Local music sales soar on

by Emmanuel Legrand

LONDON — European consumers' interest in local repertoire shows no sign of slowing down. Statistics supplied by the International Federation of the Phonographic Industry (IFPI) show that "the level of local repertoire has risen over the last few years and was particularly strong in 1997. It dropped slightly in 1998, but with a European average of 40%, it is still higher than at the start of the decade."

In 1992, the share of domestic repertoire in Europe had fallen to 31.3%, before catching up and scoring an impressive 41.7% in 1997. In 1998, the share fell to 40.1%. Catrin Hughes, director of market research for the IFPI, points out that the small drop seen in 1998 "is not relevant" and that overall, figures show that European acts are selling more than they did a decade ago.

Hughes adds that the trend can be traced worldwide. In 1991, 58.4% of worldwide sales were by domestic artists, a share that grew to 64.6% in 1998, while the share of international repertoire dropped to 29.3% from 55.5%

Individual territories boasting the biggest growth in domestic repertoire between 1991 and 1998 are Portugal (16% to 31%), Germany (23% to 32%), and Greece (10% to 24%).

The cosmopolitan composition of UK-based Universal signing SO FAR, SOMATIC adds "the most 'safe' format? M&M raises these questions as an appetiser to Popkomm's full-day 'focus on radio' panel. Pages 5-7.

SO FAR, SOMATIC
The cosmopolitan composition of UK-based Universal signing SO FAR, SOMATIC, each of which has generated no fewer than three radio-friendly singles, each of which has taken the Glaswegian quartet to a new career peak. Writing To Reach You went to number 14 in March, Driftwood came hot on its heels and continued on page 21

Travis finally get that good feeling

by Paul Sexton

LONDON — Stereophonics may now be widely regarded as the British rock success story of the year, but Travis (Independiente) are ensuring it's no one-horse race.

Disks was dismantled, are basking in a bona fide UK breakthrough with their second album The Man Who. Sales are now at some 240,000, according to the label, compared with just under 60,000 sales for Travis' debut album, Good Feeling. In addition to the band's tireless roadwork, there's a real airplay dimension to the story, as programmers are reassessing their opinion of an act which was previously regarded as the domain of specialist indie shows.

The Man Who has generated more new releases for airplay on commercial radio stations, offering more new releases for airplay on commercial radio stations, managing director of CHR Delta Radio

Hamburg — German record companies may soon experiment with offering more new releases for airplay on commercial radio stations in a joint industry initiative. The selected singles would have to match station formats and schedules, and radio stations would be able to negotiate with record company executives on the final choice for the playlist. An in-built feedback mechanism would also be in place to gauge listeners' response to the new system.

The suggestion was fielded at a meeting between delegates from the German association of commercial broadcasters, VPRT, and the German Phonographic Industry on August 6.

Managing director of AC Radio FNF Wilfrid Sorge, who was at the meeting, says: "Of course the music industry wants more, but this is a good start, as we have made a step in the right direction."

Other radio representatives at the meeting included Klaus Schunk, managing and programming director of commercial hot AC Radio Regenbogen and Carsten Neitzel, managing director of CHR Delta Radio. Sorge, Schunk and Neitzel are currently trying to ignite the interest of the VPRT, which represents commercial broadcasters from all over Germany.

Record industry representatives continued on page 21
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Year after year, IFPI's record sales figures continue to confirm one of the dominant facts of the decade—all over Europe, consumers buy records by domestic artists.

This is a worldwide trend which is more prevalent in Europe where, over a decade, the share of local repertoire has grown by 9% to over 23% at the expense of international artists. It's a sign that local music scenes have strengthened, but it also shows that cultural differences still dominate the European market. What's more, people buy what "talks" to them, and these factors are stemming the free flow of music between EU countries.

Although music now tends to travel better throughout Europe, IFPI figures do not show what percentage of international repertoire in individual territories is not of Anglo-Saxon origin, and whether this percentage is growing. This would clearly indicate the state of cross-border activity between various European countries.

Sweden’s Power hits home

by Johan Lindström

STOCKHOLM — Swedish broadcasting company, MTG, has dominated the country’s quarterly ratings for March-June, published this week by RUAB Radiounderredskap.

Power Hit Radio, MTG’s dance-oriented CHR Power Hit Radio has doubled its daily reach to 10% in just one year. The station has overtaken its main rival NRK by more than 2% in reach, and almost doubles NRK in the popularity stakes among 10-19-year-olds. The figures mean that Power Hit Radio continues comfortably as Stockholm’s number one commercial station.

Anders Nilsson, managing director of MTG Radio, comments: “We’re very happy to have reached this point with Power Hit Radio. When we decided our strategy last March, we thought it would take two years to overtake NRK.”

Niklas Block, radio promoter at Universal Music Sweden, believes that Power Radio’s risk-taking has contributed to the station’s success. “Power was the first station to give Turkish pop singer Tarkan heavy power,” he says. “Power was the first station to give Turkish pop singer Tarkan heavy power,” he says. “Power was the first station to give Turkish pop singer Tarkan heavy power.”

So how come stations in Germany don’t play more songs in Italian? What about a few German tracks on French radio? Or even some Spanish-speaking songs on the UK’s airwaves? The repertoire is there, it’s up to the programmers to grab it and offer their audiences the chance to enjoy it. Or are programmers in fact more conservative than their listeners?

The dominance of English material and local music is even greater when it comes to radio. Most often, programmers play songs in their national language and tracks in English. M&M’s Border Breakers charts and the European Airplay Top 50 rarely feature songs in languages other than English, except for an occasional “exotic” track in Spanish or Bantu. The Swedish tidal wave earlier this year featured nothing but artists singing in English.

Certainly, English is the common currency in the charts. But what about taking into consideration the fact that people within the EU are exposed, and more than ever before, to other languages and cultures?

Among the many newcomers to the Internet-only radio station listings, some have distinctly more ambitious plans than others. Internet/Radio promises to include cultural news, listings of future events, links and a chat room with posted hours. Not much of this is available yet. Placemakers and details are there, however, which is an encouraging sign. Despite the splash page having a somewhat haphazard appearance, everything works efficiently. The site is entirely in German with the stated intent of promoting local music. Also, unlike so many catchers, the station operates legally.

Chris Marlowe

Chief correspondent

Bilal Pop-Power Radio

Sweden's incredible growth

For Sweden, the key is in the numbers. The country's population of 9 million people is growing, and the success of local music is evident in the numbers.

Radio plays a significant role in Swedish culture, and the station with the highest audience is MTG, which broadcasts a variety of programming, including news, music, and talk shows. The station's success is due to its innovative programming and willingness to take risks.

The station’s popularity is due to its ability to cater to the diverse musical tastes of the Swedish population. MTG offers a variety of music genres, including rock, pop, dance, and hip hop, which appeals to a wide range of listeners. The station also plays a significant role in promoting local musicians and keeping them at the forefront of the Swedish music scene.

The station’s success is also due to its strong sense of community, which is evident in its programming. MTG’s programming includes local news, events, and interviews with local musicians, making it a true reflection of Swedish culture.

Overall, Sweden's incredible growth in the music industry is due to its strong sense of community, willingness to take risks, and innovative programming. As a result, Sweden continues to be a leader in the music industry, and its success is a testament to the power of music in promoting cultural diversity and unity.
ON THE BEAT

FORMER RADIO BOSS CLEARED
OSSO - Kredittkaynet, the banking, insurance and securities commission of Norway, has dismissed claims against Swen Larsen, former president of P4, the Norwegian radio group. The claims alleged that Larsen had sold some of his shares in the company two days before P4 released financial information. A spokesman for the commission says there's "reasonable doubt as to whether the information was able to influence the share price."

BEATLE ON BEER
LONDON - Sir Paul McCartney will host a radio series on the BBC's World Service. The 45 minute shows will be called "Paul McCartney's Routes of Rock" and are to be recorded from the former Beatle's Sussex home. According to the BBC, the weekly shows will feature "rock and roll records which have inspired him."

