

# Music & Media®

JUNE 26, 1999

Volume 16, Issue 26



Geri Halliwell's first solo album, *Schizophonic* (EMI), is this week's highest new entry in the European Top 100 Albums chart, debuting at number 10.

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we talk to radio

M&M chart toppers this week

**Eurochart Hot 100 Singles**

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

**European Top 100 Albums**

BACKSTREET BOYS  
*Millennium*  
(Jive)

**European Radio Top 50**

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

Inside M&M this week

**AMERICA GOES LATIN**

Miami Beach once again plays host to the MIDEM event which highlights the power of latin music, but this time goes pan-American with a new title—MIDEM Americas. M&M previews this year's June 22-25 programme of conferences and live music, and identifies some of the Cuban artists and music trends which are increasingly fuelling the latin genre. **Page 7.**

**ROCKING TOWARDS 2000**

Being a teenaged pop purveyor is no longer enough to get acts noticed. EMI's new all-girl quartette, 21st. Century Girls, have added a '70s guitar rock dimension to their still untitled debut album, due for worldwide release in September, which will aim to fulfil the promise of their eponymous single released on May 31 in the UK. **Page 6.**



## Centralised NRJ creates new European 'network'

by Rémi Bouton

PARIS — NRJ is creating what will be the first genuinely pan-European radio network.

The company's international radio activities will now be fully integrated into NRJ's French operations, creating a Europe-wide chain of CHR stations whose programming, finance, national advertising and local advertising will be all managed at a European level from NRJ's Paris headquarters.

Explaining the company's new strategy at its AGM in Paris on



June 16, NRJ group GM Alain Weill said: "It means we can translate our expertise from France into other territories where we operate."

NRJ already has a number of plans in the pipeline for its future as an integrated European network. An Internet commercial centre offering tie-ins with radio spots for advertisers is set to be launched by the end of 1999, according to Weill. There is also speculation about the possibility of

*continued on page 17*



Lauryn Hill receives an IFPI Platinum Europe award for her solo album following a sell-out concert in Brussels. *The Miseducation of Lauryn Hill* has sold over two million copies in Europe. Pictured (l-r): Koen van Bockstal, MD, Sony Music Belgium; Annelies Hophan, MD, Sony Music Switzerland; Lauryn Hill and Richard Ogden, Senior VP, Sony Music Europe.

## Alarm at new EC copyright plans

by Emmanuel Legrand

HELSINKI — The music industry is launching a last ditch attempt to save the European Copyright Directive from amendments by the European Commission (EC).

International music industry body IFPI is lobbying against a revised Copyright Directive which was unveiled by the EC and circulated to EU member states on May 21. The new version omits amendments which had been welcomed by the music industry and voted for by the European Parliament in February 1999.

An IFPI spokesperson says the new version is "a step backwards. Regrettably, the Commission ignored

*continued on page 17*

## Iglesias junior translates into success

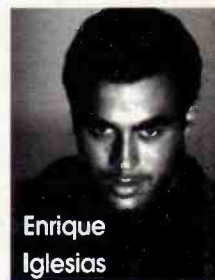
by Christian Lorenz

LONDON — Like his father before him, Enrique Iglesias looks set to take Europe by storm.

His first English language record, *Bailamos*, manages to maintain the traditional Latin touch, and is proving popular in new territories. Iglesias has already sold 13 million albums, and has just signed a five album deal with Universal Music's US label Interscope.

Yoel Kenan, Universal Music VP marketing, believes *Bailamos* was a

*continued on page 17*



Enrique Iglesias

"Someday We'll Know"

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# Upfront

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

Recent news stories in this magazine about French authors' rights society SACEM have little to do with our regular coverage of its activities, and little relevance to the challenges faced by rights bodies in the 21st century.

They take us back 55 years, to when France was under German occupation and ruled by a government which wrote one of the most miserable pages in French history.

The allegations that SACEM mishandled Jewish authors' patrimony and works, and went beyond the Vichy government's anti-Jewish regulations, merit serious investigation. Whether the allegations are refuted or confirmed, the truth has to emerge.

The appointment of a group of independent experts to look at SACEM's archives is the most appropriate action at this stage.

They have an important task. Their work will be to look with the eyes of historians at all the documentation from the archives, put these elements into perspective and try to establish what really happened during that period. The investigation can only bear fruit if they have access to all the archives and if they are able to work independently and objectively.

Their findings will either vindicate or incriminate SACEM. In the latter case, action will need to be taken, and SACEM's management today will be judged on its ability to handle events from over half-a-century ago.

It is a sobering responsibility.



## Médiamétrie to survey youngsters

by Rémi Bouton

**PARIS** — Médiamétrie, the ratings institute which represents France's main radio stations and advertising agencies, is widening the scope of its audience surveys to include 11-14 year olds. But the results will remain confidential, and will not be integrated into its published 75000+ survey.

Ad agencies and radio stations supporting the change—including CHR/urban Skyrock and CHR network NRJ—are delighted by the

move. NRJ general manager Alain Weill says: "For us, it is about improving business by adding new audience targets."

Full service stations such as RTL had opposed the incorporation of younger listeners into Médiamétrie. But Frédéric Schlesinger, general manager of Europe 2 (AC) and RFM (Gold) at Europe 1 Communications, says that the compromise of undertaking the research, but not officially publishing the figures, is appropriate. "The 75000+ [survey] needs to stay

the same, otherwise you can't compare long-term figures," he maintains.

But not everyone is satisfied with this compromise. One source says: "It will be difficult for youth-oriented stations to keep quiet about their figures, especially if they are better when the 11-14 year olds are included."

Médiamétrie will survey 2,800 11-14 year olds, who will also be polled for Panel Radio, a long term monitor for media planners. It will conduct a trial survey incorporating the younger listeners in July and August.

## Radio Mango advances VMM plans

by Marc Maes

**BRUSSELS** — Following its successful launch of the TOP Radio network in Flanders less than a year ago, Vlaamse Mediamaatschappij (VMM) is launching Radio Mango, a melodic AC station.

VMM radio director Dirk Vanhegen describes Radio Mango, which is due to start trial broadcasts on its local affiliates this month, as a new departure: "Whereas TOP offers an uptempo young dance format, Mango concentrates on the melodic music of the '80s and '90s with a low-speech AC format, similar to what

Sky Radio offers in Holland."

VMM, which also owns the commercial TV channels VTM and Kanaal2, has long been pleading for a "national" commercial radio station. But its calls for a single, high power frequency across Flanders has fallen on deaf ears, as national radio remains the exclusive domain of Flemish public broadcaster VRT.

Although Mango will be networked on a number of local affiliate stations, Vanhegen is keen to emphasise that the company still wants its own national frequency which would enable it to compete on an equal footing with VRT.

## Aachen to end NRW dominance?

by Ed Meza

**BERLIN** — The first significant local commercial station to break rank with the dominant Radio NRW network has taken to the air in North Rhine-Westphalia.

Aachen 100,eins has started broadcasting its own CHR format, while its sister station, Antenne AC, is to swap NRW programming for in-house round-the-clock AC shows.

Chief editor of Aachen, Torsten Manges, says: "If things work out, the radio market in North Rhine-Westphalia could look totally different within two years."

The moves come as a result of efforts by the stations' parent company, Dornier Medien, which took control of the broadcasters last year. Dornier Medien, a subsidiary of Daimler Chrysler's aerospace company, Dornier AG, also controls Berlin stations Spree Radio and Star FM as well as two broadcasters in Austria.

In 1990, when commercial radio arrived in North Rhine-Westphalia, a unique model ensuring a more pluralistic and less competitive radio landscape was introduced. It means that station owners cannot officially influence programming decisions made by "representative" station boards. While this system has kept big investors out of the market, it has often led to financial problems at local stations, causing them to take Radio NRW programming in order to save money.



Fleetwood Mac founder and blues guitar icon Peter Green has become the first Brit ever to receive the Blues Foundation of America's WC Handy Award for his 1998 album *The Robert Johnson Songbook* (Artisan). The Peter Green Splinter Group release a new studio album, *Destiny Road* (Artisan) on June 21. Pictured (l-r): Stuart Taylor & Mitch Reynolds (managers); Peter Green; Nigel Watson (Splinter Group guitarist); Howard Stovall (executive director, the Blues Foundation) and Dougie Dudgeon (A&R director, Snapper Music).



ON THE BEAT

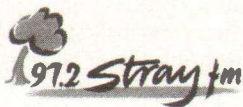
IFPI SHUTS 100 GERMAN WEBSITES

**BERLIN** — The German IFPI has shut down over 100 illegal websites in an effort to curb Internet piracy. The crackdown mostly targets MP3 sound-files which appear on the Internet without agreement from right-holders. Following closure of their sites, IFPI has also charged the net-pirates with a violation fee. Piracy last year cost the international music industry \$4.5 billion (euro 4.635 billion) (M&M, June 19).

EMI MEETS ITS MUSICMAKER

**LONDON** — EMI has invested a 50 per cent stake in musicmaker.com, a US company which allows users to create their own CDs from an on-line library. With access to EMI's catalogue, musicmaker.com will become the world's largest library for custom compilation. Jay Samit, senior vice-president of new media at EMI Recorded Music says: "It's a way for our artists to make more income. After sex, music is the most sought-after material on the Internet."

OWNERSHIP CHANGES AT STRAY, KCBC



**LONDON** — The GWR Group and Radio Investments Ltd have jointly purchased independent station 97.2 Stray FM/Harrogate. The two radio companies were previously minority shareholders in the AC station, which made a pre-tax profit of £184,237 (euro 294,779) in the year ending March 31 1999 on a turnover of £399,928. Meanwhile, Radio Investments' operating arm, The Local Radio Company, has disposed of Kettering-based AC/gold station KCBC to Jersey-based businessman Malcolm Hall for an undisclosed sum.

EDEL SPLITS STOCK

**HAMBURG** — Edel Music is splitting its stock in a ratio of one to five. The existing four million individual shares, each with a proportionate value of five euros of the nominal share capital, are being split into 20 million shares. Effective June 21, the quoted price of Edel's shares will be adjusted to reflect the change.

MOVING CHAIRS

**LONDON** — Christian Tattersfield has become A&R director for Arista in the UK. Jessica Connor is to join Universal Music International as marketing manager, Universal/Motown Record Group, with additional responsibilities for DreamWorks Records, on July 12. Music Control has announced the appointment of Amy Howard to the new post of marketing and communications director (UK).

**BRUSSELS** — Piet Van Roe, director general at Flemish public broadcaster VRT, has retired and will be replaced by Christina Von Wackerbarth, head of international publications, at publishers VNU.

**MADRID** — At Sony Music Entertainment, Manolo Moreno has been promoted to MD of Epic while Raul Lopez becomes MD of Columbia. Radio Exterior de España (REE), the international service of public broadcaster RNE has appointed journalist Javier Garrigos as its new director.



**STOCKHOLM** — Universal Music Publishing Norway has named Helge H. Barra as managing director. Barra was formerly marketing manager/head of A&R at Universal Music Norway until the company's merger with Polygram.

**BERLIN** — Sony Music Germany has appointed Heiko Muller to the new post of manager, international marketing.

Contact 2 to fill AC niche?

by Marc Maes

**BRUSSELS** — Radio Contact Gold and AC network Joker FM are teaming up to launch Programme Contact 2, which plans to offer '70s and '80s music, humour and news to the French-speaking population of southern Belgium from this September.

"Unlike the north [of Belgium], the French Belgian community has had no specific AC format for the 35-year old audience," says Radio Contact group

programme director Jean-Lou Bertin, who has high hopes for the launch, speculating that Contact 2 will eventually be number three or four in the audience ratings.

Brice Depasse, former head of Joker FM and a director of Contact 2, denies the new station's format will be overlapping existing commercial stations in the market. "We will be offering a complementary format because [gold network] Nostalgie targets an older, predominantly female audience, and Bel-RTL is a full-

service station."

National advertising for Contact 2 will be handled by IP Radio, whose director Steve Van den Audenaerde is happy to welcome the new format. "The more up tempo style will undoubtedly attract the 30-40 year old listeners, and we are determined to reach the more upmarket listeners who tune to [public station] Bruxelles Capitale, for instance. Radio Contact is the number one station in south Belgium; Programme Contact 2 is the next chapter in its history."

Bohemian radio gets Golden touch

by Ladka Bauerova

**PRAGUE** — Radio Blanik, launched in Central Bohemia on June 12, has become the first station in the region to broadcast the Gold format, featuring classic hits from the '60s, '70s and '80s.

The new regional station will target mainly 35-55 year olds, and is owned by City Multimedia, the company which operates the successful Prague station Radio City. Petr Dvorak, general director

of Radio City, explains: "There was a gap between contemporary hit radio formats and the national stations for a new niche station."



aims to speak to the whole region."

Claiming that listeners in Central Bohemia need a more locally focused station, Dvorak notes: "Until now, there have only been the Prague stations, but 10 kilometers out of Prague, it's a different world. Radio Blanik

However, some industry sceptics predict that the station's regional appeal might not be enough. Michal Zelenka of the Czech Republic's Association of Commercial Broadcasters has calculated that Radio Blanik must win at least 80,000 listeners to break even. "It will not be easy," he warns. "But if anybody can do it, it's Dvorak and his team."

Birthday gongs for UK radio, music veterans

by Jon Heasman

**LONDON** — The Queen has honoured three senior professionals who have loyally served the UK music and radio industries in her Birthday Honours list this year.

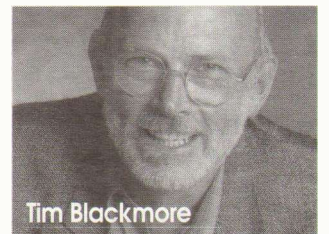
Tim Blackmore is honoured with the MBE for his achievements at Unique Broadcasting, the independent production company he co-founded with Simon Cole in 1989. Blackmore is a former head of music at public CHR station BBC Radio1, and also had a stint as head of programmes at London's Capital Radio. Unique's programmes include the weekly Pepsi Chart Show for commercial radio stations in the UK, and the pan-European Eurochart Hot 100 show.

John Deacon has been recognised with a CBE for his role at UK labels' body the BPI, which he has helmed since 1979. Formerly general manager of A&M Records in the UK, he is credited for improving the dialogue between the music business and politicians, and for getting government to recognise the economic importance of recorded music. Relations between the industry and the government are thought to be the closest ever following the election of the current

Labour government in 1997.

"This is an immense personal honour, but it is also the mark of the government's recognition of the music industry's achievements," says Deacon.

Gillian Reynolds, radio critic of The Daily Telegraph newspaper, receives an MBE for services to journalism. She was also one of the earliest programme controllers in the UK's commercial radio sector, having worked at Radio City/Liverpool during the '70s. Through her Telegraph column, Reynolds has recently been a leading critic of



Tim Blackmore

controller James Boyle's controversial changes at public speech network BBC Radio 4.

Composers John Barry and Don Black were amongst the musicians honoured in the list, which was announced on June 12.

*internet in-site* Musicmaker  
www.musicmaker.com

Musicmaker offers consumers a range of music delivery systems: visitors to the site can download single tracks for US\$1.00 using MP3/Liquid Audio technology, or select up to 70 minutes of customised music which Musicmaker burns to CD and mails. This option costs Europeans from US\$12.95 (13 euros) plus US\$5.95 shipping costs. Songs are chosen from a user-friendly library, and each track can be previewed. The selection is currently quite dated, but Musicmaker has just signed a deal with EMI Recorded Music to provide its catalogue in exchange for a 50% equity stake (see story, opposite).

Chris Marlowe



# COPE appeals against Catalan licence losses

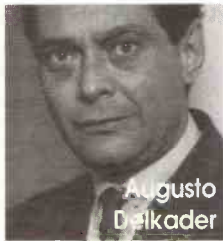
by Howell Llewellyn

**BARCELONA** — Spain's second largest commercial radio network, the Catholic church-owned COPE, has appealed against the non-renewal of three of its licences in Catalonia.

The unprecedented decision by the nationalist-controlled regional government in Catalonia, the Generalitat, has provoked strong reactions within the Spanish radio community.

Barcelona's AC/rock Cadena 100—the third most popular music network in Spain—is affected, alongside two news/talk stations based in smaller towns in the region. The Generalitat's decision will effectively silence the three stations when their 10-year licences expire.

Cadena 100's network coordinator, Jordi Casoliva, says: "This is extremely serious for both Cadena 100 and Spanish radio. Nothing like this has happened since Spanish radio was born in Barcelona in 1924."



Augusto Delkader

COPE has lodged two appeals at Catalonia's Superior Justice Tribunal in response to the Generalitat's announcement, which insiders believe to be rooted in political and religious motives. The Spanish Commercial Radio Association (AERC) suggested the appeals, which allege a violation of the constitutional rights to freedom of opinion and information, and abuse of power.

AERC chairman Augusto Delkader, managing director of COPE's rival radio group SER, says: "This is an act of aggression against the [radio] sector's stability, which we condemn and cannot allow."

Delkader has offered to mediate between COPE and the Generalitat "to seek a solution to a conflict which harms the interests of Catalonia, Spain, radio, and the media." Delkader adds: "All radio operators will support the legitimate positions of COPE. Those in public office cannot be allowed to violate the right to freedom of expression."

## Sagem sells Radio Classique

**PARIS** — Desfossés International, an affiliate of luxury goods group LVMH, has acquired commercial French classical network Radio Classique from Sagem.

Sagem says the sale—which is pending approval by broadcasting authority the CSA—is part of a global strategy to refocus the group on its core businesses of telecommunications and defence. Sagem insists "the change in ownership will not be followed by any change in name or format."

Radio Classique—which can be heard in over 60 French cities—was launched in December 1982 as a non-profit making station and was acquired by Sagem a decade later. Its programmes combine classical music and information, with a particular emphasis on financial news.

Desfossés International is the media arm of LVMH, which includes the business daily La Tribune, weekly Investir and Internet company Victoire Multimédia.

### trade secrets

Anne Halvorsen

Head of development, NRK Radio (Norway)



**What was your first big break into radio?** Being head-hunted to work as assistant managing director for [public CHR broadcaster] NRK P3 because of my DJ background on the Oslo club scene and my knowledge of the Internet.

**Do you have any hobbies?** Music, of course, as well as cycling in summer and snowboarding in winter, when the mountains become my second home.

**What other career would you have liked to follow?** I can imagine myself as a writer, preferably on a Pacific island.

**What keeps you awake at night?** I sleep like a log, so it would take a lot to keep me awake!

**What offends you?** Ignorance.

**What is your favourite newspaper?** Dagens Næringsliv—Norway's equivalent of The Financial Times.

**Are you in favour of the euro?** Yes!

**Who do you most admire within the industry?** Nils Heldal, managing director at NRK P3. I also really enjoy London-based Kiss 100, which I listen to via the Internet.

**What was the first album you bought?** Blondie's *Eat To The Beat*.

**What was the first single you bought?** Probably something by The Rolling Stones.

**Describe the future of radio in three words.** Full steam ahead!

Interview by Kai R. Loftus

**tell me it's real**

From the forthcoming album "it's real" also includes "all my life" – the Top 5 Euro Smash Hit

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# Dance grooves

by Gary Smith

## '80S REVISITED

Sounding more like it was commissioned for a TV programme intro sequence, *From Seven Till Haoman 17* by DJ Rene and Sahar (Digi White/Holland) is sophisticated, easygoing techno. A memorable and well arranged melody layered over a solid, swooshy sci-fi backing provides the core sound. The rhythm chops and changes with pinpoint precision while a full-blooded production, reminiscent of early '80s synth bands, adds a pleasing gloss.

## DANCEFLOOR WARRIORS

Although it really needs to be heard on the dancefloor to be appreciated, A.M.P.'s *The Future Is Ours* (Pure/UK) is already enjoying support from Tall Paul, Paul Oakenfold, Brandon Block, Graham Gold et al, which means that it could blow up very big indeed. This is traditional trance with vocal samples from the cult film "The Warriors," plenty of breakdowns and big on swirly atmospheric.

## ROCK TO DIS

Take a pinch of *Planet Rock* by Afrika Bambaataa & Soulsonic Force, add a thumping groove, and the result is *Trade Secrets' Rock It* (Airborne/UK). Following up on their version of Eric B & Rakim's *I Know You Got Soul*, Trade Secrets once again mix it up, this time giving the big hop treatment to a timeless classic. Already being played on BBC Radio 1 in the UK by Judge Jules, the track—with a superb, hard house remix by Anthony Atcherley—seems destined to become a summer staple.

## TRANCETASTIC

Exactly how long the trance revival will last depends heavily on well-thought-out records such as Parker & Clind's *Generator* (Tripomatic/Belgium). This is undeniably epic stuff, whether one likes the genre or not. Banks of highly melodramatic synths pile on the pressure, while unashamedly hammering the devilishly catchy tune. Meanwhile urgent, trippy female voices fade in and out of the mix. Big production, memorable melody, a classic of its kind.

## NEXT PHASE

The garage revival continues apace. This time, though, the track in question comes from the place where it all started,

New York, as opposed to the highly productive UK scene. *What You Need* (Strictly Rhythm/US) by Powerhouse features Duane Harden whose vocals graced Armand van Helden's smash hit *You Don't Even Know Me* (ffrr) earlier this year. Part of the track's appeal is that it fuses a classic garage feel—partly thanks to Harden's superb vocal performance—with an energy and vitality equal to the best current European material.

By way of confirmation of the crossover potential of the tune, a UK chart entry at 13 and current sales of more than 100,000 are already being echoed in the pre-release buzz in Germany. "The first reactions from CHR stations Eins Live and N-Joy are very strong," says Hamburg-based senior product manager Nidal Sadeq at Universal's Urban label, which handles the record in Germany. "After the dedicated dance stations go for it the mainstream broadcasters tend to follow."

Perhaps the most important promotional stunt for Harden is that he will perform the track live on June 27 before the kick-off of the NFL World Superbowl final in Düsseldorf. *What You Need* will be released in Germany on July 5.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o. Roger de Lluria 45 -3° -2, 08009 Barcelona, Spain.

# Bartos stays electric, not electronic

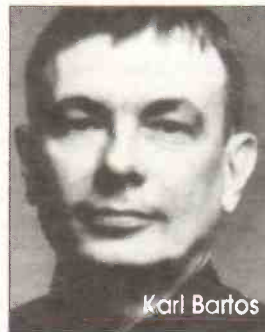
by Christian Lorenz

Who put the rhythm into Kraftwerk? Karl Bartos joined the band in 1975 as a trained drummer/percussionist. This month he releases his second solo album, *Electric Music*, on SPV in Germany and Jammin in the UK.

*Electric Music* contains 12 pop songs with the vocal harmonies sounding like vintage Pet Shop Boys and drum sounds reminiscent of '80s disco rock à la Steve Miller or Hall & Oates.

It's not his first record since he left Kraftwerk in 1990, disillusioned with the allegedly snail-like working pace and isolationist attitude of the band's core members, Florian Schneider and Ralf Hutter. He released his solo debut, *Esperanto*, in 1993 on East West and worked with Johnny Marr and Bernard Sumner on the second Electronic album, *Raise The Pressure*, in 1994/95.

"Johnny [Marr] got me into playing the guitar," recalls Bartos. "Now I write more song-oriented material." Bored with electronic music—"you can't find an advertising spot without a 303 drum sound these days," he sighs—he is currently producing an



Karl Bartos

album by German performance artists Slatz for Epic and would like to take *Electric Music* on the road.

"I can't afford a tour at the moment," Bartos admits. "If I want to tour with this album I need to hire professional musicians and sign contracts some 12 months ahead. If you and your mates muck about in the rehearsal studio, nobody expects to make money with it. You have a laugh and then you all go down to the pub."

Bartos still draws royalties on songs he wrote during his time with Kraftwerk. Over the years he became increasingly involved in the songwriting process within the band, and most of the songs on Kraftwerk's 1981 album, *Computer World*, bear his credits. "The only thing that stays with you is the copyrights to your songs," sighs Bartos. "Production costs are so high now that you are unlikely to recoup them unless you are a really big number."

Does Bartos ever hanker after his Kraftwerk days? "I joined Kraftwerk straight after university in my early 20s," he shrugs. "If I think about it now it's like flicking through old photographs. I can't complain, my past is still opening doors for me as an artist if I need it."

# Self-taught girls take a rockier road

by Sally Stratton

There's nothing unusual about being school-age pop stars in 1999, so up-and-coming teen acts must find a novel way to market themselves to the public.

21st Century Girls, EMI's fresh four-some from England's West Midlands, have decided the '70s, and guitar music, will be their selling-points. "All the other pop acts today are just pure pop, but we've got something different," says 16-year-old drummer Mim Mohammad. "We've got punk, we've got glam and we've got pop."

"We want people to say we're bringing the '70s back again, that's what the aim of the band is," chips in bassist Fiona Garner, 15.

Although born in the mid-'80s, they name local midlands hero Noddy Holder of Slade and the original 20th Century Boy Marc Bolan as their musical idols, giving credit to their parents' record collections.

They signed a management deal with Creative Management at the end of last summer, and were then approached by former Spice Girls supremo Simon Fuller who signed them to his new label, 19 Recordings, just before Christmas.

Fuller then set up a deal with EMI for the world—excluding North America where they have been signed by Atlantic. "We're not manufactured," says Fiona's 16-year-old sister and lead vocalist Leanne, "we started from the bottom as a school band, teaching ourselves to play as we went along."

The girls' debut single, *21st Century Girls*, was co-written with Republica's Andrew Todd, recorded last September and released in the UK on May 31, with the rest of Europe following a week later.

"We're servicing the single with signed guitars," comments EMI international marketing manager Peter Parmenter. "The guitar is very prominent, from the logo to everything else. It's bringing guitar music back to the forefront, and to youngsters."

Parmenter believes that the 21st Century Girls have the power to "almost change youngsters' perception of music." He describes the target market as "a young, pop-oriented audience, anything from 10 years upwards."

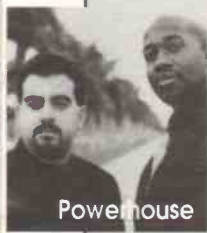
The as-yet-untitled debut album, which also features writing collaborations with Go West's Richard Drummie and singer Cathy Dennis, will be released simultaneously worldwide, probably in September, and although it's largely up-tempo it will include two ballads. "There is more mature material on the album," observes Parmenter, adding that "it has great crossover potential."

With a UK chart position under their belts, the girls have now embarked on European promotion, fitting it in around their studies. "It's a long-term development act for us," says Parmenter, "and we see them as catalogue artists. It's an interesting exercise because it is not just launching a pop band but launching a pop-rock band and changing people's perceptions. So we have a hell of a challenge here but one that, worldwide, we hope to rise to."



21st Century Girls

debut



Powerhouse



# Midem Americas embraces the whole continent

Latin music has an inspirational and rejuvenating influence on popular music far beyond its traditional territories and audiences. A broader-based Midem gathering this year in Miami acknowledges this and addresses music issues of interest to the wider industry.

This year Miami Beach hosts the Midem trade show for the third time, again placing the city at the heart of a global musical melting pot.

The event now encompasses the music scene in North as well as South America, and has accordingly changed its name from Midem Latin America and Caribbean to simply Midem Americas. It will, however, remain strongly under the influence of latin music, and is first and foremost a platform for the music industry of the region, says Reed Midem Organisation chief executive Xavier Roy.

Roy says he expects at least as many participants to flock to Miami Beach between June 22-25 1999 as the 3,500-plus who came in '98. "Last year, we had very positive comments after the event," explains Roy, "but for me, the third year is always the most crucial." He cites as a positive sign the growing number of companies from North America—and from Internet-related businesses—who

are registering for this year's event.

## Rise of the Internet

In response to Internet-related interest, the organisers have added a full section of conferences. "The growing impact of Internet technology, its implications for the industry and the high attendance of online music companies at the Midem markets, have prompted an exciting new addition this year, the Internet Music Forum," explains conference manager Marianne Rollet. "This forum will focus on e-commerce developments and will present a number of top-level, new technology seminars, providing participants with an exceptional opportunity to zoom in and update their knowledge on the numerous facets of digital distribution and technology."

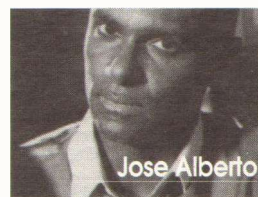
Topics to be discussed include digital distribution, the role of majors and collection societies in the digital era, the development of Internet Radio, and the impact of new technologies such as DVD/5.1. These ses-

sions, organised in collaboration with daily digital service webnoize.com, are coordinated by industry expert Ted Cohen. Joanne Marino, CEO of webnoize.com, comments: "We've seen the starts and the stops and the anguish over technology and security. But we knew when we started that the Internet would dramatically change the entire recording sector, and especially the relationship between the consumer and the music industry."

## Live music programme

Another dominant theme of the 4-day conference is the development of music trends throughout the Americas, with discussions on rhythm and blues, dance music and Latin music. An overview of independent distribution in the US will also take place during the trade show.

In addition to the market and the conferences, Midem programmer Dominique Leguern has lined up some 300 artists and musicians who will participate in 22 concerts, reflecting trends from black and gospel music to ragga and rock "en español", from Asian fusion to salsa, and from tropical to electronica. The shows will take place in 10 different Miami Beach concert and



Jose Alberto

Club venues.

Artists confirmed include Spanish million-seller Rosana (Universal), the Gipsy Kings (France), Nestor Torres (Puerto Rico), Tabou Combo (Haiti), Hugh Masekela (South Africa), Christian (Mexico), Control Machete (Mexico) and Scare Dem Crew (Jamaica).

Chris Blackwell will be promoting both his new record company, Palm Pictures, and its associated labels Rykolatino and Hannibal, and his Miami Beach Tides hotel, during an evening titled Chris Blackwell and Friends, with salsa trombonist Jimmy Bosch, the 12-piece Puerto Rican dance combo Plena Libre, and José Alberto "El Canario" from the Dominican Republic.

US rights society BMI will host an evening with Rio de Janeiro multicultural artist Cesar Santana, Venezuelan band Los Hidalgos, US violinist Pedro Alfonso, and The Chirino Sisters. An African Night will present three artists from Africa: Rokia Traore (Mali), Sally Nyolo and Richard Bona (Cameroon).

# Cuba fuels the latin rhythms

Cuba is widely acknowledged as a powerhouse of innovation which continually refreshes the mainstream of latin music. Since Cuban representation at Midem Americas is limited, *Howell Llewellyn* identifies the music and trends emanating from this lively territory.

The delightful Ibrahim Ferrer-led follow-up to World Circuit's hugely successful Grammy-winning album, *Buena Vista Social Club*, won't sell as well as its predecessor, but the point has already been made. *Buena Vista Social Club Presents Ibrahim Ferrer* underlines the discovery, by an end-of-millennium generation, of a musical epoch some 60 years old which still pervades latin music today.

While the veterans receive their dues—led by Compay Segundo, the ever-youthful sonero who is 92 this November and whose new album *Calle Salud* (DRO East-West) was showcased on June 3 in Madrid—European and US labels eagerly wait to see what will happen to the current generation of Cuban musicians.

## New and aggressive

These are the purveyors of the new, aggressive, complex salsa called "timba," which is the cutting edge music for a youth culture which barely remembers the shops bulging with Eastern bloc produce and goods.

Timba is fascinating for its complex, high quality musical arrangements. "The problem with these guys

is they want to show you in five minutes what they have learnt in 15 years," says Seju Monzón, artistic director of Cuba-based Spanish label Caribe Productions. Timba's bold lyrics and frenetic music reflects the pace of life during what Cubans call "the special period"—the years since the collapse of the Eastern bloc when Cuba's economy crumbled. It is important to understand this for the music to make sense.

## Promotional future

It's not all timba, of course, and the third Cubadisco annual music fair (May 12-16) marked a key development in the likely future projection of Cuban music. This year's fair was dedicated to Spain, and to its centenary-celebrating society of authors and publishers, SGAE. In return, SGAE undertook further promote the island's musical treasure-house.

SGAE acts as an umbrella group for the Spanish music industry abroad, and has 500 Cubans among its 53,000 membership. The last decade has seen an upsurge in SGAE/Cuban music collaboration, which SGAE executive president Teddy Bautista has promised to strengthen.

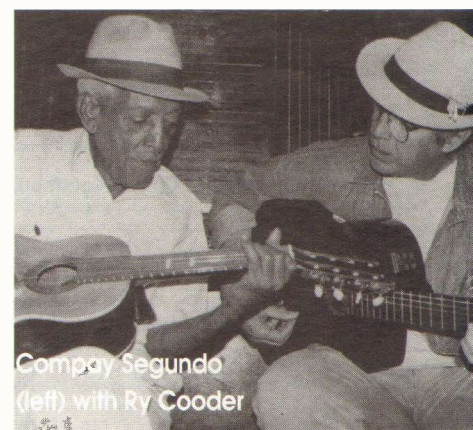
As a start, SGAE organised a big Havana concert with leading timba/jazz/classical group José Luis Cortés y NG La Banda, queen of "campesina" music Celina González, her protégée Liuba Maria Hevia, 88-year-old piquant sonero El Guayabero, and Spanish acts Navajita Platéa and Rosario.

