

# Music & Media

JULY 3, 1999

Volume 16, Issue 27



Jamiroquai takes the M&M European Top 100 Albums "Sales Breaker" title this week, as *Synkronized* (Sony) smashes its way from 93 to Number 1 in only its second week on the chart.

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we talk to radio

M&M chart toppers this week

**Eurochart Hot 100 Singles**

**BACKSTREET BOYS**  
*I Want It That Way*  
(Jive)

**European Top 100 Albums**

**JAMIROQUAI**  
*Synkronized*  
(Sony S2)

**European Radio Top 50**

**MADONNA**  
*Beautiful Stranger*  
(Maverick/Warner Bros.)

Inside M&M this week

**PIRATE TREASURE**

With illegal sound carriers now creaming off one third of the total annual turnover of the global music business, and electronic communications opening up a rich new area for the increasingly organised crime-linked music pirates, M&M reports on the latest IFPI piracy figures and the music industry's response. **Pages 8-9.**

**MULTILINGUAL PROSE**



Belgium's rocky, blues-influenced Purple Prose, fronted by ex-Via Con Dios vocalist Dani Klein, have already found favour at local radio with their single *Dirty Gold*, and are now looking for wider European success with their self-titled debut album on BMG/Ariola. **Page 10.**

## MTV wants to launch radio network

by Mark Dezzani

MILAN — MTV Italy says it has plans to launch a national radio network next year, and is currently negotiating with a handful of Italian radio operators in order to secure the frequencies.

If those discussions prove fruitful, a new Italian CHR network, MTV Radio, will be born. It will also mark

the first time the Viacom-owned music TV operation has operated a fully-fledged radio service anywhere in the world.

Managing director of MTV Italy, Antonio Campo Dall'Orto, confirms that the format of the new radio network will run parallel to MTV's target audience and music policy.

MTV Italy has enjoyed 23 hours per day of national terrestrial distri-

bution since September 1997, when it rubber-stamped a deal with national TV network Rete A. In April, MTV Italy officially merged its production operations with Rete A/Rete Europe to form Rete Europe-MTV Productions.

"From September, 80% of our output will be produced from our own new Milan studios," says Campo

*continued on page 21*

## Indie giant edel snaps up Mega

by Kai R. Loftus and Dominic Pride

HAMBURG — Edel music has acquired Danish indie Mega Scandinavia, adding to its roster acts such as Ace of Base, Leila K, The Savage Rose, Big Fat Snake, Cantina, Yaki-Da and Ann Louise.

The deal reinstates Mega president Kjeld Wennick as executive producer, a role which will see him developing new talent for edel's

growing network of subsidiaries.

The acquisition includes the purchase of the label's current roster and rights to all master recordings from its current shareholder, the family-owned Wennick Holdings. Wennick declined to reveal the amount paid for Mega Scandinavia.

Michael Haentjes, CEO of edel music, says edel's purchase of Mega has more to do with Kjeld Wennick

*continued on page 21*

## Guardian set to make radio moves

by Jon Heasman

LONDON — The UK's Guardian Media Group (GMG) is launching a major foray into the radio sector.

The company's activities will be spearheaded by former Border Radio managing director John Myers, who becomes managing director of GMG's radio division.

GMG is currently mainly newspaper-oriented, owning national UK titles *The Guardian* and *The Observer* in addition to a string of local papers. It does, however, own minority stakes in a number of UK stations, including Talk Radio and the Jazz FM stations in London and Manchester.

GMG chief executive Bob Phillis says: "Now we have the right person on board, we can drive our radio interests forward more aggressively. GMG intends to develop further into radio through both partnerships and acquisitions, as well as successful licence applications."

*continued on page 21*



## Mambo madness set for summer

by Christian Lorenz

MUNICH — The '50s big band sound of Cuban Mambo king Perez Prado is alive and kicking in Lou Bega's revival of *Mambo No.5* (BMG Berlin).

Mambo fever has already gripped Italy and Germany, is about to hit France, and is just breaking into the Danish and Swedish dance charts.

Angelo De Robertis, music director of Italian CHR network Radio 105, predicts that "*Mambo No.5* is going to be one of the most important songs of the summer. [Bega] is already booked up for the big summer TV shows here, such as Festivalbar."

*continued on page 21*



Lou Bega



# A\*TEENS

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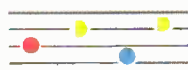
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## Upfront

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

In 15 years, Music & Media's two core constituencies—the music and radio industries—have been radically transformed.

Radio has evolved from a public broadcasting-dominated medium into a wide-ranging sector where, in many markets, commercial stations now have the upper hand. As European consumers have grown more complex in their musical tastes, radio formatting has become the norm. And while Europe's radio can't yet match the huge choice of niche music stations available in the US, it is nevertheless increasingly sophisticated.

On the music industry side, we've witnessed a trend towards consolidation. Majors have absorbed indie labels such as Island, A&M, Motown, Chrysalis, and even bigger companies have acquired the majors—Sony's take-over of

CBS, Matsushita's buy-out of MCA. The acquisitions culminated in the 1998 PolyGram and Universal merger, which demonstrated more blatantly than ever that, today, fewer players own bigger stakes.

Artistically, the past 15 years has seen the impressive growth of local talent throughout Europe, firstly conquering domestic markets, then winning international support. The rise of continental Europe as a genuine source of repertoire is a musical trend which has been emerging over the past 15 years. Everyone who has played a part in boosting its growing popularity should feel proud.

Over the years, Music & Media has faithfully disclosed all the changes in the marketplace, and has played a part in exposing European talent, giving some substance to the notion of Europe as a single market. This week's Music & Media's 15th anniversary special issue highlights all these changes.

And, as always, watch this space. The best is yet to come.



## Even more to N-joy, promises NDR

by Gesa Birnkraut

**HAMBURG** — "No N-joy, No Fun," claims the public CHR station's strap-line following a major renewal of its format designed to refresh its "youth" appeal.

After five years on the air, the Hamburg-based regional broadcaster (owned by NDR) has introduced more presenter-led shows, more specialist music shows and new production ele-

ments in an attempt to further boost its market-leadership among listeners aged 14-20. Last year's official MA ratings showed that over 50% of this target group listen to N-joy already. "As a youth station, we have to be as flexible as our listeners," says N-joy head Torsten Engel of the changes.

The "N-joy Sound Files" will run nightly from 20.00-21.00 and will feature dance and techno, hip hop and rap,

R&B, rock & alternative, or a chosen star of the week. "We want to project an image as a trend-setter for music, and not just depend on the charts, like other stations," says N-joy's head of music, Henry Gross.

Radio promoter Doreen Schimk of the Hamburg-based Edel label comments: "The Sound Files are a positive development, but only time will tell if this is going to be successful and popular among listeners."

The station's new breakfast show will be hosted by comedy presenter Norbert Grundei. Says Engel: "We are creating a morning show where you wake up and are immediately put in a good mood, but you also know that you will be well informed." A new afternoon show—N-joy 100%—is being presented by Elke Wiswedel and Sandro Keller.

N-joy was launched five years ago as one of the first overtly youth-oriented stations from a German public broadcaster, and its arrival triggered a fierce debate on whether public broadcasters should be allowed to produce such strictly-targeted programming.

## MTV invades digital Sky

by Christian Lorenz

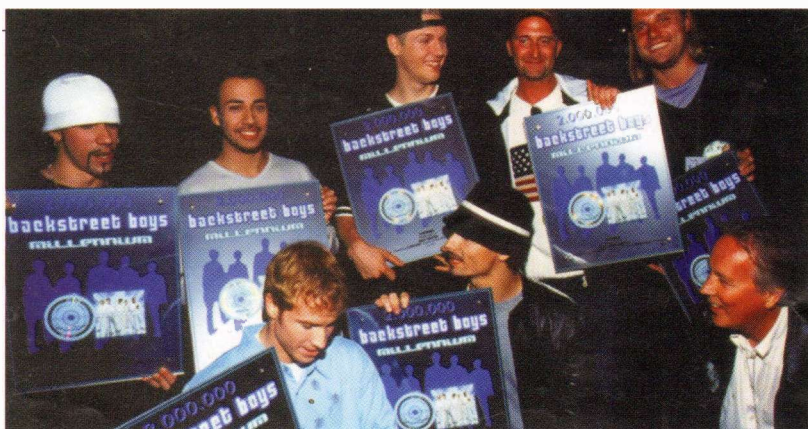
**LONDON** — MTV has confirmed that it will launch three new 24-hour music channels—MTV Base, MTV Extra and VH-1 Classic—on July 1 as part of its six-channel BSkyB digital package, which will also carry existing services MTV, VH-1 and M2.

The new channels will be previewed by MTV and VH-1 for the day on July 3—R&B/dance channel MTV Base will broadcast five hours of specially-produced programming on MTV UK from 22.00, while VH-1 Classic takes over from VH-1 at 20.30.

MTV Networks UK managing director Michiel Bakker foresees a bright future for the new digital channels: "By next summer, Sky [Digital] plans to

reach 2.5 million homes in the UK. In two and a half years' time, MTV Base, MTV Extra and VH-1 Classic will be just as big as MTV and VH-1."

Special features and series are likely to form part of MTV Base and VH-1 Classic schedules from August. MTV Base already has plans to show Station Zero, an animated hip hop spoof along the lines of Beavis & Butthead.



The Backstreet Boys received a double Platinum Europe award for sales exceeding two million units of their Jive album, *Millennium*, just before a live concert at the Amsterdam Arena in the Netherlands. Pictured (l-r): Backstreet Boys; Martin Dodd, senior VP and AR, Jive Europe; Max Martin, songwriter/producer; and Bert Meyer (VP-Jive Europe).



UK national station Classic FM recently moved into new premises in the heart of London's West End. Performing the official opening ceremony was secretary of state for culture, media and sport, Chris Smith (third from left), flanked by (l-r): Roger Lewis, managing and programme director, Classic FM; Henry Meakin, chairman of Classic FM's owners GWR; and GWR chief executive Ralph Bernard.

## Less jazz, more talk in Holland

by Robert Tilli

**HILVERSUM** — Business Nieuws Radio has become the first commercial news/talk station to air on the Dutch FM band, following its merger with "Jazzy, Funky, Kool" JFK Jazz Radio.

Formerly confined to AM, it has been confirmed that the financial news service will now broadcast during the daytime on JFK's four FM and numerous cable frequencies in the Netherlands (M&M Hotline, June 19). JFK's non-stop jazz/funk music will be broadcast during evenings and overnights.

The former owners of the two original stations, Arcade Media Group (JFK) and Manaus (Business Nieuws), respectively have a 40% and 45%

share in the new venture. The remaining 15% is owned by Business Nieuws Radio editor-in-chief/managing director Michiel Bicker Caarten.

Says Caarten: "We [Business Nieuws] wanted to extend our FM coverage across the Netherlands, to compete with [public news/talk station] Radio 1."

Arcade Media Group general manager Frank Eijken admits that JFK's 0.5% market share was not strong enough to make the jazz-funk station profitable in the long term. He claims the new collaboration will stand the company in good stead come next year's terrestrial frequencies auction. "A commercial news station is likely to get an FM frequency," Eijken predicts. "We're just getting a headstart."

## EU reaches stalemate on parallels

**LUXEMBOURG** — EU officials have postponed a decision on the future of parallel imports in Europe.

Meeting in Luxembourg on June 21, the EU's Internal Market Council (IMC) failed to agree on whether to continue to allow imports of music titles from outside the member states.

Elisabetta Olivi, a spokesperson for the European Commission, confirms that different member states could not agree: "We need further examination, but we expect to come to a conclusion in shortly."

France, Italy, and Spain are against parallel imports, while Sweden, Finland, Denmark, and Austria are still in favour. Other member states remain undecided.

Olivi also indicates that member states also need to agree on the EU's current copyright and e-commerce directives. The main bone of contention surrounding the Copyright Directive are the exemptions for "temporary" copying of music files from the Internet, while debate on the e-commerce directive revolves around consumer protection.

## trade secrets

Åsa  
Törneryd

Manging director,  
Zomba Sweden



Sweden because they are so professional.

**What was the last record you bought?** An Eric Gadd *Best Of* in a service station.

**How do you relax?** By spending time with my family and doing as little as possible.

**What is your favourite holiday destination?** Krabi in Thailand. We've spent a few fantastic Christmas holidays there.

**Do you think record company executives are paid too much?** No.

**What's the best piece of advice you've ever been given?** To do the best you can.

**Who would you most like to have dinner with?** My sisters. We live in different parts of Scandinavia and don't get the chance very often.

**What is your favourite newspaper?** I read more or less all of them.

**How would you like to be remembered?** As the oldest, fittest woman in the world who danced the night away at her grand-grand-grand-children's weddings.

● Also see *On The Beat*, page 6

**What was your first break in the music business?** Working as a promotions assistant in 1983.

**What has been the highlight of your career to date?** Breaking Swedish Zomba act Jessica Folcker in Scandinavia.

**What makes you mad?** Injustice.

**What keeps you awake at night?** Worries that my 11-year old twin boys will be run over by a car, fall off their bikes, or from a tree—the list is endless.

**What radio stations do you listen to most?** Power, NRJ, P3.

**What was first record you bought?** An Abba album.

**Who do you most admire within the industry?** The staff at Zomba

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charting in

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Netherlands #3
Switzerland #3
Germany #6
Sweden #12
Austria #14
Portugal #19
Norway #35



ON THE BEAT

**VIRGIN SWEDEN'S FEMININE TOUCH**

**STOCKHOLM** — Åsa Törneryd, managing director of Zomba Sweden, will be the new managing director at Virgin Sweden, effective September 1. "It's the kind of challenge you can't resist," says Törneryd of her appointment, which makes her Sweden's first female MD of a major label. Törneryd has already worked at Virgin in a variety of roles from 1983-1997. Her replacement at Zomba is Magnus Bohman, who will focus on creating a strong local A&R department.

● Törneryd is featured this week in *Trade Secrets*, page 5.

