SNEP slams government’s ‘ignorant’ music report

by Rémi Bouton

PARIS — The report by France’s “National Commission on Today’s Music” to minister of culture Catherine Trautmann, the contents of which were revealed exclusively two weeks ago by Music & Media, has been given a cold reception by music industry body SNEP. Paul-René Albertini, the president of the organisation—which represents the major record labels and many indie’s in France—says that “while there are in the report some ideas which are part of SNEP’s platform, such as a call for a lower VAT rate, continued on page 21

40TV boosts Spanish industry

by Howell Llewellyn

MADRID — Spain’s music business received a major shot in the arm on September 1 with the launch of the country’s most ambitious music TV channel to date. 40TV, which begins life as part of a 70-channel digital TV package being offered via satellite by Canal Satellite Digital (CSD), is a joint venture by radio giant SER and leading TV company Sogecable, which are both owned by Grupo Prisa, Spain’s biggest media holding company.

The CSD platform (operated by Sogecable) currently has 600,000 subscribers, continued on page 21

Manics’ design for Europe

by Paul Sexton

LONDON — They had to have a U.K. million-selling album first, but across European radio, the Manic Street Preachers are at last preaching to more than just the converted.

If You Tolerate This Year Children Will Be Next, the Welsh band’s first British No.1 single, is breaking out on playlists all over the continent, setting up Epic’s September 14 release of their new album This Is My Truth Tell Me Yours, and an extensive European tour beginning October 9 in Stockholm.

The single stands at number 16 in Music & Media’s European Radio Top 50 this week, and at number nine on the Eurochart Hot 100 singles chart, up from 26 last week.

“It’s a brilliant track!” enthuses Angelo De Robertis, music director of Italian CHR network Radio 105. “I added the new single with two or three plays a day, and we got such a good phone response from our listeners it is now on high rotation with around five plays a day. Although the lyrics are serious and sad, it has a beautiful melody.”

De Robertis’ comments are echoed by Bernd Albrecht, music producer/pro-continued on page 21

Authors’ society launches legal downloads

by Jeff Clark-Meads

international news editor, Billboard

LONDON — U.K. authors’ body the Music Alliance is taking a “quantum leap” into the future of music retailing by giving consumers the right to legitimately download CD-quality music direct from the Internet.

The authors’ society argues that the best way to protect publishers’ and composers’ rights against unlicensed Internet sites offering music downloads was to set up a site itself, which it has done in conjunction with California-based online technology company Liquid Audio.

From September 4, consumers visiting the Internet site www.MusicTrial.com will be able to download music ranging from contemporary tracks by

robbie williams millennium

coming 7.9.98
The trend which saw the average share of domestic repertoire in Europe jump from 33.9 to 41.6 percent between 1991 and 1997 (according to IFPI figures published two weeks ago) was pretty much predictable, and must have been seen as inevitable only to the deaf and blind.

For years, European artists have tried to escape from the dominance of Anglo-American repertoire, first by copying this music, then by making it their own (it's fascinating that genres such as rap have become so pro-Euro in order to trade). But as local music became more available, consumers reacted positively and started to support their domestic artists. Radio stations jumped on the bandwagon, and labels were short-sighted to understand the transition the markets were experiencing, and not to run against it.

Mind you, all this is not as obvious as it now sounds. You may remember that the attitude of majors in the 1970s—and the early '80s—was that their affiliates were mostly tied to the market the so-called "international" (i.e. Anglo-American) repertoire. In the mid-'80s, just as there was a new generation of artists coming to maturity, so there was a new generation of record company executives who understood the evolution of the markets and were able to convince their masters in Tokyo, New York or London that the only way forward was to invest in local talent.

The result is the birth of a buoyant music scene. It makes the European market more complex to deal with, but the benefit is more local creativity, more cross-border activity. And what it says about European consumers is that being part of a multi-national company making called Europe is not incompatible with the expression of a cultural identity expressed first and foremost in the support of domestic talent. Quite a refreshing thought, actually.

