EU action on ‘restrictive’
German licence awards

by Keith Nutthall & Tayfun Kesgin

BRUSSELS — The EU is threatening the German government with the possibility of massive fines unless it takes action to force the regional government of Rheinland-Pfalz to abandon its “restrictive” policy on the granting of new commercial radio licences.

The European Commission says that Rheinland-Pfalz media authority the LPR has given “preference to local operators” in its award of commercial radio licences within the state. This contravenes EU rules on competition within Europe’s internal market.

To date, just three terrestrial commercial radio licences have been granted in Rheinland-Pfalz. Two are held by Ludwigshafen-based commercial broadcaster RPR, which operates RPR 1 (CHR) and RPR 2 (Schlager/Gold). The third licence is held by rock station Radio Rockland, in which RPR also has a 25% stake.

The Commission has highlighted the following aspects of Rheinland-Pfalz’s radio regulation which it is unhappy with:

- A general preference for applicants already physically based in Rheinland-Pfalz.
- The doubling, in 1996, of the duration of licences it had previously granted without re-advertisement.
- The LPR’s deliberate favouring of licence applicants who belong to groups which have a particular involvement in the activities of the Rheinland-Pfalz regional government, and which contribute to the granting of licences already physically based in Rheinland-Pfalz.

The first words that come into your mind when you think of her are ‘big, beautiful, proud and sure,’” says producer George Evelyn of Welsh singing legend and recently-invested Dame of the British Empire Shirley Bassey. And the work Nightmares On Wax’s Evelyn and his fellow producers have done on Diamonds Are Forever (EMI), a remix album of some of the Cardiff-born chanteuse’s most famous and less well-known songs, is certainly likely to bring a smile to those famous lips.

Released on August 28 throughout Europe, it was only a matter of time before the label decided to try and repeat the formula of the Bassey and Propellerheads’ 1997 collaboration History Repeating. “We do have Shirley Bassey’s classic back catalogue and in the past people tried to...

Cox keeps Radio 1’s breakfast ball rolling

by Jon Heasman

LONDON — New breakfast show presenter Sara Cox has helped BBC Radio 1 take its share of UK radio listening back over the 10% mark, according to official RAJAR figures for the second quarter of 2000.

Many had expected that the public CHR station would lose listeners following the departure of its popular and high-profile breakfast show host Zoe Ball, but Cox has held onto Ball’s existing market share.

Indies trial ‘Net licensing deal

by Siri Stavenes-Dove

LONDON — Independent UK music labels are moving towards formulating a licensing system for those who provide streaming audio services on the Internet.

British indie trade body AIM has already signed trial agreements with a number of UK companies providing audio services on the 'Net, including Storm Radio, Capital Interactive (M&M, July 22), Carlton Interactive and iCrunch. A number of...
industry remains upbeat on Napster case

by Gareth Thomas

LONDON — The global record industry remains confident of winning its legal battle against music file-sharing website Napster, despite the upholding of an appeal against a ruling which would have effectively closed the company down.

On July 28, US appeal court judges granted Napster's request for more time following the preliminary injunction made just two days earlier that would have forced the company to remove all its copyright-infringing files (M&M, August 8).

Napster's surprise reprieve was granted on the grounds that the San Francisco-based company had "raised substantial questions of both the merits and form of the injunction."

Legal briefs will now be exchanged between US music industry body the RIAA and Napster up to September 12, with a decision on the appeal expected soon after that, possibly as early as October. Despite the case being fast-tracked, the fact remains that visits to the Napster site have already increased by 92% since the original ruling was made.

"It's the best promotion Napster could have had—being ordered to shut down and then getting a reprieve," says Nick Henry-Solz, a media consultant in London. "You couldn't pay for that kind of exposure. He believes record companies will now have to move more quickly in forming alliances with Internet firms to provide digital downloads. "It's time for the music industry to think about living with the disease. The technology is out there and they won't be able to shut it down. They have taken too long to get to grips with the digital delivery of music."

Sarah Roberts, communications manager of the UK trade body BPI, denies the industry has been slow to respond to the Napster threat. "Record labels are keen to work with technology companies, but it is a complicated matter," she says. "We have to look into copyright issues, which are territorial, and it's a very complex process trying to track music. There is also the issue of Internet piracy, which might suddenly break—particularly in situations where a virtual radio show might extend far beyond the required time frame."

Meanwhile, another music file-exchange service, CuseMX, has restricted public access to its site in the wake of last week's ruling in the Napster case. "We think it is a turning point and people are beginning to realise the serious implications of Internet piracy," says the IFPI's Dixon.
"IO NON SO PARLAR D'AMORE" has to date sold in Italy over 1,500,000 copies. This extraordinary result has to be added to the over one hundred million records sold all over the world by Adriano Celentano throughout about thirty years.

"IO NON SO PARLAR D'AMORE" FOR OVER 50 WEEKS HIS LAST CD IS ON TOP OF ITALIAN CHARTS.

ADRIANO CÉLENTANO
Spanish trade fair looks to expand

by Howell Llewellyn

MADRID — Todomusica, Spain's annual music trade fair, is looking to expand into a truly international "Latino" event, following a deal with the organisers of German music fair Pop-Komm.

Todomusica (taking place September 13-16 this year) has signed an agreement with the Cologne event, whereby the two bodies will exchange information and have each other's stands at their respective shows.

"Spain needs its own annual Latino music trade fair," says Todomusica director Rafael Revert. "And the inaugural event last year showed that it is a feasible option. But we need to internationalise it, and Pop-Komm has made clear its interest in helping to organise a Latino music event."

As part of the change, next year Todomusica will move from September to October, considered as a more internationally-friendly date for the music industry. The show will remain in Seville, however. Revert explains: "Seville is strategically located between Europe and America, making it a marvellous crossroads and meeting point for diverse cultures—Mediterranean, Latino, and European."

The first Todomusica event last year relied heavily on the promotion of local talent. This year, Cuban record label BIS is sending a team to Todomusica, and some US indie labels have also provisionally booked stands.

Pop-Komm's interest in working with Todomusica reflects the strong interest in Latin music in Germany, where the soundtrack album Buena Vista Social Club has sold over 750,000 copies since it was released three years ago.

Among the acts appearing at Todomusica are Raul, the Spanish singer currently at number three in the domestic album charts with Sueto Su Boc. Other big-selling Spanish artists attending include Camela, Maita Vende Cà and Yolanda Ramos.

This year's fair also coincides with Seville's Flamenco Biennial, a major event in Spain's live flamenco calendar.

Sony Music Sweden artist Peter Joback celebrates his first night starring in London in Cameron McIntosh's production of The Witches of Eastwick. Pictured (l-r): Joback's manager Marie Dimberg; deputy MD Sony Music Sweden Leif Ræck; Joback; and Peter Sundin, MDC/CEO Sony Music Sweden. Joback's first English language pop album will be released later this year.

Gains for Austrian commercial radio

by Susan L. Schuhmayer

VIENNA — Latest official ratings from Fessel show that Austria's commercial radio stations are making strides forward, despite the current possibility of having their licences revoked by the country's constitutional court (M&M, July 29).

In the latest ratings covering the first half of 2000, AC/Gold-formatted 88.6 has become the second-most listened to station in Vienna, overtaking public broadcaster ORF's local Vienna station O2. This was despite a 1% dip in market share compared to the same period last year.

"For us it's an outstanding result. We're now the strongest local radio broadcaster in Vienna," says Bernd Sebor, general manager of 88.6. "We're eager to see how things develop."