**GALAXY, TOUCH LINK UP**



**LONDON** — Urban music and culture magazine Touch has inked a sponsorship and co-association deal with Chrysalis Radio's

Galaxy chain of dance stations. In addition to sponsorship of Jay Smith's networked show The Chill Out on Galaxy, the deal will involve cross-promotion between the two brands, live concert tours and celebrity interviews. The move follows the magazine's launch of Dutch Touch in the Netherlands, and the opening of Galaxy's latest regional outlet in north east England.

**EXCELSIOR SPLITS FROM UNIVERSAL**

**HILVERSUM** — Guitar pop label Excelsior Recordings has ended its three-year collaboration with distributor/marketing partner Universal Music Holland. "It's an amicable split which has nothing to do with the recent Universal/PolyGram merger," explains Excelsior label manager Jeroen Kleijn. Excelsior has named Play It Again Sam (PIAS) as its new partner. Meanwhile, V2 Holland has already exclusively licensed one of the Excelsior bands, and will release Daryll-Ann's new album *Happy Traum* on August 24.

**GOING DUTCH ON BELGIUM'S BEACHES**

**BRUSSELS** — Dutch CHR/dance station Radio 538 has taken up residency at the beach bar in Blankenberge, Belgium. Entitled the "Radio 538 Jet Set Beach Bar," the station will air some of Radio 538's regular programmes from the seaside resort over the summer. 538 brand manager Wolter Klinkert says: "We want to stay in touch with our listeners and become a top brand in Belgium."

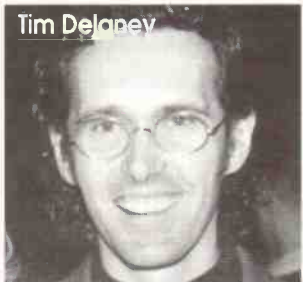
**MEGA CHARTS SET TO DEBUT**

**HILVERSUM** — Mega Charts, the merger of two former rival Dutch charts—Rabo Top 40 and Mega Top 40—will be operational from July 1. Both original companies will fulfil all their contracts and sponsorship deals.

**MOVING CHAIRS**

**LONDON** — Universal Music International has appointed Lee Ellen Newman in the new London-based role of VP, promotion and artist relations. From September 1, Newman will report to senior VP of marketing and A&R, Max Hole.

**Tim Delaney**, former VP of international marketing at PolyGram Continental Europe, starts a senior position at **BMG UK** in July. Delaney, who will report to chairman Richard Griffiths, has just left Universal Music International, and was MD of Mercury Records Australia, 1993-1997.



**STOCKHOLM** — Annika Ehring joins **Bonnier Music Scandinavia** on 16 August to handle special products. Ehring has worked in the industry for 15 years, at Eva Records, Virgin, Sonet and GDC.

**HANOVER** — Hit Radio Antenne has named **Ecki Raff** as new assistant programme director at the regional AC station. The 34-year-old Raff will also spearhead the music strategy of sister stations in the states of Saxony and Saxony-Anhalt.

Ratings rewards for younger M-80

by Howell Llewellyn

**MADRID** — A more contemporary sound has paid off for Spanish AC/Gold network M-80, according to the year's second EGM national ratings survey.

The 30-station SER network added 229,000 average daily listeners compared to the first EGM survey of this year to reach a record 997,000 listeners, falling just short of the magic one million mark.

"There is a logic behind this success," says M-80 director Sandro D'Angeli. "We are introducing the AC concept into a country where it has never really existed. We are now playing more contemporary AC-oriented music targeting the 25-35 age group, and fewer oldies."

D'Angeli explains that, although 70% of the network's music output is still Gold tracks, 95% of those are now drawn from the '80s and '90s. "We are putting less focus on the '60s and '70s," he explains. "People who grew up listening to '80s and '90s pop are not really interested in the '60s and '70s, and vice versa, and what we have realised is that you cannot cover four decades for the same audience."

Spain's three biggest music radio networks also increased their average daily audiences during the April-May survey, while the top four news/talk broadcasters lost a combined total of 552,000 daily listeners.

**Top Spanish networks**  
(Average daily audience, in millions)

Station (format)	Apr-May '99	Jan-Mar '99	Apr-May '98
Cadena SER (news/talk)	3.98	4.11	4.00
Los 40 Principales (CHR)	2.76	2.51	2.47
Cadena COPE (news/talk)	2.61	2.85	3.01
RNE Radiol (news/talk)	1.94	2.03	1.72
Onda Cero (news/talk)	1.87	1.96	1.86
Cadena DIAL (Spanish music)	1.74	1.74	1.82
Cadena 100 (AC/rock)	1.02	0.93	1.02
Cadena M-80 (AC/Gold)	1.00	0.77	0.78

Source: EGM

Jordi Casoliva, coordinator of AC/rock outlet Cadena 100, is breathing a sigh of relief after seeing his station climb back above the one million mark at 1,017,000, after falling below it (to 931,000) for the first time in three years in 1999's first survey.

"The year's first survey was a bit of a freak," claims Casoli-

va, "and we see that most of our top programmes have now recovered their previous audience levels."

Music market leader Los 40 Principales continues its climb back towards the three million audience peak it enjoyed in the mid-90s. The CHR station's audience rose by 242,000 on the previous survey to 2,756,000.



Italian singer/songwriter Zucchero is pictured on his European tour, which included a performance at London's Royal Festival Hall. Worldwide sales of his latest Universal album, *Blue Sugar*, are approaching one million. Pictured (l-r): Miles Copeland, Zucchero's co-manager; Max Hole, senior vice president, marketing and A&R, UMI; Zucchero; Jorgen Larsen, chairman and CEO, UMI; and Henry Padovani, Zucchero's co-manager.

Cardigans' label still fitting comfortably

by Fredrik Nilsson

**STOCKHOLM** — Universal Music has renewed the joint venture between PolyGram and Stockholm Records, with the latter remaining as a stand-alone label and A&R-source within the Universal group.

Stockholm Records, which is best known for signing The Cardigans, will report directly to London, bypassing the Swedish office. This move will facilitate decision-making and keep the label in close contact with top Universal executives.

The long-term deal is understood to give Universal an increased majority stake in the label, which is co-owned by its managing director, Ola Håkansson.

Outlining future plans, Håkansson says: "We'd like to break Swedish artists on an international level, but also sign artists that sing in Swedish on a national level.

To sign up with us is to sign with the muscle of a major and the soul of an independent company, as we work so closely with our artists. We are a fully-fledged record company with our own publishing

department, Stockholm Songs, that will keep developing."

In addition to The Cardigans, E-Type and Antiloop, national stars such as Blues and LOK are also signed to Stockholm.

internet in-site

FM's Attic  
[www.multimania.com/egwin](http://www.multimania.com/egwin)

Billing itself as "the attic of FM" this French-language site is a small—but growing—personal collection of special moments from French radio broadcasts over the years. There are jingles, on-air mistakes and other favourite excerpts on stations ranging from Skyrock and Fun Radio to pirates such as La vox du lezard. Clicking on a station within each category brings up a transcript of the clip along with a RealPlayer button to play the audio. Also on offer is a search engine customised to find FM radio stations and other sites.



Chris Marlowe

# Victoires soldiers on

by Rémi Bouton

PARIS — France's Victoires de la Musique (awards) association has voted unanimously to continue its existence, despite the departure last week of indie body UPFI and producers' collecting society SPPF.

Since labels' body SNEP and collection society SCPP have already left—along with major labels—there are now no remaining record companies or producers on the Victoires board. In addition, SNEP and UPFI have signalled their intention to work together on a new pop awards show (M&M Hotline, June 26).

Industry sources suggest that it will be impossible for UPFI and SNEP to create a new show if the Victoires survive. Following the association's vote to continue, it has invited the ministry of culture and communication to mediate. Possible candidates for the role of mediator include current culture minister Catherine Trautmann and former culture minister Jack Lang.

"The mediator will have to unite the industry," says Enrico Della Rosa, Victoires de la Musique GM. "But we have to find a solution because this problem extends right through the music industry." Authors and artists have made progress with the classical

Victoires, but remain undecided on the pop awards. Both shows are scheduled for February 2000, but it is unclear if public channel France Television should broadcast—and pay for—the classic show if the pop Victoires are cancelled.

Regis Talar, Tremas general manager and oldest person on the Victoire board, has temporarily replaced Victoires president Laurence Le Ny, Warner Music GM, who has retired.

Meanwhile, the Victoires association is also experiencing financial difficulties, due to be discussed at its next board meeting on July 6.

# BUMA/STEMRA to sell Aircheck

by Robert Tilli



Cees Vervoord

HILVERSUM — Dutch rights body BUMA/STEMRA is negotiating the sale of Aircheck Nederland, its affiliate company which monitors airplay in the Netherlands, to the US-based Entertainment Information Group of VNU America (VNU EIG).

According to sources near to the negotiations, a deal could be closed in July.

BUMA/STEMRA president/CEO Cees Vervoord says: "When it proved impossible to have the European rights to the Aircheck system, we decided to sell our Aircheck activities to the European licensee."

Aircheck is a monitoring technology

company developed by US software company RCS. The European rights are owned by Aircheck International, managed by VNU EIG. Other European countries currently using the Aircheck technology include France's IPSOS Music, which licenses the software from Aircheck International.

Aircheck Nederland MD Sandra Jongstra claims: "Apart from using the new updated Aircheck system, everything will remain the same for our clients. The same people will be working here and we are even keeping our own phone and fax numbers."

VNU America is the parent company of BPI Communications, publishers of Music & Media.

# Leitner joins Bonnier's Danish office

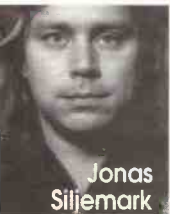
by Charles Ferro

COPENHAGEN — Bonnier Music Scandinavia, the Swedish media group, has appointed Cai Leitner as managing director of Bonnier's affiliate office in Copenhagen. Leitner will also oversee Bonnier Music's Norwegian activities when he leaves the Arcade Music Company Denmark on August 31.

"It's a visionary step for such a big media company with big muscle to launch a Scandinavian music company," says Leitner. "Not only will we be licensing deals, we will develop Scandinavian acts at home and abroad." The executive is eager to explore the potential of Bonnier's distribution network as well as one of the largest databases in Scandinavia.

Leitner started up Arcade's Danish office in April 1998, and has been in the music business for over 25 years. Jonas Siljemark, president of Bonnier Music Scandinavia, says: "Cai has a broad knowledge of the basics, as well as a good ear. I'm convinced he is the right man to run our Danish operation."

Bonnier set up its Stockholm headquarters in April. The group has activities in TV, radio, newspapers, magazines and cinema.



Jonas Siljemark

**BAILAMOS**

- No. 1 SPAIN**
- TOP 5 SWEDEN**
- TOP 10 HUNGARY**
- TOP 20 ITALY, HOLLAND, NORWAY**
- TOP 30 DENMARK, SWITZERLAND**

**MTV EUROPE - HOT ROTATION**

**AT RADIO NOW**

**ONE MAN 13 MILLION ALBUMS ONE NEW SINGLE BAILAMOS.**

UNIVERSAL

# Music piracy: organised crime on an

Illegal sound carriers accounted for a third of the global music market last year, with 2 billion units compared to 4.1 billion in legitimate sales. Physical audio carriers such as the CD and the cassette are the backbone of the pirate sector, but new media such as CD-R and the worldwide web increasingly harbour illegal operators. **Christian Lorenz** reports on the latest figures and the music industry's response.

The total turnover of music pirates was worth an estimated \$4.5 billion in 1998, down 10% on the previous year's IFPI estimate of \$5 billion. At the same time, the total value of the legitimate market grew 3% to \$38.7 billion. Speaking at a press conference in London on June 10, IFPI chairman and CEO Jay Berman pointed out that "the pirate market was just as much impacted by the economic crisis in South East Asia and Latin America as everybody else, and local pirate prices have fallen."

Far from welcoming the drop in pirate sales by value as a victory, IFPI is concerned about the increasingly global paths pirate product takes from the manufacturer to the consumer. In the words of the IFPI Piracy Report '98, which was released to the public on June 10, the past twelve months has seen "the rapid transformation of music piracy—until recently largely a domestic problem for individual countries—into a vast international illegal trade." IFPI head of enforcement Iain Grant estimates that "organised crime is involved in up to 70-77% of the pirate market."

## Electronic pirate boom

Traditional, physical carriers such as the CD and the cassette are still the staple products of the pirate sector. However, IFPI points out that there are currently more than half a million copyright-infringing files on the Internet.

IFPI also registered a rise in CD-R piracy last year. Berman warns: "CD-R piracy is a phenomenon particularly in developed markets." In Europe, IFPI reports that CD-R piracy is most prominent in France, Germany, Greece and the Netherlands. IFPI estimates that some 650 million blank CD-Rs were sold last year. "Even if only 10% of these discs were used to copy music illegally," warns the report, "this translates to a further 65 million units on top of the existing 400 million pirate audio CDs [sold last year]."

Berman asserts that Philips' aggressive marketing of CD-R home recording equipment has the music industry up in arms. "We continue to be very, very unhappy with the situation," he says. On the question of tak-

ing legal steps to address the problem, he comments: "We are still assessing the possibilities we have in different jurisdictions."

## Growth in illegal CDs

Meanwhile, traditional carriers such as the audio CD and the cassette continue to fuel the pirate sector. Last year's global pirate sales of 2 billion units break down into 1.6 billion music cassettes and 0.4 billion audio CDs.

BMG Entertainment International president and CEO Rudi Gassner who, together with Berman

says IFPI, but their turnover is significantly lower at \$20 million.

Moving on to Eastern Europe, the IFPI report states that "Russia, Ukraine and the rest of the CIS stand out, both for their extremely high levels of domestic piracy [70% of the market in Russia alone] and for their production of illegal CDs which are exported into the rest of Europe and elsewhere."