Swedish commercials maintain growth

**STOCKHOLM** — Sweden's commercial radio sector is continuing to grow from ground, according to third quarter figures published by official ratings body **RBV**.

Compared to the previous quarter (Q2 '98) the daily reach of public broadcaster Sveriges Radio (SR) has declined from 57.1 to 54.4 percent, while commercial radio is up from 31.2 to 31.7 percent.

The figures show that radio listening as a whole was down, with the medium reaching 79.1 percent of the Swedish population (aged 9-79 years) on an average day, compared to 80.7 percent the previous quarter.

SR's network of full-service local stations, P4, suffered a 2.1 percent decline in daily reach to 34.6 percent, while CHR station P3 also lost audience, down from 14.9 to 13.9 percent quarter-on-quarter.

The country's three main commercial networks—Mix Megapol (AC), Radio 2000 (Hot AC) and Energy (CHR)—all made audience gains (see table). The latter—owned by French radio giant NRJ—remains the biggest commercial broadcaster, with a 9.9 percent reach.

**Sweden**.

German indie edel has signed an exclusive global distribution deal with WEIE, the newly formed label of U.S. artist manager Johnny Wright (manager of Backstreet Boys, N Sync and Aaron Carter, among others). Project (c)-er are: Jens Geissemeyer (MD, edel records), Klaus Heitzenrtider (product manager, edel), and Bjorn Mathes (marketing manager, edel records).
Open mike

Jimmy Devlin
Managing director of U.K. operations, EIS/MusicNet

A veteran of artist management and MD positions at Polydor and Roadrunner, Devlin was recently appointed to run the U.K. operation of EIS/MusicNet, the "systems and global fulfilment provider to Internet retailers."

Q: Will EIS/MusicNet's new joint venture with Tower Records, to launch their European online retail service later this year, rule you out of similar collaborations with other retailers?
A: No, it's not an exclusive situation. We're not a retailer, we're providing a service to retailers, and they share suppliers all the time. There's a whole array of services we can supply, with what we think is the most sophisticated software package on the Net. The Tower website [set to contain over 600,000 music titles] will contain extensive biogs, reviews, a vast collection of stuff. Tower are a funky bunch.

Q: How have you set about building the MusicNet database?
A: We deal with 55 or 60 different suppliers in Europe, whether it's a major record company setup or Joe Schmo in Southend-on-Sea that's got a specialist country import service. The orders are fulfilled locally—if we get an order from Brazil, it gets supplied from Brazil—so there's less postage costs and shorter delivery times. Most pop titles will be delivered in two to four days, but if it's a hard-to-get item that someone's been looking for for 10 years, I don't think they're going to mind waiting another 21-28 days.

Q: And you're not missing running a record company?
A: I'm not missing the midweeks. Internet's killed the video star, and you can quote me.

Interview by Paul Sexton

The future's black for Europe 2

by Rémi Bouton

PARIS — AC network Europe 2 is aiming to bring more of what it calls "rhythmic soul" to the French airwaves, following a decision to focus mainly on music by (or inspired by) black artists.

"We have decided to give priority to black music and to remove the pop and rock," confirms programming manager Nicolas Du Roy, "but we won't be changing our target audience of 25 to 34 year olds—it's a logical evolution, not a revolution."

Core Europe 2 artists will now be James Brown, Marvin Gaye and Bob Marley from the '70s, Michael Jackson and George Michael from the '80s, and Jamiroquai, Des'ree and MC Solar from the '90s. "The new soul, the new funk, the new disco, all these genres interest us, and Eagle-Eye Cherry will be about the limit of who we will play from the rock arena," says Du Roy.

Following extensive focus group research amongst the network's target audience, the Europe 2 programmer claims that during the next decade "interest in rock and pop will fade, with a few exceptions, while black music will be dominant. It goes with a general move towards cultural blending, and people like it, as we have seen with our World Cup winning football team."