Cortés y NG La Banda are signed to Caribe, which is now Cuba's most successful label, and Liuba Maria and El Guayabero are signed to Spain's Eurotropical, the second most popular label on the island. These two lead some 20 foreign labels, many from Spain, the U.S., the U.K. and France, who are active on the island, some with backing from majors—Caribe is distributed worldwide by EMI Spain, except in the U.S. where the distributor is Blue Note; Spain's Magic Music by Universal Music Mexico; and there are many other similar deals in the offing.

Some of Cuba's leading resident artists have been signed by U.S. labels, since the U.S. economic blockade does not include culture. They include Issac Delgado on RMM, owned by New York's salsa entrepreneur Ralph Mercado, and Paulito FM on New Fania.

## Broad latin range

Timba in a broader sense is also called "popular danceable music," and among leading artists of this genre signed to Caribe are Adalberto



Compay Segundo (left) with Ry Cooder

Alvarez y su Son, NG La Banda, Los Van Van, and Manolin El Medico de la Salsa. Eurotropical has Manolito y su Trabuco (who in April ended a year-long European tour in Italy), and Klimax.

Eurotropical's musical range is broader, with son, pop, boleros, and old-style charanga. Perhaps the label's brightest hope is 23-year-old Mayelin Naranjo, a powerful singer who dominates many styles and is already being compared with the younger Celia Cruz.

But, in a sense, Cuban music's most significant triumph came at this year's ASCAP annual awards in New York on May 25, when Manolito Simonet, leader of Trabuco, was awarded the best salsa author prize for *El Aguila*, the version of which by Puerto Rican singer Victor Manuelle has sold 1 million copies. It was the first time since Fidel Castro's 1959 Revolution that an island resident musician had received an ASCAP award.



## Eurochart Hot 100® Singles

this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	1	7	I Want It That Way Backstreet Boys - Jive (Zomba)	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.E.S.S.C.H.UK.HUN	34	27	12	You Get What You Give New Radicals - MCA (EMI)	B.F.D.I.R.I.C.H.UK	68	79	2	2 Times Ann Lee - Panic Records (Not Listed)	DK.F
2	2	12	No Scrubs TLC - LaFace/Arista (EMI/Windswept Pacific)	A.B.D.K.F.D.G.R.I.R.I.N.L.N.E.S.S.C.H.UK	35	NE		My Love Is Your Love Whitney Houston - Arista (Not Listed)	A.D.S.CH	69	NE		Bailamos Enrique Iglesias - Universal (Rive-Droite/Fonovisa)	N.L.E.S.S
☆☆☆☆ SALES BREAKER ☆☆☆☆														
3	37	2	Beautiful Stranger Madonna - Maverick/Warner Bros. (Warner Chappell/Rondor)	A.B.D.K.S.F.F.D.I.R.I.N.L.N.E.S.S.C.H.UK.HUN	36	48	5	Mamma Mia Abba Teens - Stockholm (Not Listed)	DK.NL.N.S	70	80	3	The Last Unicorn In-Mood feat. Juliette - Epic (Sony ATV)	D.CH
4	4	7	Livin' La Vida Loca Ricky Martin - Columbia (Various)	A.B.S.F.F.D.G.R.I.R.I.N.L.N.E.S.S.C.H.UK.HUN	37	39	6	Best Friends Toy-Box - Spin/Edel (Spin Off Songs)	DK.NL.N.S	71	52	4	Say It Again Precious - EMI (MCA/PolyGram)	B.S.UK
5	3	20	...Baby One More Time Britney Spears - Jive (Grantsville/Zomba)	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.S.C.H.UK	38	93	2	Take Me To Your Heaven Charlotte - Mariann (Not Listed)	B.NL.N.S	72	65	12	If You Believe Sasha - WEA (Click/BMG Ufa)	B.D.K.I.NL
6	6	7	Mambo No. 5 Lou Bega - Lautstark/BMG (Peer Music)	A.D.NL.N.S.C.H	39	32	12	Witchdoctor Cartoons - Flex/EMI-Medley (Reuter/Reuter)	F.I.R.NL.UK	73	59	2	Scar Tissue Red Hot Chili Peppers - Warner Bros. (Moebetoblame)	D.NL.UK
7	7	8	That Don't Impress Me Much Shania Twain - Mercury (MCA/PolyGram/Zomba)	B.D.K.I.R.NL.N.S.UK	40	23	3	Ooh La La Wiseguys - Wall Of Sound (Copyright Control)	IR.UK	74	64	4	Every Morning Sugar Ray - Lava/Atlantic (Warner Chappell)	D.I.R.UK
8	8	9	Au Nom De La Rose Moos - Mercury (Not Listed)	B.F	41	35	7	It Takes Two Spike - What's Up/Polydor (Maxximum)	A.D.CH	75	71	8	Red Alert Basement Jaxx - XL (MCA/PolyGram)	B.F.I.R.I.NL.UK
9	5	12	Flat Beat Mr. Ozio - F Communications (Wak)	A.B.D.K.S.F.F.D.G.R.I.N.L.E.S.S.C.H.UK	42	34	19	Changes 2Pac - Jive/Amaru (Joshua's Dream/MCA/Zappo/Warner Chappell)	B.D.K.F.D.I.R.N.S.C.H	76	76	4	Love-Song X-Treme - Dance Factory (Euro)	A
10	NE		Bring It All Back S Club 7 - Polydor (Sony ATV/19/MG)	IR.UK	43	NE		Je Te Rends Ton Amour Mylène Farmer - Polydor (Not Listed)	B.F	77	72	5	Tous Les Cris Les Sos Lena Kann - Avant Garde (Warner Chappell/Universal)	F
11	16	5	All Out Of Love Andru Donalds - Virgin (BMG Ufa)	A.D.CH	44	NE		All Or Nothing Cher - WEA (Rive-Droite/Warner Chappell)	D.I.R.UK	78	NE		It's Funny Junia - Columbia (Copyright Control)	D.CH
12	9	2	Everybody's Free (To Wear Sunscreen) Baz Luhrmann - EMI (Peer Music)	IR.N.UK	45	57	5	Pierpoljak Pierpoljak - Barclay (Not Listed)	F	79	58	7	You Got Me The Roots feat. Erykah Badu - MCA (Careers/BMG/Various)	F.D.CH
13	10	3	Canned Heat Jamiroquai - Sony S2 (EMI)	B.S.F.F.D.G.R.I.R.I.N.L.E.S.S.C.H.UK.HUN	46	26	2	From The Heart Another Level - Northwestside (EMI)	IR.UK	80	NE		Everytime Tatyana Ali - MJJ/Epic (Global Chrysalis/Zomba)	UK
14	14	3	Vivre Pour Le Meilleur Johnny Hallyday - Mercury (Maritza Music/Warner Chappell/Athletico)	B.F	47	31	17	Strong Enough Cher - WEA (Rive-Droite/Warner Chappell)	B.F.I.NL.C.H.UK.HUN	81	60	20	Ma Baker Boney M. vs. Sash! - Lautstark/BMG (Far/Intro)	F.G.R
15	11	2	Hey Boy Hey Girl The Chemical Brothers - Virgin (JD/Music&Media Int./Global Chrysalis/MCA/PolyGram)	B.S.F.D.I.R.I.N.L.N.E.S.S.UK	48	24	6	You Needed Me Boyzone - Polydor (Warner Chappell)	B.D.I.R.NL.S.UK	82	70	8	What's It Like Everlast - Tommy Boy (Irish Intellect/PolyGram/Sym/BMG)	A.D.NL.C.H
16	12	5	Look At Me Geri Halliwell - EMI (Windswept Pacific/19/BMG)	A.B.F.D.G.R.I.R.I.N.L.E.S.S.C.H.UK.HUN	49	38	5	Ulli, Is Des Bled! A Klana Indiana - EMI (Tuti Frutti)	A	83	84	3	Mon Amie La Rose Natacha Atlas - Labels (Not Listed)	B.F
17	18	11	Turn Around Phats & Small - Multiply (BMG/Warner Chappell/Arpesh)	B.F.D.G.R.I.R.I.N.L.C.H.UK	50	50	6	Cloud Number 9 Bryan Adams - A&M (Various)	A.D.I.R.NL.S.C.H.UK.HUN	84	63	4	Sexy Sexy Lover Modern Talking - Hansa (Blue Obsession/Warner Chappell)	A.D.S
18	13	34	Boom, Boom, Boom, Boom Vengaboys - Violent/Jive (Violent/Peermusic)	A.B.D.K.F.D.NL.N.S.C.H	51	44	10	A Life So Changed Blue Nature - Superstar/Intercord (EMI)	A.F.D.CH	85	55	11	La Neige De Sahara Anggun - Epic/Columbia (Copyright Control)	D.I.C.H
19	NE		Sometimes Britney Spears - Jive (Not Listed)	A.B.D.NL.S.C.H	52	33	12	MfG Die Fantastischen 4 - Columbia (EMI)	A.D.CH	86	62	3	No Man's Land D.J. Sakin & Friends - Intercord (Chelsea)	IR.UK
20	43	2	Tu Ne M'As Pas Laisse Le Temps David Hallyday - Mercury (Maritza Music/Warner Chappell/Athletico)	B.F	53	42	3	Saltwater Chicane feat. Maire Brennan - Xtravaganza (19/BMG/Yorkshire/Copyright Control)	IR.UK	87	75	3	Pumping On Your Stereo Supergrass - Parlophone (EMI)	IR.NL.UK
21	15	4	Sweet Like Chocolate Shanks & Bigfoot - Chocolate Boy/Pepper (EMI)	D.I.R.NL.UK	54	41	8	The Heart Of The Ocean Mythos 'N D.J. Cosmo - Edel (EMI)	DK.F.S	88	NE		Electric City Music Instructor - EMI (Not Listed)	D
22	17	28	Tu M'Oublieras Larusso - DLA/EMI (Not Listed)	B.F	55	45	10	T'Es Zinzin DJ XAM - La Tribu (Nowdi Music)	B.F	89	NE		All Is Full Of Love Björk - Mother/One Little Indian (MCA/PolyGram)	UK
23	20	11	Sie Sieht Mich Nicht Xavier Naidoo - 3P/Epic (3P)	A.D.CH	56	NE		Tomber La Chemise Zebda - Barclay (Not Listed)	F	90	86	3	Indian Love Shankara - M6 Int. (Not Listed)	F
24	25	11	Simarik Tarkan - Istanbul Plak/Universal (MCA/PolyGram/Istanbul Plak)	A.D.S.C.H	57	51	11	Thank ABBA For The Music Supertroopers - Epic (Bocu)	B.I.R.NL.S.UK	91	73	31	Narcotic Liquido - Virgin (Devman)	B.G.R.I.NL.N.S
25	19	19	Maria Blondie - Beyond/RCA (Dick Johnson)	A.B.F.D.G.R.I.N.L.E.S.S.C.H	58	36	24	Pretty Fly (For A White Guy) The Offspring - Columbia (Underachiver/Wixen)	A.F.D.I.C.H	92	81	8	Good Sign Emilia - Rodeo/Universal (EMI)	B.F.D
26	21	7	Why Don't You Get A Job The Offspring - Columbia (IQ)	A.B.D.I.R.I.NL.N.S.UK	59	40	8	In Our Lifetime Texas - Mercury (EMI)	F.D.E.S.C.H.UK.HUN	93	NE		Don't Stop ATB - Kontor (Sony ATV)	DK.F.NL.S
27	29	4	Kiss Me Sixpence None The Richer - Squint/Elektra (Squint/My So Called Music)	D.G.R.I.R.NL.S.UK.HUN	60	49	16	La Vie Ne M'Apprend Rien Liane Foly - Virgin (Warner Chappell)	B.F	94	46	5	I Hatt Na Viu Blöder Fa Gölä - Sound Service (Not Listed)	CH
28	74	2	Ö La Palöma Ö La Palöma Boys - Edel (Not Listed)	D	61	NE		Almost Doesn't Count Brandy - Atlantic (Sushi Too/Hidden Pun/WC/Manuiti)	D.UK	95	69	4	I Quit Hepburn - Columbia (BMG/Dalmation)	IR.UK
29	28	6	I Never Knew Love Like This Organiz - Jam Productions (Not Listed)	F	62	66	4	Blue Eiffel 65 - Bliss Co./Skooby (Not Listed)	I.E.S	96	82	2	Je Rêve D'Un Monde Michel Polnareff - Columbia (Not Listed)	F
30	22	8	Bye Bye Baby TQ - Clockwork/Epic (Various)	A.B.D.I.R.NL.S.C.H	63	53	7	Give A Little Love Mr. President - WEA (Jetzt Kommz/Hanseatic/Warner Chappell)	A.D.CH	97	96	6	Pick A Part That's New Stereophonics - V2 (Island/MCA)	IR.UK
31	30	19	King Of My Castle Wamdue Project - Airplane (Not Listed)	B.F.D.NL	64	56	13	We're Going To Ibiza Vengaboys - Violent/Jive (Violent/Peermusic)	B.I.NL	98	RE		Enjoy Yourself A+ - Kedar/Universal (Valentino/EMI)	B.F
32	NE		Doodah Cartoons - EMI-Medley (EMI)	IR.UK	65	47	8	Swear It Again Westlife - RCA (Rokstone/Rondor)	B.I.R.NL.S.UK	99	100	21	How Will I Know (Who You Are) Jessica Folcker - Jive (BMG Ufa/Grantsville/Zomba)	B.D.CH
33	NE		The Children Of Kosovo The Kelly Family - Kel-Life (Not Listed)	A.D.NL.C.H.UK.HUN	66	54	3	Indian Song Two In One - EMI (Manuskript)	A	100	RE		Unforgivable Sinner Lene Marlin - Virgin (Not Listed)	I.S
					67	61	9	Java (All Da Ladies Come Around) Qconnection - RCA (Copyright Control)	A.D.CH	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = SALES VOMER NE = NEW ENTRY RE = RE-ENTRY				

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

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CIN (UK); Ireland; Full chart service by Media Control GmbH 0049-7221-386201 (Germany); SNEP/POP Tite-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IPFI (Sweden); IPFI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IPFI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-274455 (Switzerland); IPSOS/MAHASZ-IPFI (Hungary); IPFI (Czech Republic).



## European Top 100 Albums

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this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	4	<b>Backstreet Boys</b> Millennium - Jive	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	34	34	12	<b>Skunk Anansie</b> Post Orgasmic Chill - Virgin	A.B.D.I.N.L.P.CH	68	75	68	<b>Madonna</b> Ray Of Light - Maverick / Warner Bros.	B.D.I.R.N.L.U.K.HUN
★★★★★ SALES BREAKER ★★★★★														
2	47	2	<b>Red Hot Chili Peppers</b> Californication - Warner Bros.	A.B.D.K.S.F.F.D.I.R.I.N.L.N.P.E.S.C.H.U.K.CZ	35	40	7	<b>Vasco Rossi</b> Rewind - EMI	I	69	69	3	<b>Amanda Marshall</b> Tuesday's Child - Epic	D.N.L.CH
3	3	2	<b>Boyzone</b> Boyzone...By Request - Polydor	A.B.D.K.S.F.D.I.R.I.N.L.N.P.E.S.C.H.U.K	36	30	21	<b>Cartoons</b> Toonage - Flex / EMI-Medley	DK.I.R.N.L.N.P.E.S.S.UK	70	64	24	<b>The Cardigans</b> Gran Turismo - Trampolene / Stockholm	A.D.K.F.D.G.R.I.R.U.K.CZ
4	2	5	<b>Ricky Martin</b> Ricky Martin - Columbia	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	37	31	2	<b>Stephan Eicher</b> Louanges - Virgin	F.CH	71	39	3	<b>Artistes Divers</b> Bretagnes A Bercy - V2	F
5	4	17	<b>Abba</b> Gold - Greatest Hits - Polar	B.D.K.S.F.D.G.R.I.R.N.E.S.S.C.H.U.K	38	46	8	<b>Bryan Adams</b> On A Day Like Today - A&M	A.D.E.S.UK	72	73	4	<b>Ry Cooder</b> Buena Vista Social Club - World Circuit	D.I.N.L.S
6	6	9	<b>Shania Twain</b> Come On Over - Mercury	B.D.K.S.F.I.R.N.L.N.S.UK	39	41	6	<b>Suede</b> Head Music - Nude	DK.S.F.D.I.R.N.S.UK	73	68	7	<b>TQ</b> They Never Saw Me Coming - Clockwork / Epic	B.D.I.R.N.L.UK
7	5	5	<b>Texas</b> The Hush - Mercury	A.B.D.K.S.F.F.D.G.R.I.R.N.L.E.S.S.C.H.U.K	40	35	6	<b>Andre Rieu</b> 100 Jahre Strauß/100 Jaar Strauss - Polydor / Mercury	A.B.D.N.L.CH	74	56	5	<b>Basement Jaxx</b> Remedy - XL Recordings	GR.N.L.UK
8	7	16	<b>Britney Spears</b> ...Baby One More Time - Jive	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	41	38	2	<b>Shed Seven</b> Going For Gold The Greatest Hits - Polydor	UK	75	67	16	<b>Roxette</b> Have A Nice Day - Roxette Recordings / EMI	B.D.K.D.G.R.N.L.P.E.S.S.C.H
9	8	30	<b>The Offspring</b> Americana - Columbia	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	42	79	2	<b>Pierpoljak</b> Kingston Karma - Barclay	F	76	45	9	<b>Tom Waits</b> Mule Variations - Epitaph	A.B.D.I.R.N.L.N.S.CZ
10	NE		<b>Geri Halliwell</b> Schizophonic - EMI	A.S.F.F.D.I.R.I.N.L.N.S.C.H.U.K	43	60	36	<b>Vonda Shepard</b> Songs From Ally McBeal - Epic	DK.S.F.D.I.R.E.S.HUN	77	80	15	<b>Manu Chao</b> Clandestino - Virgin	F.CH
11	10	33	<b>Cher</b> Believe - WEA	A.B.D.K.S.F.F.D.G.R.I.N.L.P.E.S.S.C.H.U.K.H.U.N.CZ	44	28	3	<b>Mr. President</b> Space Gate - WEA	A.D.CH	78	84	41	<b>Celine Dion</b> S'Il Suffisait D'aimer - Epic / Columbia	B.F
12	11	13	<b>Andrea Bocelli</b> Sogno - Sugar / Polydor	A.B.D.K.S.F.F.D.G.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	45	42	8	<b>Freundeskreis</b> Esperanto - Columbia	A.D.CH	79	NE		<b>Diana Krall</b> When I Look Into Your Eyes - Verve	FP
13	9	8	<b>The Cranberries</b> Bury The Hatchet - Island	A.B.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.U.K.H.U.N.CZ	46	48	48	<b>Manau</b> Panique Celtique - Polydor	B.F	80	82	4	<b>Robyn</b> My Truth - Ricochet / RCA	S
14	22	31	<b>Whitney Houston</b> My Love Is Your Love - Arista	A.B.F.D.G.R.N.L.S.C.H.U.K	47	NE		<b>Gölä</b> Wildi Roses - Sound Service	CH	81	77	2	<b>Zebda</b> Essence Ordinaire - Barclay	F
15	15	4	<b>Patricia Kaas</b> Le Mot De Passe - Columbia	B.S.F.F.D.CH	48	91	10	<b>New Radicals</b> Maybe You've Been Brainwashed Too. - MCA	A.D.UK	82	70	13	<b>Everlast</b> Whitey Ford Sings The Blues - Tommy Boy	A.D.N.L.CH
16	16	10	<b>Francis Cabrel</b> Hors Saison - Columbia	B.F	49	55	30	<b>Sasha</b> Dedicated To... - WEA	DK.D.N.L.P.CH.CZ	83	58	20	<b>Litfiba</b> Infinito - Ira / EMI	I
17	13	16	<b>TLC</b> Fanmail - LaFace / Arista	A.B.S.F.F.D.G.R.I.R.N.L.E.S.S.C.H.U.K	50	36	3	<b>Mike Oldfield</b> Guitars - WEA	D.G.R.E.S.C.H.U.K.H.U.N.CZ	84	72	23	<b>The Corrs</b> Forgiven Not Forgotten - 143 / Lava / Atlantic	IR.UK
18	14	28	<b>Vengaboys</b> Up & Down - Greatest Hits - Violent / Jive	B.D.K.S.F.F.D.I.R.N.L.N.P.S.U.K.HUN	51	52	3	<b>Michael Learns To Rock</b> MLTR - Greatest Hits - EMI-Medley	DK.N.CH	85	RE		<b>Garbage</b> Version 2.0 - Mushroom	IR.E.S.UK
19	21	4	<b>Jovanotti</b> Capo Horn - Lorenzo 1999 - Soleluna / Mercury	A.I.CH	52	NE		<b>Pavement</b> Terror Twilight - Domino	D.I.R.N.UK	86	93	2	<b>Vonda Shepard</b> By 7:30 - Epic	S.F.I.R.N.UK
20	27	9	<b>Dean Martin</b> The Very Best Of Dean Martin Capitol & Reprise Years - Capitol	DK.I.R.S.UK	53	33	3	<b>Travis</b> The Man Who - Independiente	IR.UK	87	81	33	<b>Alanis Morissette</b> Supposed Former Infatuation Junkie - Maverick / Warner Bros.	F.D.N.L.CZ
21	18	37	<b>Lauryn Hill</b> The Miseducation Of Lauryn Hill - Ruffhouse / Columbia	A.B.F.D.I.R.N.L.N.E.S.S.UK	54	100	5	<b>Die Prinzen</b> So Viel Spaß Für Wenig Geld - Hansa	D	88	76	2	<b>Eins Zwo</b> Gefährliches Halbwissen - Yo Mama	A.D
22	17	2	<b>Schlümpfe</b> Super Sommer Vol. 9 - EMI	A.D.CH	55	50	34	<b>Robbie Williams</b> I've Been Expecting You - Chrysalis	F.I.R.N.L.UK	89	78	9	<b>Catania</b> Equally Cursed And Blessed - Blanco Y Negro	IR.UK
23	32	3	<b>Spike</b> Spike - The Album - Polydor	A.D.CH	56	NE		<b>Gay Dad</b> Leisure Noise - London	UK	90	63	54	<b>Original Cast</b> Notre Dame De Paris - Pomme / Sony / Universal	B.F
24	23	46	<b>Xavier Naidoo</b> Nicht Von Dieser Welt - 3P / Epic	A.D.CH	57	90	2	<b>Laam</b> Perseverance - EMI	F	91	85	18	<b>Hevia</b> Tierra De Nadie - Hispavox	P.E.S
25	12	7	<b>Die Fantastischen 4</b> 4:99 - Columbia	A.D.CH	58	NE		<b>Al Bano &amp; Carissi</b> Volare - WEA	A	92	NE		<b>Mango</b> Visto Così - WEA	I
26	19	4	<b>Ibrahim Ferrer</b> Ibrahim Ferrer - World Circuit	B.D.N.L.N.S.C.H.UK	59	49	6	<b>John Williams/LSO</b> Star Wars: The Phantom Menace (Episode1) - Sony Classical	A.S.F.F.D.G.R.N.L.E.S.U.K.HUN	93	NE		<b>Jamiroquai</b> Synkronized - Sony S2	B.N.L.S
27	26	32	<b>George Michael</b> Ladies & Gentlemen, The Best Of George Michael - Epic	A.B.D.K.D.I.R.N.L.E.S.S.U.K.HUN	60	51	3	<b>Paradise Lost</b> Host - EMI	A.S.F.D.G.R.UK	94	53	9	<b>Bruce Springsteen</b> 18 Tracks - Columbia	A.B.D.I.R.N.L.S
28	20	24	<b>Fatboy Slim</b> You've Come A Long Way Baby - Skint / Epic	A.B.F.D.G.R.I.R.N.L.C.H.U.K.H.U.N.CZ	61	NE		<b>Lacrimosa</b> Elodia - East West	D	95	57	2	<b>Di Leva</b> För Sverige I Ryjden - Di Levas Bäste - Metronome	S
29	29	86	<b>The Corrs</b> Talk On Corners - 143 / Lava / Atlantic	B.F.I.R.N.L.N.E.S.UK	62	44	40	<b>Steps</b> Step One - Jive	B.I.R.UK	96	71	9	<b>Supertramp</b> It Was The Best Of Times - EMI	B.F.P.E.S
30	24	14	<b>Stereophonics</b> Performance & Cocktails - V2	IR.UK	63	43	5	<b>Adriano Celentano</b> Io Non So Parlare D'Amore - Clan	L.CH	97	RE		<b>Guano Apes</b> Proud Like A God - Ariola	D.I.N.L.P
31	25	3	<b>Mike &amp; The Mechanics</b> Mike & The Mechanics - Virgin	D.S.C.H.UK	64	65	6	<b>Renato Zero</b> Amore Dopo Amore, Tour Dopo Tour - Fonopoli / Epic	I	98	RE		<b>Anggun</b> Anggun - Epic	I
32	59	2	<b>Toy-Box</b> Fantastic - Spin / Edel	DK.N.L.N.S	65	74	10	<b>Mylène Farmer</b> Innamoramento - Polydor	B.F	99	RE		<b>Massive Attack</b> Blue Lines - Virgin	IR.UK
33	37	16	<b>Modern Talking</b> Alone (The 8th Album) - Hansa	A.S.F.F.D.G.R.E.S.S.C.H.U.K.H.U.N.CZ	66	62	12	<b>Lene Marlin</b> Playing My Game - Virgin	I.N.S	100	54	22	<b>2Pac</b> Greatest Hits - Jive / Amaru	B.S.F.D.I.R.N.L.UK
					67	61	4	<b>Frans Bauer &amp; Corry Konings</b> Frans Bauer & Corry Konings - Koch	B.N.L	<small>A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GRE = Greece, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom</small> <small>○ = FAST MOVERS    NE = SALES MOVER    RE = RE-ENTRY</small>				

★★★★★ SALES BREAKER ★★★★★ indicates the album registering the biggest increase in chart points.  
 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
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## Top National Sellers

### UNITED KINGDOM

TW	LW	SINGLES	
1	NE	S Club 7 - Bring It All Back	(Polydor)
2	NE	Madonna - Beautiful Stranger	(WEA)
3			
4	4	Shania Twain - That Don't Impress Me Much	(Mercury)
5	2	Shanks & Bigfoot - Sweet Like Chocolate	(Zomba)
6	3	The Chemical Brothers - Hey Boy Hey Girl	(Virgin)
7	NE	Cartoons - Doodah	(EMI)
8	7	Backstreet Boys - I Want It That Way	(Jive)
9	5	Wiseguys - Ooh La La	(Wall Of Sound)
10	8	Sixpence None The Richer - Kiss Me	(East West)
TW	LW	ALBUMS	
1	1	Boyzone - Boyzone...By Request	(Polydor)
2	2	Abba - Gold - Greatest Hits	(Polydor)
3	3	Shania Twain - Come On Over	(Mercury)
4	NE	Geri Halliwell - Schizophonic	(EMI)
5	NE	Red Hot Chili Peppers - Californication	(WEA)
6	4	Texas - The Hush	(Mercury)
7	5	Stereophonics - Performance & Cocktails (V2)	
8	9	Dean Martin - The Very Best Of	(EMI)
9	7	Shed Seven - Going For Gold The Greatest Hits	(Polydor)
10	13	Whitney Houston - My Love Is Your Love	(Arista)

### SPAIN

TW	LW	SINGLES	
1	NE	Enrique Iglesias - Bailamos	(Universal)
2	2	Jamiroquai - Canned Heat	(Epic)
3	7	Eiffel 65 - Blue	(Blanco Y Negro)
4	3	Ricky Martin - Livin' La Vida Loca	(Columbia)
5	NE	Madonna - Beautiful Stranger	(Warner)
6	5	Mr. Oizo - Flat Beat	(Vale Music)
7	9	Touch & Go - Would You...	(Virgin)
8	NE	The Chemical Brothers - Hey Boy Hey Girl	(Virgin)
9	4	Backstreet Boys - I Want It That Way	(Jive/Virgin)
10	10	Chayanne - Salome	(Columbia)
TW	LW	ALBUMS	
1	1	Backstreet Boys - Millennium	(Jive/Virgin)
2	2	Ricky Martin - Ricky Martin	(Columbia)
3	4	Abba - Gold - Greatest Hits	(Universal)
4	6	Vonda Shepard - Songs From Ally McBeal	(Epic)
5	3	Mike Oldfield - Guitars	(WEA)
6	5	Chayanne - Atado A Tu Amor	(Columbia)
7	7	Hevia - Tierra De Nadie	(Hispavox)
8	8	Mana - Todo Mana - Grandes Exitos	(WEA)
9	9	La Oreja De Van Gogh - Dile Al Sol	(Epic)
10	31	Britney Spears - ...Baby One More Time	(Jive/Virgin)

### DENMARK

TW	LW	SINGLES	
1	1	Diverse Artister - Selv En Dråbe	(Universal)
2	2	Backstreet Boys - I Want It That Way	(Jive/Virgin)
3	3	Mr. Oizo - Flat Beat	(MNVW)
4	NE	Madonna - Beautiful Stranger	(Warner)
5	4	TLC - No Scrubs	(BMG)
6	7	Toy-Box - Best Friends	(Edel)
7	6	Shania Twain - That Don't Impress Me Much	(Universal)
8	8	ATB - Don't Stop	(Edel)
9	9	ATB - 9 P.M. (Till I Come)	(Edel)
10	10	Brooklyn Bounce - Canda!	(Edel)
TW	LW	ALBUMS	
1	2	Michael Learns To Rock - MLTR - Greatest Hits	(EMI-Medley)
2	1	Backstreet Boys - Millennium	(Jive/Virgin)
3	5	Shania Twain - Come On Over	(Universal)
4	3	TV-2 - Verdens Lykkeligste Band - Live	(EMI-Medley)
5	4	Soundtrack - Den Eneste Ene	(BMG)
6	8	Dean Martin - The Very Best Of	(EMI)
7	18	Boyzone - Boyzone...By Request	(Universal)
8	NE	Red Hot Chili Peppers - Californication	(Warner)
9	7	Blå Øjne - Romeo Og Julie	(Edel)
10	17	Michael Falch - Mod Meg I Mørket	(CMC)

### SWITZERLAND

TW	LW	SINGLES	
1	1	Lou Bega - Mambo No. 5	(BMG)
2	2	Backstreet Boys - I Want It That Way	(Jive/Musikvertrieb)
3	4	Ricky Martin - Livin' La Vida Loca	(Sony)
4	8	Andru Donalds - All Out Of Love	(Virgin)
5	5	TLC - No Scrubs	(BMG)
6	7	Tarkan - Simarik	(Universal)
7	6	Britney Spears - ...Baby One More Time	(Jive/Musikvertrieb)
8	3	Gölä - I Hatt Na Viu Blöder Fa	(Phonag)
9	9	Jamiroquai - Canned Heat	(Sony)
10	11	Xavier Naidoo - Sie Sieht Mich Nicht	(Sony)
TW	LW	ALBUMS	
1	NE	Gölä - Wildi Roses	(Phonag)
2	1	Backstreet Boys - Millennium	(Jive/Musikvertrieb)
3	NE	Red Hot Chili Peppers - Californication	(Warner)
4	2	Ricky Martin - Ricky Martin	(Sony)
5	4	Stephan Eicher - Louanges	(Virgin)
6	5	Boyzone - Boyzone...By Request	(Universal)
7	3	DJ Energy - Astroad	(Warner)
8	6	Gölä - Ut U Dervo	(Phonag)
9	16	Schlumpfe - Super Sommer Vol. 9	(EMI)
10	7	Spike - Spike - The Album	(Universal)

### GERMANY

TW	LW	SINGLES	
1	1	Lou Bega - Mambo No. 5	(Ariola)
2	8	Ó La Palóma Boys - Ó La Palóma	(Edel)
3	2	Backstreet Boys - I Want It That Way	(Jive/Rough Trade)
4	3	Andru Donalds - All Out Of Love	(Virgin)
5	4	Xavier Naidoo - Sie Sieht Mich Nicht	(Epic)
6	5	Ricky Martin - Livin' La Vida Loca	(Columbia)
7	5	TLC - No Scrubs	(Ariola)
8	NE	The Kelly Family - The Children Of Kosovo	(Ariola)
9	NE	Britney Spears - Sometimes	(Jive/Rough Trade)
10	6	TQ - Bye Bye Baby	(Epic)
TW	LW	ALBUMS	
1	1	Backstreet Boys - Millennium	(Jive/Rough Trade)
2	NE	Red Hot Chili Peppers - Californication	(WEA)
3	2	Ricky Martin - Ricky Martin	(Columbia)
4	4	Boyzone - Boyzone...By Request	(Polydor)
5	5	Xavier Naidoo - Nicht Von Dieser Welt	(Epic)
6	8	Spike - Spike - The Album	(Polydor)
7	3	Die Fantastischen 4 - 4:99	(Columbia)
8	6	Schlumpfe - Super Sommer Vol. 9	(EMI)
9	10	Britney Spears - ...Baby One More Time	(Jive/Rough Trade)
10	21	Die Prinzen - So Viel Spaß Für Wenig Geld	(Hansa)

