**New era for Europe: too much, too soon?**

by Emmanuel Legrand

**BRUSSELS** — The newly-appointed president of the European Commission, Romano Prodi (pictured), has promised "a new era of change" but, for the music industry, there may be too much change at once.

The appointment of a new Commission six months ahead of schedule—as well as the election of a new European Parliament—both come "at an unfortunate time," according to Frances Moore, IFPI's director of European affairs.

Moore is mostly concerned that the industry will have only "a very small window of opportunity" to lobby the amended Copyright Directive. The issue is exacerbated by the fact that over half of the members of the Parliament were renewed, and one quarter of those who were re-elected didn't vote for the Copyright Directive. Moore says: "We had friends in the Parliament and had built contacts over the years. I'm afraid most of the new MPs don't know anything about copyright."

Other key topics include the expansion of "smuggling" and "a very small window of opportunity" for the industry to lobby the amended Copyright Directive.

**Smash Mouth's All Star performance**

by Christian Lorenz

**LONDON** — Imagine a fusion of influences as diverse as ska, rap, country, reggae and The Beatles. Stuck? Well, this eclectic mix has been the inspiration for Californian quartet Smash Mouth, whose unique light-hearted ska-infused rock sound is proving popular all over Europe. Their current single All Star (Interscope/Universal) is this week shining brighter than ever at No.19 in Music & Media's European Radio Top 50 chart.

All Star has been one of the fastest-moving releases on radio across Europe for the past three weeks, in a similar vein to the success of Smash Mouth's 1998 hit Walking On The Sun (Interscope/Universal). The band's success could owe something to CHR playlists, as All Star is exactly the kind of rock record which also suits a dance/R&B flavoured playlist.

"Smash Mouth's playful tone on rock mixes well with dance and black music such as hip hop," confirms Pia Kalischer, head of music at CHR station Sveriges Radio P3 in Stockholm. Her sentiment is reminiscent of radio reactions to Walking On The Sun, which complemented uptempo, dance formats without strictly being dance music.

"Smash Mouth follow trends set by, say, The Clash—who introduced reggae into punk rock—and the Red Hot Chili Peppers, who fused rock and rap, continued on page 17

**Sony Italy snaps up crucial indie**

by Mark Dezzani

**MILAN** — Sony Music Entertainment Italy (SME Italy) has this week acquired one of Italy's largest independent record companies, RTI Music, in what signals the end of an era for Italy's independent sector. RTI Music, which is 100% owned by the political opposition leader and media magnate Silvio Berlusconi), will be 100% owned by SME Italy when the deal is closed in September.

RTI Music will be a stand-alone operation within the SME Italy group, but will change its identity, continued on page 17

**MLTR**

Someday

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Mixed by Chris Lord-Alge

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Deutsche BA
Europe is off to a new start. After the disastrous end to the Santer era, the newly-appointed members of the Prodi Commission will take Europe into the millennium. As the music industry is concerned, the changing of the guard in Brussels is highly significant. A new team has bound to have a fresh approach on major issues, but things could swing either way.

Many lobbyists agree that a new team always brings uncertainties. A lot of work has to be started again from scratch—establishing the right contacts, understanding everybody's roles, not to mention conveying the message to newcomers.

Take a crucial legislative bill such as the Copyright Directive. At this stage, it's hard to imagine the new Commission's policy. But the music community will receive a severe blow if the new Commission simply sticks to the current text left by the previous team. Alternatively, the Commission could revert to the text voted by the European Parliament that better met industry expectations.

The music industry, which has built bridges with European policymakers during the past five years, should not loosen its grip on Brussels. Indeed, it must be smarter and more convincing than other, more powerful lobbies such as telecom companies and hardware manufacturers.

The industry should look to develop the strong relationships it has established with European Parliament members, while remembering that over half of them are new. As the IFPI's Frances Moore reflects: "This is certainly not the deck of cards I would have chosen." But, as all bridge or poker players know, having the strongest hand is not a guarantee of success—it's how you play the game.

SER/Caracol link up for Latin radio push
by Howard Llewellyn

MADRID — Grupo Prisa-owned Cadena SER—Spain's biggest commercial radio group—is joining forces with Colombia's Radio Caracol to magnify the presence of latin music on radio stations in the US, Latin America, and Europe.

The deal follows the Spanish media empire's announcement last week that it is creating latin music company Gran Via Musical (GVM) (M&M, July 17).

Grup Prisa has formed a holding company with Radio Caracol, Colombia's largest radio group. The newly owned company will initial-ly own Caracol-owned WSUA in Miami, WPAT in New York, a syndicated Spanish programme network comprising 72 channels in the US, three music radio networks in Chile, France's Radio Latina network, and a stake in a Panama radio station, according to Prisa's director of corpo-rate relations, Miguel Gil.

 Gil says that the deal is connected to GVM, as it provides the radio outlet needed to promote latin music. GVM is the new latin music business incorporating four labels, publishing, merchandising, management, and tour organisation.

Prista CEO Juan Luis Cebrian says: "We want to enter US and Latin American Spanish-speaking markets to make the most of our experience. Caracol is a highly successful, magnifi-cent ally, whose US presence could help us meet our goal."

As part of the deal, Prisa takes a 19% stake in Caracol in return for investing its expertise and an undis-closed sum. Prisa expects to close the Caracol and GVM deals by September, and to launch operations in October.

UK net operation extends European reach
by Lucy Aitken

LONDON — Specialist UK on-line entertainment retailer, IMVs, which this week changed its name to Yalplay (yalplay.com)—is planning long-term expansion into Europe and an interactive TV operation through co-operation with Sweden's Boxman AB, British Interactive Broad-casting and record labels.

Last week IMVs broke down into 40% videos and 60% music—agreed a reverse takeover by Boxman.

Boxman's largest radio group. The newly owned company will initially own Caracol-owned WSUA in Miami, WPAT in New York, a syndicated Spanish programme network comprising 72 channels in the US, three music radio networks in Chile, France's Radio Latina network, and a stake in a Panama radio station, according to Prisa's director of corporate relations, Miguel Gil.

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Frankfurt — Young Germans prefer listening to hip hop and R&B on the radio, rather than techno and pop, according to research by Frankfurt-based Planet Radio.

The youth-oriented CHR station is the second station to make adjustments to its format, following public broadcasting station N-Joy, which now rotates more heavily on personnel, music and consumer marketing.

Winter notes that German radio is finally recognising hip hop's broad appeal. "A year ago, hip hop acts were having a hard time getting airplay on the radio." But, she explains, the success of artists like Lauryn Hill and German acts like Die Fantastischen 4 and Afroh have mobilised German programmers into action.

Currently, Planet's top 20 most-played songs include seven hip hop tracks, many of them by homegrown artists. Regularly played tracks include 2 Pac's Dear Mama, Reinemonster by Afroh feat. Ferris MC, Jay-Z's Nigga What Nigga Who and Hands Up Here by Eins Zwo.

Boy bands enter fight for Platinum

by Christian Lorenz

The Backstreet Boys pipped Boyzone to the post in the ongoing boy band race, according to the statistics for June, published by IFPI on July 6.

And yet, the highest Platinum Europe Award of the month goes to George Michael's Ladies And Gentlemen, The Best Of (Epic), which breaks the five million barrier.

Millennium (Jive) by the Backstreet Boys has sold more than two million albums across Europe, and so scooped a double platinum. Only the studio recording of French musical Notre Dame De Paris (Pomme/Sony Music) matched the Boys' success this month.

Boyzone's current album By Request (Polydor) received a single Platinum Award for sales of more than one million around Europe.

Other first time Platinum Europe winners in June included US artists Britney Spears with Baby One More Time (Epic), Shania Twain with Come On Over (Mercury) and Vonda Shepard with Songs From Ally McBeal (Epic).