A further reason for the network's repositioning is to differentiate itself more clearly from AC rival RTL2, which specializes in soft rock.

"The audience is switching more and more between different stations, so it wants to recognize a speciality, a musical colour, a coherence in the sound."

Core artists on the new Europe 2 (from left): Michael Jackson, Des'ree and Marvin Gaye.

boyzone no matter what

the million selling uk no.1 single.

now translating into continental sales chart success:

norway (no 3), sweden (no 10), denmark (no 12), belgium (no 17)

also from 'whistle down the wind'
Radio Contact plans its Family

by Marc Maes

BRUSSELS — Belgian commercial radio group Radio Contact is set to launch its new 25-station AC/gold Familyradio network in Flanders on September 14.

Originally conceived as a Flemish version of Contact's highly successful oldies network Radio Contact Gold in French-speaking southern Belgium, the format has been broadened for the north to attract a wider, family-orientated audience.

"In Flanders, the pure gold format was too narrow," explains Rudy Dierckx, network development manager for Familyradio and the existing Radio Contact CHR network.

However, Dierckx maintains that Familyradio will not merely be a "knock-off" of Radio 2, the regionalised public AC/talk network run by Flemish public broadcaster VRT.

"We will be sticking to music radio—you can hardly say that Radio 2 is a music station," says Dierckx. "Familyradio will be the ideal complement to the [younger] Radio Contact format."

Sweden's Pop is dead

by Keith Foster

STOCKHOLM — Denniz Pop, one of Sweden's foremost producers and one of the creative brains behind the Swedish pop export explosion of the '90s, has died at the age of 35.

Pop, real name Dag Volle, passed away in a Stockholm hospital on August 30 after contracting cancer towards the end of last year.

Denniz Pop started his career as a DJ and helped to form the record label Swemix, where he and his partner Max Martin began to write material. They produced a string of hits for a number of border-breaking artists, including Ace of Base, Robyn, Dr Alban and E-Type. Pop also worked with international names such as Michael Jackson and the Backstreet Boys.

The two Swemix producers received a special Swedish Grammy this February to honour their work, but Denniz Pop himself was already too sick to be able to collect the award. He himself shunned the media spotlight, saying that the knowledge that millions of people were dancing to his work somewhere was reward enough.

Sanji Tandan, managing director of Warner Music Sweden (for whom Denniz Pop produced tracks for Papa Dee), says: "We have all lost an exceptionally good friend. I have known him ever since he was a DJ, and he was a wonderful person. We will miss Dag Volle, the human being, and we will of course miss Denniz Pop, the producer. Even though he always had lots of things to do, it was always possible to call him. He was always available and always curious. He was an open-minded human being."

Local success for EMI

OSLO — EMI Austria reached a new milestone by landing six domestic singles in the Austrian Top 40 charts during the week ending August 25. The biggest success so far has been Under the Mango Tree, by ragga group Tim Tim, which peaked at number three.

Also currently in the Top 40 are Der Wein Von Mykonos by the long-established act EAV, released under the name Himbeer Teddies; House 6, a dance tune by Orgasmo; Like a Dream by the Austrian-Nigerian pop duo Two In One; Make Up Your Mind, by the girl group C-Braz; and a disco version of I Can See Clearly Now by Discorama.

EMI Austria managing director Erich Krapfenbacher attributes the label's success to a recent overhaul of its artist roster.

Lind, Babel fish Garner Hitawards

OSLO — Norwegian acts Espen Lind (Universal Norway) and Babel Fish (Atlantic/New York) were the main winners at the first Hitawards ceremony in Oslo on August 29. Organised by Norwegian radio.

Lind, Babel Fish Garner Hitawards

OSLO — Norwegian acts Espen Lind (Universal Norway) and Babel Fish (Atlantic/New York) were the main winners at the first Hitawards ceremony in Oslo on August 29. Organised by Norwegian radio.