National public CHR station O3 continues to lead the Venice market with a 32% share. But outside of the capital, O3's listenership slipped in five of the country's nine provinces—falling by as much as 4% in Styria.

Vienna AC station Antenne Wien, whose shareholders include UK radio group GWR, saw its market share climb from 3% to 5%. "We've made some significant gains," says programming director Ian Walker. "The trend is looking good, and radio is all about trends."

The other big gainer in Vienna was rock station 92.9 RTL, part-owned by the RTL Group, which saw its market share jump from 1% to 4%. CHR station Radio Energy, whose backers include France's NRJ, held steady with a 5% share of the audience.

Vienna Radio Listening Jan-Jun 2000 (Jan-Jun '99 figures in brackets)

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>% Market share</th>
<th>% Daily reach</th>
</tr>
</thead>
<tbody>
<tr>
<td>O3 (CHR)</td>
<td>32 (24)</td>
<td>11.5 (9.2)</td>
</tr>
<tr>
<td>88.6 (AC/Gold)</td>
<td>13 (10)</td>
<td>12.7 (12.6)</td>
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<tr>
<td>O2 Vienna (F-S)</td>
<td>11 (14)</td>
<td>15.4 (14.5)</td>
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<tr>
<td>Lower Austria (F-S)</td>
<td>10 (10)</td>
<td>10.6 (10.4)</td>
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<tr>
<td>O1 (Classical)</td>
<td>7 (6)</td>
<td>16.5 (16.6)</td>
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<tr>
<td>O2 Burgenland (G)</td>
<td>7 (7)</td>
<td>6.7 (7.2)</td>
</tr>
<tr>
<td>Radio Energy (CHR)</td>
<td>5 (5)</td>
<td>7.9 (5.5)</td>
</tr>
<tr>
<td>Antenne Wien (AC)</td>
<td>5 (3)</td>
<td>10.4 (10.6)</td>
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<tr>
<td>92.9 RTL (Rock)</td>
<td>4 (1)</td>
<td>10.4 (10.6)</td>
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<td>FM4 (Eng. lang./Alt.)</td>
<td>3 (2)</td>
<td>11.5 (9.2)</td>
</tr>
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</table>

Source: Fessel Gfk

ON THE BEAT

ANTI-PIRACY LAW GETS THE NOD

MILAN — A new, tougher anti-piracy law has been given final approval by the Italian Senate. The law increases maximum fines from L3.5 million (euro 1,549) to L30 million. Maximum prison terms have also been increased, from three to four years per charge. Additionally, consumers can be fined L200,000 and, for the first time, retail outlets and factories involved with pirate music material can be shut down. According to IFPI figures, music piracy in Italy accounts for 25% of the market.

BARRY HITS THE SMALL SCREEN

LONDON — UK commercial TV channel Channel 4 has teamed up with website www.channelfly.com to launch a new music programme, showcasing new pop and indie bands. The Barryly Sessions, which will debut on August 23, is based around the Barryly Club in London's Camden Town, a venue which has helped to break such artists as Oasis, Supergrass, Embrace and Coldplay. The show will be filmed at the club itself and at other affiliated venues across the country.

LATIN SOUNDS TAKE TO THE BEACH

MADRID — The world's largest Latino music concert takes place August 26 on a huge beach at Los Cristianos, on the Canary Island of Tenerife. The 12-hour concert, called Son Latinos 2000, is financed by local authorities and is expected to attract more than 200,000 people. This year's line-up includes Colombian star Carlos Vives, Spanish pop-flemenco group Ketama, Cuban exile Lucrecia, and several leading Canarian salsa acts.

MOVING CHAIRS:

NEW YORK — Michael Schwerdt-
mann (pictured) has been appointed senior vice-president and chief financial officer of Sony Music Inter- national (SMI). He was formerly VP finance at SMG.

BRUSSELS — Natalie Delporte has joined the presentation team at public alternative station VRT Studio Brus- sel. She moves from NRJ Vlaanderen and the Top Radio network.

CARDIFF — Terry Underhill has been appointed pro- gramme controller at south Wales ACtalk regional station Radio Wales. Underhill leaves his post at the Wrexham-based Marcher Radio Group to take up his job at the new station, which launches later this year.

internet in-site

Digital Pressure

www.dpi.pressure.com

Digital Pressure provides biographies and music samples from a range of artists and can be browsed by artist, label or by 10 different countries and nine music genres. There's also a selection of music news provided by I-Syndicate. Music can be bought via downloads, either from eMusic (MP3 format) or Liquid Music (Liquid Audio format) or alternatively purchased through a link to CDNow. The site is the result of deals between Peermusic, Emusic and Liquid Music Network. Perhaps surprisingly for a company with offices in 27 countries, English is the only language used. Licenses are in place with BMI, SESAC, Harry Fox Agency and ASCAP.
For over 50 weeks his last CD is on top of Italian charts.

“Mina Celentano”: over 1,200,000 copies sold in Italy.
“Io non so parlar’ d’amore”: over 1,500,000 copies sold to date in Italy.
Two extraordinary success by Adriano Celentano.
BOL markets unsigned UK act

by Juliana Koranteng

LONDON — Bertelsmann-owned online music and books retailer BOL is insisting it has no ambitions to become a virtual record label, despite providing a promotional platform for an unsigned UK band.

BOL plans to market London-based band Super Delta Three (SD3) exclusively on its UK home page. BOL's move shows how a 'Net music store can carry out many of the marketing responsibilities normally associated with record labels. In this case, that includes exclusive webcasts of the band performing, digital interviews, downloadable tracks and streaming on BOL Radio.

Brad Askew, BOL UK's director of music, denies his site is trying to take the place of a record company. "We saw the band and liked them so much, we decided to take a proactive step and promote them off our own backs," he reveals. "What we're doing is breaking the usual cycle. Any record company would normally have to pay a six-figure sum to simply get something like this off the ground."

SD3 were discovered at their very first gig, performing at a "Battle of the Bands" competition at the Mean Fiddler/Loot Music Awards 2000. The trio were voted best rock band at that competition's final in London on July 28.

Askew believes SD3's indie sound will be of particular appeal to French consumers, and to that end he is in talks with BOL France to promote the act on BOL's French home page. Meanwhile, visitors to any of BOL's 14 localised sites in Europe and Asia will be able to access a web area devoted to the band.

Universal becomes Spanish market-leader

by Rowell Llewellyn

MADRID — President of Universal Music Spain (UMS) Jesús López is predicting that the company could have a 25% share of the Spanish music market by the end of this year.

His comments were made following the publication of the results of UMS' first financial year (ending June 30) since the merger with PolyGram, and show that the company is now Spain's market leader with a 20% share, compared to the 17% and fourth place six months after the merger in June 1999.

"When Universal and PolyGram merged, Spain was the only country in Europe where the combined share of the two labels was not the market leader, and in no other country was the share below 20%," says López. "So when I came here from Universal Latin in Miami in January 1999 to take over, I said our biggest challenge was to become market share leader."

Insiders at labels' association and IFPI-affiliate AFYVE, of which López is also president, calculate that EMI/Virgin now lies second in Spain at about 18%, followed by Warner and its wholly-owned indie label DRO East West at 17.5%, with Sony at 16%.

"The main key to the success was the creation of three pop labels—Universal, Mercury and Polydor—instead of the two that a market of Spain's size would normally have had," explains López. "For that we relied on the enormous support of [Universal Music International president/CEO] Jorgen Larsen and the London office, because with two labels we would not have had this success."

