Blu goes for the trance jugular to forge a skin-tinglingly uplifting version, while Floorplay go for a tough, hard house re-reading.

AS GOOD AS A REST

Following a change of label, from Sony to EMI Electrola's Monitor imprint, Espiritu are back with a cover of the Nile Rogers/Bernard Edwards-penned *Why?* Originally written for Carly Simon, the tune is a drop-dead classic and therefore dangerous territory. Espiritu's version benefits from a full-bodied, somewhat dreamy production and remains fairly close to the original—that is until the ragga interlude by Dave Riley adds a thoroughly different angle, without overly upsetting the song's poised, delicate nature. The Espiritu vs. Q-Cru Mix is a drum'n'bass workout that is not nearly long enough. Just as the vocals are starting to morph into something truly odd, it stops. Shame.

SWEATY

The underlying principle might sound mildly nightmarish, but *Body & Sounds Vol.2* (Basic Beat/Holland), a compilation for aerobics sessions made by Gilton van Friderici, is, by any standards, a fine selection of upful music. But wait for this: Van Friderici actually specialises in DJ-ing while doing aerobics classes. Whether one's motivation is the shedding of sweat or just being able to put on a compilation that is relentlessly joyous, *Body & Sounds* is undeniably excellent. With classics like Hamilton Bohannon's *Let's Start The Dance Again*, Grant Nelson's *Dance Motherfucker* and Hustler Convention's *Disco Is Back*, plus top tracks by Bass FX and Fruitloops, Gilton knows his tunes as well as his moves.

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.

Dance Beat

The weekly dance chart comment by Harald Roth

With a growth rate (+11%) nearly identical to last week's 10%, Phats & Small's *Feel Good* (Multiply) holds at the top of the European Dance Traxx for the second consecutive week. Bob Marley Vs. Funkstar Deluxe's *Sun Is Shining* (Hypnotic/edel) is the new runner-up and jumped 4-2 on a 15% increase (+59% last week). However, *Sun* is already No.1 on the dance sales-only chart, but down at 4 in the clubplay-only chart.

Phats & Small's margin fell back only slightly from last week's 24% to this week's 22% lead, but they are making very strong gains in Scandinavia. DJ Jürgen aka Alice DeeJay's *Better Off Alone* (Violent) moved to 9, up from 14, in the Dance Traxx, thanks to support in Italy and Scandinavia.

In the UK, big climbers include American BT (Brian Transeau) with *Mercury And Solace* (Embrace The Future), moving 23-4 (46 in the Dance Traxx), Germany's Brainchild with *Symmetry C* (Eye Q/Multiply British-signed), jumping 29-5 (Euro 168-49), Milkgems' Klippers with *Step Into The Rhythm*, skyrocketing to 7 (Euro 310-56) and Canadian native but US-signed Deborah Cox with *Nobody's Supposed To Be Here* (Arista), flying 28-8 (Euro 161-63).

In German-speaking areas, Aquagen's *Ihr Seid So Leise! (Do Or Die)*, last week's highest DDC entry, rocketed 10-4 in Germany (Euro 60-23), while top debuts in Germany come from Da Hool with *Wankers On Duty* (B-Sides/Kosmo) at 6 (Euro 44), Cassius' *La Mouche* (B-Sides/Kosmo) at 14 (Euro 59) and Kai Tracid's *Hands On B.B.E.*'s classic *Seven Days And One Week* (Triangle) at 18 (Euro 34).

In Benelux countries, following a 6-week run on the sales-influenced Dutch Dance Trends chart, Club Robber's *Honey Ride This!* (Le Club Records/Freaky) jumps to the top slot from 13 on IDP Holland's clubplay-based Dance Board chart (Euro 118-66). Another local production, DJ Disco's *Dirty Disco Dubs 2* (Digiwhite), is close behind (IDP 8-2/Euro 82-55).

One track to watch comes from Holland's DJ Manta, who has had significant success in Britain and seems to be repeating the trick at home—the act's *Holding On* (Alien Records/United Recordings) jumped 46-21 on the local club chart and currently ranks 16 on Dance Trends (it stands at 119 in the overall chart).

THIS WEEK'S BUBBLERS

TITLE	ARTIST	LABEL
1 WANKERS ON DUTY	Da Hool	B-Sides
2 SEVEN DAYS AND ONE WEEK	B.B.E.	Triangle
3 MY LIFE MUZIK	Thee Maddkatt Courtship III	ffrr
4 LA MOUCHE	Cassius	Virgin
5 AVENUE	Paul Van Dyk	MFS
6 DREAM ON	Que Pasa	Manifesto
7 SUN IS SHINING	Bob Marley Vs. Funkstar Deluxe	Hypnotic/edel
8 IT'S A FINE DAY	Miss Jane	Hiltland
9 STEP INTO THE RHYTHM	Klippers	Milkgems CP:
10 RED SUN RISING	Lost Witness	Sound Of Ministry

EUROPEAN DANCE TRAXX

Compiled by Music Information Services, Langenzenner Str. 10, D-90513 Zirndorf, Germany, phone & fax +49 (0)911 60268f

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined - issue 40/99	Original Label Reports Charted - BPM	Peak CO
1	1	10	☆ FEEL GOOD Phats & Small	*** NO.1 *** [2nd week] CP(76%): D.H.S.Dk.N.Fi.I.Au.F.B.Cz.Pol.Hun. / S(24%): Uk.D.H.F.Cz.Pol. - 130	Multiply U.K.	1
2	4	3	☆ SUN IS SHINING Bob Marley Vs. Funkstar Deluxe	CP(70%): Uk.D.S.Dk.N.Au.B. / S(30%): D.H.B.F. - 129	Hypnotic Jam/Dk	2
3	2	18	BLUE (DA BA DEE) Eiffel 65	CP(81%): D.H.S.Dk.N.Fi.Au.F.B.Cz.E. / S(19%): D.F.Cz.Pol. - 128	Skooby Italy	1
4	5	10	☆ SEPTEMBER '99 Earth, Wind & Fire	CP(76%): D.H.S.Dk.N.Fi.Au.F.B.E. / S(24%): D.H.B.F. - 129	INCredible USA	3
5	3	11	THE GROOVE I HAVE (GET GET DOWN) Paul Johnson	CP(72%): Uk.D.I.F.B.E. / S(28%): D.H.B.F. - 127	Moody USA	3
6	6	16	MAMBO NO. 5 Lou Bega	CP(73%): S.Dk.N.Fi.F.Cz.E. / S(27%): F.Cz.Pol. - 126	Lautstark D	6
7	9	13	☆ SUNSHINE & HAPPINESS Nerio's Dubwork feat. Darryl Pandey	CP(77%): Uk.D.Fi.F.B.E. / S(23%): D.F. - 124	Reshape 7	Italy
8	10	40	KING OF MY CASTLE Wamdue Project	CP(97%): S.Dk.N.Fi.Au.Cz.Pol.E. / S(3%): Cz. - 125	Strictly Rhythm USA	6
9	14	27	☆ BETTER OFF ALONE DJ Jürgen (Alice DeeJay)	CP(70%): S.Dk.N.Fi.F.Hun. / S(30%): Uk.F. - 137	Violent H	9
10	8	22	2 TIMES Ann Lee	CP(87%): Uk.H.S.Dk.N.Au.F.Cz.Hun. / S(13%): F.Cz. - 129	X-Energy U.K.	4
11	15	7	☆ RENDEZ-VU Basement Jaxx	CP(79%): D.S.Dk.N.Fi.I.Au.E.Hun. / S(21%): Uk.D. - 125	XL Recordings U.K.	11
12	11	18	SING IT BACK Moloko	CP(66%): Uk.S.N.Fi.I.Au.F.Pol. / S(34%): Uk.F. - 124	Echo U.K.	3
13	7	28	TURN AROUND Phats & Small present Mutant Disco	CP(88%): S.Dk.N.Fi.F.Cz. / S(12%): F.Cz. - 131	Boo U.K.	1
14	13	19	KILLER ATB	CP(88%): H.S.Dk.N.Fi.I.Cz.Hun. / S(12%): F.Cz.Pol. - 133	Kontor D	3
15	27	3	☆ I NEVER KNEW Roger Sanchez	CP: Uk.D.I. - 126	R-Senal USA	15
16	16	12	SYNTH & STRINGS Yomanda	CP(70%): D.S.Dk.N.Fi.Pol.E. / S(30%): Uk.H. - 138	Manifesto U.K.	11
17	12	10	AFTER LOVE Blank & Jones	CP(98%): D.H.I.Cz.Hun. / S(2%): .Cz. - 137	Gang Go D	12
18	17	6	MY LOVE IS YOUR LOVE Whitney Houston	CP(96%): S.Dk.Au.Pol.E. / S(4%): Pol. - 134	Arista USA	17
19	20	15	HEY BOY HEY GIRL The Chemical Brothers	CP(94%): S.Fi.I.Au.Cz.Hun. / S(6%): Cz. - 127	Virgin U.K.	8
20	25	6	☆ HORN HORNS Perfect Phase	CP(76%): D.H.Au. / S(24%): H. - 139	2-Play H	20
21	22	12	IF YOU HAD MY LOVE Jennifer Lopez	CP(96%): S.Dk.Fi.Au.F.E. / S(4%): Pol. - 94	Work Group USA 3	Puer.
22	38	7	☆ STOP THE ROCK Apollo 440	CP(86%): D.N.Fi.I.Au.E.Hun. / S(14%): D. - 138	Stealth Sonic U.K.	22
23	60	2	☆ IHR SEID SO LEISE! Aquagen	CP(70%): D. / S(30%): D. - 137	Dos Or Die D	23
24	34	7	☆ EVERYTHING I PLAY (THE FUNKY NIPPLES E.P.) Lost 'N' Alive	CP(66%): D. / S(34%): D.B. - 126	Milk & Sugar D	24
25	19	5	FIVE FATHOMS Everything But The Girl	CP: Uk.D.Dk.I.B.E. - 131	Virgin U.K.	19
26	24	4	DON'T GO '99 Yazoo	CP(94%): S.Dk.N.Fi.Au.Pol. / S(6%): B. - 126	Mute U.K.	24
27	26	3	COMMUNICATION Mario Piu'	CP(73%): D.I. / S(27%): D. - 137	BXR Italy	26
28	21	24	THE LAUNCH DJ Jean	CP(43%): Uk.I.F. / S(57%): Uk.F. - 137	Mo'Bizz H	2
29	29	11	☆ OPEN YOUR EYES Nalin & Kane	CP(68%): D.N.B.E.Hun. / S(32%): D.B. - 134	Superfly D	6
30	18	20	WHAT U NEED Powerhouse feat. Duane Harden	CP(82%): S.N.Fi.Au.F. / S(18%): F. - 127	Strictly Rhythm USA	2
31	53	3	☆ DADDY COOL '99 Boney M. 2000 feat. Mobi T.	CP(72%): S.N.Fi.Au.F. / S(28%): F.Pol. - 129	MCI D	31
32	76	2	☆ FEEL THE SAME Triple X	CP: Uk.	Time Italy	32
33	69	12	☆ MAKES ME LOVE YOU Eclipse	CP(53%): D.S. / S(47%): D.H. - 124	Ocean Tracks Italy	23
34	RE	9	★ SEVEN DAYS AND ONE WEEK (Kai Tracid's Hands On) B.B.E.	CP(73%): Uk.D.Au. / S(27%): Uk. - 138	Triangle Italy	2
35	23	20	SALTWATER Chicane feat. Maire Brennan	CP(83%): Au.B.E. / S(17%): B. - 131	Xtravaganza U.K.	7
36	52	11	☆ TELL ME WHY Prezioso feat. Marvin	CP(76%): I.F.E. / S(24%): F.	BXR Italy	36
37	30	15	WE'RE GOING TO IBIZA! Vengaboys	CP(72%): Dk.N.Au.F.Cz. / S(28%): F.Cz.Pol. - 138	Breakin' H	3
38	36	15	EMBARGO! Embargo!	CP(58%): F. / S(42%): F. - 135	Discobox F	36
39	28	3	B WITH U Junior Sanchez feat. Dajae	CP: Uk.	R-Senal USA	28
40	56	4	☆ KING OF SNAKE Underworld	CP: H.S.N.Pol.Hun. - 139	Junior Boy's Own U.K.	40