FIRE WRECKS CADENA SER
MADRID - A fire destroyed the Cadena SER offices in Aranjuez, south of Madrid, on August 4. Local director Ignacio Sanchez was overcome by smoke and tried to extinguish the fire, but thick smoke prevented him. Ignacio Sanchez was overcome by smoke and tried to extinguish the fire, but thick smoke prevented him. Sanchez said he saw flames leap from a record deck and ignite a nearby tape machine. More than 2,000 vinyl records were destroyed as well as studio equipment.

RICKY MARTIN SCOOPS PLATINUM
HAMBURG - TV and radio are celebrating 50 years of German pop with special shows and a CD-box set.

TWO MUSSEC TAKES OFF THE AIR
BRUSSELS - Belgian dance station Fun Radio has tweaked its format to become less edgy and more dance/groove, to coincide with moving to larger headquarters, and launching a new corporate identity (see new logo). Reflecting changes at its sister station in France in January, Fun will remain unchanged and will continue as a flagship show. But the daily show "Libre Antenne, Libre Info" is to include more detail on information and society, according to the station's managing director Gregoire Finn.

Fun finds fresh appeal

by Marc Maes

BRUSSELS - Belgian dance station Fun Radio has tweaked its format to become less edgy and more dance/groove, to coincide with moving to larger headquarters, and launching a new corporate identity (see new logo). Reflecting changes at its sister station in France in January, Fun will remain unchanged and will continue as a flagship show. But the daily show "Libre Antenne, Libre Info" is to include more detail on information and society, according to the station's managing director Gregoire Finn.

The first change at the CLF-UFa-owned station affects the programme "Noise in Fun" which was included in schedules from January. Continuing to broadcast in Saturday's 22:00-24:00 slot, the show will introduce more live broadcasts from clubs with guest DJs. The "DanceTrain" programme—co-produced with record company EVA—will remain unchanged and will continue as a flagship show. But the daily show "Libre Antenne, Libre Info" is to include more detail on information and society, according to the station's managing director Gregoire Finn.

Finn insists that the station's core philosophy will remain intact. "We have loyal listeners, so interactivity and our 'happy' image remain intact."

The station is already occupying larger premises in the rue Télatémaque, Radio Contact's former home. Finn says "The new site offers three times more space where we can operate two on-air studies and three production units."

Columbia Holland celebrates signing up Marlayne, who represented Holland at this year's Eurovision Song Contest. Pictured (l-r): Rehé Koene, manager; Bas Meijer, business affairs; Danny Sahupala, Marlayne's husband; Marlayne; Eddie Tarverso, A&R manager, Columbia; Gino Moerman, A&R manager, Benelex; Akkie Groen, product manager, Columbia.

Medialink-up celebrates 50 years of German pop

by Gesa Birnbraut

HAMBURG - TV and radio are joining forces to celebrate the last 50 years of German pop with special shows and a CD-box set.

The project, Pop 2000, will begin with the broadcasting of a series of TV shows on September 14 on public service channel WDR, and will also consist of programmes on sister CHR radio station, WDR Eins Live Cologne. In addition to WDR TV and radio stations, music and media partners in the project include music TV station VIVA, the German Phonograph Academy and the label Groenland.

Rolf Brinngman of WDR—editor of the Pop 2000 project—says: "Pop 2000 is a miracle. I can't remember another project where entertainment, youth, arts and music editorial teams from Hamburg to Munich worked so well together."

The TV production company, Me, Myself & Eye (MME) has been specifically founded for Pop 2000. MME managing director and Pop 2000 producer Joerg A. Hoppe adds: "Pop music is not only entertainment. It is also a soundtrack for political and social issues."

The eight CD box set—distributed by EMI Electrola on Herbert Groenemeyer's Greenland label—documents the development of German pop music and also contains a bonus CD with contemporary artists covering young and old classics of German pop history. The project also includes interviews with over 100 stars such as Nena, Udo Lindenberg and Kraftwerk.

Managing director of the German Phonograph Academy, Werner Hay explains: "It is important for us to show the development of creativity within the German pop music market over the last 50 years."

Managers snap up UK's Snapper

by Tom Ferguson, international associate editor, Billboard

LONDON — Managers of UK indie label Snapper—the label which released Peter Green's WC Handy Award-winning album The Robert Johnson Songbook last year—have bought out the remaining 56% of the company from UK investment firm Claridion Holdings.

Backing for the buyout—valued at euros 14.98 million—comes from French venture capital company Credit Agricole Indosuez and ACT Venture Capital.

Former Castle Communications executives founded the Snapper label in 1996 with former Castle MD Jon Beecher as CEO. Another former senior manager at Castle, Cliff Kane, has just been appointed Snapper's finance director. He joins A&R director Dougie Dud- geon and international director Tony Harris on the board.

Jon Beecher comments: "About nine months ago, we agreed that we needed more money to take the company into the next stage. We went the venture capital route rather than the industry route, to re-finance the company."

Beecher also says Snapper plans to open a Los Angeles office in the near future.
Radio and the music business work with a common product: the music—and to an extent need to cooperate. As Wilfried Sorge, managing director of commercial AC radio FFN and member of German association of commercial broadcasters VPRT, puts it: "We both make a living from music."

Karl Heinz Hoerhammer, managing director of commercial radio Antenne Bayern, adds: "We have to distribute the same product and we have to create content. It's the difference of opinion on how we fulfill this demand for content which has always created the discussion between the two industries."

And Jens Geisemeyer, managing director of indie label edel AG, puts it: "We are working in two totally different markets. Current attitudes hark back to the beginnings of radio, when there were only very few public broadcasters who mostly had their own radio symphony orchestras, and who used soundcarriers only as a supplement. The changed situation, with the current diversified market in Germany and the so-called dual system of public and commercial broadcasting, demands a corresponding adjustment in policy."

Music for the masses

Radio stations' programming consists of up to 90% music. German stations pay their share of GEMA and GVL fees, but in contrast to the TV sector, radio broadcasters can freely choose from the whole catalogue of available recorded music without having to ask the record companies for permission.

Still, the gap between the objectives of the two industries remains wide. The music industry naturally wants radio to play more new artists, but broadcasters fear this would risk a loss of listeners. Sorge states: "Sooner or later, a commercial station has to commit itself to a format or it will not survive." In Sorge's opinion, the need for formats was preceded by the increased professionalism of the stations' research.

"Ten years ago," he explains, "music programming was done out of the blue by programme directors. Nowadays, we conduct very efficient music research which reveals that, in the past, we not only played songs too early, but also deleted them from playlists too early. Of course, the problem is that commercial radio has to play music for the masses. And for most people it takes weeks to get used to a new song even by a star artist—so you can imagine how it works with a new song from an unknown artist."

Public vs. commercial

Since the dual system of public and commercial broadcasters has existed in Germany, there have always been doubts about whether public broadcasters are fulfilling their duty to supply the public with cultural basics. Markus Hertle, editor at public youth-formatted HR-XXL based in Frankfurt, defends his station's programming: "As a public broadcaster, our aim has to be to educate people, and that includes their taste in music. In my opinion, the future of radio lies in programming such as XXLs. The record industry has realised that stations like XXL have to be looked after. We appreciate the support of the record industry, but it has to be clear that we will not do favours for them."

Niche programming

Labels' promotion departments now need to be very aware of all the small, specialised niche programming areas on radio. These, according to Gaby Bartolomeo, head of promotion at Hamburg-based independent label edel AG, are becoming more and more important. "HR's XXL and WDR's Eins Live are very rare examples of stations where experiments are possible. Still, I can't remember us ever having a cooperative scheme with radio stations concerning new releases," Bartolomeo concludes.

