

Music & Media

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Lene Marlin breaks out with *Sitting Down Here* (Virgin), number 4 on this week's M&M Border Breakers chart and winner of the Road Runner award for the biggest increase in chart points.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

LOU BEGA
Mambo No.5
(Lautstark/BMG)

European Top 100 Albums

WHITNEY HOUSTON
My Love Is Your Love
(Arista)

European Radio Top 50

JENNIFER LOPEZ
If You Had My Love
(Work/Columbia)

Inside M&M this week

POPKOMM'S RADIO FOCUS

How are music radio and the music industry getting along with each other in Germany? How much risk can a radio station take on the tightrope between innovative programming and the 'safe' format? M&M raises these questions as an appetiser to Popkomm's full-day 'focus on radio' panel. **Pages 5-7.**

SO FAR, SOMATIC

The cosmopolitan composition of UK-based Universal signing Somatic contributes to an eclectic but sophisticated debut album, *The Bop Apocalypse*, due for release in the

UK on August 16. Prior to international release, the trio wants "to gig as much as possible." **Page 9.**

Local music sales soar on

by Emmanuel LeGrand

LONDON — European consumers' interest in local repertoire shows no sign of slowing down.

Statistics supplied by the International Federation of the Phonographic Industry (IFPI) show that "the level of local repertoire has risen over the last few years and was particularly strong in 1997. It dropped slightly in 1998, but with a European average of 40%, it is still higher than at the start of the decade."

In 1992, the share of domestic repertoire in Europe had fallen to 31.3%, before catching up and scoring an impressive 41.7% in 1997. In

1998, the share fell to 40.1%. Catrin Hughes, director of market research for the IFPI, points out that the small drop seen in 1998 "is not relevant" and that overall, figures show that European acts are selling more than they did a decade ago.

Hughes adds that the trend can be traced worldwide. In 1991, 58.4% of worldwide sales were by domestic artists, a share that grew to 64.6% in 1998, while the share of international repertoire dropped to 29.9% from 35.5%.

Individual territories boasting the biggest growth in domestic repertoire between 1991 and 1998 are Portugal (16% to 31%), Ger-

continued on page 21



Labels to set up radio presence?

by Gesa Birnkraut

HAMBURG — German record companies may soon experiment with offering more new releases for airplay on commercial radio stations in a joint industry initiative.

The selected singles would have to match station formats and schedules, and radio stations would be able to negotiate with record company executives on the final choice for the playlist. An in-built feedback mechanism would also be in place to gauge listeners' response to the new system.

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

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

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

Record industry representatives

continued on page 21



Wilfrid Sorge

Travis finally get that good feeling

by Paul Sexton

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



Travis

The Scottish band, who were the first act to be signed to Andy McDonald's Independiente label after Go!

Discs was dismantled, are basking in a bona fide UK breakthrough with their second album *The Man Who*. Sales are now at some 240,000, according to the label, compared with just under 60,000 sales for Travis' 1997 debut album, *Good Feeling*. In addition to the band's tireless roadwork, there's a real airplay dimension to the story, as programmers are reassessing their opinion of an act which was previously regarded as the domain of specialist indie shows.

The Man Who has generated no fewer than three radio-friendly singles, each of which has taken the Glaswegian quartet to a new career peak. *Writing To Reach You* went to number 14 in March, *Driftwood* came hot on its heels and

continued on page 21

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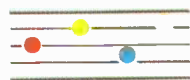
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Upfront

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

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

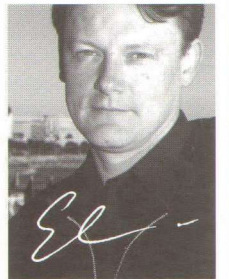
This is a worldwide trend which is more prevalent in Europe where, over a decade, the share of local repertoire has grown by 9% to over 40% at the expense of international artists. It's a sign that local music scenes have strengthened, but it also shows that cultural differences still dominate the European market. What's more, people buy what "talks" to them, and these factors are stemming the free flow of music between EU countries.

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

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

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

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



Thomas M. Stein, president, BMG Entertainment, GSA and Eastern Europe, overtakes The Flippers' tour bus on his Harley with a triple surprise—three gold CDs for their albums *Das Leben ist eine Wundertüte*, *Herz aus Schokolade* and *Sommersprossen*. The Flippers—Bernd Hengst, Manfred Durban and Olaf Malolepski—were in Ascona, Switzerland, when Thomas M. Stein greeted them.

internet in-site
Inter-Surf.de
www.inter-surf.de

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

Chris Marlowe

Sweden's Power hits home

by Johan Lindström

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

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

Anders Nilsson, managing director of MTG Radio, comments: "We're very happy to have reached this point with Power Hit Radio. When we decided our strategy last March, we thought it

would take two years to overtake NRJ."

Niklas Block, radio promoter at Universal Music Sweden, believes that Power Radio's risk-taking has contributed to the station's success. "Power was the first station to give Turkish pop singer Tarkan heavy rotation, and it was also one of the few stations to support American rap star Eminem," he explains. He also attributes MTG's wider success to better organisation and improved media synergy opportunities. "MTG owns both TV and radio stations, so they can offer us good TV advertising when we do campaigns."

Meanwhile, MTG's hot AC station, Rix FM, strengthens its position as Sweden's number one commercial radio network, reaching 8.9% of the Swedish population on a daily basis—an increase of 1% on last year.

P4, the local newstalk/gold AC

and schlager public service network, has dipped since the last survey, but is up compared with last year and continues to be a major player in Swedish radio with a daily reach of 37.2%. Combined public service stations—under the umbrella of Sveriges Radio—are up from 54.4% last year to 55.6%, while overall, commercial radio is down slightly from 31.7 to 31.6%.

In Stockholm, market leader hot AC P5 Radio Stockholm dips 0.7%, while its sister station P4 Radio Stockholm shows signs of improvement. Among the commercial stations there is a cluster of stations fighting for the number two position—CHR-formatted NRJ is at 7.9%, CLT-UFA's soft AC-formatted Lugna Favoriter 104,7 RTL is at 7.5% and hot AC Mix Megapol is at 7.1%.

Additional reporting by Siri Stavenes

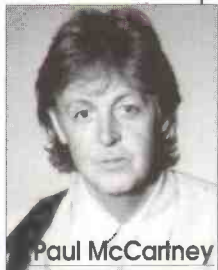
ON THE BEAT

FORMER RADIO BOSS CLEARED

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

BEATLE ON BEEB

LONDON — Sir Paul McCartney will host a radio series on the BBC's World Service. Starting October 20, the 30 minute shows will be called "Paul McCartney's Routes of Rock" and are to be recorded from the former Beatle's Sussex home. According to the BBC, the weekly shows will feature "rock and roll records which have inspired him." The series will also showcase tracks from *Run Devil Run*, McCartney's upcoming album on EMI.



Paul McCartney

FIRE WRECKS CADENA SER

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

RICKY MARTIN SCOOPS PLATINUM

LONDON — Latin frenzy is reflected in July's IFPI Platinum Europe Awards which reward Ricky Martin with a Platinum Europe for his first English language album, *Ricky Martin*. Platinum Europes also go to The Cranberries for *Bury the Hatchet* and Jamiroquai for *Synkronized*. Boyzone's *By Request* becomes Double Platinum, while Cher receives her fourth Platinum Europe for *Believe*, which has notched up sales of over four million in Europe.

TMF LAUNCHES FLANDERS AWARDS

ANTWERP — Music channel The Music Factory (TMF) Flanders is launching the TMF Flanders Awards show to be broadcast live from the Zillion discotheque in Antwerp on October 22. In a replica of the Dutch awards, Flemish viewers will be involved in the voting process for 20 video awards which span national and international categories.

MOVING CHAIRS

LONDON — BMG Entertainment UK & Ireland has appointed Nigel "Spanner" Sweeney to the new post of VP, media. Sweeney will report to Richard Griffiths, UK & Ireland chairman and executive VP for Central Europe, and starts his new position on September 1. He will be responsible for media promotion and corporate communications.

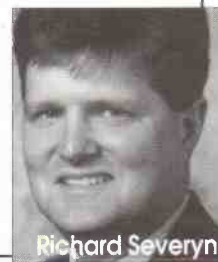
AUGSBERG — Media adviser Werner G. Lengenfelder has been named head of programming at Radio Koe 76.9. He plans to re-position the local station, and has already made progress by building a digital studio.

LONDON — The National Federation of Youth Music—which creates and develops music-making opportunities for young people in the UK—has announced the appointment of Liz Souissi as head of development and communications, and David Sulkin,

head of policy and operations.

NEW YORK — Richard Severyn has been promoted to vice president, warehousing and distribution, Sony Music International.

LONDON — BBC studio manager David Sharp has become head of engineering at independent radio production company Somethin' Else.



Richard Severyn

Fun finds fresh appeal

by Marc Maes

BRUSSELS — Belgian dance station Fun Radio has tweaked its format to become less edgy and more dance/groove, to coincide with moving to larger headquarters, and launching a new corporate identity (see new logo).

Reflecting changes at its sister station in France in January, Fun will play less rock and more melodic rap and R&B, including more material by artists such as Lauryn Hill, Will Smith and TLC. The station also intends to tweak 15% of its programming, and has announced initial changes

which will be in place by September. Other changes are yet to be announced.

The first change at the CLT-UFA-owned station affects the programme "Noise in Fun" which was included in schedules from January. Continuing to broadcast in Saturday's 22:00-24:00 slot, the show will introduce more live broadcasts from clubs with guest DJ's. The "Dance Train" programme—co-produced with record company EVA—will remain unchanged and will continue as a flagship show. But the daily show "Libre Antenne, Libre Info" is to include more detail on infor-

mation and society, according to the station's managing director, Gregory Finn.

Finn insists that the station's core philosophy will remain intact:

"We have loyal listeners, so interactivity and our 'happy' image remain paramount."

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

Managers snap up UK's Snapper

by Tom Ferguson, international associate editor, Billboard

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

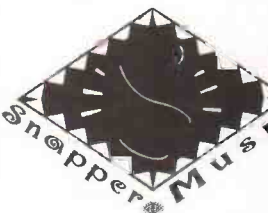
Backing for the buyout—valued at euros 14.98 million—comes from French venture capital company Credit Agricole Indosuez and ACT Venture Capital.

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

Jon Beecher comments: "About nine months ago, we agreed that we needed more money to take the business to the next stage. We went

the venture capital route rather than the industry route, to re-finance the company and redevelop it."

Beecher also says Snapper plans to open a Los Angeles office in the near future.



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

Media link-up celebrates 50 years of German pop

by Gesa Birnkraut

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

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

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

The TV production compa-

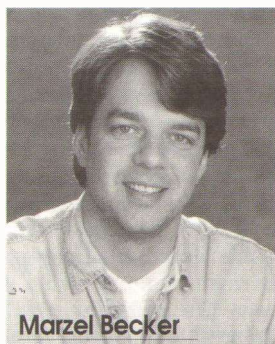
ny, Me, Myself & Eye (MME) has been specifically founded for Pop 2000. MME managing director and POP 2000 producer Joerg A. Hoppe adds: "Pop music is not only entertainment. It is also a soundtrack for political and social issues."

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

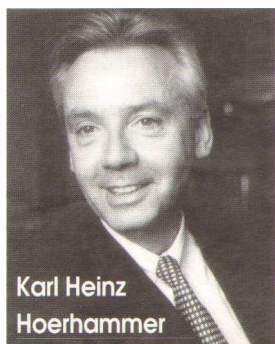
Managing director of the German Phono Academy, Werner Hay explains: "It is important for us to show the development of creativity within the German pop music market over the last 50 years."