## Tough policing pays off

IFPI's declared "zero tolerance" policy against illegal production of music carriers bore fruit last year, with successful legal actions against CD plants found manufacturing pirate product. An undisclosed number of civil suits taken against plants in America, Europe, the Middle East and Asia last year resulted in settlements totalling in excess of \$20 million.

Grant is adamant that it is not a realistic position to believe that music piracy can be completely eradicated. "What we need," he comments, "is to increase awareness of the piracy problem worldwide."

Illustrating the international links in the pirate market, Grant cites a case study from Italy. In April Italian authorities issued 14 warrants against a ring of music pirates in Naples after a tip-off by IFPI. "Their product was manufactured in Singapore and paid for in counterfeit money," says Grant. "Organised crime is firmly entrenched in the pirate scene. And you can assume that the profits made with pirate CDs or cassettes will be invested in less savoury activities such as narcotics trafficking, gun running and others."

Berman concludes that, despite last year's dip in pirate turnover, "profit margins are so extraordinarily high that the key players return to the business time after time after they've been caught, unless governments take substantial enforcement action which includes hefty fines. We need the laws, and the will to enforce them, to tackle this situation."

## The Internet problem

To fight piracy on the worldwide web it requires more than the right kind of legislation, admits Berman. "In the absence of a legitimate market," he comments, "it is very difficult to tackle piracy on the Internet effectively."

Gassner describes the music industry's challenge in these terms: "We have to build a legitimate market for music on the web. If you have no business presence on the Internet you cannot fight illegal MP3 files."

First steps in this direction have been taken by IFPI and US industry bodies RIAA and RIAJ, which together sponsor a project called the Secure Digital Music Initiative (SDMI). Led by the "father" of MP3, Leonardo Chiariglione—who developed the Layer3 audio coding which is used to download MP3 files—the SDMI task force is currently developing an alternative audio download format



**"Organised crime is involved in up to 70-77% of the pirate market."**

— Iain Grant, head of enforcement, IFPI

and Grant presented the report to the media, puts the data into perspective, saying "Whitney Houston sold 100 million albums, and we estimate that between 10-20% of Houston's sales around the world are pirated."

The market for pirate cassettes has been pretty much stagnant over the past three years according to IFPI statistics, but illegal audio CD sales are up 18% on the 1997 figure of 340 million units. Added to this, IFPI claims that the explosion of production capacity for optical discs is driving the worldwide expansion of pirate activity. According to the IFPI report the worldwide production capacity for all formats—audio CD, video CD and CD-R—reached almost 16 billion units per annum in 1998, which equals "twice the level of legitimate demand."

## Eastern crisis

In western Europe, piracy is particularly visible in Italy and Greece, according to IFPI. The 1998 report estimates that domestic piracy in Italy accounts for sales of \$110 million, with illegal product holding a 25% share of the total market by units. Greek pirates can also claim 25% of the home market by units,

## Optical Disc Production: Capacity and Demand 1998

Country	Estimated Capacity (million units)	Legitimate Demand (million units)
Hong Kong	2,000	300
Taiwan	520	120
China	400	180
Malaysia	280	20
Macau	180	n/a
Singapore	120	40
Russia	90	6
Ukraine	70	n/a
Israel	50	6
Czech Republic	45	13

Source: IFPI Piracy Report 98—Figures are totals for all formats, audio CD, video CD and CD-R.



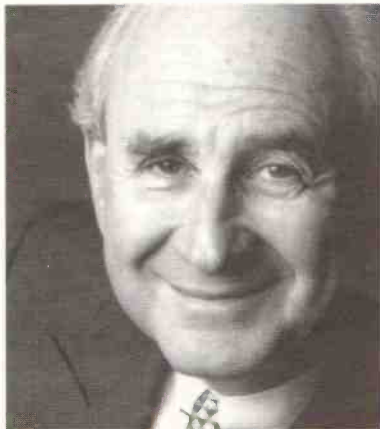
# international level



Physical carriers are still important enough for pirates to employ elaborate methods, as this submersible recently intercepted by Hong Kong police.

to MP3.

A specification for portable devices working with the format, now being scripted by SDMI, is expected to be completed by June 30. "Seventeen different manufacturers are working together with the recording industry to make SDMI equipment available in time for the Christmas season this year," reveals Gassner. SDMI is also working on the specifications for an e-commerce system for music, which is expected to be unveiled in June of next year, according to IFPI.



**"Profit margins are so extraordinarily high that the key players return (to piracy) time after time."**

—Jay Berman, IFPI chairman and CEO

### Making a legitimate market

How big a market SDMI could become is an open variable. For now, the industry's primary concern is to get a foot in the door. "At the moment I would not want to make any predictions on the size or the development of the SDMI market," states Gassner. He admits "the hardware manufacturers are eager to roll the format out. To my knowledge no detailed market research has been done on SDMI at this stage."

Despite the speed with which the legitimate music market is being pushed into uncharted territory, Gassner believes that, in the end, the whole industry will benefit from the process. "The ability of consumers to download music at home will become an integral part of our business," says

Gassner. "Some people see [e-commerce] as a threat. I see it as an opportunity."

### Pirate Markets In Europe 1998

Share Of Pirate Unit Sales In Total Domestic Market

- >50% Bulgaria, CIS, Estonia, Latvia, Lithuania, Romania, Russia, Ukraine
- 25-50% Cyprus, Poland, Slovenia
- 10-25% Finland, Greece, Hungary, Italy
- <10% Austria, Belgium, Czech Republic, Denmark, France, Germany, Iceland, Ireland, Netherlands, Norway, Portugal, Slovakia, Spain, Sweden, Switzerland, UK

Source: IFPI Piracy Report 98

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# Dance grooves

by Gary Smith

From June 17-19 1999, Barcelona once again hosted Sonar, Europe's main festival for electronic music. And once again the big issue hanging over some 115 acts and DJs was how to entertain an audience. When so much of the work is being done by machines, the audience quickly loses interest in watching two men moving sliders.

Some acts have tackled the problem in the standard way with elaborate visuals, while others have found salvation in more traditional forms of stagecraft.

Orbital are one of the better examples of the first category. Despite a new album that's decidedly not amongst their best work, the duo worked hard on the opening night. The 6,000 audience was bombarded with quality visuals on three large screens, while the two brothers produced a sound which at times evoked comparisons with Emerson, Lake & Palmer in its bombast.

Earlier highlights from the afternoon sessions on the first day included DJ KT-SST, a.k.a. Stefan Struver, the A&R manager of German label Studio K7, with two eclectic and highly tasteful sets. Pole turned in a superb set of downbeat electronica despite a total lack of visual stimuli, and DJ Michael Reinboth, founder of Munich-based Compost Records, introduced a welcome dose of Brazilian jazz to the proceedings.

One of the revelations of this year's Sonar festival, Rob Hall of UK label Skam, did two superb DJ sets. Combining mid-tempo funk with some of the most sublime nu and original electro, Hall created a wash of sound which received its due reward with a rousing ovation from the audience.

Peter Kuschnerit and Rene Lowe, the duo behind techno label Chain Reaction, proved that there is life in the form. Their set of hard to medium grooves was a reminder that techno is, at root, a form which can still be both dynamically stunning and dangerous.

Less than dangerous but nevertheless excellent were Scottish/American duo Chaser. Their jazzhouse debut album *Game On* (Soma/UK) was one of the most pleasant surprises of last year. Their DJ set also proved to be surprising in its ability to keep the audience moving, despite a relatively mellow approach. They were followed by an on-form Joe Clausell, who also kept it mellow-ish but perky thanks to some deeply groovy material which mixed Latin and African influences with deep house.

The influence of dub on house and techno is thankfully on the rise, as proved by Tikiman who mixes ragga and dub beats with a minimalist techno backing. This mixture worked particularly well, and stood out as something truly different and refreshing.

The same could be said of Super Collider, who also like to keep it minimal. Their style, though, is deep funk, with Jamie Lidell's garage-style voice adding just the right amount of soul to the mixture. Super Collider's answer to the problem of visual entertainment was simple and brilliant: a third member with spray paints and various space toys acted as MC while Lidell strutted and pouted like a young Steven Tyler.

The final word has to go to Jeff Mills and Plastikman, who are quite simply still the best thing in techno by some distance. By Sunday evening some 42,000 people had attended the event, a 20% increase on last year. Amongst the audience were 1,700 professional registrants, including nearly 500 media representatives.

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 Lluïa 45 -3° -2, 08009 Barcelona, Spain.

## No singles please—we're alternative

by Sally Stratton

They are at the centre of the biggest hype on the UK rock/alternative scene—and they apparently couldn't care less. Scottish/English quartet The Beta Band even refuse to release a single off their much talked-up, self-titled debut album which was released across Europe on June 21.

Lyricist and singer Steve Mason says the band dislikes the standard industry practice of releasing album tracks as singles with a few extra tracks thrown in so that fans end up buying the same song twice. "We don't want to release singles that are purely marketing tools to help to sell an album," says Mason. "If we release music we want it to be brand new every time."

The band did think about re-recording the album track *Broken Up A Ding Dong* for a possible single release, but "it'll be a newly recorded version in a completely different style. That's the only way we'd ever consider putting out any track off the album as a single," says Mason. Brand-new tracks, destined to be released as commercial singles, are planned for later in the year, but for now the onus is on radio to make its own selection from the album.

Parlophone head of A&R Miles Leonard signed the band to a five album deal with Parlophone's Regal label in September 1997, following the success of their limited edition vinyl debut EP, *Champion Versions*. He is name-checked on the album's opening track, *The Beta Band Rap*, along with BBC Radio 1 DJ Jo Whiley, an early supporter of their music. Yet the band don't expect the public CHR station to playlist any of their songs. "Most mainstream radio in this country is totally retarded," declares Mason. "They won't play anything over three or four minutes unless it's got some huge marketing

campaign behind it. I don't think what we do is particularly outrageous or outlandish, but some of the songs are slightly longer and maybe not pop songs, so we get ignored. Radio's really there as another marketing tool for people like Boyzone and Billie."

Despite Mason's rant, *The Beta Band* is tipped to feature prominently on some of BBC Radio 1's programmes. Whiley has already championed *Round The Bend* off the album, and Emma Lyne, a producer at independent production company Wise Buddha who works on Radio 1 DJ Mary Ann Hobbs' show, comments: "It's an album we will support as they are one of our core artists and one of our most requested acts."

Since *Champion Versions* they have released two more EPs plus last September's compilation *The Three EPs*. The quartet are confident they can win new fans this summer with their "proper" debut album, especially since they are leading up to the release with a short UK tour, followed by European festival dates. "[The fans] will come slowly, they won't come running in a flurry and then realise what they've bought isn't very good," says Maclean. "It's word of mouth," he continues. "We've managed to get to the stage we're at now by people talking to each other and seeing us live. The last thing we want to do is build this album's sales around a large marketing campaign. This is only our first album, so we're not expecting it to sell a lot of copies. We want to go and make a better album next year and build it slowly. The band is a long-term project for us."



## Radio takes to Belgium's Purple Prose

by Marc Maes

Dani Klein was the singer and principal songwriter/composer of the disbanded Vaya Con Dios, Belgium's biggest pop music export to date with sales of more than seven million albums

worldwide. Now she fronts Purple Prose, a quartet of local rock and pop figureheads who have just released their debut album, *Purple Prose*, on BMG Ariola.

Purple Prose were formed by guitarist Thierry Plas and drummer Marc Ysaye. They were joined by bass player Jan Cordemans and Werner Braitto on harmonicas. Looking for a vocalist, they invited Dani Klein to jam along. Klein added a cosmopolitan touch, with lyrics in Spanish, German, English and French.

"I remember when the band came in here 18 months ago," recalls BMG Belgium GM Frank Aernout, "how enthusiastic they sounded." The domestic album release in April was preceded by the single *Dirty Gold*, which was picked up immediately by full-service and news/talk stations in Belgium.

"Rather than concentrating on Top 40



stations such as Radio Contact or Radio Donna, we opted to go for airplay on stations like the VRT's Radio 1 and RTBF's Fréquence Wallonie, La Première and Bruxelles Capitale," explains Brussels-based BMG head of promotions Inge Brinkman.

Laurent Finet, head of music at Radio Bruxelles Capitale, says "the prominent blues influences destine *Purple Prose* for evening play. However, we have *Dirty Gold* on our high rotation daytime playlist."

Frank De Maeyer, producer at the Flemish language public full-service station Radio 1, says Purple Prose's style fits the station's format. "They're not as commercial as Vaya Con Dios," comments De Maeyer. "Despite the recognisable voice of Dani Klein it's a completely different bag."

De Maeyer is convinced that Dani Klein's career as a singer boosted interest in Purple Prose. "It would have been more difficult for them with another singer," he asserts.

*Purple Prose* was released in Belgium in April, followed by Holland and the Baltic States on May 22 and Sweden on June 2.

Eurochart Hot 100® Singles

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week 27 / 99

Main chart table with columns: rank, title, artist, countries charted, last week, no. of wks, and a second column with similar data for another set of songs.

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

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CN (UK); Ireland: Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/POP (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IPPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/APYVE (Spain); YLE 2 Radiomafia/IPPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-4455 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic).