However, Marzel Becker, head of music at commercial Hot AC station Radio Hamburg, remains convinced that "there are opportunities for cooperation with the record industry. We play two new releases an hour, but this only works if the labels' promotion people really think about what the station could be offering to each individual station."

Industry radio a solution?

Besides better training for label promoters and radio DJs, a music industry-backed radio station is one of the new initiatives emanating from the industry circles. Thomas M. Stein, president of BMG Entertainment GSA and Eastern Europe, initiated the discussion in order to "show how it works with a new song from an unknown artist."

Schaefer explains: "For unreleased titles, the music industry has the exclusive broadcasting rights. A special radio station could use this to create a programme with a very high percentage of newcomers."

"Presently, the value of radio to the music industry is declining," says Schaefer, "and we must create new potential. Since public and commercial broadcasters don't want to take the risk of presenting new releases, the music industry might once again need to go new ways."

"The time when radio played a leading role in breaking new acts is long gone," agrees Jörg Hacker, managing director of Sony's label Epic.

It's good to talk

"The music industry and the radio industry are not the only ones involved in conversations," adds Thomas M. Stein, president of BMG Entertainment GSA and Eastern Europe. "At Popkomm, we'd like to discuss future initiatives."

Stein adds that "all the discussions between radio people and the music industry over the past months have shown that communication has to improve. We are all in the same boat, and make our living from music. So we have to ask ourselves: Is there common ground that is worth pursuing? What are our mutual information needs? What are the increases in listeners that have to be discussed at Popkomm, at the stations... wherever."

New directions

The development of playlists and music research by commercial broadcasters over the past few years has also had positive aspects: it's established, for example, that only by playing songs consistently throughout the day can penetration be achieved.

Sorge, speaking on behalf of VPRT, confirms that "the members are ready for new initiatives and more cooperation. And we will certainly use Popkomm as a platform for meetings and discussions."

Radio stations are no longer just "the radio that people listen to," as the growing presence of broadcasters is demonstrated by their taking their own stands, and by the increasing number of formal and informal meetings at the event between labels and broadcasters. Geisemeyer even goes so far as to say: "I see music radio as a part of the music industry."
F or radio stations, there are risk factors at all levels: the definition of a format; its implementation; music policy; marketing—and Mark Story, managing director of EMAP's Kiss FM/London (dance) and Magic FM/London (AC), asserts: "Taking risks in radio doesn't mean you have to be the running dog of the label."

For Story, the relationship between record companies and radio stations "is bound by the fact we have to protect the source of music to ensure we still have new music. We have the obligation as a broadcaster to play new music, but we don't have the obligation to be a marketing tool for record companies. Labels don't understand that our job is to put tracks together to form a coherent programme which is digestible for our audience."

"Taking risks in radio doesn't mean you have to be the running dog of the labels."
— Mark Story
MD Kiss FM/Magic FM

Talking point
Risk, and the opportunities for new formats, will be discussed at a panel at Popkomm's music and radio conference on August 20. Story, who will be delivering a keynote speech prior to the panel, engineered the recent reshaping of Kiss FM into a programming and was behind Melody's transformation to Magic, in a move to rejuvenate the audience of the station. From the outside, Story says, the changes at both stations looked safe, but any radical change in a station can be devastating.

EMAP received bad press in the UK for turning Kiss into a "bland" station, but audience figures show that the new programming reached a wider audience. Radio stations, Story adds, grow with their audiences and have to maintain a focus on their target listeners, even at the price of drastic changes. To keep abreast of listener changes, stations must respond to the challenge of offering new programmes. He takes as examples the UK's public broadcasters BBC Radio 1 and BBC Radio 2, which both had ageing audiences. Both went through substantial changes in programming which brought in new audiences.

"The point is not to take risk for the sake of it, but because you have a strategy behind it. It's a way to keep the audience interested."

"The notion of risk has always been at the heart of the misunderstanding between programmers and record companies. Labels always wish "stations would take more risks" in programming new titles or new artists, while radio stations counter that their obligation is first and foremost to offer a product which satisfies their audience. Emmanuel Legrand assesses the risk factors.

Mark Story continues: "What makes this station so "risky"—like Power 106 in Los Angeles and Hot 97 in New York—is that it serves an important audience and the number of listeners that few corporate decision-makers want to reach."

Changes in Germany
In Germany, a market often described as conservative by music industry executives, there have been changes in recent years but regulation creates a climate of initiatives from broadcasters (public and commercial) have limited the choice available to the audience.

However, the launch of new stations such as public youth-oriented outlet HR-XXL in Frankfurt, and commercial station Rockland Radio in Freiburg offering four million potential listeners in the Rheinland-Pfalz region, shows there's room and an audience for different formats.

Jürgen Köster, managing director of Rockland's parent company Deutsche Rockradio, says the idea for the new station grew out of frustration felt by entrepreneurs—including artists like Peter Maffay, the Scorpions and Marcus Müller-Westernhagen, who are shareholders in the project—that the rock genre wasn't really represented on German radio.

Crested three years ago, the company finally secured a licence and started broadcasting a year ago. "Initially, people laughed at us," recalls Köster, "but it's taking off. It seems that there's an audience that still wants to listen to rock. Research told us there was an opportunity there for a new programme."

But Köster points out that, no matter what research can provide, launching a new station is one of the riskiest businesses around. "You research the format, you gather the best people, you put together a programme and hope for success. And sometimes, you don't hit it at all. What you thought would appeal to the heart of your target could miss by a few millimetres."

Mark Story concludes: "No matter how much research you rely on, it will never create the perfect station. There must be vision in it—and also a little bit of chance."

Toning up
Talking point
Moderator: Emmanuel Legrand, Music & Media.
Taking risks—the American perspective

US radio consultant Dennis Clark has been advising European broadcasters for several years now, working for groups such as CLT-UFA and Chrysalis Radio. He discussed with Emmanuel Legrand the notion of risk in the current European radio environment.

Is taking risks an important notion for programmers and station managers?

Is there a limit to the level of risks you can take?

Where does risk start when you're programming a station?

Ratings. If you have problems attracting and/or maintaining an audience which will satisfy all the owners’ management and other expectations, then any change in programming is a risk. Ratings deliver the information on whether or not a risk needs to happen.

Is there a limit to the level of risks you can take? Yes. Measure how big the risk is. The bigger the risk the higher the stakes. Every situation is 100% unique. No two stations in the world have the same competitive environment. I always advise full assessment of competition, market size, audience shifts and loyalty to other stations for starters.

Stations in Europe tend to go the easy way by copying their competitors. The result is often bland programming. Is this a way of operating you'd recommend to your clients?

I don't think that is true at all. Copying competitors is what all media have been doing for years. Newspapers, magazines, TV shows, movies and radio stations. What makes the difference is how unique each media service is. Copying is a compliment. It keeps competition for listeners exciting (and the listener wins!). If one station strikes a high standard, then the others have the right to match it—or better it!

Based on your experience, are there formats that are more "risky" in Europe? News/Talk is the probably the riskiest. I'm very familiar with the growing pains at both TalkRadio in the UK and NewsTalk in Berlin. You must remember that it's taken the U.S. almost 30 years to perfect this format—and it's not perfected yet. All good radio formats evolve to match the changing attitudes and desires of their audience. NewsTalk is also very risky for European operators because it requires the most work and is extremely expensive. The riskiest music format is one where there is a limited audience available (specialist music: dance, rock, alternative, etc.) for it to attract. If you can superserve a target with acceptable results for your shareholders and regulators, then you might find a nice niche format to establish your own station's identity—if you don't already have one. In the end, remember: we are BROADCASTERS.

“Ratings deliver the information on whether or not a risk needs to happen.”
— Dennis Clark

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British Muse inspires America

by Dominic Pride

More proof that Britain and America are nations divided by two A&R communities comes in the form of English three-piece rock band Muse.

The act was hotly chased by labels in the US including Jive and Columbia, and pacted with Maverick for north America.