Lind took the awards for Norwegian male artist, international artist and overall artist, while Babel Fish scooped the Norwegian band and newcomer categories. Other airplay winners were Bertine Zetlitz (EMI Norway, Norwegian female artist); Janet Jackson (Virgin, international female artist), and Celine Dion (Columbia Songs), whose My Heart Will Go On was Norwegian radio's most-played record in the past year.
Polar Studios: Sweden’s “legend” hits 20

The term “legend,” perhaps too freely conferred in the music business, sometimes indicates recognition of a greatness past its peak. But Polar Studios, celebrating 20 years of history-making recording in a former cinema on the waterfront of central Stockholm, can lay legitimate claim to legendary status, and remains fully active on the Swedish, European and international recording scene, as Keith Foster discovers.

Legends abound in the popular music industry. Artists, bands, songwriters—even the occasional manager—are offered the accolade. But the recording studios achieving such status are very few and very select. In the U.S., Sun Studios’ part in Elvis Presley’s career attracts rock music pilgrims. In Britain, no pop history tour would be complete without a visit to Abbey Road, scene of the Beatles’ prolific creativity.

In Sweden, a musical site which can hold its own in this company celebrates its 20th anniversary this year. Polar Studios, Stockholm’s home of pop recording, attracts like Sun and Abbey Road its fair share of awed visitors, although there are as yet no organised tours. And, like Sun and Abbey Road, it has its links to one of the most successful acts in pop history: in this case, Abba.

Born of need

The major difference is that, in Polar’s case, the band actually created the studio. Benny Andersson and Björn Ulvaeus, Abba’s musical driving force, decided together with manager Stig Anderson and producer Mikael B. Tretow to build their own full-scale recording studio. Tretow explains why. “The motive, quite simply,” he says “was time. We had massive problems finding enough studio time in Sweden. We went around from studio to studio, but there were only three in Stockholm that were good enough, and there was never any time available for us. So, rather than go abroad, we decided the easiest thing was to make our own.”

After some searching the Abba team found their location, the disused Rivoli cinema by the waterside in central Stockholm, and bought it for SKr.30 million. The idea was to build a world-class studio, and Tretow was given everything he needed to do just that. “The kind of studio I’d been dreaming of didn’t exist at the time,” he says. “We went for the most modern technology available, and we had lots of resources to play with. In fact, of all the equipment I wanted to buy, the only thing Benny and Björn objected to was a Solid State Logic mixer board.

They thought it was too unproven.”

Concept of space

Apart from the cutting-edge equipment, the very size of the old cinema made the Polar Studios special. “We had so much space,” says Tretow, who worked with studio designer Tom Headley. “We arranged the studios in the shape of a hand-held fan, which helped us to produce different atmospheres. Orchestras of up to fifty musicians could play there. Really, Polar was an El Dorado for musicians. Nothing was missing.”

Tretow’s ideas were put into practice by Leif Mases, an engineer who has worked with names such as Jeff Beck and Lennart Östlund. Now, twenty years on, Östlund is still at Polar. In fact, for many people he is synonymous with Polar Studios. As engineer, producer or co-producer he has contributed to some 300 albums and singles releases. “Of the three titles, I like co-producer best,” Östlund explains. “It means you don’t have all the responsibility on your shoulders, but at the same time there’s more chance to introduce your own ideas than if you’re simply the engineer.”

The flexible roles of the people behind the mixing desk is one of the factors which keeps Östlund at the

Orup, Niklas Strömstedt, Anders Glenmark, Johan Kinde, Uno and many others.

Polar Studios and Mastering-

Thanks for making us feel at home over the past 20 years.

Here’s to at least another 20!