Mutual interest: different opinions

Over the past few years discussions between radio and the music industry in Germany have been more intense, and the relationship seems to have become closer. How do the two parties stand now? For the first time, Popkomm is this year running a special one-day focus on radio, in cooperation with Music & Media and Musikwoche: a good opportunity to ask both sides how they feel about their relationship in one of Europe's major markets. Gesa Birnkraut reports.



Marzel Becker



Karl Heinz Hoerhammer



Martin Schaefer



Markus Hertle

Radio and the music business work with a common product—the music—and to an extent need to cooperate. As Wilfried Sorge, managing director of commercial AC radio FFN and member of German association of commercial broadcasters VPRT, puts it: “We both make a living from music.”

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

And Jens Geisemeyer, managing director of indie edel AG, puts his finger on the fundamental polarity of attitudes: “The music industry's purpose is to interest the public in new things,” he says, “while radio broadcasters tend to stick to the old, tried product.”

Dr. Martin Schaefer, managing director of the German Association of the Phonographic Industry, goes further. “The radio and music industries,” he states, “have to understand that they are working in two totally different markets. Current attitudes hark back to the beginnings of radio, when there were only very few public broadcasters who mostly had their own radio symphony orchestras, and who used soundcarriers only as a supplement. The changed situation, with the current diversified market in Germany and the so-called dual system of public and commercial broadcasting, demands a corresponding adjustment in policy.”

Music for the masses

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

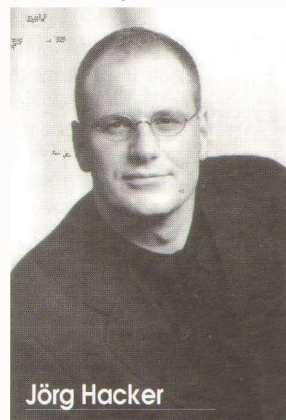
Still, the gap between the objectives of the two industries remains wide. The music industry naturally wants radio to play more new artists, but broadcasters fear this would risk a loss of listeners. Sorge states: “Sooner or later, a commercial station has to commit itself to a format or it will not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

“Ten years ago,” he explains, “music programming was done out of the blue by programme directors. Nowadays, we conduct very efficient music research which

reveals that, in the past, we not only played songs too early, but also deleted them from playlists too early. Of course, the problem is that commercial radio has to play music for the masses. And for most people it takes weeks to get used to a new song even by a star artist—so you can imagine how it works with a new song from an unknown artist.”

Public vs. commercial

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



Jörg Hacker

Niche programming

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

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

Industry radio a solution?

Besides better training for label promoters and radio DJs, a music industry-backed radio station is one of the new initiatives emanating from the industry circles. Thomas M. Stein,

president of BMG Entertainment G/S/A and Eastern Europe, initiated the discussion at the end of 1998.

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

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

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

It's good to talk

“The music industry and the radio industry have an inevitable joint interest,” Stein contends. “The future back-catalogue of radio stations is the record companies' catalogue of today. So, if the music industry is not going to get better support from the radio stations in presenting new artists, the broadcasters are eventually going to suffer the consequences. Examples—such as in Berlin—show that stations with a high quota of new releases gain attractive increases in listeners.”

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

New directions

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

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

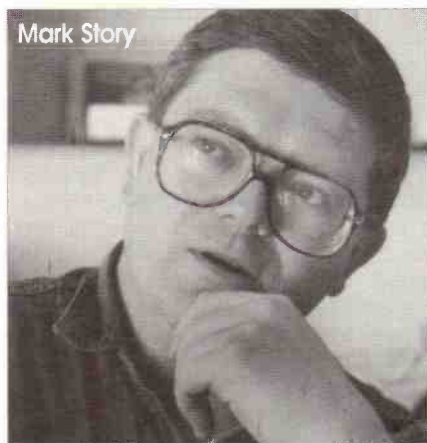
Radio stations are no longer just “guests” at Popkomm. The growing presence of broadcasters is demonstrated by their taking their own stands, and by the increasing numbers of formal and informal meetings at the event between labels and broadcasters. Geisemeyer even goes so far as to say: “I see music radio as a part of the music industry.”

The risk factor: the programmers' view

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

For radio stations, there are risk factors at all levels: the definition of a format; its implementation; music policy; marketing. But Mark Story, managing director of EMAP's Kiss FM/London (dance) and Magic FM/London (AC), asserts: "Taking risks in radio doesn't mean you have to be the running dog of the labels."

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



Mark Story

Talking point

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

can be devastating.

EMAP received bad press in the UK for turning Kiss into a "bland" station, but audience figures show that the new programming reached a wider audience.

Radio stations, Story adds, grow with their audiences and have to maintain a focus on their target listeners, even at the price of drastic changes. To keep abreast of listener changes, stations must respond to the challenge of offering new programmes. He takes as examples the UK's public broadcasters BBC Radio 1 and BBC Radio 2, which both had ageing audiences. Both went through substantial changes in programming which brought in new audiences.

"Change is in the nature of life—we, as broadcasters, must embrace changes," asserts Story.

US consultant Dennis Clark, who recently worked in France on the reformatting of CLT-UFA's station Fun Radio, admits that risk is a complex notion for broadcasters (see interview opposite), but he's a strong believer that risks pay off. "Risk is good, but remember that radio listeners know what they don't want," he says.

Taking the chance

In France, Skyrock switched three years ago from a Top 40 oriented CHR format to something more urban, embracing the new generation of rap acts coming up in France. The stakes were high, as initial research was far from conclusive. The station risked alienating its former listeners with a "rougher" music format without necessarily attracting new ones.

Skyrock's general manager/programme director Laurent Bouneau, who will be part of the Popkomm panel, stresses that "if we hadn't made the changes and taken these risks, we would be dead by now." Bouneau is a strong believer that radio stations must take chances, but not at any cost, not without a goal. "The point is not to take risk for the sake of it, but because you have a strategy behind it." He adds: "In my opinion, the only way to success is to be different. And to be different, you must take risks."

Bouneau now says he has gained a new freedom and rediscovered the pleasure of being a broadcaster. After years during which he relied—too much, in his own opinion—on research, his station is the only national network in France which is not testing new music, although Bouneau is quite selective in what he plays.

"Skyrock is a station I have admired for years," enthuses Clark. "No other station in Europe has more respect from both listeners and the music industry. The name alone is a promise. The station keeps its promise. It 'respects the music' and is 'first with rap.' What would happen if Skyrock stopped playing rap and talked over songs? I'd hate to see that day, and so would their listeners."

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

Changes in Germany

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

However, the launch of new stations such as public youth-oriented outlet HR-XXL in Frankfurt, and commercial station Rockland Radio in Pirmasens reaching 4 million potential listeners in the Rheinland-Pfalz region, shows there's room and an audience for different formats.

Jürgen Köster, managing director of Rockland's parent company Deutsche Rockradio, says the idea for the station grew out of frustration felt by entrepreneurs—including artists like Peter Dinklage, the Scorpions and Marius Müller-Westernhagen, who are shareholders in the project—that the rock genre wasn't really represented on German radio. Created three years ago, the company finally secured licences and started broadcasting a year ago. "Initially, people laughed at us," recalls Köster, "but it's taking off. It seems that there's an audience that still wants to listen to rock. Research told us there was an opportunity there for a new programme."

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

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

"Taking risks in radio doesn't mean you have to be the running dog of the labels."

— Mark Story
MD Kiss FM/Magic FM

Popkomm.99/One-day focus on radio

This is the full programme of the Popkomm 99 one-day focus on radio organised in cooperation with Music & Media and Musikwoche, Friday, August 20, 1999, 11.00-18.00, Congress-Saal Sektion 2.

11.00-12.30: The end of a long friendship? The relationship between radio stations and the record industry

For decades the record industry has provided radio stations with music on a plate. New bands and artists were developed and made famous in the process. Since more and more radio stations have taken to playing formatted hits, this symbiosis has been lost. Is radio simply using music as a means to increase its reach?

Keynote Speech: Thomas M. Stein, president BMG Entertainment Germany/Switzerland/Austria/Eastern Europe.

Panellists: Peter Zombik, GVL - German copyright collecting society; Jochen Rausch, WDR - Radio Eins Live; Frank Dostal, member of the board of GEMA; Klaus Vorbrodt, Radio PSR GmbH & Co. KG.

Moderator: Manfred Gillig, Musikwoche.

13.00-14.30: Chances for new ideas? A changing radio scene?

Lack of variety, none of the established specialist programmes found in other countries, problems with frequency allocation—these are just a few of the criticisms which have emerged in discussion about the German radio scene. Public and private radio broadcasters, media politicians and representatives of the music industry debate the issues.

Panellists: Dr. Stephan Ory, private radio body APR; Wilfried Sorge, Radio FFN and member of VPRT; Dr. Hans Gerd Prodoehl, head of the Media and Telecommunications team of the State Chancellery of NRW; Dr. Hans Hege, Berlin-Brandenburg Media Authority MABB; Dr. Martin Schaefer, German Phonographic Association, BPW.

Moderator: Hermann Stümpert, Heureka.

15.00-16.30: Dangerous game? Opportunities and risks of new formats

What experiences have emerged with new, content-based radio formats? Is a commitment beyond the mainstream acknowledged by listeners? Case studies from various European countries point to radio cultures which have developed in different ways.

Keynote Speech: Mark Story, MD Kiss FM/Magic FM (EMAP Radio).

Panellists: Laurent Bouneau, Skyrock; Jürgen Köster, Deutsche Rockradio; Markus Hertle, Hr-XXL; Thierry Catherine, Couleur 3; Frederico Volpini, RNE Radio 3.

Moderator: Emmanuel Legrand, Music & Media.

Taking risks—the American perspective

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

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

Taking risks in radio needs to be understood first. If any adjustment to the programming of a radio station occurs (line-up changes, music changes or even full format changes), remember that the core listening audience will be affected by a disruption to their personal routine and expectations of the station. The biggest question, when assessing a decision involving risk, is whether or not this move will serve a greater audience, or increase the satisfaction of the station's current users.

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

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

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

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

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

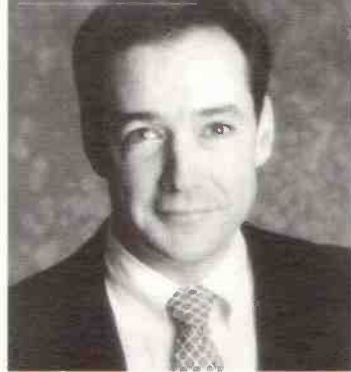
I don't think that is true at all. Copying competitors is what all media have been doing for years. Newspapers, magazines, TV shows, movies and radio stations. What makes the difference is how unique each media service is. Copying is a compliment. It keeps competition for

listeners exciting (and the listener wins!). If one station strikes a high standard, then the others have the right to match it—or better it!

Based on your experience, are there formats that are more "risky" in Europe?