Peak=peak position • CO = artist's country of origin • CP(%): countries/S(%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) ☆ indicates a point increase of 100% or more; ☆ indicates an increase in points © Copyright 1999 by M.I.S., all rights reserved.

Where the future and RADIO come together

24-26 October, 1999 Brussels, Belgium



The NAB European Radio Conference is the place top radio professionals and industry leaders come to meet, learn and share ideas on profiting today and in the new millennium. This is the place for you.

For more information, registration and hotel forms
VISIT www.nab.org/international/eroc99
EMAIL mrebholz@nab.org CALL +1 202 429 3191

Eurochart Hot 100[®] Singles

©Billboard Music Group

week 40 / 99

rank	this week	last week	no. of wks	TITLE	ARTIST	original label (publisher)	countries charted
1	2	18	2	Blue	Eiffel 65	Bliss Co. (Universal)	A.B.DK.FIN.FD.IRL.NL.N.E.S.CH.UK.HUN.
2	1	21	1	Mambo No. 5	Lou Bega	Lautstark / BMG (Peer Music)	A.B.DK.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.
3	3	6	3	Genie In A Bottle	Christina Aguilera	RCA (EMI / Appletree)	A.B.DK.FIN.D.GRE.I.NL.N.S.CH.UK.
4	6	15	6	Bailamos	Enrique Iglesias	Universal (Rive-Droite / Warner Chappell)	A.B.DK.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.
5	4	14	4	My Love Is Your Love	Whitney Houston	Arista (Sony / ATV / EMI)	A.B.DK.FD.GRE.NL.N.S.CH.
6	11	8	11	When You Say Nothing At All	Ronan Keating	Polydor (EMI / Universal / Scarlett)	A.B.DK.FD.IRL.NL.N.S.CH.UK.HUN.
7	5	16	5	We're Going To Ibiza	Vengaboys	Violent / Various (Violent / Peer Music)	A.DK.FD.IRL.NL.N.S.CH.UK.
8	10	6	10	Summer Son	Texas	Mercury (EMI / Anxious / Universal)	A.B.D.GRE.IRL.I.NL.E.S.CH.UK.HUN.
9	7	14	7	If You Had My Love	Jennifer Lopez	Work / Columbia (Sony ATV / EMI / CC)	A.B.DK.FD.GRE.IRL.I.NL.E.S.CH.UK.HUN.
10	NEW			Sun Is Shining	Bob Marley	Hypnotic / Club Tools / Edel (Pushcart)	B.FD.IRL.I.NL.S.UK.
11	12	16	11	Tomber La Chemise	Zebda	Barclay (Not Listed)	B.FNL.
12	13	6	12	Unpretty	TLC	LaFace / Arista (Crypton / EMI / Grung Girl)	A.B.DK.D.IRL.I.NL.N.E.S.CH.UK.HUN.
13	9	13	13	Wild Wild West	Will Smith	Columbia (Various)	A.B.DK.FD.GRE.IRL.I.NL.E.S.CH.UK.HUN.
14	8	16	14	2 Times	Ann Lee	X-Energy (Energy Music / Off Limits)	A.B.DK.FD.IRL.NL.CH.
15	55	2	15	Burning Down The House	Tom Jones & The Cardigans	Gut / V2 (Warner Chappell)	B.DK.FIN.D.IRL.NL.N.S.UK.
16	21	16	16	Tu Ne M'a Pas Laisse Le Temps	David Hallyday	Mercury (Maritza / Warner Chappell / Atletico)	B.F.
17	NEW			Get Get Down	Paul Johnson	Rise / Time (Universal)	B.F.IRL.NL.E.UK.
18	15	18	18	Kiss Me	Sixpence None The Richer	Squint / Elektra (Squint / My So Called Music)	A.FD.I.NL.CH.
19	16	33	19	King Of My Castle	Wamdue Project	Airplane (Copyright Control)	A.DK.D.N.S.CH.
20	18	5	20	Mi Chico Latino	Geri Halliwell	EMI (EMI / 19 / BMG)	A.B.DK.GRE.IRL.I.NL.S.CH.UK.HUN.
21	NEW			(You Drive Me) Crazy	Britney Spears	Jive (Not Listed)	B.FIN.D.NL.S.CH.
22	37	14	22	Jamais Loin De Toi	Laam	DLA / EMI (Warner Chappell)	B.F.
23	14	3	23	The Launch	DJ Jean	Mo'Bizz / Digidance (IMN / Basart / Minder)	IRL.UK.
24	19	23	24	That Don't Impress Me Much	Shania Twain	Mercury (MCA / PolyGram)	A.B.D.I.NL.CH.UK.HUN.
25	34	3	25	Together	DJ Bobo	Metrovinyl / EAMS (Not Listed)	A.D.CH.
26	23	2	26	The Bad Touch	Bloodhound Gang	Interscope (Rondor)	A.FIN.D.CH.
27	32	4	27	Un Jour Viendra	Johnny Hallyday	Mercury (Not Listed)	B.F.
28	24	6	28	Sing It Back	Moloko	Echo (Chrysalis)	B.FD.IRL.NL.S.CH.UK.
29	20	9	29	If Ya Gettin' Down	Five	RCA (MCA / PolyGram / Windswept Pacific / Sony ATV)	B.DK.D.GRE.IRL.I.NL.E.S.CH.UK.
30	22	6	30	If I Let You Go	Westlife	RCA (BMG / Grantsville / Zomba)	B.DK.FIN.D.IRL.NL.N.S.UK.
31	73	3	31	Brand New Day	Sting	A&M (EMI / Magnetic)	A.FIN.D.IRL.I.NL.CH.UK.
32	27	9	32	Better Off Alone	DJ Jurgen	Violent / Various (Peer Music / Various)	B.D.IRL.I.N.S.UK.
33	79	3	33	All'N My Grill	Missy Elliott & MC Solaar	Elektra (Chrysalis)	B.FD.S.UK.
34	26	15	34	Sometimes	Britney Spears	Jive (Zomba / BMG)	B.F.IRL.NL.S.CH.UK.HUN.
35	29	6	35	Fasterharderscooter	Scooter	Club Tools / Edel (Loop Dance / Hanseatic)	A.B.FIN.D.S.CH.
36	28	21	36	Livin' La Vida Loca	Ricky Martin	Columbia (Various)	B.F.GRE.IRL.I.NL.S.CH.UK.
37	30	4	37	Mucho Mambo	Shaft	Wonderboy (Chrysalis)	IRL.NL.N.UK.
38	31	16	38	Beautiful Stranger	Madonna	Maverick / Warner Bros. (Warner Chappell / Rondor)	B.F.GRE.I.NL.E.CH.UK.
39	17	2	39	Mickey	Lolly	Polydor (BMG)	IRL.UK.
40	48	4	40	Aller Plus Haut	Tina Arena	Columbia (Not Listed)	F.
41	43	5	41	Du Trägst Keine Liebe In Dir	Echt	Edel (EMI)	A.D.CH.
42	33	7	42	La Manivelle	Wazoo	Une Musique (Not Listed)	F.
43	51	5	43	La Playa	La Clinique	Virgin (Not Listed)	F.
44	NEW			Toca Me	Fragma	Positiva (Upright / PolyGram / BMG)	IRL.UK.
45	36	9	45	Mit Dir	Freundeskreis	Columbia (BMG Ufa)	A.D.CH.
46	44	7	46	Feel Good	Phats & Small	Multiply (Chrysalis / EMI)	B.FD.NL.CH.UK.
47	41	14	47	Along Comes Mary	Bloodhound Gang	Interscope (Rondor)	A.D.CH.
48	49	4	48	Daddy Cool '99	Boney M	Hansa (Far / Intro)	FD.GRE.S.
49	38	10	49	Bills Bills Bills	Destiny's Child	Columbia (Various)	B.D.NL.S.CH.
50	25	2	50	Friends Forever	Thunderbugs	1st Avenue / Epic (1st Avenue / Warner Chappell)	UK.
51	40	3	51	I've Got You	Martine McCutcheon	Innocent / Virgin (Various)	IRL.UK.
52	45	6	52	Mon Ange	Nathalie Cardone	Columbia (Not Listed)	F.
53	61	13	53	On Ne S'Aimera Plus	Larusso	EMI (Not Listed)	B.F.
54	54	2	54	Forever Tonight	Christian Wunderlich & Kistin Hall	Ariola (Not Listed)	D.CH.
55	53	7	55	The Road Ahead	City To City	EMI (Not Listed)	B.NL.
56	35	2	56	Afrika Shox	Leftfield	Higher Ground (Various)	IRL.N.UK.
57	94	16	57	From The Heart	Another Level	Northwestside (EMI)	B.D.NL.S.CH.
58	46	3	58	The Kids Aren't All Right	The Offspring	Columbia (EMI)	B.IRL.I.NL.S.UK.
59	56	8	59	Where My Girls At?	702	Motown (Various)	D.NL.S.CH.
60	86	17	60	Vivre Pour Le Meilleur	Johnny Hallyday	Mercury (Maritza / Warner Chappell / Atletico)	B.F.
61	47	26	61	Turn Around	Phats & Small	Multiply (BMG / Warner Chappell / Apesch)	B.F.CH.
62	39	2	62	Moving	Supergrass	Parlophone (EMI)	IRL.NL.UK.
63	NEW			Outa Space	Mellow Trax	Polydor (Not Listed)	A.D.
64	42	9	64	Sate San	Ofasia	Une Musique (Not Listed)	F.
65	99	2	65	I Got A Girl	Lou Bega	Lautstark / BMG (Not Listed)	A.FIN.D.E.
66	59	17	66	Saltwater	Chicane	Xtravaganza (Various)	B.D.GRE.NL.CH.
67	60	8	67	Guilty Conscience	Eminem	Interscope (EMI / Various)	D.IRL.NL.S.UK.
68	52	2	68	Summer Girls	Lyte Funkie Ones	Logic / Arista (Dow Tone / BKY / Transcontinental)	D.UK.
69	NEW			Jusqu'au Bout De La Nuit	Emile & Images	Une Musique (Not Listed)	F.
70	NEW			1,2,3,,,Rhymes Galore	D.J. Tomekk vs. Grandmaster...	Hansa (Not Listed)	D.
71	NEW			Anton Aus Tirol	Anton Aus Tirol Feat. Dj Oetei	EMI (Not Listed)	A.
72	57	20	72	Mamma Mia	Abba Teens	Stockholm (Bocu)	B.NL.S.UK.
73	58	20	73	I Never Knew Love Like This	Organiz	Jam Productions / AMC (Not Listed)	B.F.
74	65	6	74	P.E. 2000	Puff Daddy	Puff Daddy (EMI / Various)	D.NL.CH.
75	NEW			Supersonic	Jamiroquai	Sony S2 (EMI / Copyright Control)	UK.HUN.
76	NEW			Five Fathoms	Everything But The Girl	Virgin (Sony ATV)	I.UK.HUN.
77	70	6	77	Bomba	666	Dance Street (Not Listed)	F.
78	67	5	78	Stop The Rock	Apollo 440	Epic (Reverb / Universal)	D.IRL.I.E.UK.
79	81	8	79	Je Sais Pas Jouer	Pierpoljak	Barclay (EMI)	F.
80	NEW			Canto Della Terra	Andrea Bocelli	Sugar / Polydor (Chelsea)	UK.
81	63	6	81	Drinking In L.A.	Bran Van 3000	Capitol (Kaligram / Audiogramme)	IRL.UK.
82	75	12	82	Les Marseillais	Charly & Lulu	M6 Int. (Not Listed)	F.
83	85	26	83	No Scrubs	TLC	LaFace / Arista (EMI / Windswept Pacific)	F.CH.
84	NEW			365 Days	Lutricia McNeal	CNR / Arcade (Not Listed)	A.D.CH.
85	50	2	85	There She Goes	Sixpence None The Richer	Squint / Elektra (Go! Discs)	UK.
86	97	4	86	Just Another Day	Sko	Vogue (Not Listed)	F.
87	62	12	87	Papa Chico	Jamalak	M6 Int. (Not Listed)	F.
88	66	7	88	Super Trouper	Abba Teens	Stockholm / Polydor (Bocu)	B.NL.S.
89	87	13	89	I Feel Lonely	Sasha	WEA (Not Listed)	D.NL.CH.HUN.
90	78	2	90	Don't Stop	ATB	Kontor (Not Listed)	B.F.
91	88	23	91	Au Nom De La Rose	Moos	Mercury (Not Listed)	B.F.
92	92	5	92	No Matter	Jack Radics	EMI (Not Listed)	A.CH.
93	95	2	93	Gott Tanzte	DJ Taylor & Plow	Musica (Not Listed)	A.D.
94	NEW			Straddi Virus Is Back	Straddi Virus	Podis (Not Listed)	F.
95	64	3	95	Summertime Of Our Lives	A1	Columbia (EMI)	UK.
96	RE			Narcotic	Liquidó	Virgin (Devman)	FGRE.
97	90	16	97	The Rigga Ding Dong Song	Passion Fruit	Epic (BMG Ufa / Warner Chappell)	D.NL.CH.
98	RE			Why Does It Always Rain On Me	Travis	Independiente (Sony ATV)	FIN.IRL.UK.
99	74	5	99	Iris	Goo Goo Dolls	Hollywood (Scrap Metal / Virgin / EMI)	B.IRL.NL.
100	77	4	100	Profit In Peace	Ocean Colour Scene	Island (Universal)	IRL.UK.