Universal Music executives gathered in London to attend Shania Twain's sold-out concert at Wembley Arena. Her latest Mercury release, Come On Over, is currently at number five in M&M's European Top 100 Albums chart. Pictured (r-l) at a post-concert reception: Tim Renner, president, music group, Universal Music Germany; Kees van Weijen, managing director, Mercury Records Netherlands; Shania Twain, John Kennedy, chairman and CEO Universal Music Denmark and Jon Landau, Shania Twain's manager.

MOVING CHAIRS

LONDON — Thomas D. Mottola, chairman and CEO, Sony Music Entertainment, has named Fred Ehrlich president of new technology and business development. Ehrlich reports to Mel Iberman, chairman, Sony Music International, in New York. Ehrlich has worked for Sony Music Entertainment as senior vice president/general manager, new technology and business development, since the department was created in 1994.

COPENHAGEN — The Danish branch of EMI Music Publishing has appointed Ole Dreyer as creative director. Thomas Hohne, managing director, says: "We have worked together for a long time, from the days when I was at EMI-Medley (as export director). I know Ole's the man for the job." Dreyer comes from agent/management company PDH and also co-owns Big Star Records, a Scandinavian music club, based in Copenhagen.

LONDON — Nick Piggott has moved from GWR's central programming department in Swindon to become content manager of two of Digital One's proposed national multiplex services—a teen-oriented CHR channel and a classic rock station (see story, opposite).

VIA Big Bang, international president, Robert M Bowlin has announced that Dieter Daum succeeds Otto Zich as president and CEO of Sony DADC Austria AG, effective immediately.

ON THE BEAT

UNIVERSAL CREATES "SERVICE CENTRE" UM3

LONDON — Universal Music International has announced that its strategic marketing division will be known as UM3 and will be a "service centre" covering all areas outside North America. Senior VP Wolf Urban says that UM3 will harmonise the company's catalogue and frontline operations, and will effectively double the vast Universal archive available to consumers. UM3 will co-operate closely with Universal's frontline marketing departments worldwide. Urban, who joined UMI in February, was MD of PolyMedia for four years. His senior team at UM3 includes Alain Veille, currently MD of Polydor, who joins as VP; VP marketing, Hanne S. Ravnag, VP, commercial and consumer marketing, Julian Huntly, VP, catalogue marketing. In related news, Jose Luis Garcia Ramos will head up UM3 Spain reporting to Universal Music Spain CEO Jesus Lopez.

VIDEO ITALIA FLIES ON ASTRA

MILAN — Video Italia Solo Musica Italiana (VISMI), the music TV channel of the Milan-based national music syndicated network Radio Italia Solo Musica Italiana (RISMI), is now available via a digital transponder on the Astra 1G satellite (transponder 112 frequency 12,610.5 Ghz vertical). VISMI, which was launched last December on a digital transponder on the Eutelsat Hotbird satellite, will extend its potential reach to three million homes by being available on the Astra signal. VISMI broadcasts non-stop Italian music videos, live concerts and interviews—many of which are simulcast on its Italian radio network.

ICEBERG LAUNCHES BIG STAR

COPENHAGEN — Iceberg Records has created a dance music sub-label. Big Star Records directly targets clubbers, and has already signed four acts, Southside Spinners, Kaydee Project, Sequential One and LX Apollo. The new label is set to release a compilation to celebrate its launch. Meanwhile, Crispy, Sista Sista, Scatman John, Colorblind and Natural Born Hippies remain on Iceberg.

GWR moves on local digital

by Jon Hassman

LONDON — UK radio group GWR has announced its intention to move into local, as well as national digital radio.

Digital One—63% owned by GWR—has already won the licence to operate Britain's only national commercial digital multiplex. Now GWR has announced the creation of a wholly-owned subsidiary, Now Digital, to make applications to run local and regional digital multiplexes.

However, GWR says its initial applications will be in areas of England where GWR analogue services are already on air—primarily in the west, East Anglia and the Midlands.

The first licences GWR Digital will apply for are for Wolverhampton, Shrewsbury and Telford (advertised by the Radio Authority last month), Bristol/Bath (to be advertised December, 1999); Coventry (January, 2000) and Norwich (November, 2000). These areas are respectively served by GWR's Hot AC stations Beacon FM, GWR FM, Merica FM and Broadland 102, plus affiliate stations of the company's Classic Gold network.

So far, competition for local digital licences has been limited, with only the London multiplex attracting more than a single application (M&M, May 22).

For digital, a joint venture between Capital and EMAP Radio, was the only applicant for the Birmingham and Manchester licences, while Score Digital (a wholly-owned subsidiary of Scottish Radio Holdings) was the sole applicant to operate the Glasgow licence.

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UK at home to French house

by Jon Heasman

LONDON — Five years ago, the idea of several UK commercial radio stations broadcasting a weekly show entirely devoted to French music would have seemed, well, bizarre.

Yet that's exactly what's happening on four of the UK's Galaxy dance music stations, plus edgy CHR station Surf 107 in Brighton. Pure French. From a company based in Brighton—Surf 107 in Brighton. Featuring special mixes produced independently by Brighton-based Festival Productions, features "the freshest in French sounds" from established artists such as Daft Punk and Alex Gopher, alongside rising Gallic stars such as Avalanche, Impulsion and Jackson. There are also exclusive mixes on the show from the likes of Bob Sinclar, DJ Falcon and Kid Loco.

"A lot of people, who are real house aficionados, will say that the only real house is French," says Festival Productions general manager Katharine Faber. "The French have been making really good house music for years. We thought it was high time there was a show that reflected that. People don't realise that so much of what they're listening to (in clubs) is actually French."

The two hour weekly show is presented by former Kiss 100 presenter Sarah HB and produced by Curtis James. "I've always played French dance music on my shows," says Sarah HB, "so I'm honoured to be presenting a networked show featuring some of the most stylish genres of dance music."

Musidisc titles go Universal

by Rémi Bouton

PARIS — In the final chapter of an agreement signed before Universal's merger with PolyGram, Universal Music France has acquired the catalogue of French indie label and distributor, Musidisc.

At the time of the agreement, Universal was keen to boost its market share. The deal gives Universal access to a vast catalogue of French and international pop, as well as classical music, jazz and children's products.

The conditions of the deal have not been disclosed, although it is understood that Universal has not acquired Musidisc's distribution business. Musidisc CEO, Jean Grandchamp, says the deal will expand Universal's catalogue in several niches including French, and Musidisc, with a Ffr 120 million (euros 18.3m) turnover, will offer tenders for six national commercial radio licences when they are awarded at the end of the year, and the government will award the licences by decree to avoid parliamentary debate.

The centre-right Popular Party government has announced that it will offer tenders for six national commercial licences without local disconnections, 12 national licences with disconnections—three for RNE and nine for private operators, nine public regional licences without disconnections, and nine regional licences with disconnections—three commercial and six private.

"It is illogical that lifelong radio operators face being excluded from the network," says AERC president Augusto Delkader, managing director of Spain's largest private radio broadcaster. "This reduced number of channels threatens the public service's strength? Working with people to figure out solutions to problems."

Sony Music and Jamiroquai sponsored the Formula 3000 racing team of Heart 106.2/London presenter David "Kid" Jensen at last week's British Grand Prix at Silverstone. Says Jensen and producer Ian Walker, "He is not only a terrific musician and performer, he is also knowledgeable about all aspects of our team."

Stations fight for digital right

by Howel Llewellyn

MADRID — Spain's commercial radio sector is preparing to confront the government's plan for favouring public radio stations in the competition for digital licences.

The Spanish Commercial Radio Association (AERC) has said that public radio will win the lion's share of the licences when they are awarded at the end of the year, and the government will award the licences by decree to avoid parliamentary debate.