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

Dennis Clark



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

— Dennis Clark

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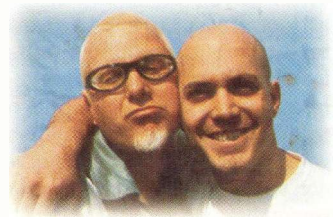
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British Muse inspires America

by Dominic Pride

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

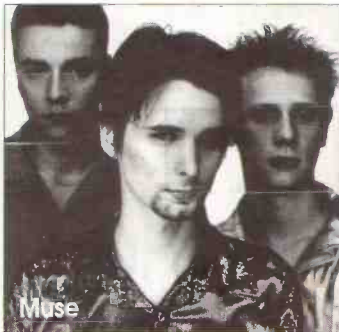
The act was hotly chased by labels in the US including Jive and Columbia, and pacted with Maverick for north America.

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

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

Says singer/songwriter Matt Bellamy: "Our sound is very English but our live show is American." The band's album, *Showbiz*, produced by John Leckie, appears on September 28 in the U.S.

Outside America, however, the band's management company Taste Media has



struck separate licensing deals, with Naive in France, with Mushroom for the UK and Australasia and with Motor/Universal for the GSA region. "We only sent one package to Germany, and that was to [Universal Music president] Tim Renner and [Motor Music MD] Petra Husemann," says Jaffery.

Deals are under discussion for Scandinavia and Japan: outside these markets Taste Media is considering direct sales via the Internet.

The album comes out September 20 in Germany, September 6 in France and October 4 in the UK. The first single will be the overwhelming *Muscle Museum* in France, Germany and the US; the UK will go with *Cave*, an edgy, spiky rhythmic track.

Having separate deals benefits the band, says manager Jaffery: "Each of these labels has worked on the act as if it was a domestic signing." The band chose Maverick because, says Bellamy, "They were able to do the deal there and then. All the others had to see people higher up." The band have British dates until September 4, then return to the US for a 12-city tour.

Dominic Pride is International Music Editor, *Billboard*

Eclectic, Apocalyptic, Somatic

by Paul Sexton

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

Signed to Universal, the migratory trio make their full-length UK debut on August 16 with a sophisticated soundscape of an album called *The Bop Apocalypse*. The album opens sporting 007-style loungewear on *Throwing For Six*, featuring Damien Logan (the Irish one) on bass

and Bernie Miles (the South African) on 'decks', the lavish feel enhanced by the strings of the John Altman Big Band. Then Scottish vocalist Fleur Davies arrives at the mike to give the track, and the whole record, melodic authority with echoes of indie and folk, assisted variously by the Kick Horns and the Metropolitan Strings.

By their own description, the band's influences duck and dive from Phil Spector to Ry Cooder to Henry Mancini—a "whole mess" of styles, as Davies puts it. "We've known each other about five years, but

there were other people in the band, people left, and it took about four years for us to be as happy as we are now. We didn't want to go and play to anyone until we felt happy, then we said 'let's go out and get a deal.'"

Signed in November 1997, the band have survived the corporate machinations that led to the creation of UMG. "It was pretty scary," admits Davies, "but we're still there and they still love us."

The Bop Apocalypse includes Somatic's debut single *Rocking Chair*, released earlier this year, and the next one, *No.9*, due in late September. In keeping with their music, the band have taken an alternative promotion route thus far: having played an industry showcase at

London's Institute of Contemporary Arts (ICA) in the spring, Somatic performed at the capital's China White venue in late July in the Electric Stew club night, a series of one-off roving events featuring DJs, readings and art installations as well as live bands.

International release of *The Bop Apocalypse* is yet to be determined, but in the meantime the trio are likely to undertake a UK university tour when term-time recommences next month. "We just want to gig as much as possible," says Davies.



Dance grooves

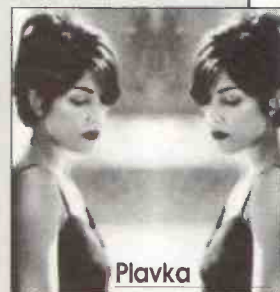
by Gary Smith

MAXIMUM FUNK

Riding on one of the best bass lines of this year, Minimal Funk's *Turn It To The House (Chant Mix)* (Cleveland City/UK) is deep'n'dirty house music at its best. A slowish 119 bpm groove ups the funk quotient, while the chant and a sparse but effective keyboard stab provide the entertainment. Not an obvious crossover choice, but currently rocking Ibiza and beyond, and therefore deserving of playlist consideration.

OLD SKOOL TRANCE

The bad lad of ambient/trancetastic/breakbeat mayhem is back. Caspar Pound featuring Plavka's *Liquid Love (Rising High/UK)* is profoundly on the case. Based around a trance feel, the track has a clutch of attractive riffs which are tastefully deployed over an early '90s style trance groove (as opposed to this year's model). Plavka's (ex-Shamen/Jam & Spoon) vocals provide that extra element which might just make this a crossover tune.



Plavka

MO' FEMI

Femi Kuti's sound, similar to his father's but with more European elements, lends itself nicely to remix work. In choosing Kerry Chandler and MAW to overhaul *Truth Don Die* (Sound of Barclay/France) his label has created one of the more upful moments of the summer so far. Chandler's deep house feel backs up Kuti's sermonising perfectly, while MAW, dropping the vocal track, choose instead to highlight the brass/piano/guitar interplay to excellent effect.

MO' FUNK

The latest product of Australia's thriving dance scene, Fatt Dex's *Jus' Funkin* (Virgin/Australia) is, as you might expect from "the lucky country," irreverent, fun, and—less predictably—very funky. Based around two samples, *Groovy World* by The Fabulous Caprices and *Jan Jan* by The Fabulous Counts, *Jus' Funkin* is reminiscent of the Stax house sound of the mid '60s, but with a seriously beefed-up bass end. The Sushi Twins Remix is tough enough for any dancefloor, while the radio edit is economical but still sassy.

SEVENTH HEAVEN

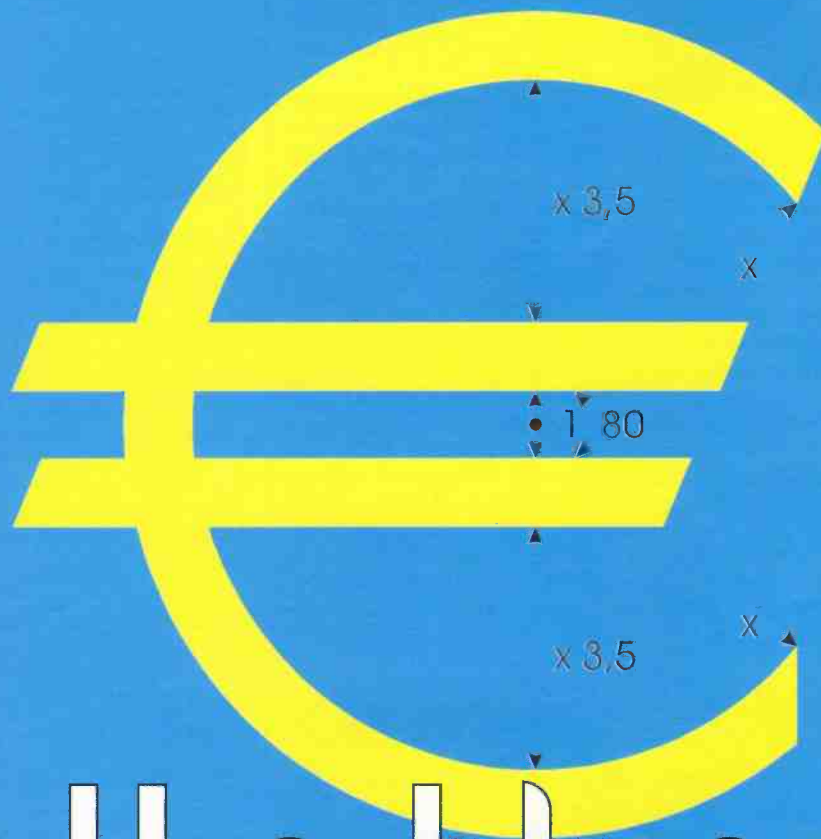
The ever expanding BYTE empire, 10 years old this year, has just launched its seventh imprint. Called Diversion, the label is partly motivated by the thoroughly revived and highly creative Dutch scene. "With a head office in Belgium there was inevitably a lot of material being sourced from there," comments BYTE's Dutch-based international manager Maria Jimenez. "Diversion is, in part, about signing more material from here."

With an overall brief to sign international club music, but with one eye on the crossover market, Diversion has just kicked off with the Rhythm Masters' *Ibiza In My Soul*. The label is set to follow that later this week with DJ Marcello and C.J. Love's *WWW.COM*.

Meanwhile, in a parallel development, fellow BYTE artist Starfighter's latest release, *Apache*, is currently one of Carl Cox's biggest records. "He played it at the Love Parade," says Jimenez, "and the crowd loved it." The track has since been snapped up for the UK by ex-Manifesto A&R manager Eddie Gordon for his new venture Neo Records.