## European Top 100 Albums

ARTIST TITLE <small>original label</small>	countries charted	ARTIST TITLE <small>original label</small>	countries charted	ARTIST TITLE <small>original label</small>	countries charted
<b>☆☆☆☆ SALES BREAKER ☆☆☆☆</b>					
<b>1</b> 93 2 <b>Jamiroquai</b> <i>Synkronized - Sony S2</i>	A.B.D.K.S.F.F.D.I.R.I.N.L.N.P.S.C.H.U.K.H.U.N.C.Z	<b>34</b> 27 33 <b>George Michael</b> <i>Ladies &amp; Gentlemen, The Best Of George Michael - Epic</i>	A.B.D.K.D.I.R.N.L.S.U.K.H.U.N	<b>68</b> 63 6 <b>Adriano Celentano</b> <i>Io Non So Parlare D'Amore - Clan</i>	I.CH
<b>2</b> 1 5 <b>Backstreet Boys</b> <i>Millennium - Jive</i>	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>35</b> 71 4 <b>Artistes Divers</b> <i>Bretagnes A Bercy - V2</i>	F	<b>69</b> <b>Sandra</b> <i>My Favourites - Virgin</i>	D.CH
<b>3</b> 2 3 <b>Red Hot Chili Peppers</b> <i>Californication - Warner Bros.</i>	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>36</b> 30 15 <b>Stereophonics</b> <i>Performance &amp; Cocktails - V2</i>	IR.UK	<b>70</b> <b>David Hallyday</b> <i>Un Paradis Un Enfer - Mercury</i>	F
<b>4</b> 3 3 <b>Boyzone</b> <i>Boyzone...By Request - Polydor</i>	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.S.C.H.U.K.H.U.N.C.Z	<b>37</b> 33 17 <b>Modern Talking</b> <i>Alone (The 8th Album) - Hansa</i>	A.S.F.F.D.E.S.S.C.H.U.N.C.Z	<b>71</b> 69 4 <b>Amanda Marshall</b> <i>Tuesday's Child - Epic</i>	D.NL.CH
<b>5</b> 4 6 <b>Ricky Martin</b> <i>Ricky Martin - Columbia</i>	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>38</b> 34 13 <b>Skunk Anansie</b> <i>Post Orgasmic Chill - Virgin</i>	A.B.D.I.N.L.P	<b>72</b> 53 4 <b>Travis</b> <i>The Man Who - Independiente</i>	IR.UK
<b>6</b> 5 18 <b>Abba</b> <i>Gold - Greatest Hits - Polar</i>	B.D.K.S.F.F.D.G.R.I.R.N.E.S.S.C.H.U.K	<b>39</b> <b>Super Furry Animals</b> <i>Guerilla - Creation</i>	IR.UK	<b>73</b> <b>Multycyde</b> <i>Multycydal - WEA</i>	N
<b>7</b> 8 17 <b>Britney Spears</b> <i>...Baby One More Time - Jive</i>	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>40</b> 35 8 <b>Vasco Rossi</b> <i>Rewind - EMI</i>	I	<b>74</b> <b>Abba</b> <i>25 Jaar Na Waterloo - Polar</i>	NL
<b>8</b> 6 10 <b>Shania Twain</b> <i>Come On Over - Mercury</i>	B.D.K.S.F.I.R.N.L.N.S.U.K	<b>41</b> 38 9 <b>Bryan Adams</b> <i>On A Day Like Today - A&amp;M</i>	A.D.E.S.U.K	<b>75</b> <b>Everlast</b> <i>Whitley Ford Sings The Blues - Tommy Boy</i>	A.D.NL.CH
<b>9</b> 7 6 <b>Texas</b> <i>The Hush - Mercury</i>	A.B.D.K.F.D.G.R.I.R.N.L.E.S.S.C.H.U.K	<b>42</b> 36 22 <b>Cartoons</b> <i>Toonage - Flex/EMI-Medley</i>	DK.NL.N.P.E.S.S.U.K	<b>76</b> 46 49 <b>Manau</b> <i>Panique Celtique - Polydor</i>	B.F
<b>10</b> 9 31 <b>The Offspring</b> <i>Americana - Columbia</i>	A.B.D.K.S.F.F.D.G.R.I.R.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>43</b> 31 4 <b>Mike &amp; The Mechanics</b> <i>Mike &amp; The Mechanics - Virgin</i>	D.CH.UK	<b>77</b> <b>Santana</b> <i>Supernatural - Arista</i>	D.NL.CH
<b>11</b> 12 14 <b>Andrea Bocelli</b> <i>Sogno - Sugar/Polydor</i>	A.B.S.F.F.D.G.R.I.N.L.N.P.E.S.S.C.H.U.N.C.Z	<b>44</b> 49 31 <b>Sasha</b> <i>Dedicated To... - WEA</i>	DK.S.F.D.N.L.P.C.H.C.Z	<b>78</b> <b>Soundtrack</b> <i>Den Eneste Ene - RCA</i>	DK
<b>12</b> 14 32 <b>Whitney Houston</b> <i>My Love Is Your Love - Arista</i>	A.B.F.D.I.R.N.L.S.C.H.U.K	<b>45</b> 47 2 <b>Göla</b> <i>Wildi Roses - Sound Service</i>	CH	<b>79</b> 77 16 <b>Manu Chao</b> <i>Clandestino - Virgin</i>	F.CH
<b>13</b> <b>Def Leppard</b> <i>Euphoria - Bludgeon Riffola/Mercury</i>	S.F.F.D.I.R.N.P.S.C.H.U.K	<b>46</b> <b>Soundtrack</b> <i>Dawson's Creek - Columbia</i>	IR.S	<b>80</b> 76 10 <b>Tom Waits</b> <i>Mule Variations - Epitaph</i>	A.B.D.I.R.N.L.N
<b>14</b> 11 34 <b>Cher</b> <i>Believe - WEA</i>	A.B.D.K.S.F.F.D.G.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.C.Z	<b>47</b> 43 37 <b>Vonda Shepard</b> <i>Songs From Ally McBeal - Epic</i>	DK.D.I.R.E.S.H.U.N	<b>81</b> <b>Compay Segundo</b> <i>Calle Salud - DRO</i>	F.D.E.S
<b>15</b> 26 5 <b>Ibrahim Ferrer</b> <i>Ibrahim Ferrer - World Circuit</i>	B.D.NL.N.S.CH	<b>48</b> 42 3 <b>Pierpoljak</b> <i>Kingston Karma - Barclay</i>	F	<b>82</b> 79 2 <b>Diana Krall</b> <i>When I Look Into Your Eyes - Verve</i>	F.P
<b>16</b> 13 9 <b>Cranberries</b> <i>Bury The Hatchet - Island</i>	A.B.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.C.Z	<b>49</b> 39 7 <b>Suede</b> <i>Head Music - Nude</i>	DK.S.F.I.R.N.S.U.K	<b>83</b> 41 3 <b>Shed Seven</b> <i>Going For Gold The Greatest Hits - Polydor</i>	UK
<b>17</b> 20 10 <b>Dean Martin</b> <i>The Very Best Of Dean Martin Capitol &amp; Reprise Years - Capitol</i>	DK.I.R.S.U.K	<b>50</b> 48 11 <b>New Radicals</b> <i>Maybe You've Been Brainwashed Too. - MCA</i>	A.D.I.R.U.K	<b>84</b> 84 24 <b>The Corrs</b> <i>Forgiven Not Forgotten - 143/Lava/Atlantic</i>	IR.UK
<b>18</b> 10 2 <b>Geri Halliwell</b> <i>Schizophonic - EMI</i>	A.B.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.C.Z	<b>51</b> 37 3 <b>Stephan Eicher</b> <i>Louanges - Virgin</i>	F.CH	<b>85</b> <b>Det Brune Punktum</b> <i>Helbredelsen - EMI-Medley</i>	DK
<b>19</b> 18 29 <b>Vengaboys</b> <i>Up &amp; Down - Greatest Hits - Violent/Jive</i>	B.D.K.S.F.F.D.G.R.I.R.N.L.N.P.S.C.H.U.K.H.U.N	<b>52</b> <b>Chayanne</b> <i>Atado A Tu Amor - Columbia</i>	ES	<b>86</b> 83 21 <b>Litfiba</b> <i>Infinito - Ira/EMI</i>	I
<b>20</b> <b>Jean-Jacques Goldman</b> <i>Tournee '98 En Passant - Columbia</i>	B.F	<b>53</b> 40 7 <b>Andre Rieu</b> <i>100 Jahre Strauß/100 Jaar Strauss - Polydor/Mercury</i>	A.B.D.NL.CH	<b>87</b> 87 34 <b>Alanis Morissette</b> <i>Supposed Former Infatuation Junkie - Maverick/Warner Bros.</i>	F.D.NL.CH
<b>21</b> 16 11 <b>Francis Cabrel</b> <i>Hors Saison - Columbia</i>	B.F	<b>54</b> 58 2 <b>Al Bano &amp; Carissi</b> <i>Volare - WEA</i>	A	<b>88</b> 89 10 <b>Catatonia</b> <i>Equally Cursed And Blessed - Blanco Y Negro</i>	IR.UK
<b>22</b> 17 17 <b>TLC</b> <i>Fanmail - Laface/Arista</i>	A.B.S.F.F.D.G.R.I.R.N.L.E.S.S.C.H.U.K	<b>55</b> 68 69 <b>Madonna</b> <i>Ray Of Light - Maverick/Warner Bros.</i>	B.D.I.R.NL.UK.H.U.N	<b>89</b> 81 3 <b>Zebda</b> <i>Essence Ordinaire - Barclay</i>	F
<b>23</b> 22 3 <b>Schlümpfe</b> <i>Super Sommer Vol. 9 - EMI</i>	A.D.CH	<b>56</b> 45 9 <b>Freundeskreis</b> <i>Esperanto - Columbia</i>	A.D.CH	<b>90</b> 97 2 <b>Guano Apes</b> <i>Proud Like A God - Ariola</i>	D.I.NL.P
<b>24</b> 15 5 <b>Patricia Kaas</b> <i>Le Mot De Passe - Columbia</i>	B.F.D.CH	<b>57</b> <b>Kastelruther Spatzen</b> <i>Die Legende Von Croderes - Koch</i>	A.D.CH	<b>91</b> <b>Andru Donalds</b> <i>Snowing Under My Skin - Virgin</i>	A.D.CH
<b>25</b> 21 38 <b>Lauryn Hill</b> <i>The Miseducation Of Lauryn Hill - Ruffhouse/Columbia</i>	A.B.F.D.I.R.N.L.N.E.S.S.U.K	<b>58</b> 64 7 <b>Renato Zero</b> <i>Amore Dopo Amore, Tour Dopo Tour - Fonopoli/Epic</i>	I	<b>92</b> <b>Soundtrack - Matrix</b> <i>Matrix - Maverick/Warner Bros.</i>	A.F.D
<b>26</b> 32 3 <b>Toy-Box</b> <i>Fantastic - Spin/Edel</i>	DK.NL.N.S	<b>59</b> 55 35 <b>Robbie Williams</b> <i>I've Been Expecting You - Chrysalis</i>	IR.NL.UK	<b>93</b> 85 2 <b>Garbage</b> <i>Version 2.0 - Mushroom</i>	IR.E.S.UK
<b>27</b> 19 5 <b>Jovanotti</b> <i>Capo Horn - Lorenzo 1999 - Soleluna/Mercury</i>	A.I.CH	<b>60</b> 50 4 <b>Mike Oldfield</b> <i>Guitars - WEA</i>	A.D.G.R.E.S.H.U.N.C.Z	<b>94</b> <b>Blondie</b> <i>No Exit - Beyond/RCA</i>	D.E.S.UK
<b>28</b> 23 4 <b>Spike</b> <i>Spike - The Album - Polydor</i>	A.D.CH	<b>61</b> 44 4 <b>Mr. President</b> <i>Space Gate - WEA</i>	A.D.CH.H.U.N	<b>95</b> 74 6 <b>Basement Jaxx</b> <i>Remedy - XL Recordings</i>	N.S.UK
<b>29</b> 24 47 <b>Xavier Naidoo</b> <i>Nicht Von Dieser Welt - 3P/Epic</i>	A.D.CH	<b>62</b> 78 42 <b>Celine Dion</b> <i>S'Il Suffisait D'Amour - Epic/Columbia</i>	B.F	<b>96</b> 90 55 <b>Original Cast</b> <i>Notre Dame De Paris - Pomme/Sony/Universal</i>	B.F
<b>30</b> 25 8 <b>Die Fantastischen 4</b> <i>4:99 - Columbia</i>	A.D.CH	<b>63</b> 67 5 <b>Frans Bauer &amp; Corry Konings</b> <i>Frans Bauer &amp; Corry Konings - Koch</i>	B.NL	<b>97</b> 96 10 <b>Supertramp</b> <i>It Was The Best Of Times - EMI</i>	B.F.P.E.S
<b>31</b> 72 5 <b>Ry Cooder</b> <i>Buena Vista Social Club - World Circuit</i>	A.D.I.NL	<b>64</b> 66 13 <b>Lene Marlin</b> <i>Playing My Game - Virgin</i>	I.N.S	<b>98</b> <b>Luciano Pavarotti</b> <i>Love Songs - Decca</i>	UK
<b>32</b> 28 25 <b>Fatboy Slim</b> <i>You've Come A Long Way Baby - Skint/Epic</i>	B.F.D.G.R.I.R.NL.CH.UK.C.Z	<b>65</b> 62 41 <b>Steps</b> <i>Step One - Jive</i>	B.I.R.UK	<b>99</b> <b>Tarkan</b> <i>Tarkan - Istanbul Plak/Universal</i>	A.D.NL.S.CH
<b>33</b> 29 87 <b>The Corrs</b> <i>Talk On Corners - 143/Lava/Atlantic</i>	B.F.I.R.NL.N.UK	<b>66</b> 94 10 <b>Bruce Springsteen</b> <i>18 Tracks - Columbia</i>	D.NL.N.E.S.S	<b>100</b> 51 4 <b>Michael Learns To Rock</b> <i>MLTR - Greatest Hits - EMI-Medley</i>	DK.CH
		<b>67</b> 65 11 <b>Mylene Farmer</b> <i>Innamoramento - Polydor</i>	B.F		

☆☆☆☆ SALES BREAKER ☆☆☆☆ indicates the album registering the biggest increase in chart points.  
 1 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.

Top National Sellers

UNITED KINGDOM

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in the United Kingdom.

GERMANY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Germany.

FRANCE

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in France.

ITALY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Italy.

SPAIN

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Spain.

HOLLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Holland.

BELGIUM

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Belgium.

SWEDEN

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Sweden.

DENMARK

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Denmark.

NORWAY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Norway.

FINLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Finland.

IRELAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Ireland.

SWITZERLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Switzerland.

AUSTRIA

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Austria.

PORTUGAL

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Portugal.

GREECE

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Greece.