Unofficial figures show that, in the five months up to May 31, the Spanish market increased by 9% in value and 8.9% in unit terms, compared to the same period last year. Unit sales were up from Pta23.1 billion to 25.9 billion, while revenue rose from Pta22.2 billion (euro124.3 million) to Pta24 billion.

Vitaminic changes not only the way you listen to music but also how it is promoted and delivered. With offices and websites in 8 markets (7 European and US) we can help maximise not only your music but your business as well. Vitaminic is Europe's leading musical community, promoting and distributing digital music.

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Turkey has long been considered one of Europe's most traditional music markets, but the demand—particularly amongst the young—for foreign pop music should not be underestimated. One station which has been successfully tapping into this cultural change over the past decade is Istanbul's Number One FM. Tayfun Kesgin reports.

Owing to the illegality of commercial radio in Turkey, the country's biggest station playing international pop music began its life in 1992 from studios on London's Tottenham Court Road. For the next two years, Number One FM beamed its Top 40-driven CHR format via satellite to the metropolitan district of Istanbul.

In 1994, laws governing privately-owned broadcasters were loosened, and Number One FM was finally able to "come home." However, as programme director Burçin Acer points out, even today the allocation of terrestrial frequencies to commercial broadcasters is still waiting to be finalised by Turkey's parliament. "You could say that in theory we are a still a pirate station," he says. "The frequency from which we are broadcasting could be claimed by any newly-founded station."

Despite the significant obstacles arising from its quasi-legal status, during the last decade Number One FM has spawned a powerful Turkish media group called The Medya Grubu. Founded by Emre Yonter in 1994, the group operates nationwide with five TV channels (including international music channel Number One TV and Turkish music channel Gene TV), and a total of four radio stations. As well as Number One FM, there's also the dance formatted Energy FM, easy-listening station Soft FM and domestic pop service Radyo Klas.

**Pitching young**

Within Medya Grubu's network of stations, Number One FM has been tasked with grabbing the ears of young listeners between the ages of 15 and 32. Managing director Emre Yonter says that when looking at the appeal of foreign pop music in Turkey, we shouldn't be fooled by official sales figures which show non-Turkish product accounting for just 10% of sales. "This poor figure is mainly due to the high ratio of illegal pirating of music in Turkey," says Yonter.

"If we take a look at the radio ratings figures we can see that there is actually a head to head race between stations playing national music repertoire and stations like ourselves playing foreign music."

The ratings figures show Number One FM lying in third place nationals, trailing two domestic music stations but leading the market among the 20 or so stations playing exclusively foreign pop music.

**Fine-tuning**

Number One's CHR music policy takes as its base the European and US charts, with a certain amount of fine-tuning taking into account the Turkish public's musical tastes. Thus there is more airplay than elsewhere in Europe for artists such as Zedd, Ugo Farell and Carlos Vives, whose music comes closer to the Turkish public's traditional musical fare.

**Compilation successes**

Acer is delighted that Number One has played a pioneering role in Turkey by being the first radio station to cooperate closely with the record companies in commercial ventures. "Number One is the only station in Turkey which together with all the [major] labels has released several compilation albums," he says. "The Number One Hits series is continuing to break all the records in the market. Within the scope of this cooperation Number One has the exclusive rights to air all newly-released singles in the Turkish market first."

This alliance was initially set up with the local offices of Sony Music and Universal who, says Acer, "have the most systemised and extensive network in the country."

The latest Number One Hits Volume Three was released at the end of last year, and features artists such as Italian dance act Eiffel 65 and British breakthrough act Moloko. A series of love songs has been compiled from Universal's roster, while Sony has been supplying a compilation of Latin hits. According to Number One, these compilations sell an average of some 25,000-30,000 copies.

Despite its market leadership of the international music sector, Acer says the station is continually looking to build on its popularity with its target audience. "Almost every month we have at least one outside broadcast from events like blues festivals, yachting races and the biggest trade fairs," he says. "We also have Number One FM playing in some of Turkey's largest shopping malls and sporting centres."

**In theory we are still a pirate station. The frequency from which we are broadcasting could be claimed by any newly-founded station.**

Burçin Acer, programme director, Number One FM
**ENough Garage**

Given the current taste for all things garage, Dennis Taylor's *Enough Is Enough* (DeuxMits) could be a chart contender. The radio edit is in an easy, downtempo US-style that should please daytime programmers while the remix, by AP, packs the slightly European 2 step groove. Already firmly established as a cult favourite in the UK thanks to various Soul Weekenders, the EP also comes with an instrumental version featuring Blue Note sax player Sherman Irby.

**Jazz From the Slopes**

It is not often that a piece of instrumental, jazz-tinged music can genuinely be said to have some chance of crossover action, and as for the Kafe Europa and Ski Oakenfull (Colombia/France) might just slip under the wire, mainly thanks to a perky, piano-led tune and a deft touch on the arrangements. *Fifths* has one of those melodies that are usually described as haunting underpinned by a gypsy, rify bass line. The rhythm, perhaps, the only aspect of the song that is easily recognisable as contemporary, is tastefully assertive.

**Eponymous and Ubiquitous**

Tha Bomb by Tha Bomb (Psella/Holland) could well be utterly ubiquitous this September. A scorching and utterly memorable soul vocal plus a mad keyboard motif are the key elements. The fact this song has a relentlessly "up" feeling and a handful of hooks merely adds to the overall sensation that this is a tune with a future. The arrangement and production are heavily inspired by Italo House tunes from the late '80s like Numero Uno and *Ride On Time*.

**Neo Gets its Skates on**

Georgie Porgie's *Life Goes On* (Neo Blue/UK) is pure, unfettered disco fun with a killer chorus that will ensure more chart action for Neo. Packing more than the average amount of melodrama, the track's vocal line is vaguely reminiscent of the Village People although the inspiration behind that velcroid chorus is more Sylvester. The track, which certainly has enough vocal action to attract mainstream programmers, is currently receiving much regional UK airplay. "The song has such a positive vibe and, frankly, is a bit of a terrace tune, that we are working it like a pop song," says Neo promotion head Nickki Wright. "MTV, Kiss TV and the Box are all playing it plus Georgie will be spending the whole of August here promoting the track." Meanwhile Neo's other crossover hope, Rollergirl's *Dear Jessie* is also being worked hard after the success of her performance at the inaugural UK Love Parade. "For the first time ever we've had great coverage from all the teen mags," says the end of August with plenty of appearances booked on Saturday morning kids shows.

*Dear Jessie* is also receiving strong regional airplay support as well as being regularly spun by Kiss 100 in London. "We're more used to promoting club tracks through the underground," admits Wright, "but doing pop crossover properly is an interesting challenge."

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

**Womad's 'Total Entertainment'**

by Nigel Williamson

These days the WOMAD world of music and dance is an international travelling circus that stages festivals as far apart as Adelaide and Seattle, but the annual British event, now in its 18th year and held for the past 11 years at Eastnor and Rye, is still the mothership and centrepiece of the world music calendar.

This year's festival over the weekend of July 21-23 brought together the customary vast array of over 100 artists drawn from almost 40 different countries. The diversity on offer across seven stages was breathtaking—at one point on Friday night world music fans were forced to choose between Vera Bila, the gypsy singer from the Czech Republic, the Moroccan DJ U-Cef, a collaboration between the Tibetan Lama Gyurme and the French composer Jean-Philippe Hetland, and the British-Asian fusionists Jofi. The following night saw an African conflict between Mali's Rokia Traore and the king of Congolese soukous Papa Wemba—both were incredible—rival stages at the same time, and both of them then overlapped with a top-of-the-bill appearance by Senegal's Youssou N'Dour.