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CIN (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); ALEP MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-4455 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic); © BPI Communications B.V.

European Top 100 Albums

week 40 / 99

©BPI Communications Inc

rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted
1	2	23	Shania Twain Come On Over - Mercury	A.B.DK.FIN.D.GRE.IRL.NL.N.P.S.CH.UK.	34	30	3	Jarabe De Palo La Flaca - Virgin	I.	68	47	3	Megadeth Risk - Capitol	A.FIN.D.GRE.NL.P.S.UK.CZE.
2	1	45	Whitney Houston My Love Is Your Love - Arista	A.B.DK.FIN.F.D.GRE.IRL.NL.S.CH.UK.HUN.	35	29	15	Jamiroquai Synkronized - Sony S2	B.FIN.F.D.GRE.NL.E.CH.UK.HUN.	69	NE		Big Fat Snake Recycled - Mega/Edel	DK.
3	3	7	Soundtrack Notting Hill - Island	A.B.DK.FIN.F.D.IRL.NL.N.E.S.CH.	36	31	11	Emile & Images Jusqu'au Bout De La Nuit - Une Musique	B.F.	70	62	8	Eminem Slim Shady - Interscope	B.D.NL.UK.
4	4	16	Red Hot Chili Peppers Californication - Warner Bros.	A.B.DK.FIN.F.D.GRE.IRL.NL.N.P.E.S.CH.UK.HUN.CZE.	37	28	13	Soundtrack The Matrix - Maverick/Warner Bros.	A.B.FIN.F.D.GRE.NL.N.E.C.H.HUN.	71	71	14	Santana Supernatural - Arista	D.GRE.P.E.C.H.HUN.
5	5	18	Ry Cooder Buena Vista Social Club - World Circuit	A.F.D.I.NL.S.CH.UK.	38	24	10	John Williams/LSO Star Wars: The Phantom Menace (Episode 1) - Sony Classical	A.D.GRE.E.C.H.HUN.	72	64	8	Limp Bizkit Significant Other - Interscope	A.B.FIN.D.NL.
6	6	9	Lou Bega A Little Bit Of Mambo - Lautstark/BMG	A.B.DK.FIN.F.D.GRE.I.NL.N.P.E.S.CH.UK.HUN.CZE.	39	37	19	Adriano Celentano Io Non So Parlar D'Amore - Clan/Sony	I.	73	NE		Queensryche Q2K - Atlantic	D.NL.S.
7	7	20	Texas The Hush - Mercury	A.B.DK.FIN.F.D.GRE.IRL.NL.N.E.S.CH.UK.	40	43	24	Francis Cabrel Hors Saison - Columbia	B.F.	74	67	49	Fatboy Slim You've Come A Long Way Baby - Skint/Epic	B.F.GRE.IRL.UK.CZE.
8	NE		Echt Freischwimmer - Edel	A.D.CH.	41	NE		Another Level Nexus - Northwestside	IRL.UK.	75	65	5	Tricky with DJ Muggs & Grease Juxtapose - Island	A.FGRE.I.N.
9	9	4	Celine Dion Au Coeur Du Stade - Columbia	A.B.F.D.GRE.NL.P.CH.	42	32	50	Vonda Shepard Songs From Ally McBeal - Epic	DK.D.IRL.E.UK.	76	53	4	Vikingarna Kramgoa Låtar 1999 - NMG	N.S.
10	NE		The Beatles Yellow Submarine Soundtrack - Apple/Parlophone	A.B.F.D.IRL.NL.N.S.CH.UK.	43	44	48	Cher Believe - WEA	B.DK.F.D.GRE.NL.E.C.H.HUN.CZE.	77	68	2	Christian Wunderlich Real Good Moments - Ariola	D.CH.
☆☆☆☆ SALES BREAKER ☆☆☆☆					44	39	22	The Cranberries Bury The Hatchet - Island	A.B.F.D.GRE.I.NL.E.	78	NE		Smokie Our Swedish Collection - CMC	S.
11	21	28	Andrea Bocelli Sogno - Sugar/Polydor	DK.GRE.I.NL.N.P.S.UK.HUN.CZE.	45	61	27	Lene Marlin Playing My Game - Virgin	D.I.N.S.	79	NE		Tøsedrengene De Allerbedste - Universal	DK.
12	8	3	Rammstein Live Aus Berlin - Motor	A.FIN.D.NL.N.CH.	46	25	28	Stereophonics Performance & Cocktails - V2	IRL.UK.	80	79	16	Zebda Essence Ordinaire - Barclay	F.
13	16	21	TLC Fanmail - LaFace/Arista	A.B.FIN.F.D.IRL.NL.N.S.CH.UK.	47	41	29	Manu Chao Clandestino - Virgin	B.FGRE.CH.	81	NE		Macy Gray On How Life Is - Epic	DK.S.UK.
14	15	30	Britney Spears ...Baby One More Time - Jive	A.B.F.D.GRE.IRL.NL.P.E.C.H.UK.HUN.CZE.	48	NE		Joaquin Sabina 19 Dias Y 500 Noches - Ariola	E.	82	83	9	Hevia Tierra De Nadie - Hispavox	B.E.HUN.
15	NE		BAP Tonfilm - Electrola	D.	49	36	23	Dean Martin The Very Best Of Dean Martin - EMI	D.IRL.UK.	83	NE		Lucio Battisti Pensieri Emozioni 2 - Numero Uno/BMG	I.
16	10	16	Boyzone Boyzone...By Request - Polydor	A.B.DK.D.IRL.NL.N.P.S.CH.UK.	50	35	18	Ibrahim Ferrer Ibrahim Ferrer - World Circuit	A.F.D.NL.CH.	84	69	21	Die Fantastischen 4 4:99 - Columbia	A.D.CH.
17	23	4	Abba Teens The Abba Generation - Stockholm	B.DK.FIN.F.NL.N.S.CZE.	51	27	5	Mary J. Blige Mary - MCA	DK.D.NL.S.CH.UK.	85	90	2	Soundtrack Message In A Bottle - Atlantic	A.D.
18	NE		Gomez Liquid Skin - Hut/Virgin	IRL.N.UK.	52	46	22	Freundeskreis Esperanto - Columbia	A.D.CH.	86	NE		Death In Vegas The Contino Sessions - Concrete	IRL.UK.
19	11	19	Ricky Martin Ricky Martin - Columbia	A.B.DK.FIN.D.GRE.IRL.NL.N.P.E.S.CH.UK.HUN.CZE.	53	40	13	The Chemical Brothers Surrender - Virgin	B.FGRE.IRL.NL.E.UK.HUN.CZE.	87	74	11	Di Leva För Sverige I Rymden - Di Levas Bästa - Metronome	S.
20	17	19	Backstreet Boys Millennium - Jive	A.B.DK.FIN.D.GRE.IRL.NL.N.P.E.S.CH.UK.HUN.CZE.	54	38	8	Destiny's Child The Writing's On The Wall - Columbia	B.D.NL.CH.UK.	88	76	3	Poul Krebs Forbandende Vidungerlige Tøs - Columbia	DK.
21	22	17	Travis The Man Who - Independiente	IRL.UK.	55	56	17	Jovanotti Capo Horn - Mercury	I.	89	RE		Mylène Farmer Innamoramento - Polydor	B.F.
22	13	31	Abba Gold - Greatest Hits - Polar	B.DK.FIN.D.GRE.IRL.N.P.E.S.CH.UK.CZE.	56	34	3	The Divine Comedy A Secret History - Setanta	GRE.IRL.UK.	90	58	2	Apollo 440 Gettin' High On Your Own Supply - Epic	D.UK.
23	18	20	Vengaboys Up & Down - Greatest Hits - Violent/Various	B.DK.D.IRL.NL.N.P.E.UK.	57	59	11	Bloodhound Gang One Fierce Beer Coaster - Interscope	A.D.	91	RE		Pooh Un Posto Felice - CGD	I.
24	19	12	Jennifer Lopez On The 6 - Work/Columbia	A.B.DK.FIN.F.D.GRE.I.NL.E.S.CH.HUN.	58	45	14	Soundtrack Dawson's Creek - Columbia	A.B.F.IRL.N.S.	92	95	3	In Extremo Verhert Und Angesprien - Mercury	D.
25	14	44	The Offspring Americana - Columbia	A.B.FIN.F.D.GRE.NL.S.CH.UK.HUN.CZE.	59	NE		The Brand New Heavies Trunk Funk - The Best Of - ffr	S.UK.	93	50	7	Geri Halliwell Schizophonic - EMI	GRE.UK.HUN.
26	12	4	Puff Daddy Forever - Puff Daddy	A.B.F.D.GRE.IRL.NL.CH.UK.	60	51	2	Presuntos Implicados Version Original - WEA	E.	94	77	7	Elvis Costello The Very Best Of Elvis Costello - Universal TV	IRL.UK.
27	NE		Ocean Colour Scene One From The Modern - Island	D.IRL.UK.	61	52	44	Sasha Dedicated To... - WEA	B.D.I.N.CH.	95	75	40	Xavier Naidoo Nicht Von Dieser Welt - 3P/Epic	D.CH.
28	NE		Johnny Hallyday Sang Pour Sang - Mercury	B.F.	62	63	2	Tina Arena In Deep - Columbia	F.	96	NE		Christina Aguilera Christina Aguilera - RCA	D.NL.CH.
29	NE		Lucio Dalla Ciao - Pressing/BMG	I.CH.	63	60	13	Mango Visto Così - WEA	I.	97	NE		Stenkelfeld Stenkelfeld 2000 Rührend - GHM	D.
30	42	2	Soundtrack Eiskalte Engel - Virgin	A.D.	64	70	7	Mana Todo Mana - Grandes Exitos - WEA	E.	98	72	26	Skunk Anansie Post Orgasmic Chill - Virgin	B.I.NL.P.
31	26	2	Helmut Lotti Goes Classic III - EMI	A.D.CH.	65	48	6	Wolfgang Petry Alles - Live - Na Klar!/BMG	A.D.CH.	99	73	6	Rappers Against Racism Only You - Baby Records	I.
32	33	51	Lauryn Hill The Miseducation Of Lauryn Hill - Ruffhouse/Columbia	A.B.FIN.F.D.GRE.IRL.NL.N.S.CH.UK.	66	99	6	Bee Gees One Night Only - Polydor	F.NL.	100	92	2	Neljä Ruusua Uusi Aalto - Parlophone	FIN.
33	20	2	Martine McCutcheon You, Me & Us - Innocent/Virgin	IRL.UK.	67	49	22	Vasco Rossi Rewind - EMI	I.	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GRE = Greece, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = SALES MOVER NE = NEW ENTRY RE = RE-ENTRY				