Based on the national sales charts from 16 European markets. Information supplied by CIN (UK); Full chartservice by Media Control GmbH 0049-7221-368201 (Germany); SNEP (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/APYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); AFP (Ireland); AFP (Portugal); AFP (Austria); Top 30 (Austria); Full chartservice by Media Control AG 041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

## Album spotlight

by Christian Lorenz & Terry Heath

### TRAVIS THE MAN WHO

Independiente/Sony Music  
International release date: May 31

A low-key release which deserves to emerge as a contender for the rock album of the year by the end of summer. *The Man Who* follows Travis' 1997 debut *Good Feeling*, which established the band firmly on the live circuit as a no-nonsense, spit-on-the-floor rock band. Not surprisingly, for anybody who follows the band, the new album expands Travis' image quite dramatically. Frontman Fran Healy remarks: "This album is not a rock'n'roll album, it's more of a song album." The songs—all ballads—walk up to you like old friends: instantly familiar and somewhat reassuring. Even if—or just because—Travis eschew the fireworks, this is ace pop songwriting. Tracks such as *The Fear*, *As You Are* and *Slide Show* are strong on their own, but the album's ten tracks as a whole present a lucid, systematic body of work. Travis' bass man Dougie Payne mocks: "our last album was recorded in four days flat—this time it took over six months and it turned into this cohesive piece of music." Mike Hedges and Nigel Godrich share producer credits, and employed six different studios in the process of recording the album. It speaks volumes for the vision of Travis as a band that they never lost their focus through all this. CL

### PETER GREEN'S SPLINTER GROUP DESTINY ROAD

Artisan Recordings  
International release date: June 21

This 12-track studio album—the first since the early '80s to feature new material from the Fleetwood Mac founder and blues icon—follows hard upon the Splinter Group's WC Handy accolade for Best Comeback Album (1998's *The Robert Johnson Songbook*), and is a measure of how far Green has come. Anyone looking for "vintage" Peter Green will not find it—quite—here, but it is a superbly produced (by the band and Pete Brown) set of genuine new and standard blues tracks given the '90s treatment by one of the tightest, most sympathetic and experienced blues bands this side of the Atlantic. It is clearly not "Peter Green plus some blokes." It is, emphatically, a band in which Peter Stroud (bass) and Larry Tolfree (drums) lay down an authentic rhythm-section foundation for Roger Cotton (keyboards) to weave his blues and boogie grooves and melodies. Guitarist Nigel Watson is the perfect, unassuming foil for Green's still-tentative but fitfully breathtaking flashes of brilliance, but can himself step forward for some stunning blues work when required. In short, Green looks and feels at home here, given a sympathetic but challenging environment in which he has been able to rediscover why, for many, he remains the greatest blues guitarist Britain has ever produced. TH

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

0 La Paloma	23	Ma Baker	86
2 Times	36	Maid Of Orleans	95
A Life So Changed	68	Mambo No. 5	6
All Or Nothing	58	Mamma Mia	28
All Out Of Love	11	Maria	35
Almost Doesn't Count	83	MIG	61
Along Comes Mary	94	Mon Amie La Rose	75
Animal Song	67	My Love Is Your Love	20
Au Nom De La Rose	10	My Own Most Worst Enemy	72
...Baby One More Time	8	No Scrubs	7
Bailamos	31	Ooh La La	71
Beautiful Stranger	2	Pierpoljak	42
Best Friends	39	Pink	56
Blue	37	Pretty Fly (For A White Guy)	69
Boom, Boom, Boom, Boom	5	Red Alert	96
Bring It All Back	14	Rock Is Dead	92
Bye Bye Baby	33	Saltwater	66
Canned Heat	19	Say It Again	89
Changes	63	Scar Tissue	77
Cloud Number 9	44	Sexy Sexy Lover	81
Cream	87	Sie Sieht Mich Nicht	34
Don't Stop	78	Simarik	27
Doodah	47	Sometimes	3
Every Morning	82	Strong Enough	52
Everybody's Free (To Wear Sunscreen)	21	Swear It Again	59
Flat Beat	17	Sweet Like Chocolate	29
From The Heart	57	T'Es Zizin	55
Give A Little Love	60	Take Me To Your Heaven	64
Hate Me Now	98	Tearin' Up My Heart	45
Hey Boy Hey Girl	18	Thank You For The Music	65
I Breathe Again	22	That Don't Impress Me Much	9
I Never Knew Love Like This	24	The Children Of Kosovo	50
I Want It That Way	1	The Heart Of The Ocean	51
If You Believe	90	The Last Unicorn	73
If You Had My Love	74	The Sparrows And The Nightingales	100
In Our Lifetime	76	Tomber La Chemise	41
Indian Love	97	Tous Les Cris Les Sos	80
Indian Song	53	Tu M'Oublieras	25
Insane In The Brain	54	Tu Ne M'As Pas Laisse Le Temps	15
It Takes Two	49	Turn Around	12
It's Funny	99	Uli, Is Des Bled!	48
Jamais Loin De Toi	43	Unforgivable Sinner	91
Java (All Da Ladies Come Around)	84	Vivre Pour Le Meilleur	13
Je Te Rends Ton Amour	88	We're Going To Ibiza	40
King Of My Castle	30	What's It Like	93
Kiss Me	32	Why Don't You Get A Job	26
La Vie Ne M'Apprend Rien	70	Witchdoctor	46
Livin' La Vida Loca	4	You Get What You Give	38
Look At Me	16	You Got Me	85
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### Top 100 albums

Abba	6	Dean Martin	17
Abba	74	Ricky Martin	5
Bryan Adams	41	George Michael	34
Artistes Divers	35	Michael Learns To Rock	100
Backstreet Boys	2	Mike & The Mechanics	43
Al Bano & Carissi	54	Modern Talking	37
Basement Jaxx	95	Alanis Morissette	87
Frans Bauer & Corry Konings	63	Mr. President	61
Blondie	94	Multicyde	73
Andrea Bocelli	11	Xavier Naidoo	29
Boyzone	4	New Radicals	50
Francis Cabrel	21	The Offspring	10
Cartoons	42	Mike Oldfield	60
Catania	88	Original Cast - Notre Dame De Paris	96
Adriano Celentano	68	Luciano Pavarotti	98
Manu Chao	79	Pierpoljak	48
Chayenne	52	Red Hot Chili Peppers	3
Cher	14	Andre Rieu	53
Ry Cooder	31	Vasco Rossi	40
The Corrs	33	Sandra	69
The Corrs	83	Santana	77
The Cranberries	16	Sasha	44
Def Leppard	13	Schlumpfe	23
Det Brune Punktum	85	Compay Segundo	81
Celine Dion	62	Shed Seven	83
Andru Donalds	91	Vonda Shepard	47
Stephan Eicher	51	Skunk Anansie	38
Everlast	75	Fatboy Slim	32
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Mylène Farmer	67	Soundtrack - Den Eneste Ene	78
Ibrahim Ferrer	15	Soundtrack - The Matrix	92
Freundeskreis	56	Britney Spears	7
Garbage	93	Spike	28
Gola	45	Bruce Springsteen	66
Jean-Jacques Goldman	20	Steps	65
Guano Apes	90	Stereophonics	36
Gerri Halliwell	18	Suede	49
David Hallyday	70	Super Furry Animals	39
Lauryn Hill	25	Supertramp	97
Whitney Houston	12	Tarkan	99
Jamiroquai	1	Texas	9
Jovanotti	27	TLC	22
Patricia Kaas	24	Toy-Box	26
Kastelruther Spatzen	57	Travis	72
Diana Krall	82	Shania Twain	8
Litfiba	86	Vengaboys	19
Madonna	55	Tom Waits	80
Manau	76	Robbie Williams	59
Lene Marlin	64	Zebda	89
Amanda Marshall	71	Renato Zero	58

# ★ ★ ★ Billboard ★ ★ ★

## TOP 20 US SINGLES TOP 20 US ALBUMS

JULY 3 1999

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
2	3	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
3	2	LAST KISS EPIC	PEARL JAM
4	11	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
5	7	THE HARDEST THING UNIVERSAL	98 DEGREES
6	6	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
7	8	FORTUNATE ROCK LAND/INTERSCOPE/COLUMBIA	MAXWELL
8	4	NO SCRUBS LAFACE/ARISTA	TLC
9	5	WHERE MY GIRLS AT? MOTOWN	702
10	9	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
11	—	BILLS, BILLS, BILLS (*) COLUMBIA	DESTINY'S CHILD
12	16	NO PIGEONS ROC-A-BLOK/RUFFHOUSE/COLUMBIA	SPORTY THEIZ FEATURING MR. WOODS
13	13	WILD WILD WEST COLUMBIA	WILL SMITH FEATURING DRU HILL & KOOL MO DEE
14	10	THAT DON'T IMPRESS ME MUCH MERCURY (NASHVILLE)	SHANIA TWAIN
15	15	HAPPILY EVER AFTER DEF SOUL/DJMG	CASE
16	12	808 TRACK MASTERS/COLUMBIA	BLAQUE
17	17	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
18	14	CHANTE'S GOT A MAN SILAS/MCA	CHANTE MOORE
19	—	ALL STAR INTERSCOPE	SMASH MOUTH
20	19	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	MILLENNIUM JIVE	BACKSTREET BOYS
2	2	RICKY MARTIN C2/COLUMBIA	RICKY MARTIN
3	NEW	MIRRORBALL ARISTA	SARAH MCLACHLAN
4	NEW	WILD WILD WEST OVERBROOK/INTERSCOPE	SOUNDTRACK
5	8	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER BROS.	SOUNDTRACK
6	4	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
7	3	CALIFORNICATION WARNER BROS.	RED HOT CHILI PEPPERS
8	7	COME ON OVER MERCURY (NASHVILLE)	SHANIA TWAIN
9	6	DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/AG	KID ROCK
10	—	TARZAN WALT DISNEY	SOUNDTRACK
11	NEW	DOUBLE UP BAD BOY/ARISTA	MASE
12	12	ON THE 6 WORK/EPIC	JENNIFER LOPEZ
13	5	VENNI VETTI VECCI MURDER INC./DEF JAM/IDJMG	JA RULE
14	9	FANMAIL LAFACE/ARISTA	TLC
15	10	ASTRO LOUNGE INTERSCOPE	SMASH MOUTH
16	13	RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS/INTERSCOPE	VARIOUS ARTISTS
17	16	WIDE OPEN SPACES MONUMENT/SONY (NASHVILLE)	DIXIE CHICKS
18	NEW	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC	VARIOUS ARTISTS
19	NEW	SUPERNATURAL ARISTA	SANTANA
20	18	'N SYNC RCA	'N SYNC

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)

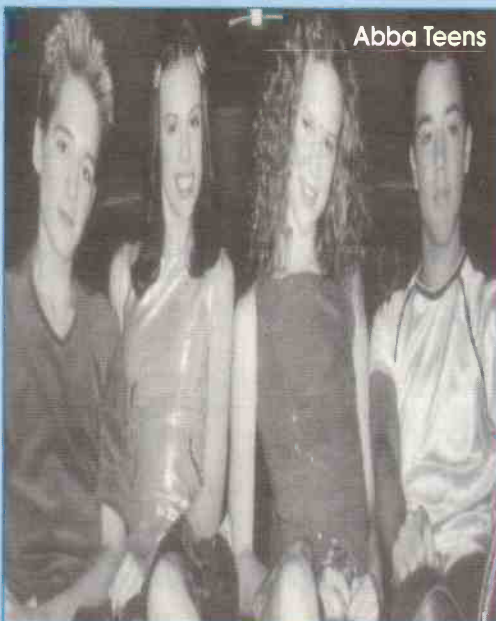
*pick of  
the week*

## Abba Teens Mamma Mia

(Stockholm)

"There's an ABBA-revival going on, there's a hit album available... what was missing is the hit song for the younger generation—so here it is!"

*Egil Houeland  
head of music  
Radio 102/Norway*



Abba Teens

### Germany: Eins Live

**FORMAT:** CHR  
**SERVICE AREA:** Regional (North Rhine/Westphalia)  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster



Playlist Additions

Jochen Rausch  
Music director

**Sixpence None The Richer/Kiss Me** (7)  
**Pet Shop Boys/I Don't Know What You Want..** (7)  
**Wamdue Project/King Of My Castle** (7)  
**Jungle Brothers/V.I.P.** (7)  
**Ben Lee/Nothing Much Happens** (7)  
**Smash Mouth/All Star** (7)  
**N-Tune/Everybody** (7)



### Italy: Radio Dimensione Suono

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



Playlist Additions

Carlo Mancini  
Music director

**Jennifer Paige/Always You** (28)  
**Pet Shop Boys/I Don't Know What You Want...** (28)  
**Antonella Ruggiero/Non Dirmi Dove**(28)  
**Articolo 31 & Rosana/Non So Cos'E** (28)  
**Five/If Ya Gettin' Down** (28)



### Belgium: Radio Contact F

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



Playlist Additions

Jean-Lou Berlin  
Programme & music director

**Pet Shop Boys/I Don't Know What You Want..** (21)  
**Mase feat. Blackstreet/Get Ready**(6-7)  
**Alanis Morissette/So Pure** (6-7)  
**Boyzone/You Needed Me**(6-7)  
**Johnny Hallyday/Vivre Pour Le Meilleur** (6-7)



### France: Fun Radio

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** varies  
**GROUP/OWNER:** CLT-UFA



Playlist Additions

Christian Lefebvre  
Head of music

**Powerhouse/What You Need** (7-10)  
**Bisso Na Basso/Tata Nzamba** (7-10)  
**Leah/Je M'Eloigne De Toi** (7-10)



### U.K: 95.8 Capital FM

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



Playlist Additions

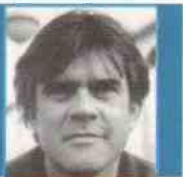
Richard Park  
Group programme director

**Catatonia/Londinium** (30-40)  
**Pet Shop Boys/I Don't Know What You Want...** (30-40)  
**Culture Club/Your Kisses Are Charity**(30-40)