Your friends at Warner Music Sweden
For most top artists around the world, the idea of working in a studio outside Britain or the States, particularly if it didn’t boost the external benefits of some tropical island, was unusual, to say the least. But that didn’t stop them packing their guitars and heading for chilly Stockholm. Led Zeppelin were one of the first bands to use Polar when they recorded *In Thru The Out Door*, as singer Robert Plant has since recalled. “Normally a regimental attitude has to be taken in the studio, but with Abba’s studio it was very easy-going, and the whole series of rooms beckoned for you to play good stuff and dictated the mood, along with the Swedish beer.” Led Zeppelin were followed at Polar by international names such as Genesis, Joan Armatrading and, more recently, the Rolling Stones and the Backstreet Boys.

**Forward Looking**

Yet although Polar Studios has a place in history, it’s not history just yet. Ingmar Bergman, managing director of record company Polar Music AB, says the continual regeneration of the studios is their biggest asset. “You get trends with studios, just like with advertising agencies,” he says. “They become the ‘in’ place to record for a while, then fade away. But Polar Studios have kept up with developments over the years, and here they’re still number one. I think one major reason for that is that Lennart Östlund, who has been there from the start, is happy to bring in new, young engineers. He’s not surrounded by a bunch of veterans who think they know how things ‘should’ be done.”

**Östlund and Anderson**

Lennart Östlund’s name crops up frequently in any discussion of Polar, most often in the context of praise for his work. “Lennart is one of the very best engineers/producers in the business,” says Warner Music Sweden MD Sanji Tandan. “Polar Studios have a great sound and ambience, but it’s the quality of the people that’s crucial.”

Put this kind of praise to Lennart Östlund himself and he will wave it aside and say something about “team effort,” but one area he is proud of is the all-round service Polar provides. “We have service technicians on hand to fix things that go wrong. Something like that can be very important. Artists are stretching themselves to the limit when they come here to record, and they enjoy having that security.”

Another man who is often mentioned in the Polar Studios story is Stig Anderson, Abba’s late mentor and manager. Gunnar Petri, managing director of the Swedish performing rights society STIM, says Anderson’s initiative was a cornerstone of the Swedish music industry. “Our exports are so successful nowadays, and a lot of that is down to Stig Anderson, who created a well of professional talent. Polar Studios were a central part of that development. It was like the [Swedish tennis star] Björn Borg syndrome: suddenly people were aware that Sweden could produce world class talent.”

**We decided the easiest thing was to make our own**

Mikael B. Tretow, producer

For twenty years Polar Studios have been providing a world class platform for Swedish music to perform on. The location, the personnel and the resources play their part in carrying on this work, but Dag Häggqvist, a pillar of the Swedish recording industry for decades with Sonet and now as chairman of Gazelle Records, express the essence of the studios’ longevity and status. “Building a studio isn’t only a matter of money,” he says. “It takes creativity and good taste to establish the right environment for artists and musicians to work in. This is what Polar Studios has.” And that’s what legends are made of.
Henderson morphs a new sound

by Charles Ferro

Caroline Henderson has under- gone something of a psychosis, taking a giant step onto a more sophisticated level of pop music. Her second outing, \textit{Metamorphing}, containslush instrumentation brought up-to-the-minute by an impressive production team working closely with the artist, and some airy phrasing which refreshes her styling.

The first single, \textit{Faster}, was released in mid-August and bounded to the top of the Danish radio charts. \textit{Metamorphing} was released in Denmark on August 26. "So far we have release commitments in the other Nordic countries," says BMG-Ariola exploitation manager Mikkel Bagger, "but haven't begun strategies for outside those territories yet. We want the album and video to be out, and to establish a story to side those territories yet. We want the album and video to be out, and to establish a story to present." Mikkel Bagger, BMG—Ariola

When we're asked 'What do the charts look like? What are the figures?', we want something to present."