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
 The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Album spotlight

by Terry Heath & Lucy Aitken

NAWFEL
NAWFEL

Universal

Release date France: 12 October
Europe: February 2000

If one can forget for a moment that the musician for whom this album is named is a guitar-playing prodigy of just thirteen years old, it's easier to enjoy what is, essentially, an ensemble set featuring some excellent musicians and vocalists on eleven well-produced tracks of bluesy, rocky, soul-tinged

music. Undeniably, Nawfel is a guitar talent who knows how to craft solos which soar up from the band's solid launch pad of integrated musicianship. He's French, with a long family tradition in north African music, and seems already, at his tender age, to have broken away from the technically faultless but artistically sterile duplication of other people's virtuosity which is the chief fault of many "prodigies." This is an exciting and varied offering: compositions by Hendrix, Sly Stone, Aretha Franklin get the Nawfel interpretation, and he can do it all, without sounding too much like any of the guitar heroes—Hendrix, Stevie Ray Vaughan, Clapton—he acknowledges. An excellent case in point is *Go Back Home*, where Ivan Neville's smoky vocal is supported by Albert King-like guitar work which manages to acknowledge the bluesman without ripping him off.

Great listening for anyone who likes guitar-driven music, and, incidentally, a mine of material for radio programmers looking for playlist "spice."

TH

EVERYTHING BUT THE GIRL

TEMPERAMENTAL

Virgin

International release date: 27 September 1999

This is Everything But The Girl's second album since song-writing duo Ben Watt and Tracey Thorn decided to switch allegiances from introspective ballads to dance music. *Five Fathoms* kicks off *Temperamental* and its bright and breezy sounds best suit breakfast show airplay. The rest of the breakbeat house offerings here would lend themselves to radio edits for drive-time or later. Ben Watt produced *Temperamental*, and it exudes confident production, with Tracey Thorn's vocals sounding as powerfully fragile as ever. In fact the only problem with *Temperamental* is that, whereas the style of music has changed, the song remains the same. The most radio-friendly track—*The Future of The Future*—is a slightly edited version of a collaboration already available on Deep Dish's 1998 album. It seems there's more to Everything But The Girl than meets the eye, so maybe the duo are relying too hard on Thorn's distinctive vocals. Which begs the question: what would they sound like with everything but the girl?



LA

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

Eurochart A/Z Indexes

Hot 100 singles

1,2,3...	Rhymes Galore	70	Mambo No. 5	2
2 Times		14	Mamma Mia	72
365 Days		84	Mi Chico Latino	20
Afrika Shox		56	Mickey	39
All'N My Grill		33	Mit Dir	45
Aller Plus Haut		40	Mon Ange	52
Along Comes Mary		47	Moving	62
Anton Aus Tirol		71	Mucho Mambo	37
Au Nom De La Rose		91	My Love Is Your Love	5
Bailamos		4	Narcotic	96
Beautiful Stranger		38	No Matter	92
Better Off Alone		32	No Scrubs	83
Bills Bills Bills		49	On Ne S'aimer Plus	53
Blue		1	Outa Space	63
Bomba		77	P.E. 2000	74
Brand New Day		31	Papa Chico	87
Burning Down The House		15	Profit In Peace	100
Canto Della Terra		80	Saltwater	66
Daddy Cool '99		48	Sate San	64
Don't Stop		90	Sing It Back	28
Drinking In L.A.		81	Sometimes	34
Du Trägst Keine Liebe In Dir		41	Stop The Rock	78
Fasterharderscooter		35	Straddi Virus Is Back	94
Feel Good		46	Summer Girls	68
Five Fathoms		76	Summer Son	8
Forever Tonight		54	Summertime Of Our Lives	95
Friends Forever		50	Sun Is Shining	10
From The Heart		57	Super Trouper	88
Genie In A Bottle		3	Supersonic	75
Get Get Down-Gott Tanzte		17	That Don't Impress Me Much	24
Guilty Conscience		67	The Bad Touch	26
I Feel Lonely		89	The Kids Aren't All Right	58
I Got A Girl		65	The Launch	23
I Never Knew Love Like This		73	The Rigma Ding Dong Song	97
I've Got You		51	The Road Ahead	55
If I Let You Go		30	There She Goes	85
If Ya Gettin' Down		29	Toca Me	44
If You Had My Love		9	Together	25
Iris		99	Tomber La Chimie	11
Jamais Loin De Toi		22	Tu Ne M'as Pas Laissez Le Temps	16
Je Sais Pas Jouer		79	Turn Around	61
Jusqu'au Bout De La Nuit		69	Un Jour Viendra	27
Just Another Day		86	Unpretty	12
King Of My Castle		19	Vivre Pour Le Meilleur	60
Kiss Me		18	We're Going To Ibiza	7
La Manivelle		42	When You Say Nothing At All	6
La Playa		43	Where My Girls At?	59
Les Marseillais		82	Why Does It Always Rain On Me	98
Linin' La Vida Loca		36	Wild Wild West	13
			(You Drive Me) Crazy	21