### The Netherlands: Radio 3FM

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster



Playlist Additions

Paul Van Der Lugt  
Programme coordinator

**Billie The Kid/Loser** (13-14)  
**NAS & Puff Daddy/Hate Me Now** (7-8)  
**Eden/Star**(7-8)  
**Chef/Simultaneous** (7-8)  
**Smash Mouth/All Star** (7-8)



### Italy: RTL 102.5

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** varies  
**GROUP/OWNER:** RTL



Playlist Additions

Luca Viscardi  
Group programme director

**Il Mio Nome E' Mai Piu/Liga/Jovanotti/Pelu**(18)  
**Pet Shop Boys/I Don't Know What You Want...** (18)  
**Jovanotti/Raggio Di Sole** (18)  
**Macy Gray/Do Something** (18)



### UK: BBC Radio 1

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Thursday 11:30  
**GROUP/OWNER:** Public Broadcaster



Playlist Additions

Jeff Smith  
Head of music

**Basement Jaxx/Rendez-Vu** (n/a)  
**Chemical Brothers/Let Forever Be** (n/a)  
**James/I Don't Know What I'm Here For** (n/a)  
**Ricky Martin/Livin' La Vida Loca** (n/a)  
**Smash Mouth/All Star** (n/a)  
**Steps/Love's Got A Hold Of My Heart** (n/a)  
**Alice DeeJay/Better Of Alone**(n/a)  
**Jamiroquai/Supersonic** (n/a)  
**Adam Rickitt/I Breathe Again** (n/a)

97-99 FM **BBC** RADIO 1



## Denmark: DR P3

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** Public Broadcaster



Morten Rindholt  
Music controller

Playlist Additions

**Chemical Brothers/**  
Let Forever Be (23)  
**Gracelands/**  
Climbing Into Space (7)  
**Super Furry Animals/**  
Northern Lites(2-3)  
**Pondlife/Mysty**  
Mountain Hop (2-3)



## Spain: Cadena 40 Principales

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** SER

Jaime Baro  
Music manager

Playlist Additions

**New Radicals/Someday We'll Know** (n/a)  
**Sasha/Im Still Waiting** (n/a)  
**Lou Bega/Mambo No. 5** (n/a)  
**2 Eivissa/I Wanna Be Your Toy**(n/a)  
**La Barbieria Del Sur/**  
Todo El Amor Del Mundo (n/a)  
**Javier Garcia/Traquilla** (n/a)  
**Suede/She's In Fashion** (n/a)



## Germany: Radio FFH

**FORMAT:** CHR  
**SERVICE AREA:** Region of Hessen  
**PLAYLIST MEETING:** Wednesday PM  
**GROUP/OWNER:** Hessen Newspaper Publishers



Ralf Blasberg  
Head of music

Playlist Additions

**Sixpence None The Richer/**  
Kiss Me (n/a)



## UK: Atlantic 252

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Monday 10.30  
**GROUP/OWNER:** CLT-UFA



David Dunne  
Programme director

Playlist Additions

**Catania/Londinium** (30-35)  
**Basement Jaxx/Rendez-Vu** (20-25)  
**Alice DeeJay/Better Of Alone** (20-25)



## Sweden: P5 Radio Stockholm

**FORMAT:** CHR/AC  
**SERVICE AREA:** Stockholm  
**PLAYLIST MEETING:** Thursday 11:00  
**GROUP/OWNER:** Public Broadcaster



Robert Sehlberg  
Music director

Playlist Additions

**Uno Svenningsson/Festen** (n/a)  
**Ronan Keating/When You Say Nothing At All** (n/a)  
**Valerrie Etienne/Didn't I** (n/a)  
**Selma Björnsdottir/All Out Of Luck** (n/a)  
**Pet Shop Boys/I Don't Know What You Want...** (n/a)  
**Richard Anderson/Ain't Nobody's Business** (n/a)  
**Tekla/Somebody Else**(n/a)

SR P5 Radio Stockholm

## Switzerland: Radio 105 Network

**FORMAT:** CHR  
**SERVICE AREA:** German Region  
**PLAYLIST MEETING:** varies  
**GROUP/OWNER:** Radio 105



Grant Benson  
Programme director

Playlist Additions

**Shania Twain/That Don't Impress Me Much** (n/a)  
**Delakota/C'Mon Cincinatti** (n/a)  
**Bloodhound Gang/Along Comes Mary** (n/a)  
**Brooklyn Bounce/Canda** (n/a)  
**Moffatts/Until You Loved Me** (n/a)  
**Eins Zwo/Hand Auf's Herz** (n/a)  
**Lenny Kravitz/American Woman** (n/a)  
**Pet Shop Boys/I Don't Know What You Want..** (n/a)  
**Jay-Z/Nigga What, Nigga Who** (n/a)  
**Down Low/So Long Goodbye** (n/a)  
**Ky-Mani/Country Journey** (n/a)  
**Soulwax/Saturday** (n/a)  
**Divine/One More Try** (n/a)  
**Skunk Anansie/Lately** (n/a)  
**Alex Gopher/The Child** (n/a)



## U.K: Kiss 100 FM

**FORMAT:** Dance  
**SERVICE AREA:** London  
**PLAYLIST MEETING:** Thursday PM  
**GROUP/OWNER:** Emap Radio

Simon Sadler  
Head of music

Playlist Additions

**The 3 Jays/Feeling It Too** (20)  
**Groove Armada/At The River** (15)



## Norway: Radio 102

**FORMAT:** Hot AC  
**SERVICE AREA:** Haugesund  
**PLAYLIST MEETING:** Wednesday 10.30  
**GROUP/OWNER:** Radio 102 A/S



Egil Houeland  
Head of music

Playlist Additions

**New Radicals/Someday We'll Know**  
**Abba Teens/Mamma Mia** (10-12)  
**Cranberries/Animal Instinct** (10-12)  
**Multicyde/Not For The Dough** (10-12)  
**D'Sound/Disco Ironic** (10-12)



## Germany: Bayern 3

**FORMAT:** Rock  
**SERVICE AREA:** Bavaria  
**PLAYLIST MEETING:** Wednesday 11:00  
**GROUP/OWNER:** Public Broadcaster



Walter Schmich  
Music director

Playlist Additions

**Jessica Folcker/I Do** (7-10)  
**Citizen King/Better Days** (7-10)  
**Nek/Con Un Ma E'Con** (7-10)  
**Tom Petty & The Heartbreakers/Accused Of Love** (7-10)  
**Jennifer Lopez/If You Had My Love** (7-10)  
**Pet Shop Boys/I Don't Know What You Want...**(7-10)  
**C.B. Green/Take It** (7-10)



## UK: Virgin Radio

**FORMAT:** Rock  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday 10:00  
**GROUP/OWNER:** Ginger Media Group



Bobby Hain  
Programme director

Playlist Additions

**Beautiful South/The Table** (n/a)  
**Culture Club/**  
Your Kisses Are Charity (n/a)



## Norway: NRK P3

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Tuesday AM  
**GROUP/OWNER:** Public Broadcaster



Marius Lilleien  
Head of music

Playlist Additions

**A Very Good Friend Of Mine feat. Joy/Just Round** (15)  
**Oslo Fluid/The Spirit** (15)  
**Time Of Madness/Lust Fading** (8-10)  
**Tal Bachman/She's So High** (8-10)  
**Tennis/Og Cart** (8-10)



## Turkey: Number One FM

**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday 14:00  
**GROUP/OWNER:** The Media Group, Karacan & RAKS



Emre Yönter  
Music & Programming director

Playlist Additions

**Jennifer Lopez/If You Had My Love** (25-30)  
**Will Smith/Wild Wild West** (20-25)  
**Mishka/Give You All The Love** (15-20)  
**Andru Donalds/All Out Of Love** (15-20)  
**Seal/Lost My Faith** (15-20)  
**Marcy Playground/Comin' Up From Behind** (15-20)  
**Laptop/Nothing To Declare** (15-20)





# On the air

M&M's weekly airplay analysis column

## week 27/99 European Radio Top 50

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Tongue-twisting opportunities this week, as the Pet Shop Boys come in as highest new entry in the European Radio Top 50 with one of their famously long titles. Declaring *I Don't Know What You Want But I Can't Give It Anymore*, the Parlophone act know at least that they need new additions, and garnered 22 last week to make themselves "Most Added," as well as the top new entry at 32. It's an even longer title than their *I Wouldn't Normally Do This Kind Of Thing* from 1993, or *What Have I Done To Deserve This*, their collaboration with Dusty Springfield from 1987 (all Parlophone), but programmers in the UK and Germany don't seem to mind. The Pet Shop Boys are also famous for their distinctive videos, so Patrick Johnston, head of music at MTV UK, is delighted to be able to air the video as an MTV Exclusive this week. "Some people might say they're past it, but this is a clever and interesting video, and I expect the song to be a big hit," he comments.

MTV UK is at the forefront of breaking new acts, and even dedicated daytime airplay for several weeks to live versions of tracks recorded during MTV's "Five Night Stand," the channel's recent live extravaganza. "Most broadcasters are playing it too safe," is the provocative verdict from the otherwise very diplomatic Johnston. Since MTV is a true European player, Johnston has the advantage of acting quickly if a track from another territory exhibits crossover potential.

A good example is ATB's *9P.M. Till I Come* (Kontor), already a high flyer in Germany, which was added quickly to MTV UK's playlist, and is now tipped as the forthcoming number one in the UK sales charts.

Madonna spends her second week at the top of the European Radio Top 50, now secured by a number one position in the regional UK list and improvements elsewhere. Furthermore, Europe is warming up for *If You Had My Love* by Jennifer Lopez (Work/Columbia), this week's greatest gainer, climbing 10 places to 21. Also rising is Lou Bega's summer hit *Mambo No. 5* (Lautstark/BMG), which crashes into the top ten at number 9.

The highest of the other new entries is for the energetic rock of *All Star* by Smash Mouth at 34. The band are most famous for their *Walkin' On The Sun* (both Interscope), which reached 21 in January 1998. Their new hit is already number 11 in the regional listing for Scandinavia. At 40, *So Pure* is another attempt by Maverick artist Alanis Morissette to gain attention for her album *Supposed Former Infatuation Junkie*. It's the follow-up to *Joining You*, which peaked at 10 in March. In contrast, the Manic Street Preachers, new at 49 with *Tsunami*, have less difficulty whipping up a storm of interest. The prospects for *Tsunami* look good in Germany, the UK and Scandinavia. It's already their fourth European radio hit from the album *This Is My Truth Tell Me Yours* (Epic), following *If You Tolerate This Your Children Will Be Next*, *The Everlasting* and *You Stole The Sun From My Heart* (on the subject of long titles!).

Finally, bubbling under and ready to rise in the coming weeks are *Someday We'll Know* by New Radicals (MCA), *Blue* by Eiffel 65 (Bliss Co.), *Stronger* by Gary Barlow (RCA), *I Feel Lonely* by Sasha (WEA) and *Get Ready* by Mase featuring Blackstreet (Arista).  
Menno Visser



TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	6	MADONNA/BEAUTIFUL STRANGER (MAVERICK/WARNER BROS.)		76	2
2	4	10	Ricky Martin/Livin' La Vida Loca	(Columbia)	70	2
3	3	10	Backstreet Boys/I Want It That Way	(Jive)	72	1
4	2	11	Jamiroquai/Canned Heat	(Sony S2)	74	2
5	5	8	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	72	5
6	6	5	Will Smith/Wild Wild West	(Columbia)	58	4
7	9	7	Phil Collins/You'll Be In My Heart	(Epic)	52	2
8	7	10	Geri Halliwell/Look At Me	(EMI)	53	1
9	16	7	Lou Bega/Mambo No. 5 <small>Border Breakers</small>	(Lautstark/BMG)	49	8
10	12	5	Britney Spears/Sometimes	(Jive)	53	6
11	14	10	Shania Twain/That Don't Impress Me Much	(Mercury)	53	5
12	11	7	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	48	0
13	13	5	The Cranberries/Animal Instinct	(Island)	43	4
14	8	12	Bryan Adams/Cloud Number Nine	(A&M)	46	0
15	25	4	Suede/She's In Fashion	(Nude)	45	10
16	20	4	Cher/All Or Nothing	(WEA)	42	7
17	18	4	Whitney Houston/My Love Is Your Love	(Arista)	40	5
18	10	18	TLC/No Scrubs	(Arista)	28	0
19	17	19	New Radicals/You Get What You Give	(MCA)	34	2
20	19	6	Mike & The Mechanics/Now That You've Gone	(Virgin)	42	1
21	31	3	Jennifer Lopez/If You Had My Love	(Work/Columbia)	36	11
22	23	4	Shanks & Bigfoot/Sweet Like Chocolate	(Pepper/Zomba)	34	2
23	22	9	Roxette/Anyone <small>Border Breakers</small>	(Roxette Recordings/EMI)	38	1
24	15	14	Texas/In Our Lifetime	(Mercury)	29	0
25	26	8	Boyzone/You Needed Me	(Polydor)	34	2
26	24	12	Phats & Small/Turn Around	(Multiply)	29	2
27	21	12	The Offspring/Why Don't You Get A Job?	(Columbia)	31	2
28	28	9	Basement Jaxx/Red Alert	(XL Recordings)	26	0
29	29	7	The Chemical Brothers/Hey Boy, Hey Girl	(Virgin)	30	1
30	34	3	Enrique Iglesias/Bailamos <small>Border Breakers</small>	(Universal)	23	3
31	27	8	The Pretenders/Human	(WEA)	30	0
32	>	NE	Pet Shop Boys/I Don't Know What You Want...	(Parlophone)	22	22
33	42	3	Macy Gray/Do Something	(Epic)	20	5
34	>	NE	Smash Mouth/All Star	(Interscope)	18	6
35	44	2	Jessica Folcker/How Will I Know <small>Border Breakers</small>	(Jive)	17	1
36	45	2	Blur/Coffee & TV	(Food/EMI)	18	1
37	50	4	Baz Luhrman/Everybody's Free To Wear	(Capitol)	22	4
38	41	3	Savage Garden/The Animal Song	(Columbia)	20	0
39	47	11	TQ/Bye Bye Baby	(Epic)	21	2
40	>	NE	Alanis Morissette/So Pure	(Maverick/Warner Bros.)	18	5
41	38	8	Skunk Anansie/Secretly	(Virgin)	18	1
42	49	6	Garbage/You Look So Fine	(Mushroom)	20	3
43	36	17	Sugar Ray/Every Morning	(Atlantic)	21	1
44	46	3	Supergrass/Pumping On The Stereo	(Parlophone)	21	0
45	35	13	B*witched/Blame It On The Weatherman	(Epic)	18	1
46	37	22	George Michael & Mary J. Blige/As	(Epic)	14	0
47	>	RE	Westlife/Swear It Again	(RCA)	19	0
48	33	19	Robbie Williams/Strong	(Chrysalis)	10	1
49	>	NE	Manic Street Preachers/Tsunami	(Epic)	16	1
50	32	23	Britney Spears/...Baby One More Time	(Jive)	12	0

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

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

# Rights societies discuss Internet licensing solutions

by Emmanuel Legrand

MIAMI — Rights societies worldwide are seeking a business model to facilitate licensing works to Internet services, but have found themselves entering a potential minefield.