### HOLLAND

TW	LW	SINGLES	
1	1	Toy-Box - Best Friends	(Edel)
2	2	Wandue Project - King Of My Castle	(Roadrunner)
3	4	Backstreet Boys - I Want It That Way	(Jive/Zomba)
4	3	Vengaboys - We're Going To Ibiza	(Jive/Zomba)
5	8	Shania Twain - That Don't Impress Me Much	(Mercury)
6	20	Britney Spears - Sometimes	(Jive/Zomba)
7	5	Gordon & Re-Play - Never Nooit Meer	(CNR)
8	7	Toy-Box - Tarzan & Jane	(Edel)
9	12	Goo Goo Dolls - Iris	(Edel)
10	6	TLC - No Scrubs	(BMG)
TW	LW	ALBUMS	
1	3	Toy-Box - Fantastic	(Edel)
2	2	Backstreet Boys - Millennium	(Jive/Zomba)
3	1	Frans Bauer & Cory Konings - Bauer & Konings	(Koch)
4	4	Abba - 25 Jaar Na Waterloo	(Polydor)
5	6	Ilse DeLange - World Of Hurt	(Warner)
6	5	Vengaboys - Up & Down - Greatest Hits	(Jive/Zomba)
7	7	Andrea Bocelli - Sogno	(Polydor)
8	9	Boyzone - Boyzone...By Request	(Polydor)
9	8	Rowwen Heze - 'T Beste Van 2 Werelden	(CNR)
10	11	Mathilde Santing & The Oversoul 13 - To Others...	(Epic)

### NORWAY

TW	LW	SINGLES	
1	1	Mutlicyde - Not For The Dough	(Warner)
2	2	Shania Twain - That Don't Impress Me Much	(Universal)
3	3	Ricky Martin - Livin' La Vida Loca	(Sony)
4	6	Abba Teens - Mamma Mia	(Universal)
5	NE	Reset - Blue	(Edel)
6	5	Backstreet Boys - I Want It That Way	(Jive/Virgin)
7	4	Vengaboys - Boom, Boom, Boom, Boom	(Jive/Virgin)
8	10	Madonna - Beautiful Stranger	(Warner)
9	NE	Baz Luhrmann - Everybody's Free (To Wear Sunscreen)	(EMI)
10	NE	Charlotte - Take Me To Your Heaven	(Norske Gram)
TW	LW	ALBUMS	
1	NE	Red Hot Chili Peppers - Californication	(Warner)
2	1	Boyzone - Boyzone...By Request	(Universal)
3	3	Ricky Martin - Ricky Martin	(Sony)
4	2	Shania Twain - Come On Over	(Universal)
5	10	Abba - Gold - Greatest Hits	(Universal)
6	7	Lene Marlin - Playing My Game	(Virgin)
7	4	Backstreet Boys - Millennium	(Jive/Virgin)
8	5	Ayla - Nirwana	(EMI)
9	NE	Toy-Box - Fantastic	(Edel)
10	8	Ibrahim Ferrer - Ibrahim Ferrer	(MNVW)

### AUSTRIA

TW	LW	SINGLES	
1	2	Lou Bega - Mambo No. 5	(BMG)
2	1	A Klana Indiana - Ulli, Is Des Bled!	(EMI)
3	6	Andru Donalds - All Out Of Love	(EMI)
4	3	Two In One - Indian Song	(EMI)
5	5	X-Treme - Love-Song	(EMI)
6	4	Backstreet Boys - I Want It That Way	(Jive/Rough Trade)
7	7	Mr. Oizo - Flat Beat	(Edel)
8	8	A Klana Indiana - A Klana Indiana	(EMI)
9	9	Britney Spears - ...Baby One More Time	(Jive/Rough Trade)
10	11	Spike - It Takes Two	(Universal)
TW	LW	ALBUMS	
1	6	Al Bano & Carissi - Volare	(Warner)
2	1	Backstreet Boys - Millennium	(Jive/Rough Trade)
3	3	Ricky Martin - Ricky Martin	(Sony)
4	2	Schlumpfe - Super Sommer Vol. 9	(EMI)
5	5	The Offspring - Americana	(Sony)
6	4	Die Fantastischen 4 - 4:99	(Sony)
7	NE	Red Hot Chili Peppers - Californication	(Warner)
8	12	Boyzone - Boyzone...By Request	(Universal)
9	7	Noekalm Quintett - Casablanca Für Immer	(Koch)
10	9	Bryan Adams - On A Day Like Today	(Universal)

### FRANCE

TW	LW	SINGLES	
1	1	Moos - Au Nom De La Rose	(Mercury)
2	2	Johnny Hallyday - Vivre Pour Le Meilleur	(Mercury)
3	3	Britney Spears - ...Baby One More Time	(Jive/Virgin)
4	8	David Hallyday - Tu Ne M'As Pas Laisse Le Temps	(Mercury)
5	4	Larusso - Tu M'Oublieras	(EMI)
6	6	Organiz - I Never Knew Love Like This	(Jam)
7	5	TLC - No Scrubs	(Ariola)
8	9	Ricky Martin - Livin' La Vida Loca	(Columbia)
9	14	Pierpoljak - Pierpoljak	(Barclay)
10	NE	Mylène Farmer - Je Te Rends Ton Amour	(Polydor)
TW	LW	ALBUMS	
1	1	Francis Cabrel - Hors Saison	(Columbia)
2	NE	Red Hot Chili Peppers - Californication	(WEA)
3	2	Patricia Kaas - Le Mot De Passe	(Columbia)
4	3	Texas - The Hush	(Mercury)
5	10	Pierpoljak - Kingstom Karma	(Barclay)
6	5	Manau - Panique Celtique	(Polydor)
7	13	Laam - Perseverance	(EMI)
8	4	Artistes Divers - Bretagnes A Bercy	(Saint George)
9	6	Stephan Eicher - Louanges	(Virgin)
10	12	Mylène Farmer - Innamoramento	(Polydor)

### BELGIUM

TW	LW	SINGLES	
1	1	Moos - Au Nom De La Rose	(Universal)
2	5	Backstreet Boys - I Want It That Way	(Jive/Zomba)
3	2	TLC - No Scrubs	(BMG)
4	6	Shania Twain - That Don't Impress Me Much	(Universal)
5	3	Mr. Oizo - Flat Beat	(PIAS)
6	4	Britney Spears - ...Baby One More Time	(Jive/Zomba)
7	11	Phats & Small - Turn Around	(Byte)
8	8	Sasha - If You Believe	(Warner)
9	10	K3 - Heyah Mama	(BMG)
10	28	Britney Spears - Sometimes	(Jive/Zomba)
TW	LW	ALBUMS	
1	1	Backstreet Boys - Millennium	(Jive/Zomba)
2	8	Boyzone - Boyzone...By Request	(Universal)
3	2	Francis Cabrel - Hors Saison	(Sony)
4	3	Britney Spears - ...Baby One More Time	(Jive/Zomba)
5	13	Lisa Del Bo - Best Of The Sixties	(Piet Roelen)
6	4	Patricia Kaas - Le Mot De Passe	(Sony)
7	33	Red Hot Chili Peppers - Californication	(Warner)
8	9	Cher - Believe	(Warner)
9	6	Texas - The Hush	(Universal)
10	5	Andrea Bocelli - Sogno	(Universal)

### FINLAND

TW	LW	SINGLES	
1	RE	Aikakone - Anna Mun Bailaa	(BMG)
2	1	Mr. Oizo - Flat Beat	(MNVW)
3	NE	Madonna - Beautiful Stranger	(Warner)
4	NE	Don Huonot - Tuule	(BMG)
5	7	Ricky Martin - Livin' La Vida Loca	(Sony)
6	2	Britney Spears - ...Baby One More Time	(Jive/EMI)
7	3	Jamiroquai - Canned Heat	(Sony)
8	5	Backstreet Boys - I Want It That Way	(Jive/EMI)
9	8	The Chemical Brothers - Hey Boy Hey Girl	(Virgin)
10	6	Apulanta - Hallaa - EP	(Levy)
TW	LW	ALBUMS	
1	NE	Bonfunk MC's - In Stereo	(Sony)
2	NE	Red Hot Chili Peppers - Californication	(Warner)
3	3	Abba - Gold - Greatest Hits	(Universal)
4	2	Backstreet Boys - Millennium	(Jive/EMI)
5	1	Ricky Martin - Ricky Martin	(Sony)
6	4	Ultra Bra - Kalifornia	(Megamania)
7	5	The Offspring - Americana	(Sony)
8	6	Kirka, Hector, Pave & Pepe - Mestariit Arenalla	(EMI/BMG)
9	11	Shania Twain - Come On Over	(Universal)
10	7	A-Tyyppi - A-Studio, Live!	(Sony)

### PORTUGAL

TW	LW	ALBUMS	
1	2	Andrea Bocelli - Sogno	(Universal)
2	1	Backstreet Boys - Millennium	(Jive/EMI)
3	4	Britney Spears - ...Baby One More Time	(Jive/EMI)
4	3	Vengaboys - Up & Down - Greatest Hits	(Jive/EMI)
5	NE	Diana Krall - When I Look Into Your Eyes	(Universal)
6	6	Santamaria - Sem Limite	(Vidisco)
7	5	Padre Marcelo Rossi - Musicas Para Louvar O Senhor	(Universal)
8	12	Santos E Pescadores - Voar	(BMG)
9	7	Supertramp - It Was The Best Of Times	(EMI)
10	8	Hevia - Tierra De Nadie	(EMI)
11	9	The Offspring - Americana	(Sony)
12	24	Boyzone - Boyzone...By Request	(Universal)
13	10	Ricky Martin - Ricky Martin	(Sony)
14	NE	Red Hot Chili Peppers - Californication	(Warner)
15	13	Joao Pedro Pais - Outra Vez	(VC)
16	22	Sasha - Dedicated To...	(Warner)
17	11	Cher - Believe	(Warner)
18	14	The Cranberries - Bury The Hatchet	(Universal)
19	16	Hands On Approach - Blown	(Universal)
20	15	Ala Dos Namorados - Soltá-Se O Beijo - Ao Vivo	(EMI)

### ITALY

TW	LW	SINGLES	
1	1	Backstreet Boys - I Want It That Way	(Jive/Virgin)
2	22	Madonna - Beautiful Stranger	(WEA)
3	2	Eiffel 65 - Blue	(Level One)
4	9	Lene Marlin - Unforgivable Sinner	(Virgin)
5	5	Jovanotti - Për Te	(Mercury)
6	4	Ricky Martin - Livin' La Vida Loca	(Columbia)
7	3	Anggun - La Neige De Sahara	(Epic)
8	6	Geri Halliwell - Look At Me	(EMI)
9	7	Jamiroquai - Canned Heat	(Epic)
10	12	TLC - No Scrubs	(BMG Ricordi)
TW	LW	ALBUMS	
1	1	Jovanotti - Capo Horn - Lorenzo 1999	(Mercury)
2	2	Backstreet Boys - Millennium	(Jive/Virgin)
3	3	Vasco Rossi - Rewind	(EMI)
4	NE	Red Hot Chili Peppers - Californication	(WEA)
5	6	Ricky Martin - Ricky Martin	(Columbia)
6	7	Renato Zero - Amore Dopo Amore, Tour Dopo Tour	(Epic)
7	4	Adriano Celentano - Io Non So Parlare D'Amore	(RTI)
8	5	Litfiba - Infinito	(EMI)
9	10	Skunk Anansie - Post Orgasmic Chill	(Virgin)
10	NE	Mango - Visto Così	(WEA)

### SWEDEN

TW	LW	SINGLES	
1	1	Abba Teens - Mamma Mia	(Stockholm)
2	5	Charlotte - Take Me To Your Heaven	(Mariann)
3	2	Backstreet Boys - I Want It That Way	(Jive/Zomba)
4	3	Vengaboys - Boom, Boom, Boom, Boom	(Jive/Zomba)
5	4	Ricky Martin - Livin' La Vida Loca	(Sony)
6	8	Enrique Iglesias - Bailamos	(Universal)
7			



# Album spotlight

by Christian Lorenz

## CARL COX PHUTURE 2000

Worldwide Ultimatum/Edel  
International release date: June 28

A motley collection of tunes which has Cox reaching beyond his trademark techno and tech-house sounds.

PHUTURE 2000



Last year's *The Latin Theme* single—also included here—showed the way with its sassy, NuYorican style brass and percussion. The album opener, *Black Shaolin*, has ragga DJ Top Cat riding a rhythm which is reminiscent of old school drum'n'bass—or jungle as

we used to call it back then—with a description of kung fu stances. The result is quite possibly the most leftfield bit of music Cox ever recorded. What's more essential, it rocks. Spread over the rest of the album there's the LTJ Bukem meets Jimmy Castor Bunch jazz step of *Cosmic Dawn*, the disco boogie of *Dr. Funk* and some more straightforward techno in the guise of *The Mission* and *Deeper Mind*. The title track, *Phuture 2000*, puts a new, darker spin on tech-house with vocalist Jo Watson weaving his way through a minefield of sub-bass lines. The second single off the album, *Phuture 2000*, was released on May 10 with a remix by flavour of the month UK

producers Hybrid, who push the track towards the booming trance market.

## JOVANOTTI LORENZO 1999—CAPO HORN

Mercury  
International release date: June 21  
Lorenzo Cherubini, aka Jovanotti, started his career as a DJ on Milan-based CHR station radio DeeJay in 1985. One of the first public advocates of hip hop in Italy, Jovanotti developed a smooth, laid back way of half-talking, half-singing his way through coolly detached pop arrangements in a recording career which spans eleven years. On *Capo Horn*, his eighth album to date, Jovanotti tries a new, more minimal singer/songwriter approach in between tried and tested grooves. *Dolce Fare Niente*, the first international single which was released on May 31, *Dal Basso*, *Un Giorno Di Sole* and *Funky Beat-O* are the main showcases for the "old style" Jovanotti. Other tracks, most notably the first Italian and Swiss single, *Per Te*, which was released on April 22, feature a more pensive, almost fragile singer with a knack for ballads. Already released in Italy, *Capo Horn* tops the country's album charts for the second consecutive week, and has sold more than 300,000 copies—or three times platinum—at home.



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

# Eurochart A/Z Indexes

## Hot 100 singles

A Life So Changed	51	Ma Baker	81
All Is Full Of Love	89	Mambo No. 5	6
All Or Nothing	44	Mamma Mia	36
All Out Of Love	11	Maria	25
Almost Doesn't Count	61	MIG	52
Au Nom De La Rose	8	Mon Amie La Rose	83
...Baby One More Time	5	My Love Is Your Love	35
Bailamos	69	Narcotic	91
Beautiful Stranger	3	No Man's Land	86
Best Friends	37	No Scrubs	2
Blue	62	O La Paloma	28
Boom, Boom, Boom, Boom	18	Ooh La La	40
Bring It All Back	10	Pick A Part That's New	97
Bye Bye Baby	30	Pierpoljak	45
Canned Heat	13	Pretty Fly (For A White Guy)	58
Changes	42	Pumping On Your Stereo	87
Cloud Number 9	50	Red Alert	75
Don't Stop	93	Saltwater	53
Doodah	32	Say It Again	71
Electric City	88	Scar Tissue	73
Enjoy Yourself	98	Sexy Sexy Lover	84
Every Morning	74	Sie Sieht Mich Nicht	23
Everybody's Free (To Wear Sunscreen)	12	Simarik	24
Everytime	80	Sometimes	19
Flat Beat	9	Strong Enough	47
From The Heart	46	Swear It Again	65
Give A Little Love	63	Sweet Like Chocolate	21
Good Sign	92	T'Es Zinzin	55
Hey Boy Hey Girl	15	Take Me To Your Heaven	38
How Will I Know (Who You Are)	99	Thank You For The Music	57
I Hatt Na Viu Blider Fa	94	That Don't Impress Me Much	7
I Never Knew Love Like This	29	The Children Of Kosovo	33
I Quit	95	The Heart Of The Ocean	54
I Want It That Way	1	The Last Unicorn	70
If You Believe	72	Tomber La Chemise	56
In Our Lifetime	59	Tous Les Cris Les Sos	77
Indian Love	90	Tu M'Oubieras	22
Indian Song	66	Tu Ne M'As Pas Laisse Le Temps	20
It Takes Two	41	Turn Around	17
It's Funny	78	2 Times	68
Java (All Da Ladies Come Around)	67	Ulli, Is Des Bled!	49
Je Rave D'Un Monde	96	Unforgivable Sinner	100
Je Te Rends Ton Amour	43	Vivre Pour Le Meilleur	14
King Of My Castle	31	We're Going To Ibiza	64
Kiss Me	27	What's It Like	82
La Neige Au Sahara	85	Why Don't You Get A Job	26
La Vie Ne M'Apprend Rien	60	Witchdoctor	39
Livin' La Vida Loca	4	You Get What You Give	34
Look At Me	16	You Got Me	79
Love-Song	76	You Needed Me	48

# ★ ★ ★ Billboard ★ ★ ★ TOP 20 US SINGLES TOP 20 US ALBUMS

JUNE 26 1999

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
2	—	LAST KISS EPIC	PEARL JAM
3	2	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
4	3	NO SCRUBS LAFACE/ARISTA	TLC
5	4	WHERE MY GIRLS AT? MOTOWN	702
6	9	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
7	—	THE HARDEST THING UNIVERSAL	98 DEGREES
8	5	FORTUNATE ROCK LAND/INTERSCOPE/COLUMBIA MAXWELL	
9	6	KISS ME SQUIJINT/COLUMBIA SIXPENCE NONE THE RICHER	
10	7	THAT DON'T IMPRESS ME MUCH MERCURY (NASHVILLE)	SHANIA TWAIN
11	17	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
12	8	808 TRACK MASTERS/COLUMBIA	BLAQUE
13	13	WILD WILD WEST COLUMBIAWILL SMITH FEATURING DRU HILL & KOOL MO DEÉ	
14	10	CHANTE'S GOT A MAN SILAS/MCA	CHANTE MOORE
15	15	HAPPILY EVER AFTER DEF SOUL/IDJMG	CASE
16	—	NO PIGEONS RUFFHOUSE/COLUMBIASPORTY THIEVZ FEATURING MR. WOODS	
17	16	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
18	11	WHO DAT TONY MERCEDES/FREEWORLD/PRIORITY JT MONEY FEATURING SOLE	
19	12	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
20	14	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	MILLENNIUM JIVE	BACKSTREET BOYS
2	2	RICKY MARTIN C2/COLUMBIA	RICKY MARTIN
3	NEW	CALIFORNICATION WARNER BROS.	RED HOT CHILI PEPPERS
4	4	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
5	3	VENNI VETTI VECCI MURDER INC./DEF JAM/IDJMG	JA RULE
6	10	DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/AG	KID ROCK
7	7	COME ON OVER MERCURY (NASHVILLE)	SHANIA TWAIN
8	14	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER BROS.	SOUNDTRACK
9	6	FANMAIL LAFACE/ARISTA	TLC
10	NEW	ASTRO LOUNGE INTERSCOPE	SMASH MOUTH
11	NEW	EUPHORIA MERCURY/IDJMG	DEF LEPPARD
12	8	ON THE 6 WORK/EPIC	JENNIFER LOPEZ
13	11	RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS/INTERSCOPE	VARIOUS ARTISTS
14	9	ENEMA OF THE STATE MCA	BLINK 182
15	5	DA CRIME FAMILY NO LIMIT/PRIORITY	TRU
16	12	WIDE OPEN SPACES MONUMENT/SONY (NASHVILLE)	DIXIE CHICKS
17	17	BELIEVE WARNER BROS.	CHER
18	20	'N SYNC RCA	'N SYNC
19	—	NOTTING HILL ISLAND/IDJMG	SOUNDTRACK
20	16	AMERICANA COLUMBIA	THE OFFSPRING

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

## Top 100 albums

2Pac	100	Amanda Marshall	69
Abba	5	Ricky Martin	4
Bryan Adams	38	Dean Martin	20
Anggun	98	Massive Attack	99
Artistas Divers	71	George Michael	27
Backstreet Boys	1	Michael Learns To Rock	51
Al Bano & Carissi	58	Mike & The Mechanics	31
Basement Jaxx	74	Modern Talking	33
Frans Bauer & Corry Konings	67	Alanis Morissette	87
Andrea Bocelli	12	Mr. President	44
Boyzone	3	Xavier Naidoo	24
Francis Cabrel	16	New Radicals	48
The Cardigans	70	The Offspring	9
Cartoons	36	Mike Oldfield	50
Catania	89	Original Cast - Notre Dame De Paris	90
Adriano Celentano	63	Paradise Lost	60
Manu Chao	77	Pavement	52
Cher	11	Pierpoljak	42
Ry Cooder	72	Die Prinzen	54
The Corrs	29	Red Hot Chili Peppers	2
The Corrs	84	Andre Rieu	40
The Cranberries	13	Robyn	80
Celine Dion	78	Vasco Rossi	35
Stephan Eicher	37	Roxette	75
Eins Zwei	88	Sasha	49
Everlast	82	Schlumpfe	22
Die Fantastischen 4	25	Shed Seven	41
Mylene Farmer	65	Vonda Shepard	43
Ibrahim Ferrer	26	Vonda Shepard	86
Freundeskreis	45	Skunk Anansie	34
Garbage	85	Fatboy Slim	28
Gay Dad	56	Britney Spears	8
Góla	47	Spike	23
Guano Apes	97	Bruce Springsteen	94
Geri Halliwell	10	Steps	62
Hevia	91	Stereophonics	30
Lauryn Hill	21	Suede	39
Whitney Houston	14	Supertramp	96
Jamiroquai	93	Texas	7
Jovanotti	19	TLC	17
Patricia Kaas	15	Toy-Box	32
Diana Krall	79	TQ	73
Laam	57	Travis	53
Lacrimosa	61	Shania Twain	6
Di Leva	95	Vengaboys	18
Litfiba	83	Tom Waits	76
Madonna	68	Robbie Williams	55
Manau	46	John Williams/LSO	59
Mango	92	Zebda	81
Lene Marlin	66	Renato Zero	64



# Power layers

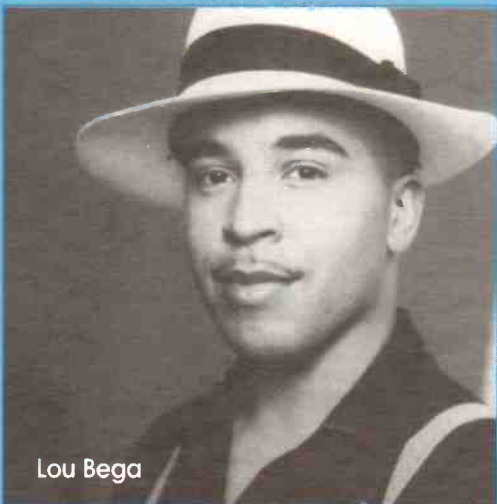
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the *Power Players* (figures in brackets are the predicted number of plays for the current week)

*pick of  
the week*

Lou Bega  
*Mambo No.5*  
(Lautstark/BMG)

"We've had great feedback from our audience regarding this song. It's funny and summery and it's going to sell lots this summer!"

Luca Viscardi  
group programme director  
RTL 102.5/Italy



Lou Bega

## Germany: Eins Live

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



Playlist Additions

Jochen Rausch  
Music director

Sasha/I Feel Lonely (7)  
Die Sterne/Big In Berlin (7)  
The Cranberries/Animal Instinct (7)  
Dr. Motte & Westbam/Music Is The Key (7)  
Bloodhound Gang/Along Comes Mary (7)  
Freundeskreis/Mit Dir (7)  
Pete Heller/Big Love (7)  
Vengaboys/We're Going To Ibiza (7)  
Will Smith/Wild Wild West (7)



## U.K: Capital 95.8 FM

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



Playlist Additions

Richard Park  
Group programme director

Fierce/So Long (30-40)  
3 Jays/Feeling It Too (30-40)  
Destiny's Child/Bills Bills Bills (30-40)  
Vengaboys/Boom, Boom, Boom, Boom! (30-40)



## The Netherlands: 3FM

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



Playlist Additions

Paul Van Der Lugt  
Programme coordinator

New Radicals/Someday We'll Know (13-14)  
Destiny's Child/Bills, Bills, Bills (7-8)  
Suede/She's In Fashion (7-8)  
Lou Bega/Mambo No 5 (7-8)  
Avantgarde/Get Down (7-8)



## Italy: RTL 102.5

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



Playlist Additions

Luca Viscardi  
Group programme director

Lou Bega/Mambo No. 5 (18)  
Marina Rei/L'Allucinazione (15)  
Antonello & Renat/Foto Di Gruppo (15)  
Irene La Medica/Soulista (15)



## UK: BBC Radio 1

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



Playlist Additions

Jeff Smith  
Head of music

The Cardigans/Hanging Around (n/a)  
Catatonia/Londinium (n/a)  
Destiny's Child/Bills, Bills, Bills (n/a)  
The 3 Jays/Feeling It Too (n/a)  
Gary Barlow/Stronger (n/a)  
Beautiful South/The Table (n/a)  
Hole/Awful (n/a)  
Merz/Many Weathers Apart (n/a)  
Yomanda/Synth & Strings (n/a)

97-99 PM BBC RADIO 1

## Italy: Radio Dimensione Suono

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



Playlist Additions

Carlo Mancini  
Music director

Jovanotti/Ligabue/Piero Pelu'/  
Il Mio Nome E' Mai Piu' (28)  
Pooh/Dimmi Di Si (28)  
Jovanotti/Raggio Di Sole (28)  
Santana & Bob/Smooth (28)



## UK: Essex FM

**FORMAT:** Hot AC  
**SERVICE AREA:** Essex County  
**PLAYLIST MEETING:** Tuesday 14:00  
**GROUP/OWNER:** Essex Radio Group/DMG



Playlist Additions

Paul Chantler  
Group programme director

Melanie G./Word Up (9-12)  
Bachelor Girl/Buses & Trains (9-12)  
ATB/9 P.M. (Till I Come) (9-12)  
Nightcrawlers/Never Knew Love (9-12)  
'N Sync/Thinking Of You (9-12)



## Belgium: Radio Contact F

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



Playlist Additions

Jean-Lou Berlin  
Programme & music director

P Divas/Love Machine (21)  
Eminem/My Name Is... (6-7)  
Cher/All Or Nothing (6-7)  
Love Generator/Love Generator (6-7)  
Phats & Small/Turn Around (6-7)  
Michel Polnareff/Je Rève  
D'Un Monde (6-7)





## Denmark: DR P3

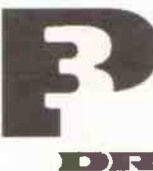
**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** Public Broadcaster



Morten Rindholt  
Music controller

Playlist Additions

**Christian Waltz/Lovin' Is All Right** (23)  
**Maya Albana/Daylight** (7)  
**Lou Bega/Mambo No. 5** (7)  
**Macy Gray/Do Something** (7)  
**Afro Celt Sound System/Lovers Of Light** (2-3)  
**Popshop/Piece Of Cake** (2-3)  
**Silent Fish/The Heavy Rain** (2-3)  
**Leilani/Do You Want Me?** (2-3)  
**Miss Mukupa/Poplife 2000** (2-3)  
**Grant Nelson/Step 2 Me** (2-3)  
**Tone/L.O.V.E.** (2-3)



## Spain: Cadena 40 Principales

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

Jaime Baro  
Music manager

Playlist Additions

**Los Cucas/La Ultima Carta** (n/a)  
**La Barberia Del Sur/Todo El Amor Del Mundo** (n/a)  
**2 Eivissa/I Wanna Be Your Toy** (n/a)  
**New Radicals/Someday We'll Know** (n/a)  
**Javier Garcia/Traquila** (n/a)  
**Sasha/I'm Still Waiting** (n/a)  
**Lou Bega/Mambo No 5** (n/a)  
**Suede/She's In Fashion** (n/a)



## Germany: Radio FFH

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



Ralf Blasberg  
Head of music

Playlist Additions

**Barenaked Ladies/It's All Been Done** (n/a)  
**Geri Halliwell/Look At Me** (n/a)  
**K-Ci & Jojo/Tell Me It's Real** (n/a)  
**Madonna/Beautiful Stranger** (n/a)  
**New Radicals/You Get What You Give** (n/a)  
**Ö La Palöma Boys/Ö La Palöma** (n/a)  
**Jennifer Paige/Always You** (n/a)  
**Britney Spears/Sometimes** (n/a)



## UK: Atlantic 252

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



David Dunne  
Programme director

Playlist Additions

**Blaque Ivory/808** (30-35)  
**Shelley Nelson/Fall From Grace** (30-35)  
**Mase feat. Blackstreet/Get Ready** (30-35)  
**Beverly Knight/Greatest Day** (30-35)  
**Blur/Coffee & TV** (30-35)  
**Dina Carroll/Without Love** (20-25)  
**Will Smith/Wild Wild West** (20-25)  
**Skunk Anansie/Lately** (20-25)  
**Ooberman/Million Suns** (20-25)



## Sweden: P5 Radio Stockholm

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



Robert Sehlberg  
Music director

Playlist Additions

**Texas/Summer Son** (10-15)  
**Hepburn/I Quit** (5-8)  
**Marc Dorsey/If You Really Wanna Know** (5-8)  
**Nasa/Back To Square One** (5-8)  
**Sheryl Crow/Sweet Child O' Mine** (5-8)  
**Smash Mouth/All Star** (5-8)  
**Backstreet Boys/Don't Wanna Lose You Now** (3-5) P5 Radio Stockholm

## Switzerland: Radio 105 Network

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



Grant Benson  
Programme director

Playlist Additions

**Core vs. Bigg Bugg/I Swear** (n/a)  
**Whitney Houston/My Love Is Your Love** (n/a)  
**Better Than Ezra/Like It Like That** (n/a)  
**Baz Luhrmann/Everybody's Free To Wear Sunscreen** (n/a)  
**Buzzy Bus/You Dont' Stop** (n/a)  
**Mike & The Mechanics/Now That You've Gone** (n/a)  
**Les Rhythmes Digitales/(Hey You) What's That Sound?** (n/a)  
**Fastball/Fire Escape** (n/a)  
**Paul Johnson/Get Get Down** (n/a)  
**Hepburn/I Quit** (n/a)  
**Lauryn Hill/Everything Is Everything** (n/a)  
**Shawn Mullins/Shimmer** (n/a)  
**Ronan Keating/When You Say Nothing At All** (n/a)  
**Suzanne Vega/Rosemary** (n/a)  
**Tarkan/Bu Gece** (n/a)  
**1000 Clowns/(Not The) Greatest Rapper** (n/a)  
**Alanis Morissette/So Pure** (n/a)



## U.K: Kiss 100 FM

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

Simon Sadler  
Head of music

Playlist Additions

**Dope Smugglaz/Double Double Dutch** (20)  
**Destiny's Child/Bills, Bills, Bills,** (15)  
**Vengaboys/Boom, Boom, Boom, Boom!** (15)



## France: Skyrock

**FORMAT:** CHR/Urban  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** no meeting  
**GROUP/OWNER:** Orbus



Laurent Bouneau  
GM/Programme director

Playlist Additions

**Big Red/Respect Or Die** (n/a)  
**Brandy/Almost Doesn't Count** (n/a)  
**Faf Larage/Faut Savorir**  
**Anticiper** (n/a)  
**Mafia Trace/Arrête Ça** (n/a)  
**NTM/Pose Ton Gun** (n/a)



## Germany: Bayern 3

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



Walter Schlich  
Music director

Playlist Additions

**Whitney Houston/My Love Is Your Love** (7-10)  
**Goo Goo Dolls/Black Balloon** (7-10)  
**Sasha/I Feel Lonely** (7-10)  
**Tatyana Ali/Everytime** (7-10)



## UK: Virgin Radio

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



Bobby Hain  
Programme director

Playlist Additions

**Chemical Brothers/Let Forever Be** (n/a)  
**Hole/Awful** (n/a)  
**Macy Gray/Do Something** (n/a)



## Turkey: Radyo 5

**FORMAT:** CHR  
**SERVICE AREA:** National Turkey, Satellite: Europe/Middle East  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** AKS/Vlamo-co

Hakan Tamar  
Music director

Playlist Additions

**S.O.A.P./Not Like Other Girls** (25-32)  
**Jennifer Brown/Alive** (25-32)



## Norway: NRK P3

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



Marius Lilleien  
Head of music

Playlist Additions

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



## Italy: Radio Energie

**FORMAT:** CHR  
**SERVICE AREA:** Reggio Calabria, Messina & Catania  
**PLAYLIST MEETING:** varies  
**GROUP/OWNER:** Antenna Del Sud srl



Carlo Taranio  
Programme director

Playlist Additions

**Enrique Iglesias/Bailamos** (15-18)  
**Kaigo/Dove Sei** (15-18)  
**Precious/Say It Again** (15-18)  
**Roxette/Anyone** (15-18)





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## Most added

week 26/99

Whitney Houston	My Love Is Your Love (Arista)	12
Cranberries	Animal Instinct (Island)	11
Madonna	Beautiful Stranger (Maverick/Warner Bros.)	10
Britney Spears	Sometimes (Jive)	10
Cher	All Or Nothing (WEA)	8
Sasha	I Feel Lonely (WEA)	8
Lou Bega	Mambo No. 5 (Lautstark/BMG)	7
Dina Carroll	Without Love (Mercury)	7
Destiny's Child	Bills Bills Bills (Columbia)	6
Enrique Iglesias	Bailamos (Universal)	6
Will Smith	Wild Wild West (Columbia)	6



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.