Despite being finalists at the best unsigned band award at the UK's In The City convention last year, the band were initially overlooked by British labels. Says manager Safta Jaffery: “This kind of act didn’t get a good reception at the time, as guitar music was not seen very favourably.”

With a sound that brings to mind earlier Radiohead, and Bellamy’s voice which evokes Jeff Buckley, Muse have already impressed US live audiences with a tour which took in the Woodstock ’99 festival in early August.

Says singer/songwriter Matt Bellamy: “Our sound is very English but our live show is American.” The band’s album, “The Bop Apocalypse” produced by John Leckie, appears in the US on AmericanMusic.com. "We've got British dates until September 4, then return to the US for a 12-city tour."

Despite being finalists at that city from South Africa via Bath. The third has Welsh blood, comes from Scotland, but lives in the UK’s bohemian music resort of Brighton. The musical results are as cosmopolitan as you’d expect, and they’re called Eclectic.

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Eclectic Apocalyptic Somatic

by Paul Sexton

One of them was born in Ireland, grew up in Nottingham and then moved to London. Another had travelled to that city from South Africa via Bath. The third has Welsh blood, comes from Scotland, but lives in the UK’s bohemian music resort of Brighton. The musical results are as cosmopolitan as you’d expect, and they’re called Eclectic.

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**SALES BREAKER**

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<td>2</td>
<td>Blue</td>
<td>Eiffel 65</td>
<td>Blue Co. (Copyright Control)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Love's Got A Hold Of My Heart</td>
<td>Will Smith - Columbia (Various)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>3</td>
<td>Wild Wild West</td>
<td>Will Smith &amp; DJ Jazzy Jeff</td>
<td>Arista (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Let Forever Be</td>
<td>Chemical Brothers - Virgin (Various)</td>
<td>NL, UK, CH, HU, DE</td>
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<td>4</td>
<td>My Love Is Your Love</td>
<td>Whitney Houston</td>
<td>Aritas (Sony/ATV/EMI)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Sate Sade</td>
<td>Olavia - Une Musique (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
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<td>5</td>
<td>If You Had My Love</td>
<td>Jennifer Lopez - LMT</td>
<td>Columbia/Sony (ATV/EMI)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Why Does It Always Rain On Me</td>
<td>Travis - Independiente (Sony ATV)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>6</td>
<td>Livin' La Vida Loca</td>
<td>Ricky Martin</td>
<td>Columbia (Various)</td>
<td>NL, UK, CH, HU, DE</td>
<td>On Ne S'Aime Plus</td>
<td>Martin</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>8</td>
<td>Sometimes</td>
<td>Britney Spears - Jive</td>
<td>Jive (BMG)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Better Off Alone</td>
<td>D.J. Duran - Violent (Jive/PeerMusic)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>9</td>
<td>If Ya Gettin' Down</td>
<td>5th One Tree</td>
<td>RCA/MA (PolyGram)</td>
<td>NL, UK, CH, HU, DE</td>
<td>We're Gonna Do It Again</td>
<td>Dj Jazzy Jeff &amp; Cooly G</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>10</td>
<td>We're Gonna Do It Again</td>
<td>Dj Jazzy Jeff &amp; Cooly G</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Mamma Mia</td>
<td>Abba - Sweet Dreams (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>11</td>
<td>King Of My Castle</td>
<td>Wamdue Project</td>
<td>Airscape (Copyright Control)</td>
<td>NL, UK, CH, HU, DE</td>
<td>Why Don't You Get A Job?</td>
<td>Abba - Sweet Dreams (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>12</td>
<td>Don't Impress Me Much</td>
<td>Shania Twain</td>
<td>PolyGram</td>
<td>NL, UK, CH, HU, DE</td>
<td>Baby One More Time</td>
<td>Britney Spears - Jive (BMG)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>13</td>
<td>Tom La Chemise</td>
<td>Danyel &amp; B. (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Everybody's Free To Wear (Sweater)</td>
<td>Mariah Carey - Sony ATV</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>15</td>
<td>Tu Ne M's Pas Laise Le Temps</td>
<td>David Hallyday</td>
<td>Arista (PolyGram)</td>
<td>NL, UK, CH, HU, DE</td>
<td>How To Dress</td>
<td>Wet - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>16</td>
<td>Rendez Vou</td>
<td>Baschajt - XL (Universal)</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Turn Around (Fingerprints)</td>
<td>Lita Ford - Enigma (BMG)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>17</td>
<td>Mamboloco</td>
<td>Lowenna</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Guilty Conscience</td>
<td>Lois - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
</tr>
<tr>
<td>18</td>
<td>Turn Around</td>
<td>Lässig - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Saltwater</td>
<td>Chizane - Xavinagone (Various)</td>
<td>NL, UK, CH, HU, DE</td>
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<td>19</td>
<td>Guilty Conscience</td>
<td>Lois - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Saltwater</td>
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<td>ospace</td>
<td>B.E.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Where The Streets Have No Name</td>
<td>U2 - EMI</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>21</td>
<td>Once Upon A Time</td>
<td>Baschajt - XL (Universal)</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>You're The Best Thing That Ever Happened To Me</td>
<td>Generation X - Biz Markie (BMG)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>23</td>
<td>Where The Streets Have No Name</td>
<td>U2 - EMI</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Saltwater</td>
<td>Chizane - Xavinagone (Various)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>25</td>
<td>T.B. Zinnin</td>
<td>DJ Mase - DJ Jazzy Jeff</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>T.B. Zinnin</td>
<td>DJ Mase - DJ Jazzy Jeff</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>26</td>
<td>I'm A Slave For You</td>
<td>Sade - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>T.B. Zinnin</td>
<td>DJ Mase - DJ Jazzy Jeff</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>27</td>
<td>Feel Good</td>
<td>Phat &amp; Small - Multiply (Various)</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Bring It All Back</td>
<td>Slow - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>28</td>
<td>Miss Me</td>
<td>Sade - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Shut Up &amp; F**k Yourself</td>
<td>M.C. Hansel - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>29</td>
<td>In The Crack</td>
<td>Fit ATF - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>Straight From The Heart</td>
<td>Crawford - BMG / Warner Bros.</td>
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<tr>
<td>30</td>
<td>I Never Knew Love Like This</td>
<td>Bros. - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>From The Heart</td>
<td>Australia - BMG / Warner Bros.</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td>33</td>
<td>Au Nom De La Rose</td>
<td>Mos - BMG (Not Listed)</td>
<td>NL, UK, CH, HU, DE</td>
<td>NL, UK, CH, HU, DE</td>
<td>You'll Be In My Heart</td>
<td>Phil Collins - Walt Disney (Copyright Control)</td>
<td>NL, UK, CH, HU, DE</td>
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<tr>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
<td>countries chartered</td>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
<td>countries chartered</td>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
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<tr>
<td>Ricky Martin</td>
<td>Come On Over - Mercury</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Vasco Rossi</td>
<td>Rewind - EMI</td>
<td>A.D.KFD.GRE.NL.SCH.UK</td>
<td>Boy-Box</td>
<td>Fantastic - Spin</td>
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<tr>
<td>Shania Twain</td>
<td>Come On Over - Mercury</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Gypsy Kings</td>
<td>Volare! The Best Of Gypsy Kings - Columbia</td>
<td>A.D.GNFC.48PERL.NL.SCH.UK</td>
<td>Benato Zero</td>
<td>Amore Dopo Amore Tour Dopo Tour - Fongale-Poglic</td>
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<tr>
<td>Boyzone</td>
<td>...Baby One More Time - Polydor</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Lou Bega</td>
<td>A Little Bit Of Mambro - Lauturk/BMG</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Tyro</td>
<td>Managahida - Yeho</td>
</tr>
<tr>
<td>Boney M</td>
<td>...Baby One More Time - Polydor</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Backstreet Boys</td>
<td>Millennium - Jive</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Abba</td>
<td>More Abba Gold - More Abba Hits - Polar</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>...Baby One More Time - Jive</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Vengaboys</td>
<td>Notting Hill - Island</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Backstreet Boys</td>
<td>Millennium - Jive</td>
</tr>
<tr>
<td>Jamiroquai</td>
<td>Synkronised - Sony S2</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Abba</td>
<td>Gold - Greatest Hits - Poly</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Skunk Anansie</td>
<td>Post Occasional Chill - Virgin</td>
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<tr>
<td>Jamiroquai</td>
<td>Synkronised - Sony S2</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>The Offspring</td>
<td>Americana - Columbia</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Soundtrack</td>
<td>Wild Wild West - Interscope</td>
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<tr>
<td>Jamiroquai</td>
<td>Synkronised - Sony S2</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Texas</td>
<td>The Hust - Mercury</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Mena Cha</td>
<td>Claudineau - Virgin</td>
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<tr>
<td>Jamiroquai</td>
<td>Synkronised - Sony S2</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>The Chemical Brothers</td>
<td>Surrender - Virgin</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Freundeskreis</td>
<td>Esperanto - Columbia</td>
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<tr>
<td>Cher</td>
<td>Believe - EVA</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Ali</td>
<td>Rap - EMI</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>The Corrs</td>
<td>Talk On Corners - I / Laos / Atlantic</td>
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<tr>
<td>Cher</td>
<td>Believe - EVA</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Abba</td>
<td>Gold - Greatest Hits - Poly</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Santana</td>
<td>Supernatural - Artists</td>
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<td>Ibrahim Ferrer</td>
<td>Ibrahim Ferrer - World Circuit</td>
<td>A.D.KIN.FD.48PERL.NL.SCH.UK</td>
<td>Zebda</td>
<td>Essence Ordinaire - Barclay</td>
<td>ECH</td>
<td>Xavier Naidoo</td>
<td>Nicht Von Dieser Welt - Polydor</td>
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<tr>
<td>Emily &amp; Images</td>
<td>J'ai Vu Bt De La Nuit - Une Musique</td>
<td>B.F.</td>
<td>Jean-Jacques Goldman</td>
<td>Les Plus Belles Chansons - Universal</td>
<td>NL.UK</td>
<td>Patricia Kaas</td>
<td>Le Mot Passé - Columbia</td>
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<tr>
<td>Lauryln Hill</td>
<td>The Madrasluff Of Lauryn Hill - B-Box / Columbia</td>
<td>B.F.DU.EUK</td>
<td>Litfiba</td>
<td>Infinito - I / EMI</td>
<td>NL.UK</td>
<td>Patricia Kaas</td>
<td>Le Mot Passé - Columbia</td>
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<tr>
<td>Travis</td>
<td>The Man Who - Independant</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
<td>B.F.</td>
<td>Steps</td>
<td>Step One - Jive</td>
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<tr>
<td>Mylene Farmer</td>
<td>Immoraltion - Polydor</td>
<td>B.F.</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
<td>B.F.</td>
<td>John Williams/LSO</td>
<td>Star Wars: The Phantom Menace (Episode I) - Sony Classical</td>
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<tr>
<td>Dean Martin</td>
<td>The Very Best Of Dean Martin - EMI</td>
<td>NL.UK</td>
<td>Manc Street Preachers</td>
<td>This Is My Truth Tell Me Yours - Epic</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
</tr>
<tr>
<td>Vingo Cost</td>
<td>-</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
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<tr>
<td>Soundtrack</td>
<td>Dawson's Creek - Columbia</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
<td>NL.UK</td>
<td>ABBA</td>
<td>The Very Best Of ABBA - Polydor</td>
</tr>
</tbody>
</table>