Some of the most important authors' rights groups, represented at their highest level, gathered in Miami Beach during the MIDEM Americas convention on June 22-25 to discuss potential solutions for Internet users. They met on June 21 under the umbrella of the International Confederation of Societies of Authors and Composers (CISAC).

The first hurdle faced by all the representatives is identifying what they can commit to in terms of global co-operation. BMI senior VP of international, Ekke Schnabel, underlines the difficulty of agreeing on a formula with foreign societies which includes licenses, distribution and rates: "It's almost paranoia, but this anti-trust issue is a very ticklish situation."

One executive reveals: "Lawyers were everywhere [on June 21] and there were more concerns about what we couldn't talk about rather than what we actually could discuss."

Participants included the chief executives of the US's BMI, ASCAP and Harry Fox Agency, Germany's GEMA, France's SACEM, Britain's MCPS/PRS and the Netherlands' BUMA/STEMRA: respectively, Frances Preston, John Lofrumento, Edward Murphy, Reinhold Kreile, Jean-Loup Tournier, John Hutchinson and Cees Veervoord.

CISAC general secretary Eric Baptiste says: "The Internet means that you cannot limit the geographical exploitation of a work, so we have to find new models to license and collect rights." He adds: "Most on-line operators are not willing to pirate [musical] works, and want to operate in a fully legitimate environment. However, the situation is quite confusing at the moment."

Schnabel concurs. "The Internet is eroding traditional boundaries, and we have to re-think our representation. This is a totally new territory and nobody knows what to do, or how much to license."

Rights societies are looking to simplify the licensing of works for Internet use, but are concerned by the complexity of the issues at



Ekke Schnabel

stake. "Societies are fully aware of the Internet's importance," says Baptiste, "and they want to rapidly develop a model that will make life easier for everyone."

According to one participant, two scenarios were debated. The first promot-

"the server theory would be totally impossible and suicidal." This would prompt Internet operators to choose servers in countries where copyright laws are as permissive as possible and have the lowest rates.

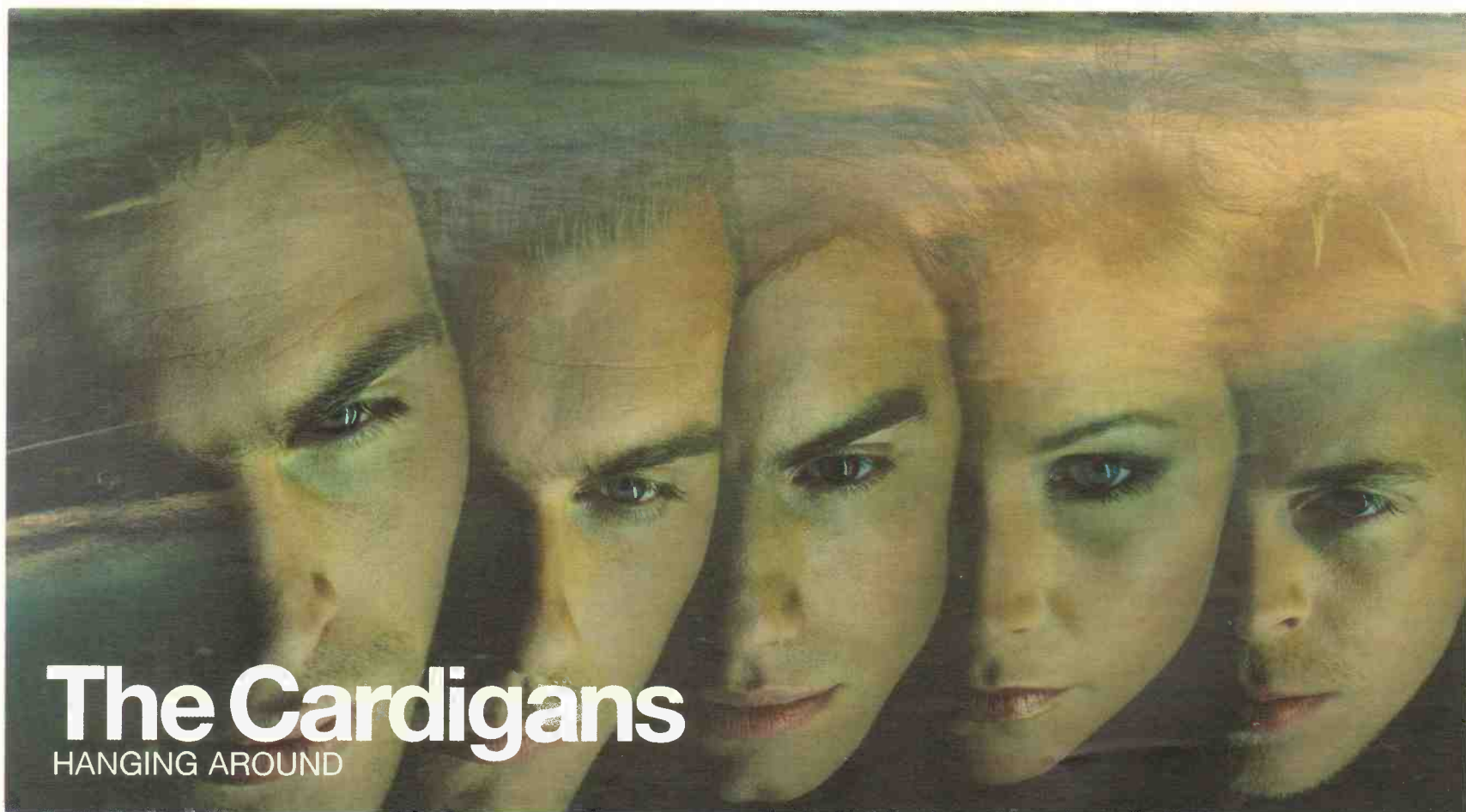
"We came to the conclusion that we could opt for a solution where the key issue will be where the content providers have their main economic residence," says Schnabel. Individual societies could then negotiate agreements with sister societies on a one-to-one basis which, in the absence of a legal international framework, would make a global agreement possible.

"The main problem is actually faced by governments around the world," says Baptiste. "Governments are losing billions in uncollected taxes related to products bought on the Internet. At some point, an international framework will be drafted and have to be imposed to all Internet models. Rights societies will simply have to jump on the bandwagon." In the meantime, though, societies will look to extend their cooperation and search for a new model. Baptiste is optimistic that a solution might be found before the end of the year.

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1999

ed licensing and collections in the content provider's country, while the second advocated their execution wherever the server is based. European rights societies fear that the "server" option would put the US at an advantage and, as rates in Anglo-Saxon countries are lower, this could trigger potential loss of revenues.

"Europe knows the US is ahead in e-commerce and is worried that most web sites will be situated over there," says BMI's Schnabel. However, he says there is consensus that



**The Cardigans**  
HANGING AROUND

"HANGING AROUND" the new hit single from the multi platinum album Gran Turismo

At Radio Now ➔



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Edel buys Mega

continued from page 3

and the strength of the current roster and less to do with Ace Of Base, for which Mega has only Scandinavian rights.

"It's going to emphasise Wennick's strengths," says Haentjes. "He's going to concentrate on the production side and develop new acts rather than oversee the day-to-day operation of a record company."

The only planned release so far under the new agreement is a greatest hits album by Ace Of Base, which will be released later this year through Mega/edel in Scandinavia, through Arista/BMG in North/South America and Japan, and via Universal in the rest of the world.

Ace Of Base manager Lasse Karlsson of Stockholm-based Basic Music Management says he is still examining implications of the deal, which Wennick informed him of a week before the official announcement on June 22. Karlsson says: "As long as I'm working with the same people that's great, and I would like to work with Kjeld. Along with Clive Davis, he's very involved in deci-



Leila K

sions on repertoire."

Edel recently took a stake in the new distribution company Play-ground Music Scandinavia (M&M, June 12). With the acquisition of Mega Scandinavia, edel is fast becoming the most significant independent company in the region after the five majors. The only other major independents left

in Scandinavia are Arcade Music Company, Bonnier Music and MNW.

"The Scandinavian territories increased in sales terms last year," says Haentjes. "And as a repertoire source, it's a wonderful territory—there are loads of acts to export."

After last year's IPO on Hamburg's New Market, edel has embarked on a series of acquisitions and expansions: this year it has taken a stake in British label, video company and TV syndicator Eagle Rock and opened Spanish and Portuguese operations. Trilck says he will announce a label structure profile and organisational structure to handle the new labels in a few weeks.

Dominic Pride is international music editor, Billboard



MTV wants to launch radio network

continued from page 3

Dall'Orto. "Until now, programme production has been split 50/50 between Milan and London." MTV Italy's advertising revenue for the first quarter of 1999 increased by 154% compared with the same period last year.



"I will be prioritising Spain where there are already one million satellite subscribers."

Meanwhile, in addition to its Italian radio venture, MTV is also considering the launch of a dedicated Spanish service from September. Dall'Orto, who is now also responsible for MTV's operations in Spain, Portugal and Greece, says:

Commenting on Dall'Orto's promotion to head up MTV's operations in Spain, Portugal and Greece MTV and VH-1, MTV Europe's president and CEO, Brent Hanson, says: "The addition of Spain, Portugal and Greece to Antonio's responsibilities is a logical development in that, together with Italy, they are culturally, logistically and geographically linked. Antonio is clearly the best person to oversee these territories."

Guardian makes radio moves

continued from page 3

Myers says it was GMG's "commitment to radio" that persuaded him to join. "I wanted to go for a company that would be committed long term to a brand," he says. "They want to be a real force in radio."

GMG will be applying for a number of regional licences which will shortly be advertised by the UK's Radio Authority, including south Wales, the west Midlands and Yorkshire.

In these areas, GMG will make applications to run mixed music and speech services similar to the AC/talk Century Radio stations Myers created for Border TV's radio division. In Yorkshire and the Midlands, Myers is likely to face a licence battle with his former employers, who are expected to propose more Century stations in those areas.

"I can't confirm what format Century would apply for, they may want to change that format without me," says Myers. "But the Century brand was invented by me—it's really my format with the Century name."

Commenting on his new company's prospective acquisitions, Myers predicts: "I think we will certainly seize any opportunities that come our way that fit into our strategy."

Ironically, it is not inconceivable that Border's three Century stations in the north east, north west and the east Midlands could be amongst GMG's early take-over targets; there has been considerable industry speculation recently that, following Myers' departure, Border may be looking at selling off its radio division, particularly in the event of a bigger TV company buying Border.

Mambo madness set for summer

continued from page 3

But *Mambo No.5* is not a run-of-the-mill summer hit, having already attracted a fanbase from outside the dance/pop market. Bernd Albrecht, programme director at Potsdam, Germany-based alternative station ORB Fritz, calls *Mambo No 5* "good-time music played and presented with good humour".

*Mambo* does not need to be surrounded by summer songs to work on Fritz's playlist, notes Albrecht. "Our output dwells on contrasts and we use opposites deliberately, playing Westbam after Rammstein, or Underworld after Missy Elliott."

Dario Uselli, music director at Milan-based CHR network Radio DeeJay, enthuses: "The record is upbeat, cute and fresh for summer. *Mambo* is already a big radio success with CHR stations here, and I expect it will be played right through the summer."

Bega says he first heard Prado's original in a Cuban bar in Miami: "I thought it was a really powerful song, but it had no lyrics, no real melody and a really old sound." Once back in Munich, Bega wrote the lyrics and, with Berlin-based producer Achim Kleist, injected a '90s dance beat.

*Mambo No.5* secured release

commitments abroad even before it became so big in its home market that it couldn't afford to be overlooked. By the time the record had shipped 800,000 units in the GSA region on June 16, BMG Entertainment Germany had secured release commitments in all major European territories, including the UK.

Munich-based BMG international product manager Lothar Landt reflects: "This time it was the song itself rather than chart success in Germany which 'sold' the record to our sister companies."

At home and abroad, *Mambo* owes its success to the dance floor. "It's fair to say that the record broke into most territories via the dance charts," observes Landt. With mainstream success building on massive club exposure, Landt speculates that "*Mambo No.5* will be this year's *Macarena*."