Top 100 albums

Abba	22	Jarabe De Palo	34
Abba Teens	17	Jovanotti	55
Christina Aguilera	96	Poul Krebs	88
Another Level	41	Limp Bizkit	72
Apollo 440	90	Jennifer Lopez	24
Tina Arena	62	Helmut Lotti	31
Backstreet Boys	20	Mana	64
BAP	15	Mango	63
Lucio Battisti	83	Lene Marlin	45
The Beatles	10	Dean Martin	49
Bee Gees	66	Ricky Martin	19
Lou Bega	6	Martine McCutcheon	33
Big Fat Snake	69	Megadeth	68
Mary J. Blige	51	Xavier Naidoo	95
Bloodhound Gang	57	Ocean Colour Scene	27
Andrea Bocelli	11	The Offspring	25
Boyzone	16	Wolfgang Petry	65
Brand New Heavies	59	Pooh	91
Francis Cabrel	40	Presuntos Implicados	60
Adriano Celentano	39	Queensryche	73
Manu Chao	47	Rammstein	12
The Chemical Brothers	53	Rappers Against Racism	99
Cher	43	Red Hot Chili Peppers	4
Ry Cooder	5	Vasco Rossi	67
Elvis Costello	94	Nelja Ruusua	100
The Cranberries	44	Joaquin Sabina	48
Puff Daddy	26	Santana	71
Lucio Dalla	29	Sasha	61
Celine Dion	9	Vonda Shepard	92
Death In Vegas	86	Skunk Anansie	48
Destiny's Child	54	Smokie	78
Di Leva	87	Soundtrack - Dawson's Creek	58
The Divine Comedy	56	Soundtrack - Eiskalte Engel	30
Echt	8	Soundtrack - Message In A Bottle	85
Emile & Images	36	Soundtrack - Notting Hill	3
Eminem	70	Soundtrack - The Matrix	37
Die Fantastischen 4	84	Britney Spears	14
Mylène Farmer	89	Stenkelfeld	97
Fatboy Slim	74	Stereophonics	46
Ibrahim Ferrer	50	Texas	7
Freundeskreis	52	TLC	13
Gomez	18	Tøsedrengene	79
Macy Gray	81	Travis	75
Geri Halliwell	93	Tricky with DJ Muggs & Grease	21
Johnny Hallyday	28	Shania Twain	1
Hevia	82	Vengaboys	23
Lauryn Hill	32	Vikingarna	76
Whitney Houston	2	John Williams/LSO	38
In Extremo	92	Christian Wunderlich	77
Jamiroquai	35	Zebda	80

Billboard

TOP 20 US SINGLES TOP 20 US ALBUMS

OCTOBER 2, 1999

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	UNPRETTY LAFACE/ARISTA	TLC
2	2	SHE'S ALL I EVER HAD C2	RICKY MARTIN
3	7	SMOOTH ARISTA SANTANA FEATURING ROB THOMAS	
4	6	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
5	3	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
6	5	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
7	9	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
8	8	ALL STAR INTERSCOPE	SMASH MOUTH
9	12	SCAR TISSUE WARNER BROS.	RED HOT CHILI PEPPERS
10	—	I NEED TO KNOW COLUMBIA	MARC ANTHONY
11	16	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
12	10	WHERE MY GIRLS AT? MOTOWN	702
13	13	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
14	5	SUMMER GIRLS LOGIC/ARISTA	LFO
15	—	WE CAN'T BE FRIENDS ARISTA	DEBORAH COX WITH R.L.
16	—	HEARTBREAKER COLUMBIA	MARIAH CAREY FEAT. JAY-Z
17	14	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
18	18	BLACK BALLOON WARNER BROS.	GOO GOO DOLS
19	11	LOST IN YOU CAPITOL	GARTH BROOKS AS CHRIS GAINES
20	15	SHE'S SO HIGH COLUMBIA	TAL BACHMAN

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	NEW	LET THER BE... EVE—RUFF RYDERS' FIRST LADY RUFF RYDERS/INTERSCOPE	EVE
2	2	MILLENNIUM JIVE	BACKSTREET BOYS
3	3	CHRISTINA AGUILERA RCA	CHRISTINA AGUILERA
4	1	FLY MONUMENT/SONY (NASHVILLE)	DIXIE CHICKS
5	4	SUPERNATURAL ARISTA	SANTANA
6	5	DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/AG	KID ROCK
7	7	SIGNIFICANT OTHER FLIP/INTERSCOPE	LIMP BIZKIT
8	6	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
9	12	A LITTLE BIT OF MANGO RCA	LOU BEGA
10	NEW	N***A PLEASE ELEKTRAVEEG	OL' DIRTY BASTARD
11	8	RICKY MARTIN C2/COLUMBIA/CRG	RICKY MARTIN
12	9	400 DEGREEZ CASH MONEY/UNIVERSAL	JUVENILE
13	13	FOREVER BAD BOY/ARISTA	PUFF DADDY
14	11	ASTRO LOUNGE INTERSCOPE	SMASH MOUTH
15	NEW	YELLOW SUBMARINE SONGTRACK APPLE/CAPITOL	THE BEATLES
16	10	NOW 2 UNIVERSAL-EMI-ZOMBA/VIRGIN	VARIOUS ARTISTS
17	14	MARY MCA	MARY J. BLIGE
18	16	COME ON OVER MERCURY (NASHVILLE)	SHANIA TWAIN
19	NEW	EMOTION RCA (NASHVILLE)/RLG	MARTINA MCBRIDE
20	20	SITTIN' FAT DOWN SOUTH SHORT STOP/UNIVERSAL	UL'TROY

> Records with greatest sales and/or airplay gains. © 1999, Billboard/BPI Communications.

Power Players

Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the *Power Players* (figures in brackets are the predicted number of plays for the current week)

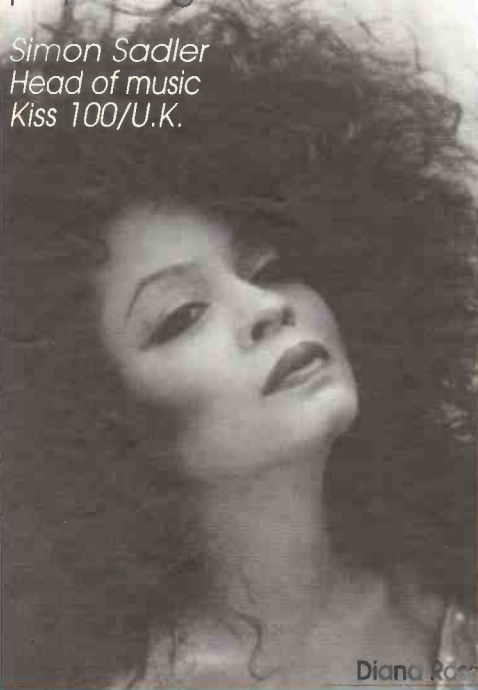
*pick of
the week*

Diana Ross

Not Over You Yet
(EMI)

"Diana Ross has delivered many quality records and is always welcome on our playlist. We found this track a bit bland at first, but having given it time, we think it's a good and accessible pop song."

Simon Sadler
Head of music
Kiss 100/U.K.



Diana Ross

Italy: RTL 102.5 Hit Radio

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: varies
GROUP/OWNER: Independent
www.rtl.it



Luca Viscardi
Group programme director

Playlist Additions

Manu Chao/Bongo Bong - Je Ne T'Aime Plus (15)
Ronan Keating/When You Say Nothing At All (12)
Pet Shop Boys/New York City Boy (12)
Vitamin C/Smile (12)



Sweden: WOW! 105.5

FORMAT: Modern AC
SERVICE AREA: Greater Stockholm
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
www.1055.com



Markus Önnestam
Music director

Playlist Additions

Blessed Union Of Souls/Hey Leonardo (15)
Eurythmics/I Saved The World Today (15)
Sheryl Crow/Sweet Child Of Mine (15)



Germany: BR Bayern 3

FORMAT: Rock
SERVICE AREA: Bavaria
PLAYLIST MEETING: Wednesday 11:00
GROUP/OWNER: Public Broadcaster
www.br-online.de/bayern3



Walter Schmich
Music director

Playlist Additions

Shania Twain/Man! I Feel Like A Woman (7-10)
Ellie Campbell/So Many Ways (7-10)
Bloodhound Gang/The Bad Touch (7-10)
Tina Turner/When The Heartache Is Over (7-10)
Catie Curtis/What's The Matter (7-10)
Jack Radics/All I Ever Wanted To Be (7-10)



Italy: Radio Dimensione Suono

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: varies
GROUP/OWNER: Radio Dimensione Suono
www.rds.it



Carlo Mancini
Music director

Playlist Additions

Sting/Brand New Day (28)



UK & Ire: Atlantic 252

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Monday 10.30
GROUP/OWNER: CLT-UFA
www.atlantic252.com



David Dunne
Programme director

Playlist Additions

Ann Lee/2 Times (50)
Gabrielle/Sunshine (30-35)
Chemical Brothers/Out Of Control (20-25)
Lucid/Stay With Me Till Dawn (20-25)
Liam Gallagher & Steve Craddock/Carnation (20-25)
Junior Sanchez feat. Dajae/Be With You (20-25)



Spain: Los 40 Principales

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday AM
GROUP/OWNER: SER
www.cadena40.es

Jaime Baro
Music manager

Playlist Additions

Eternal/What'cha Gonna Do (n/a)
Ruido Pegajoso/Escapar Lejos De Aqui (n/a)
Miguel Bosé/Hacer Por Hacer (n/a)
Luz/Mi Confianza (n/a)



Ireland: FM104

FORMAT: Hot AC
SERVICE AREA: Dublin City and County
PLAYLIST MEETING: thursday/friday
GROUP/OWNER: Consortium of business entrepreneurs
www.fm104.ie



Dave Kelly
Music director & deputy programme editor

Playlist Additions

Garth Brooks/Lost In You (n/a)
Bob Marley/Sun Is Shining (n/a)
Whitney Houston/Heartbreak Hotel (n/a)
Moloko/Sing It Back (n/a)



UK: Virgin Radio

FORMAT: Rock
SERVICE AREA: National
PLAYLIST MEETING: Wednesday 10:00
GROUP/OWNER: Ginger Media Group
www.virginradio.com

Nik Goodman and Carl Watts
Joint heads of music programming

Playlist Additions

Santana/Smooth (n/a)
Bernard Butler/You Must Go On (n/a)
Madness/Johnny The Horse (n/a)



UK: Galaxy Network

FORMAT: Dance
SERVICE AREA: Yorkshire, North East England, Severn Estuary, Manchester
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Chrysalis Radio
www.galaxyfm.co.uk

Gordon Crawford
Head of music

Playlist Additions

Tracie Spencer/It's All About You (n/a)
Simply Red/Ain't That A Lot Of Love (n/a)
Triple X/Feel The Same (n/a)
Jennifer Lopez/Waiting For Tonight (n/a)
Moby/Why Does My Heart Feel So Bad (n/a)



Denmark: DR P3

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Public Broadcaster
www.dr.dk



Morten Rindholt
Music controller

Playlist Additions

Camille Jones/Nothing Comes From Nothing (33)
Blink 182/What's My Age Again? (7-8)
Juice/Do It For You (7-8)
Chayanne/Guajira (3-4)
Khaleel/No Mercy (2-3)
Sixpence None The Richer/There She Goes (2-3)



The Netherlands: Radio 3FM

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday AM
GROUP/OWNER: Public broadcaster
www.3fm.nl



Paul Van Der Lugt
Programme coordinator

Playlist Additions

Thunderbugs/Friends Forever (7-8)
Ocean Colour Scene/Profit In Peace (7-8)
Bob Marley/Sun Is Shining (7-8)
Red Hot Chili Peppers/Around The World (7-8)
Volumia/Blijf Bij Mij (7-8)
Tori Amos/Glory Of The 80's (7-8)