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

### GERMANY

**ANTENNE BAYERN/Munich P CHR**  
Stephan Offierowski - Programme Director  
Playlist Additions:  
Loona - Donde Vas  
Ricky Martin - Livin' La Vida Loca

**HR: 3/Frankfurt P CHR**  
Hins-Jörg Bombach - Programme Director  
Playlist Additions:  
Jessica Folcker - How Will I Know  
Shania Twain - That Don't Impress Me Much  
Blondie - Maria  
Britney Spears - Sometimes  
Maxwell - Fortunate  
Baz Luhrman - Everybody's Free To Wear  
Madonna - Beautiful Stranger  
O La Paloma Boys - O La Paloma

**NDR 2/Hamburg P CHR**  
Jörg Bollmann - Programme Director  
Playlist Additions:  
Herbert Grönemeyer - Ich Dreh

**RADIO NRW/Oberhausen P AC**  
Carsten Hoyer - Head Of Music  
Playlist Additions:  
Jennifer Paige - Always You  
New Radicals - You Get What You Give  
Shania Twain - That Don't Impress Me Much  
Shania Twain - Sweet Like Chocolate  
Joey McIntyre - Stay The Same  
Sasha - I Feel Lonely

**RADIO RPR 1/Ludwigshafen P CHR**  
Playlist Additions:  
Shania Twain - That Don't Impress Me Much  
Texas - In Our Lifetime  
Banana Fish Bones - Easy Day  
Ray Vega - Ordinary World  
2-4 Family - Take Me Home

**SWR 3/Baden-Baden/Stuttgart P CHR**  
Gerold Bug - Programme Director  
Playlist Additions:  
Amanda Marshall - Believe In You  
Shania Twain - Sweet Like Chocolate  
Chicane - Saltwater  
Cranberries - Animal Instinct  
James Last/Peter Brot - Ruf Mich An  
Def Leppard - Promises  
Powerhouse - What You Need  
Sasha - I Feel Lonely  
Chant - Sweet Images

**104.6 RTL BERLIN/Berlin G CHR**  
Holger Lachmann - Head Of Music  
Power Rotation:  
Lou Bega - Mambo No. 5  
Power Rotation Add:  
Herbert Grönemeyer - Ich Dreh  
Playlist Additions:  
Whitney Houston - My Love Is Your Love  
Amanda Marshall - Believe In You  
Cher - All Or Nothing  
Loona - Mambo

**DELTA RADIO/Kiel G Rock/Pop**  
Adam Hahn - Prog Dir  
Playlist Additions:  
Bandsloop - Extra Ordinary

**HUNDERT 6/Berlin G AC**  
Rainer Gruhn - Music Dir  
Playlist Additions:  
Andru Donalds - All Out Of Love  
Jennifer Lopez - If You Had My Love

**N-NOY RADIO/Hamburg G CHR**  
Thorsten Engel - Programme Director  
Playlist Additions:  
Mark 'Oh - The Sparrows And  
ATB - Killer  
Die Ärzte - Rebell  
Dr. Matte/Westham - Music Is The Key

**ORF/FRITZ/Potsdam G Alternative**  
Bernd Albrecht, Frank Menzel, Playlist Additions:  
Pete Heller's Big Love - Big Love  
NAS & Puff Daddy - Hate Me Now  
Groove Armada - If Everybody  
Will Smith - Wild Wild West  
Mase - Get Ready  
Jungle Brothers - V.I.P.  
Madonna - Beautiful Stranger  
Sechs - Underwaterlovesong  
ATB - Killer  
Malament - Babe  
Alain Morissette - So Pure  
Freundekreis - Mit Dir  
Whitney Houston - My Love Is

**RADIO 7/Ulm G CHR**  
Walter Notz - Head Of Music  
Playlist Additions:  
Jennifer Paige - Always You  
Whitney Houston - My Love Is Your Love  
Seal - Lost My Faith  
Britney Spears - Sometimes  
Blondie - Nothing Is Real But The Girl  
Cranberries - Animal Instinct  
Jennifer Lopez - If You Had My Love  
Alain Morissette - So Pure

Zen Master - Perfection Of All

**RADIO FFN/Hannover G CHR**  
Rainer M. Cubagis - Prog Dir  
Playlist Additions:  
Jennifer Paige - Always You  
Whitney Houston - My Love Is Your Love  
Lene Marlin - Sitting Down Here  
In Mood/Juliette - The Last Unicorn  
Sasha - I Feel Lonely  
Ray Horton - Because I Love You

**RADIO REGENBOGEN/Mannheim G AC**  
Martin Schwebel - Music Dir  
Power Rotation Add:  
Sandra - Secret Land  
Playlist Additions:  
Whitney Houston - My Love Is Your Love  
Sixpence None The Richer - Kiss Me  
Sasha - I Feel Lonely  
Ray Horton - Because I Love You  
Loona - Mambo

**RADIO RPR 2/Ludwigshafen G National Music**  
Playlist Additions:  
Elke Martens - Er Ist Nicht Wie Du  
Olaf Berger - Schenk Mir Deine Träume  
Henne Haller - Während Du Mich Liebst  
Rüdiger Wolf - Mein Herz Bleibt Bei Dir  
Rosanna Rocci - Ich Gehör Zu Dir

**RADIO SAW/Magdeburg G CHR**  
Mario Liese - Programme Director  
Power Rotation Add:  
Spice Girls - My Strongest Suit  
Playlist Additions:  
Sixpence None The Richer - Kiss Me  
O La Paloma Boys - O La Paloma  
Passion Fruit - The Riggs Ding Dong Song

**JAM FM/Berlin S Dance**  
Frank Nordmann - Programme Director  
Playlist Additions:  
Blaque - 808  
702 - Where My Girl At  
JT Money - Who Dat  
Freundekreis - Mit Dir  
Bounty Killer - A Love That's Real

### UNITED KINGDOM

**METRO FM/Newcastle P CHR**  
Sean Marley - Programme Controller  
Playlist Additions:  
Manic Street Preachers - Tsunami  
Savage Garden - The Animal Song

**CHOICE FM/London G Dance**  
Ivor Eilene - Programme Controller  
Playlist Additions:  
Beverly Knight - Greatest Day  
Jamelia - I Do  
Virtue - Get Ready  
Frankie Paul - Lady With The Red Dress On

**CLYDE 1 FM/Glasgow G CHR**  
Ross Macfadgen - Head Of Music  
Playlist Additions:  
ATB - 9 PM (Till I Come)  
Manic Street Preachers - Tsunami  
Britney Spears - Sometimes  
Nightslayers - Never Knew Love  
Chicane - Saltwater  
Cranberries - Animal Instinct  
Dina Carroll - Without Love  
A1 - Be The First To Believe

**COOL FM/Belfast G CHR**  
John Paul Ballantine - Head Of Music  
Playlist Additions:  
Whitney Houston - My Love Is Your Love  
ATB - 9 P.M. (Till I Come)  
Charlotte Nilsson - Take Me To Your  
Gary Barlow - Stronger  
Dina Carroll - Without Love  
Sara Evans - Cryin' Game  
Semsionic - Secret Stuff  
Vonda Shepard - Baby Don't You Break

**DOWNTOWN RADIO/Belfast G Alternative**  
John Rosborough - Prog Dir  
Playlist Additions:  
Diaz Chicks - There's Your Trouble  
Britney Spears - Sometimes  
Charlotte Nilsson - Take Me To Your  
Mero - It Must Be Love  
Sara Evans - Cryin' Game

**FORTHE FM/Edinburgh G CHR**  
Tom Wilson - Music Co-ordinator  
Playlist Additions:  
Manic Street Preachers - Tsunami  
Semsionic - Secret Smile  
Vengaboys - Boom, Boom, Boom  
ATB - 9 P.M. (Till I Come)  
Britney Spears - Sometimes  
Hurricane 91 - Remote Control  
Adam Rickett - Breathe Again

**Cardigana - Hanging Around**  
Gouryella - Gouryella  
Dina Carroll - Without Love  
The 3 Jays - Feeling It Too

**RADIO CITY 96.1/Liverpool G CHR**  
Paul Jordan - Programme Director  
Playlist Additions:  
Savage Garden - The Animal Song  
Vengaboys - Boom, Boom, Boom  
S Club 7 - Bring It All Back  
Dina Carroll - Without Love

**ROCK FM/Preston/Blackpool G CHR**  
Andy Roberts - Acting Programme Director  
Playlist Additions:  
Blur - Coffe & TV  
S Club 7 - Bring It All Back  
Mase - Get Ready  
A1 - Be The First To Believe

**107.6CRASHFM/Liverpool B Alternative**  
Christian Smith - Head Of Music  
Playlist Additions:  
Hole - Awful  
Straw - Soundtrack To The Summer  
Cast - Magic Hour  
CJ Holland - It Ain't Gonna Be Me  
Electronic - Late At Night  
De Moby/Jocelyn Brown - It's All Good  
Bougie Macs - Tankly Boss  
Sasha - Xpander  
Friends Of Matthew - Out There  
M.A.S. Collective - Joy

**XFM 104.9/London B Alternative**  
Amanda Law - Music Editor  
Playlist Additions:  
Cardigana - Hanging Around  
Pretenders - Popstar  
Lenny Kravitz - American Woman  
Merz - Many Weathers Apart  
Wileo - A Shot In The Arm  
Sweet Sensi - Looking Thru The Window

### FRANCE

**EUROPE 2 NETWORK/Paris P AC**  
Nicolas du Roy - Music Dir  
Playlist Additions:  
Carole Fredericks - Qu'Est Ce Qui

**FRANCE INTER/Paris P AC**  
Bernard Chereze - Music Dir  
Playlist Additions:  
Whitney Houston - My Love Is Your Love  
Marc Lavoine - Les Tournesols  
Cher - La Belle Madone  
Victoria Abril - Luna Negra  
Andy Summers - Round Midnight  
Third World - Dedododo Dedododo

**IPSO CHART/Paris P CHR**  
Playlist Additions:  
Jessica Folcker - How Will I Know  
Robbie Williams - Strong  
Non - Babel  
Lois Andrea - Duo  
Eiffel 65 - Blue  
Michel Palmaré - Je Réve D'Un Monde  
Doc Gyocco - On Lachera Pas L'Affaire

**NRJ NETWORK/Paris P CHR**

**Max Guazzini - Dir**  
Playlist Additions:  
Mylene Farmer - Je Te Rendrais Ton Amour

**RTL/Paris P AC**  
Alain Tibolla - Head Of Prog  
Playlist Additions:  
Cunnie Williams - Saturday  
Peers - Si Je Reviens Sur Mes Pas  
Lou Bega - Mambo No. 5  
Mike/The Mechanics - Now That You've  
Cranberries - Animal Instinct  
Michel Fugain - Terra Amata  
Jean-Jacques Goldman - Nos Mains  
Lena Ayala - Tout Ça

**VIBRATION/Oriens G CHR**  
Maxime Caubel - Prog Coord  
Playlist Additions:  
Zebda - Tombé La Chemise  
Brandy - Almost Doesn't Count  
Cher - All Or Nothing  
Louise Attaque - La Brune

**WIT FM/Bordeaux G CHR**  
Gérard Babu - Programme Director  
Playlist Additions:  
Emilia - Good Sign  
Marc Lavoine - Les Tournesols

### ITALY

**ITALIA NETWORK: LOS CUARENTA/Bologna P CHR**  
Michele Menegon - Prog Dir  
Playlist Additions:  
The Tempters/Maya - Hammer  
Karinna - Gonna Believe

**RADIO 105/Milan P CHR**  
Angelo De Robertis - Head Of Music  
Playlist Additions:  
Enrique Iglesias - Bailamos  
Red Hot Chili Peppers - Scar Tissue  
Wah - Lovin' Times  
The Tempters/Maya - Hammer  
NPA - Come Se

**RADIO DEEJAY NETWORK/ Milan P CHR**  
Dario Usavelli - Head Of Music  
Playlist Additions:  
Guano Apes - Open Your Eyes  
Gary Barlow - Stronger  
The Tempters/Maya - Hammer  
Mimmo Amerelli - Alla Console

**RV1 FM/Turin G CHR**  
Max Desiato - Head Of Music  
Playlist Additions:  
Fiona Apple - Across The Universe  
Westlife - Swear It Again  
Vasco Rossi - Rewind  
Camilla - Il Mio Fuoco  
Leda Battisti - Solo Il Cielo Lo Sa  
TLC - Unprety

**ROCK FM/Milan S Rock**  
Marco Garavelli - Head Of Music  
Power Rotation Add:  
Cree Summer - Revelation Sunshine  
Playlist Additions:  
Stereophonics - Pick A Part That's New  
Supergrass - Pumping On The Stereo

**Cranberries - Animal Instinct**  
Porcupine Tree - Piano Lessons

### SPAIN

**CADENA 100/Madrid P CHR**  
Jordi Casoliva - Director Of Programming  
Playlist Additions:  
Felipe Conde - Los Angeles Bailon  
Will Smith - Wild Wild West  
Madonna - Beautiful Stranger  
Jarabe De Palo - Perro Apático

**CADENA DIAL/Madrid P Alternative**  
Paco Herrera - Prog Dir/Music Programmer  
Playlist Additions:  
Enrique Iglesias - Bailamos  
Kiko Tovar - Nosé Tu Nombre  
Joss - Puedo Volar  
Los Del Río - Umaka Que's Mu Gueno  
Cesar Cuenca - Fi Hechicero  
Miguel Saez - Sin Ella  
Soles - Amame Una Vez  
Xacobe '99 - Todos A Santiago  
Salazar - Mia  
Clara Montes - A Pié Van Mis Supers  
Quinque - Palabras Y Palabras  
Manzanita - Porqué Me Amas  
Azucar Moreno - No Pretendrás

**M-80/Madrid G AC**  
Sandro D'Angeli - Director  
Playlist Additions:  
Cunnie Williams - Saturday  
Garbage - You Look So Fine  
Santana - Smooth  
Gabriela Anders - Fire Of Love

**RADIO 538/Hilversum P CHR**  
Erik de Zwart - Managing Director  
Power Rotation:  
Powerhouse - What You Need  
Britney Spears - Sometimes  
Playlist Additions:  
New Radicals - Smeday We'll Know  
Abba Teens - Mamma Mia  
Lauryn Hill - Everything Is Everything  
Destiny's Child - Bills Bills Bills  
Blief - Niets Dan Dat  
Beena Man/Chelle Franklyn - Dancehall  
DJ Jose vs. G-Spitt - Wrong-Right  
Candy Girls - Bom Da De

### PORTUGAL

**ANTENA 3/Lisbon P CHR**  
José Marinho - Head Of Music  
Playlist Additions:  
Jennifer Brown - Alive  
Blur - Coffe & TV  
Chicane - Saltwater  
Jovanotti - Doce Fare Niente  
Cranberries - Animal Instinct  
Bob Sinclar - The Ghetto  
Goo Goo Dolls - Black Balloon  
Tambor - Espuma Dos Dias  
Polo Norte - Vou Pra Longe  
Excesso - Até Ao Fim  
Rui Veloso - Naó Me Mintas  
Despe & Siga - Radio Ska

**RFM/Lisbon P CHR**  
Pedro Tojal - Head Of Music  
Playlist Additions:  
New Radicals - Smeday We'll Know  
Quinto Do Bill - Dias De Complacência  
Cher - All Or Nothing  
Sugar Ray - Smeday  
Madonna - Beautiful Stranger  
Tambor - Espuma Dos Dias  
UHF - Danae Comigo

**HOLLAND**  
**AIRCHECK NETHERLANDS/Hilversum P CHR**  
Playlist Additions:  
Bryan Adams - Cloud Number Nine

**Powerhouse - What You Need**  
Wes Cunningham - Not Enough  
Charlotte Nilsson - Take Me To Your  
Madonna - Beautiful Stranger  
Blief - Niets Dan Dat

**NOORDZEE FM/Naarden P AC**  
Ron Sterenburg - Head Of Music  
Playlist Additions:  
Blief - Niets Dan Dat  
Deante - We Don't Live Too Long  
Lijn 9 - Johann  
Maarten Peters - De Treinen  
Angelina - I'd Rather Be With You  
City To City - The Road Ahead

**NPS KORT EN KLJUN/Hilversum P AC**  
Tom Blomberg - DJ/Producer  
Playlist Additions:  
Fredy Fresh - Badder Badder Schwag  
Britney Spears - Sometimes  
C-Note - Wait Till I Get Home  
Eiffel 65 - Blue  
Macy Gray - Do Something  
Powerhouse - What You Need  
Billy The Kid - Loser  
Avantgarde - Get Down

**RADIO 2/Hilversum P CHR**  
Ron Stoelet  
Playlist Additions:  
K-Ci & Jado - Tell Me It's Real

**RADIO 538/Hilversum P CHR**  
Erik de Zwart - Managing Director  
Power Rotation:  
Powerhouse - What You Need  
Britney Spears - Sometimes  
Playlist Additions:  
New Radicals - Smeday We'll Know  
Abba Teens - Mamma Mia  
Lauryn Hill - Everything Is Everything  
Destiny's Child - Bills Bills Bills  
Blief - Niets Dan Dat  
Beena Man/Chelle Franklyn - Dancehall  
DJ Jose vs. G-Spitt - Wrong-Right  
Candy Girls - Bom Da De

**SKY RADIO 100.7FM/Bussum P AC**  
Ton Lathouwers - Managing Director  
Power Rotation:  
Sasha - If You Believe  
Cher - Strong Enough  
Boyzone - You Needed Me  
Playlist Additions:  
Sasha - We Can Leave The World  
Enrique Iglesias - Bailamos  
Cristina - Libera

**KINK FM/Hilversum B Alternative**  
Jan Hoogesteljn - Station Manager  
Power Rotation:  
Supergrass - Pumping On The Stereo  
Playlist Additions:  
Sebahad - It's All You  
Pavement - Carrot Rope  
Cranberries - Animal Instinct  
Suede - She's In Fashion  
Shania Twain - Sweet Child Of Mine  
Alice In Chains - Get Born Again

**BELGIUM**  
**RADIO 21/Brussels P Rock**

**LAURYN HILL**  
**EVERYTHING IS EVERYTHING**  
Ruffhouse/Columbia  
Producer: Lauryn Hill  
Publishers: Sony ATV/Obverse Creation/Jermaine

— airborne —

Lauryn Hill's latest effort, taken from her multi-million selling debut album *The Miseducation Of Lauryn Hill* is a worthy successor to *Ex-Factor* with its slow but driving beats and excellent hook. Simon Sadler, head of music at London's leading dance station Kiss 100 FM says: "From the first few seconds onward it becomes apparent that Lauryn Hill, who is the biggest thing in R&B happening at the moment, has come up with another winner. It's a very good radio track," he adds, "so we made it one of our priority plays straight away, which means anything between 25 and 30 weekly plays during all dayparts. I think it's going to be a major hit with plenty of pop crossover as well." Sadler also observes that "at the moment, listener response is already quite good, and I expect that to improve as listeners become more familiar with the track."

Raúl Cairo





## Reaching over 10 million listeners



UNIQUE  
Music & Media

### eurochart hot 100

## Eurochart radio show 26/99

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 chart countdown, with behind the songs stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

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

- INTERVIEWS: Backstreet Boys, 3 Amigos, S Club 7, Charlotte Nilsson
- HITS TO HAPPEN: 3 Amigos/Louie Louie (Inferno); The Cranberries/Animal Instinct (Island); Supercar/Computer Love (Pepper)
- ALBUM OF THE WEEK: Backstreet Boys/Millennium (Jive)

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

#### Christine Goor - Head Of Music

**Playlist Additions:**  
Texas - In Our Lifetime  
Reef - Sweetie  
Lenny Kravitz - American Woman  
Alanis Morissette - So Pure  
Indochine - Juste Toi Et Moi  
Micronsuts - The Jag  
Zita Zwoon - My Bond With You  
Herb Alpert - The Missing Suitcase  
Jules Et Jim - Swimming

#### RADIO CONTACT N/Brussels P

**CHR**  
Danny de Bruyn - Prog Dir  
**Playlist Additions:**  
Hevia - Busidre Reel  
ShakaBigfoot - Sweet Like Chocolate  
Kavana - Will You Wait For Me  
Phats & Small - Turn Around  
Saxxon - Better Off Alone  
2Pac - Dear Mama  
Britney Spears - Sometimes  
Rae Farrer - Crazy Way About You  
X-Treme - Love You Too  
Cher - All Or Nothing  
Mike The Mechanics - Now That  
Abba Teena - Mamma Mia  
Charlotte Nilsson - Take Me To  
Yasmine D. Hoo Van Jon Zoodermeer  
Madonna - Beautiful Stranger  
Jennifer Lopez - If You Had My Love  
Zohra - Look Up  
New London Beat - Read Between  
P Divas - Love Machine  
The Oh - Won't You Show Me The Way  
Sello - Umdala Ma G-String  
Vocalene - Love The One You're With  
Boysband - Ademoood  
Mixed Up - I Wanna Take You Down  
Love Project - Another Brick  
D-Zire - Dippy-Do

#### VRT RADIO DONNA/Brussels P

**CHR**  
Jan van Hoorickx - Head Of Music  
**Power Rotation:**  
Esperanza - El Ritmo Caliente  
**Playlist Additions:**  
Whitney Houston - My Love Is Your Love  
Tina Cousins - Forever  
Powerhouse - What You Need  
Atlantis 6 - Give It To Me  
Belle Perez - Hello World  
Mathias Kane - Seventh Heaven  
Opium - Trager

#### VRT STUDIO BRUSSEL/Brussels P

**Rock**  
Jan Hautekiet - Producer  
**Playlist Additions:**  
Jungle Brothers - V.I.P.

#### Jason Nevins - Issane In The Brain

**NOSTALGIE NETWORK**  
BELGIUM/  
Brussels G  
AC  
Axel Delcour - Programmer  
**Playlist Additions:**  
Stephan Eicher - Venez Dansez  
Phil Collins - You'll Be In My Heart

#### SWITZERLAND

**COULEUR 3/Lausanne G**  
CHR  
Thierry Catherine - Head Of Music  
**Power Rotation Add:**  
Slick Rick - Street Talk

**Playlist Additions:**  
Gus Gus - Starlovers  
Creed - My Own Prison  
Silverchair - Ana's Song  
Lenny Kravitz - American Woman  
1000 Clowns - Kitty Kat Mia

#### DRS 3/Zurich G

**Rock**  
Christoph Alispach - Music Co-Ord  
**Playlist Additions:**  
Andru Donalds - All Out Of Love  
Aswad - Follow '99  
Incognito - It Ain't Easy

#### RADIO 24/Zurich G

AC  
Dani Richiger - Head Of Music  
**Power Rotation:**  
Ricky Martin - Livin' La Vida Loca  
Backstreet Boys - I Want It That Way  
Lou Bega - Mambo No. 5  
**Playlist Additions:**  
Andru Donalds - All Out Of Love  
Cranberries - Animal Instinct  
Vera Kaa - Sag Mer's La Guicht

#### RADIO BASILISE/Basel G

AC  
Nick Schulz - Head Of Music  
**Playlist Additions:**  
Whitney Houston - My Love Is Your Love  
Phats & Small - Turn Around  
Ansa Osa/Chayanne - Camanado  
Enrique Iglesias - Bailamos  
Suede - She's In Fashion  
Looma - Mambo  
Texas - Day And Night

#### RADIO FOERDERBAND/Berne G

CHR  
Michael 'Buhl' Buholzer - Head Of Music  
**Power Rotation:**

#### Banana Fish Bones - Easy Day

Zabrinakie Point - Give It Up  
Jennifer Lopez - If You Had My Love  
**Playlist Additions:**  
Jessica Folcker - I Do  
Juliet Roberts - Bad Girls  
Whitney Houston - My Love Is Your Love  
Seal - Lost My Faith  
Lene Marlin - Sitting Down Here  
Xavier Naidoo - She Sings With Me  
Los Del Rio - Baila Baila  
Cree Summer - Retaliation  
Tarkan - Bu Gece  
Charlotte Nilsson - Take Me To Your  
Suede - She's In Fashion  
Benjamin Boyce - Change  
Robert Cray - Won't You Give Him  
Time/Loz/2 Bros - Fasty Cold Medina  
Gary Barlow - Stronger  
Isaac Hayes - Shaft  
Swad - Open Up  
Sandra - Secret Land  
Freundekreis - Mit Dir  
Bellini - Saturday Night  
Funky Diamonds - I Wanna Have  
Lamar - Fly Away  
Pianostil Chamber Sedeset - Grdli

#### RADIO LAC/Geneva S

CHR  
Jacky Sanders - Prog Dir  
**Playlist Additions:**  
Lou Bega - Mambo No. 5  
Charlotte - Skin  
Gary Barlow - Stronger  
David Charvet - Je Te Trouverai

#### AUSTRIA

Ö 3/Vienna P  
CHR  
Alfred Rosenauer - Head Of Music  
**Playlist Additions:**  
Jack Radica - No Matter  
Cher - All Or Nothing  
Sasha - I Feel Lonely  
B-Nice - Everybody Wants To

#### SWEDEN

MIX MEGAPOL/Stockholm P  
CHR  
Robert Johansson - Head Of Music  
**Playlist Additions:**  
Lene Marlin - Sitting Down Here  
Mike The Mechanics - Now That  
Tommy Nilsson - Här Är Jag Nu

#### SVERIGES RADIO P3: MEST SPELADE MELODIER/Stockholm P

CHR  
Mats Grimberg - Producer  
**Playlist Additions:**  
Cassius - Feeling For You  
Phats & Small - Turn Around  
Super Furry Animals - Northern Lites

#### Cher - All Or Nothing

Cranberries - Animal Instinct  
Jungle Brothers - V.I.P.  
Cajsa-Lisa Ejeby - Du Ger Mig  
Pearl Jam - Last Kiss  
Afro Celt Sound System - Release  
Andrea Johnson - Glorious  
Martin - Oxid  
Ulf Lundell - Gammal Nog  
Chilly & Leafy - Tuff Tripp  
**RIX FM/Stockholm G**  
CHR  
Anders Svensson - Head Of Music  
**Playlist Additions:**  
Lenny Kravitz - American Woman  
Miroslaw Cypkiewicz - Gdy Wiatr

#### HIT FM 94.2/Bromma S

CHR  
Joekie Bring - Prog Dir  
**Playlist Additions:**  
Phats & Small - Turn Around  
Blancher - Heat' Ist Mein Tag  
Cher - All Or Nothing  
Les Rhythmes Digitales - Sometimes  
Dane - Mystery Girl  
Drömbus - Varje Steg  
Alex Project - Kaval

#### POWER 106/Stockholm S

CHR  
Niklas Ehring - Prog & Head Of Music  
**Playlist Additions:**  
Cypress Hill - Insane In The Brain  
Blancher - Heat' Ist Mein Tag  
Space Brothers - Legacy  
666 - Bomba  
Caramel - Efter Plugget  
Starlight - Just Can't Get Enough

#### DENMARK

THE VOICE/Copenhagen P  
CHR  
Eik Frederiksen - Prog Dir  
**Playlist Additions:**  
S Club 7 - Bring It All Back  
Tatyana Ali - Everytime  
Del Bruce Fontana - Vi Skal Dø I Det Blå  
Yomanda - Synth & Strings  
Phats & Small - September '99  
SM - Trax - Is Calling

#### NORWAY

RADIO 102/Haugesund G  
CHR  
Egil Houeland - Head Of Music  
**Playlist Additions:**  
ShakaBigfoot - Sweet Like Chocolate  
Britney Spears - Sometimes  
Lou Bega - Mambo No. 5  
Enrique Iglesias - Bailamos  
Van Eijk - Be My Baby

#### FINLAND

FINNISH AIRPLAY TOP 30/  
Tampere P  
CHR  
Pentti Terävlinen - Director  
**Playlist Additions:**  
Abba Teena - Mamma Mia  
Will Smith - Wild Wild West  
Sajja Varjus - Voit Mus Auttaa  
Sakari Kuosmanen - Pratiisti

#### YLE 2/RADIOMAFIA/Helsinki P

CHR  
Jukka Haarma - MD  
**Playlist Additions:**  
Hepburn - I Quit  
Lou Bega - Mambo No. 5  
Texas - Summer Sun  
Bacarra - Yes Sir, I Can Boogie  
Yup - Lihavia Luurankoja

#### RUSSIA

RADIO MAXIMUM/  
Moscow/St. Petersburg P  
CHR  
Mikhail Eidelman - Programme Director  
**Playlist Additions:**  
Shania Twain - That Don't Impress  
Cranberries - Animal Instinct  
Tanyz Minus - Tanyz

#### RADIO MAXIMUM/Perm G

CHR  
Alexey Glaztov - General Director  
**Playlist Additions:**  
Tarkan - SImarik  
Jimmy Somerville - Something  
ATB - Killer  
Scorpions - 10 Light Years Away  
Alexander Ivanov - Poleyevy Tovyty  
Blast - Tu Tu

#### POLAND

POLSKIE RADIO 3/Warsaw P  
CHR  
Marek Niedzwiecki - Producer  
**Power Rotation Add:**  
Lenny Kravitz - American Woman  
Miroslaw Cypkiewicz - Gdy Wiatr

#### Playlist Additions:

Jennifer Paige - Always You  
Fatboy Slim - Right Here Right Now  
New Radicals - Someday We'll Know  
Blur - Coffe & TV  
Papa Jansica Carving - Passatempi '99  
Britney Spears - Sometimes  
Faithless - Bring My Family Back  
Eve 6 - Open Road Song  
Scorpions - 10 Light Years Away  
Lady Pank - Do Monik L  
Formacja - Mow Mi Elvis  
Norbi - I Znowu To Samo  
Renata Dabkowska - Czasami  
Leigh Blond - You Can't Always  
Cut - Millionairehead  
TSA - Wpadka  
Kariz Na Zywco - W Potudnie  
Anna Jantar - Nic Nie Moz

#### RADIO GDANSK/Gdansk G

CHR  
Marek Cegielski - Head Of Music  
**Power Rotation Add:**  
Tina Turner - Easy As Life  
**Playlist Additions:**  
New Radicals - Someday We'll Know  
Blur - Coffe & TV  
Britney Spears - Sometimes  
Pearl Jam - Last Kiss  
Scorpions - 10 Light Years Away  
Kayah I Goran - Prawy Do Lewego  
Shania Twain - Sweet Child Of Mine  
Formacja - Mow Mi Elvis  
Norbi - I Znowu To Samo  
Renata Dabkowska - Czasami

#### RADIO BIALYSTOK/Bialystok S

CHR  
Tomek Wolski - Head Of Music  
**Playlist Additions:**  
Faith Evans - All Night Long  
Maryla Rodowicz - Anioły Pilnaja Nas  
Kazek Vornadin - Ucie Sie Bosamiec  
Level 42 - The Guard  
John Mayall - Don't Turn Your Back

#### CZECH REPUBLIC

EVROPA 2/Prague G  
CHR  
Milos Pokorny - Head Of Programming  
**Playlist Additions:**  
Princessa - I Won't Forget You  
Suzanne Rose The Richer - Kiss Me

#### RADIO IMPULS/Prague G

CHR  
Jan Hanousek - Head Of Music  
**Playlist Additions:**  
Mariah Carey - I Still Believe  
J.A.R. - Bulhari

#### HUNGARY

HUNGARIAN TOP 20 AIRPLAY CHART/  
Budapest P  
CHR  
**Playlist Additions:**  
Mariah Carey - I Still Believe  
Michael L T Bo - Strange Foreign  
Suzanne Rose The Richer - Kiss Me  
Venus - Egy Ujabb Erzes  
Mogol A Vagy - Takats Tamás DBB

#### PROGRAMME SUPPLIERS

FM RADIO NETWORK/  
Germany G  
CHR  
Armin Weis - Prog Dir  
**Playlist Additions:**  
Emilia - Good Sign  
Eric Benz/Faith Evans - George Party  
Sasha - I Feel Lonely  
Chant - Sweet Images

#### MUSIC TELEVISION

MCM/Paris P  
Music Television  
Hervé Lemaire - Prog Dir  
**Power Rotation:**  
Lois Anderson - Duo  
**Power Rotation Add:**  
Marilyn Manson - Rock Is Dead

#### Heavy Rotation:

Manu Chao - Bongo Bong  
New Radicals - You Get What You  
TLC - No Scrubs  
Moos - Au Nom De La Rose  
Texas - In Our Lifetime  
Axelle Red - Ce Matin  
Pierpoljak - Pierpoljak  
Henry M. Ma Baker  
Ricky Martin - Livin' La Vida Loca  
Lena Kar - Tous Les Cris  
Jamiroquai - Canned Heat  
Xclouvise - Jalousie  
Blankass - Pas Des Chienas  
**New Videos:**  
Sasha - If You Believe  
Whitney Houston - My Love Is Your Love  
NAP - Boulevard De Reve Brisee  
Alex Gopher - The Child  
Lou Bega - Mambo No. 5  
Will Smith - Wild Wild West  
Indochine - Juste Toi Et Moi

#### MTV/Central Feed P

Music Television  
Andrea Reineke - Head Of Music  
**Power Rotation Add:**  
Udo Lindenberg - You Can't Run  
**Heavy Rotation:**  
New Radicals - You Get What You Give  
Whitney Houston - My Love Is  
TQ - Bye Bye Baby  
Britney Spears - Sometimes  
Backstreet Boys - I Want It That Way  
Madonna - Beautiful Stranger