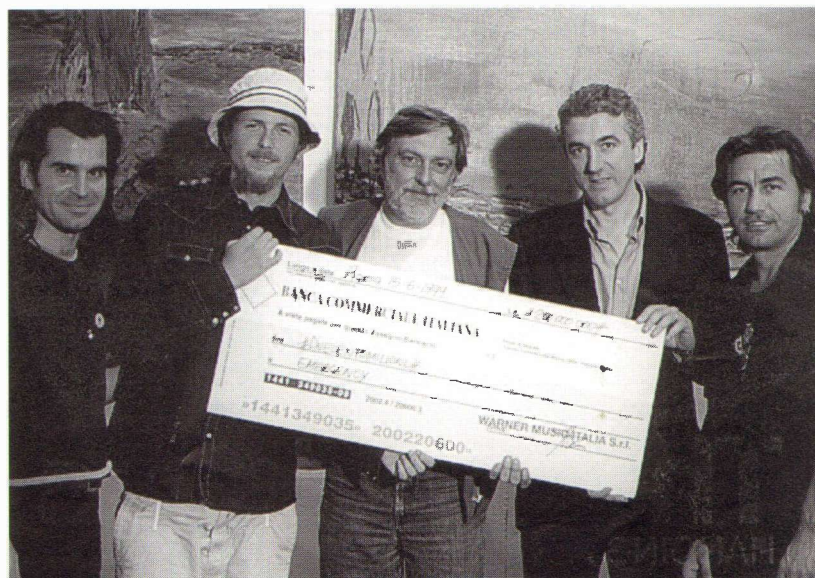
BMG has pencilled in July 19 for the release of Bega's debut album. "There will be some more Mambo tracks on the album," reveals Kleist, "but it's not all latin music. Everybody in latin and rock 'n' roll wrote to a strict pattern in the '50s. It's simple music that everybody understands, and we have tried to evoke that."

So much exposure is likely to

trigger local *Mambo* copies. Yet Albrecht sees little danger for the new Mambo king. "Trainspotters will have a tough task if they want

to follow Bega. Just listen to that intro on *Mambo No.5*. Nobody can write another one like that."

Additional reporting by Mark Dezzani.




Gino Strada from the Emergency charity organisation in Milan which helps out children in war zones, receives the first cheque for the single *Il Mio Nome E' Mai Piu* (WEA Italy). Sung by the Italian trio Ligajovapelu (Ligabue, Jovanotti and Piero Pelu from the rock band Litfiba), the single has sold over 100,000 copies since its release on June 17, raising \$150,000 (euro154,500). Pictured (l-r): Piero Pelu; Jovanotti; Gino Strada (Emergency); WEA Italy MD Massimo Giuliano and Ligabue.

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	9	ROXETTE/ANYONE (ROXETTE RECORDINGS/EMI)		SWEDEN	36
2	3	2	Lou Bega/Mambo No. 5  (Lautstark/BMG)		GERMANY	29
3	4	6	Enrique Iglesias/Bailamos (Universal)		SPAIN	21
4	5	28	Jessica Folcker/How Will I Know (Jive)		SWEDEN	16
5	2	18	Emilia/Good Sign (Universal)		SWEDEN	13
6	6	4	Anggun/Snow On The Sahara (Epic)		FRANCE	9
7	10	5	Jennifer Brown/Alive (RCA/Ricochet)		SWEDEN	14
8	13	7	Jessica Folcker/I Do (Jive)		SWEDEN	12
9	9	13	Lene Marlin/Unforgivable Sinner (Virgin)		NORWAY	10
10	11	3	Venga Boys/We're Going To Ibiza (Violator/Jive)		HOLLAND	9
11	17	2	Wamdue Project/King Of My Castle (Airplane)		ITALY	9
12	12	21	Sasha/If You Believe (WEA)		GERMANY	8
13	25	3	Lene Marlin/Sitting Down Here (Virgin)		NORWAY	10
14	24	2	Eiffel 65/Blue (Bliss Co.)		ITALY	6
15	15	16	Sasha/We Can Leave The World (WEA)		GERMANY	9
16	14	3	Tarkan/Simarik (Istanbul Plak/Universal)		FRANCE	9
17	8	11	Edyta Gorniak/One & One (Orca/EMI)		POLAND	5
18	7	13	Mr. Oizo/Flat Beat (F Communications)		FRANCE	9
19	23	2	Guano Apes/Open Your Eyes (Ariola)		GERMANY	6
20	>	NE	Nek/Con Un Ma E' Con (WEA)		ITALY	6
21	18	3	Cassius/Feeling For You (Virgin)		FRANCE	8
22	22	3	Boney M vs. Sash! /Ma Baker (Hansa)		GERMANY	4
23	>	RE	The Cardigans/Erase/Rewind (Stockholm/Trampolene)		SWEDEN	3
24	19	2	ATB/Don't Stop (Motor)		GERMANY	6
25	20	16	Axelle Red/Ce Matin (Virgin)		BELGIUM	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	Kr36.98
Denmark	Dkr7.43
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr325.15
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.09
Poland	Z4.04
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.69
Switzerland	Sfr1.59
U.K.	£0.65
U.S.	\$1.03

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\*Denotes 'eurozone' countries with a fixed exchange rate

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#### Popkomm '99

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## Hotline

Edited by Jon Heasman



German music TV channel Viva could be going public. Viva executives are pushing for the move in

autumn, despite opposition from one of its shareholders, **Sony Music**. Hotline hears, however, that top Viva management are reportedly prepared to ignore Sony's misgivings and go ahead with their plans to float the company. The injection of capital would propel Viva's planned expansion into the Polish and Swiss markets.

Danish TV company **TV2** has sent a letter to minister of cultural affairs **Elsebeth Gerner Nielsen** stating that it has the expertise and funding to operate the country's fourth national FM frequency. Around 20 domestic and international companies have so far indicated that they are interested in the opportunity. The government was set to make a decision late last year, but it was postponed without another date being set.

Germany's **Echo** awards aren't moving just yet—the year 2000 ceremony will take place in Hamburg once again next March. But a move to Berlin is still on the cards for 2001.

In addition to the developments mentioned in our front page story this week, Hotline hears that **MTV** is considering the launch of an Italian **VH-1** and other specialist digital channels in that country, but is apparently waiting for subscriber levels to Italian digital TV platform **Tele+** to reach the one million level. Currently digital subscriptions stand at around 500,000 but are predicted to reach the one million mark by early 2000. Meanwhile, in the UK, satellite digital broadcaster **BSkyB** is spending £1 million (euro 1.65m) on an ad campaign on terrestrial TV broadcaster **Channel 5** to promote the launch of MTV's six digital music channels, which will be exclusive to the **BSkyB** platform.

Hamburg-based independent promotion company **Public Propaganda (PP)** is branching out into the dance compilation market with the help of German indie **edel**. Four times a year **edel** and **PP**, which publishes its own **Deutsche Dance Charts (DDC)** based on reports from DJs and specialist retailers, aim to put out the biggest DDC hits of the previous quarter—plus hot tips for the next three months—on a double CD. Radio partners for the series will include **N-Joy** and **MDR Sputnik**.

And, while we're on the subject of all things **edel**, expect the powerful German indie to move for yet another significant indie operation "within the next couple of weeks," according to sources. That will follow hard on the heels of the company's purchase of **Mega Records** in Scandinavia (see story, front page).

Long-serving **Arcade Music Norway** managing director **Ole Vidar Lien** is leaving at the end of this month to set up his own label venture. Also on the move are **Tor Eriksen** and **Reidun Berntsen**, who have announced their intention to resign from **Scandinavian Records**. They are managing director and marketing manager, respectively. The label has also terminated its distribution agreement with **EMI** and struck a new deal with Trondheim-based indie **Norske Gram**. It is believed that **Scandinavian**, formerly owned by **Jorgen Larsen** and **Gert Holmfred** (both now at **Universal**), will cease to have active operations in Scandinavia.



• Tor Eriksen

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

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



UNITED KINGDOM

Table listing top songs in the United Kingdom, including Madonna's 'Beautiful Stranger' at #1 and Britney Spears' 'Sometimes' at #2.

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



GSA

Table listing top songs in the GSA region, including Lou Bega's 'Mambo No. 5' at #1 and Britney Spears' 'Sometimes' at #2.

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



FRANCE

Table listing top songs in France, including TLC's 'No Scrubs' at #1 and Jamiroquai's 'Canned Heat' at #2.

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



SCANDINAVIA

Table listing top songs in Scandinavia, including Sixpence None The Richer's 'Kiss Me' at #1 and Phil Collins' 'You'll Be In My Heart' at #2.

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



THE NETHERLANDS

Table listing top songs in The Netherlands, including Shania Twain's 'That Don't Impress Me Much' at #1 and Backstreet Boys' 'I Want It That Way' at #2.

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.



ITALY

Table listing top songs in Italy, including Jamiroquai's 'Canned Heat' at #1 and Jovanotti's 'Per Te' at #2.

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



SPAIN

Table listing top songs in Spain, including Javier Andreu's 'El Alma de Tus Besos' at #1 and Pedro Guerra's 'La Lluvia Nunca Vuelve Hacia Arriba' at #2.

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



POLAND

Table listing top songs in Poland, including Renata Dabkowska's 'Juz Nie Pozwole Ci' at #1 and Pretenders' 'Human' at #2.

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



HUNGARY

Table listing top songs in Hungary, including Ricky Martin's 'Livin' La Vida Loca' at #1 and Backstreet Boys' 'I Want It That Way' at #2.

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

Advertisement for New Radicals' single 'You Get What You Give' on RadioNow. Features the text 'Someday We'll Know' and 'New Radicals At RadioNow' with a photo of a man in a hat.

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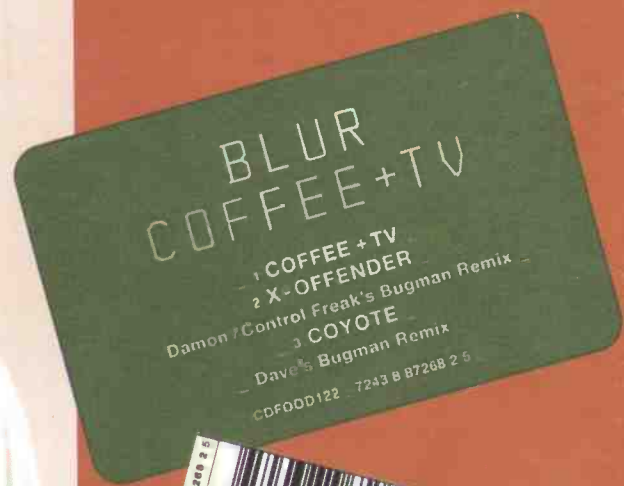
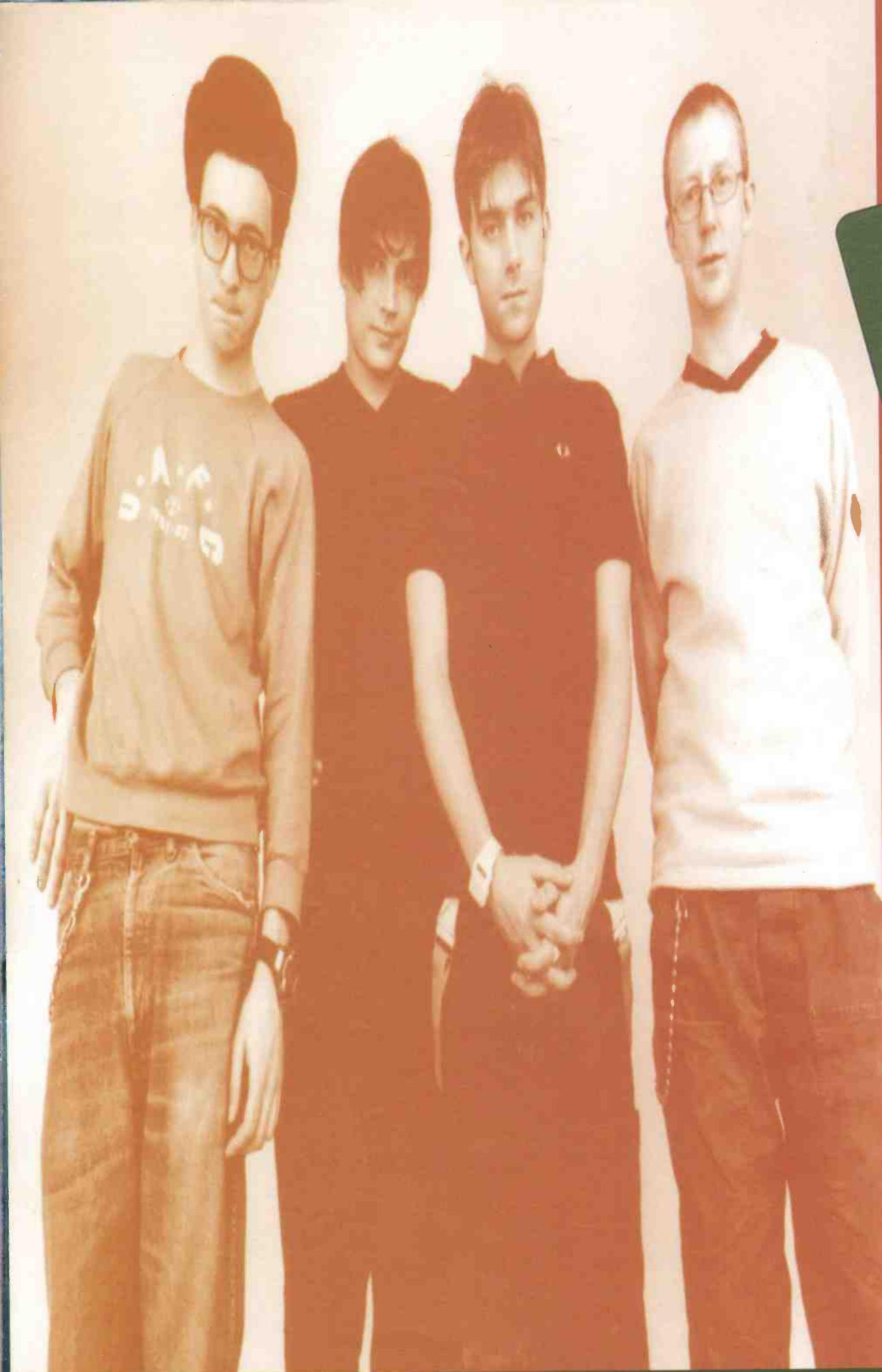
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# Airplay Winner

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