The Festival sold out its 17,000 tickets across all three days and for the first time was broadcast live on public classical station BBC Radio 3. Local BBC radio station London Live also broadcast a festival show presented by Charlie Gillett. Other innovations this year included a songwriters' forum led by former Elvis frontman Midge Ure and a series of platform talks by artists following their performances, which Albert Nyathi of Zimbabwean group Imbongo used to provide some fascinating insights into the political situation in his troubled country. A noticeable trend this year was the rise of "global fusion" with late night sessions run by Whirl-y-Gig featuring club DJs mixing African, Arabian and Latin beats with hip hop, house and garage grooves.

WOMAD has always been family-friendly but excelled itself by inviting Rolf Harris to lead a huge procession around the site on the Sunday afternoon. "We try to learn from previous festivals and ensure that every WOMAD is the best yet," remarked WOMAD's artistic director Thomas Brooman. "It's not just about putting on the most interesting bands from around the globe—it's about creating a total environment that people will look forward to and want to return to every year."

**High points**

- *Youssou N'Dour*, who proved again that he is not just a great African artist but has one of the greatest voices anywhere in the world.
- *23 Skidoo*, who were a nostalgic addition to the bill having appeared at the very first WOMAD in 1980.
- *Rokia Traore*, who confirmed the good impressions formed about her recent album *Wanzita* (Label Bleu/Indigo) and proved to be almost as impressive a dancer as she is singer.

**Low points**

- The traffic from London on the M4 motorway on Friday afternoon.
- The interminable, tuning-up sessions between numbers by Morocco's Master Musicians of Jajouka which surely set a world record and marred an otherwise atmospheric and hypnotic set.

**Norway's Quart scores outdoor, indoor**

by Jens Christian Stavene

Now in its ninth year, *Quart* is Norway's largest music festival and takes place in the picturesque small town of Kristiansand—this year attracting a record-breaking 61,000 visitors between July 4-8. As well as open air, on-site performances, *Quart* extends to club nights in the town centre.

Oasis, D'Angelo, Moby, Macy Gray and Madrugada in addition to many less known and even unsigned acts drew the crowds to two large outdoor arenas, Bendiksbukta and Salomonsen. On the light Nordic summer nights were rounded off by clubbing in the town centre, a short kilometre away from the festival area, where DJs like David Morales, DJ Sneak, Francois Kervokian and Satoshi Tomiie all played sets.

Public CHF station NRK P3 organised its own club event called *P3 Super Reel* as well as broadcasting live every night between 20.00 and 04.00 because, according to P3 controller Nils Heldal, "this is our core audience." Even though the Festival has been criticised for its increasing number of sponsorships this year, Diesel, Coca Cola, Playstation and Ericsson were in evidence—Heldal still feels that *Quart* stands to its original values and "keeps a hard anti-commercial profile."


**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>S/N</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label/Publisher</th>
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<tr>
<td>1</td>
<td>Manu Dibango</td>
<td>La Life</td>
<td>Dino (Police)</td>
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<tr>
<td>2</td>
<td>Tiziano Ferro</td>
<td>Amo Noia</td>
<td>Universal</td>
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<td>3</td>
<td>Sting</td>
<td>Shape Of My Heart</td>
<td>A&amp;M</td>
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<td>4</td>
<td>Vasco Rossi</td>
<td>Io C'Vado</td>
<td>Universal</td>
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<td>5</td>
<td>Martina Stoessel</td>
<td>Un Poco Loco</td>
<td>Sony Music</td>
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<td>6</td>
<td>Jennifer Lopez</td>
<td>A Year Without Rain</td>
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<td>7</td>
<td>Selena Gomez</td>
<td>Ain't It Fun</td>
<td>Disney Music Group</td>
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<td>8</td>
<td>David Guetta</td>
<td>I Just Can't Get够</td>
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<td>9</td>
<td>Adele</td>
<td>Someone Like You</td>
<td>Sony Music</td>
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<td>10</td>
<td>Taylor Swift</td>
<td>We Are Never Ever Getting Back Together</td>
<td>Big Machine Records</td>
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<td>11</td>
<td>Katy Perry</td>
<td>Part Of Me</td>
<td>Capitol Records</td>
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| Philippines | **SALES BREAKER**** indicates the album registering the biggest increase in chart points.**

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</table>
| Britney Spears | Oops!... I Did It Again | - | Jive | **SALES BREAKER****

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| Santana | Supernatural | - | Arista | **SALES BREAKER****

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</table>
| 34 | Scorpions & Berliner Philharmoniker | - | RCA | **SALES BREAKER****

**NOTE:** The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 16 European territories.

**SABRETT TOP 60**

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| 68 | Peter Gabriel | - | Reprise | **SALES BREAKER****

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| 69 | Anton Auferfer | - | Epic | **SALES BREAKER****

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| 70 | Mana | - | Sony Music | **SALES BREAKER****

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| 71 | Frans Bauer & Marianne Weber | - | Sony Music | **SALES BREAKER****

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| 72 | Jennifer Lopez | - | Columbia | **SALES BREAKER****

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| 73 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 74 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 75 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 76 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 77 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 78 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 80 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 81 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 84 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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| 89 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

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<th>COUNTRY CHARTED</th>
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</thead>
</table>
| 96 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

<table>
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<tr>
<th>ARTIST</th>
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</table>
| 100 | Jennifer Lopez | - | Sony Music | **SALES BREAKER****

**NOTE:** The European Top 100 Albums chart is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 16 European territories.
### Germany

#### Top Singles

1. AC/DC - Around The World
2. Bomfunk MC's - Feel So Good
3. Eminem - I'm Not A Human Being
4. Eminem - The Real Slim Shady
5. The Corrs - Breathless
6. Red Hot Chili Peppers - Californication
7. Wolfgang Puck - Konzert

#### Top Albums

1. Santana - 40th Anniversary (EMI)
2. Various Artists - The Very Best Of (Parlophone)
3. Morcheeba - Fragments Of Freedom (Warner)
4. Cem Karaca - Dilliyen (Yalitim)
5. Various Artists - The Marshall Mathers LP (Polydor)

### Spain

#### Top Singles

1. Bon Jovi - It's My Life
2. The Corrs - In Blue (East West)
3. Anacia - Not That Kind (Epic)
4. Ben Joni - My Life (Polydor)
5. Eric Clapton & B.B. King - Riding With The King (Warner)

#### Top Albums

1. The Corrs - In Blue
2. Kylie Minogue - Light Years
3. The Corrs - In Blue
4. Red Hot Chili Peppers - Californication
5. Whitney Houston - The Greatest Hits

### Denmark

#### Top Singles

1. Jody Bernal - Que Si Qe No
2. Kavvala - I Would Say
3. Angul - Movin' On
4. Moby - Play
5. Barry White - The Ultimate Collection

#### Top Albums

1. Thomas Bangs - Supernatural
2. Moby - Play
3. Whitney Houston - The Greatest Hits
4. Britney Spears - Oops!...I Did It Again
5. Santana - Supernatural

### Ireland

#### Top Singles

1. The Corrs - In Blue
2. Petri Nygaard - Valse Avec Nuit (East West)
3. Anastacia - Outta Love (Polydor)
4. Eric Clapton & B.B. King - Riding With The King (WEA)
5. Britney Spears - Oops!...I Did It Again