#### New Videos:

NAS & Puff Daddy - Hate Me Now  
Citizen King - Better Days  
Smash Mouth - All Star  
Melanie G - Word Up  
Alanis Morissette - So Pure

#### MTV/European Feed P

CHR  
Hans Hagman - Head Of Music  
**Heavy Rotation:**  
Shania Twain - That Don't Impress  
TLC - No Scrubs

Phats & Small - Turn Around  
TQ - Bye Bye Baby  
DJ Jurgen - Better Off Alone  
ATB - 9 P.M. (Till I Come)

#### New Videos:

Offspring - Why Don't You Get A Job?  
Lit - My Own Worst Enemy  
Wardrobe Project - King Of My Castle  
Cranberries - Animal Instinct  
Melanie G - Word Up

#### MTV/Nordic Feed P

CHR  
Hans Hagman - Head Of Music  
**Heavy Rotation:**  
2Pac - Changes  
Shania Twain - That Don't Impress  
TLC - No Scrubs  
Robyn - Electric  
Britney Spears - Sometimes  
Will Smith - Wild Wild West  
Madonna - Beautiful Stranger

#### New Videos:

Phats & Small - Turn Around  
Cranberries - Animal Instinct  
Melanie G - Word Up  
Skunk Anansie - Lately

#### MTV/Southern Feed P

CHR  
Clive Ewan - Head Of Music  
**Heavy Rotation:**  
TLC - No Scrubs  
Lene Marlin - Unforgivable Sinner  
Skunk Anansie - Secretly  
Ricky Martin - Livin' La Vida Loca  
Backstreet Boys - I Want It That Way  
Jovanotti - Per Te  
Madonna - Beautiful Stranger

#### New Videos:

Alex Gopher - The Child  
Massimo Di Cataldo - Non Ci  
Macy Gray - Do Something  
Red Hot Chili Peppers - Scar Tissue  
Cranberries - Animal Instinct  
Smash Mouth - All Star  
Alex Britti - Mi Piaci  
Melanie G - Word Up  
Piotta - Supercatone  
Royalize - Royalize  
Tre Allegri Ragazzi  
Morti - Occhi Bassi

#### MTV/U.K. Feed P

Music Television  
**Heavy Rotation:**  
Whitney Houston - My Love Is Your Love  
Stereophonics - Pick A Part  
Melanie G - Word Up  
Piotta - Supercatone  
Royalize - Royalize  
Tre Allegri Ragazzi  
Morti - Occhi Bassi

#### New Videos:

NAS & Puff Daddy - Hate Me Now  
Alex Gopher - The Child  
Biodio - Nothing Is Real But The Girl  
Bat Luhrman - Everybody's Free  
Cranberries - Animal Instinct  
Smash Mouth - All Star  
Alanis Morissette - So Pure  
Busta Rhymes - Tear Da Roof Off

#### THE MUSIC FACTORY/

Bussom, Holland P  
CHR  
Erik Kross - Music Director  
**Power Rotation:**  
Will Smith - Wild Wild West  
**Heavy Rotation:**  
Shania Twain - That Don't Impress  
Phats & Small - Turn Around  
Goo Goo Dolls - Iris  
Savage Garden - Animal Song  
Britney Spears - Sometimes  
Jamiroquai - Canned Heat  
Backstreet Boys - I Want It That Way  
Supergrass - Pumping On The Stereo  
Madonna - Beautiful Stranger

#### New Videos:

Pauline Taylor - The Letter  
Sasha - We Can Leave The World  
Cherelle Franksy - Dancehall Queen  
Lou Bega - Mambo No. 5  
Bat Luhrman - Everybody's Free  
Mark Dorsey - If You Really  
Dana International - Free  
Gouryella - Gouryella  
Blotf - Niets Dan Dat

#### VH-1/London P

Music Television  
Lester Mordue - Head Of Programming  
**Heavy Rotation:**  
Corrs - Runaway  
George Michael & Mary J. Blige - As  
Robbie Williams - Strong  
Whitney Houston - It's Not Right  
Blur - Tender

#### New Videos:

Shania Twain - That Don't Impress  
Catinona - Dead From The Waist Down  
Various - Thank ABBA For The Music

#### VIVA TV/Cologne P

Music Television  
Tina Busch - Prog Dir  
**Heavy Rotation:**  
Britney Spears - Baby One More Time  
Vengaboys - Boom, Boom  
Blondie - Maria  
TLC - No Scrubs  
TQ - Bye Bye Baby  
Fantastischen Vier - MFG  
Mr. Oizo - Flat Beat  
Kavir Naidoo - Sie Singt Mich Nicht  
Andru Donalds - All Out Of Love  
Tarkan - SImarik  
Spike - It Takes Two  
Backstreet Boys - I Want It That Way  
Lou Bega - Mambo No. 5

#### New Videos:

21st Century Girls - 21st Century Girls  
Hermes House Band - I Will Survive  
Will Smith - Wild Wild West  
Madonna - Beautiful Stranger  
2-4 Family - Take Me Home  
Lightforce - Take Your Time  
Cosmic Gate - The Drums  
Sasha - I Feel Lonely

#### VIVA ZWEI TV/Cologne P

CHR  
Marcel Hamacher - Programme Director  
**Power Rotation Add:**  
Die Sterne - Big In Berlin  
**Heavy Rotation:**  
New Radicals - You Get What You  
Offspring - Why Don't You Get A Job?  
Freundekreis - Esperanto  
Skunk Anansie - Secretly  
Jamiroquai - Canned Heat  
Paradise Lost - So Much Is Lost  
Chemical Brothers - Hey Boy  
Bloodhound Gang - Along Comes Mary  
Eins Zwei - Hand Auf's Herz

#### New Videos:

NAS & Puff Daddy - Hate Me Now  
Alex Gopher - The Child  
Biodio - Nothing Is Real But The Girl  
Bat Luhrman - Everybody's Free  
Cranberries - Animal Instinct  
Smash Mouth - All Star  
Alanis Morissette - So Pure  
Busta Rhymes - Tear Da Roof Off

#### THE BOX/London G

Music Television  
Francis Currie - Programme Director  
**Box Tops:**  
Vengaboys - Boom, Boom  
2Pac - Changes  
Whitney Houston - My Love Is  
Shania Twain - That Don't Impress  
SashaBigfoot - Sweet Like Chocolate  
TLC - No Scrubs  
Various - Thank ABBA For The Music  
Britney Spears - Baby One More Time  
Britney Spears - Sometimes  
Ricky Martin - Livin' La Vida Loca  
Backstreet Boys - I Want It That Way  
A+ - Be The First To Believe  
Lolly - Viva La Radio  
Geri Halliwell - Look At Me  
Adam Rickitt - Breathe Again  
S Club 7 - Bring It All Back  
Will Smith - Wild Wild West  
John Williamson - Dual Of The Fates  
Madonna - Beautiful Stranger  
Jennifer Lopez - If You Had My Love

#### New Videos:

Everlast - Ends  
Blur - Coffe & TV  
Donna Lewis - Without Love  
Melanie G - Word Up  
R. Kelly - D U Ever Think  
Beautiful South - The Table  
McCabe - Nothing  
Steps - Love's Got A Hold Of My Heart

**To Our Readers**  
Each week, music programmers now have the opportunity to comment in Airborne on 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 Raül Cairo at Music & Media in London on (+44) 0171 323 66 86



## On the air

M&M's weekly airplay analysis column

No stranger to the summit, Madonna overtakes Jamiroquai this week in the European Radio Top 50.

The last time Madonna was at number one was in June last year, when *Ray Of Light* shone from the top for four weeks. Now *Beautiful Stranger* (both Maverick/Warner Bros.), the first single from the forthcoming Austin Powers movie, does the trick for her. Although the record fits many formats, it is remarkable that its only high placing in the regional airplay charts for the individual countries is in the UK, where it's at number 2. That emphasises how important it is to be in as many markets as possible, and a look at number ones in the Major Market Airplay section shows that Europe is divided: In the UK, *Canned Heat* by Jamiroquai (Sony S2) is number one; in France it's *No Scrubs* by TLC (LaFace/Arista); in Scandinavia *Kiss Me* by Sixpence None The Richer (Squint/Elektra) is top; and in the Netherlands and Hungary *I Want It That Way* by the Backstreet Boys (Jive/Zomba) holds the crown.

But in Spain, Italy, Poland and the G/S/A countries local acts are on top, of which the German *Mambo No.5* by Lou Bega (Lautstark/BMG)—rising to number 16 in the main list—is currently crossing over fast to Scandinavia and the Netherlands.

Only two new entries this week, of which *Almost Doesn't Count* by Brandy (Atlantic) scores the highest at 39, due to support from the UK and Germany. After her smash hit duet with Monica in *The Boy Is Mine*, number 2 in July last year, she had

another successful collaboration with Mase in *Top Of The World* (both Atlantic), which reached number 32 in November last year. That makes Brandy more successful than her duet partner Monica, who resided only one week at number 40 last November with *The First Night* (Rowdy/Arista).

Ernie Funderburk, music editor at German "dance-oriented hitstation" Hitradio 1 in Nuremberg loves Brandy: "She's so cool, and she's got a wonderful voice." Four evenings a week, Funderburk has a specialist soul/R&B show called Heart & Soul, where she plays music to relax, including oldskool soul such as Kool And The Gang and Barry White, which finds favour with older listeners as well as the young, R&B-loving demographic. Funderburk notes that black soulful music is becoming increasingly popular in Germany, especially in the southern part of the country. "The German hip-hop and R&B scene is much more interesting than a couple of years ago. Sabrina Setlur, Xavier Naidoo, 3P and Die Fantastischen Vier are high in the charts, and their lyrics have improved too," she adds.

The other new entry is at 45, where Blur come in on a steady diet of *Coffee & TV*. Following the crossover success of *Tender* (both EMI), which reached number 8 in March, it is unlikely that this single—featuring the vocals of Graham Coxon—will be as successful, although UK radio and alternative stations across Europe are quite receptive.

Finally, bubbling under and likely to enter the European Radio Top 50 in the coming weeks are *All Star* by Smash Mouth (Interscope), *Tsunami* by Manic Street Preachers (Epic), *Saltwater* by Chicane featuring Maire Brennan from Clannad (Xtravaganza), *So Pure* by Alanis Morissette (Maverick/Warner Bros.) and *I Feel Lonely* by Sasha (WEA).

Menno Visser

week 26 / 99

# European Radio Top 50

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	5	5	MADONNA/BEAUTIFUL STRANGER (MAVERICK/WARNER BROS.)		71	9
2	1	10	Jamiroquai/Canned Heat	(Sony S2)	76	0
3	2	9	Backstreet Boys/I Want It That Way	(Jive)	71	0
4	3	9	Ricky Martin/Livin' La Vida Loca	(Columbia)	66	1
5	4	7	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	68	5
6	10	7	Will Smith/Wild Wild West	(Columbia)	54	6
7	6	9	Geri Halliwell/Look At Me	(EMI)	54	0
8	7	11	Bryan Adams/Cloud Number Nine	(A&M)	55	1
9	11	8	Phil Collins/You'll Be In My Heart	(Walt Disney)	46	1
10	8	17	TLC/No Scrubs	(Arista)	40	0
11	12	6	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	48	2
12	15	4	Britney Spears/Sometimes	(Jive)	49	10
13	19	4	The Cranberries/Animal Instinct	(Island)	42	11
14	13	9	Shania Twain/That Don't Impress Me Much	(Mercury)	49	3
15	9	13	Texas/In Our Lifetime	(Mercury)	40	2
16	21	6	Lou Bega/Mambo No. 5 <small>Border Breakers</small>	(Lautstark/BMG)	41	7
17	14	18	New Radicals/You Get What You Give	(MCA)	36	2
18	30	3	Whitney Houston/My Love Is Your Love	(Arista)	34	11
19	22	5	Mike & The Mechanics/Now That You've Gone	(Virgin)	41	4
20	28	3	Cher/All Or Nothing	(WEA)	36	8
21	16	11	The Offspring/Why Don't You Get A Job?	(Columbia)	38	1
22	18	8	Roxette/Anyone <small>Border Breakers</small>	(Roxette Recordings/EMI)	38	1
23	26	3	Shanks & Bigfoot/Sweet Like Chocolate	(Pepper/Zomba)	32	5
24	23	11	Phats & Small/Turn Around	(Multiply)	32	4
25	24	3	Suede/She's In Fashion	(Nude)	36	5
26	20	7	Boyzone/You Needed Me	(Polydor)	36	0
27	25	7	The Pretenders/Human	(WEA)	36	0
28	17	8	Basement Jaxx/Red Alert	(XL Recordings)	27	0
29	35	6	The Chemical Brothers/Hey Boy, Hey Girl	(Virgin)	29	1
30	32	11	Emilia/Good Sign <small>Border Breakers</small>	(Rodeo/Universal)	22	2
31	37	2	Jennifer Lopez/If You Had My Love	(Work/Columbia)	23	3
32	27	22	Britney Spears/...Baby One More Time	(Jive)	20	0
33	29	18	Robbie Williams/Strong	(Chrysalis)	18	1
34	42	2	Enrique Iglesias/Bailamos <small>Border Breakers</small>	(Universal)	19	6
35	31	12	B*witched/Blame It On The Weatherman	(Epic)	25	0
36	33	16	Sugar Ray/Every Morning	(Atlantic)	26	0
37	34	21	George Michael & Mary J. Blige/As	(Epic)	18	0
38	36	7	Skunk Anansie/Secretly	(Virgin)	20	0
39	>	NE	Brandy/Almost Doesn't Count	(Atlantic)	21	2
40	38	4	Blondie/Nothing Is Real But The Girl	(Beyond/RCA)	21	1
41	45	2	Savage Garden/The Animal Song	(Columbia)	19	2
42	50	2	Macy Gray/Do Something	(Epic)	14	4
43	41	5	Barenaked Ladies/It's All Been Done	(Reprise)	24	0
44	>	RE	Jessica Folcker/How Will I Know <small>Border Breakers</small>	(Jive)	15	2
45	>	NE	Blur/Coffee & TV	(Food/EMI)	16	5
46	43	2	Supergrass/Pumping On The Stereo	(Parlophone)	22	1
47	46	10	TQ/Bye Bye Baby	(Epic)	20	0
48	40	20	Cher/Strong Enough	(WEA)	14	0
49	39	5	Garbage/You Look So Fine	(Mushroom)	20	1
50	48	3	Baz Luhrmann/Everybody's Free To Wear Sunscreen	(Capitol)	19	3

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

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

Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations



Indicates singles which previously featured in the Border Breakers chart



Highest new entry



Greatest chart points gainer



## NRJ 'network'

the launch of new cable or satellite channels under the NRJ brand.

Financial results covering the six-month period between October 1998 and March 1999 (announced at the AGM) reveal that NRJ's international operations lost Ffr24.2 million (euro 3.69 million) during the period. Radio Energy in Sweden was responsible for around the half of the group's international losses, and only the Swiss station is currently making a profit.

continued from page 1

However, a strong performance in France meant that NRJ was able to make profits of Ffr100.3 million, up 54.3% on the same period last year. Around half of the net profits (Ffr48.7 million) came from AC/gold network Nostalgie, which NRJ purchased last year.

The group is also hoping that its new record company, NRJ Music, will bring in profits next year. The label has just released its first single—KC Linn's 2 *Night's The Night*.

## Alarm at new EU copyright plans

continued from page 1

the European Parliament's key amendments." The music industry sees the Directive as crucial in meeting new challenges in the digital age.

IFPI's most pressing concerns mainly relate to temporary copying and private copying, responsibilities which are left to member states under the amended Directive. But the industry body is also concerned that a number of exemptions leave the Directive full of loopholes, and it wants to see a harder crackdown on equipment which dodges technology designed for copyright protection.

IFPI's European executive committee met on June 17 in Helsinki with Finnish education and culture minister Suvi Linden and foreign trade minister Kimmo Sasi. They urged the Finnish Government "to work with the aim of reaching a common position [to all EU member states] under the Finnish presidency, but with a number of improvements to the Directive."

In a prepared speech delivered after the meeting, Linden echoed IFPI's concerns: "We must have rules in a world where practically nothing is easier than copying." She also expressed her desire to see the music industry "able to sell products and services in an efficient and safe environment," while advocating "a framework of the kind which allows a smooth-running digital marketplace."

An IFPI spokesperson described the meeting as "very constructive" and added that "they understand our concerns."

EMI Europe president Rupert Perry comments: "Finland, as a world-leader in technology and

Internet use, is ideally placed to front the campaign in Europe for a strong Copyright Directive."

The discussions in Finland took place as industry executives arrived for IFPI's European board meeting in Helsinki. Executives attending the board meeting included Universal Music International executive vice president Tim Bowen, IFPI chairman/CEO Jay Berman and Frances Moore, director of IFPI's Brussels office. For the first time, Warner Music president central and northern Europe, Gerd Gebhardt, was representing Warner Music at the board meeting, while Thomas Stein, president of BMG Entertainment International GSA/Eastern Europe, was BMG's delegate.

Meanwhile, French authors' rights society SACEM, music industry trade body SNEP and collecting society SPP have jointly written to French prime minister Lionel Jospin requesting his support on the revised Directive.

Jean-Loup Tournier, Paul-René Albertini and Pascal Nègre, respective presidents of SACEM, SNEP and SPP, write: "The new version of the text is an unacceptable step backwards and doesn't ensure a satisfactory balance between right owners and users."

Tournier, Albertini and Nègre have requested a meeting with Jospin to present their proposals. SNEP's general manager, Hervé Rony, says the Directive debate has now entered "a political phase. This letter tells our highest political figure that the time is ripe to make a decision."

Additional reporting by Rémi Bouton

## Chrysalis veterans reunite

LONDON — Former Chrysalis Records UK executives Roy Eldridge and Mike Andrews are reuniting with company founder Chris Wright in a new label venture.

The first signing is Jethro Tull, which launched the original Chrysalis label 30 years ago.

Wright sold Chrysalis Records to EMI during 1989-91, and created a new music division as part of his publicly traded Chrysalis Group. This division will operate the new (yet to be named) adult

contemporary label, which will debut in August with a new Jethro Tull album, *j-tull dot com*.

Tull was previously signed to EMI-owned Chrysalis, and Wright says a number of labels bid for their new album. "It's absolutely fitting they should launch this new phase in Chrysalis' development."

Eldridge and Andrews will report to Chrysalis Group music division CEO Steve Lewis. They will also run the company's Hit Label, whose managing director, Phil Cokell, is leaving.

## Universal gets indie Spanish dance partner

by Howell Llewellyn

MADRID — Universal Music Spain has teamed up with Barcelona dance indie label and distributor So Dens Distribuciones to boost its presence on the Spanish dance scene.

The move also enables the Madrid-based major to make the most of So Dens' specialist network of labels for Universal's international dance product.

Jesús López, Universal Music Iberia president, believes both labels stand to gain from access to each other's dance catalogues, and the deal will make for "an unbeatable combination in the dance sector. So Dens represents the young and independent spirit in this specialised area, while Universal supplies the sales, product and administrative infrastructure."

The influential So Dens label was formed just over three years ago, and owns four specialist labels including Minifunk (funk), Donna Lee (electronic), Nu Cru (hip-hop), and So Dens (dance). Its best known Spanish dance/funk act is An-Der Beat. "This deal opens up the domestic dance scene to Universal in Spain," says the label's dance manager Gerardo Sanz. "Universal obviously has an extensive international catalogue, but has no inroads into [dance music in] this country."

Universal has not taken an equity stake in So Dens, confirms So Dens director Just Leon. "The agreement puts our catalogues on the level of a multinational label with mainstream distribution. It will allow us to expand our activities while maintaining our independence."

## SACEM investigation underway

by Emmanuel Legrand

PARIS — Researchers are to probe the handling of Jewish assets during the war by authors' society SACEM and other French rights societies.

The Mattéoli Commission, set up by the French government three years ago to rule on the issue of Jewish assets, has confirmed that its aim is to "clarify the role of SACEM and rights from Jewish authors during the occupation." The Commission also reveals that SACEM president, Jean-Loup Tournier, has decided to fully collaborate with its work.

The group of researchers, led by historian Annette Wieviorka and incorporating specialists in copyright law, may extend the search to other rights societies such as SACD and SGDL. But the Mattéoli Commis-

sion can only investigate on request.

The SACEM investigation follows pleas by composer and member Daniel Vangarde, who revealed documents exposing SACEM's handling of Jewish authors during the occupation. Vangarde welcomed the Commission's decision, but regretted that it didn't happen before SACEM's AGM on June 8, where he was prevented from speaking, and consequently walked out (M&M June 19).

Music & Media has learned that Vangarde, who wrote to French president Jacques Chirac and prime minister Lionel Jospin several weeks ago, has finally received a response from Jospin's chief of staff. The letter reveals that "the chief of government is glad that SACEM has accepted the Mattéoli Commission's examination of the relevant archives."

## Iglesias translates into success

continued from page 1

strategic release. "The key to launching Enrique in Europe was a song that could break him on the radio," he says. Yet English lyrics have not dented his popularity with home-grown fans—in fact, *Bailamos* is at No.1 in Spain for the third week.

Sweden and Italy are the first countries to embrace the new, "anglicised" Enrique. Following closely are Denmark, Finland, Norway, Holland and Switzerland.

Tiziana Baudo, director of record company liaison at Italian CHR network RTL 102.5 Hit Radio, observes: "This is a peak time for Latin music in Italy, and it is very popular here, with Ricky Martin and Jennifer Lopez. We have played Enrique Iglesias before occasionally, but this is the first time that we have playlisted one of his records."

Jan Brodde, programme director at Danish AC station Radio 2 and CHR outlet Radio Uptown, postponed playing the track until the

summer months: "When the weather finally allowed, I put it on my playlist, and it's been on my hot rotation ever since." The track suits both formats, says Brodde: "Uptown plays the uptempo-version of *Bailamos* while Radio 2 plays the original."

*Bailamos* is also included in the soundtrack of Will Smith's new movie *Wild, Wild West*, which is likely to boost the track's popularity further. To co-incide with the film's summer release in Europe, Universal has issued a new video featuring movie footage. The record company has also repackaged Iglesias' *Cosas Del Amor* album to include *Bailamos*, and the artist is soon to start work on a follow-up album.

Robert Sehlberg, music director at CHR/AC station P5 Radio Stockholm, predicts: "Enrique has a bright future in Sweden. If he continues like this, it wouldn't even matter if he switches back to Spanish."

Additional reporting by Mark Dezzani



## Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	8	ROXETTE/ANYONE	(ROXETTE RECORDINGS/EMI)	SWEDEN	36
2	2	17	Emilia/Good Sign	(Universal)	SWEDEN	19
3	>	NE	Lou Bega/Mambo No. 5	(Lautstark/BMG)	GERMANY	21
4	3	5	Enrique Iglesias/Bailamos	(Universal)	SPAIN	17
5	9	27	Jessica Folcker/How Will I Know	(Jive/Zomba)	SWEDEN	14
6	7	3	Anggun/Snow On The Sahara	(Epic)	FRANCE	9
7	5	12	Mr. Oizo/Flat Beat	(F Communications)	FRANCE	13
8	4	10	Edyta Gorniak/One & One	(Orca/EMI)	POLAND	8
9	8	12	Lene Marlin/Unforgivable Sinner	(Virgin)	NORWAY	10
10	17	4	Jennifer Brown/Alive	(Ricochet/RCA)	SWEDEN	13
11	10	2	Venga Boys/We're Going To Ibiza	(Violent/Jive)	HOLLAND	7
12	16	20	Sasha/If You Believe	(WEA)	GERMANY	8
13	12	6	Jessica Folcker/I Do	(Jive/Zomba)	SWEDEN	7
14	25	2	Tarkan/Simarik	(Istanbul Plak/Universal)	FRANCE	9
15	6	15	Sasha/We Can Leave The World	(WEA)	GERMANY	9
16	>	RE	Meja/How Crazy Are You	(Columbia)	SWEDEN	5
17	>	NE	Wamdue Project/King Of My Castle	(Airplane)	ITALY	7
18	>	RE	Cassius/Feeling For You	(Virgin)	FRANCE	8
19	>	RE	ATB/Don't Stop	(Kontor)	GERMANY	6
20	22	15	Axelle Red/Ce Matin	(Virgin)	BELGIUM	4
21	>	RE	Julio Iglesias Jr./One More Chance	(Epic)	SPAIN	8
22	>	NE	Boney M vs. Sash!/Ma Baker	(Hansa)	GERMANY	4
23	>	NE	Guano Apes/Open Your Eyes	(Ariola)	GERMANY	5
24	>	NE	Eiffel 65/Blue	(Bliss Co.)	ITALY	4
25	>	NE	Lene Marlin/Sitting Down Here	(Virgin)	NORWAY	6

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

 Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

## Hotline

Edited by Jon Heasman

A board meeting was scheduled to take place in Paris on June 18 to seal the fate of French music awards **Victoires de la Musique**. Hotline understands that indie labels organisation **UPFI** will join the representatives of industry body **SNEP** in formally quitting the organisation. "We've reached a point of no return," a SNEP source tells Hotline. SNEP, along with UPFI, could be set to team up with authors' rights body **SACEM** to set up a new music awards organisation.

National UK station **Talk Radio** has made a cheeky approach to the agent of former **Heart 106.2/London** breakfast presenter **Kara Noble** to host its coverage of the royal wedding of **Prince Edward** and former **Capital Radio** PR girl **Sophie Rhys Jones**. Noble, of course, was the source of topless photos of Rhys-Jones which she controversially sold to **The Sun** newspaper.

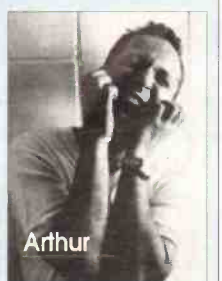
Former **Mercury UK** director of international marketing **Bert De Ruiter** has relocated from London to the Netherlands to set up business as a marketing consultant. He's planning to focus on the marketing of artists from the Benelux countries abroad, and Hotline hears that there are already talks taking place with the label of a successful Dutch female jazz/pop crossover artist.

Germany's **Rough Trade Records** will in future be known as **Zomba Records**. The move comes in an effort by all subsidiaries of the Zomba Group to adopt the moniker of their parent company. Some of the company's operations will also be moving, from Herne to Cologne.

UK labels' body the **BPI** will in the next few weeks ask its 230 member record companies to consider proposals to change the body's constitution in the wake of the creation of break-away indie group **AIM**. AIM is understood to be seeking a re-channelling of existing independent **BPI** members' subscriptions into its own coffers, with the new body then contributing an agreed proportion of that money back to the BPI, in recognition of the latter's role in fighting piracy and lobbying on other industry-wide concerns. The BPI took the unusual step of postponing its AGM, originally scheduled for July 14, to allow more time for consultation on its relationship with AIM.

A delegation of **IFPI** members was due to meet with senior executives from mobile phone company **Nokia** on June 18, to discuss Internet-related matters. "In the future, mobile phones will be vehicles to access the Internet, and we'd like to be sure that the creative sector is taken into consideration," explains an IFPI source.

French "shock jock" **Arthur** is quitting the breakfast show on AC network **Europe 2** when his contract expires on July 2. The simulcast of Arthur's TV show **La Fureur** is also coming off Europe 2, and will now run on CHR network **Fun Radio**.



Says a Europe 2 source: "Despite the quality of his shows, Arthur hasn't increased the audience, although he's been important for the brand profile of Europe 2."

Finally, which strapped-for-cash UK radio station wanted to make sure that it didn't have to put its hand into its pocket to pay out a big cash giveaway? Instead, the competition "winner" turned out to be the managing director's wife, posing as a listener.

### euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr37.01
Denmark	Dkr7.43
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr323.38
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.16
Poland	Zl4.05
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.79
Switzerland	Sfr1.59
U.K.	£0.64
U.S.	\$1.03

Conversion rates correct as of June 17, 1999

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

### Forthcoming special supplements in Music & Media

#### Popkomm '99

Issue no. 34 - cover date August 21  
Street date August 14  
Artwork deadline August 7

#### World Music

Issue no. 36 - cover date September 4  
Street date August 28  
Artwork deadline August 21

For details call: Claudia Engel

Tel: (+44) 171 323 6686

or call your local representative

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



## Major Market Airplay

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

### UNITED KINGDOM

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	8	JAMIROQUAI/CANNED HEAT	(SONY S2)	17
2	2	3	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	16
3	4	6	Sugar Ray/Every Morning	(Atlantic/Lava)	17
4	5	5	The Wiseguys/Ooh La La	(Wall Of Sound)	14
5	9	2	Suede/She's In Fashion	(Nude)	13
6	3	6	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	15
7	10	2	Will Smith/Wild Wild West	(Columbia)	10
8	7	2	Three Amigos/Louie, Louie	(Inferno)	10
9	6	6	Shanks & Bigfoot/Sweet Like Chocolate	(Pepper)	11
10	8	6	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	10
11	>	NE	S Club 7/Bring It All Back	(Polydor)	12
12	12	6	Supergroup/Pumping On The Stereo	(Parlophone)	11
13	>	NE	Dina Carroll/Without Love	(Mercury)	9
14	19	2	Whitney Houston/My Love Is Your Love	(Arista)	8
15	4	2	Chicane/Saltwater	(Xtravaganza)	9
16	13	2	Shania Twain/That Don't Impress Me Much	(Mercury)	13
17	>	NE	Backstreet Boys/I Want It That Way	(Jive)	13
18	15	13	TLC/No Scrubs	(Arista)	8
19	>	NE	Britney Spears/Sometimes	(Jive)	9
20	>	NE	Manic Street Preachers/Tsunami	(Epic)	8

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

### GSA

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	6	LOU BEGA/MAMBO NO. 5	(LAUTSTARK/BMG)	25
2	2	8	Backstreet Boys/I Want It That Way	(Jive)	23
3	7	4	Britney Spears/Sometimes	(Jive)	20
4	4	6	Ricky Martin/Livin' La Vida Loca	(Columbia)	18
5	3	6	Geri Halliwell/Look At Me	(EMI)	19
6	5	7	Bryan Adams/Cloud Number Nine	(A&M)	19
7	6	6	Phil Collins/You'll Be In My Heart	(Walt Disney)	18
8	8	7	New Radicals/You Get What You Give	(MCA)	15
9	14	3	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	15
10	10	4	Roxette/Anyone	(Roxette Recordings/EMI)	15
11	13	4	Mike & The Mechanics/Now That You've Gone	(Virgin)	14
12	>	NE	Shania Twain/That Don't Impress Me Much	(Mercury)	12
13	19	2	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	13
14	16	2	Spike/It Takes Two	(Polydor)	11
15	>	NE	Mr. President/Give A Little Love	(WEA)	11
16	20	2	Spice Girls/My Strongest Suit	(Rocket)	11
17	18	2	Jamiroquai/Canned Heat	(Sony S2)	12
18	>	NE	Whitney Houston/My Love Is Your Love	(Arista)	12
19	>	NE	Cher/All Or Nothing	(WEA)	11
20	11	9	Emilia/Good Sign	(Universal)	8

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

### FRANCE

TW	LW	WOC	Artist/Title	Local Label	TS
1	1	14	TLC/NO SCRUBS	(BMG)	25
2	2	9	Jamiroquai/Canned Heat	(S.M.A.L.L.)	23
3	5	10	Texas/In Our Lifetime	(Mercury)	20
4	4	10	Pierpoljak/Pierpoljak	(Barclay)	20
5	3	16	Britney Spears/Baby One More Time	(Jive/Virgin)	18
6	9	6	Will Smith/Wild Wild West	(Columbia)	18
7	10	6	Ricky Martin/Livin' La Vida Loca	(Columbia)	18
8	15	4	Phats & Small/Turn Around	(Scorpio)	15
9	30	3	Beverly Knight/Made It Back	(EMI)	10
10	6	14	Axelle Red/Ce Matin	(Virgin)	15
11	7	13	Moos/Au Nom De La Rose	(Mercury)	15
12	8	11	Lena Kane/Tous Les Cris, Les S.O.S.	(Avant Garde)	15
13	12	6	Ann Lee/Two Times	(Airplay)	13
14	11	11	As/Enjoy Yourself	(Barclay)	14
15	14	8	Armand Van Helden/You Don't Know Me	(Barclay)	14
16	13	13	Wandue Project/King Of My Castle	(Private Life)	13
17	20	7	Laam/Jamais Loin De Toi	(Odeon)	13
18	18	6	Boney M vs. Sash/Ma Baker	(BMG)	13
19	22	9	Patricia Kaas/Ma Liberté Contre	(Columbia)	13
20	56	2	Madonna/Beautiful Stranger	(WEA)	11
21	29	11	Francis Cabrel/Presque Rien	(Columbia)	11
22	50	2	Celine Dion/En Attendant Ses Pas	(Columbia)	11
23	32	12	Teri Moise/Star	(Source)	11
24	35	14	The Corrs/So Young	(East West)	11
25	23	20	Norma Ray/Tous Les Mieux D'Amour	(M6)	11