* **SALES BREAKER** indicates the album with the highest increase in chart points.*
### Top National Sellers

**UNITED KINGDOM**

1. **Boyzone - Boys No. 1.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**FRANCE**

1. **Whitney Houston - My Love Is Your Love.**
2. **Backstreet Boys - Millennium.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**SWEDEN**

1. **Peter Cincotti - Goodbye.**
2. **Red Hot Chili Peppers - Californication.**
3. **Vengaboys - We're Going To Ibiza.**
4. **Backstreet Boys - Millennium.**
5. **Ricky Martin - Ricky Martin.**

**DENMARK**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**NORWAY**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**PORTUGAL**

1. **Santeros - Como.**
2. **Santos E Pecadores - Voar.**
3. **Backstreet Boys - Millennium.**
4. **Ricky Martin - Ricky Martin.**
5. **Backstreet Boys - Millennium.**

**SWITZERLAND**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**CZECH REPUBLIC**

1. **Frantisek Nedved - Drobit Pod ntí.**
2. **Mike Oldfield - Guaraní.**
3. **Nona Gwerder - Una Marne so.**
4. **Red Hot Chili Peppers - Californication.**
5. **Backstreet Boys - Millennium.**

**AUSTRIA**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**ITALY**

1. **Enrique Iglesias - Bailando.**
2. **Take That - Greatest Hits.**
3. **Vengaboys - We're Going To Ibiza.**
4. **Backstreet Boys - Millennium.**
5. **Ricky Martin - Ricky Martin.**

**Greece**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**BELGIUM**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**IRLAND**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**HOLLAND**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**MALTA**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**SLOVAKIA**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**

**BOSNIA**

1. **Lee - Lee.**
2. **Enrique Iglesias - Bailando.**
3. **Take That - Greatest Hits.**
4. **Vengaboys - We're Going To Ibiza.**
5. **Backstreet Boys - Millennium.**
SALES
by Menno Visser & Emmanuel Legrand
International release date: August 16
UK hip hop outfit London Posse), the laid back first
styles held together by hip hop flavour, but it's all a
remixes),

his previous few albums.

a...
### Most Added

#### Week 34/99

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>Added</th>
<th>Added by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>DMDradio Bremen</td>
<td>Sat Novelty</td>
<td>Ross Entertainment</td>
</tr>
<tr>
<td>Germany</td>
<td>KISS FM Berlin</td>
<td>Chris</td>
<td>Ross Entertainment</td>
</tr>
<tr>
<td>Germany</td>
<td>Radio Bremen</td>
<td>Sat Novelty</td>
<td>Ross Entertainment</td>
</tr>
<tr>
<td>Germany</td>
<td>Radio Bremen</td>
<td>Chris</td>
<td>Ross Entertainment</td>
</tr>
<tr>
<td>Germany</td>
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<td>Sat Novelty</td>
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<tr>
<td>Germany</td>
<td>Radio Bremen</td>
<td>Chris</td>
<td>Ross Entertainment</td>
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<tr>
<td>Germany</td>
<td>Radio Bremen</td>
<td>Sat Novelty</td>
<td>Ross Entertainment</td>
</tr>
</tbody>
</table>

#### Power Rotation

- **Germany**: Various stations added songs from artists such as_tx13, _tx14, and _tx15.

### Station Reports

Station Reports include all new additions to the playlist. Some reports will also include "Power Rotation" picks, which are selected with emphasis during the week. All Power Rotation songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL". Within each country, stations are grouped by ranking and listed alphabetically. Rankings include platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 C.E.T.

### Britain

- **BBC R1**: Added songs from _tx16, _tx17, and _tx18.
- **BBC R2**: Added songs from _tx19, _tx20, and _tx21.

### France

- **France 2**: Added songs from _tx22, _tx23, and _tx24.
- **France 3**: Added songs from _tx25, _tx26, and _tx27.

### Portugal

- **Portugal**: Added songs from _tx28, _tx29, and _tx30.

### Sweden

- **Sweden**: Added songs from _tx31, _tx32, and _tx33.

### Poland

- **Poland**: Added songs from _tx34, _tx35, and _tx36.

### Czech Republic

- **Czech Republic**: Added songs from _tx37, _tx38, and _tx39.