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

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rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	1	15	Mambo No. 5 Lou Bega - Lautstark / BMG (Peer Music)	A.B.D.K.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.	34	25	20	No Scrubs TLC - LaFace (EMI / Windswept Pacific)	B.F.D.GRE.I.NL.CH.	68	57	11	The Last Unicorn In Mood Feat. Juliette - Epic (Sony ATV)	A.D.CH.
☆☆☆☆ SALES BREAKER ☆☆☆☆														
2	2	12	Blue Eiffel 65 - Bliss Co. (Copyright Control)	A.B.D.K.F.D.I.NL.N.E.S.CH.	35	33	10	Ö La Palöma Ö La Palöma Boys - Edel (EMI)	A.D.CH.	69	NE		La Manivelle Wazoo - Une Musique (Not Listed)	F.
3	3	7	Wild Wild West Will Smith - Columbia (Various)	A.B.D.K.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.	36	21	4	Love's Got A Hold Of My Heart Steps - Jive (EMI / All Boys / BMG)	B.IRL.NL.UK.	70	68	6	Les Marseillais Charly & Lulu - M6 Int. (Not Listed)	F.
4	4	9	My Love Is Your Love Whitney Houston - Arista (Sony / ATV / EMI)	A.B.D.K.FIN.FD.IRL.NL.N.S.CH.UK.	37	NE		Let Forever Be Chemical Brothers - Virgin (Various)	IRL.UK.	71	NE		Super Trouper Abba Teens - Stockholm (Not Listed)	NL.S.
5	5	8	If You Had My Love Jennifer Lopez - Work / Columbia (Sony ATV / EMI / CC)	A.B.D.K.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.	38	48	3	Sate San Ofasia - Une Musique (Not Listed)	B.F.	72	NE		Makes Me Love You Eclipse - Azuli (Various)	IRL.UK.
6	6	15	Livin' La Vida Loca Ricky Martin - Columbia (Various)	A.B.D.K.F.D.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.	39	NE		Why Does It Always Rain On Me Travis - Independiente (Sony ATV)	UK.	73	71	3	Sikidim Tarkan - Istanbul Plak (Not Listed)	A.D.CH.
7	7	10	2 Times Ann Lee - X-Energy (Energy Music / Off Limits)	A.B.D.K.F.D.NL.N.E.S.CH.	40	41	7	On Ne S'Aimera Plus Larusso - EMI (Not Listed)	B.F.	74	61	3	Lovestruck Madness - Virgin (Copyright Control)	IRL.UK.
8	10	2	When You Say Nothing At All Ronan Keating - Polydor (Various)	FIN.IRL.UK.	41	23	7	9 P.M. (Till I Come) ATB - Kontor (Sony ATV)	GRE.IRL.UK.	75	67	17	The Heart Of The Ocean Mythos & Dj Cosmo - Club Tools (EMI)	B.F.S.
9	9	9	Sometimes Britney Spears - Jive (Zomba / BMG)	A.B.D.K.F.D.IRL.I.NL.N.S.CH.UK.HUN.	42	43	12	Sweet Like Chocolate Shanks & Bigfoot - Pepper (EMI)	B.D.IRL.NL.S.CH.UK.	76	72	3	She Elvis Costello - Mercury (Standard)	IRL.NL.UK.
10	8	3	If Ya Gettin' Down Five - RCA (MCA / PolyGram / Windswept Pacific / Sony ATV)	B.D.GRE.IRL.I.NL.E.S.CH.UK.HUN.	43	28	28	...Baby One More Time Britney Spears - Jive (Grantsville / Zomba)	B.F.GRE.CH.HUN.	77	96	2	Je Sais Pas Jouer Pierpoljak - Barclay (EMI)	F.
11	14	10	We're Going To Ibiza Vengaboys - Violent / Jive (Violent / Peer Music)	A.B.D.K.F.D.I.NL.N.E.S.CH.	44	31	42	Boom, Boom, Boom, Boom Vengaboys - Violent / Jive (Violent / Peermusic)	F.UK.	78	82	3	Fiesta De La Noche Yamboos - Polydor (Not Listed)	A.D.
12	16	3	Better Off Alone DJ Jurgen - Violent / Jive (Peermusic / Kallin / Kalberg)	B.IRL.I.NL.UK.	45	51	11	Vivre Pour Le Meilleur Johnny Hallyday - Mercury (Maritza / Warner Chappell / Atletico)	B.F.	79	NE		So Many Ways Ellie Campbell - Eastern Bloc / Jive (EMI / All Boys / BMG)	UK.
13	15	27	King Of My Castle Wamdue Project - Airplane (Copyright Control)	A.D.K.F.D.NL.N.S.CH.	46	39	13	Mamma Mia Abba Teens - Stockholm (Not Listed)	B.D.K.NL.N.S.	80	66	6	Secret Smile Semisonic - MCA (Warner Chappell)	IRL.UK.
14	12	16	That Don't Impress Me Much Shania Twain - Mercury (MCA / PolyGram)	A.B.D.K.IRL.NL.CH.UK.	47	45	15	Why Don't You Get A Job? Offspring - Columbia (IQ)	B.F.D.NL.S.CH.	81	42	2	Groove Machine Marvin & Tamara - Epic (Chrysalis / Windswept Pacific)	UK.
15	11	9	Tomber La Chemise Zebda - Barclay (Not Listed)	B.F.	48	44	6	Papa Chico Jamalak - M6 Int. (Not Listed)	F.	82	82	10	Flat Beat Mr. Ozio - F Communications (Wak)	B.F.E.UK.
16	13	10	Beautiful Strangerr Madonna - Maverick / Warner Bros. (Warner Chappell)	A.B.D.K.FIN.FD.GRE.IRL.I.NL.E.S.CH.UK.HUN.	49	38	13	All Out Of Love Andru Donalds - Virgin (BMG Ufa)	A.D.CH.	83	74	3	All Star Smash Mouth - Interscope (Various)	D.NL.UK.
17	17	10	Tu Ne M'as Pas Laisse Le Temps David Hallyday - Mercury (Maritza / Warner Chappell / Atletico)	B.F.	50	46	8	Hate Me Now NAS & Puff Daddy - Columbia (Zomba / CC)	A.B.D.NL.CH.	84	75	3	Badegança Abeo - Barclay (Not Listed)	F.
18	NE		Rendez Vu Basement Jaxx - XL (Universal)	IRL.NL.UK.	51	54	10	Everybody's Free To Wear (Sunscream) Baz Luhrman - EMI (Peer Music)	B.D.IRL.NL.N.S.CH.UK.	85	80	2	No Limites Alliance Ethnik - Delabel (Delabel Editions)	F.
19	20	6	Mamboleo Loona - MCA (Not Listed)	A.D.CH.	52	89	3	Mit Dir Freundeskreis - Columbia (BMG Ufa)	D.CH.	86	76	3	Feeling It Too The 3 Jays - Multiply (Various)	IRL.UK.
20	18	20	Turn Around Phats & Small - Multiply (BMG / Warner Chappell / Apesch)	A.B.F.D.GRE.NL.N.S.CH.	53	NE		So Long Fierce - Wildstar (Various)	UK.	87	87	5	Je Te Rends Mon Amour Mylène Farmer - Polydor (Not Listed)	B.F.
21	NE		Guilty Conscience Eminem - Interscope (Various)	IRL.NL.S.UK.	54	47	9	All Or Nothing Cher - WEA (Rive-Droite / Warner Chappell)	A.B.F.D.CH.	88	63	2	At The River Groove Armada - Pepper (Various)	UK.
22	19	8	Jamais Loin De Toi Laam - DLA / EMI (Warner Chappell)	B.F.	55	58	11	Saltwater Chicane - Xtravaganza (Various)	B.D.IRL.NL.CH.	89	56	11	Canned Heat Jamiroquai - Sony S2 (EMI)	F.I.CH.HUN.
23	30	9	Bailamos Enrique Iglesias - Universal (Rive-Droite / Warner Chappell)	B.D.K.F.GRE.I.NL.N.E.S.CH.	56	NE		Not Over Yet '99 Planet Perfecto - Code Blue (EMI)	IRL.UK.	90	52	2	Double Double Dutch Dope Smugglaz - Perfecto (Various)	UK.
24	26	8	Along Comes Mary Bloodhound Gang - Interscope (Not Listed)	A.D.CH.	57	62	2	Where My Girls At? 702 - Motown (Various)	D.NL.UK.	91	98	6	Au Nom De L'Amour Rudeluck - Mercury (Not Listed)	F.
25	22	15	I Want It That Way Backstreet Boys - Jive (Zomba)	B.D.K.F.D.GRE.IRL.I.NL.S.CH.UK.HUN.	58	40	4	Synth & Strings Yomanda - Manifesto / Mercury (Various)	IRL.NL.UK.	92	65	36	Tu M'Oublieras Larusso - DLA / EMI (Not Listed)	B.F.
26	24	6	The Rigga Ding Dong Song Passion Fruit - Epic (Not Listed)	A.D.CH.	59	55	10	Hey Boy, Hey Girl Chemical Brothers - Virgin (Various)	B.F.GRE.IRL.I.NL.E.S.UK.	93	NE		Get Up! Captain Jack & Gipsy Kings - Ariola (Not Listed)	A.D.NL.
27	37	12	Kiss Me Simpence None The Richer - Squint / Elektra (Squint / My So Called Music)	A.D.IRL.I.NL.N.S.CH.UK.HUN.	60	49	18	T'Es Zinzin DJ Xam - Latitude (Not Listed)	B.F.	94	NE		Gilan Junia - EMI (Not Listed)	CH.
28	NE		Feel Good Phats & Small - Multiply (Various)	IRL.UK.	61	50	19	Simarik Tarkan - Istanbul Plak (Not Listed)	N.S.CH.	95	NE		No Matter Jack Radics - EMI (Not Listed)	A.D.
29	35	3	I Don't Know What You Want... Pet Shop Boys - Parlophone (EMI)	A.B.D.K.FIN.FD.GRE.IRL.I.NL.E.S.CH.UK.	62	53	9	Bring It All Back S Club 7 - Polydor (Sony ATV / 19 / Windswept Pacific / BMG)	IRL.UK.	96	78	12	The Animal Song Savage Garden - Columbia / Columbia (Warner Chappell)	IRL.NL.S.UK.
30	34	14	I Never Knew Love Like This Organiz' - Jam Productions (Not Listed)	F.	63	36	2	Straight From The Heart Doollally - Locked On (MCA)	UK.	97	NE		The Road Ahead City To City - EMI (Not Listed)	NL.
31	32	4	Bills Bills Bills Destiny's Child - Columbia (Various)	B.D.IRL.NL.S.UK.	64	69	10	From The Heart Another Level - Northwestside (EMI)	D.IRL.NL.S.UK.	98	93	11	Indian Love Shankara - M6 Int. (Not Listed)	F.
32	29	7	I Feel Lonely Sasha - WEA (Not Listed)	A.FIND.CH.	65	64	4	Did You Ever Think R. Kelly - Jive (Various)	D.NL.UK.	99	86	6	Viva La Radio Lolly - Polydor (Sony ATV)	IRL.UK.
33	27	17	Au Nom De La Rose Moos - Mercury (Not Listed)	B.F.	66	59	13	Pierpoljak Pierpoljak - Barclay (EMI)	B.F.	100	100	2	Narcotic Liquido - Virgin (Devman)	F.I.
					67	60	7	You'll Be In My Heart Phil Collins - Walt Disney (Copyright Control)	A.B.D.NL.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, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.
 ○ = SALES MOVER 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 chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEI/IFOP Tite Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mopu Top 100 (Holland); Stichting Pronuvi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFVYE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-4455 (Switzerland); IFPS/Mahasz-IFPI (Hungary) IFPI (Czech Republic).