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

### SCANDINAVIA

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	6	SIXPENANCE NONE THE RICHER/KISS ME (SQUINT)	(Squint)	12
2	2	5	Phil Collins/You'll Be In My Heart	(Walt Disney)	9
3	3	8	Backstreet Boys/I Want It That Way	(Jive)	8
4	5	4	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	9
5	4	2	Suede/She's In Fashion	(Nude)	9
6	15	4	Will Smith/Wild Wild West	(Columbia)	8
7	8	7	Ricky Martin/Livin' La Vida Loca	(Columbia)	8
8	7	8	Jamiroquai/Canned Heat	(Sony S2)	8
9	11	8	Savage Garden/The Animal Song	(Warner Bros.)	6
10	6	12	Shania Twain/That Don't Impress Me Much	(Mercury)	7
11	>	NE	Cranberries/Animal Instinct	(Island)	6
12	>	NE	Cher/All Or Nothing	(WEA)	7
13	12	2	Bryan Adams/Cloud Number Nine	(A&M)	5
14	17	3	Enrique Iglesias/Bailamos	(Universal)	6
15	9	2	Smash Mouth/All Star	(Interscope)	6
16	18	5	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	7
17	10	6	Basement Jaxx/Red Alert	(XL Recordings)	6
18	19	12	Texas/In Our Lifetime	(Mercury)	6
19	>	NE	Lou Bega/Mambo No. 5	(Lautstark/BMG)	7
20	16	6	Pretenders/Human	(WEA)	6

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

### THE NETHERLANDS

TW	LW	WOC	Artist/Title	Local Label	TS
1	1	11	BACKSTREET BOYS/I WANT IT THAT WAY	(JIVEZOMBA)	25
2	2	12	Shania Twain/That Don't Impress Me Much	(Mercury)	23
3	5	22	Sasha/If You Believe	(Warner)	20
4	4	11	Ricky Martin/Livin' La Vida Loca	(Columbia)	18
5	7	17	Cher/Strong Enough	(Warner)	18
6	18	5	Britney Spears/Sometimes	(Zomba)	15
7	23	4	Shanks & Bigfoot/Sweet Like Chocolate	(Zomba)	15
8	3	4	Phats & Small/Turn Around	(Byte)	15
9	10	36	Goo Goo Dolls/Trs	(Edel)	10
10	6	9	Wandue Project/King Of My Castle	(Roadrunner)	10
11	17	8	Boyzone/You Needed Me	(Polydor)	9
12	14	11	Sixpence None The Richer/Kiss Me	(Warner)	9
13	9	20	The Offspring/Why Don't You Get A Job	(Columbia)	9
14	12	11	Jamiroquai/Canned Heat	(Epic)	9
15	24	16	Vengaboys/We're Going To Ibiza	(Zomba)	9
16	11	17	TLC/No Scrubs	(BMG)	9
17	128	2	Blef/Niets Dan Dit	(EMI)	8
18	22	15	'N Sync/Thinking Of You	(BMG)	8
19	13	15	DJ Jurgen/Better Off Alone	(Zomba)	8
20	8	26	George Michael & Mary J. Blige/As	(Epic)	8
21	31	5	Madonna/Beautiful Stranger	(Warner)	8
22	122	2	Powerhouse/What You Need	(Byte)	8
23	29	3	Will Smith/Wild Wild West	(Columbia)	8
24	36	31	Jessica/How Will I Know	(Zomba)	8
25	124	2	Charlotte/Take Me To Your Heaven	(EMI)	8

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

### ITALY

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	JOVANOTTI/PER TE	(SOLELUNA/MERCURY)	6
2	11	4	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	5
3	3	2	Will Smith/Wild Wild West	(Columbia)	5
4	4	7	Geri Halliwell/Look At Me	(EMI)	5
5	14	2	Enrique Iglesias/Bailamos	(Universal)	5
6	5	9	Vasco Rossi/Rewind	(EMI)	6
7	6	5	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	4
8	7	2	Cranberries/Animal Instinct	(Island)	5
9	8	7	Jamiroquai/Canned Heat	(Sony S2)	5
10	10	8	Backstreet Boys/I Want It That Way	(Jive)	5
11	9	6	Ricky Martin/Livin' La Vida Loca	(Columbia)	5
12	13	6	Neja/The Game	(LUP)	5
13	12	6	TLC/No Scrubs	(Arista)	4
14	19	3	Alex Britti/Mi Piaci	(Universal)	4
15	15	6	Offspring/Why Don't You Get A Job?	(Columbia)	4
16	>	NE	Lou Bega/Mambo No. 5	(Lautstark/BMG)	3
17	16	5	Suede/She's In Fashion	(Nude)	3
18	2	10	Skunk Anansie/Secretly	(Virgin)	3
19	17	2	Lene Marlin/Unforgivable Sinner	(Virgin)	3
20	>	NE	Camilla/Il Mio Puccio	(Sony)	3

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

### SPAIN

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	9	ROSARIO/NADA MEJOR	(Epic)	4
2	2	3	Javier Andreu/El Alma De Tus Besos	(Universal)	4
3	3	3	Pedro Guerra/La Lluvia Nunca Vuelve Hacia Arriba	(Ariola)	4
4	>	NE	Vonda Shepard/Searching My Soul	(Epic)	3
5	5	8	Ella Baila Sola/Suelo De Canicas	(Hispavox)	3
6	7	3	La Oreja De Van Gogh/Dile Al Sol	(Epic)	3
7	6	5	Juan Luis Gimenez/Quiero Saber	(WEA)	3
8	4	6	Ricky Martin/Livin' La Vida Loca	(Columbia)	3
9	8	2	Café Quijano/La Lola	(WEA)	3
10	13	3	Jamiroquai/Canned Heat	(Sony S2)	3
11	14	3	Phil Collins/You'll Be In My Heart	(Walt Disney)	3
12	16	3	Corrs/When He's Not Around	(Lava)	3
13	>	NE	Garbage/You Look So Fine	(Mushroom)	3
14	17	3	Sugar Ray/Someday	(Atlantic)	3
15	19	2	Cranberries/Animal Instinct	(Island)	3
16	11	8	Meja/How Crazy Are You	(Columbia)	3
17	>	NE	Des'ree/God Only Knows	(Epic)	3
18	10	3	Pretenders/Human	(WEA)	3
19	12	2	Sixpence None The Richer/Kiss Me	(Squint)	3
20	>	NE	Sunflowers/Some People	(Chrysalis)	2

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

### POLAND

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	5	RENATA DABKOWSKA/JUZ NIE POZWOLE CI	(UNIVERSAL)	6
2	7	4	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	5
3	6	5	Pretenders/Human	(WEA)	5
4	4	19	Sixpence None The Richer/Kiss Me	(Squint)	4
5	12	5	Kasia Stankiewicz/Zeby Dostac Trzeba Dac	(BMG)	4
6	3	2	Def Leppard/Promises	(Warner Bros.)	4
7	5	3	Anna Maria Jopek/Ksietyc Jest Niemym Postancem	(Izabelin)	4
8	4	3	Corrs/Lifting Me	(Lava)	4
9	15	3	Eric Benet & Faith Evans/Georgy Porgy	(Warner Bros.)	4
10	17	3	David A. Stewart & Candy Dulfer/Cookie	(RCA)	4
11	18	3	Suzanne Vega/Rosemary	(A&M)	4
12	8	5	Silverchair/Ana's Song	(Murmur)	4
13	9	2	Cranberries/Animal Instinct	(Island)	3
14	14	2	Lady Pank/Rozmowa	(Koch)	3
15	>	NE	Jennifer Brown/Alive	(RCA)	3
16	13	5	Emma Shaplin/Discovering Yourself	(EMI)	3
17	>	NE	Phil Collins/You'll Be In My Heart	(Walt Disney)	3
18	16	2	Maciej Balcarr/Viga	(Izabelin)	3
19	11	2	Blondie/Nothing Is Real But The Girl	(Beyond/RCA)	3
20	10	2	Jessica Folcker/How Will I Know	(Jive)	3

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

### HUNGARY

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	3	BACKSTREET BOYS/I WANT IT THAT WAY	(JIVE/EMI)	6
2	3	6	Texas/In Our Lifetime	(Universal)	5
3	8	2	Bryan Adams/Cloud Number Nine	(Universal)	5
4	4	3	Ricky Martin/Livin' La Vida Loca	(Sony)	5
5	6	2	Geri Halliwell/Look At Me	(EMI)	5
6	2	13	Britney Spears/Baby One More Time	(Jive/EMI)	5
7	18	2	Unisek/Jatsz Velem	(Sony)	5
8	>	RE	Amokfutok/Ne Sirj!	(Magneoton)	5
9	10	3	Shania Twain/That Don't Impress Me Much	(Universal)	5
10	>	NE	Michael Learns to Rock/Strange Foreign Beauty	(EMI)	5
11	>	RE	Picasso Branch/Almodj Rolam!	(Warner)	5
12	5	3	Akoks/Ismerj Fel	(BMG)	5
13	>	NE	Venus/Egy Ujjab Erzes	(BMG)	5
14	20	2	Jazz & Az/Valahol Biztos Unnak Mar	(BMG)	5
15	>	NE	Sixpence None The Richer/Kiss Me	(Warner)	5
16	17	2	B*Witched/Blame It On The Weatherman	(Sony)	5
17	>	NE	Takats Tamas DBD/Megol A Vagy	(Hungaroton)	5
18	15	2	Csaszar Elod/Keso	(Magneoton)	5
19	11	2	Mulberry Lane/Harmless	(BMG)	5
20	>	NE	Mariah Carey/I Still Believe	(Sony)	5

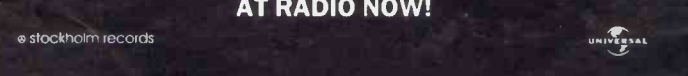
Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.



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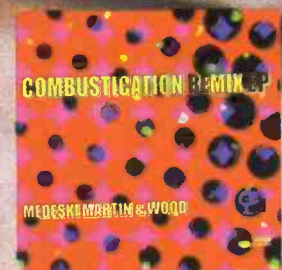
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# 15

# the best is yet to come

Music & Media is now 15 years old.

Launched by a small group of visionaries before Europe was fashionable, the magazine has remained, throughout its 15-year history, true to its original roots—serving the broadcasting and music communities across the continent.

Music & Media did not invent the notion of pan-Europeanism, but was certainly one of the first magazines to herald the concept, making it the very substance of the publication.

As we celebrate our 15th anniversary in this special issue, and as Europe really takes shape, we also celebrate a legacy to which we are proud to have contributed, and which we look forward to perpetuating.

In this issue, we offer our readers the

opportunity to go back to the future in the company of three witnesses who comment on the key events of the past 15 years; we've asked ten industry movers and shakers how they envision the future of their industry; we've identified ten radio stations which have made a mark on the European radio scene since M&M started reporting on this industry; and we've listed all the singles and albums which have topped Music & Media's charts since they first appeared in March 1984.

Last, but not least, we should like to express our warmest thanks to all the readers who have supported us throughout these years, and who will be accompanying us into the next millennium.

**The Music & Media team**

## Back to the future

There have always been key events which, in retrospect, we can identify as having changed the world—or at least that part of the world defined by our personal or professional interests. Industry leaders Machgiel Bakker (former editor-in-chief of Music & Media, MD Stichting Mega Top 100), Richard Park (Group programme director Capital Radio) and Paul Russell (chairman Sony Music Europe) comment on some of those moments from the past 15 years.

### 1984: Thriller sets new records

CBS Records reports a 500% increase in profits in 1983, largely founded on sales of Michael Jackson's *Thriller*. By the end of the year the album's sales exceed 20 million in the US and more than 15m in the rest of the world, making it the biggest selling album in the history of recorded music. It receives 12 Grammy nominations, and Jackson eventually goes home with 8 trophies. However, the subsequent \$30-a-seat Jacksons tour, promoted by Don King, backfires. Meanwhile, that same year, Bruce Springsteen's *Born in The USA*, Madonna's *Like A Virgin* and Prince's *Purple Rain* start their impressive chart runs.

**Machgiel Bakker:** *Thriller* was, and still is, an amazing album and I remember vividly how surprised I was, going from song to song, that they all sounded like hit records. Also, Jackson set new standards for music video production, transforming the video from a lip-synching promotional tool to an artistic medium in its own right. Without him, the video business (and in its slipstream, MTV) would have looked totally different. In 1984, the world was still full of superstars and we couldn't have chosen a better year to launch Eurotipsheet. Madonna jumped to superstardom with *Like A Virgin*, Springsteen was at the height of his powers, U2 released *The Unforgettable Fire*, Prince released *Purple Rain*, Tina Turner came out with *Private Dancer*. There was Sade's *Diamond Life*,



Machgiel Bakker



Richard Park



Paul Russell

Lionel Richie's *Can't Slow Down*, Paul Young debuted with *No Parlez* and we had Frankie Goes To Hollywood, Duran Duran, Eurythmics, Wham! and Culture Club. No mainland European artists in sight, and not too many exploitation hassles: the world simply accepted that the best music originated in the UK and US.

**Richard Park:** I thought *Thriller* was absolutely brilliant. I was working at Radio Clyde at the time and all the DJs wanted to play track after track, day after day. I'd actually first heard *Billy Jean* at Studio 54 in New York, and I knew there was an awesome album on the way. The whole package, including the video, was brilliantly put together, and this was—although we didn't know it then—to be Michael Jackson at his peak in terms of his public perception.

**Paul Russell:** Michael Jackson and *Thriller* actually wasn't that surprising at the time. Ever since hearing *Off The Wall* and seeing the early videos it was clear that here was a unique talent. *Thriller* was building nicely and there was a particular excitement about the album and Michael Jackson. Then along came the *Thriller* video and I knew this was going to absolutely explode. Everyone from 6 to 60 suddenly began to get it. As a congenital Bruce fan, *Born in the USA* made me very happy. To me it was another wonderful peak in a career of many peaks, with many more still to come. The amazing thing is the extraordinary quality of his overall body of work. I saw him the other night with the E Street Band in Madrid with 40,000 Spanish going completely mental, and he never even played *Born in the USA*! It didn't make the set list that night. I can't think of another artist who could leave a song of that quality, significance and suc-



cess off his set list.

I remember exactly where I was when I first heard *Purple Rain*. I was driving up Tottenham Court Road, and my only thought at the time was "I wish this was on Columbia."

## 1985: Band Aid launches modern "charity business"

**It started with a single—*Do They Know It's Christmas?*—co-penned by Bob Geldof and Midge Ure and recorded with a little help from a few friends (Sting, Paul Weller, Paul Young, Phil Collins, Bono, George Michael et al.), to support Ethiopian famine victims, and evolved into the biggest charity event of its kind, culminating in a massive 20-hour concert on both sides of the Atlantic.**

**M.B.:** I can't remember having seen much of the event. I do recall reading about Collins, who played on the US leg of the concert, hopped on Concorde, and was just in time to perform in the UK.

Band Aid did trigger off a host of other charity events (Human Rights Now!, Prince's Trust, Farm Aid, Comic Relief etc.) and it showed the good face of pop music, but I'm not so sure if it ever produced any interesting music. I never liked that honest and happy community singing of *Do They Know It's Christmas* and *We Are The World*.

**R.P.:** I was still at Radio Clyde in 1985, and commercial broadcasters in the UK gave it as much support as they possibly could, whilst understanding that the BBC had blanket live coverage, which they did very, very, well. I have huge admiration for Bob Geldof, who is one of the most plain-speaking individuals I've ever met. I worked with him recently on Xfm, and believe me he's lost none of his drive, determination and dedication to music. It was just simply a magnificent day.

**P.R.:** By the end of the day at Wembley I was immensely proud of Bob Geldof, and of being a Brit in the British music industry. Nobody but the Music industry—and the British music industry in particular—could have responded in such a way to what was a huge challenge. And that's not to denigrate any of the other wonderful artists who performed. But without the Brits it simply would never have happened. It was better than winning the World Cup—well, almost. The "tingle" moment for me, sitting at Wembley that day, was George Michael singing *Don't Let The Sun Go Down On Me* with Elton at the piano. At that moment I could clearly foresee the end of Wham! and a highly successful solo career for George Michael. It was, at the time, a bitter-sweet moment.

## 1986: European commercial radio comes of age

**European commercial radio is a relatively new concept in Europe in the early '80s. However, deregulation opens the airwaves to a new breed**

**of broadcasters in most countries. In just a few years, territories previously dominated by public broadcasters embrace commercial radio. In the UK, Capital Radio reveals plans to go public, while France's NRJ celebrates its fifth anniversary and begins its European expansion.**

**M.B.:** Although I worked for a music radio newsweekly, I was so accustomed to public radio that I never realised the meaning of the word "broadcasting." Then Ton Lathouwers (MD of Murdoch-co-owned Dutch AC-formatted Sky Radio) explained to me that his (then new) station was all about niche marketing and "narrowcasting." I thought the concept was brilliant! 1986 wasn't so much the year when commercial radio came of age, as the year where it learned to walk. It took another 4-5 years before it could really run and started to compete seriously with public radio. The European situation is still a far cry from the totally niche-driven US market.

**R.P.:** Suddenly, the business world realised that commercial radio in Europe was something that could become a part of the next phase of media. Capital's launch onto the stock market was certainly massively oversubscribed. We should also pay tribute to Jean-Paul Baudecroux, who still owns 70% of NRJ and is a wily old fox.

**P.R.:** I wasn't directly involved in Continental Europe at this time, but I was travelling extensively in Europe and the radio, by and large, was so bland. Deregulation to me brought as much a feeling of relief as an opportunity for our business.

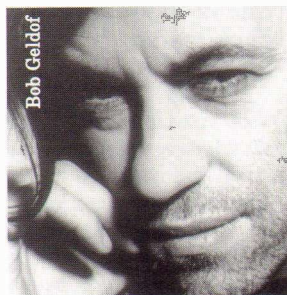
## 1987: Sony buys CBS Records

**The strategy of uniting hardware and content, exemplified by Philips' use of PolyGram to launch the CD, is pushed one step further with Sony's acquisition of CBS Records for \$2 billion (euro 1.92 bn.). Within the next few years, the music industry will be affected by a vast consolidation movement—EMI will acquire Virgin and Chrysalis, PolyGram will buy Motown, Island and A&M and Geffen will be sold to MCA.**

**M.B.:** Was it the year the lawyers started to move in? At least it proved that the music business had become an interesting proposition for Wall Street. What was left of the previous "rock'n'roll" spirit (which yielded wild and eccentric executives like Walter Yetnikoff) quickly vanished, and in its place came a more serious, streamlined and corporate attitude. In the end, it created opportunities for independent labels. It's weird to realise that indie labels such as Chrysalis and A&M, which in the '70s almost defined the meaning of musical quality, are now mere label imprints.

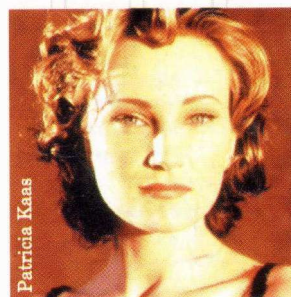
**R.P.:** I think it affected the whole industry in the sense that one could see consolidation was suddenly within sight, and it was never going to be as it was before. The record companies until that time had been real "rock'n'roll homes." I'd been in the Black Rock [New York] building of CBS several times in the

**"I was immensely proud of Geldof, and of being a Brit."**



Bob Geldof

**"If affected the whole industry... consolidation was suddenly within sight"**



Patricia Kaas

**"It seemed the great breakthrough for French music was about to happen."**

early '80s, and there was always a party atmosphere in there. The pluggers used to hold tea-parties on a Friday afternoon, which were actually laced with brandy, to play the new records to the New York jocks. Amongst the pluggers at that time was Madonna's sister Paula Ciccone—a feisty young lass!

**P.R.:** Let's just say that we, the Music Company, went from being a subsidiary of a big corporation—which happened to own an international business in which it wasn't very interested—to a subsidiary of a truly international corporation which was very interested in us. I was personally ecstatic, and that hasn't changed.

## 1988: The rise of Euro-pop and Eurodance

**With A-ha, Desireless, Guesch Patti, Eros Ramazzotti, Sabrina, Jovanotti, Vanessa Paradis and Zucchero, among others, Euro-pop and Eurodance show greater strength in the European charts and start to cross borders. Meanwhile, Ethnic pop becomes increasingly popular with the Gipsy Kings, Mory Kante, Ofra Haza and Johnny Clegg.**

**M.B.:** This was an exciting time. At the end of the '80s, Paris was the hot seat of A&R with "world music" acts like Les Negresses Vertes, Mano Negra, Mory Kante, Youssou N'Dour and Salif Keita. Add to this a national (largely female) roster from the likes of Les Rita Mitsouko, Guesch Patti, Jeanne Mas, Vanessa Paradis and Patricia Kaas, and it seemed the great European breakthrough for French music was about to happen. But the French wave never materialised—who knows why?—and in its place came the golden compromise: "Euro-house," with its inevitable template of "he raps and she sings." The Dutch could do it, the Italians joined in, the Germans took their share and everybody started dancing around the same big tree.

**R.P.:** For British radio, only a percentage of them [Euro-dance artists] were really accepted. Desireless made a very good single with *Voyage, Voyage*. It was very much the European mirror image of what they'd heard from Pete Waterman when he'd begun with Mel & Kim two years previously.

**P.R.:** From my 1988 point of view this was more of an evolution than a revolution—after all we'd had Nena and Jennifer Rush, Goombay Dance Band and Abba all at CBS. So for me it was no great surprise. My sense of what was happening was that this was a response to the deregulation of radio in 1986.



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4. Dub Version (Tony Moran Mix) 5.52
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## 1989: Going East

The Berlin wall collapses, opening new opportunities for the music and radio industries to expand. In the months that follow, record companies start investing in the east and radio groups such as Europe 1 Communication and CLT make their first inroads into former eastern bloc countries. Yet ten years on, despite a few positive spots (Poland, Hungary, Czech Republic), the economic and political situation is not yet stabilised in most parts of the region. To quote Frank Zappa in an M&M interview: "Sure, there's an interest in music [in Eastern Europe], but they didn't have a revolution to buy Beatles records!"

**M.B.:** The collapse of the German wall triggered off a lot of exciting events for M&M. Suddenly I found myself attending conferences in Hungary, Eastern Germany and the Czech Republic. Musically speaking I must admit that I hardly ever picked up any interesting releases from that region. Possibly with the exception of (Polish singer) Edyta Gorniak, I can't recall one eastern European act ever appearing in our Border Breakers chart.

**R.P.:** A bigger event for the Capital Radio group was the splitting of radio frequencies in the UK, so we split from Capital Radio at the beginning of the year into Capital FM and Capital Gold, and in the ratings at that time Capital

FM hit No.1 and Capital Gold hit No.2 in London. I do remember a Capital Gold broadcaster called Randall Lee Rose going across to Berlin and bringing me some of the wall, which I've still got at home. As to Capital investing in Eastern Europe, the feeling was always that those economies were right at the grass roots of development, and that's not always the best time to go in. Westernism is a long road for the eastern Europeans to travel, and they're still travelling it.

**P.R.:** Prosperity and piracy are not bedmates. Nothing much is going to happen until the respective governments get the economies up and we, the music industry, get the piracy down—hopefully with those same governments' help.



"Prosperity and piracy are not bedmates."

soundcarriers, respectively the DCC and the MiniDisc, with little, if any, success.

**M.B.:** I never liked DCC. Why on earth should a new carrier be marketed as a cassette? Mini-Disc is much better: easy access, digital, shockproof sound and the possibility to change tracklistings. Now, with Philips aggressively selling its CD-Recordable (after it got rid of PolyGram), the chances of MiniDisc capturing the consumer market seem slim (but please, prove me wrong). With the demise of vinyl something has gone for good: decent artwork and legible sleeve notes. I have never stopped buying vinyl, and these days I often find myself buying LPs just for their sleeves.

**R.P.:** I had an absolute house-full of vinyl, having been a broadcaster since 1967. When I moved down from Scotland to London I had to give it to my brother, who has a farm and therefore the acreage to store it! But I didn't bemoan it, because I always think change and modernisation are the right things.

**P.R.:** DAT was only ever viewed as a "professional" use product. Don't compare DCC with MiniDisc. DCC is dead and MiniDisc isn't. As the public—and also some of our competitors—are beginning to realise, MiniDisc is

## 1990: The CD consigns vinyl LPs to the vaults

Close to a decade after its launch, the CD format is becoming the dominant sound carrier in the industry, while sales of vinyl LPs are plunging. Overall CD sales in Europe top the 430 million mark in 1990. Meanwhile, attempts to launch the DAT tape as a replacement for analogue cassettes fail, due to resistance from the music industry. The following year, Philips and Sony will try to introduce new digital recordable

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# Shaman



# Idja



the replacement for the cassette walkman. Seeing people wandering around with so-called portable CD players makes me laugh, as I sit there with a MiniDisc walkman that's smaller than their battery pack and approximately equivalent in quality.

## 1991: Campaign for quotas on French radio starts

**Lack of support for local music production from the main CHR stations (Fun Radio, Skyrock and NRJ, which play between 5 and 20% national music), prompts the music industry to campaign for French-content quotas on radio stations. Despite the resistance from broadcasters, the outcome will be a law passed by the French parliament at the end of 1994 and put into action on January 1, 1996, forcing stations to play 40% French content music regardless of their format.**

**M.B.:** I've been blowing the trumpet for French music, but this law is ludicrous and it shows how damn nationalistic the French can be. What a disaster. Imagine you want to start a radio station with a format of mainly "alternative" music (i.e. a lot of guitars) and you're forced to play 40% French music! Pardon me? The French have a lot of good things, but playing decent rock and roll is definitely not one of them!

**R.P.:** The French have always protected their own culture, and one of the ways to defend it is to make sure their artists still sing in French, and to encourage British and American artists to sing in French as well. I'm against broadcasters being dictated to when they're trying to provide entertainment for their listeners, but I do understand the cultural point of view.

**P.R.:** Personally, I've never been a subscriber to quotas. Perhaps they have a role if you're trying to kick start a new creative initiative, but the French local market was 60%-plus before quotas, and its local growth subsequently has only been in line with the rest of Europe. Essentially, I don't think it makes sense to try to tell the consumer what they will like. In the meantime, the French music market has been one of the most static markets in Europe. It's anti-competitive and interferes with the natural creative influences, and I can't see its future in the growing world of Internet radio.

## 1992: The battle of the music channels

**As MTV celebrates its fifth anniversary in Europe, competition is hotting up in various European territories. In France, MCM Euromusique has become one of the most popular channels on French cable and has expanded internationally via MCM International. In Germany, record companies are initiating the creation of a German music channel—backed by Warner Music, EMI, PolyGram and Sony Music and launched as VIVA on December 24, 1993. The channel, headed by Popkomm co-founder Dieter Gorny, quickly outranks MTV in Germany's households.**

**M.B.:** When MTV started in Europe I was convinced that, in the foreseeable future, the European region would become one marketplace. However, almost the opposite happened, with local cultures taking the reins and nationalism slowly creeping in. We all know now how hard it is for a body like the EU to speak a common language; with the great

**"I'm against broadcasters being dictated to when they're trying to provide entertainment."**



**"I was convinced that the European region would become one marketplace."**



**"For me, the more music television the better."**

diversity (and chaos) that Europe currently boasts, it must be a tough battle for a pan-European TV channel to address common themes.

**R.P.:** In terms of competing with radio, I think it's subsequently been discovered that television finds a different place and timing. Daytime TV in the UK has never been massively successful, particularly not with people under 40. Radio has looked after itself pretty well. MTV developed very quickly in Europe, much less quickly in Britain, and its output now resembles a CHR [station] like Capital FM. But the numbers are still reasonably small here.

**P.R.:** For me the more music television the better. After all, we're spending much more on making videos than we are on making the basic records that the videos support. There are hundreds of radio outlets, but still very few video outlets in relation to what we're spending as an industry in supporting that medium.

## 1993: NAB comes to Europe

**The US National Association of Broadcasters launches the first NAB Europe Radio Conference in Paris. The event, which has since become a fixture in the calendar of radio professionals, shows the vitality and the rapid development of the European radio market, and is evidence that the European radio industry has matured.**

**M.B.:** It was indeed a sign of the growing potential of European radio that NAB decided to stage events here in Europe. At first they were visited by the same handful of PDs you would see at the US conventions. But later on, rooms became more crowded. It's always struck me that radio folks were so much more eager to discuss and learn than the record company executives. They showed up, asked questions and were opinionated.

**R.P.:** I've spoken at a number of NAB conferences over the years, and I always welcome the opportunity to have a dialogue with other professionals in this business. I think there was a stage where we could learn quite a lot from the Americans. I sometimes wonder now whether the Americans aren't also learning a few things from here. Let's welcome all the conversations that can be had, all the learning that can be done from each other, and all the camaraderie that exists inside the business.

**P.R.:** Yes, that's true, and all gratifying, but I believe it also reflects the development of local and European artists being played on local European radio—i.e. local radio in Europe representing its own music market rather than just playing American hits.

## 1994: The promises of digital radio

**In the U.K., France and Germany, the first DAB (Digital Audio Broadcasting) tests are launched in a climate of enthusiasm. However, five years on, the situation has not progressed much. Digital radio receivers are not yet available on the market at mass-production prices, and programmes are scarce. Some broadcasters also question the wisdom of investing in digital radio, when broadcasting through the Internet can be a far less costly experience.**

**M.B.:** Heaven knows we've tried to do our part. We wrote a lot about digital radio over the years. It's a shame it never materialised, but maybe radio is indeed better off profiling itself on the web: less costly and much more contemporary.

**R.P.:** I am a convert here, and I was initially highly sceptical. But this is a change I think we require to develop our radio situation in Britain. To give [London AM station] Capital Gold, for example, the chance to be heard in good quality is going to be a serious advantage: these great British heritage records are currently submerged in a crackly old sig-



nal. Digital will enable us to get more and more into niche formats, just like the Americans have done on their FM band, where they have much more spectrum than us because of the absence of national stations. I'm going to be optimistic and say that if we look back at digital radio in five years' time, we might think we were a bit tardy in our view of it.

**P.R.:** My view is that this may all be overtaken by future technology. Digital Radio hasn't excited the public, and the early indications are that digital television in the UK is similarly stuttering. I think it comes down to a basic premise—unless there is truly a technological innovation then the public are unlikely to embrace it. CD was truly a technological innovation. DCC and DAT were not and were just expensive upgrades as far as the public were concerned. Consequently, they were commercially rejected.

### 1995: Europe takes the lead

**For the first time, the European music market outsells the North American market and becomes the world's largest. According to IFPI figures, sales in Europe were worth US\$13.35 billion (euro 12.84bn.) while North America's sales reached US\$ 13.05 billion.**

**M.B.:** Although I never directly

worked for a record company, I must tell you that somehow I was proud when we took over. It showed the vast potential of the European market, and if the eastern part would be a little bit more helpful, we could be even bigger! But, of course, sales are now slowly eroding and some of the major markets are being hit hard.

**P.R.:** It is possible we will go back to consuming more American music. There's been a big explosion of R&B crossing over into all of Europe's markets. But they don't have any big male solo stars like we do with Robbie Williams—young Americans simply don't do straight pop anymore. You're either a rock band à la Sugar Ray or an R&B/rap band, or you're a Dixie Chick.

**P.R.:** What pleases me about these numbers is that, by definition, the industry in Europe is paying close to \$4 billion in VAT. We are, as an industry, a big tax payer—a big customer—and therefore we're entitled to have our national governments and Brussels pay attention to our legitimate needs for our legitimate business. Can you imagine the powerhouse that the European music industry would represent in terms of revenue generation—employment, tax paying etc—when Poland, the Czech Republic, Hungary—become part of the EEC, and if we can, with our governments' help, eradicate the pirates?



### 1996: IFPI Platinum Awards bow in Brussels

**The first IFPI Platinum Europe Awards show takes place in Brussels, where European Commission president Jacques Santer makes the presentations to artists who have sold more than one million album units in Europe. More than half the platinum acts are of European origin, showing the strength of local repertoire in European countries.**

**M.B.:** Another landmark! We were very excited when the first event was held in Brussels, and we produced a special brochure in M&M.

**P.R.:** Sony Music is going to take some of the credit here. I remember this huge discussion with [Sony Music Europe VP marketing] Richard Ogden and Jonathan Morrish [Sony Music Europe VP corporate communications] about having a Platinum Europe Award. Richard, who is a wizard with statistics, was insistent that a Platinum Europe Award comparable to a USA Platinum would translate at 870,000 units. My point was that it had to be a million units so that it was the same as the USA and therefore easily understandable and translatable.

**"We're entitled to have our national governments and Brussels pay attention to our legitimate needs."**

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The casting vote came to Morrish who voted for 1 million units (which is why he has his job!). The Awards are still evolving and they couldn't happen without the total support of all the major companies and their respective European Chief Executives who fund the whole thing. They seem to be accomplishing the original goals: focusing the world music industry on the size and potential for them in the European market; making the European industry feel good about itself in comparison to its obvious competitor, the USA; highlighting the growing importance of local European repertoire; and getting the attention of the Brussels Government whose help we need to enable us to pursue our business objectives.

## 1997: Protection in the digital age

**At the end of the year the European Commission releases a draft Directive aimed at adapting and harmonising current European legislation in preparation for the digital age. The Commission's initiative comes a year after the World Intellectual Property Organisation (WIPO) agreed in December 1996 on two treaties—the Copyright Treaty and the Performances and Phonograms Treaty—which will serve as the international reference for all future legislation on copyright protection in the digital age. The content of the Directive was contested by the music industry, and has yet to be adopted by EU authorities.**

**M.B.:** It is essential that the business protects its copyrights. It hurts me to see the vast numbers of CD-recordables currently being sold, a great deal of which are being used for pirating. But the concept of "music is for free" is somehow firmly rooted in most consumers' minds. We have given away music for too long: free CDs with magazines; 24-hour jock-free radio channels; and an endless bombardment of clips. What incentive is there left to go out and buy music?