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"It is illogical that lifelong radio operators face being excluded from the network," says AERC president Augusto Delkader, managing director of Spain's largest private radio group, Cadena SER. Addressing the AERC annual assembly in Madrid—at which Cadena COPE director general Rafael Perez del Puerto became the new AERC president on the networks' rota—Delkader demanded preferential treatment for commercial radio stations.

Under that "balanced shareout" is guaranteed between commercial and public sectors, Delkader also called for digital radio to be introduced by legislation and not by decree. It also called for digital radio "has a reduced number of connections—three for RNE and nine for private operators, nine public regional licences without disconnections, and nine regional licences with disconnections—three commercial and six private.

What radio stations do you listen to? 03 in Vienna, 95.8 Capital and Heart 106.2 in the UK and Today FM, Mix 106.5, in Sydney.

What is your favourite vacation spot? The Greek islands as they're such a peaceful and relaxing place to unwind.

What makes you sad? Dealing with bureaucracy.

What's the best piece of advice you have ever been given? If you want something badly enough, never give up.

Interview by Susan L. Sehuhmayer
Q: Is what you're doing now a new beginning, or the continuation of something you started more than 40 years ago?
A: It's a bit of both in a way. It's a continuation because it's the same approach and the same sensibility. It's completely new because the world has changed so much and the whole business has changed. So many things have been invented that didn't exist when I started—faxes, cellular phones, computers, the Internet. It's a different world and it's a very exciting time. I feel very similar in a way to when I first started, because it's a new period, a kind of revolution. When I started, it was more a kind of social revolution, in a sense, and music played a very important part in that. At this time now, it's more a sort of technological revolution. Music's position in this environment is different than it was in the '60s when it was like a soundtrack for a movement. What technology really does is to allow more people to get their music heard, and it allows you to reach out and find talent or attract talent on a worldwide basis.

Q: How does it affect the artistic process?
A: It's basically the same, but what has become very expensive in the record business is the cost of making the records, the cost of marketing and promotion, and the cost of getting the artist in front of the public so that people know that your artist exists. Because that has happened it means that fewer artists get signed, and those that do are "safe." The whole business, therefore, becomes less creative. You find less long-lasting artists emerging—there are very few stars that have emerged recently who have had a lasting career. What is great about the Internet is that it is going to have a great impact on this process, because the Internet can be a way to start getting attention from the rest of the world for the talent you're working with and expose people whose career you're trying to build. The Internet gives you an ability to get there, but you need to have a site that is attractive and stimulating. When you come up with good ideas and if you're creative, a site gives you an opportunity to compete with anybody.

Q: But do you understand why record companies view the Internet as a threat? Is this fear rational?
A: There is certainly a problem aspect in it, but what's new is being invented you need to have a perspective on it. It's not going to go away. So you have to figure out how best to utilize what this opportunity brings you, rather than consider it as something you want to see disappear. There isn't anything that doesn't have a downside to it, but there are also tremendous upsides, and there are such incredible advantages to the Internet.

Q: You seem to be a strong supporter of the DVD format. What's so special about it?
A: I think the format is very attractive and very tactile. It's like a CD, but when you switch on your television screen it comes to life. If you don't switch on your television, you get a better sound reproduction than you'd get from a CD. It has a whole added value and it's just a couple of dollars more. I just believe in DVD completely. We make videos to promote our singles, so why not sell our singles on a DVD? Why not have a song that you can play but that you can also watch? So much music is portrayed and marketed visually these days. I find myself saying quite often that "I saw" a new record by somebody.

Q: Through Ryko Latino, you've been developing a lot of Latin acts. Do you think Latin music is the new international sound?
A: I do believe it has an international appeal. Our approach is pret-ty much the same to Ryko's and before that Island's and now Palm's. We're looking for talent and we want to develop talent. We're setting a base, first with something like the classical music of the genre, and then we'll build on that base to try to expand while looking for different talent. We're not going to come out and try to sign Ricky Martin because we're not structured as yet to handle an artist like that. Let's create a base first.

Q: Allegedly, Richard Branson said the day Seagram announced it was acquiring PolyGram that it was "good news for independents." Do you also view it that way?
A: It's always good news for independents when majors consolidate because it means that there are just more opportunities for independents to be a viable alternative. That alternative is you can approach something with a different type of time-frame and a different type of responsibility. When something becomes very big, and becomes part of a large public company, there's tremendous pressure to deliver financial numbers every quarter. It's very difficult in the record business in that way. Even though you would say of a large company that they've got enough acts to ease themselves up overall, each company is under tremendous pressure to meet those numbers. If the numbers go down, the stock value goes down too. In many cases it is very counter-productive for the development of artists or even the representation of an artist. Sometimes an artist's record is not ready to come out but it has to come out, and it can be a mistake. You sometimes need time to tune it up before releasing it, because once it's out, it's out—you can't call it back. I think that independents, even though they have their own set of financial problems or restrictions, don't have to deal with the same kind of discipline as these corporations.

Q: Notwithstanding those restrictions, you're a free man now, aren't you?
A: Yes, and I enjoy it.
Still Madness after all these years

by Nigel Williamson

Thirteen years after they split up, the original 80's nutters Madness are set for a comeback. The original band members are due to release Wonderful (Virgin), an album of new material, across Europe on October 11.

Madness notched up 21 top 20 UK singles and a good handful of international hits between 1979 and 1986. Although the original seven-strong lineup started playing live again in 1992, they were initially reluctant to go back. "If you are going to play new songs, they will have to hold their own on stage between classics like Our House and It Must Be Love," shrugs singer Graham McPherson, bet- ter known as Suggs. "So they have to be pretty good." McPherson, who is also one of the band's principal songwriters, adds "that's why we've waited before releasing anything on record."

The first attempt at recording new material in 1996 proved abortive. "We could have put out an album of old songs with two new tracks on it," grins guitarist Chris Foreman, referring to an album of old songs with two new tracks on it," grins guitarist Chris Foreman, referring to an album of old songs with two new tracks on it," grins guitarist Chris Foreman, referring to an album of old songs with two new tracks on it, "but we didn't want to do that."

"We feel we've got the original Madness spirit back," adds singer and trumpet player Carl Smyth, aka Chas Smash. "We could have named ourselves until noon. He'd already recorded his vocals and gone home." Madness are also recording a track for a tribute album to Dury, who is ill with cancer. The as-yet-untitled tribute album will be released through Virgin and is supervised directly by Conroy.

Radio around Europe will get a first dose of Madness with the single "Lovestruck", which is due out on July 19.

Phil's son dances to a different drum

by Christian Lorenz

Like father, like son. Simon Collins got behind a drum kit at the age of five. Unlike his dad Phil, however, Simon has an appetite for trance and ambient.

Signed directly to WEA Germany, Collins will unleash his debut single, the trancey pop track "Pride", on August 23. With its combination of catchy pop vocals and a contemporary trance flavour, "Pride" is a good introduction to Collins' album All Of Who You Are, which is due out on September 20.

"I recorded this album three times over," laughs Collins from his Vancouver home. "Initially, I had it all done as an indie kind of thing. Then my dad recommended I go back to the studio and brush a few things up, and, finally, my record company said that I get an outside producer on the case."

WEA Germany MD Bernd Dopp linked up with German dance producers A.C. Boutens, Steve B-Zet and Ralf Hildenbeutel, and All Of Who You Are was almost completely re-recorded at their studios in Frankfurt. The four got on like a house on fire, says Collins. "I never heard their stuff before," he admits, "but I like that kind of trancey, ambient sound. When I started writing songs I was heavily into acts like Leftfield, Underworld and Northern Exposure."