#### Top Albums

1. The Corrs - In Blue
2. Britney Spears -Oops!...I Did It Again (Universal)
3. The Corrs - The Marshalls LP (Polydor)
4. Sonique - It Feels So Good (Polydor)
5. Anastacia - Outta Love (Polydor)

### Portugal

#### Top Singles

1. Sintax, Chub Mami - Desert Rose (Pork)
2. Enigma - Only Love
3. Britney Spears - Come On Over
4. Britney Spears - Oops!...I Did It Again
5. Red Hot Chili Peppers - Californication

#### Top Albums

1. The Corrs - In Blue
2. OneRepublic - All About You (XL/Self)
3. Whitney Houston - The Greatest Hits
4. Britney Spears - Oops!...I Did It Again
5. Eminem - The Marshall Mathers LP (Polydor)
Madonna
Music (Maverick/Warner Bros.)
Release date: August 18 (Europe)

Poa & Chlara
Vamos a Bailar (Esta Vida Nueva)
(Columbia)

SALES
Judging by their reaction to the new single, 'I Want You', haven't heard before. It went straight into our CHR formats. It's a new style for Madonna, Music will continue this relationship. Accord-
sible to European radio programmers, and Light, once again made the '80s icon indispen-

SALES
SALES

Eurochart A/Z Indexes
Hot 100 singles

No. 1
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1. "I Want You"
2. "Can't Fight Fate"
3. "Human Clay"
4. "I Need You"
5. "Hey Arriba"
6. "Oop!...I Did It Again"
7. "The Way You Look Tonight"
8. "In The Name Of Love"
9. "Spanglish"
10. "I'm Intoxicated"
11. "What A Fool"
12. "Vamos A Bailar"
13. "Remember The Name"
14. "Do It Again"
15. "Always"
16. "For Sure"
17. "Breathless"
18. "They Don't Know"
19. "Mary, Mary"
20. "Hate Is The Answer"

Records with greatest sales and/or airplay gains. © 2000, Billboard/BPI Communications.

SALES

Eurochart A/Z Indexes
Hot 100 singles

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Records with greatest sales and/or airplay gains. © 2000, Billboard/BPI Communications.
**Dance Beat**

The weekly dance chart comment by Harold Roth

With Dorado's Sandstorm (16 Inch/StarGate) at the top, Dance Traxx has acquired its first ever Finnish-signed No. 1. Ironically, as the track now crosses over to most markets, it has dropped out of the Finnish and Swedish dance charts where its journey to the summit began. However, the follow-up Feel The Beat (16 Inch/StarGate) is out in Scandinavia and has already reached No. 1 in Finland. It's currently buzzing under the Traxx top 40 at 86.

A likely bet for the next number one is UK DJ Sonique's It's Feels So Good (Serious/farmclub.com/Republic/Universal). Originally out over a year ago, it has taken time for the track to break into the sales charts from the club scene. But patience pays—65 is now charting all over Europe.

Robbie Rivera Presents The Rhythm Bangers' Bang's Bang (Maverick/Warner), a dance track which is bound to attract a lot of attention from remixers. (Clinical/Zomba) a dance track which is bound to attract a lot of attention from remixers. Frankie Goes To Hollywood's Deuce (Serious/farmclub.con/Republic/Live/Universal) has dropped out of the UK top 40, but is likely to enjoy strong support from UK clubs and may be on its way to the top 10. Robbie Rivera's Groove Jet (If This Ain't Love) (Fruit Production House/systematic/london-warner) is bubbling under at 65 this week, but is likely to enjoy strong support from UK clubs and may be on its way to the top 10.

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**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Original Label</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NO.1</td>
<td>LANDSTORM</td>
<td>&quot;I Feel The Beat&quot; (16 Inch/StarGate)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>BANG</td>
<td>Sonique</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>EASY LOVE (STAY THE NIGHT)</td>
<td>Frankie Goes To Hollywood</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>YOUR SPIRIT IS SHINING</td>
<td>Nothing (Fog Area)/Zeitgeist-Polyester (Polydor)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>THE POWER OF LOVE</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>GET DOWN ON IT</td>
<td>2000 (BMG)</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>NO MORE TURNIN' BACK</td>
<td>2</td>
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<tr>
<td>8</td>
<td>7</td>
<td>I NEED YOUR LOVIN' (LIKE THE SUNSHINE)</td>
<td>Alphabet/CityClub Culture (WEA)</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>BANG</td>
<td>Sonique</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>I NEVER THOUGHT (LONELY PEOPLE)</td>
<td>Ryan Seacrest</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>FUNKY PEOPLE (FUNKY NASSAU)</td>
<td>Milk &amp; Sugar/Zeitgeist-Polydor</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>FUTURE TIMES</td>
<td>SPOL/Time</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>HOW MANY TIMES</td>
<td>Special Request</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>I'M IN LOVE WITH YOU</td>
<td>Vivienna (Deep Culture-WEA)</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>SOLD</td>
<td>Robbie Rivera</td>
</tr>
</tbody>
</table>

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**This Week's Movers**

<table>
<thead>
<tr>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>I NEVER THOUGHT (LONELY PEOPLE)</td>
<td>10</td>
<td>Ryan Seacrest</td>
<td>9</td>
</tr>
<tr>
<td>HOW MANY TIMES</td>
<td>13</td>
<td>Special Request</td>
<td>9</td>
</tr>
<tr>
<td>I'M IN LOVE WITH YOU</td>
<td>14</td>
<td>Vivienna (Deep Culture-WEA)</td>
<td>9</td>
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<tr>
<td>SOLD</td>
<td>15</td>
<td>Robbie Rivera</td>
<td>9</td>
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**Forthcoming M&M spotlight**

Popkomm 2000
Previews the Cologne trade fairs: the events, the performers, the key issues
Issue 34 (Street date 14th August)
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).

UK: 95.8 Capital FM

Format: CHR
Service Area: London
Playlist Meeting: Varies
Group/Owner: Capital Radio
www.capitalfm.com

Playlist Additions
Jeff Smith
Tru Faith And Dub Conspiracy/Freak Like Me (n/a)
French Affair/My Heart Goes Boom (n/a)
Modjo/Lady (Hear Me Tonight) (n/a)
Toni Braxton/Spanish Guitar (n/a)
'T N Sync/It's Gonna Be Me (n/a)
Agent Sumo/Sunflowers (n/a)
Brendaron/Say It Isn't So (n/a)
Madonna/Music (n/a)

UK: Galaxy Network

Format: Dance
Service Area: Yorkshire, North East England, Severn Estuary, Manchester
Playlist Meeting: Wednesday AM
Group/Owner: Chrysalis Radio
www.galaxymfm.co.uk

Playlist Additions
Gordian Crawford
South Street Player/Who Keeps Changing Your Mind (n/a)
Janet Jackson/Doesn't Really Matter (n/a)
Modjo/Lady (Hear Me Tonight) (n/a)
The Lawyer/Wanna MMM... (n/a)
Aurora/Ordinary World (n/a)

Norway: NRK P3

Format: CHR
Service Area: National
Playlist Meeting: Tuesday AM
Group/Owner: Public Broadcaster
www.nrk.no/p3

Playlist Additions
Marius Uteien
Thomas Rusie/Hiphopper (15)
Madonna/Music (15)

The Netherlands: Radio 3FM

Format: CHR
Service Area: National
Playlist Meeting: Friday AM
Group/Owner: Public broadcaster
www.3fm.nl