France: Skyrock

FORMAT: CHR/Urban
SERVICE AREA: National
PLAYLIST MEETING: no meeting
GROUP/OWNER: Orbus
www.skyrock.com



Laurent Bouneau
GM/Programme director

Playlist Additions

Warren G/I Want It All (n/a)



Belgium: Radio Contact F

FORMAT: CHR
SERVICE AREA: French Speaking Belgium
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
site under construction



Jean-Lou Bertin
Programme & music director

Playlist Additions

Paul Johnson/Get Get Down (6-7)
Nerio's Dubwork/Sunshine & Happiness (6-7)
Michel Fugain/Terra Amata (6-7)
Veronique Sanson/Le Paradis Blanc (6-7)
Wamdue Project/You Are The Reason (6-7)



U.K.: 95.8 Capital FM

FORMAT: CHR
SERVICE AREA: London
PLAYLIST MEETING: varies
GROUP/OWNER: Capital Radio
www.capitalfm.com



Richard Park
Group programme director

Playlist Additions

Jordan Knight/Give It To You (30-40)
Tom Jones & The Cardigans/Burning Down The House (30-40)
Diana Ross/Not Over You Yet (30-40)
Jennifer Lopez/Waiting For Tonight (30-40)



Sweden: SR P5 Radio Stockholm

FORMAT: CHR/AC
SERVICE AREA: Stockholm
PLAYLIST MEETING: Thursday 11:00
GROUP/OWNER: Public Broadcaster
www.sr.se/stockholm



Robert Sehlberg
Music director

Playlist Additions

Eternal/What'cha Gonna Do (10-15)
Tina Turner/When The Heartache Is Over (10-15)
Antique/Dinata Dinata (5-8)
Blessed Union Of Souls/Hey Leonardo (5-8)
Gabrielle/Sunshine (5-8)
Goo Goo Dolls/Black Balloon (5-8)
Lambretta/Absolutely Nothing (5-8)
Moloko/Sing It Back (5-8)
The Motorhomes/Into The Night (5-8)
Travis/Why Does It Always Rain On Me (5-8)

SR P5 Radio Stockholm

U.K.: BBC Radio 1

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Thursday 11:30
GROUP/OWNER: Public broadcaster
www.bbc.co.uk/radio1



Jeff Smith
Head of music policy

Playlist Additions

Big Time Charlie/On The Run (n/a)
Destiny's Child/Bug-A-Boo (n/a)
Moby/Why Does My Heart Feel So Bad (n/a)
Foo Fighters/Learn To Fly (n/a)
Liam Gallagher & Steve Craddock/Carnation (n/a)
Basement Jaxx/Jump & Shout (n/a)
Mariah Carey/Heartbreaker (n/a)
Wyclef Jean feat. Bono/New Day (n/a)
Kid Rock/Cowboy (n/a)
Liquid Child/Diving Faces (n/a)
Puff Daddy/Best Friend (n/a)
97-99 FM B.B.C. RADIO 1

Denmark: Radio 2

FORMAT: AC
SERVICE AREA: National
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Clear Channel
www.radio2.dk



Jan Brodde
Head of music

Playlist Additions

Chris De Burgh/When I Think (10-16)
Savage Garden/I Knew I Loved You (10-16)
Juice/Do It For You (10-16)



Germany: Radio FFH

FORMAT: CHR
SERVICE AREA: Hessen
PLAYLIST MEETING: Wednesday PM
GROUP/OWNER: Independent
www.ffh.de



Ralf Blasberg
Head of music

Playlist Additions

702/Where My Girls At? (n/a)
Benjamin Boyce/10.000 Lightyears (n/a)
Lou Bega/I Got A Girl (n/a)
B*itched/Jesse Hold On (n/a)
Savage Garden/I Knew I Loved You (n/a)
Jack Radics/All I Ever Wanted Be (n/a)
Zelfra/Perfection Of All (n/a)



France: Fun Radio

FORMAT: Dance
SERVICE AREA: National
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
www.funradio.fr



Christian Lefebvre
Head of music

Playlist Additions

Lauryn Hill/To Zion (7-10)



U.K.: Kiss 100

FORMAT: Dance
SERVICE AREA: London
PLAYLIST MEETING: Thursday PM
GROUP/OWNER: Emap Radio
www.kiss100.com

Simon Sadler
Head of music

Playlist Additions

Diana Ross/Not Over You Yet (30)
Bob Marley & Lauryn Hill/Turn The Lights Right Down (20)
Onephatdeeva/In And Out Of My Life (20)
Liquid Child/Diving Faces (20)



On the air

M&M's weekly airplay analysis column

After a step back last week from number 2 to 3, whoever would have thought that TLC's *Unpretty* could still make it to the top of the European Radio Top 50?

They've done the same trick as with *No Scrubs* (both LaFace/Arista), their former hit single, which resided at the top for just one week in May, having reached the summit after a short decline. Although last week's number one, *Genie In A Bottle* by Christina Aguilera (RCA), picked up a bullet for 3 new adds, *Unpretty* was helped by its airplay boost in the G/S/A countries, where it's now the most played record on radio.

More exclamation marks this week for Shania Twain, who released another killer radio track with *Man! I Feel Like A Woman* (Mercury), this week's highest new entry at 35. The slightly remixed track from Europe's current number one sales album *Come On Over* creates a stir in the Benelux territories and the U.K., backed by a phenomenal video in which she ridicules the super macho videos produced by the likes of Robert Palmer in the mid-'80s.

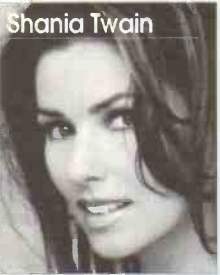
Caroline Murphy, head of music at UK regional AC/EHR station Essex FM in Southend On Sea, is currently programming *Man!* at 25 to 30 plays a week. "It's an excellent radio record with a great hook and very good vocals," declares Murphy, also noticing the great crossover appeal of the track and the inventive marketing concept for the album. "The repackaging, the remixes... and she looks quite good. It seems like the same story as *The Corrs!*" Essex FM is currently promoting itself with a free-holidays-to-the-sun campaign. The name of the competition is the catchy "Life's A Beach"...

Shania Twain's new entry makes her one of the four artists this week who have two songs in the list: after an incredible 23 weeks her former single *That Don't Impress Much* (Mercury) is still present at number 29. The other artists who appear twice are Britney Spears with *Sometimes* at 19 and *(You Drive Me) Crazy* (both Jive) at 20, Pet Shop Boys with *New York City Boy* at 28 and *I Don't Know What You Want..* (both Parlophone) at 36, and Sixpence None The Richer with *Kiss Me* at 23 and *There She Goes* re-entering at 35 (both Squint/Elektra).

The other new entries this week are all from superstars, but all are to be found in the lower regions. At 45, David Bowie's folkie *Thursday's Child* is still a favourite on rock radio. At 49, Tina Turner's *When The Heartache Is Over* (Parlophone) is opening promisingly on AC-formatted stations. The number 48 placing for Jamiroquai represents a slow start for *Supersonic*, bearing in mind that Jamiroquai's former single, *Canned Heat*, (both Sony S2) spent a week at number one in June.

Finally, bubbling under this week and likely to enter next week are: *Blue Eyes Blue* by Eric Clapton (Polydor), *What'cha Gonna Do* by Eternal (EMI), *All 'N My Grill* by Missy Elliott & MC Solaar (East West), *I Got A Girl* by Lou Bega (Lautstark/BMG), and *Smile* by Vitamin C (Elektra).

Menno Visser



Shania Twain



MC Solaar

week 40/99

European Radio Top 50

©BPI Communications Inc.

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	3	9	TLC/UNPRETTY	(LAFACE/ARISTA)	79	7
2	1	6	Christina Aguilera/Genie In A Bottle	(RCA)	68	3
3	2	13	Texas/Summer Son	(Mercury)	63	0
4	5	10	Eiffel 65/Blue	Bliss Co.	62	2
5	12	4	Eurythmics/I Saved The World Today	(RCA)	58	12
6	6	20	Lou Bega/Mambo No. 5	(Lautstark/BMG)	50	0
7	8	12	Ronan Keating/When You Say Nothing At All	(Polydor)	54	3
8	11	10	Geri Halliwell/Mi Chico Latino	(EMI)	56	2
9	4	16	Jennifer Lopez/If You Had My Love	(Work/Columbia)	47	0
10	9	9	Moloko/Sing It Back	(Echo)	46	3
11	7	16	Enrique Iglesias/Bailamos	(Universal)	47	5
12	17	6	Sting/Brand New Day	(A&M)	47	7
13	10	17	Whitney Houston/My Love Is Your Love	(Arista)	42	0
14	13	11	Ann Lee/2 Times	(X-Energy)	39	3
15	16	4	Tom Jones & The Cardigans/Burning Down The House	(Gut)	46	3
16	24	3	Bob Marley/Sun Is Shining	(Hypnotic/Club Tools)	36	11
17	20	8	Lene Marlin/Sitting Down Here	(Virgin)	35	1
18	23	2	Simply Red/Ain't That A Lot Of Love	(East West)	40	13
19	27	3	Britney Spears/(You Drive Me) Crazy	(Jive)	39	9
20	14	18	Britney Spears/Sometimes	(Jive)	28	0
21	15	20	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	28	0
22	25	3	Backstreet Boys/Larger Than Life	(Jive)	34	8
23	18	21	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	29	0
24	19	8	Roxette/Stars	(Roxette Recordings/EMI)	31	0
25	28	4	Lutricia McNeal/365 Days	(CNR/Arcade)	29	6
26	30	2	Ricky Martin/She's All I Ever Had	(Columbia)	26	3
27	29	2	Mariah Carey/Heartbreaker	(Columbia)	20	5
28	39	2	Pet Shop Boys/New York City Boy	(Parlophone)	32	12
29	22	23	Shania Twain/That Don't Impress Me Much	(Mercury)	23	0
30	48	3	Earth, Wind & Fire/September '99(Phats & Small Remix)	INCredible	27	3
31	31	11	Five/If Ya Gettin' Down	RCA	27	1
32	33	4	Paul Johnson/Get Get Down	(Rise)	23	3
33	38	3	Tal Bachman/She's So High	(Columbia)	22	2
34	35	3	Lyte Funkie Ones/Summer Girls	(Logic/Arista)	22	2
35	>	RE	Sixpence None The Richer/There She Goes	(Squint/Elektra)	29	8
36	21	14	Pet Shop Boys/I Don't Know What You	(Parlophone)	23	0
37	34	6	Westlife/If I Let You Go	(RCA)	25	2
38	>	NE	Shania Twain/Man! I Feel Like A Woman	(Mercury)	24	5
39	43	7	Phats & Small/Feel Good	(Multiply)	21	2
40	26	18	Will Smith/Wild Wild West	(Columbia)	21	0
41	40	12	Sasha/I Feel Lonely	(WEA)	22	2
42	45	2	Joe Cocker/Different Roads	(EMI)	19	3
43	41	3	Everything But The Girl/Five Fathoms	(Virgin)	21	3
44	42	17	Cher/All Or Nothing	(WEA)	16	0
45	>	NE	David Bowie/Thursday's Child	(Virgin)	14	5
46	32	13	Gary Barlow/Stronger	(RCA)	17	0
47	50	8	Wamdue Project/King Of My Castle	Airplane	18	1
48	>	NE	Jamiroquai/Supersonic	(Sony S2)	17	4
49	>	NE	Tina Turner/When The Heartache Is Over	(Parlophone)	19	18
50	49	2	Supergrass/Moving	(Parlophone)	18	2

The European Radio Top 50 chart is based on a weighted-scoring system.