"All Of Who You Are" is first and foremost a pop album. "The album is very poppy because I grew up with my dad's music," shrugs Collins. "When I started making music I wanted to sound like my dad." The grunge explosion in nearby Seattle blew a sizeable hole in this plan. "I was big into grunge for a while," says Collins, "and then I decided the outdoor rave scene here in Canada and it just bowled me over."

He formed a dance band called Skin and played at various raves as well as organising some him- self. Sinking deeper and deeper into the Canadian rave circuit, Collins discovered a new direction for his music.

"Being the son of a former Genesis member and successful solo artist has certainly helped Simon on his way. "My dad taught me about the music," acknowledges Collins. "He's always been very supportive of my musical ambitions. He's opened a lot of doors for me, like for instance at WEA."

"With all due respect, though, I am not a bit like my dad. He no longer wants to sound like Phil. "When we talk sound," he says, "I think that I have to get as far away from my dad as possible. I have to develop my own voice."

Dance grooves

by Gary Smith

NEARLY POP

Although currently clocking in at over five minutes, Sound Design's 'Feelin' Lonely' (W.O.D./Holland) is a potential crossover classic. Hidden amongst the grooves is a great soul/pop number backed up by a strident house thump. The slightly longer Chabjock mix is funkier, more cut up and heavier than the original, but either version could easily be shrunk to fit into radioland.

VERY POP

Thanks to an all-pervading sense of familiarity, The Oh's Want You Show Me The Way (BYTE/Belgium) might just do the business. Nothing revolutionary here: lots of vocoder, fizzy, tech-lite instrumentation and a europop vocal combine to sound a bit like Cher crossed with Ryan Paris and Coppelia.

BRAZILIAN VIBES

A previously unreleased version of Joe Clausell's sublime Agent E's Sea Tempo (Egyptian/France), the Sacred Rhythms Vocal Tube is out this week. The track is not new, but this voice, acoustic guitar and percussion dominated version is something special. Profoundly atmospheric, ethereal, just plain gorgeous in fact, this is music for which the phrase ear candy is the only appropriate description.

DEEP

Crash Guard's deep trance producer Signal Path (Bonzai/Belgium) is one of the least programmable records ever to appear in this column. Despite that, the combination of overlapping riffs, melodies and sequences meshes to make it a superb eight-minute trip. Extra pressure comes from some well-timed drops and rhythm changes that should ensure plenty of dancefloor action.

FOUR ON THE FLOOR

On its first release for some months— the four-track EP Keeping Our Hand In—UK indie Freskanova shows three prevailing dancefloor trends with a bit of funk, a ska flavour and a blast of big beat.

Perhaps the most effective mixture amongst the four tracks is Agent Sumo's Keep The Faith, which is based around a ska/dancehall riff, backed up by a bigbeat production that later dissolves into a dub breakdown. Again there are plenty of vocals, this time in a raggga style, with a chorus that's memorable more because of its delivery than the strength of the tune.

Get Fresh by Freska Allstars is a mid-tempo funk track with a ruffya, syncopated tune and a phat bass line. Vocals are of the uplifting "don't do dat do dis" variety with enough chanted chorus lines for several pop songs.

Cut and Paste's "Watch This Sound" is the most underground tune here, with the act's name summing up perfect- ly their approach to music-making. A filtered version of the plucked string riff from I Can't Stand The Rain opens a track that then goes on to plunder from several past chart classics to create a laid-back, mutant pop moment.

The final track, a version of Status Quo's Matchsticks Men by the Lentilheads, is a rocky afterthought and falls into the "love it or hate it" category.

Initial radio reactions have been encouraging. "Early signs are good," according to Freskanova's Amanda Sinclair. "I FM, Nova, Oxygen and Fresh Air have been playing the EP and we're getting good dancefloor support from Richard Norris, Cut La Roc, Annie Nightingale, Renjie Pilgrim and Barry of the Dub Pistols."