Playlist Additions
Paul van der Lugt
Lady/Every Love (Stay The Night) (7-8)
Bon Jovi/Say It Isn't So (7-8)
David Gray/Babylon (7-8)
Madonna/Music (7-8)
Coldplay/Yellow (7-8)
Biff/Mier (7-8)

Germany: BR Bayern 3

Format: Rock
Service Area: Bavaria
Playlist Meeting: Wednesday 11:00
Group/Owner: Public Broadcaster
www.br-online.de/bayern3

Playlist Additions
Walter Schmitz
Elton John/Someday Out Of The Blue (n/a)
Angie Stone/No More Rain (n/a)
Heather Small/Holding On (n/a)
U.S. Crush/Same Old Story (n/a)

Italy: Radio Dimensione Suono

Format: CHR
Service Area: National
Playlist Meeting: Varies
Group/Owner: Radio Dimensione Suono
www.rds.it

Playlist Additions
Carlo Antonucci
Articolo 31/Tu Mi Fai Cantare (n/a)
Melanie C/All The Things You Said (n/a)
Jarabe De Palo/Aguac (n/a)

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).
Sweden: SR P5 Radio Stockholm

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

www.sr.se/stockholm

Playlist Additions

Robert Sellberg
Music director

Teddybears Stockholm / Yours To Keep (5-8)
Mariach Carey / Against All Odds (5-8)
P2G / Save It For Somebody Else (5-8)
Armond Van Helden / Full Moon (5-8)
Chayanne / Boom Boom (5-8)
Oor / Ny Radio (5-8)
Juice / My Love (5-8)

Germany: Radio FFH

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

www.ffh.de

Playlist Additions

Jamaica Sound System / Every Breath You Take (n/a)
Christina Aguilera / Turn To You (n/a)
Scorpions / Moment Of Glory (n/a)
Gabrielle / When A Woman (n/a)
Suzy Wong / Sex Y Sol Y Mar (n/a)
Billie Myers / Am I Here Yet (n/a)
Phil Lavelle / Have You Ever (n/a)
S Club 7 / I've In A Million (n/a)
R. Kelly / Bad Man (n/a)

Spain: Los 40 Principales

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

www.cadena40.es

Playlist Additions

Jamie Bato
Music manager

The Parade / Terrorize The Dancefloor (n/a)
Seguridad Social / Ven Si Temor (n/a)
Cambio Latino / Eres Historia (n/a)
Santeria / Maria Maria (n/a)
Aqua / Bubbles (n/a)
Nek / La Vitrina E (n/a)

UK: BBC Radio 1

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

www.bbc.co.uk/radio1

Playlist Additions

Alex Jones-Donnelly
Editor of music policy

Tru Faith And Dub Conspiracy / Freak Like Me (n/a)
Emilia Antoni / Unemployed In Summertime (n/a)
Planet Perfecto / Bullet In The Gun (n/a)
Richard Ashcroft / C'Mon People (n/a)
Madjo / Lady (Hear Me Tonight) (n/a)
Sugarbabies / Overload (n/a)
Bellatrix / Jeddawannabe (n/a)
Madonna / Music (n/a)
Vast / Free (n/a)

Denmark: DR P3

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

www.dr.dk

Playlist Additions

Maren Rindsboe
Music controller

Coldplay / Yellow (30)
Madonna / Music (14)
Joakim Hillson / Vacker Utan Spackel (7)
Broadcast / Come On Let's Go (5)

UK: Kiss 100

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

www.kiss100.com

Playlist Additions

Andy Roberts
Programme director

Whitney Houston & Enrique Iglesias / Could I Have This Kiss Forever (n/a)
Tonino Cerrone / Se Que Bebo, Se Que Fu (n/a)
Anastacia / I'M Outta Love (n/a)
Madonna / Music (n/a)

Finland: YLE Radiomafia

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

www.elysia.org

Playlist Additions

Ville Viden
Head of music

Ismo Alanko Sadto / Sisainen solarium (6-8)
Kalle Ahola / Leijat Helsingin Ylla (6-8)
DJ Jean / Love Come Home (6-8)
Apulanta / Maanantai (6-8)
Madonna / Music (6-8)

Italy: RTL 102.5 Hit Radio

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Varies
GROUP/OWNER: Independent

www.rtl.it

Playlist Additions

Luca Viscardi
Group programme director

Whitney Houston & Enrique Iglesias / Could I Have This Kiss Forever (n/a)
Tonino Cerrone / Se Que Bebo, Se Que Fu (n/a)
Anastacia / I'M Outta Love (n/a)
Madonna / Music (n/a)
Most Added Additions:

**Madonna**

- **Playlist Additions:**
  - Madonna: Music
  - Madonna: Lucky
  - Madonna: Music

**Britney Spears**

- **Say It Ain’t So**

**Modjo**

- **Ladies Who Lunch**

**Joni**

- **I Turn To You**

**Melanie C.**

- **Doesn’t Really Matter**

**Marieke Rottink**

- **Rooms Will Build In A Day**

Most Added are those songs which received the highest number of playlist additions during the week. All Power Play songs are listed alphabetically by artist name. Stations Report include all additions to the playlist. Some reports will also include “Power Play” songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some features include new albums, as indicated by the asterisk (*), within each country, stations are grouped by ranked and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).

**ALL PLAYLISTS MUST BE RECEIVED BY MONDAY AT 13.00 H. CET.**

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**GERMANY**

**ANTONIE BAYER/Munich**

- **AC**

**Sieben Verlosungen - Programm Director**

**Playlist Additions:**

- Sara Connor:arged
- The Corrs: Breathless
- Inka Fading: Life Is A Rollercoaster
- Laila: Take Me Around

**HR 3/ Frankfurt**

- **AC**

**Wim Wijermans - Programm Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**NR 2/Frankfurt**

- **AC**

**Jorg Ballmann - Programm Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio NRW/ Oberhausen**

- **AC**

**Claus Henner - Head Of Music**

**Playlist Additions:**

- Take Me Around
- Stay With Me
- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio NDR/Deutschland**

- **AC**

**Samuel Krenkow - Programm Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio SRF/Deutschland**

- **AC**

**Pavel Kuhn - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**SUISSE**

**Radio Contact F/Brussels**

- **AC**

**Ron Stoeltie - Distribution**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**HOLLAND**

**Radio 2/Hilversum**

- **AC**

**Erik Szwast - Managing Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**FRANCE**

**Europe 2/Paris**

- **P**

**Nicolas De Luyck - Music Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**IPSOS Chart/Paris**

- **P**

**John Hoogesteijn - Station Manager**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**RTL 5/Paris**

- **P**

**Samuel Dufilhaut - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**VIBRATIONS/Brussels**

- **P**

**Maud Coutelou - Program Coord.**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**ITALIA NETWORK**

- **P**

**Lucia Guarnieri - Local Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio 105/Milan**

- **P**

**Angelo De Roberto - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio 21/Brussels**

- **P**

**Christine Gour - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio 538/Brussels**

- **P**

**Vlad van Moorsel - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio Islam/Brussels**

- **P**

**Alain Tibolla - Head Of Programme**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio Studio Brussels/Brussels**

- **P**

**Jan van Hoofman - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**BELGIUM**

**Radio 21/Brussels**

- **P**

**Jean Louis Barin - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**Radio 538/Brussels**

- **P**

**Ronald Hauler - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**UNITED KINGDOM**

**4FM/Birmingham**

- **P**

**Michael Gentry - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**96.3FM/Manchester**

- **P**

**Paul Charlton - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

**ARCTIC MONDAY**

- **P**

**Danny De Ram - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**SWITZERLAND**

**SWI 3/Baden-Baden/Stuttgart**

- **P**

**Cedric Huguenin - Programme Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**AUSTRIA**

**Ö3/Vienna**

- **P**

**Rainer Gosch - Head Of Music**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**ITALY**

**Radio Total/Italy**

- **P**

**Maurizio Fantoni - Program Director**

**playlist Additions:**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around

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**NEED Extra**

**AmericaRadioHistory.com**

- The Corrs: So Tony
- Inka Fading: Keep The Faith
- Laila: Take Me Around
As usual for this time of the year when it seems that most of Europe is on holiday, there is not a lot of movement in the European Radio Top 50. Out of only three new entries, Modjo's Lady (Hear Me Tonight) (Barclay) is the highest at 28.