European Top 100 Albums

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	2	39	Whitney Houston My Love Is Your Love - Arista	A.B.DK.FIN.FD.GRE.IRL.NL.S.CH.UK	34	32	21	Andrea Bocelli Sogno - Sugar/Polydor	B.DK.FD.GRE.I.NL.P.S.CH.HUN.CZE.	68	68	21	Everlast Whitey Ford Sings The Blues - Tommy Boy	A.D.CH.
2	1	13	Ricky Martin Ricky Martin - Columbia	A.B.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.	35	38	32	Fatboy Slim You've Come A Long Way Baby - Skint/Epic	B.F.D.GRE.IRL.NL.N.UK.HUN.CZE.	69	50	10	Toy-Box Fantastic - Spin/Edel	DK.FIN.NL.N.
3	3	17	Shania Twain Come On Over - Mercury	A.B.DK.FIN.D.IRL.NL.N.P.S.CH.UK.	36	28	16	Vasco Rossi Rewind - EMI	I.	70	71	2	Renato Zero Amore Dopo Amore Tour Dopo Tour - Fonopoli-Epic	I.
4	4	10	Red Hot Chili Peppers Californication - Warner Bros.	A.B.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.	37	30	4	Gypsy Kings Volare! The Best Of The Gypsy Kings - Columbia	A.B.D.NL.P.CH.UK.	71	90	2	Det Brune Punktum Helbredelsen - EMI-Medley	DK.
5	5	10	Boyzone Boyzone...By Request - Polydor	A.B.DK.FIN.D.GRE.IRL.NL.N.P.S.CH.UK.CZE.	38	41	38	Sasha Dedicated To... - WEA	A.B.D.NL.P.CH.CZE.	72	85	2	Tryo Mamagubida - Yelen	F.
6	7	3	Lou Bega A Little Bit Of Mambo - Lautstark/BMG	A.DK.FIN.D.GRE.I.NL.N.E.CH.HUN.	39	45	24	TLC Fanmail - BMG	B.F.D.NL.CH.UK.	73	57	2	Abba More Abba Gold - More Abba Hits - Polar	UK.
7	6	13	Backstreet Boys Millennium - Jive	A.B.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.	40	39	20	Skunk Anansie Post Orgasmic Chill - Virgin	B.DK.D.I.NL.P.CH.UK.	74	89	2	Basement Jaxx Remedy - XL	N.UK.
8	9	12	Ry Cooder Buena Vista Social Club - World Circuit	A.F.D.I.NL.N.S.CH.	41	43	11	Jovanotti Capo Horn - Mercury	I.CH.	75	40	13	Adriano Celentano Io Non So Parlar D'Amore - Clan	I.
9	8	6	Jennifer Lopez On The 6 - Work/Columbia	A.B.FIN.FD.GRE.I.NL.N.P.E.S.CH.UK.	42	47	3	Soundtrack Wild Wild West - Interscope	A.DK.FD.GRE.NL.N.E.S.CH.	76	77	17	Abba 25 Jaar Na 'Waterloo' - Polar	NL.
10	10	24	Britney Spears ...Baby One More Time - Jive	A.B.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.	43	44	23	Manu Chao Clandestino - Virgin	F.I.CH.	77	75	10	Schlumpfe Super Sommer Vol. 9 - EMI	A.D.CH.
☆☆☆☆ SALES BREAKER ☆☆☆☆														
11	16	5	Soundtrack Notting Hill - Island	A.DK.D.IRL.NL.N.E.S.CH.	44	48	16	Freundeskreis Esperanto - Columbia	A.D.	78	NE	NE	Blumentopf Grosses Kino - Columbia	D.
12	13	36	Vengaboys Up & Down - Greatest Hits - Violent/Jive	B.DK.FIN.FD.IRL.NL.N.P.E.S.CH.UK.HUN.	45	42	94	The Corrs Talk On Corners - 143/Lava/Atlantic	B.F.I.RL.E.UK.	79	79	3	Hevia Tierra De Nadie - Hispavox	B.P.E.HUN.
13	11	9	Jamiroquai Synkronized - Sony S2	A.B.FIN.FD.GRE.IRL.I.NL.E.S.CH.UK.HUN.CZE.	46	49	8	Santana Supernatural - Arista	A.D.GRE.I.NL.E.CH.HUN.	80	NE	NE	Johnny Reimar Sommer Party - Universal	DK.
14	12	25	Abba Gold - Greatest Hits - Polar	B.DK.FIN.D.GRE.IRL.N.E.S.CH.UK.CZE.	47	31	10	Zebda Essence Ordinaire - Barclay	F.	81	70	9	Gölä Wildi Roses - Sound Service	CH.
15	15	8	Soundtrack The Matrix - Maverick/Warner Bros.	A.B.FIN.FD.IRL.NL.N.E.CH.	48	54	35	Xavier Naidoo Nicht Von Dieser Welt - 3P/Epic	A.D.CH.	82	58	49	Celine Dion S'Il Suffisait D'aimer - Epic/Columbia	B.F.
16	19	38	The Offspring Americana - Columbia	A.B.FIN.FD.GRE.NL.P.S.CH.UK.HUN.CZE.	49	61	22	Stereophonics Performance & Cocktails - V2	IRL.UK.	83	74	10	Pierpoljak Kingston Karma - Barclay	F.
17	18	14	Texas The Hush - Mercury	B.DK.FIN.FD.GRE.IRL.NL.N.E.S.CH.UK.CZE.	50	46	40	George Michael Ladies & Gentlemen, The Best Of George Michael - Epic	B.DK.D.IRL.NL.UK.	84	83	42	Robbie Williams I've Been Expecting You - Chrysalis	IRL.UK.
18	14	7	The Chemical Brothers Surrender - Virgin	A.B.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.CZE.	51	53	12	Patricia Kaas Le Mot Passe - Columbia	B.F.D.CH.	85	67	24	Modern Talking Alone (The 8th Album) - Hansa	FIN.D.N.S.CZE.
19	17	41	Cher Believe - WEA	A.B.DK.FIN.FD.GRE.I.NL.P.E.S.CH.UK.HUN.CZE.	52	55	28	Litfiba Infinito - Ira/EMI	I.	86	78	9	Kastelruther Spatzen Die Legende Von Croderes - Koch	A.D.CH.
20	20	12	Ibrahim Ferrer Ibrahim Ferrer - World Circuit	A.B.F.D.NL.S.CH.	53	56	76	Madonna Ray Of Light - Maverick/Warner Bros.	B.D.IRL.NL.UK.	87	76	6	Bob Marley Legend - Island	NL.N.UK.
21	NE	NE	Elvis Costello The Very Best Of Elvis Costello - Universal TV	IRL.UK.	54	52	8	Chayanne Atado A Tu Amor - Columbia	E.	88	91	2	Limp Bizkit Significant Other - Interscope	B.FIN.D.NL.
22	27	5	Emile & Images Jusqu'au Bout De La Nuit - Une Musique	B.F.	55	29	2	Tocotronic K.O.O.K. - Motor	A.D.	89	NE	NE	Groove Armada Vertigo - Pepper	UK.
23	25	45	Lauryn Hill The Miseducation Of Lauryn Hill - Ruffhouse/Columbia	A.B.FIN.FD.GRE.IRL.NL.N.S.UK.	56	37	8	Jean-Jacques Goldman Live '98 En Passant - Columbia	B.F.	90	NE	NE	Dingo Parhaat - F-Records	FIN.
24	35	2	Destiny's Child The Writing's On The Wall - Columbia	B.F.D.NL.CH.UK.	57	RE	RE	Geri Halliwell Schizophonic - EMI	A.D.GRE.I.UK.HUN.	91	99	4	Massive Attack Blue Lines - Virgin	F.I.RL.UK.
25	22	16	The Cranberries Bury The Hatchet - Island	B.FIN.FD.I.NL.P.E.S.CH.CZE.	58	69	48	Steps Step One - Jive	B.I.RL.UK.	92	RE	RE	Cher Cher's Greatest Hits: 1965 - 1992 - Geffen	S.
26	26	44	Vonda Shepard Songs From Ally McBeal - Epic	D.I.RL.E.UK.	59	72	4	John Williams/LSO Star Wars: The Phantom Menace (Episode 1) - Sony Classical	A.D.IRL.UK.HUN.	93	93	2	Will Smith Big Willie Style - Columbia	B.F.NL.UK.
27	21	19	Francis Cabrel Hors Saison - Columbia	B.F.	60	59	6	ATB Movin' Melodies - Kontor	DK.FIN.NL.N.P.S.HUN.	94	NE	NE	Piotta Comunque Vada Sara'Ub Successo - Universo-Hitmania	I.
28	36	15	Die Fantastischen 4 4:99 - Columbia	A.D.CH.	61	62	5	Bloodhound Gang One Fierce Beer Coaster - Interscope	A.D.	95	81	4	Semisonic Feeling Strangely Fine - MCA	UK.
29	33	11	Travis The Man Who - Independiente	IRL.UK.	62	60	21	Lene Marlin Playing My Game - Virgin	I.N.S.	96	80	5	Blur 13 - Food/Parlophone	GRE.IRL.UK.
30	64	18	Mylène Farmer Innamoramento - Polydor	B.F.	63	51	16	Bryan Adams On A Day Like Today - A&M	A.FIN.D.CH.	97	RE	RE	Santos E Pecadores Voar - RCA	P.
31	24	17	Dean Martin The Very Best Of Dean Martin - EMI	DK.IRL.NL.N.S.UK.	64	65	5	Di Leva För Sverige I Rymden - Di Levas Bästa - Metronome	S.	98	88	11	Mike Oldfield Guitars - WEA	E.HUN.CZE.
32	34	7	Mango Visto Così - WEA	I.	65	84	2	Eminem The Slim Shady EP - Interscope	D.NL.UK.	99	100	2	Cartoons Toonage - Flex/EMI-Medley/EMI-Medley	DK.NL.P.E.
33	23	8	Soundtrack Dawson's Creek - Columbia	A.B.DK.F.I.RL.S.	66	63	7	The Cardigans Gran Turismo - Trampolene/Stockholm	DK.F.GRE.N.UK.	100	RE	RE	Mana Todo Mana - Grandes Exitos - WEA	E.
					67	66	6	Manic Street Preachers This Is My Truth Tell Me Yours - Epic	FIN.IRL.S.UK.	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. NE = SALES MOVER RE = NEW ENTRY RE = RE-ENTRY				

1 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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Album spotlight

by Menno Visser & Emmanuel Legrand

TRICKY WITH DJ MUGGS AND GREASE JUXTAPOSE

Island/Universal

International releasedate: August 16

Radio programmers who've given up on Tricky, complaining his music went too dark and difficult after his genre-defining 1995 set *Maxinquaye*, should check out *Juxtapose*. His new album displays his typical whispered vocals and the hybrid of styles held together by hip hop flavour, but it's all a lot more accessible than on his previous few albums. Since his wife Martina is concentrating on a solo album, Tricky collaborates here with DJ Muggs of Cypress Hill fame and hip hop producer Grease (Ruff Ryders, DMX). Try especially the hypnotic *Bom Bom Diggy* (with guest vocals by Mad Dog from the



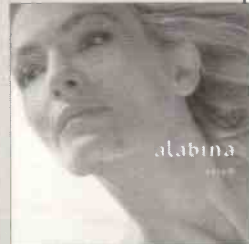
UK hip hop outfit London Posse), the laid back first single *For Real* and the tantalising dance and metal mixes of *Hot Like A Sauna*. The latter song features Tricky's latest vocal discovery Kioka, who was signed to Tricky's own Durban Poison label. *Juxtapose* will be supported by European live dates during the summer. MV

ALABINA SALAM

Saint George/Sony Music

International release date: end of September (Spain, Sweden, Turkey, Holland, Belgium)

Alabina, a multi-cultural band composed of an Egyptian/Moroccan singer, Ishtar, and a foursome of Gypsy flamenco musicians, Los Niños de Sara, provide an endearing combination of traditional Arabic chants, flamenco guitars and a few electronic gizmos. *Salam* contains 11 songs from two previously released Alabina albums, four of them remixed by Mike Pela (of Sade and Savage Garden fame). Of the lot, *Alabina* (the song, with an infectious Arabic groove, featured on the album with two different remixes), *Baila Maria* (the best song this side of the Gipsy Kings in recent years), *Lolole* (a surprising hispano-arabic version of *Don't Let Me Be Misunderstood*) stand out effortlessly. Sony Music France expects to break her internationally with the remixed version of *Alabina*, which will be promoted with a new video. Ishtar is no Fairuz, let alone Oum Kalthoum, but her Arabic singing does the job in what is a highly danceable and exotic package. Overall, *Salam* is a perfect antidote for programmers who need a reminder of their holidays on more sunny shores. EL



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.