**P.R.:** The short answer is we need WIPO to be adapted. It's not the end because with technological advances everything is a moveable feast but it's the important "hors d'oeuvre."

## 1998: "UniGram" takes shape

**Canadian group Seagram acquires PolyGram from Philips in May for \$10.5 billion. It will be merged with Universal Music at the beginning of 1999, creating the world's largest record company. PolyGram CEO Alain Lévy resigns, Doug Morris is appointed chairman and chief executive of Universal Music Group and Jorgen Larsen becomes chairman and CEO of Universal Music International. More than 3,000 jobs are lost in the process.**

**M.B.:** Everywhere in Europe, you still

see executives leaving following the merger and I guess the dust will settle in the new millennium. Will they manage to steer such a huge oil tanker? It will create huge opportunities for fast-moving entrepreneurs. It's weird that the '80s business model of merging soft and hardware interests apparently didn't work for Philips; perhaps the record business is just too unpredictable and erratic to manage for outsiders.

**R.P.:** I know a lot of people in both businesses, and wish [Universal Music UK chairman] John Kennedy very well with the task that he's got. Once again the storm clouds were gathering, and a sale was very definitely on the cards. But it's always sad to see people that one knows—and knows to be very good—losing their jobs in the name of progress. One questions how much "progress" there is.

**P.R.:** It's extremely sad when people lose their jobs and artists lose their contracts in these circumstances. But I believe in free competition. Conversely, I also believe that the music industry above any other lends itself to the creation of entrepreneurial talent—because the price of entry is relatively modest—so as power tends to concentrate into the hands of a few majors there is an ever-widening gap in the market for the future Blackwell, Moss, Wright, Ellis, Eddie Barclay to come in and take advantage. Hopefully at Sony—through SINE—we have set ourselves up to make the appropriate strategic alliances with these existing and future entrepreneurs.

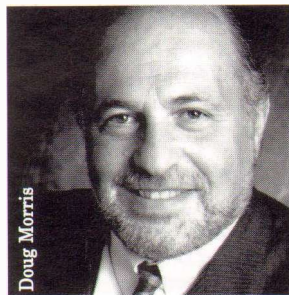
## 1999: Internet for all

**Internet fever is permeating all aspects of the business. The major companies, through the SDMI initiative, have set up strategic partnerships with computer hardware/software companies such as IBM and Microsoft to try to define a standard which will protect their copyright. Universal and BMG create a joint venture to develop Internet-related businesses. At the same time, radio stations start to create web sites, offer streamlined programmes and develop e-commerce. MP3 files (and piracy) spread through the 'Net at lightning speed.**

**M.B.:** It took the record business a while to organise itself and to acknowledge the immense impact of the web. I'm happy with the SDMI initiatives because there isn't much time. Stop the Wild West of the web and find new ways to get consumers back to the (virtual) stores before they disappear for ever (armed with free, easy-downloadable music). Remuneration for the use of intellectual copyright is now a must. Otherwise it's the end of creativity.

**P.R.:** The development of the Internet is at a phenomenal pace. But as yet nobody's making a lot of money out of it, therefore there's not a lot of finance to offer people for their intellectual property. So that comes next.

## "We're in the entertainment business."



Doug Morris

**"It's always sad to see people one knows to be very good losing their jobs."**



**"It hurts me to see the vast numbers of CD-recordables currently being sold."**

**P.R.:** Right now it's a huge melting pot—which is exciting but also dangerous. There's no question that the Internet offers huge actual and future opportunities to the music industry, but let's not forget that physical—i.e. bricks and mortar—shopping is still the fastest-growing leisure activity in Europe, and at some point you have to make a profit.

## And finally:

**What have been the most important events professionally for you over these past 15 years?**

**M.B.:** The first IM&MC conventions in Montreux, Switzerland were the culmination of everything M&M stood for, bringing together the radio and record industries to discuss common interests—a theme which has now emerged at Popkomm.

**P.R.:** Being on the board of directors of this front-line British radio business, which is developing all the time and has never been afraid to innovate. Also Capital FM remaining at the top of the London ratings for the entire '90s, and all our local stations also being No.1 in their markets.

**P.R.:** The takeover of CBS Records by Sony and the evolution of Sony Music into a truly international company. Becoming President of Sony Music Europe in 1993—and making that difficult transition which we are all trying to accomplish from being just a Brit or a German or a Frenchman into a citizen of Europe. A daunting, emotional but exciting process and one for which I am truly grateful to Sony Music and the European music industry. Music knows no boundaries so we need to recognise that, and be leaders, not followers, in the whole process. I think that's our ultimate challenge.

**Music & Media is turning 15 this year. How do you regard its achievements so far?**

**M.B.:** I have been an integral part of its history so it's a bit hard for me to comment without blowing my own trumpet. But its main achievement has been that it's managed to put European radio and music on the map, and that it has facilitated cross-border promotion. M&M makes music happen and it makes radio speak.

**P.R.:** Leaving aside the huge benefit that Music and Media has been—and continues to be—to the development of the music industry in Europe, I believe we are still at the beginning. The future for the European industry holds huge challenges and huge opportunities. Any industry—particularly a creative one—needs basic, independent facts and information. Most importantly for the music industry it needs to counterbalance the habit of sometimes taking itself too seriously. We are in the entertainment business. Music & Media has done that very successfully in the past 15 years. I sincerely hope it will continue with that mission in the future.



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...15 great years



# I've seen the future

## thoughts on music's and radio's challenges for the new millennium

As we stand on the threshold of a new millennium, with the power of digital technology poised to rearrange the foundations of the music and broadcasting industries, the future can look like a very exciting and dangerous place. Music & Media asked some of the movers and shakers in music and radio to share their thoughts on what's to come.

### Understanding the creative side of music

The basics of the music business have not changed for many years, and are unlikely to change over the next 10 or 15. Music has always been, and will continue to be, about good songs, well-produced, and performed by charismatic artists. It was like this in the '30s and it will be like this in the year 2015.

Delivery and collection systems will change dramatically, but however significant the changes in those areas may be, they will remain secondary to the production of music and the development of talent. They are, therefore, fundamentally no greater than the migration from vinyl to CD, the shift from small individually owned record shops to major retail conglomerates, or the consequences of a country moving from one state-owned radio station to thousands of privately owned, commercial outlets.

I see our business continuing to grow, but in new and different ways: we should no longer assume that the majority of consumers in wealthy industrialised countries will automatically buy more records every year via traditional channels. But there will be one notable exception. Namely, the ability to buy any kind of niche product via e-commerce. I imagine that having access to the world's entire output of recordings over the last hundred years could induce true music lovers to increase their music purchases by 50% or more.

I believe that the rest of the growth within the period we are talking about will come mainly from the major populations of the world (China, India and Russia), on the assumption that their economies continue to grow and that piracy is brought under control. I am optimistic that new delivery methods will in fact within a short period of time make it easier, not harder, to control piracy.

I do not believe that the industry's structure will change dras-

tically during the next 15 years in terms of the coexistence of major and independent record companies. I have never subscribed to the myth that "all truly creative work takes place in small independent labels," or that "major multinationals will soon control the entire industry." Instead, I believe that talented people make good records, and if a talented person is working for an independent label, that label will be successful, just like a talented person working at a major company will succeed in attracting successful acts to that company.

Similarly, I do not see mainstream artists establishing their own e-commerce or e-delivery sites, since this will cut them off from working with the record companies, who—in addition to support in the areas of funding, marketing and promotion—provide artistic and career guidance to performers who are for the most part much more interested in music than business. I believe that only two types of artists will want to establish their own sales sites: those who are unable to land a record company contract will (unsuccessfully) try to sell their recordings directly (as in the past); and those who are unfortunate enough to be working with a record company which adds nothing to the creative process.

It is our number one priority to employ only those people who understand the creative side of our business, and they will continue to gravitate to our industry, not to IT-based, Internet companies.

Jorgen Larsen

Chairman & CEO

Universal Music International

### Radio's future looks bright

I am very optimistic about the future of radio. Never has the medium been listened to so much, and never have advertisers invested so much in it. And this is most likely to continue.

First of all, people tend to



**"Delivery and collection systems will change dramatically...but they will remain secondary to production of music and development of talent."**

—Jorgen Larsen



**"Never has radio been listened to so much and never have advertisers invested so much in it."**

—Jean-Paul Baudecroux

spend more time in their cars, and what is a car but a radio set with four wheels! In addition, radio is not competing with other media such as the Internet: they definitely complement each other, as more and more PCs are also used to streamline audio.

The strength of radio is that there is no image. It's a medium one can listen to while being active. It's a nomad medium.

Besides, there is a very strong emotional link between a listener and a radio station, which is not the case with TV. Viewers keep on zapping their TV remotes, looking for something they want to watch, which is not the case with radio. They listen to *their* radio station.

So I don't see what could cast a shadow over the development of radio—not even cable or pay radio, which I'm not a great believer in.

In the next 15 years, I imagine that radio as a medium will be in great shape, attracting something like 25% of the overall advertising spend. That might be a dream, but just look at the US, where radio is strong—even though commercial TV is dominant—and much more developed than in Europe.

Radio has a brilliant future, and NRJ should benefit from this situation. In the next 15 years, I imagine that NRJ will have operations in all the main cities of Europe, with the same brand and working under the principle "Think global, act local."

Of course, NRJ will expand on the Internet, will certainly develop thematic TV channels, and, through our affiliate Sogetec, will be a key player in digital radio. But regardless of new technological development, our core business is, and will remain, radio.

What won't happen, I'm sure, is our crossing the Atlantic Ocean and setting up a business in the US. Why should we? They're not waiting for us. When it comes to radio, they've invented it all, haven't they?

We will remain a European group, and as Europe grows and widens, our potential for growth will expand. For the moment, Europe is the second largest market in the world. It could one day become the largest: and what if this also happens at the radio level...

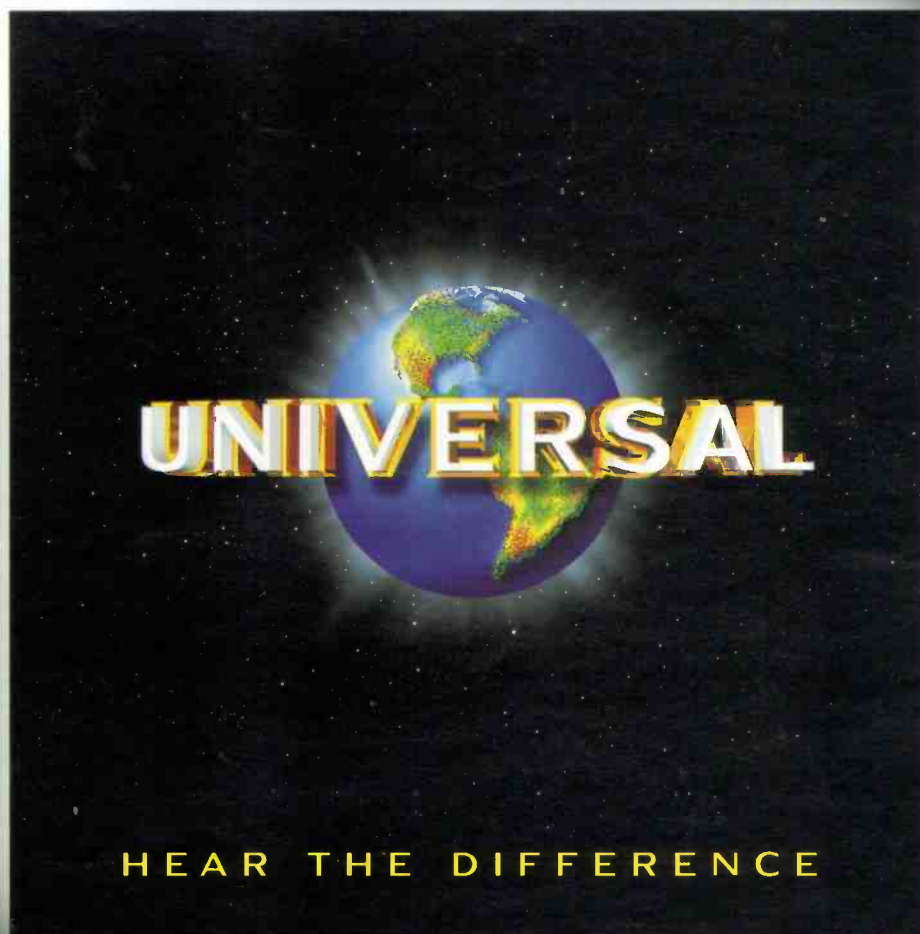
Jean-Paul Baudecroux

President

Group NRJ



# The Music is the Message



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## Broad vision and courage

There's only one word that will, with any certainty, feature large in the future of this industry: Digital.

Whatever your beliefs about how it will become part of our lives, how quickly change will happen and the effects it will have on the radio business, there is no denying we are going digital.

One of the problems is that too many people are looking for the detail rather than pulling back to the big picture. We just can't answer the detailed questions yet—and that isn't a problem. No-one (not even Bill Gates) who first used a Mosaic Browser on Web pages of the early '90s could ever have imagined today's Internet and its fundamental effect on our daily lives. With all emerging technologies, the knack is to maintain a broad vision and have the courage to wait for the market to deliver the detail.

I see the next ten years of digital evolution as a man blindfolded and pushed off the top of a ski slalom. The only certainty is that you are heading downhill. By the time you've managed to get the blindfold off, you will have downed a few sticks but you will have the rest of the slope to make up the damage.

Simon Cole

Chief Executive

Unique Broadcasting

## Music TV—a global experience

The next five years are going to be the most exciting and challenging period ever experienced at MTV Networks Europe. New media, convergence, digital television, the changing nature of audiences, the proliferation of television channels, new regulatory controls and the changing face of the music business are all going to revolutionise the ways in which we make—and consume—music television.

By 2005, MTV's European distribution will have grown significantly, the number of channels will have increased, and we'll be giving more exposure to a broader music repertoire and a greater number of artists. This will be due partly to the devel-

opment of further regionalised MTV channels, partly to the rollout of our six existing channels, and partly to the creation of new channels altogether. New strategic partnerships in key markets will have resulted in more localised programming, either local programming strands or 100% dedicated local channels, and there will be at least three more local MTV services by mid-2000 alone.

By 2005, many millions more homes will have gained access to multi-channel television, and therefore music television—a key element in most multi-channel packages. In some of the more advanced markets, new technologies will have gained a firm foothold, including digital terrestrial, digital cable, digital satellite, broadband cable, interactive television and web TV. The way in which people's leisure time is divided amongst different media will change—but consumers will care least about technology, i.e. how the medium is delivered, and most about the entertainment and innovative factor of content. Nevertheless, a highly fragmented and fickle audience will drive marginal players to extinction.

So, although no-one can afford to take bets about how music fans will choose to spend their time in 2005—traditional television as we know it today will not really exist—MTV will have ensured that "watching MTV" is bookmarked among their favourite things to do. The key will have been the provision of relevant, "cutting edge," branded content, delivered to them via whichever medium they choose—whether it's digital, on-line, broadband, cable, web TV, or involving transactional elements such as on-line retailing, or some other new technology still being developed.

Wherever and whenever viewers choose to consume their music, MTV will be there, offering a multi-faceted "music experience" rather than simply music television.

Brent Hansen

President & CEO

MTV Networks Europe

## The Internet and tomorrow's radio

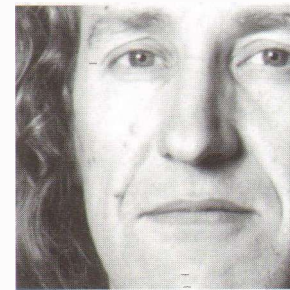
The Internet is to information what electricity is to energy. Tomorrow, one will be able to plug any hardware into an information source, just as we plug electrical appliances into a power socket.

The Internet, like electricity, is not limited solely to computers: it's relevant to all devices which are enhanced by the exchange of information. It will be everywhere. As the price



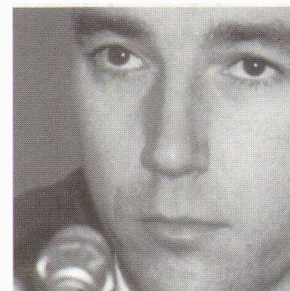
**"Whatever your beliefs, there is no denying we are going digital."**

—Simon Cole



**"New strategic partnerships in key markets will have resulted in more localised programming."**

—Brent Hansen



**"The FM radio set has already created an audience, and on the Internet this becomes an active community."**

—Pierre Bellanger

of computerised intelligence drops close to zero, it will become universally accessible. People will have access to a whole range of intelligent devices which will be able to communicate themselves—and with us—through the Internet.

The Internet is a conversation, but after years of analogue broadcasting, we're into the age of digital conversation.

Tomorrow's radio will be listened to on traditional radio sets, but also on a range of alternative receivers—such as the future 2 megabits-per-second portable phones, car PCs connected to satellite receivers, home PCs in general and, of course, cable and satellite TV decoders.

Tomorrow's radio will transform its audience into a community—a group of people united by a common interest, who will have access to an electronic address for communication between themselves and with the radio.

This community offers a new place for communication, exchanges and transactions for the benefit of all. The FM radio set has already created an audience, and on the Internet this audience becomes an active community, thanks to the PC and the mobile phone.

And the public is there. For example, Skyrock's new 'Net site, Skyrock.com, is already registering more than a million hits a month, even though we haven't yet launched the site officially.

New forms of radio are appearing, such as MultiMusic, the European leader in digital radio broadcast through cable and satellite. MultiMusic offers some 30 thematic and specialised music programmes, with backup information available on the TV screen.

Free analogue radio would never have allowed for the creation of a station fully dedicated to opera, or new age music, or baroque, or nursery rhymes. What we are also already seeing on the Internet are the first stations tailored for—and by—the listeners themselves.

Never has radio been so active, and never has radio benefited from so much technological freedom. It's up to us to make best use of this freedom.

Pierre Bellanger

President

Skyrock and MultiMusic



## Global threats to our well-being

## A new world of ubiquity

Even as we approach a new century, the issues affecting both Warner Music International and the international music industry as a whole are much the same as they were a decade ago.

The search for new talent with local, regional and international prospects is never ending; the introduction of new technologies continues to impact on our business; and piracy remains a truly global threat to our well-being.

Our own presence in Europe, Latin America, Canada and Asia/Pacific gives us first hand knowledge of the increased importance of, and demand for, national talent in many countries around the world. This preference means that now international repertoire finds itself in greater competition with national repertoire than ever before.

To further the exploitation of repertoire, both local and international, affiliates around the world must continue to successfully meet the challenge of being creative—both in artistic and marketing terms—in order to continue to attract executives and artists.

Technology has been a part of the music industry since its very earliest days, and the latest development is the Internet. This is undoubtedly part of our future, and is potentially a great asset to our business. But, like many technological developments in the past, it will require the development of appropriate copyright protection.

Piracy is another ongoing issue which will be affected by the further development of the Internet. This, in turn, will bring new problems which we did not face when our fight against piracy involved only records and CDs. Piracy, in all its forms, is currently stronger than ever. It is a truly global problem and, in order to guarantee that our industry has a genuine future, we must gather together, muster our resources and persuade governments to pass and enforce adequate legislation.

Stephen Shrimpton  
President

Warner Music International

As in so many other fields, the Internet is transforming profoundly both the creation and distribution of music. Decentralisation and liberalisation of control are the two most obvious trends being accelerated by the Web. While limited-budget independent labels promote eclectic artists, the five majors will continue to develop mainstream performers. Both will coexist and thrive in an environment which satisfies a much wider spectrum of musical tastes.

The Internet offers an enormous opportunity for the music industry, just as the proliferation of the VCR was an unexpected—and initially resisted—boon for the movie industry. Music sales have been stagnating at around US\$40 billion [euro 42.4 billion] for years. The Internet provides an avenue for ubiquitous impulse buying. When consumers can easily seek out, buy and play the song they just heard on their way to work—from their PC or PDA—it will invigorate our industry. Every song ever composed will be available for instant purchase online. With this degree of ubiquity, I believe music sales will jump to US\$100 billion annually in a few years.

In fifteen years, the Internet itself will be radically different. Storage and bandwidth limitations will disappear, and with them the need for audio compression schemes. Digitally recorded music, transmitted in its native full-bandwidth, will offer a listening experience which rivals the presence of a live performance.

One thing that cannot change is respect for the artist's rights. In fact, they must be enforced more vigorously if audio is going to thrive in the Internet age. The sampling techniques used for rights reporting today will seem as archaic and inefficient as the vinyl era they represent. With the Internet as the primary vehicle for music distribution, the automatic tracking of royalty payments by Web servers will make rights reporting more transparent and far more accurate.

Comprehensive digital rights reporting will be the monetary feedback loop that keeps the entire Internet-based audio economy going. Everyone will get paid exactly what they're owed. We're just learning to walk upright in this new audio environment.

François-Xavier Nuttall

CEO

AudioSoft



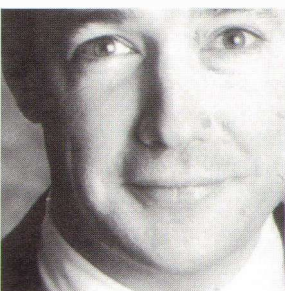
"New technologies continue to impact on our business."

—Stephen Shrimpton



"Decentralisation and liberalisation of control are the most obvious trends being accelerated by the web."

—François-Xavier Nuttall



"If radio goes away, people will slowly become lonely and separated from the world beyond their doorsteps."

—Dennis Clark

## Content to keep radio alive

It's bad enough that a competing radio station is targeting against you as you read this. Competing with other radio stations is something all of the best programme directors are used to. But what if your competitor wasn't a radio station? That day is coming sooner than many think.

For 50 years radio has survived through the introduction of television, the long playing album, the Compact Disc, the MiniDisc, and the current music offerings available on the web. So far, it's safe to say that "video did not kill the radio star." But will radio survive once DAB and Internet radio are introduced? These new electronic services have the potential to offer a product which will be very attractive to radio users all over the world (like no commercials, and the music people want to hear, when they want it to name a couple of benefits).

Let's learn from the past by asking what was the one ingredient which kept radio alive in past battles with new technology? The answer is simple: **personality, real people, humanity!** Let's never forget that radio is the most personal and most intimate medium available. It talks to you, it includes you, it informs you, and it moves you. Why is it that people have radios in their bathrooms, cars or kitchens? Radio sets are where people want companionship. If radio goes away, people will slowly become lonely and separated from the world beyond their doorsteps.

Radio must continue to be the great communicator. Digital Radio and Internet Audio Services could master the art of being great music providers (which probably terrifies the record companies and music publishers), but radio should continue to add life between the music by continuing to be part of each listener's life.

"DJs," "Jocks," "Presenters" or "Hosts" should concentrate on becoming "**personalities.**" Programme directors must make the time to concentrate on coaching, developing and nurturing DJs into real people with real lives, real stories and real personalities.

In the end, let's hope that all that will die in radio is the days of "disc jockeys" opening their microphones and being confined to saying only "that was X" and "this is Y" and "Good morning everybody, it's 7:53."

Dennis Clark

Radio consultant



# What's left for us to climb?

When pressed to look ahead, inevitably there is a somewhat retentive temptation to look back. As with the rock climber grappling with footholds and struggling to reach the next handhold, it's both comforting and challenging to glance downward as well as upward. It is only human to consider the distance travelled in gauging what remains yet to accomplish.

We can be proud of what the radio business is today. It has attained heights still unchallenged even in this era of Internet-driven digital convergence. Radio is the electronic medium of choice for hundreds of millions of people around the world. It is with them at home, at work, on the road, wherever they are. It is portable, personal and appeals to our need to be entertained, informed and involved. In the US, the average person picks just two or three stations as favourites and then spends over 20 hours a week with them. That is tremendous loyalty and usage, revealing how much radio is integrated into the lives of our audiences. We have climbed far. Yet, this is looking down.

When we look up, what is left for us to climb? What technical challenges await us? What business obstacles remain? Which handholds present dangers and which present opportunities for making it to the top safely—and hopefully with a little style? As the radio industry begins its digital era, this is a wonderful time to be asking these questions. We do not want to be caught unaware and left dangling in our safety ropes (or worse—just how secure are those pitons?). These questions are vital to reassess in an on-going fashion. It is critical not to lose track of where we are in our climb to the top, or we may just follow the easy lines in an endless circle, never to reach the summit.

Radio's core strengths are programming, sales and marketing, involvement with the local community and becoming part of the audiences' lifestyles. These are the elements with which radio establishes its value proposition in the marketplace. Radio licences, studios, transmitters and receivers historically have been the tools for putting this all together. There is no reason to use only these tools. The Internet, database technology, digital transmission with its additional data carrying capacity, and emerging consumer and advertiser expectations are seasoning the mix with compelling new promise.

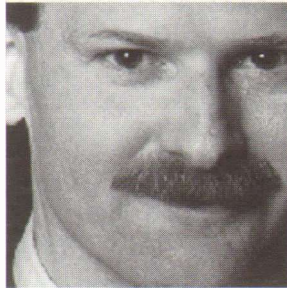
With advances in technology and marketplace convergence, those in the radio industry are blessed with whole new means for doing what they do best to address the needs of the marketplace. No-one programmes, markets, sells and reaches into the lives of local audiences better than radio broadcasters. Radio broadcasters are seeing opportunities in the market and are reaching out to embrace these new technologies. The view downward is pretty satisfying; radio's come a long way. The view upward is even better; radio is here to stay. Make room at the top!

Rick Ducey

Senior VP, Research & Information Group

National Association of Broadcasters

(Washington, DC, USA)



**"Radio's core strengths are programming, sales and marketing."**

—Rick Ducey



**"After a technological go-slow, radio is finally catching up and accelerating."**

—Guy Banville

# The acceleration of changes in radio

The future of radio rests on its ability to meet two main challenges.

The first one of these is technological: radio will gradually digitise both its production and broadcasting facilities, and this will be done by remaining compatible with new media. One can easily imagine a presenter pressing a button to open his mike, while at the same time the station will be sending signals that will serve to update a web site, and to carry information which will be visible on car radio sets and on huge electronic billboards such as the ones you find on Times Square in New York. On the commercial side, radio stations will be able to carry advertising messages in an audio form, but also visually through navigation screens in cars and with audio and visual displays on the Internet.

Content is the second challenge. We're heading for an interactive and multi-dimensional future. Musical stations which function like jukeboxes will be threatened because they don't own the musical content they broadcast. What they do own, though, is the content created by the presenters, the journalists and the producers. Radio stations which understand that fact will be able to offer something unique in an environment dominated by new media.

The scenarios of the future are all linked to the three locations where people listen to the radio: at home; at work; in the car.

Radio shouldn't bet its entire future on home listenership. The entertainment alternatives are so numerous, the media convergence so obvious, and the ways to transmit high speed data so powerful that the radio industry has to adapt its output to offer new content to listeners. Radio stations will be amongst a range of content providers, and radio will no longer be the medium we know today.

That said, kids for whom the Internet is already a universal medium have transformed—and will continue to transform—the way radio is used. They will be the driving force behind the evolution of radio. But before that happens on a large scale, traditional broadcasting still has some time ahead of it.

The evolution of radio's listenership at work is becoming the most fascinating project for broadcasters. The convergence of radio and computers is already happening, and various new ways to entertain or provide services are now developing as the capacity of the tool is growing. This is being achieved without adversely affecting the productivity of people at work.

As for the car, the notion of onboard entertainment is blazing a trail of new ways for drivers to take advantage of fresh media developments, and radio is taking its full part in these trends.

After a very long technological go-slow, radio is finally catching up and accelerating along the road to the future.

Guy Banville

Vice-president, creativity and development

Telemedia Radio (Canada)



# Stations that changed European radio

M&M identifies 10 key stations which have altered the face of broadcasting in their own markets during the past 15 years, and whose success has also been a model for the wider European radio market.

## Eins Live

By the beginning of the '90s, commercial radio—and in particular commercial music radio—had come of age in most European territories. But this presented dilemmas for the older state-owned music stations, who increasingly found themselves fighting for their political legitimacy as well as in the ratings against their commercial competitors.

The public sector's response has, on the whole, been to make its services more distinct from commercial rivals, even where this has entailed (as the UK's BBC Radio 1 discovered) losing audience. In Germany, Cologne-based WDR was one of the first public broadcasters to make a move when it set up a cutting-edge "youth" station, Radio Eins Live, in 1995.

Since then, the Eins Live story has been one of continued success, giving record companies in Germany a valuable outlet through which to expose the kind of music (particularly rap and alternative rock) likely to have remained untouched by the country's notoriously conservative commercial radio sector.

Successful in the ratings, Eins Live has also received much critical acclaim for providing its young listeners with coverage of news and political topics in an unconventional and often surprising way. It has also inspired many of Germany's other public broadcasters to set up similar "youth" stations in their own states, spawning the likes of N-Joy, Sputnik and HR-XXL.

## Cadena DIAL

When Francisco "Paco" Herrera predicted five years ago that it would not be too long before Spanish language repertoire Cadena DIAL had more listeners than its CHR-formatted SER stablemate Los 40 Principales, some thought he had been overdoing the Spanish Gregorian chants that were in vogue that year.

Five years on, however, official EGM ratings figures show that DIAL is making rapid progress towards that goal, and is now firmly established as Spain's second most popular music service behind Los 40, its audience hovering around the 1.7-1.8 million mark, up from 1.3 million in 1994.

Established 10 years ago in 1989, DIAL—alongside stations such as Italy's Radio Italia SMI and the

Netherlands' Radio Noordzee Nationaal—has shown that it *is* possible to run a commercially successful national music format in continental Europe, without having to rely on US or UK product.

The success of the 82-station DIAL network has undoubtedly been a major boon for the Spanish music industry. The station is credited with much of the success in Spain of Latino artists such as Ricky Martin, Chayanne, Elvis Crespo, Shakira and Thalía. The growth of domestic repertoire sales in Spain has matched DIAL's own development. According to figures from labels' association AFYVE, local pop repertoire's market share in 1998 had shot up to 42.1%, compared to just 31.9% in 1995.



## Classic FM

Launched in 1992 following its famous "bird song" test transmissions, Classic FM was the UK's first national commercial radio station. As well as boosting the profile of the country's commercial radio sector (which had previously been confined to local operations), it has done a huge service for classical music in Britain by creating a classical format that is accessible and unstuffy, utilising pop-music style DJs.

Strangely, the station appears not to have caused too much damage to the audience of public classical network BBC Radio 3, instead garnering a whole new audience (some six million of them at the most recent RAJAR count) who previously did not listen to classical music on the radio.

Classic FM has exported its format to other European countries with mixed results, but it has certainly inspired others to believe that, if the programming is right, "minority" and unfashionable formats such as jazz and classical can be commercially viable. Classic FM was purchased outright by the giant GWR radio group (which already owned a substantial share) in 1996, and has since started to make the kind of money its listening figures suggest it ought to.



## NRK P3

NRK in Norway was another public broadcaster which, faced with new competition from commercial stations,

felt that it had to offer something different. So in 1993, it introduced an entirely new concept to the Norwegian radio market: a national 24-hour radio station dedicated to young people. The new station's mandate was to recapture a lost teen audience who were increasingly turning to local commercial stations, bored with the "educational" public service format served up by NRK's P1 and P2.

Launched on October 2 1993, P3 (as the new station was called) provided its audience with "The music you want and the music you didn't know you wanted," creating a fertile breeding ground for new and emerging local acts, and widening the market for new music genres such as electronica, R&B and rap/hip-hop. P3 quickly gained widespread acceptance among record companies, and has often been credited for breaking acts which were not supported at the time by local commercial stations or NRK's other music outlets.

## Kiss 100 FM

Although not the first specialist music station to broadcast legally in the UK (that was Jazz FM in March 1990), London's Kiss 100 FM was certainly the most significant.

Firstly, because it had a long heritage as a pirate station (not normally a recipe for being granted a radio licence in Britain!), and secondly because it represented a music genre—dance—which became so massive that, by 1999, it had virtually become the new pop mainstream.

In addition to all the dance records it has helped to cross over since its legal debut in September 1990, Kiss FM also set new trends in radio presentation. Under the auspices of its founding MD Gordon McNamee, the urban, street-style of its early DJs contrasted sharply with the slick but sometimes out-of-touch professionals employed by the likes of BBC Radio 1 and Capital Radio. The DJs were also, of course, hired for their specialist knowledge of dance music, and in recent years a virtual army of them have been lured across town by the re-invented BBC Radio 1 to give the public station the instant youth credibility it craved.

Publishing giant EMAP purchased Kiss FM in 1993, and following recent personnel changes is charting the former pirate on a new course which involves targeting the more mainstream audience of London's CHR market leader 95.8 Capital FM. And, with dance music clearly still in the ascendency, you wouldn't necessarily bet against them.





NRJ

Created by Jean-Paul Baudecroux during the summer of 1981 from a small apartment in Paris, NRJ could have been just another pirate station that managed to become legal, but Baudecroux had both ambition and vision.