The track has been picked up by numerous UK programmers, including London dance station Kiss 100, BBC's Radio 1 and CHR station 96.4 FM BRMB/Birmingham, Ireland-based Atlantic 252's head of music Sarah Henderson thinks it makes a nice change: “It's really fresh and a little bit different from the other dance stuff that's around at the moment; it's intelligent. It's really big in Ibiza so our listeners will recognise it when they come back from holiday.”

Atlantic 252 are constructing a web site at the moment which they aim to launch in a couple of weeks. “We want it to be really funky and different from other web sites,” says Henderson.

The station is also celebrating its second successive quarterly increase in official RA/JAR figures following a relaunch under new programme director John O'Hara (see story, front page). Its share of listening now stands at 0.8%, up from last quarter’s 0.7%.

Madonna's Music (Maverick/Warner Bros.) is also new at 34. Its release to radio was hastened along after the track started to prematurely feature on the web through internet sites such as the much talked-about Napster. Among the stations that have jumped on Music are Italian CHR station RTL 102.5, German AC station 104.6 RTL and Norwegian CHR NRK P3.

N Sync secure two tracks in the chart as It's Gonna Be Me is now at 37 while I'll Never Stop (both Jive) sits comfortably at 24 after nine weeks on the Radio Top 50. It's Gonna Be Me has already been picked up by programmers in Germany, UK, Austria and Denmark and is sure to attract more attention.

Bomfunk MC's Freestyler (Epic/Sony) has already spent 12 weeks in the chart and drops down to 31 this week. However, this may change next week as the Finnish act are putting in personal appearances around the UK, where they entered at number two in this week's singles chart with the debut single. The dance act has already released their second single, B-Boys and Fly Girls, in the Nordic countries.

Next week may see the arrival of Bon Jovi's second single from their new album Crush, Say It Isn't So (Polydor). Also imminent is Whitney Houston's duet with Enrique Iglesias entitled Could I Have This Kiss Forever (Arista). The track features on Whitney's new album Whitney Greatest Hits. Craig David's 7 Days (Wildstar), which already tops the British airplay chart, went straight to number one in this week's UK sales chart and should be a definite for next week's airplay top 50.

### European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LR</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
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<td>8</td>
<td>THE CORRS/BREATHELESS</td>
<td>(143/LAVA/ATLANTIC)</td>
<td>70</td>
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<td>Robbie Williams/Rock DJ</td>
<td>(Chrysalis)</td>
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<td>Ronan Keating/Life Is A Rollercoaster</td>
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<td>Mary Mary/Shackles (Praise You)</td>
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<td>5</td>
<td>13</td>
<td>Sonique/If Feels So Good</td>
<td>(Serious/Universal)</td>
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<td>Kylie Minogue/Spinning Around</td>
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<td>Anastacia/I'm Outta Love</td>
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<td>Janet Jackson/Don't Really Matter</td>
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<td>Jennifer Lopez/Let's Get Loud</td>
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<td>Bon Jovi/It's My Life</td>
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<td>Backstreet Boys/The One</td>
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<td>Morecheeba/Rome Wasn't Built In A Day</td>
<td>(East West)</td>
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<td>Britney Spears/Lucky</td>
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<td>Gabrielle/When A Woman</td>
<td>(Go!Beat)</td>
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<td>Santana/Maria Maria</td>
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<td>Aaliyah/Try Again</td>
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<td>Melanie C/I Turn To You</td>
<td>(Virgin)</td>
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<td>Britney Spears/Oops! I Did It Again</td>
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<td>Toni Braxton/He Wasn't Man Enough</td>
<td>(LaFace/Arista)</td>
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<td>'N Sync/This I'll Never Stop</td>
<td>(Jive)</td>
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<td>ATC/You Are The World</td>
<td>(Hansa)</td>
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<td>27</td>
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<td>17</td>
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<td>(Def Soul/Mercury)</td>
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<td>Bomfunk MCs/Freestyler</td>
<td>(Epic/Sony)</td>
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<td>(Big Brother)</td>
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<td>Ricky Martin &amp; Meja/Private Emotion</td>
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<td>Limp Bizkit/Take A Look Around</td>
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<td>32</td>
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<td>&gt; NE</td>
<td>Madonna/Music</td>
<td>(Maverick/Warner Bros.)</td>
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<td>33</td>
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<td>Gigi D'Agostino/The Riddle</td>
<td>(BXR/Media)</td>
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<td>36</td>
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<td>Craig David/Fill Me In</td>
<td>(Wildstar)</td>
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<td>&gt; NE</td>
<td>'N Sync/It's Gonna Be Me</td>
<td>(Jive)</td>
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<td>Vengaboys/Unbelievable</td>
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<td>Red Hot Chili Peppers/Californication</td>
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<td>5</td>
<td>Alice DeJay/I Will Ever Remember</td>
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<td>Artful Dodger/You Make Me Feel</td>
<td>(ffrr)</td>
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<td>42</td>
<td>19</td>
<td>Eagle-Eye Cherry/Is It Really That Fun?</td>
<td>(Diesel/Polydor)</td>
<td>19</td>
<td>0</td>
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<tr>
<td>41</td>
<td>43</td>
<td>33</td>
<td>Marc Anthony/You Sang To Me</td>
<td>(Columbia)</td>
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<td>0</td>
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<tr>
<td>42</td>
<td>44</td>
<td>6</td>
<td>Sasha/Senzation</td>
<td>(WEA)</td>
<td>21</td>
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<td>45</td>
<td>12</td>
<td>Christina Aguilera/To Love You More</td>
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<td>Moby/Porcelain</td>
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<td>Macy Gray/Why Didn't You Call Me</td>
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<td>3</td>
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<td>11</td>
<td>Reamonn/Super Girl</td>
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<td>0</td>
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<tr>
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<td>49</td>
<td>4</td>
<td>Bryan Adams/Inside Out</td>
<td>(A&amp;M)</td>
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</tr>
<tr>
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<td>50</td>
<td>2</td>
<td>Vertical Horizon/Everything You Want</td>
<td>(RCA)</td>
<td>23</td>
<td>4</td>
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</tbody>
</table>

*The European Radio Top 50 chart is based on a weighted country survey. Sops were played by referencing airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are established by reader kit and by the number of listeners per week. The table reflects current chart positions as of August 12, 2000.*
strengthening the regional economy.  
* Public statements by the LPR that the least consideration is given to applicants with no links with the region.  
* The fact that the company hold- ing the failed regional radio licences, RPR, not only had a direct stake in the capital of the third licence winner (Radio Rock- land), but also had strong links with the local government and with the local regulat- ing body.

The Commission’s warning has been sent to the German government via a Reasoned Opinion—a formal legal note that gives Berlin two months to say how it will rectify the problem or face possible pro- ceedings at the European Court of Justice. The court has the power to order action be taken by the national German government and, if its rulings are ignored, it can impose recurrences fines on the fed- eral government of around euro 100,000 a day, until it does comply.