Mikkel Bagger, BMG—Ariola

August 26. "So far we have release commitments in the other Nordic countries," says BMG-Ariola exploitation manager Mikkel Bagger, "but haven't begun strategies for outside those territories yet. We want the album and video to be out, and to establish a story to present." Mikkel Bagger, BMG—Ariola

Capricorn rising

by Gary Smith

It was nearly three years in the making, but Capricorn's debut album \textit{Lost In Jellywood} (Proudly Recordings/Holland) was worth the wait. Its artful mixture of real instruments and technology has produced a dynamic, no-nonsense music which bridges the gap between rock and dance. Currently getting sold support from the group turned out a string of hits until its 1991 breakup. Her first solo outing, \textit{Cinematographic} (1995), won her high critical acclaim, and she secured a clutch of Danish Grammy Awards that year. But what was undeniably the record of the year in Denmark met with only a lukewarm reception outside Scandinavia.

\textit{Metamorphing} moves her on from the mainstream pop arrangements of the debut album, into a more experimental musical world with new instrumentation and production techniques. Henderson was deeply involved in the production process, teaming with Englishman Robin Taylor-Firth (formerly of Olive) for seven tracks on the new set, with Peter Biker, a Dane, on two, and more with \textit{The Fleshquartet}, a Swedish strings group.

"In contrast to the former CD, everybody is now aware of her within the industry," says Bagger, "but for the consumers, we will have to start from scratch. All the people within the BMG system are aware of her, and will play the record. We weren't aiming for an international release on the first album," he concludes, "but this time we're very focused internationally."

Dance grooves

by Gary Smith

FOREVER CHANGES

Based around a Beesne Jones sample and wah-wah guitars, the latest single from the ever-changing Mozilla, \textit{Misty, Honey} (Mute/UK), is a low bpm grinder with a grungy breakdown. The "hands in the air" chorus is mutant gospel complete with background emoting, handclaps and clanky piano. Different and wickedly addictive.

DISCO CHRISTMAS

The choice of a sublime old skool funk groove by Marseille duo Mike 303 on \textit{Saint Sylvestre} (Versatile/France) recalls the current mega-hit by Stardust, but there the similarity ends. Where Stardust takes off into a vocal refrain, S.S. sticks to its guns and goes for the hips. Strictly dancefloor and, as is so often the case with Versatile, very classy.

BIG BEER

Now that the summer is over, the process of trying to narrow down the likely "summer hits" can begin. A strong candidate, thanks to its chart and club performance in Spain throughout July and August, is \textit{Blue 4 U's Happy World} (BMG/Dunecine/Spain). The track spent five weeks topping the singles chart, and still benefits from huge TV exposure thanks to its use in a campaign by local brewer Estrella Damm. Meanwhile the other, darker side of Spain's music market has conferred on the song the dubious honour of spamming 18 cover versions. The standard practice is that, when compilation licenses are not available, labels rapidly resort to producing their own—often inferior—version. "It's a reflection of the track's ability to sell compilations," says Dancenet's head of promotion Sergio Delgado. "But when you hear major radio stations playing covers, you know the situation is out of control."

The track is now released in Germany, Austria, Belgium and Finland with Asia and South America likely to follow. "We've gone for the same demographic as Aqua," says Delgado. "The results here have been good (60,000 compilations sold), and the uptake by Spain's commercial discos has been excellent. In between the TV spots, the clubs and the radio, most holidaymakers have heard the track a lot."

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 Urra 45, 3rd fl, 08009 Barcelona, Spain.
**SALES BREAKER**

**One For Sorrow**

- Sister - Nine (All Boys Music)

**Sales Breaker**

- Manic Street Preachers - Epic (Sony ATV)

- Daniel Lavoie - Pomme (Sony I Universal (Not Listed)

- Sash! feat. Tina Cousins - X -IT (Step By Step I StrongSongs)

- Stardust - Roul (Virgin (Zomba I Delabel I Daft I EMI)

- Boyzone - Polydor (Really Useful I PolyGram)

- Manic Street Preachers - Epic (Sony ATV)

- Fatboy Slim - Skint I Epic (PolyGram I MCA I EMI)

- La Tribu De Dana - Manac I Polydor (BMG)

- Bubbling Over - EMI (Not Listed)

- Freedom - Ace Of Base

- You're My Heart, You're My Soul

- Finally Found

- I'm Still Waitin'

- The Cause - Rella (EMI)

-AR DEN S CH

- All My Life

- Cruel Summer

- This Is How We Party

- Ba-Da Bing! - E-Type - Storm (Storm)

- Hello How Are You

- Do The Right Thing

- I'm Still Waitin'

- Terpentini

- Son Of A Gun

- LA City

- Do You Believe In Love

- The Cops

- I Love You

- I'm Gonna Get You

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by Paul Sexton.