He quickly established NRJ as a leading name on the FM band in France, and with the help of Max Guazzini—now vice-president of the company—created a Top 40 format which made NRJ the country's most popular music station.

Baudecroux has always had an eye for going one step further than what is permitted by existing laws—he started broadcasting advertising before it was authorised; he chased frequencies throughout France (mostly through illegal means) and built a network before networking was approved by the legislators; and he used transmitters that were more powerful than authorised.

NRJ rapidly expanded by launching new networks—soft AC Chérie FM in 1987 and the AC/comedy Rire & Chansons in 1990—and it acquired gold station Nostalgie in 1998. International expansion began in 1988, and the group is now present in Germany, Belgium, Sweden and Norway—and still has its eye on the potentially lucrative UK market.

Today NRJ is France's second largest radio group. The company is now quoted on the Paris stock exchange, although Baudecroux still controls the majority of the shares and consequently has become one of France's wealthiest men.

Radio City

Radio City was launched in 1986, broadcasting a few hours each day on a frequency reserved for non-profit-making community radio in Stockholm. SAF Radio, as it was known then, was sponsored by employee organisation SAF and run by lobbying firm JKL with the explicit purpose of campaigning for the introduction of commercial radio in Sweden. The format was based on current pop hits, mixed with political propaganda spots from its sponsor.

In 1990, SAF Radio, which by then also had sister stations in Gothenburg and Malmö, changed its name to SAF Radio City and, in 1993, to Radio City in preparation for the legalisation of commercial radio in Sweden later that year. City was the leading "pre-commercial" station in

Stockholm, inspiring copycat operations all over the country. Ironically, once commercial radio was fully legalised, it was the more experienced hand of France's NRJ which topped the ratings charts with its Stockholm-based Energy network.

But Radio City—now owned by pan-European broadcasting group SBS—is still a well known brand, pulling in healthy ad revenues. Last year it was repositioned as "Stockholm's Hit Station."

Radio DeeJay

Now part of Italy's powerful Espresso Publishing group, Radio DeeJay began in 1982 as the brainchild of the DJ and now music and film producer Claudio Cecchetto.

Starting life as a Milan-based regional station, Radio DeeJay's birth coincided with the expansion of several regional stations in Italy into national networks—a trend which Radio DeeJay was at the forefront of.

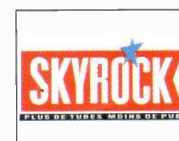
Within just five years, CHR-formatted DeeJay had overtaken older, more established stations to become the nation's number one commercial radio network. Capitalising on his achievement, Cecchetto sold out soon afterwards to Espresso. He then expanded his other station, the AC formatted Radio Capital, into a national network before once again selling it on to Espresso.

Now down to number four in the national commercial network audience rankings, Radio DeeJay nevertheless remains the market leader among its core target group of 15-24 year olds, and also retains a strong following amongst 25-34 year olds through its policy of breaking new music.

Sky Radio

Sky Radio has been the Netherlands' clear market leader for the past three years. But even more significantly, it has been largely responsible for introducing clear formats to a country where chaos once ruled the airwaves, and has pioneered the continuous music "DJ-free" format in Europe.

The soft AC station was among the first generation of commercial radio stations to launch in the Netherlands 11 years ago. "When we started, sceptics reckoned formats would be 'too American' for the Dutch. They said it would never work here," recalls Sky Radio managing director Ton Lathouwers. "Now all stations, public and commercial alike, have formats. And everybody uses



computers to programme their music."

Lathouwers attributes Sky Radio's popularity to "sticking to our format, rather than changing it all the time as so many of our competitors do." Yet winning new frequencies continues to be an uphill battle for Sky and other successful commercial outlets in Holland. "Culturally-minded politicians don't exactly like commercial radio," explains Lathouwers, mindful of the Dutch government's forthcoming review of commercial radio. "We have constantly had to fight for our FM frequencies."

Skyrock

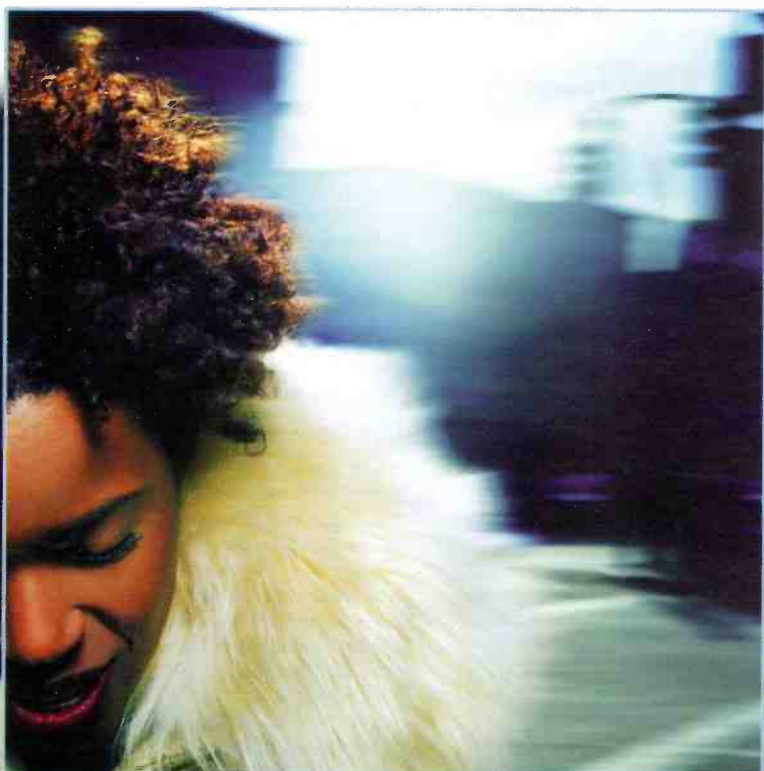
Before Skyrock, there was La Voix Du Léopard, an alternative rock station born in the wake of the massive pirate radio movement and the subsequent deregulation of the French airwaves at the beginning of the '80s. But the nucleus of people who subsequently launched Skyrock in 1986 was the same—the visionary Pierre Bellanger, ecologist and new technology wizard; Laurent Bouneau, a young programmer; and the strategist and organiser, Hugo Bergson.

Skyrock introduced many innovations to the French radio market, such as power rotations and music research. But ultimately it got caught up in a ratings battle it couldn't win with NRJ, and ended up sounding like a pale NRJ imitation. The station realised it had to reinvent itself, and so almost overnight in 1996 it transformed into an urban format putting rap music—and particularly French-language rap—at the centre of its programming.

The move paid off. Skyrock now occupies its own unique position in the marketplace, its ratings have reached record levels, and it has helped the emergence of a new generation of French artists, including Doc Gyneco, Passi, Busta Flex. In short, Skyrock has been transformed into a station which leads rather than follows.



# macygray



## on how life is

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In this special 15th anniversary issue of Music & Media you will find the Macy Gray Video single 'Do Something'. If you do not find the Video with this issue please contact Claudia Engelo to receive one. Tel: (UK) 0171 323 6686



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# Every 1's a winner

## 15 years of number one singles and albums

Music & Media, which started life as Eurotipsheet in March 1984, has published from the beginning both a Eurochart Hot 100 Singles chart and a European Top 100 Albums chart. Here are all the songs and the artists who have topped those charts over the past 15 years.

### singles

**Frankie Goes To Hollywood/Relax** (ZTT/Island)  
**Break Machine/Street Dance** (Record Shack/Jess)  
**Phil Collins/Against All Odds** (Atlantic)  
**Laura Branigan/Self Control** (Atlantic)  
**Stevie Wonder/I Just Called To Say I Love You** (Motown)

**Ray Parker Jr./Ghostbusters** (Arista)  
**Stevie Wonder/I Just Called To Say I Love You** (Motown)  
**Madonna/Like A Virgin** (Sire)  
**Philip Bailey/Easy Lover** (CBS)  
**U.S.A For Africa/We Are The World** (CBS)  
**Opus/Live Is Life** (OK/Polydor)  
**Baltimora/Tarzan Boy** (EMI)  
**Madonna/Into The Groove** (Sire)  
**Stevie Wonder/Part-Time Lover** (Motown)  
**A-Ha/Take On Me** (Warner Bros.)

**A-Ha/Take On Me** (Warner Bros.)  
**Sting/Russians** (A&M)  
**Lionel Richie/Say You, Say Me** (Motown)  
**Survivor/Burning Heart** (Scotti Brothers)  
**Billy Ocean/When The Going Gets Tough** (Jive)  
**David Bowie/Absolute Beginners** (Virgin)  
**George Michael/A Different Corner** (Epic)  
**Madonna/Live To Tell** (Sire)  
**Wham!/The Edge Of Heaven** (Epic)  
**Madonna/Papa Don't Preach** (Sire)  
**M.C. Miker OGÓ & Deejay Sven/Holiday Rap** (Dureco)  
**Madonna/True Blue** (Sire)  
**Berlin/Take My Breath Away** (CBS)  
**Europe/The Final Countdown** (Epic)

**Europe/The Final Countdown** (Epic)  
**Alison Moyet/Is This Love** (CBS)  
**Aretha Franklin & George Michael/I Knew You Were Waiting (For Me)** (Epic)  
**Level 42/Running In The Family** (Polydor)  
**Boy George/Everything I Own** (Virgin)  
**Mel & Kim/Respectable** (Supreme)  
**Ferry Aid/Let It Be** (The Sun/CBS)  
**Madonna/La Isla Bonita** (Sire)  
**Whitney Houston/I Wanna Dance With Somebody** (Arista)  
**Michael Jackson/I Just Can't Stop Loving You** (Epic)  
**Michael Jackson/Bad** (Epic)  
**Bee Gees/You Win Again** (Warner Bros.)  
**George Michael/Faith** (Epic)

**Pet Shop Boys/Always On My Mind** (Parlophone)  
**Belinda Carlisle/Heaven Is A Place On Earth** (Virgin)  
**Taylor Dayne/Tell It To My Heart** (Arista)

**Rick Astley/Together Forever** (RCA)  
**Kylie Minogue/I Should Be So Lucky** (PWL)  
**Pet Shop Boys/Heart** (Parlophone)  
**S-Express/Theme From S-Express** (Rhythm King/Mute)  
**Mory Kante/Yeke Yeke** (Barclay)  
**Glenn Medeiros/Nothing's Gonna Change My Love For You** (Mercury)  
**Michael Jackson/Dirty Diana** (Epic)  
**Ofra Haza/Im Nin'Alu** (Hed Artzi)  
**Kylie Minogue/The Loco-Motion** (PWL)  
**Yazz & The Plastic Population/The Only Way Is Up** (Big Life)  
**Phil Collins/A Groovy Kind Of Love** (Virgin/WEA)  
**Whitney Houston/One Moment In Time** (Arista)  
**Milli Vanilli/Girl You Know It's True** (Hansa/Chrysalis)  
**Bobby McFerrin/Don't Worry Be Happy** (Manhattan)  
**Enya/Orinoco Flow** (WEA)

**Enya/Orinoco Flow** (WEA)  
**Bobby McFerrin/Don't Worry Be Happy** (Manhattan)  
**Robin Beck/The First Time** (Mercury)  
**Kylie Minogue & Jason Donovan/Especially For You** (PWL)  
**Marc Almond/Something's Gotten Hold Of My Heart** (EMI)  
**Simple Minds/Belfast Child** (Virgin)  
**Madonna/Like A Prayer** (Sire)  
**Roxette/The Look** (Parlophone)  
**Madonna/Express Yourself** (Sire)  
**Soul II Soul/Caron Wheeler/Back To Life** (10 Records/Virgin)  
**Sonia/You'll Never Stop Me Loving You** (Chrysalis)  
**Prince/Batdance** (Warner Bros.)  
**Jive Bunny & The Mastermixers/Swing The Mood** (Music Factory Dance)  
**Kaoma/Lambada** (CBS)

**Phil Collins/Another Day In Paradise** (Virgin/WEA)  
**Technotronic/Get Up!** (ARS)  
**Sinead O'Connor/Nothing Compares 2 U** (Ensign/Chrysalis)  
**Snap/The Power** (Logic)  
**Madonna/Vogue** (Sire)  
**Elton John/Sacrifice** (Rocket)  
**MC Hammer/U Can't Touch This** (Capitol)  
**London Beat/I've Been Thinking About You** (Anxious/RCA)  
**Vanilla Ice/Ice Ice Baby** (SBK)

**Enigma/Sadness Part 1** (Virgin)  
**Seal/Crazy** (ZTT/WEA)  
**Roxette/Joyride** (EMI)  
**Scorpions/Wind Of Change** (Mercury)  
**Sher/The Shoop Shoop Song** (Epic)  
**Zucchero Fornaciari & Paul Young/Senza Una Donna** (London)  
**Crystal Waters/Gypsy Woman (La Da Da La Da Dee)** (A&M)  
**Bryan Adams/(Everything I Do) I Do It For You** (A&M)



**Michael Jackson/Black Or White** (Epic)

**Michael Jackson/Black Or White** (Epic)  
**George Michael & Elton John/Don't Let The Sun Go Down On Me** (Epic)  
**Mr. Big/To Be With You** (Atlantic)  
**Snap/Rhythm Is A Dancer** (Logic)  
**Kris Kross/Jump** (Ruffhouse/Columbia)  
**Dr. Alban/It's My Life** (SweMix)  
**Madonna/Erotica** (Maverick)  
**Boyz II Men/End Of The Road** (Motown)  
**Whitney Houston/I Will Always Love You** (Arista)

**Whitney Houston/I Will Always Love You** (Arista)  
**2 Unlimited/No Limit** (Byte)  
**Snow/Informer** (East West America)  
**2 Unlimited/Tribal Dance** (Byte)  
**Haddaway/What Is Love** (Coconut)  
**UB40/(I Can't Help) Falling In Love With You** (DEP International/Virgin)  
**4 Non Blondes/What's Up** (Interscope)  
**Culture Beat/Mr. Vain** (Dance Pool)  
**Haddaway/Life** (Coconut)  
**Freddie Mercury/Living On My Own** (Parlophone)  
**Meat Loaf/I'd Do Anything For Love (But I Won't Do That)** (Virgin)

**Bryan Adams/Rod Stewart/Sting/All For Love** (A&M)  
**Cappella/Move On Baby** (Internal)  
**Bruce Springsteen/Streets Of Philadelphia** (Columbia)  
**Mariah Carey/Without You** (Columbia)  
**2 Unlimited/The Real Thing** (Byte)  
**Big Mountain/Baby I Love Your Way** (RCA)  
**Wet Wet Wet/Love Is All Around** (Precious Organization)  
**All-4-One/I Swear** (Blitz/Atlantic)  
**Whigfield/Saturday Night** (X-Energy)  
**Bon Jovi/Always** (Jambco)  
**Rednex/Cotton Eye Joe** (Jive)

**Rednex/Cotton Eye Joe** (Jive)  
**Ini Kamoze/Here Comes The Hotstepper** (Columbia)  
**Scatman John/Scatman (Ski-Ba-Bop-a-Dop-Bop)** (Iceberg/RCA)  
**Take That/Back For Good** (RCA)  
**Michael Jackson feat. Janet Jackson/Scream** (Epic)  
**Bryan Adams/Have You Ever Really Loved A Woman** (A&M)  
**Diana King/Shy Guy** (Work)  
**Scatman John/Scatman's World** (Iceberg/RCA)  
**Michael Jackson/You Are Not Alone** (Epic)  
**Shaggy/Boombastic** (Virgin)  
**Coolio feat. L.V./Gangsta's Paradise** (MCA)

**Coolio feat. L.V./Gangsta's Paradise** (MCA)  
**Michael Jackson/Earth Song** (Epic)  
**Babylon Zoo/Spaceman** (EMI)  
**Robert Miles/Children** (DBX)  
**Los Del Rio/Macarena** (Serdisco/RCA)  
**Fugees/Killing Me Softly** (Columbia)  
**Spice Girls/Wannabe** (Virgin)  
**Spice Girls/Say You'll Be There** (Virgin)  
**Backstreet Boys/Quit Playing Games (With My Heart)** (Jive)  
**Prodigy/Breathe** (XL)



**1997**  
**Robert Miles** feat. **Maria Naylor**/*One & One* (DBX)  
**Toni Braxton**/*Un-Break My Heart* (La face)  
**Madonna**/*Don't Cry For Me Argentina* (Maverick)  
**No Doubt**/*Don't Speak* (Trauma/Interscope)  
**R. Kelly**/*I Believe I Can Fly* (Jive)  
**Sarah Brightman & Andrea Bocelli**/*Time To Say Goodbye* (East West)  
**Hanson**/*MMMBop* (Mercury)  
**Puff Daddy & Faith Evans** feat. **112**/*I'll Be Missing You* (Bad Boy/Arista)  
**Will Smith**/*Men In Black* (Columbia)  
**Elton John**/*Something About The Way You Look...*/*Candle In The Wind 1997* (Rocket)  
**Aqua**/*Barbie Girl* (Universal/MCA)

**1998**  
**Aqua**/*Barbie Girl* (Universal)  
**Janet Jackson**/*Together Again* (Virgin)  
**Celine Dion**/*My Heart Will Go On* (Epic/Columbia)  
**Ricky Martin**/*La Copa De La Vida* (Tristar/Columbia)  
**Pras Michael** feat. **ODB & MYA**/*Ghetto Supasar* (Interscope)  
**Spice Girls**/*Viva Forever* (Virgin)  
**Des'ree**/*Life* (Sony S2)  
**Aerosmith**/*I Don't Want To Miss A Thing* (Columbia)  
**Cher**/*Believe* (WEA)

**1999**  
**Cher**/*Believe* (WEA)  
**Emilia**/*Big Big World* (Universal)  
**Britney Spears**/*...Baby One More Time* (Jive)  
**Backstreet Boys**/*I Want It That Way* (Jive)

albums

**1984**  
**Michael Jackson**/*Thriller* (Epic)  
**Mike Oldfield**/*Discovery* (Virgin)  
**The Jacksons**/*Victory* (Epic) (from march 19)  
**Iron Maiden**/*Powerslave* (EMI)  
**Stevie Wonder**/*Soundtrack—The Woman In Red* (Motown)  
**Tina Turner**/*Private Dancer* (Capitol)

**1985**  
**Tina Turner**/*Private Dancer* (Capitol)  
**Frankie Goes To Hollywood**/*Welcome To The Pleasure Dome* (ZTT/Island)  
**Wham!**/*Make It Big* (Epic)  
**Duran Duran**/*Arena* (Parlophone)  
**Sade**/*Diamond Life* (Epic)  
**Phil Collins**/*No Jacket Required* (Virgin/WEA)  
**Dire Straits**/*Brothers In Arms* (Vertigo)  
**Madonna**/*Like A Virgin* (Sire)  
**Sade**/*Promise* (Epic)

**1986**  
**Sade**/*Promise* (Epic)  
**Dire Straits**/*Brothers In Arms* (Vertigo)  
**Soundtrack**/*Rocky IV* (Scotti Bros.)  
**Rolling Stones**/*Dirty Work* (Rolling Stones/CBS)  
**Peter Gabriel**/*So* (Virgin)  
**Queen**/*A Kind Of Magic* (EMI)  
**Madonna**/*True Blue* (Sire)

**1987**  
**Madonna**/*True Blue* (Sire)  
**Europe**/*The Final Countdown* (Epic)  
**Paul Simon**/*Graceland* (Warner Brothers)  
**U2**/*The Joshua Tree* (Island)  
**Whitney Houston**/*Whitney* (Arista)  
**Soundtrack**-**Madonna**/*Who's That Girl* (Sire)  
**Michael Jackson**/*Bad* (Epic)  
**George Michael**/*Faith* (Epic)

**1988**  
**Rick Astley**/*Whenever You Need Somebody* (RCA)  
**Terence Trent D'Arby**/*Introducing The Hardline According To..* (CBS)  
**Soundtrack**/*Dirty Dancing* (RCA)  
**Sade**/*Stronger Than Pride* (CBS)

**Prince/Lovesexy** (Paisley Park/Warner Bros.)  
**Michael Jackson**/*Bad* (Epic)  
**Tracy Chapman**/*Tracy Chapman* (Elektra)  
**U2**/*Rattle & Hum* (Island)  
**Dire Straits**/*Money For Nothing* (Vertigo)

**1989**  
**Dire Straits**/*Money For Nothing* (Vertigo)  
**Tanita Tikaram**/*Ancient Heart* (WEA)  
**Simply Red**/*A New Flame* (WEA)  
**Madonna**/*Like A Prayer* (Sire)  
**Simple Minds**/*Street Fighting Years* (Virgin)  
**Queen**/*The Miracle* (Parlophone)  
**Prince**/*Batman-Soundtrack* (Warner Brothers)  
**Rolling Stones**/*Steel Wheels* (Rolling Stones CBS)  
**Tina Turner**/*Foreign Affair* (Capitol)  
**Tracy Chapman**/*Crossroads* (Elektra)  
**Phil Collins**/*But Seriously* (Virgin/WEA)

**1990**  
**Phil Collins**/*But Seriously* (Virgin/WEA)  
**Sinead O'Connor**/*I Do Not Want What I Haven't Got* (Ensign/Chrysalis)  
**Madonna**/*I'm Breathless* (Sire)  
**New Kids On The Block**/*Step By Step* (CBS)  
**Soundtrack**/*Pretty Woman* (EMI)  
**Carreras/Domingo/Pavarotti**/*In Concert* (Decca)  
**Paul Simon**/*The Rhythm Of The Saints* (Warner Bros.)  
**Phil Collins**/*Serious Hits...Live!* (Rocket)  
**Elton John**/*The Very Best Of...* (Rocket)

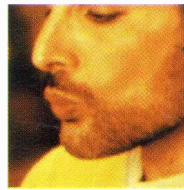
**1991**  
**Elton John**/*The Very Best Of...* (Rocket)  
**Sting**/*The Soul Cages* (A&M)  
**Queen**/*Innuendo* (EMI)  
**Chris Rea**/*Auberge* (East West)  
**Eurythmics**/*Greatest Hits* (RCA)  
**Roxette**/*Joyride* (EMI)  
**R.E.M.**/*Out Of Time* (Warner Brothers)  
**Dire Straits**/*On Every Street* (Vertigo)  
**Bryan Adams**/*Walking Up The Neighbours* (A&M)  
**Genesis**/*We Can't Dance* (Virgin)  
**Michael Jackson**/*Dangerous* (Epic)

**1992**  
**Queen**/*Greatest Hits II* (Parlophone)  
**Michael Jackson**/*Dangerous* (Epic)  
**Genesis**/*We Can't Dance* (Virgin)  
**Simply Red**/*Stars* (East West)  
**Bruce Springsteen**/*Human Touch* (Columbia)  
**Lionel Richie**/*Back To Front* (Motown)  
**Elton John**/*The One* (Rocket)  
**Roxette**/*Tourism* (EMI)  
**Peter Gabriel**/*Us* (Virgin)  
**Madonna**/*Erotica* (Maverick)  
**Abba**/*Gold-Greatest Hits* (Polar)

**1993**  
**Abba**/*Gold-Greatest Hits* (Polar)  
**Soundtrack**/*The Bodyguard* (Arista)  
**Depeche Mode**/*Songs Of Faith & Devotion* (Mute)  
**Aerosmith**/*Get A Grip* (Geffen)  
**Eros Ramazzotti**/*Tutte Storie* (DDD)  
**Dire Straits**/*On The Night* (Vertigo)  
**2 Unlimited**/*No Limits* (Byte)  
**U2**/*Zooropa* (Island)  
**4 Non Blondes**/*Bigger, Better, Faster, More!* (Interscope)  
**Pet Shop Boys**/*Very* (Parlophone)  
**Meat Loaf**/*Bat Out Of Hell II - Back Into Hell* (Virgin)  
**Phil Collins**/*Both Sides* (Virgin/WEA)  
**Bryan Adams**/*So Far, So Good* (A&M)

**1994**  
**Bryan Adams**/*So Far, So Good* (A&M)  
**Mariah Carey**/*Music Box* (Columbia)  
**Pink Floyd**/*The Division Bell* (EMI)  
**Rolling Stones**/*Voodoo Lounge* (Virgin)  
**Wet Wet Wet**/*End Of Part One - Their Greatest Hits* (Precious Organization)  
**Carreras/Domingo/Pavarotti/Mehta**/*Three Tenors In Concert '94* (Teldec)  
**R.E.M.**/*Monster* (Warner Brothers)  
**Bon Jovi**/*Cross Road* (Jambco)

**1995**  
**The Beatles**/*Live At The BBC* (Apple)



**Bon Jovi**/*Cross Road* (Jambco)  
**Cranberries**/*No Need To Argue* (Island)  
**Bruce Springsteen**/*Greatest Hits* (Columbia)  
**Take That**/*Nobody Else* (RCA)  
**Pink Floyd**/*Pulse* (EMI)  
**Michael Jackson**/*HIStory - Past Present & Future Book 1* (Epic)  
**Bon Jovi**/*These Days* (Mercury)  
**Red Hot Chili Peppers**/*One Hot Minute* (Warner Brothers)  
**AC/DC**/*Ball Breaker* (Atco/East West)  
**Simply Red**/*Life* (East West)  
**Queen**/*Made In Heaven* (Parlophone)  
**The Beatles**/*Anthology 1* (Apple)

**1996**  
**Queen**/*Made In Heaven* (Parlophone)  
**Oasis**/*What's The Story Morning Glory?* (Creation)  
**Sting**/*Mercury Falling* (A&M)  
**Celine Dion**/*Falling Into You* (Epic/Columbia)  
**Take That**/*Greatest Hits 1* (RCA)  
**Cranberries**/*To The Faithful Departed* (Island)  
**George Michael**/*Older* (Virgin)  
**Metallica**/*Load* (Columbia)  
**Fugees**/*The Score* (Columbia)  
**Alanis Morissette**/*Jagged Little Pill* (Maverick/Sire)  
**R.E.M.**/*New Adventures In Hi-Fi* (Warner Brothers)  
**Simply Red**/*Greatest Hits* (East West)  
**Phil Collins**/*Dance Into The Light* (WEA)  
**Spice Girls**/*Spice* (Virgin)

**1997**  
**Spice Girls**/*Spice* (Virgin)  
**Soundtrack**/*Evita* (Warner Bros.)  
**U2**/*Pop* (Island)  
**Depeche Mode**/*Ultra* (Mute)  
**Michael Jackson**/*Blood On The Dance Floor - HIStory In The Mix* (Epic)  
**Andrea Bocelli**/*Romanza* (Sugar/Polydor)  
**Jon Bon Jovi**/*Destination Anywhere* (Mercury)  
**Prodigy**/*The Fat Of The Land* (XL)  
**Backstreet Boys**/*Backstreet's Back* (Jive)  
**Oasis**/*Be Here Now* (Creation)  
**Elton John**/*The Big Picture* (Rocket)  
**The Rolling Stones**/*Bridges To Babylon* (Virgin)  
**The Verve**/*Urban Hymns* (Hut/Virgin)  
**Eros Ramazzotti**/*Eros* (DDD)  
**Spice Girls**/*Spiceworld* (Virgin)  
**Celine Dion**/*Let's Talk About Love* (Epic/Columbia)

**1998**  
**Celine Dion**/*Let's Talk About Love* (Epic/Columbia)  
**Soundtrack**/*Titanic* (Sony Classical)  
**Madonna**/*Ray Of Light* (Maverick/Sire)  
**Massive Attack**/*Mezzanine* (Circa/Virgin)  
**Garbage**/*Version 2.0* (Mushroom)  
**Simply Red**/*Blue* (East West)  
**Smashing Pumpkins**/*Adore* (Hut/Virgin)  
**Modern Talking**/*Back For Good* (Hansa)  
**Beastie Boys**/*Hello Nasty* (Grand Royal/Capitol)  
**Celine Dion**/*S'Il Suffisait D'Aimer* (Columbia)  
**Manic Street Preachers**/*This Is My Truth Tell Me Yours* (Epic)  
**Depeche Mode**/*Singles '86-'98* (Mute)  
**Phil Collins**/*Hits* (Virgin)  
**R.E.M.**/*Up* (Warner Brothers)  
**Alanis Morissette**/*Supposed Former Infatuation Junkie* (Maverick/Warner Bros.)  
**U2**/*The Best Of 1980 - 1990 / B Sides* (Island)

**1999**  
**George Michael**/*Ladies & Gentlemen...The Best Of George Michael* (Epic)  
**Cher**/*Believe* (WEA)  
**Blur**/*13* (Food/Parlophone)  
**Andrea Bocelli**/*Sogno* (Sugar/Polydor)  
**Cranberries**/*Bury The Hatchet* (Island)  
**Backstreet Boys**/*Millennium* (Jive)



# The way we were: key events in M&M's 15-year history

**1984:**

The first issue of Eurotipsheet, a new pan-European magazine, is published on March 19 by



Theo Roos

Amsterdam-based publishing company European Media Report (EMR). Its 20 A4 pages carry European Airplay Top 60, European Top 100 Singles and European Top 100 Albums charts, radio station playlists, video playlists and some news. It is described as "a weekly newsletter containing the news from the most important radio and TV personalities around Europe." Founders Theo Roos, his wife Mirjam Emanuels and young student Machgiel Bakker produce the publication with the help of Martin Grunberg and Bert Post.

**1985:**

In September, some 15 months after Eurotipsheet's launch, EMR sets up a joint venture, headquartered in Amsterdam, with US trade publication Billboard. Theo

Roos continues as president of EMR and also becomes publisher of Billboard's operations in Europe. In November the magazine introduces a new tag line, "The pan-European newsweekly for the music trade," and expands its editorial content. Ron Betist joins the team as head of advertising and subscriptions.

**1986:**

In April, the Eurotipsheet is renamed Music & Media, as the magazine goes through extensive redesign. "As we expand into more areas of the pan-European home entertainment industry, we feel that the name Music & Media explains better what we are all about," says an editorial in the April 28 issue. That same year, the first International Music & Media Conference is held in Montreux alongside the Golden Rose festival (May 7-10).

**1987:**

At the end of the year, a fully redesigned magazine (still in A4 format) and a new logo are unveiled. Each week, in addition to 10

pages of pan-European news, a full page is dedicated to coverage of the music and radio businesses in the key territories. Barend Toet is appointed general manager/associate publisher of the magazine.

**1988:**

The Eurochart Hot 100 is backed by international authors' rights society CISAC and Dutch rights organisation BUMA/STEMRA. In May, Coca Cola signs a deal to sponsor the Hot 100. M&M's third IMMC conference is held in Montreux. M&M introduces the bi-weekly Talent Tracks cassette sampler and launches the first issue of the European Music & Media Directory, Eurofile.

**1989:**

The magazine celebrates its fifth anniversary. "Music & Media is your key to Europe," writes associate publisher/GM Barend Toet, who will leave the company by the end of the year to be replaced by M&M marketing director Leon Ten Hengel. The IMMC conference relocates to

Amsterdam for its fourth edition. At the end of the year, the magazine moves to a new location, Rijnburgstraat, where it will stay for the next seven years.

**1990:**

Coca Cola renews the Eurochart Top 100 deal. The chart show is broadcast on Superchannel and networked to 65 stations. The fifth (and last) IMMC conference takes place in Amsterdam. US journalist Jeff Green is appointed editor in chief of the magazine.

**1991:**

The magazine goes through a major redesign, switching from A4 to a wider format. The logo also changes and a new tag line, "Europe's Radio-Active Newsweekly," is introduced. Associate publisher/GM Leon Ten Hengel leaves the company to return to the music industry.

**1992:**

M&M founder and publisher Theo Roos announces he will join PolyGram Holland as president/CEO and VP artist development for

PolyGram continental Europe at the beginning of 1993. Editor in chief Jeff Green return to the USA.

**1993:**

Philip Alexander is appointed publisher of Music & Media. The magazine is integrated into the newly formed Billboard Music Group within parent company BPI Communications. In October, M&M co-founder Machgiel Bakker is promoted to editor-in-chief. Ron Betist creates his own company, European Music Research (EMR) while remaining M&M's international sales director. M&M introduces the Border Breakers chart, which recognises the continental titles played on radio outside their country of signing.

**1994:**

The magazine celebrates its tenth anniversary and the 300th edition of the Eurochart Hot 100.

**1995:**

The year starts with a design adjustment of the magazine, providing more space for features.

**1996:**

In October, it is announced that M&M will relocate to London. Editor in chief Machgiel Bakker decides to stay in Holland and becomes managing director of Dutch charts organisation Stichting Mega Top 100. The magazine's correspondent in France since 1987, Emmanuel Legrand, is appointed editor in chief. "M&M will continue to focus on the music and radio industries from our unique perspective," writes publisher Philip Alexander.

**1997:**

M&M starts publishing from London. Marc Gregory is associate publisher, while publisher Philip Alexander takes on the BPI's publishing operations in Hong Kong. The magazine is fully redesigned and another new logo is introduced, with a new tag line: "We talk to radio."

**1998:**

News editor Jon Heasman is promoted to deputy editor.

**1999:**

M&M's 15th anniversary. Ron Betist is appointed publisher and Kate Leech director of operations.

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**The people who have made M&M during the past 15 years**

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**Music&Media's 15th.**

**We remember a little publication called Eurotipsheet,  
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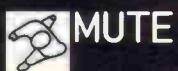
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