The LPR is reluctant to talk about the case. “We have not received the EP letters yet and we are not willing to comment,” a press spokesperson tells M&M. Rockland Radio managing director Bernd Hummel says: “All I can say is that Rockland Radio applied for a licence with a logical [programming] concept, and we are happy to be able to be broadcasting here.” Management at RPR’s two stations were unavailable for comment.

Berlin-based urban station Jam FM is one of the commercial radio companies which has been successful in its application for terres- trial licences in Rheinland-Pfalz in the past. Managing director Frank Tschirhart says the result highlights a problem which he believes afflicts commercial radio licensing in the whole of Germany. “The so- called pluralism and diversity is no longer promoted through the Landesmediengesetz (regional media laws) only exists on a piece of paper,” he says. “In the end, winning a licence is only about [having the necessary politi- cal contacts and ties which decide whether] a terrestrial frequency is allocated or not.”

Asked whether the European Commission’s concerns about Rheinland-Pfalz implied a wider crit- icism of Germany’s commercial radio licensing system, Dr. Peter Widoik, a spokesperson for northern Rhine-Westfalia’s media regulator the LPR, says: “The Rund- funkstaatsvertrag [Germany’s regulatory radio laws] is the only binding law for all the states. But they only define the general prerequisites for a licensing. In the end it is up to the individual states themselves to allo- cate licences. In order to promote a pluralistic radio system, we need to make sure that new stations are of value to the local society and its institutions.”

Diamonds are for remixing

have requested remixes,” confirms EMI’s senior press officer Jo Pratt. “And, given the success of History, Repeating, we decided to let the remixers choose the tracks they wanted to work with.”

Do You Know Diamonds Are Forever, Where Do I Begin, produced by the Away Team, comes out a week ahead of the album on August 21. “We’ve only worked on the first four tracks so far,” the Away Team’s Ian Davenport. “Shirley really likes the result. Her record company told us she actually prefers our remix to the original!”

Whereas History Repeating was tagged the year before Diamonds are Forever, Where Do I Begin is rock-formatted Virgin Radio. “Gary Davies had it as record of the week [week com- mencing June 5] so we picked up on it ages ago,” reports deputy pro- gramme director Nick Goodman. Outside of the UK, EMI’s Ben God- ding reports a good reaction in France and Germany. “The vibe there is fantastic. And Germany is planning to do a TV campaign.”

Other big-name remixers on the album include the Propellerheads against James Bond’s theme Tune Finger, Groove Armada with Never, Never, Never and DJ Skymoo aka Moloko with If You Go Away. Mark Brydon of Moloko explains his choice. “I’m sure the karaoke machines of the world contain more than a few of the songs to your taste. But, I mean, You Go Away was a brave choice for the Tiger Bay one, let alone a drunken Tokyo businessman,” he smiles.

EU action on German licence awards

Indies trial ‘Net licensing deal

other companies, including EMAP, Mudluit, Trust The DJ and Torando Production are set to produce and sign up. AIM is also in talks with Virgin Radio.

Alison Wenham chief executive of AIM tells M&M: "What we have done is to create an opportunity for the British independent record industry to be at the forefront in partnership with the new services." She adds: “Any service that’s offering a straight- forward Internet radio service today is cutting it out tomorrow.

AIM, which has over 400 mem- bers—including labels such as Begg- gars Banquet, Ministry of Sound, Warg, Telstar and Mute—sees collec- tive agreement as a way to compete on equal terms with the majors, who have chosen to licence their Internet rights individually.

Chairman of the Beggars Banquet Group Martin Mills says: “For small labels to get the benefit of the oppor- tunities the Internet offers we need to join forces now, so that consumers can hear more new music than they do currently.”

Collectively, the independents account for around 36% of UK music sales, and they view the Internet as an ideal showcase for new music as well as providing an attractive means of distribution.

Ric Blaxill, creative director at Internet radio station Storm, says: “Independent music has always been very important to me. It is our intention to continue to support and promote the independent labels alongside the majors as part of our unique net-centrice music policy.”

AIM stresses it is involving PPL, which collects royalties from tradi- tional broadcasters, in discussions on how to progress. The next stage will be looking at Internet radio ser- vices which are based outside the UK, but are streaming content from UK artists.

Cox keeps Radio 1’s breakfast ball rolling

audience reach and has increased hours, enabling Radio 1’s share at breakfast-time to move up from 10.4% to 11.0%.

It was a disappointing set of fig- ures overall for the commercial radio sector, which is failing to close the gap which has been opened up by public broadcasters. The BBC’s share now account for a 47.2% share of total listening, trailing the BBC’s 51.1%. In the equivalent quarter a year ago, the commercial stations enjoyed a 49.2% share compared to the BBC’s 49.0%.

Some of the audience share fig- ures recorded for new and relaunched commercial stations debuting during the past 18 months have been very low, per- haps reflecting the increasingly competitive nature of many local radio markets. New Bristol AC station 107.3 The Eagle managed just a 1.6% share in its first 13 weeks, while Radio 17’s new station in Portsmouth came in at 1.4%. Chelmsford’s Chelmer FM gained a debit share of 2.5% (a weekly reach of just 19,000). In Liverpool, the relaunched Alt.Rock/Dance station Juice 107.6 (formerly Crash FM) at 1.1% was actually down on Crash’s final RAJR share of 1.7%, and there were also

continued from page 3

continued from page 3

continued from page 3

UK Radio Listening

Source: RAJR/Ipsos-RSL
Border Breakers
Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>GIGI D'AGOSTINO/THE RIDDLE</td>
<td>BBM/MEDIA</td>
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<td>2</td>
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<td>Vengaboys/Uncle John From Jamaica</td>
<td>Violent/Various</td>
<td>HOLLAND</td>
<td>19</td>
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<td>3</td>
<td>4</td>
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<td>Bomfunk MC/Freestyler</td>
<td>Epidrome/Sony</td>
<td>FINLAND</td>
<td>16</td>
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<td>Eagle-Eye Cherry/Are You Still Having Fun?</td>
<td>Diesel/Polydor</td>
<td>SWEDEN</td>
<td>15</td>
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<td>Alice DeeJay/Will I Ever</td>
<td>Violent/Various</td>
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<td>Hansa</td>
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<td>Black Legend/You See The Trouble With Me</td>
<td>(Rise)</td>
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<td>Lady/Easy Love (Stay the Night)</td>
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<td>A-Ha/Summer Moved On</td>
<td>WEA</td>
<td>GERMANY</td>
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<td>12</td>
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<td>Manu Chao/Bongo Bong - Je Ne T'Aime Plus</td>
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For details call: Claudia Engel
Tel: (+44) 207 822 8300 or call your local representative

Forthcoming special supplements in Music & Media

Popkomm: 2000
Issue no. 34 - cover date August 19
Street date August 14
Artwork deadline August 7

Online special
Issue no. 34 - cover date August 19
Street date August 14
Artwork deadline August 7

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Euro conversion rates

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Conversion rates correct as of August 3, 2000

*Denotes 'eurozone' countries with a fixed exchange rate
Major Market Airplay

The most aired songs in Europe’s leading radio markets

TV: This Week

United Kingdom

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

France

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Italy

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Spain

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Poland

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Hungary

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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
Last year in Miami we partied like it was 1999 at our best attended conference ever... This year you can wake up in the city that never sleeps!

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