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Billboard

TOP 20 US SINGLES TOP 20 US ALBUMS

AUGUST 21, 1999

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GENIE IN A BOTTLE	CHRISTINA AGUILERA
2	3	BILLS, BILLS, BILLS	DESTINY'S CHILD
3	2	TELL ME IT'S REAL	K-CI & JOJO
4	7	SUMMER GIRLS	LFO
5	4	ALL STAR	SMASH MOUTH
6	6	I WANT IT THAT WAY	BACKSTREET BOYS
7	9	WHERE MY GIRLS AT?	702
8	5	IF YOU HAD MY LOVE	JENNIFER LOPEZ
9	8	LAST KISS	PEARL JAM
10	11	JAMBOREE	NAUGHTY BY NATURE FEATURING Z'HANE
11	13	BAILAMOS	ENRIQUE IGLESIAS
12	14	SOMEDAY	SUGAR RAY
13	12	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON
14	10	WILD WILD WEST	WILL SMITH FEATURING DRU HILL & KOOL MO DEE
15	16	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN
16	18	SO ANXIOUS	GINUWINE
17	19	SHE'S SO HIGH	TAL BACHMAN
18	29	IT'S ALL ABOUT YOU (NOT ABOUT ME)	TRACIE SPENCER
19	15	FORTUNATE	MAXWELL
20	-	SCAR TISSUE	RED HOT CHILI PEPPERS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	MILLENNIUM	BACKSTREET BOYS
2	1	SIGNIFICANT OTHER	LIMP BIZKIT
3	4	RICKY MARTIN	RICKY MARTIN
4	12	RUNAWAY BRIDE	SOUNDTRACK
5	7	...BABY ONE MORE TIME	BRITNEY SPEARS
6	3	NOW 2	VARIOUS ARTISTS
7	NEW	COMING OF AGE	MEMPHIS BLEEK
8	9	DEVIL WITHOUT A CAUSE	KID ROCK
9	8	ASTRO LOUNGE	SMASH MOUTH
10	6	THE WRITING'S ON THE WALL	DESTINY'S CHILD
11	10	CALIFORNICATION	RED HOT CHILI PEPPERS
12	5	GUERRILLA WARFARE	HOT BOYS
13	11	MIRRORBALL	SARAH MCLACHLAN
14	13	COME ON OVER	SHANIA TWAIN
15	16	SUPERNATURAL	SANTANA
16	-	400 DEGREEZ	JUVENILE
17	19	98 DEGREES AND RISING	98 DEGREES
18	17	ENEMA OF THE STATE	BLINK 182
19	-	FANMAIL	TLC
20	18	ON THE 6	JENNIFER LOPEZ

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

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*

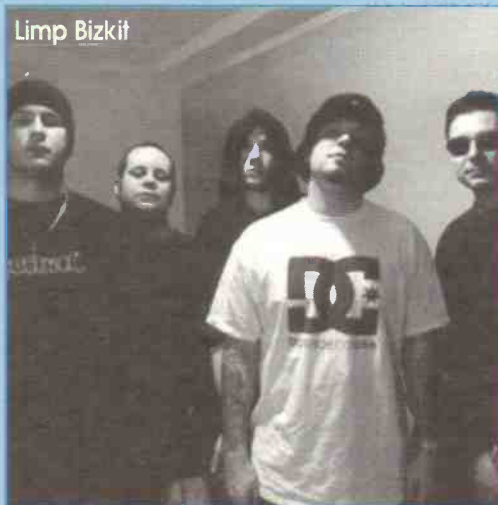
Limp Bizkit

Nookie

(Flip/Interscope)

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

*Basyl De Groot
head of music
radio 3fm/Netherlands*



Germany: WDR Eins Live

FORMAT: CHR
SERVICE AREA: North Rhine/Westphalia
PLAYLIST MEETING: Friday AM
GROUP/OWNER: Public broadcaster



Jochen Rausch
Music director

Playlist Additions

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



UK: BBC Radio 1

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



Jeff Smith
Head of music policy

Playlist Additions

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

97-99 FM **BBC** RADIO 1

Germany: Radio FFH

FORMAT: CHR
SERVICE AREA: Hessen
PLAYLIST MEETING: Wednesday PM
GROUP/OWNER: Independent



Ralf Blasberg
Head of music

Playlist Additions

Ann Lee/2 Times (n/a)
Ronan Keating/When You Say Nothing At All (n/a)
Captain Jack feat. The Gipsy Kings/Get Up (n/a)
Enrique Iglesias/Bailamos (n/a)
2-4 Family/Take Me Home (n/a)
Acido/Di Da Di Dah (n/a)
Lutricia McNeal/365 Days (n/a)



Denmark: Radio 2

FORMAT: AC
SERVICE AREA: National
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Clear Channel



Jan Brodde
Head of music

Playlist Additions

Michael Learns To Rock/Complicated Heart (n/a)
AI/Summertime Of Our Lives (n/a)



UK & Ire: Atlantic 252

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



David Dunne
Programme director

Playlist Additions

Moloko/Sing It Back (50)
The Wiseguys/Start The Commotion (30-35)
New Radicals/Someday We'll Know (20-25)
Brand New Heavies/Saturday Nite (20-25)
Supergrass/Moving (20-25)



Turkey: Number One FM

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday 14:00
GROUP/OWNER: Independent



Emre Yöner
Music & Programming director

Playlist Additions

Eiffel 65/Blue (n/a)



UK: Virgin Radio

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

Nik Goodman and
Carl Watts
Joint heads of music
programming

Playlist Additions

Bran Van 3000/Drinking In L.A. (n/a)
Lou Bega/Mambo No. 5 (n/a)
Supergrass/Movin' (n/a)



Switzerland: Radio 105 Network

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



Playlist Additions

Grant Benson
Programme director

Robbie Williams/Win Some, Lose Some (n/a)
DJ Bobo/Together (n/a)
DJ Juergen/Better Off Alone (n/a)
SM -Trax/Is Calling (n/a)
Micronauts/The Jag (n/a)
Toploader/Let The People Know (n/a)
H-Blockx/Time Of My Life (n/a)
DJ Sandy Vs. Houstrap/Overdrive (n/a)
Tricky/For Real (n/a)
Hardy Hard/The Silver Surfer (n/a)
Ayman/Tausand Mal (n/a)
Everything But The Girl/Five Phantoms (n/a)
Lutricia McNeal/365 Days (n/a)
Sting/Brand New Day (n/a)
Red Hot Chili Peppers/Around The World (n/a)
Basis/Ich Lieb Dich Immer Noch (n/a)



Norway: Radio 102

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



Playlist Additions

Egil Houeland
Head of music

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



Belgium: Radio Contact F

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



Playlist Additions

Jean-Lou Bertin
Programme & music director

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



Germany: BR Bayern 3

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



Playlist Additions

Walter Schmich
Music director

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



Ireland: FM104

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



Playlist Additions

Dave Kelly
Music director & deputy programme editor

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



Sweden: SR P5 Radio Stockholm

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



Playlist Additions

Robert Sehlberg
Music director

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

SR P5 Radio Stockholm

Norway: NRK P3

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



Playlist Additions

Marius Lilleien
Head of music

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



Turkey: Radyo 5

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

Hakan Tanir
Music director

Playlist Additions

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



The Netherlands: Radio 3FM

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



Playlist Additions

Paul Van Der Lugt
Programme coordinator

Limp Bizkit/Nookie (23-24)
Christina Aguilera/Genie In A Bottle (13-14)
Mr. Vegas/Heads High (7-8)
Meredith Brooks & Queen Latifah/Lay Down (7-8)



Denmark: DR P3

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



Playlist Additions

Morten Rindholt
Music controller

Marie Frank/Symptom Of My Life (39)
Eiffel 65/Blue (7)
Zoé/Cruisin' (7)
Texas/Summer Son (2-3)
Christina Aguilera/Genie In A Bottle (2-3)
Supergrass/Movin' (2-3)
Candidate/I Belong To You (2-3)



U.K.: 95.8 Capital FM

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



Playlist Additions

Richard Park
Group programme director

Nerio's Dubwork/Sunshine & Happiness (n/a)
Stereophonics/I Wouldn't Believe Your Radio (n/a)
Lyte Funkie Ones/Summer Girls (n/a)
Paul Johnson/Get Get Down (n/a)
Bob Marley/Sun Is Shining (n/a)



Ireland: Tipp FM

FORMAT: AC
SERVICE AREA: County Tipperary
PLAYLIST MEETING: Mondays/Thursdays 10:30



Playlist Additions

Michael Brett
Head of music

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



Red Hot Chili Peppers-Scar Tissue
Oliver Cheatham-Old School Love
NTM-Pose Ton Gun
Manau-La Confession

New Videos:
Cher-All Or Nothing
Lauryn Hill-Everything Is Everything
Chemical Brothers-Let Forever Be
Sertifi Politi-Tossi Tossi To Bogie Down
Pierpoljak-Je Sais Pas Jouer

MTV/Central Feed P
Andreas Heineke-Head Of Music

Heavy Rotation:
Whitney Houston-My Love Is Your Love
Simpence None The Richer-Kiss Me
Bloodhound Gang-Along Comes Mary
Will Smith-Wild Wild West
Jennifer Lopez-If You Had My Love
Freundeskreis-Mit Dir
Puff Daddy-P.E. 2000

New Videos:
Tai Bachman-She's So High
Urban Dance Squad-Happy Go
TLC-Unpretty
M. Morrison-C. Reeves-Best Friend
Phats & Small-Feel Good
Eat No Fish-Holy Silence
Tropfen-Such A Surge
Raufhauer-Die Schae Uns Das Best

MTV/European Feed P
Hans Hagman-Head Of Music

Heavy Rotation:
Whitney Houston-My Love Is Your Love
Warmde Project-King Of My Castle
Lou Bega-Mambo No. 5
Lauryn Hill-Everything Is Everything
Destiny's Child-Bills Bills Bills
702-Where My Girls At
Jennifer Lopez-If You Had My Love

New Videos:
Basement Jaxx-Rendez Vu
Flaming Lips-Race For The Prize
R. Kelly-Did You Ever Think
Roxette-Stars
Mary J. Blige-All That I Can Say
Apollo 440-Stop The Rock

MTV/Nordic Feed P
Hans Hagman-Head Of Music

Heavy Rotation:
Whitney Houston-My Love Is Your Love
ATB-Don't Stop
Lene Marlin-Sitting Down Here
Lou Bega-Mambo No. 5
Enrique Iglesias-Bailamos
Madonna-Beautiful Stranger

Jennifer Lopez-If You Had My Love

New Videos:
New Radicals-Someday We'll Know
Dope Smugglers-Double Double Dutch
Weeping Willows-True To You

MTV/Southern Feed P
Clive Evan-Head Of Music

Heavy Rotation:
Simpence None The Richer-Kiss Me
Lou Bega-Mambo No. 5
Enrique Iglesias-Bailamos
Red Hot Chili Peppers-Scar Tissue
Alex Britti-Mi Piaci
Jovanotti-Raggio Di Sole
Piotta-Supercatone

New Videos:
TLC-Unpretty
Crash Test Dummies-Get You
Breakheart Era-Ultra Obscene
Christina Aguilera-Genie In A Bottle

MTV/U.K. Feed P
Power Rotation Add:

Feeder-Yesterday Went Too Soon
Heavy Rotation:
Whitney Houston-My Love Is Your Love
ATB-9 P.M. (I'll I Come)
Ricky Martin-Livin' La Vida Loca
Madonna-Beautiful Stranger
Destiny's Child-Bills Bills Bills
Jennifer Lopez-If You Had My Love
Roman Keating-When You Say
Texas-Summer Son

New Videos:
The Wiseguys-Start The Commotion
Breakbeat Era-Ultra Obscene
Ruth-Waiting For My Heart
The High And Mighty-B-Boy Document
The Webb Brothers-Tu Over And I Know It

THE MUSIC FACTORY/Buuum,
Bolland P
Erik Kraus-Music Director

Power Rotation Add:
The Offspring-The Kids Aren't All Right
Heavy Rotation:
Whitney Houston-My Love Is Your Love
Basement Jaxx-Rendez Vu
Ann Lee-2 Times
Lou Bega-Mambo No. 5
Eiffel 65-Blue
Destiny's Child-Bills Bills Bills
Eminem-Guilty Conscience
Five-If Ya Gettin' Down
De Poema's-Mijn Houten Hart

New Videos:
Moloko-Sing It Back

Korn-Got The Life
Limp Bizkit-Nookie

Miranda-Vamos A Lo Playa
Goo Goo Dolls-Black Balloon
Shania Twain-Man! I Feel Like
TLC-Unpretty
Geri Halliwell-Mi Chico Latino