AlbLJm Mississippi, which Bob Dylan wrote and recorded for which was the working title of the album. The most there's something of an Eastern feel on Riverwide, The Neighborhood sports some soulful horns, and name. There's more autobiography in the lyrics this a catchy tune. She produces herself, as on 1996's blending inventive songcraft, quality musicianship and but much -bootlegged debut she attempted before album career to such a high standard. Her third long kind of recording regime, never mind maintain her IT)

A)

SEPTEMBER 12, 1998

A)

AmericaRadioHistory.Com

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

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

The Eurochart A/Z Indexes

Hot 100 singles

0 1 To Be Or Not To Be - Neil Diamond
0 2 2 To 4 To 6 To 104 - Keith Flint & The Prodigy
0 3 All About Me - Crystal Waters
0 4 All About The Money - Judas Priest
0 5 All For Me - Missy Elliott
0 6 All For One - Status Quo
0 7 All I Wanna Do - Courtney Love
0 8 All I Want For Christmas Is You - Mariah Carey
0 9 All My Loving - The Beatles
1 0 All My Loving - The Beatles
1 1 All Or Nothing - The Rolling Stones
1 2 All Right Now - Free
1 3 All Time Low - The All Time Low
1 4 All We Know - The Black Eyed Peas
1 5 All The Things She Said - Matchbook Romance
1 6 All The Young Dudes - Spandau Ballet
1 7 All That She Wants - Boney M.
1 8 All That She Wants - Boney M.
1 9 All The Right Moves - The Cowboy Way
2 0 Above The Law - The Notorious B.I.G.

Hot 100 albums

2 1 One Hot Minute - Red Hot Chili Peppers
2 2 'N Sync - 'N Sync
2 3 Backstreet Boys - Backstreet Boys
2 4 Backstreet Boys - Backstreet Boys
2 5 Backstreet Boys - Backstreet Boys
2 6 Backstreet Boys - Backstreet Boys
2 7 Backstreet Boys - Backstreet Boys
2 8 Backstreet Boys - Backstreet Boys
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4 8 Backstreet Boys - Backstreet Boys
4 9 Backstreet Boys - Backstreet Boys
Most added are those songs which received the highest number of playlist additions during the week of a tie, songs are listed alphabetically by artist.

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

### Playlist Additions

- **Bryan Adams**
  - "When You're Gone"
  - "Everything Is Everything"
  - "When You're Gone"
  - "Everything Is Everything"

- **Janet Jackson**
  - "Don't Bring Me Down"
  - "Give It To Me"
  - "What Have You Done For Me Lately"

- **Faith Evans**
  - "You Are Not Alone"
  - "I'm Not多功能ional"
  - "With You"

- **Alicia Keys**
  - "If I Was Your Lover"
  - "This Is How I Feel"
  - "Hypnotize"

- **Mary J. Blige**
  - "Real Love"
  - "Don't Play That Song"
  - "I Want It All"

- **Aretha Franklin**
  - "Respect"
  - "I Say A Little Prayer"
  - "Chain Of Fools"

- **Dee C. Lee**
  - "Who's That Lady"
  - "How Do You Like Me Now"
  - "I'm Gonna Love Me Again"

- **John Legend**
  - "Hello"
  - "All Of Me"
  - "She Will Be Loved"

- **Bryan Adams**
  - "On A Day Like Today"
  - "Let Me Be There"
  - "The Book Of Life"

- **Maroon 5**
  - "This Love"
  - "One Thing"
  - "Won't Go Home Without You"