All new releases, biographies and photographs for consider- ation for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Luria 45-35-2, 08009 Barcelona, Spain.
| Week 30/99 | Title | Artist | Original Label/Publisher | Countries Charted | Sales Breaker
---|---|---|---|---|---
1 | Wild Wild West | Will Smith - Columbia (Various) | | | 83
2 | Mambo No. 5 | Lou Bega - La魯tisko (BMG) (Peer Music) | | | 12
3 | My Love Is Your Love | Whitney Houston - Arista (Sony ATV/EMI) | | | 5
4 | Livin' La Vida Loca | Ricky Martin - Columbia (Various) | | 12 | 3
5 | If You Had My Love | Jennifer Lopez - Work/ Columbia (EMI) (Sony ATV) | | 12 | 3
6 | Sometimes | Britney Spears - Jive (Zomba/EMI) | | | 2
7 | That Don't Impress Me Much | Shania Twain - Mercury (MCA/Polyp/Grama) (Zomba) | | | 12
8 | I Want It That Way | Backstreet Boys - Jive (Zomba) | | | 12
9 | Tu Ne M'As Pas Laisse Le Temps | Dani - Back Street Boys - Mercury/Warner/Chappell &Co (Melodia) | | 12 | 1
10 | 9 P.M. ( Till I Come) | ATB - Kontor (Sony ATV) | | | 2
11 | Au Nom De La Rose | Anouk - Moos (Not Listed) | | | 3
12 | Turn Around | Plaiz Beaux - Multiply (BMG/Warner/Chappell/Aphasia) | | | 0
13 | Zedra - Barzela (Not Listed) | | | 3
14 | Room, Room, Boom, Boom | Vengaboys - Yahoo (Jive/Pierrot/Pierrot) | | | 3
15 | No Scrubs | 2 Unlimited - Arista (MCA) (Warner Chappell) | | | 2
16 | 2 Times | Ann Lee - X -Energy (Energy Music/Off Limits) | | | 2
17 | We're Going To Ibiza | Vengaboys - Yahoo (Jive/Pierrot/Pierrot) | | | 2
18 | Bring It All Back | S Club 7 - PolyBand (Sony ATV/V) | | | 2
19 | King Of My Castle | Warmwave - Dream Airplane (Copyright Control) | | | 2
20 | Mama Mia | Abba Teens - Stockholms (Not Listed) | | | 2
21 | All Out Of Love | Andru Donalds - Virgin (BMG U/UK) | | | 2
22 | Vivre Pour Le Meilleur | Johnny Hallyday - Mercury/Mercury/Warner Chappell (Chalifard) | | | 2
23 | Hey Boy Hey Girl | I-Miss - Babyface/Univ/compilation | | | 2
24 | I Never Knew Love Like This | Organ - Jam Productions (Not Listed) | | | 2
25 | I Feel Lonely | Salsa - WSA (Not Listed) | | | 2
26 | Kiss Me | Seppear N/A - Seppear/Sciria/Sciria/Sciria (Not Listed) | | | 2
27 | Sweet Like Chocolate | Shaggy & Bigfoot - Chocolate B/Pey Real BI/MEM | | | 2
28 | Why Don't You Get A Job | The Offspring - Columbia (spe) | | | 2
29 | Everybody's Free ( To Wear Sunscreen) | Baz Luftmann - EMI (Peer-Music) | | | 2
30 | Simarik | Tjik /Mash-i Poul (Universal/MCA/Polyp/Grama) (Polyp) | | | 2
31 | Look At Me | Gert Hallenbl - EMI (Warner Chappell /19 BMG) | | | 2
32 | Bailamos | Enrique Iglesias - Universal (Row-Row-Dance /Fonowas) | | | 2
33 | Tsunami | Music Street Preachers - Epic (Sony ATV) | | | 2
34 | Canned Heat | Jimi Hendrix - Sony S2 (EMI) | | | 2
35 | Indian Song | Two In One - Manuvirk (EMI) | | | 2
36 | Animal Song | Savage Garden - Columbia (EMI) | | | 2
37 | Tu O'Mblières | Laro /D - LARIEM/EMI (Not Listed) | | | 2
38 | Along Comes Mary | Bloodhound Gang - Interscope (Not Listed) | | | 2
39 | Viva La Radio | Louisa - Polydor (Sony ATV) | | | 2
40 | On Ne S'Aimeras Plus Jaimais | Laro /D - LARIEM/EMI (Not Listed) | | | 2
41 | Secret Smile | Somaetasia - MCA (Warner Chappell) | | | 2
42 | I Breathe Again | Adam Rickett - PolyBand (Digger) (Copyright Control) | | | 2
43 | Greatest Day | Beverley Knight - Doming (Morale/EMI) | | | 2
44 | Bye Bye Baby | Nina/Chakrabri - Epic (Various) | | | 2
45 | Stronger | Gary Barlow - RCA (EMI) | | | 2
46 | The Right-Ding-Dong-Dong | Passion Fruit - Epic (Not Listed) | | | 2
47 | Hate Me Now | NAS featuring Puff Daddy - Columbia (Zomba) | | | 2
48 | All Or Nothing | Chester - RCA (Row-D foreseeable /Warner Chappell) | | | 2
49 | Ur . . Is Dès Bled! | A Nana Indias - EMI (Tuit Frui) | | | 2
50 | Iris | Geou Gouck - Repris (Scrap Metal Virgin/EMI) | | | 2
51 | Saltwater | Chun-In Ann Brownr - France (BMG/Ohls/Kinh/Copyright Control) | | | 2
52 | To Zinin | DAL XAM - Trubu (Novadi Music) | | | 2
53 | Word Up | Melanie G - Virgin (MCA/Polyp) | | | 2
54 | Gouryella | Gouryella - Purple Eye (Ministry Of Sound/Suom) | | | 2
55 | Coffee & TV | Blue - Food (EMI) | | | 2
56 | Il Mio Nome E' Mai Pin' | Lapu Luvain/Canin/Filia - WSA (EMI) (Not Listed) | | | 2
57 | The Last Unicorn | Hoss in-mood feat. Juliette - Epic (Sony ATV) | | | 2
58 | Flat Beat | Mr. Ocho - F Communications (Wak) | | | 2
59 | Be The First To Believe | AVR - Byrrn Blieed (Columbia/EMI) (Copyright Control) | | | 2
60 | Love-Song | X-Treme - Dance Factory (B) | | | 2
61 | Be Your Baby | Sporty Thievs feat. Mr. Woods - Columbia (Windswept Pacific/EMI) | | | 2
62 | The Children Of Kosovo | The Kelly Family - Kael Life (Not Listed) | | | 2
63 | Tous Le Ci Les S.O.S. | Leni Kann - Ascot Value (Warner Chappell/Polyp/Grom) | | | 2
64 | You'll Be In My Heart | Phil Collins - Disney (Not Listed) | | | 2
65 | The Heart Of The Ocean | Myron - N D.J. Conno - Ridi (EMI) | | | 2
66 | No Pigeons | Sparty Thieves feat. Mr. Woods - Columbia (Windswept Pacific/EMI) | | | 2
67 | You Get What You Give | New Radicals - RCA (EMI) | | | 2
68 | Papa Chico | Jusetal - M6 Int. (Not Listed) | | | 2
69 | Indian Love | Shantara - M6 Int. (Not Listed) | | | 2
70 | Mon Amie La Rose | Natacha Atlas - Labels (Not Listed) | | | 2
71 | Unforgivable Sinner | Lene Marlin - Virgin (Not Listed) | | | 2
72 | From The Heart | Another Lady - Northwest (EMI) | | | 2
73 | Sway It Again | Westlife - RCA (Robertson /Randor) | | | 2
74 | Everything Is Everything | Leauny Hall - Columbia (Sony ATV) | | | 2
75 | La Vie Ne M'Apprend Rien | Natacha Atlas - Label (Not Listed) | | | 2
76 | Cloud Number 9 | Bryan Adams - A&M (Various) | | | 2
77 | Sieh Mich Nicht | Xavier Nalado - 3P/Sic (Sic) | | | 2
78 | Electric City | Music Instructar - Paul /East West (Not Listed) | | | 2
79 | Strong Enough | Chris Rea - (Row-Drowave /Warner Chappell) | | | 2
80 | Tearin' Up My Heart | 'N Sync - Northendside (Clavio) | | | 2
81 | Dooshah | Cartoons - EMI Mediay (EMI) | | | 2
82 | Les Marseillais | Charlie & Lulu - M6 Int. (Not Listed) | | | 2
83 | Java (All Da Ladies Come Around) | Quanwords - ICA (Copyright Control) | | | 2
84 | Don't Stop | ATB - Kontor (Sony ATV) | | | 2
85 | Scar Tissue | Red Hot Chili Peppers - Warner Bros. (Moebetobla) | | | 2
86 | Witchdoctor | Cartoons - Flex /EMI Mediay (Reuter / Reuter) | | | 2
87 | Je Te Rends Ton Amour | Mylene Farmer - PolyBand (Not Listed) | | | 2
88 | V.I.P. | Jungle Brothers - Gete MCA/Island/Chrysalis/EMI | | | 2
89 | Louis Louie | Three Amigos - Inferno (Windswept Pacific) | | | 2
90 | Best Friends | Toy-Box - Spin /Edel /Spin Off/Songs) | | | 2
91 | Maria | Boney M. vs. Sash! - Lautstark (BMG (Far /Intro) | | | 2
92 | The Kelly Children | Milena - Radio (Not Listed) | | | 2
93 | It Takes Two | Spike - What's Up/Poly(Maximus) | | | 2