### Slovakia

- **Slovakia**: Added songs from _tx40, _tx41, and _tx42.

### Lithuania

- **Lithuania**: Added songs from _tx43, _tx44, and _tx45.

### Programme Suppliers

- **SK**: Added songs from _tx46, _tx47, and _tx48.
- **POP**: Added songs from _tx49, _tx50, and _tx51.

### Music Television

- **NMC**: Added songs from _tx52, _tx53, and _tx54.
- **MusicNet**: Added songs from _tx55, _tx56, and _tx57.
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).

**Germany: WDR Eins Live**
- **Format:** CHR
- **Service Area:** North Rhine-Westphalia
- **Playlist Meeting:** Friday AM
- **Group/Owner:** Public broadcaster

**Playlist Additions**
- Tal Bachman/She's So High (7)
- JT Money/Who Dat (7)
- TQ/Better Days (7)
- Polar/Bipolar Dream (7)
- Rollergirl/Dear Jessie (7)
- Lyte Funkie Ones/Summer Girls (7)
- Scooter/Faster Harder Scooter (7)
- Sabrina Setlur Ich Leb Für Dich (7)

**Limp Bizkit**
- **Play:** Nookie
- **Label:** Flip/Interscope

"This is indeed a heavy track but we all adore it! We play it often to make it more familiar and less 'loud' to the listeners."

Basy De Groot
head of music
radio 3fm/Netherlands

---

**UK: BBC Radio 1**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Thursday 11:30 AM
- **Group/Owner:** Public broadcaster

**Playlist Additions**
- Enrique Iglesias/Bailamos (n/a)
- All Seeing I/1st Man In Space (n/a)
- Paul Johnson/Get Get Down (n/a)
- Red Hot Chili Peppers/Around The World (n/a)

**Germany: Radio FFH**
- **Format:** CHR
- **Service Area:** Hessen
- **Playlist Meeting:** Wednesday PM
- **Group/Owner:** Independent

**Playlist Additions**
- Ralf Blasberg
- Head of music

---

**UK: Virgin Radio**
- **Format:** Rock
- **Service Area:** National
- **Playlist Meeting:** Wednesday 10:00 AM
- **Group/Owner:** Ginger Media Group

**Playlist Additions**
- Nik Goodman and Carl Watts
- Joint heads of music

---

**Spain: Los 40 Principales**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday AM
- **Group/Owner:** SER

**Playlist Additions**
- Jaime Baro
- Music manager

---

**Germany: Radio 2**
- **Format:** AC
- **Service Area:** National
- **Playlist Meeting:** Wednesday AM
- **Group/Owner:** Clear Channel

**Playlist Additions**
- Michael Learns To Rock/Complicated Heart (n/a)
- Al/Summer Time Of Our Lives (n/a)

---

**Turkey: Number One FM**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday 14:00
- **Group/Owner:** Independent

**Playlist Additions**
- Eiffel 65/Blue (n/a)
- Chayanne/Enamorado (n/a)
- Supergrass/Pump In Your Stereo (n/a)
- La Oreja De Van Gogh/Que Puedo Pedir (n/a)
- Spin Doctor/The Bigger I Laugh, The Harder I Cry (n/a)
- Caracoles/En Tu Monedero (n/a)
- Sunflowers/X-Ray Eyes (n/a)
- Lene Marlin/Undeniable Singer (n/a)

---

**Spain: Los 40 Principales**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday AM
- **Group/Owner:** SER

**Playlist Additions**
- Jaime Baro
- Music manager

---

**UK: Virgin Radio**
- **Format:** Rock
- **Service Area:** National
- **Playlist Meeting:** Wednesday 10:00 AM
- **Group/Owner:** Ginger Media Group

**Playlist Additions**
- Nik Goodman and Carl Watts
- Joint heads of music

---

**UK: Virgin Radio**
- **Format:** Rock
- **Service Area:** National
- **Playlist Meeting:** Wednesday 10:00 AM
- **Group/Owner:** Ginger Media Group

**Playlist Additions**
- Bran Van 3000/Drinking In L.A. (n/a)
- Lou Bega/Mambo No. 5 (n/a)
- Supergrass/Movin' (n/a)
Switzerland: Radio 105 Network

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

Robbie Williams/Win Some, Lose Some (n/a)
DJ Boho/Together (n/a)
DJ Jeruen/Better Off Alone (n/a)
SM -Traz/Is Calling (n/a)
Mironauts/The Jag (n/a)
Toploader/Let The People Know (n/a)
H-Blocks/Time Of My Life (n/a)
DJ Sandy Vs. House trap/Overdrive (n/a)
Tricky/For Real (n/a)
Hardy Hard/The Silver Surfer (n/a)
Ayman/Tausand Mal (n/a)
Everything But The Girl/Five Phantoms (n/a)
Lucricia McNeal/365 Days (n/a)
Red Hot Chili Peppers/Around
Sting/Brand New Day (n/a)
Lutricia McNeal/365 Days (n/a)
Everything But The Girl/Five Phantoms (n/a)

Norway: Radio 102

FORMAT: Hot AC
SERVICE AREA: Haugesund
PLAYLIST MEETING: Wednesday 10:30
GROUP/OWNER: Independent

Vengaboys/We're Going To Ibiza! (10-12)
Semisonic/Secret Smile (10-12)

Belgium: Radio Contact F

FORMAT: CHR
SERVICE AREA: French Speaking Belgium
PLAYLIST MEETING: varies
GROUP/OWNER: CLF/UFA

Playlist Additions

Ysa Ferrer/Flash In The Night (6-7)
Powerhouse feat. Duane Harden/What You Need (6-7)

Germany: BR Bayern 3

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

Playlist Additions

Sugar Ray/Someday (7-10)
WestLife/If I Let You Go (7-10)
Ophelie Winter/Up Where I Belong (7-10)
Melissa Etheridge/Angels Would Fall (7-10)
Survivor/I'm Always Here (7-10)

Ireland: FM104

FORMAT: CHR
SERVICE AREA: Dublin City and County
PLAYLIST MEETING: Thursday/Friday
GROUP/OWNER: Consortium of business entrepreneurs

Playlist Additions

Lou Bega/Mambo No. 5 (n/a)
Sheryl Crow/Sweet Child 'O Mine (n/a)
Phas & Small/Peel Good (n/a)
Another Level/Summertime (n/a)
Stereophonics/I Wouldn't Believe Your Radio (n/a)

Sweden: SR P5 Radio Stockholm

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

Playlist Additions

Alex Britti/Solo Una Volta (5-8)
Steps/Love's Got A Hold Of My Heart (5-8)
James/I Know What I'm Here For (5-8)
Five/If Ya Gettin' Down (5-8)
So Pra Contrariar/Santo Santo (5-8)
Marvin & Tamara/Groove Machine (5-8)
Christina Aguilera/Genie In A Bottle (5-8)
Struggle Brothers/Bounce Baby Bounce (3-5)

Norway: NRK P3

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

Playlist Additions

Madrugada/beautyproof (15)
Missy Misdemeanor Elliott & MC Solaar/All
N' My Grill (15)
Leftfield/Africa Shox (8-10)
Wamdue Project/King Of My Castle (8-10)

Turkey: Radyo 5

FORMAT: CHR
SERVICE AREA: National Turkey, Satellite/Europe/Middle East
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: AKS/Vlamon-Belgian Media Holding

Playlist Additions

Gloria Estefan/Cuba Libre (n/a)
Ronan Keating/When You Say Nothing At All (n/a)
Basement Jaxx/Rendez Vu (n/a)
Ann Lee/2 Times (n/a)
Doolally/ Straight From The Heart (n/a)
Eiffel 65/Blue (n/a)
Roxette/Stars (n/a)

Ireland: Tipp FM

FORMAT: AC
SERVICE AREA: County Tipperary
PLAYLIST MEETING: Mondays/Thursdays 10:30
GROUP/OWNER: Country Radio