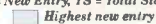
Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

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



Greatest chart points gainer

UK radio groups line up for e-commerce *continued from page 3*

time links to artist sites and real time CD purchase."

However, Virgin Radio has tweaked its site to make it also operate in real time. The Ginger Media Group (GMMG)-owned site—which launched at www.virginradio.co.uk in March 1996 and was one of the first

European stations to permanently broadcast on-line—is offering consumers the same feature as the Chrysalis site: a screen presence even when consumers aren't listening to

the station. Virgin Radio calls this new feature "the gimp"—an on-line companion which links consumers in real time to the station, allowing them to access news, travel and weather information on demand.

Chrysalis' similar service is called "desktop radio." The open window displays what's on the radio, so browsers can tune in and tune out at will, or keep the radio playing while doing other things on the monitor such as searching other Internet sites.

Both stations have deals with on-line music retailer Yalplay (formerly iMVS) to offer sales of CDs, videos and concert tickets, and hope to capitalise on impulse buys. On the Chrysalis sites, the desktop flashes up what title the radio is now playing, single and album information and a "buy now" button connecting consumers to Yalplay. The site also has links to artist sites, and offers browsers the



www.heartfm.co.uk

option of retracing recent broadcast material—including advertisements—to find out more and potentially buy products.

Riley says that, in time, Chrysalis hopes to work more closely with record labels on the Internet sites, specifically on new releases and events. Virgin Radio already works alongside record labels, and is careful not to be too partisan to Virgin Records. As director on-line for GMMG John

Ousby states: "If we came across as Virgin Records Radio we would lose the interest of the consumer."

Chrysalis expects to see a return on its site within three years, whereas Virgin Radio is estimating 18 months to two years. Yet, speculating on the short term, Ousby believes that this Christmas will demonstrate a difference in how consumers use interactive media: "This Christmas is definitely going to be an e-commerce Christmas simply because of the choice and ease of purchase in buying on-line."

If his speculation is correct, on-line CD sales could boost hits to radio sites. Echoing Huntingdon's sentiments, Ousby explains: "The relationship between radio and listeners is so personal. You don't see people advertising a TV station with car stickers, and the web can enhance that. Radio and Internet make a perfect combination."

BPI reforms for independents

continued from page 3

independent companies on its board.

Following pressure from some members to recognise independent labels as a separate interest group, the moves formalise the BPI's relationship with the Association for Independent Music (AIM).

Jay Berman, chairman of international labels' body IFPI and guest speaker, welcomed the agreement. "I'm happy to hear the results of your discussions with AIM," he said.

Berman told the assembly that the

IFPI was keen to accommodate the needs of independents, and that the federation was due to meet independent members of its national affiliates in Brussels early next month.

Warning BPI members that the whole music industry faced "a massive struggle" against the telecommunications industry and hardware manufacturers over the control of digital copyright, Berman told them that "any trade association is only as strong as its members. Your future is in your hands."

Wadsworth seeks music's value

by Emmanuel Legrand

LONDON — Tony Wadsworth, president and CEO of EMI Records Group UK & Ireland, pleaded with the music industry at EMI's convention on September 21 to sell music at its real value.

Wadsworth offered some explanations: "Record companies chasing turnover; retailers competing with each other; the threat of cheap imports; on-line publicity about cheap CDs—all put downward pressure on price."

"We are undervaluing music," he said. "The price of CDs is lower now than it was 10 years ago. But there's no reduction in our cost base."

The EMI head believes that "con-

sumers expect to pay more for certain music in certain circumstances." However, selling seminal classics at low cost "perpetuates the myth that most CDs are overpriced and that's no good for any of us." He added: "We need to find new ways of selling music, especially catalogue, not just using price as the main tool."

Wadsworth believes the Internet offers such opportunities, and indicated that EMI is involved in digital delivery to in-store kiosks, direct digital delivery, and self-selection compilation CDs. He also announced the launch of a specialised web site (www.pulse365.com) which offers retailers up-to-date marketing and promotional information on EMI releases.

All changes at RTL, Lagardère

continued from page 3

company which comprises Lagardère Group's media activities. Brisac will assist him in developing the group's international activities across radio, print and television.

Brisac remains president of Europe Development International (EDI), the international arm of Europe 1 Communications, but his deputy Jean-Christophe Lestra—who has been promoted vice president of EDI—will take over the company's day-to-day activities.

Brisac was unavailable for comment, but Lestra tells M&M that "Brisac is still president of EDI and, as the company's founder, he will maintain an active strategic role, particularly in relations with partners and radio authorities."

EDI operates throughout Europe, with main activities in Russia (Europa Plus), Poland (Radio Zet) and the Czech Republic (Frekvence 1, Evropa 2). According to Lestra, EDI forecasts Ffr 300 million (euro 45.7 million) turnover in 1999-2000. According to Lestra, "EDI will post its first positive financial results, in 1999-2000, thanks to excellent ratings in all our territories."

Adds Lestra: "Operations in three of our territories are already profitable and there is huge potential for our CHR network in Russia, Europa Plus, which is a market leader with more than 18 million listeners every week."

In the countries where it is already established, EDI's strategy is to "lean on the stations we already operate to develop a second network and/or Internet-related businesses," says Lestra.

Other expected changes affect CLT-UFA's operations in France. Ediradio-RTL, the umbrella company of full-service station RTL, will be undergoing structural changes next year as its current president and CEO Jacques Rigaud retires.

"I will retire after over 20 years with the company," Rigaud tells

M&M. "I'll have carried the house through the new millennium and I'll be 68, the right age to call it quits."

He adds: "I am not the owner of my position but our shareholders have been wise enough to ask me to make some proposals to ensure the future of the company. I have offered to modify the structure of the company to create a management board and a supervisory board. This structure is closer to the European model and I prefer it to the French model where all the power is concentrated in the hands of the chief executive."

Rigaud's plan was adopted by the board CLT-UFA on September 17 to modify the constitution of the company. Rigaud also announced last week that he will be succeeded by Philippe Labro, who is currently VP and general manager for programmes at RTL, with "full editorial independence," according to a statement from CLT-UFA. Labro will also oversee all the French radio activities of the CLT-UFA in France, including AC network RTL2, CHR Fun Radio and sales house IP France. Labro will appoint four members to the management board.

CLT-UFA's joint managing director Rémy Sautter will become chairman of Ediradio's supervisory board. "Sautter knows the company very well," explains Rigaud, who adds: "What I have looked for is a solution of continuity."

Rigaud says he wants RTL "to continue as France's leading radio station, attracting many different groups with diverse programming. I am a strong believer in full-service stations as they are an essential social link."

Rigaud expects RTL to continue to grow, "in harmony with Fun and RTL2," and sees a bright future "in the development of new media, especially all the Internet-related business where we are aiming to become a major player."



Danish band Aqua performed at Universal Music Group (UMG)'s global management meeting in San Francisco on September 7. The band will release their new studio album in early 2000. Pictured (l-r): Niclas Anker, A&R director, Universal Music Denmark; Søren Rasted, Aqua; René Dif, Aqua; Claus Norreen, Aqua; Jørgen Larsen, chairman & CEO, Universal Music International; Edgar Bronfman, Jr., president & CEO, The Seagram Company, Ltd.; Lene Nystrøm, Aqua; Zach Horowitz, president & COO, UMG; Doug Morris, chairman & CEO, UMG; Jay Boberg, president, MCA Records; Jens-Otto Paludan, managing director, Universal Music Denmark; and Bruce Hack, vice chairman, UMG.


Border Breakers

©BPI Communications Inc.

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	15	EIFFEL 65/BLUE	(BLISS CO.)	ITALY	47
2	4	16	Lene Marlin/Sitting Down Here 	(Virgin)	NORWAY	34
3	2	15	Lou Bega/Mambo No. 5	(Lautstark/BMG)	GERMANY	29
4	3	9	Ann Lee/2 Times	(X-Energy)	ITALY	29
5	5	10	Roxette/Stars	(Roxette Recordings/EMI)	SWEDEN	26
6	6	7	Lutricia McNeal/365 Days	(CNR/Arcade)	SWEDEN	26
7	7	14	Wamdue Project/King Of My Castle	(Airplane)	ITALY	17
8	8	11	Sasha/I Feel Lonely	(WEA)	GERMANY	12
9	11	16	Vengaboys/We're Going To Ibiza	(Violent/Jive)	HOLLAND	8
10	10	20	Jessica Folcker/I Do	(Jive)	SWEDEN	11
11	17	4	Jarabe De Palo/La Flaca	(Virgin)	SPAIN	4
12	9	9	Liquido/Narcotic	(Virgin)	GERMANY	6
13	25	3	Lou Bega/I Got A Girl	(Lautstark/BMG)	GERMANY	12
14	15	12	Axelle Red/Faire Des Mamours	(Virgin)	BELGIUM	6
15	13	13	ATB/Killer	(Kontor)	GERMANY	8
16	12	4	Boney M/Daddy Cool '99	(Hansa)	GERMANY	9
17	16	16	ATB/Don't Stop	(Kontor)	GERMANY	5
18	>	NE	Manu Chao/Bongo Bong - Je Ne T'Aime Plus	(Virgin)	FRANCE	5
19	21	8	Michael Learns To Rock/Someday	(EMI-Medley)	DENMARK	6
20	18	41	Jessica Folcker/How Will I Know	(Jive)	SWEDEN	4
21	14	7	Nek/Con Un Ma E'Con	(WEA)	ITALY	5
22	>	NE	Black & White Brothers/Worldwide Party	(Edel)	GERMANY	4
23	>	NE	Zebda/Tomber La Chemise	(Barclay)	FRANCE	5
24	22	8	Cunnie Williams/Saturday	(Edel)	GERMANY	5
25	19	2	Kim Lucas/All I Really Want	(Exe)	ITALY	4