* * * * * SALES BREAKER * * * * * Indicates the song registering the biggest leap in chart places.
<table>
<thead>
<tr>
<th>Week 30/99</th>
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<th>TITLE</th>
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<td>Jamiroquai</td>
<td>Synkronised - Sony</td>
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<td>Santana</td>
<td>Supernatural - Arista</td>
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<td>Boyzone</td>
<td>Boyzone - Polydor</td>
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<td>Penumbra - Epic/Arista</td>
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<td>Céline Dion</td>
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<td>Shania Twain</td>
<td>Come On Over - Mercury</td>
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<td>Modern Talking</td>
<td>Allnighter (2nd Album) - Hansa</td>
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<td>Ricky Martin</td>
<td>Ricky Martin - Columbia</td>
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<td>Whitney Houston</td>
<td>My Love Is Your Love - Arista</td>
<td>10</td>
<td>Schläppie</td>
<td>Super Sommer Vol. 9 - EMI</td>
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<td>Britney Spears</td>
<td>Baby One More Time - Jive</td>
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<td>Amore Dopo Amore, Tour Dopo Tour - Fonopli /Epic</td>
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<td>10</td>
<td>Coldplay</td>
<td>Coldplay - Parlophone</td>
<td>13</td>
<td>Jusqu'Au Bout De La Nuit - Une Musique</td>
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<td>By The Weepers</td>
<td>ByTheWeepers - EMI</td>
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<td>The Miseducation Of Lauryn Hill</td>
<td>The Miseducation Of Lauryn Hill - Arista</td>
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<td>Vengaboys</td>
<td>Up &amp; Down - Greatest Hits - Polydor</td>
<td>15</td>
<td>Die Fantastischen 4</td>
<td>4:59 - Columbia</td>
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<td>Jennifer Lopez</td>
<td>On The 6 - Work /Columbia</td>
<td>16</td>
<td>Gold</td>
<td>Wildi Roses - Sound Service</td>
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<td>The Matrix - Maverick /Warner Bros.</td>
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<td>Di Leva</td>
<td>For Svegeti 1 Rijden - Di Leva Baste - Matronana</td>
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<td>Ibrahim Ferretti</td>
<td>Ibrahim Ferretti - World Circuit</td>
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<td>Lena Marlin</td>
<td>Playing My Name - Virgin</td>
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<td>Take Away My Name - Virgin</td>
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<td>Skunk Anansie</td>
<td>Post Organic Chill - Virgin</td>
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<td>Vengaboys</td>
<td>Be Careful - Virgin</td>
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<td>ATB</td>
<td>Movin Melodies - Kondor</td>
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<td>Texas</td>
<td>The Hustle - Mercury</td>
<td>21</td>
<td>Patricia Kaas</td>
<td>Le Vol De Faisan - Columbia</td>
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<td>Jean-Jacques Goldman</td>
<td>Tournee '98 En Pessant - Columbia</td>
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<td>Zebda</td>
<td>Essence Ordinaire - Barclay</td>
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<td>Andrea Bocelli</td>
<td>Aria /Sanremo 1998 - Parlophone</td>
<td>23</td>
<td>Def Leppard</td>
<td>Euphoria - Budgeon Riffola /Mercury</td>
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<td>Cranberries</td>
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<td>Soundtrack - Notting Hill</td>
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<td>Francis Cabrel</td>
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<td>Head Music - Nude</td>
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<td>Dean Martin</td>
<td>The Very Best Of - Capitol</td>
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<td>Bryan Adams</td>
<td>On A Day Like Today - A&amp;M</td>
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<td>Lauryn Hill</td>
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<td>27</td>
<td>Madonna</td>
<td>Ray Of Light - Maverick /Warner Bros.</td>
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<td>25</td>
<td>Emile &amp; Images</td>
<td>Jamie's A Girl - Virgin</td>
<td>28</td>
<td>Al Bano &amp; Carissi</td>
<td>Volare - WEA</td>
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<td>The Corrs</td>
<td>Talk On Corners - 143 'Lava I Atlantic</td>
<td>29</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>Da Real World - East West</td>
<td>59</td>
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<td>27</td>
<td>Soundtrack - Dawson's Creek</td>
<td>Dawson's Creek - Sony</td>
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<td>Manu Chao</td>
<td>Clandestino - Virgin</td>
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<td>28</td>
<td>Fatboy Slim</td>
<td>You've Come A Long Way Baby - Shind /Epic</td>
<td>31</td>
<td>Cartoons</td>
<td>Teenage - Flea/EMI-Medley</td>
<td>61</td>
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<td>Toy-Box</td>
<td>Fantastisk - Sjohol /Edel</td>
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<td>Chayanne</td>
<td>Rumba - EMI-Medley</td>
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<td>30</td>
<td>Vonda Shepard</td>
<td>Songs From Ally McBeal - Epic</td>
<td>33</td>
<td>Litfiba</td>
<td>Infinito - Ira /EMI</td>
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<td>Kastorlouther Spatzen</td>
<td>Die Legende Van Vrodena - Knoo</td>
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<td>Mylène Farmer</td>
<td>Innamoramento - Polydor</td>
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<td>32</td>
<td>George Michael</td>
<td>Ladies &amp; Gentlemen... - Epic</td>
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<td>Bob Marley</td>
<td>Legend - Island</td>
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<td>Vasco Rossi</td>
<td>Rewind - EMI</td>
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<td>Adriano Celentano</td>
<td>Non So Parlarre D'Amore - Clan</td>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points. The European Top 100 Albums is compiled by MUSIC & MEDIA. All rights reserved. Compiled from the national album sales charts of 18 European territories.
**United Kingdom**

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BIPOLAR OPPOSITES

WEA

International release date: August 30

Hip hop is the bible to German youth culture in 1999. Hip hop lingo, rhythms and lyrical values are alive and kicking in every facet of pop culture. Cologne-based hip hop collective Mellowbag was one of the leading second-generation crews taking over the streets after veterans such as Die Fantastischen Vier have claimed the charts. Young, innovative and credible, Mellowbag had their own star at the tops with their third hit tabula Rasa last year. While Tabula Rasa was a collective effort with German language rap crew Freundskreis, Bipolar Opposites has a more international flavour. The English rhymes flow like butter on a hot corn cob and the rhythms ain't whack either. DJ B Side and Robert Coldfingh provide mellow grooves on a jazzy tip while rappers Tyron Ricketts and Akay take turns on the microphone, leaving ample space for singer Cecile to shine on slow, R&B flavoured tracks such as Heartbeat and the Essence. Bump and grind to Never Stop and check out Youngblood with its midtempo groove and suave chorus sung by Cecile. Other cool tracks here include the self-styled Fugee's pastiche Fame-complete with catchy acoustic guitar riff—the eerie The Screen and the uptempo Props.

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

By Christian Lorenz

Road rage drama Roadman.

revisited on When The Morning Comes.

Season and the uptempo Props.

self-styled Fugee's pastiche Fame-complete by Cecile. Other cool tracks here inclue the

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Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.

(figures in brackets are the predicted number of plays for the current week)

**Denmark: Radio 2**

**Format:** AC
**Service Area:** National
**Playlist Meeting:** Wednesday AM
**Group/Owner:** Tele Danmark Radio A/S

*Playlist Additions*

- Roman Resting/When You Say Nothing At All (10-16)
- Culture Club/Kiss Your Asses Are Charity (10-16)
- AniDi/All Or Nothing (10-16)
- Gary Barlow/Stronger (10-16)
- Dulfer & Steward/Cookie (10-16)
- Jennifer Lopez/If You Had My Love (10-16)
- Beth Hart/L.A. Song (10-16)

**U.K.: Capital 95.8 FM**

**Format:** CHR
**Service Area:** London
**Playlist Meeting:** varies
**Group/Owner:** Capital Radio PLC

*Playlist Additions*

- Another Level feat. TQ/Summertime (30-40)
- BB Mak/Luck Here (30-40)
- Dope Smugglar/Double Dutch Bus (30-40)
- Five/If Ya Getting Down (30-40)
- Ocean Colour Scene/Prophet In Peace (30-40)
- Planet Perfecto feat. Grace/That's Vol (Over 'Tis 99 (30-40)
- Smash Mouth/All Star (30-40)
- Westlife/I Let You Go (30-40)

**France: Fun Radio**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** varies
**Group/Owner:** CLT-UFA

*Playlist Additions*

- Zeboda/Tomber La Chemise (7-10)
- Britney Spears/Sometimes (7-10)
- Jane Fostin/Septieme Ciel (7-10)
- Britney Spears/Sometimes (7-10)
- Zebda/Tomber La Chemise (7-10)

**Germany: Eins Live**

**Format:** CHR
**Service Area:** Regional (North Rhine-Westphalia)
**Playlist Meeting:** Friday AM
**Group/Owner:** Public Broadcaster

*Playlist Additions*

- Loona/Mambolo (14)
- Jordan Knight/Give It To You (7)
- Air/All I Need (7)
- Wacksid/T'll Get Over You (7)
- DJ Skribble/Everybody, Come On (7)
- Skunk Anansie/Lately (7)
- Pete Heller/Big Love (7)
- York/O.T.B. (On The Beach) (7)
- Lenny Kravitz/American Woman (7)

**The Netherlands: 3FM**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** Friday AM
**Group/Owner:** Public Broadcaster

*Playlist Additions*

- Mary J. Blige/All That I Can Say (7-8)
- Kane/Where Do I Go Now (7-8)
- Moloko/Sing It Back (7-8)
- Flaming Lips/Race For The Price (7-8)
- TLC/Unpretty (7-8)
- Eiffel 65/Blue (7-8)

**UK: BBC Radio 1**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** Thursday 11:30
**Group/Owner:** Public Broadcaster