Playlist Additions

Jennifer Paige/Always You (n/a)
Billy Crawford/Mary Lopez (n/a)
Culture Club/Your Kisses Are Charity (n/a)
Texas/Summer Son (n/a)
T-Spoon/Summerlove (n/a)
Mike & The Mechanics/ Whenever I Stop (n/a)
New Videos:

- Heavy Rotation:
  - MTV/European Feed
  - Heavy Rotation:
  - MTV/Nordic Feed
  - Heavy Rotation:
  - MTV/U.S. Feed

- New Videos:
  - Ronan Keating - When You Say
  - Andreas Heineke - Head Of Music
  - MTV/Central Feed

**AIRPLAY**

Enrique Iglesias - Hallam.
Lou Rego - Mambo No. 5
De Poema's - Mijn Houten Hart
Vibith Houston - My Love
Your Low
Apollo 440 - Stop The Rock
Mary J. Blige - I Can Say
Rosette - Stars
The Flaming Lips - Ram For The Price
Basement Jaxx - Rendez Vu
702 - Where My Girls At
Destiny's Child - Bills Bills Bills
Learnt Hill - Everything Is Everything
Warmdue Project - King Of My Castle
Whitney Houston - My Love Is Your Love
Tropfen - Such A Surge
Eat N Fiah - Holy Silence
Phats & Small - Feel Good
AL Morrison/C. Reeves - Beet Friend
Urban Dance Squad - Happy Go
Puff Daddy - P.R. 2000
Jennifer Lopez - If You Had My Love
Will Smith - Wild Wild West
Bloodhound Gang - Along Comes Mary
Sixpence None The Richer - Kiss Me
Whitney Houston - My Love Is Your Love
Pierpoliek - Je Sais Pas Jouer
Chemical Brothers - Let Forever Be
Laaryn Hill - Everything Is Everything
Sitting Down Here

**NEW VIDEOS**

- Power Rotation Add:
  - Freundeskreis - Mit Dir

- New Videos:
  - Heavy Rotation:
  - MTV/European Feed
  - Heavy Rotation:
  - MTV/Nordic Feed
  - Heavy Rotation:
  - MTV/U.S. Feed

- New Videos:
  - Ronan Keating - When You Say
  - Destiny's Child - Bills Bills Bills
  - Madonna - Beautiful Stranger
  - Box Tops - Superephone
  - Weeping Willows - True To You
  - New Radicals - Someday We'll Know

- Programming

- Programming

- Programming

**EUROCHART HOT 100**

Each week, some 10 million European listeners tune in to listen to the two-hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100. Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a short countdown, with behind the songs stories, artist interviews, gossips, tips, new entries, hits to happen and the album of the week.

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

- Interviews: Ricky Martin, Brand New Heavies, Caprice, Bikem Campbell
- Has to happy: Jennifer Paige/Always You (Ed's); Brand New Heavies/Saturday Night (Ed's); Caprice/Oh Yeah (Virgin)
- Album of the Week: Ricky Martin/Ricky Martin (Columbia)

Stations interested in the show should contact Olivier Sonnay at Unique Broadcasting.
Tel: (+44) 0171 453 1618; Fax: (+44) 0171 723 6132

**102**

"Where My Girl's At?"

#1 US R&B smash - now growing at radio across Europe

From the album 702

**MUSIC & MEDIA**

AUGUST 21, 1999

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cologne trade fair

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DEUTSCHE BA
Good news for Jennifer Lopez and Phats & Small in the European Radio Top 50, which is packed with summer vibes this week.

British dance act Phats & Small score their second European radio hit with "Feel Good," the highest new entry this week at number 42. The single is another good example of their filter house disco blend, and opens well at dance stations across Europe and on UK radio. The rest of Europe is still catching up on their first single, "Turn Around" (Multiply), which rises to number 25 in the 18th week of its chart run after reaching number 18 in June and July. And there is even a third Phats & Small record around, namely their remix of the Earth, Wind & Fire classic September (INCredible), which is bubbling under at the moment. So what's the reason for the incredible success of Phats & Small? Glen White, head of music at dance station Vibe FM, enthuses over a record, they just play it 'fun without the cheese.' "

Finally, on top, If You Had My Love by Jennifer Lopez (Maverick/Warner Bros.), the re-release of the American hit number one in Scandinavia, anyplace, but is top 5 in France, Germany, and Belgium, and is in the UK top 10.

In the European Radio Top 50, which is packed with summery vibes this week.

The European Radio Top 50 chart is based on a weighted-scoring system. Singscore points are achieved by securing airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Indicates singles which previously featured in the Border Breakers chart. Greatest chart points gainer.

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Indicates singles which previously featured in the Border Breakers chart. Greatest chart points gainer.

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Indicates singles which previously featured in the Border Breakers chart. Greatest chart points gainer.
Local music sales soar on European and Mediterranean countries.

In Europe, 50% of local music sales are in European countries with a share to 45%, and Greece (47% to 59%). In many Mediterranean countries (14% to 27%), Iceland (32% many (30% to 43%), the Netherlands (14% to 27%), and Greece (47% to 59%).

The rise of local repertoire in the years to come as it can continue to rise. I don't foresee the 1990s. However, I don't think it has a lot to do with the fact that now, continental European artists make records that are as good as anyone else. That wasn't the case 20 years ago.

Sony Music Europe vice-president communications Jonathan Morrish remarks that the share of domestic repertoire in each country fluctuates year on year by a few per cent, but is more or less stable. This prompts Morrish to say that "some sort of a plateau has been reached by local repertoire." He continues: "The rise of local repertoire in Europe is undoubtedly one of the real significant trends of the 1990s. However, I don't think it can continue to rise. I don't foresee a major growth in domestic repertoire in the years to come as we've seen during this past decade."

Analysing the figures, the IFPI estimates that "European artists are now crossing more and more boundaries—and it's no longer the case that these markets are dominated by Anglo-American artists the way they used to be. However, record company's perspective, "more acts are crossing borders. I think it has a lot to do with the fact that now, continental European artists make records that are as good as anyone else. That wasn't the case 20 years ago." He adds: "People want to listen to more local languages and are prepared to go beyond Anglo-Saxon repertoire. Consumers tend to be more experimental and less xenophobic than they used to be."

Average repertoire origin in Europe (as % of market value)

<table>
<thead>
<tr>
<th>Year</th>
<th>Domestic</th>
<th>International</th>
<th>Classical</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>36.0</td>
<td>54.0</td>
<td>10.0</td>
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<tr>
<td>1992</td>
<td>31.3</td>
<td>59.4</td>
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<tr>
<td>1993</td>
<td>34.2</td>
<td>57.1</td>
<td>8.6</td>
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<tr>
<td>1994</td>
<td>37.0</td>
<td>54.3</td>
<td>8.8</td>
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<td>1995</td>
<td>37.8</td>
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<tr>
<td>1996</td>
<td>40.4</td>
<td>52.1</td>
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</tr>
<tr>
<td>1997</td>
<td>41.7</td>
<td>50.8</td>
<td>7.6</td>
</tr>
<tr>
<td>1998</td>
<td>40.1</td>
<td>51.6</td>
<td>8.3</td>
</tr>
</tbody>
</table>

Source: IFPI

German artist Sasha receives a gold record for sales exceeding 30,000 units of the single If You Believe (Warner) in Belgium. Pictured (l-r): Sven Van Camp, head of promotion, Warner Music Belgium; Peter Van de Velde, product manager; Kathy Chartier, promotion manager, French radio; Sasha; Christel Dequinemae, promotion manager, Flemish radio; Erik Vink, GM, Warner Music Benelux.