Roxette-Stars
Apollo 440-Stop The Rock
Kojak-You Can't Stop It
Captain Jack-Get Up!
Abba Teens-Super Trouper
Skik-AF En Toe

VH-1/London P
Lester Mordue-Head Of
Programming

Heavy Rotation:
Whitney Houston-My Love Is Your Love
Shania Twain-That Don't Impress
Ricky Martin-Livin' La Vida Loca
Roman Keating-When You Say
Madness-Lovestruck

New Videos:
Lou Bega-Mambo No. 5
Enrique Iglesias-Bailamos
Alanis Morissette-So Pure
Texas-Summer Son
Geri Halliwell-Mi Chico Latino

THE BOX/London G
CHR
Francis Currie-Programme Director
Box Tops:

Britney Spears-Baby One More Time
2Pac-Changes
Vengaboys-We're Going To Ibiza
Britney Spears-Sometimes
Ricky Martin-Livin' La Vida Loca
Backstreet Boys-I Want It That Way
Lou Bega-Mambo No. 5
Enrique Iglesias-Bailamos
S Club 7-Bring It All Back
Sporty Thieves-No Pigeons
Destiny's Child-Bills Bills Bills
Roman Keating-When You Say
Shania Twain-Man! I Feel Like
Eminem-Guilty Conscience
Five-If Ya Gettin' Down
Vengaboys-Boom Boom Boom
Geri Halliwell-Mi Chico Latino
Westlife-If I Let You Go
Caprice-Oh Yeah

New Videos:
Eiffel 65-Blue
Another Level-Summertime
Apollo 440-Stop The Rock
Echt-Du Traust Keine Liebe In Dir
Scooter-Fasthardercoaster
Blindlight 112-Geht Los!
Monica-Street Symphony
Beam/Cyranodoke-Launch In Progress

Q Connection-Bei Mir Bist Du Schön

VIVA ZWEI TV/Cologne P
CHR
Marcel Hamacher-Programme Director

Heavy Rotation:
Everlast-Ends
Bloodhound Gang-Along Comes Mary
Chemical Brothers-Let Forever Be
Tootronic-Let There Be Rock
Limp Bizkit-Nookie
Freundeskreis-Mit Dir
Die Fantastischen 4-Michi Back In Hell
Absolute Beginner-Fuehs

New Videos:
Sugar Ray-Someday
Santana-Smooth
Alice In Chains-Get Born Again
Crash Test Dummies-Get You In The Morning
Apollo 440-Stop The Rock
Alex Gopher-Party People
Kungfu-Hallo Gott
Sven Franzisco-Hinter Diese
Everclear-The Boys Are Back In Town
Think About Mutation-Two Tribes

THE BOX/London G
CHR
Francis Currie-Programme Director
Box Tops:

Britney Spears-Baby One More Time
2Pac-Changes
Vengaboys-We're Going To Ibiza
Britney Spears-Sometimes
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Enrique Iglesias-Bailamos
S Club 7-Bring It All Back
Sporty Thieves-No Pigeons
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Roman Keating-When You Say
Shania Twain-Man! I Feel Like
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Scooter-Fasthardercoaster
Blindlight 112-Geht Los!
Monica-Street Symphony
Beam/Cyranodoke-Launch In Progress

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eurochart hot 100

Eurochart radio show 34/99

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:

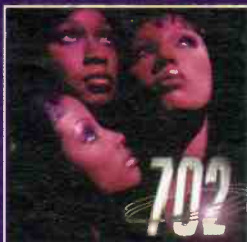
- INTERVIEWS: Ricky Martin, Brand New Heavies, Caprice, Ellie Campbell
- HITS TO HAPPEN: Jennifer Paige/Always You (Edel); Brand New Heavies/Saturday Nite (fir); Caprice/Oh Yeah (Virgin)
- ALBUM OF THE WEEK: Ricky Martin/Ricky Martin (Columbia)

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

702

"Where My Girl's At"

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



From the album 702



adventure



POP

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Conference ++ The up-to-the-minute industry topics ++ Digital media production ++ MP3, MOD, Internet ++ Radio special in cooperation with Music and Media and Musikwoche magazines ++ Pop 2000 ++ Pop and Politics revisited ++ In cooperation with the German association of music clip producers: The Digital Image - what makes music videos so successful? ++ Basic workshops ++ Film and music ++ The digital challenge - Music and new technology presented by Billboard ++ Workshop: Licensing and Business Affairs ++ List of topics constantly being updated ++

Komm.Unity ++ ITS Reisen travel agency presents opening concert ++ New: Euro shows ++ Eins, Zwo ++ 400 acts ++ 80 shows ++ Bizarre Festival ++ Red Hot Chili Peppers ++ Blumfeld ++ The Offspring ++ Trends ++ The Cardigans ++ Many more ++ Billboard Talent Net ++ KickZone on four stages ++ Derrick May ++ 808 State DJs ++ Juan Atkins ++ Clubs, stages and garages ++ 2,8 mio. visitors at Music festival on the Ring ++ Ian Pooley ++ Holger Czukay ++ international Acts ++

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On the air

M&M's weekly airplay analysis column

week 34 / 99 European Radio Top 50

©BPI Communications Inc.

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

British dance act Phats & Small score their second European radio hit with *Feel Good*, the highest new entry this week at number 42. The single is another good example of their filter house disco blend, and opens well at dance stations across Europe and on UK radio. The rest of Europe is still catching up on their first single, *Turn Around* (both Multiply), which rises to number 25 in the 18th week of its chart run after reaching number 18 in June and July. And there is even a third Phats & Small record around, namely their remix of the Earth, Wind & Fire classic *September* (INCredible), which is bubbling under at the moment. So what's the reason for the incredible success of Phats & Small? Glen White, head of music at dance station Vibe FM, which covers the eastern central part of England, knows the secret: "Their records have a good solid club feel and easy, fun lyrics that ladies in the high street can swing their handbags to. We call it 'fun without the cheese.'"

"Fun-packed and rhythm-driven" Vibe FM in Bury St. Edmunds has no boundaries for its playlist. When White and programme manager Barry Jones enthuse over a record, they just play it, and recent RAJAR figures show that they're right. In the evenings especially they can do their own thing. "Where other stations tend to programme lovesongs back to back, we do quite the opposite: four hours of fun," says White. An example is the dance cover of ZZ Top's *Gimme All Your Lovin'* by Martay (Riverhorse). And White knows his stuff. Last autumn, when his station was featured in M&M (October 24, 1998), he predicted the current mambo rage by picking up on *Mucho Mambo* by Shaft (Wonderboy) nine months before the rest of the UK. Next year, he might even be in the charts himself, under his remixer alter ego White Boy.

On top, *If You Had My Love* by Jennifer Lopez (Work/Columbia) is finally the new number one after an eight-week standoff by Madonna's *Beautiful Stranger* (Maverick/Warner Bros.). The regional airplay listings show that Lopez hasn't hit number one anywhere, but is top 5 in France, Scandinavia, The Netherlands, Italy, Poland and the G/S/A countries. Other risers in the Top 20 are mostly holiday hits like

Blue by Eiffel 65 (Bliss Co.) at 10 and *Mi Chico Latino* by Geri Halliwell (EMI) at 12.

The only other new entry, at 49, is for Apollo 440, whose Status Quo-inspired *Stop The Rock* (Epic) is a favourite at alternative stations across Europe and on UK radio.

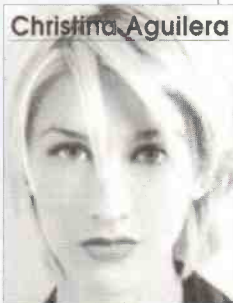
The British Bigbeat Collective reached number 23 in March 1997 with *Ain't Talkin' Bout Dub* (Sony S2).

Finally, bubbling under and likely to enter in the future are: *Brand New Day* by Sting (A&M), *Someday* by Sugar Ray (Atlantic), *Genie In A Bottle* by Christina Aguilera (RCA), *Best Friend* by Connor Reeves & Mark Morrison (Wildstar) and *If I Let You Go* by Westlife (RCA).

Menno Visser



Jennifer Lopez



Christina Aguilera

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	2	10	JENNIFER LOPEZ/IF YOU HAD MY LOVE	(WORK/COLUMBIA)	69	2
2	1	13	Madonna/Beautiful Stranger	(Maverick/Warner Bros.)	69	0
3	4	11	Whitney Houston/My Love Is Your Love	(Arista)	63	2
4	6	7	Texas/Summer Son	(Mercury)	59	8
5	3	12	Will Smith/Wild Wild West	(Columbia)	60	0
6	7	14	Lou Bega/Mambo No. 5	(Lautstark/BMG)	55	4
7	5	15	Sixpence None The Richer/Kiss Me	(Squint/Elektra)	53	0
8	9	8	Pet Shop Boys/I Don't Know What You Want...	(Parlophone)	48	0
9	10	12	Britney Spears/Sometimes	(Jive)	44	1
10	12	5	Eiffel 65/Blue	(Bliss Co.)	40	5
11	8	17	Ricky Martin/Livin' La Vida Loca	(Columbia)	43	0
12	17	4	Geri Halliwell/Mi Chico Latino	(EMI)	43	11
13	19	3	TLC/Unpretty	(LaFace/Arista)	38	10
14	11	11	Cher/All Or Nothing	(WEA)	37	0
15	13	17	Shania Twain/That Don't Impress Me Much	(Mercury)	36	0
16	14	12	The Cranberries/Animal Instinct	(Island)	38	0
17	22	10	Enrique Iglesias/Bailamos	(Universal)	33	6
18	20	14	Red Hot Chili Peppers/Scar Tissue	(Warner Bros.)	31	1
19	30	6	Ronan Keating/When You Say Nothing At All	(Polydor)	36	6
20	21	5	Five/If Ya Gettin' Down	(RCA)	36	5
21	16	8	Smash Mouth/All Star	(Interscope)	38	1
22	27	5	Ann Lee/2 Times	(X-Energy)	30	2
23	15	18	Jamiroquai/Canned Heat	(Sony S2)	27	1
24	18	14	Phil Collins/You'll Be In My Heart	(Walt Disney)	32	0
25	26	18	Phats & Small/Turn Around	(Multiply)	29	1
26	28	6	Sasha/I Feel Lonely	(WEA)	31	0
27	25	11	Shanks & Bigfoot/Sweet Like Chocolate	(Pepper)	27	2
28	29	7	Lenny Kravitz/American Woman	(Virgin)	29	0
29	23	7	Gary Barlow/Stronger	(RCA)	28	0
30	41	2	Basement Jaxx/Rendez Vu	(XL)	25	4
31	24	17	Backstreet Boys/I Want It That Way	(Jive)	19	0
32	48	2	Lene Marlin/Sitting Down Here	(Virgin)	23	4
33	39	3	Moloko/Sing It Back	(Echo)	23	4
34	32	25	TLC/No Scrubs	(LaFace/Arista)	16	0
35	40	2	Roxette/Stars	(Roxette Recordings/EMI)	24	5
36	43	13	Mike & The Mechanics/Now That You've Gone	(Virgin)	19	0
37	34	4	Destiny's Child/Bills, Bills, Bills	(Columbia)	23	1
38	31	11	Suede/She's In Fashion	(Nude)	28	0
39	35	3	The Chemical Brothers/Let Forever Be	(Virgin)	20	2
40	38	7	New Radicals/Someday We'll Know	(MCA)	20	1
41	33	19	The Offspring/Why Don't You Get A Job?	(Columbia)	18	0
42	>	NE	Phats & Small/Feel Good	(Multiply)	19	6
43	45	10	Macy Gray/Do Something	(Epic)	16	0
44	47	2	Wamdue Project/King Of My Castle	(Airplane)	17	1
45	37	3	Semisonic/Secret Smile	(MCA)	23	0
46	44	2	Vengaboys/We're Going To Ibiza	(Violent/Jive)	14	0
47	36	6	Jennifer Paige/Always You	(Edel)	16	1
48	49	5	Jungle Brothers/V.I.P.	(Gee Street/V2)	17	1
49	>	NE	Apollo 440/Stop The Rock	(Epic)	14	3
50	>	RE	Alanis Morissette/So Pure	(Maverick/Warner Bros.)	15	0

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

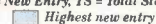
Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

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

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



Indicates singles which previously featured in the Border Breakers chart



Greatest chart points gainer

Local music sales soar on

continued from page 1

many (30% to 43%), the Netherlands (14% to 27%), Iceland (32% to 45%), and Greece (47% to 59%). With the exception of Greece, European countries with a share of local music above 50% are usually from the former eastern block (like Russia at 69%), but since the collapse of the Berlin Wall, share of local repertoire has been drastically falling to the benefit of international music. In Poland, for instance, local products have nosedived from 78% in 1992 to a mere 22% in 1998. In any case, European countries' share of domestic repertoire falls short of the US where local products grab an impressive 91% share.