*Playlist Additions*

- Eclipse/Makes Me Love You (n/a)
- Ocean Colour Scene/Prophet In Peace (n/a)
- The 3 Jays/Feeling It Too (n/a)
- Apollo Four Forty/Stop The Rock (n/a)
- Super Furry Animals/Fire In My Heart (n/a)
- Andrew Lloyd Webber/King Of Snake (n/a)
- Westlife/I Let You Go (n/a)

**Sweden: P5 Radio Stockholm**

**Format:** CHR/AC
**Service Area:** Stockholm
**Playlist Meeting:** Thursday 11:00
**Group/Owner:** Public Broadcaster

*Playlist Additions*

- Marlayne/One Good Reason (5-8)
- Jorni Lee/Times (3-5)
- Anti/Opas En (9-10)
- Shooter/Life's A Bitch (3-5)
- Pete Park/L.A. Song (3-5)
- Lenny Kravitz/American Woman (7)

**Italy: RTL 102.5**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** varies
**Group/Owner:** RTL

*Playlist Additions*

- Geri Halliwell/Mi Chico Latino (18)
- Madreblu/Non Mi Basta (15)
- Danielle Silverst/Pezo Dei Desideri (15)
- Cher/All Or Nothing (15)

**Spain: Cadena 40 Principales**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** Friday AM
**Group/Owner:** SER

*Playlist Additions*

- Liquido/Narcotic (n/a)
- Estopa/Suzy Y Sigues (n/a)
- Cartoons/Ay No Vas (n/a)
- Donato Y Estefano/Vuelve (n/a)
- ATB/Killert (n/a)
- Kim Lucas/All I Really Want To (n/a)
- Pretenders/Pop Shtr (n/a)

**UK: Atlantic 252**

**Format:** CHR
**Service Area:** National
**Playlist Meeting:** Monday 10.30
**Group/Owner:** CLT-UFA

*Playlist Additions*

- Eclipse/Makes Me Love You (30-35)
- Eminem/Guilty Conscience (30-35)
- Texas/Summer Son (30-35)
- Fierce/So Long (30-35)
- Melanie C/Ga Ga (30-35)
- Hepburn/Bugs (30-35)
- Prljed Vuglar/Begomost (30-35)
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Most Added songs for the week 30/099:

### GERMANY

- Backstreet Boys - I Want It That Way
- Britney Spears - Baby One More Time
- George Michael - I'm Your Boyfriend
- Spice Girls - Wannabe
- Sting - All At Once

### ITALY

- 50 Cent - In da Club
- AC/DC - Thunderstruck
- Coldplay - The Scientist
- Daft Punk - Get Lucky
- Ed Sheeran - Thinking Out Loud

### SPAIN

- Aitor Throup - Mantra
- Aitor Throup - Mantra
- Aitor Throup - Mantra
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### FRANCE

- Ayrton - 折り目 (Takumi)
- Clément - 折り目 (Takumi)
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### EUROPE NETWORKS

- Allegro - 折り目 (Takumi)
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### JAPAN

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### MALAYSIA

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### MUSIC & MEDIA

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Currently on air:

**Playlist Additions:**

- Irene Krutskikh - Music Director
- CHB

**Suppliers:**

- Programmes
- Industry
- Music & Media

**AIRPLAY**

Each week, music programmers now have the opportunity to comment on Airplay in the new tracks they have added to their playlist. Radio stations' programmers across Europe who are interested in talking about the music they are playing should contact Raul Cairo at Music & Media in London on (+44) 0171 323 66 86.

**New Videos:**

- Will Smith - Wild Wild West
- Backstreet Boys - I Want It That Way
- Britney Spears - Sometimes
- Jennifer Lopez - If You Had My Love
- Tracy Chapman - Talkin' 'Bout A Revolution
- Carter Goodrich - Whatever It Takes
- Alanis Morissette - So Pure
- Sugar Ray - Someday
- Sting - All This Time
- Puff Daddy - I'll Be Missing You
- Red Hot Chili Peppers - Scar Tissue
- Everclear - Art Out Of Life
- Color Me Badd - Don't Stop
- Stone Temple Pilots - Purple Haze
- Aaliyah -นางer
- Creed - My Own Way
- Mariah Carey - Always Be My Baby
- Michael Jackson - History
- U2 - Where The Streets Have No Name
- The Offspring - Pretty Fly (For A White Guy)
- The Fray - Over My Head (Cable Car)
- The White Stripes - Seven Nation Army
- Foo Fighters - Everlong
- The Rolling Stones - Start Me Up
- Cher - Believe
- Elton John - Your Song
- Pink - Get the Party Started
- Taylor Swift - Love Story
- Taylor Swift - You Belong With Me
- Fall Out Boy - Doozy
- Jimmy Eat World - The Middle
- The Killers - Mr. Brightside
- My Chemical Romance - Welcome To The Black Parade
- Hanson - MMMBop
- The Strokes - Suck My Kiss
- Godsmack - Vultures
- Poison - Undone
- Journey - Don't Stop Believin'
- Trivium - In The Hand That Rules
- Bon Jovi - Livin' On A Prayer
- Daft Punk -硬性
- Moby - Why Does My Heart Feel So Sad
- The Cranberries - Linger
- Westlife - You're The One That I Want
- Oasis - Don't Look Back In Anger
- The Strokes - Underneath The Silver Lake
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- Westlife - You're The One That I Want
- Oasis - Don't Look Back In Anger
- The Strokes - Underneath The Silver Lake
- The Fray - Over My Head (Cable Car)
Week 30/99

European Radio Top 50

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>MADONNA/BEAUTIFUL STRANGER</td>
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<td>Will Smith/Wild Wild West</td>
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<td>Britney Spears/Sometimes</td>
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<td>Cheers/Or Nothing</td>
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<td>Phats &amp; Small/Turn Around</td>
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<td>Geri Halliwell/Look At Me</td>
<td>(EMI)</td>
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<td>Texas/In Our Lifetime</td>
<td>(Mercury)</td>
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**Indicates singles which previously featured in the Border Breakers chart.**
All Star performance continued from page 1

with funk," muses Kalischer. "This type of sound is what we feel to it at a time when European rock seems to be dark and depressive." Bands like Smash Mouth or Sugar Ray say Fush's sound and audience, she says. "The difference is that On The Sun did not translate into album sales for Fush Yu Mang last year, but the new album, Astro Lounge, could fare better, with keyboards replacing Fush's guitar-heavy skate punk sound.

"If you like All Star, you'll like the album," guarantees London-based Universal Music European marketing manager Jürgen Grebner. "Smash Mouth suffered from a one-hit-wonder image last year. Walking On The Sun was much more 'pop' in every way of the other tracks on Fush Yu Mang. With Astro Lounge, they have found a consistent sound."

The broad musical base of the band helped Smash Mouth to reinvent their sound. "Kevin [Coleman], our drummer, is into ska," Greg Camp tells Music & Media. "Smash [Harwell, vocals] likes rap and country. Paul [De Lisle, bass] likes the Beatles and I am a big reggae fan."

Astro Lounge is at No.14 after four consecutive weeks on the Billboard 200 album charts, and airplay alone has catapulted All Star to No.10 in the Billboard Hot singles charts. But, interestingly, the single will not be released in the US to boost album sales.

Europe has to wait a little longer for the album. Universal serviced All Star to radio in May with a commercial release that followed on July 12. In the UK, however, the single has been scheduled for an August release. The label says: "We plan to release the album at the end of the summer, in time for Smash Mouth's European tour in October."

In the US, Fush Yu Mang, the band's strongest European markets are Spain and Italy, with 50,000 units sold in each territory. Yet All Star's airplay suggests the band's exposure is currently flourishing in Germany, Sweden, Denmark and Norway.