Labels to set up radio presence continued from page 1

Included Tim Renner, president, Universal Music Group; Jörg Hackner, managing director, Sony Epic; Bernd Dopp, managing director, WEA; Eckhart Gündel, managing director, BMG Ariola Hamburg and Dr Martin Schaefler, MD of the German Phonographic Industry. None of the record company representatives were available for comment on the initiative. Media expert Jens-Uwe Steffens was also present, alongside a delegate from the Radio Marketing Service.

The music and radio groups will reconvene in the autumn to assess the interest of Germany's commercial radio stations.

Travis finally get that good feeling continued from page 1

Soared to number 13 in May, and Why Does It Always Rain On Me? has this week hit number 10 in the CIN chart.

"Good Feeling was predominantly a rock'n'roll album, but towards the end it got a bit mellower, and that's where we were heading," says Travis' frontman and songwriter Fran Healy. "Playing rock gigs and screaming your head off every night is all very well, but I'm really enjoying playing more laid back stuff."

Cool FM in Belfast typifies the sort of CHR station that had stopped playing of playing Travis in the past, but is happily embracing Why Does It Always... "We have an 'all-request lunch' show, and it's one of our most popular songs," says head of music John Paul Ballantine. "They were always known as indie, so their new stuff was quite a surprise." The acoustic-based, almost folk feel of Travis' recent singles has made them equally compatible with BBC stations Radio 1 (CHR) and Radio 2 (AC/MOR) in the UK—Why Does It Always... is currently A-listed by both—and London CHR Capital Radio has also come on board for the first time with the new release.

Such endorsements represent a dramatic change from daytime radio's prevailing reaction when Travis emerged in 1997. Swiftly embraced by the UK's "inky" music press, their debut single U16 Girls nudged onto the lowest rung of the top 40; three further singles that year, All I Want To Do Is Rock, Tied To The '90s and Happened were released.

continued from page 1

"The belief here in the band has always been immense," says Independent's head of international Emma Quigley, "particularly from Andy McDonald, even when the last album didn't do as well as we'd hoped. Last time, we tried to work [the UK] and Europe and the US simultaneously, and we just couldn't cover all the bases at once. This time round, we knew we had a really great record here, and we decided there and then, let's just focus on the UK first, then Europe, then do the US next year."

Quigley also cites the determination of the band's manager, Ian McAndrew at Wildlife, adding that press reaction to The Man Who in Europe has been "fantastic," with strong support from Rolling Stone in Germany and Les Inrockuptibles in France. Travis will undertake an extensive promotion next month before they tour Japan, returning for a UK tour in October and European dates in November. Festival engagements include the UK's V99 event on August 21 and 22.

"You establish yourself, and people don't like you to move on, they like you to stay where you are," says Healy. "It just feels like I've written some more good songs, but this time with no big loud electric guitars."
### Euro Conversion Rates

<table>
<thead>
<tr>
<th>Country</th>
<th>Currency</th>
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<td>Austria</td>
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<td>Czech Republic</td>
<td>Kč 36.44</td>
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<td>Denmark</td>
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<td>L 1.326.27</td>
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<tr>
<td>Netherlands</td>
<td>Dfl 2.20</td>
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<td>Norway</td>
<td>Nkr 8.27</td>
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<td>Poland</td>
<td>Zl 7.44</td>
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<td>Portugal</td>
<td>Es 200.48</td>
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</tr>
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<td>Spain</td>
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<td>Skr 8.82</td>
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<td>U.K.</td>
<td>S 0.66</td>
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</tr>
<tr>
<td>U.S.</td>
<td>$1.07</td>
<td>€1</td>
</tr>
</tbody>
</table>

*Conversion rates correct as of August 12, 1999

*Denotes eurozone countries with a fixed exchange rate.*

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### Forthcoming Special Supplements in Music & Media

#### Jazz

**Issue no. 38 - cover date September 16**
**Street date September 11**
**Artwork deadline September 4**

#### Nordic Spotlight

**Issue no. 40 - cover date September 16**
**Street date September 11**
**Artwork deadline September 4**

For details call: Claudia Engel  
Tel: (+44) 171 323 6686  
or call your local representative

---

### Hotline

More than a hundred of Universal Music Group's top executives (company presidents, heads of affiliates and label MDs) from the US and around the world are expected to gather in San Francisco on September 7-9 for a convention, Hotline has heard. The meeting will be held under the auspices of UMG chairman Doug Morris and Universal Music International chairman/CEO Jorgen Larsen. Universal sources couldn't confirm if Edgar Bronfman Jr., chief executive of Universal's parent company Seagram, will attend the meeting. The first meeting of this kind was held in Los Angeles in January, immediately after the merger of Universal and PolyGram, but with a more restricted number of executives.

EMAP Radio executives are downplaying reports that the company will soon launch a record label, echoing moves by groups such as Capital Radio in the UK and NRJ in France. Speculation mounted that EMAP was getting a foothold in the record business after the release of the album (Mucho Mambo) Sway by Shaft, which is the soundtrack to a recent Kiss FM/London TV ad spot, was licensed to Universal Music UK and released on the Wonderfulboy label. An EMAP source tells Hotline that the company is indeed contemplating such a move, but no major plans are being rolled out for the time being.

Sony Music Europe international marketing director for Columbia Lue Verger will be leaving the company on August 31. He is to become president of the European operations of RuffNation, the new label set up by Chris Schwartz, founder and former CEO of Ruffhouse (Laurn Hill, the Fugees, Cypress Hill) with the backing of Warner Music.

After the relocation of Universal Music International (UMI) international marketing manager Nicolas Voskoboinikov to BMG France, where he has taken the position of international repertoire Monica Marin. After the relocation of Universal Music International (UMI) international marketing manager Nicolas Voskoboinikov to BMG France, where he has taken the position of international marketing director, Heloise Williams has taken over Voskoboinikov's duties in London. She handles international marketing for non-UK and non-US Polydor and Mercury acts (Andrea Bocelli, Cardigans) and reports to UMI VP marketing, international repertoire Monica Marin.

The Spice Girls' Emma Bunton, aka Baby Spice, will make her TV debut as a presenter on October 8 in the UK, hosting a new show titled Emma on VH-1. The weekly programme will focus on "some of the biggest hits of the last twenty years, as well as some of the favourite records of friends, family and her Spice Girls colleagues," according to a statement from VH-1.

Staying with the Girls, Bob Herbert, who formed the Spice Girls and teen group Five, died Monday August 9 in a car accident in London. He was 57. Herbert recruited the five original Spice Girls via an ad in a trade magazine in 1996.

Gallup figures released in Denmark at time of going to press show that the audience share of public broadcaster Danish Broadcasting Corporation (DR) slipped to 69% in the second quarter, from 69% in the previous period. The figures are the lowest ever for DR. Commercial Danish stations picked up 2.2% percentage points between the quarters, advancing to 29% of the audience total. More details next week.
<table>
<thead>
<tr>
<th>Country</th>
<th>EW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Local Label</th>
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<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>1</td>
<td>19</td>
<td>WHITNEY HOUSTON/I'M YOUR LOVE (ARISTA)</td>
<td>TW</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
<td>Sash!'s Feel Good (Work/Columbia)</td>
<td>EW</td>
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<tr>
<td></td>
<td>3</td>
<td>7</td>
<td>Jennifer Lopez/I Had My Love (Work/Columbia)</td>
<td>EW</td>
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<td></td>
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<td>9</td>
<td>Texas/Summer Sun (Mercury)</td>
<td>EW</td>
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<tr>
<td></td>
<td>5</td>
<td>11</td>
<td>Whitney Houston/I'M Your Love (ARISTA)</td>
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<tr>
<td></td>
<td>6</td>
<td>12</td>
<td>Whitney Houston/My Love Is Your Love (ARISTA)</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
NEW SINGLE OUT NOW

STOP THE ROCK

APOLLO FOUR FORTY

APPEARING LIVE ON 19.08.99

AT POPKOMM, NEPTUNBAD
AM NEPTUNPLATZ 1, VENLOERSTRASSE
COLOGNE, GERMANY