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

Analysing the figures, the IFPI estimates that "European artists are now crossing more and more boundaries—and it's no longer the case that these markets are dominated by Anglo-American artists the way they used to be." However,

Hughes admits that this claim cannot be substantiated with statistics. Figures compiled by the IFPI for individual territories don't yet allow statistics for international repertoire to be broken down further to reveal the country of origin.

For Hughes, the strength of domestic repertoire throughout Europe can also be highlighted by the increasing number of non-English speaking acts which are awarded Platinum Europe awards for sales over one million units. According to the IFPI, out of 75 albums which received a Platinum Awards certification in 1998, almost one quarter comprised artists singing in a language other than English in a list which included, among others, Alejandro Sanz, Eros Ramazzotti, Pascal Obispo and Rammstein.

Morrish says that, from a

	Average repertoire origin in Europe (as % of market value)		
	Domestic	International	Classical
1991	36.0	54.0	10.0
1992	31.3	59.4	9.3
1993	34.2	57.1	8.6
1994	37.0	54.3	8.8
1995	37.8	54.4	7.8
1996	40.4	52.1	7.5
1997	41.7	50.8	7.6
1998	40.1	51.6	8.3

Source: IFPI

record company's perspective, "more acts are crossing borders. I think it has a lot to do with the fact that now, continental European artists make records that are as good as anyone else. That wasn't the case 20 years ago."

He adds: "People want to listen to more local languages and are prepared to go beyond Anglo-Saxon repertoire. Consumers tend to be more experimental and less xenophobic than they used to be."



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

Labels to set up radio presence

continued from page 1

included Tim Renner, president, Universal Music Group; Jörg Hacker, managing director, Sony Epic; Bernd Dopp, managing director, WEA; Eckhart Gundel, managing director, BMG Ariola Hamburg and Dr Martin Schaefer, MD of the German Phonographic Industry. None of the record company representa-

tives were available for comment on the initiative. Media expert Jens-Uwe Steffens was also present, alongside a delegate from the Radio Marketing Service.

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

Travis finally get that good feeling

continued from page 1

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

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

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

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

py, performed similarly. Helped by frequent touring, the band carved a solid fan base that helped *Good Feeling*, released in September 1997, to hit the top 10 immediately. But the lack of daytime airplay restricted its album chart tenure to a mere three weeks.

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

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

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



Glen Goodman, promotions assistant, EMI International, London (pictured, centre) wins \$1,000 for scoring the highest in EMI's Ed Hunter Game Challenge, set by Iron Maiden and Sanctuary Music. EMI Sweden will collect their trophy for highest company score at Iron Maiden's sold out gig at Stockholm's Globe Theatre on 17 September. The Ed Hunter European Tour kicks off at Paris' Palais Omnisport de Bercy on 9 September. Also pictured are Iron Maiden's mascot 'Eddie' and Sanctuary Music MD, Ron Smallwood.


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	9	LOU BEGA/MAMBO NO. 5	(LAUTSTARK/BMG)	GERMANY	38
2	2	9	Eiffel 65/Blue	(Bliss Co.)	ITALY	31
3	3	3	Ann Lee/2 Times	(X-Energy)	ITALY	29
4	5	10	Lene Marlin/Sitting Down Here	(Virgin)	NORWAY	22
5	4	4	Roxette/Stars	(Roxette Recordings/EMI)	SWEDEN	21
6	6	9	Wamdue Project/King Of My Castle	(Airplane)	ITALY	16
7	7	10	Vengaboys/We're Going To Ibiza	(Violent/Jive)	HOLLAND	12
8	8	35	Jessica Folcker/How Will I Know	(Jive/Zomba)	SWEDEN	10
9	11	14	Jessica Folcker/I Do	(Jive/Zomba)	SWEDEN	13
10	9	2	Cunnie Williams/Saturday	(Edel)	GERMANY	9
11	10	7	ATB/Killer	(Kontor)	GERMANY	11
12	13	5	Sasha/I Feel Lonely	(WEA)	GERMANY	12
13	18	6	Axelle Red/Faire Des Mamours	(Virgin)	BELGIUM	6
14	17	11	Anggun/Snow On The Sahara	(Epic)	FRANCE	5
15	>	NE	Lutricia McNeal/365 Days	(Siljemark/CNR/Wildstar)	SWEDEN	7
16	16	28	Sasha/If You Believe	(WEA)	GERMANY	6
17	12	16	Roxette/Anyone	(Roxette Recordings/EMI)	SWEDEN	7
18	15	20	Lene Marlin/Unforgivable Sinner	(Virgin)	NORWAY	6
19	21	3	Liquido/Narcotic	(Virgin)	GERMANY	4
20	23	3	Robyn/Electric	(Ricochet/RCA)	SWEDEN	3
21	20	7	ATB/Don't Stop	(Kontor)	GERMANY	4
22	>	RE	Nek/Con Un Ma E'Con	(WEA)	ITALY	4
23	24	23	Sasha/We Can Leave The World	(WEA)	GERMANY	5
24	14	2	Michael Learns To Rock/Someday	(EMI-Medley)	DENMARK	5
25	19	12	Jennifer Brown/Alive	(RCA/Ricochet)	SWEDEN	5

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).

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 Emmanuel Legrand

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

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

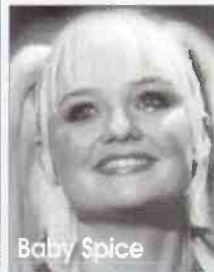
Sony Music Europe international marketing director for Columbia **Luc Vergier** will be leaving the company on August 31. He is to become president of the European operations of **RuffNation**, the new label set up by **Chris Schwartz**, founder and former CEO of **Ruffhouse** (**Lauryn Hill**, the **Fugees**,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

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

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

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

Gallup figures released in Denmark at time of going to press show that the audience share of public broadcaster **Danish Broadcasting Corporation** (DR) slipped to 66% in the second quarter, from 69% in the previous period. The figures are the lowest ever for DR. Commercial Danish stations picked up 2.2 percentage points between the quarters, advancing to 28.4% of the audience total. More details next week.



Baby Spice

euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr36.44
Denmark	Dkr7.44
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr326.59
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.27
Poland	Z4.22
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.82
Switzerland	Sfr1.60
U.K.*	£0.66
U.S.	\$1.07

Conversion rates correct as of August 12, 1999

*Denotes 'eurozone' countries with a fixed exchange rate

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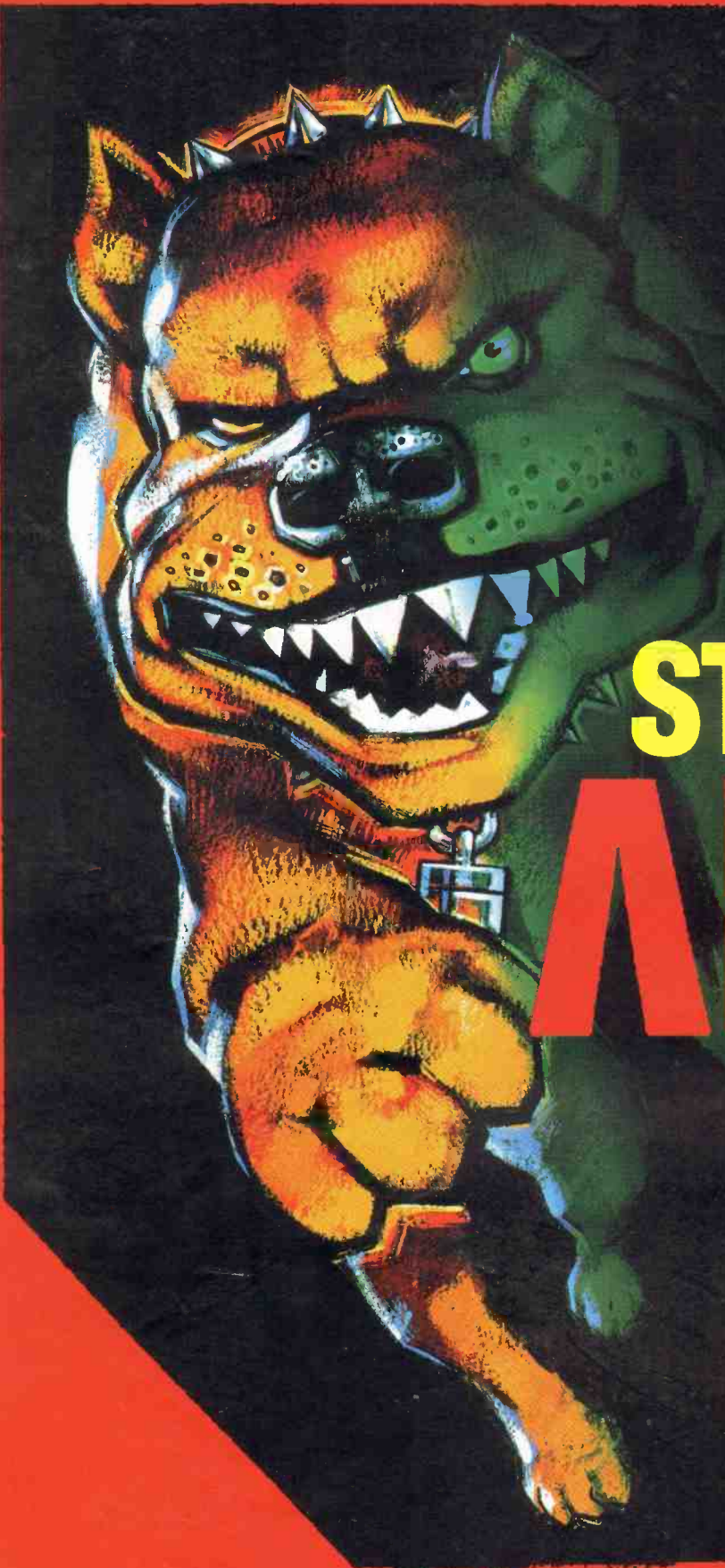
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