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.

euro conversion rates

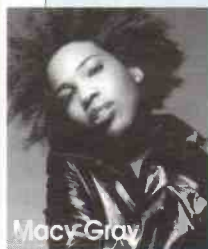
Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr36.22
Denmark	Dkr7.43
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr326.92
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.21
Poland	Z4.28
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.63
Switzerland	Sfr1.60
U.K.	£0.64
U.S.	\$1.05

Conversion rates correct as of September 23, 1999

*Denotes 'eurozone' countries with a fixed exchange rate

advertisement

Macy Gray, America's latest soul sensation wins over the UK... at a one-off concert at London's **Shepherds Bush Empire**, she had the crowd, which included **Skin** from **Skunk Anansie** and **S2's Des'Ree**, calling out their names, singing along and waving their hands. This sold-out gig was



Macy Gray

part of a short sharp **European visit** taking in **Holland** on Friday 24th... **Live TV in Germany** on Saturday 25th and promo trips to **Sweden** on the 27th and **France** on the 28th. Macy even impressed the critics... **The London Evening Standard** said "...her gravel coated vocals create a believable and atmospheric world," and the **Daily**

Telegraph, described Gray as "the years most talked-about new talent... Gray's voice is bizzare, raw and throaty... Gray and the band returned to raucous applause..." Following the gig, Macy jumped on a 'plane for New York to finish the video for the new single **I Try** which is breaking out on radio right now!... Let's hope she got back to Europe in time for her gigs... more next week...

Hotline

Edited by Emmanuel Legrand

Italian AC network **Radio Capital**, owned by the **Espresso** publishing group, are leaving the Milan HQ they share with sister station CHR network **Radio DeeJay**. Capital will move to Rome, where the Espresso group has its head office, in October. Format changes are also in the air. Reliable sources say that Radio Capital will programme a harder mix of news and music with less DJ presentation. Insiders also reveal that **Carlo Mancini**, music director with Rome-based CHR network **Radio Dimensione Suono** (RDS), has been hired by Radio Capital as the new music director. In June this year, **Marco Minelli** was replaced as programme director at RDS by insider **Luca Pagliari** (formerly head of RDS's Milan office).



Carlo Mancini

EMI has finally confirmed the appointment of current EMI Europe president/CEO **Rupert Perry** to the newly created position of senior VP for EMI Recorded Music (ERM) (see M&M, issue 38), with senior VP of EMI International **Charlie Dimont** taking over Perry's former responsibilities. Reporting to Dimont are the heads of EMI operations in Europe, UK, Arabia, Australia, New Zealand, South Africa and EMI's international marketing. Both Perry and Dimont report to **Ken Berry**, president/CEO of ERM, and will be based in London.

Record company **Arcade** has been valued at around Dfl 220 million (euro 100m) by stock market analysts. Dutch publishing group **Wegener Arcade**, which acquired Arcade in 1996 for Dfl 250 million, is rumoured to be about to sell its music operation in order to focus on its core publishing interests.

Two French radio stations have swiftly changed their format in recent weeks, without much publicity. NRJ-owned AC network **Chérie FM** is moving towards a more low-tempo format and has reduced its playlist from 250 to 150 titles, while local CHR/Dance station **Kiss FM** in Cannes has embraced a wider musical spectrum, closer to NRJ.

Dutch concert promoter **MOJO** is reportedly for sale. Word in Holland is that US giant **Ticketmaster** is interested.

Former Warner UK chairman **Rob Dickins** has been unanimously re-elected to a third term as chairman of the BPI, the UK's industry trade group. The BPI board, which will number 18 members, includes **Revolver Music** managing director **Paul Birch**, **First Night Records MD John Craig**, **Pinnacle Entertainment** chairman **Steve Mason**, **Beggars Banquet Group** managing director **Martin Mills**, **Telstar Entertainment Group** chairman **Sean O'Brien**, and veteran pop producer **Pete Waterman** representing the independents. The majors are represented by **Sony Music UK** chairman/CEO **Paul Burger**, **Virgin Records UK** chairman **Paul Conroy**, **BMG Entertainment International U.K. & Ireland** CEO **Richard Griffiths**, **Universal Music UK** chairman/CEO **John Kennedy**, **Warner Music UK** chairman **Nick Phillips** and **EMI Records UK** president/CEO **Tony Wadsworth**.

In the wake of the new contract between EMI and **Pink Floyd**, which gives the UK record company the worldwide rights to all the band's catalogue, **Marc Collen**, MD of EMI:Chrysalis UK, announced at the company's convention that an anthology of the band is in the making for release "in the next 3 years." The band have sold more than 200 million albums in their 32-year career.

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

Major Market Airplay

©BPI Communications Inc.

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

Table for UNITED KINGDOM with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Lou Bega/Mambo No. 5, Paul Johnson/Get Get Down, Bob Marley/Sun Is Shining.

Table for GSA with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include TLC/Unpretty, Ronan Keating/When You Say Nothing At All, Texas/Summer Son.

Table for FRANCE with columns TW, LW, WOC, Artist/Title, Local Label, TS. Top entries include Jennifer Lopez/If You Had My Love, Whitney Houston/My Love Is Your Love, Lou Bega/Mambo No. 5.

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

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

Data supplied by SNEP/IPSOS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

Table for SCANDINAVIA with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Eurythmics/I Saved The World Today, Christina Aguilera/Genie In A Bottle, TLC/Unpretty.

Table for THE NETHERLANDS with columns TW, LW, WOC, Artist/Title, Local Label, TS. Top entries include Ronan Keating/When You Say Nothing At All, Enrique Iglesias/Bailamos, City To City/The Road Ahead.

Table for ITALY with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Jarabe De Palo/La Flaca, Sting/Brand New Day, Vitamin C/Smile.

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

Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience.

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

Table for SPAIN with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Nacho Cano/Sube Sube, La Union/La Mala Vida, Luis Migue/O Tu O Ninguna.

Table for POLAND with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Eric Clapton/Blue Eyes Blue, Tom Jones & The Cardigans/Burning Down The House, Grzegorz Turnau/Soplikowo.

Table for HUNGARY with columns TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Lou Bega/Mambo No. 5, Jennifer Lopez/If You Had My Love, Enrique Iglesias/Bailamos.

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

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

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

Large advertisement for Music & Media & Billboard & The Reporter. Includes phone numbers (Tel: 0171 822 8302, Fax: 0171 242 9138) and address (50-51 Bedford Row, London WC1R 4LR). Large text reads 'HAVE MOVED!'.

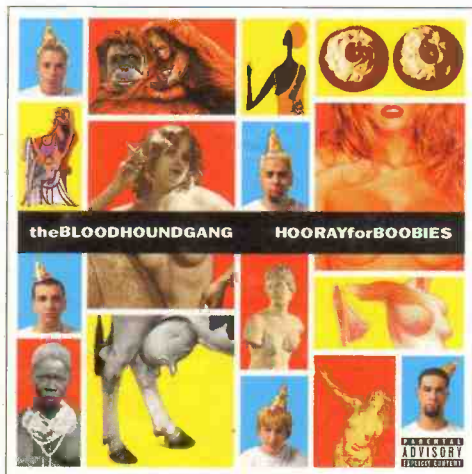
the bad touch

the new single from

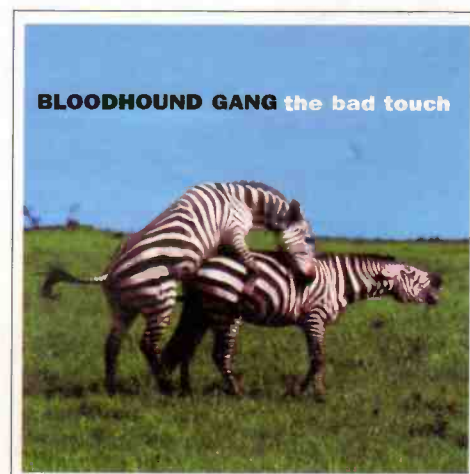
theBLOODHOUNDGANG



**“YOU AND ME BABY AIN’T NOTHIN’ BUT MAMMALS SO
LET’S DO LIKE THEY DO ON THE DISCOVERY CHANNEL.”**



TOP 3 IN GERMANY
TOP 20 IN AUSTRIA
TOP 25 IN SWITZERLAND



TAKEN FROM THE DISTURBING NEW ALBUM **HOORAY FOR BOOBIES**. INCLUDING THE SMASH HIT **ALONG COMES MARY**

Republic

WWW.BLOODHOUNDGANG.COM



Music
& Media®

melissa etheridge breakdown

the long awaited new album featuring
angels would fall
released october 4th

COLLECTABLE VINYL VERSION
12 inch vinyl + 10 art cards
(includes a 7 inch single)



LIMITED EDITION CD CONTAINS
an additional 3 new bonus studio tracks, special
enhancement features and custom artwork & packaging



Also available on Standard CD and MC.

www.melissaetheridge.com



THE ISLAND/DEF JAM MUSIC GROUP, A UNIVERSAL MUSIC COMPANY.

© 1999 ISLAND RECORDS, INC.



Music First™

PRESENTS

DONNA SUMMER

LIVE & MORE ENCORE!

THE BRAND NEW ALBUM

Donna will be visiting Europe for a promotional tour including special TV appearances in

- | | |
|----------------|-----------------------------------|
| France Oct 5 | Nulle Part Ailleurs (Canal Plus) |
| | Les Années Tubes (TF1) |
| | Célébrités (TF1) |
| | Exclusif (TF1) |
| UK Oct 6 | TOTP/TOTP2 (BBC) |
| UK Oct 8 | This Morning (ITV) |
| Holland Oct 11 | Hart Van Nederland (SBS 6) |
| Holland Oct 12 | Laat de Leeuw (NED 3) |
| France Oct 15 | Special Sheila TV Show (TF1) |
| | Vite Que La Musique (M6) |
| Germany Oct 16 | Wetten Dass (ZDF) |
| Spain Oct 20 | Lo Más Plus (Canal Plus) |
| | Sabor A Ti (Antena 3) |
| | Musica Si (TVE 1) |
| Spain Oct 21 | Cosas Que Importan (TVE 1) |
| | Crónicas Marcianas (Tele 5) |
| Spain Oct 22 | Noche De Fiesta (TVE 1) |
| | New Year's Eve TV Special (TVE 1) |

LIVE & MORE ENCORE! INCLUDES THE SINGLE I WILL GO WITH YOU (CON TE PARTIRO)



DONNASUMMER
I WILL GO WITH YOU
CON TE PARTIRO