New era for Europe: too much too soon

commerce Directive, which will deal with liability, a Green Paper on piracy, the question of European Union enlargement and the debate on parallel imports.

Moore plans an "intense work-load" to build bridges with policy makers and MPs, and is determined to use all her contacts to amend the proposed Copyright Directive.

However, at this stage, not all the positions of the Commissioners are clear. "For the moment, it's too early to say what is going to happen," comments a lobbyist working for a major company who asked to remain anonymous. "We have to wait and see."

The Prodi Commission will be fully operational by mid-September, after Parliament hearings with prospective Commissioners. Several Commission departments deal with matters relevant to the music industry. Internal Market—which was in charge of the Copyright Directive—is now headed by re-appointed Euro-sceptic Dutch liberal Frits Bolkestein.

Other important Commissioners dealing with music-related matters are Finnmark Erkki Liikanen, who has the newly-created Enterprise & Information Society portfolio. There are rumours that issues such as the Copyright Directive might switch from Internal Market to Liikanen's department. "If it is wrapped into the information society with the telecom companies, we may get drowned," says RTI head, Gian Carlo Ruggeri, PFM, Audio 2, Michele Zarillo and Stefano Zarfati. RTI also distributes the Milan-based pop outfit 883 are multi-platinum, album sales stands at 8% and its distribution network. RTI's track record in signing, developing and breaking local talent across a broad musical spectrum is second to none.

continued from page 1

Sony snaps up indie

Roberto Magrini (left) and Franco Cabrini, who worked with Magrini at EMI, says: "RTI Music's ability to sign successful local talent is one of the principle reasons we decided to go ahead with the acquisition." RTI's assets include the PDU label—established by internationally-renowned Italian artist Mina—which RTI acquired two years ago and a distribution arrangement with Adriano Celentano's Clan Records.

RTI Music's market share of album sales stands at 8% and its turnover last year was $25.32 million (euro 25.82 million). Teen-pop outfit 883 are multi-platinum, while other core artists include Enrico Ruggeri, PFM, Audio 2, Michele Zarillo and Stefano Zarfati. RTI also distributes the Milan-based indie labels, Baby Records and NAR.

The acquisition of RTI leaves Milan's Sugar Music as the last surviving medium-sized independent record company in Italy, although the company has strong affiliations with Universal, which has licensed Sugar artist Andrea Bocelli globally.

"It is still possible to remain independent if you are a small label that turns out regular hits, but to run a medium-sized company with your own distribution is becoming very difficult, if not impossible," says RTI president Magrini.

He adds: "Unfortunately our parent company (Mediaset) did not give us the support we needed to break our artists internationally. As part of SMI, we will have this commitment and the support of their established international network."

RTI will close its Spanish operation, and Sony Music's Spanish affiliate will absorb its activities.

RTI Music is Sony Music Italy's first acquisitions. Says Paul Russell, chairman of Sony Music Europe: "This is a hugely important deal for our Italian company. RTIs track record in signing, developing and breaking local Italian talent across a broad musical spectrum is second to none."

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BBC defends 'riches of radio'

mean that programmes are popular."

Young said that the corporation would be "failing in its duty" if it did not cross-promote radio programmes on BBC TV networks. "We must ensure that TV viewers don't forget they've paid for radio as well, and that all the riches of radio are also theirs for the taking."

Several delegates in the audience accused the BBC of increasing the amount of radio cross-promotion activity to coincide with RAJAR audience surveys periods, a charge which was vigorously denied by BBC director of radio, Jenny Abramsky.

In response to commercial radio complaints that BBC Radio is not sufficiently regulated and is free to shift sufficiently its radio formats, Young said: "The argument doesn't wash. This whiter-than-white portrayal of commercial radio stations sticking to their original licence condition is regularly overturned."

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Germany's Gunter Verheugen is the Commissioner responsible for Enlargement and the IPPI will ensure sure that tough anti-piracy measures and enforcement are implemented by countries applying to enter the European Union.

Moore says the IPPI will work alongside the rights holders' coalition to establish new contacts in Brussels and Strasbourg. "We'll use all our contacts," she says in a combative mood.

Reflecting on the current situation in Brussels, she adds: "When I see the hand of cards—a new commission, plus a new Parliament—I wouldn't say it's the hand I'd have chosen. But we'll get on with it."
Expect some changes in Sony Music Entertainment Europe's international marketing team. Hotline hears that Columbia's vice president marketing Sara Silver will soon depart to join BMG Europe in a marketing role, reporting to BMG Central Europe executive vice-president Richard Griffiths. Meanwhile, Jeroen van der Meer has been appointed international marketing manager at Epic. Epic's current international marketing manager, Daniel Levy, is relocating to New York in September. Van der Meer moves from his position as product manager at Columbia in Holland.

Bob Daly and Terry Semel, chairmen and co-CEOs of Time Warner's studio Warner Bros., who were also in charge of the conglomerate's music division, announced on July 14 their decision not to renew their contracts and to leave the company by the end of the year. This sudden move opens speculation about who will be running Warner Music. Aside from Semel and Daly, the highest ranked music executive of Time Warner is Warner Music International's chairman Ramon Lopez.

Despite its spring revamp, Leipzig-based German public broadcaster MDR is closing its AC outlet MDR Life at the end of the year, due to dwindling listeners. Sources say MDR is planning to replace MDR Life with a youth-formatted station, along the lines of Cologne's Eins Live.

Mickey D, former WEA A&R executive, is expected to be named A&R director at Sony Music Entertainment UK's Columbia label group. According to insiders, Mickey D—who has steered the careers of several artists, among others, Mark Morrison, Shola Ama, and teen group Cleopatra—will report to Sony Music UK chairman Paul Burger until a new managing director is appointed at Columbia.

Mediaweek figures covering April-June show that newly-formatted (R&B/groove) CLT-UFA network Fun Radio has boosted its audience share from 5.6% to 6.6%, overtaking Skyrock, which has diminished from 6.9% to 6.2%, but is still lagging behind Nostalgie (7.3%). Gold RFM gains 0.8% at 5.2%, while rhythmic AC Europe 2 loses 1.1% to 5.3% and AC Chérie FM also drops 0.7% to 5.4%. But the radio industry's five most popular stations remain intact: RTL, France Inter, NRJ, France Info and Europe 1.

Italy's daily financial newspaper, Il Sole 24 Ore, plans to go on air. Although the details of the new service are not yet clear, the paper is currently interviewing for staff in Milan.

Sony will launch its Super Audio CD in Europe at the Berlin Trade Fair on August 27. Hotline hears that Sony Corp's president/CEO Nobuyuki Idei will be present for the occasion.

Dutch secretary of state for media, Rick van der Ploeg, has ignored a request from liberal party VVD urging the closure of one of the public broadcaster's five national networks. VVD attacked youth-oriented Radio3, arguing that its audience was already served by commercial stations. But Van der Ploeg retaliated, saying that Radio3's audience seemed happy enough.

Former M&R editor-in-chief Machgiel Bakker—whose position of MD of Dutch charts organisation Mega Stichting Top 100 was terminated in the wake of the closure of one of the public broadcaster's five national networks. VVD attacked youth-oriented Radio3, arguing that its audience was already served by commercial stations. But Van der Ploeg retaliated, saying that Radio3's audience seemed happy enough.

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Street date August 14
Airwork deadline August 7

World Music
Issue no. 36 - cover date September 4
Street date August 28
Airwork deadline August 21

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MTV: on hot rotation (Southern Feed) and breakout (Central and Nordic).

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Nederlands Congres Centrum, NCC
24 Dusseldorf Philipshalle
26 Prague Sports Hall
27 Hamburg CCH1
28 Berlin Arena
30 Hannover Kuppelsaal
December
01 Munich Zenith
02 Stuttgart The Forum
12 Dublin Point Depot