- **The Cardigans**
  - "She's Not Perfect"
  - "Love Gun"
  - "Wild Thing"

- **Blur**
  - "Be 꽤 Nice"
  - "The Boat Song"
  - "Girls"

- **Smashing Pumpkins**
  - "1979"
  - "One"
  - " supplier"

- **Depeche Mode**
  - "Stripped"
  - "Just Can't Get Enough"
  - "Enjoy The Silence"

- **Rita Ora**
  - "How Much Can A Person Take"
  - "I Will Never Let You Down"
  - "I Will Never Let You Down"

- **Gwen Stefani**
  - "Guilty Of Love"
  - "Wind It Up"
  - "Hollaback Girl"

- **Linkin Park**
  - "Crawling"
  - "In The End"
  - "Paprika"
The Swedes have been exporters of quality pop music for years, and as long as artists such as these weight seemingly out of nowhere, the future remains as bright as ever. Denniz Pop, who died of cancer on August 31 (see news story page 7), has produced Ace Of Base, Backstreet Boys and Five, and among others, has been a catalyst with Folcker, discovering her at an early stage and carefully nurturing her talent as a musician.

Robert Seehan, music director at Swedish CHIRAC station Radio Stockholm, says: "We tracked this track a few weeks ago because we felt that it is one of those classic pop songs which could be around for a long time. Now we have moved it up into A rotation because it is gradually climbing the local singles chart. That means play twice a day."

Seehan remembers a while ago I visited the Chekon studios, where Pop and (Max) Martin do most of their work, and they played me some of the other songs from the album Jessica. I am absolutely convinced that there are more big hits on there."

Sehlberg also points out that "for years, and as long as artists such as this emerge, we will have moved it up into A rotation because it is gradually climbing the local singles chart. That means play twice a day."

Power players

Each week, M&M brings you the latest adds from market leaders and tastemakers at radio across Europe—the Power Players.

Italy: NRGRadio Energie

Format: CHAIR Service area: Reggio Calabria, Messina & Catania Playlist meeting: varies Group/owner: Antenna Del Sud sd

Playlist additions:

Embrace: My Weakness (15-16)
Jennifer Paige/Crush (15-16)
La Pina/Parla Piano (15-16)
Rochid/Pride (15-16)

France: Skyrock

Format: CHR/Urban Service area: National service Meeting: no meeting Group/owner: Havas/Rapipics Media

Playlist additions:

Arnesk/L'in Un Monde Parfait (n/a)
Bob Sinclair/Gym Tone (n/a)
Busta Flex/Pourquoi? (n/a)
Expression Direkt/C'est Du (n/a)
Fabe/L'Entretien (n/a)
Fonky Family/L'Au Mor Da Rouke (n/a)
Pass'/L'Entend Les Mees Pleurer (n/a)
Stomy Bugsy/Gangster Da Mor (n/a)

advertisement
AIRPLAY

Profile

Christian Lefebvre
music & research director
Fun Radio & RTL 2 France

As head of music for both CLT-UFA’s RTL 2 (soft AC) and Fun Radio (CHR), 33-year-old Christian Lefebvre has become one of the most influential programmers in France. Yet he remains one of the most low-profile figures in the industry, preferring to work discreetly rather than courtting public publicity.

Lefebvre says achieving the right musical output for each station is eased by the fact that their formats are not miles apart. “They are quite complementary. Fun targets the 15-35s and RTL2 the 25-35s, and both are rock-oriented. RTL2 has a very precise format — soft rock — which leaves little leeway, while Fun is more open, more pluralist, and at the same time is the station of a generation.”

RTL2 adopted its current name and format more than three years ago when CLT acquired M40, at that time a very specific soft rock format, finding us a niche on the crowded FM band. “When we started RTL2, a lot of people were sceptical,” he says. “We decided to concentrate on a very specific soft rock format, finding us a niche on the crowded FM band.”

Lefebvre took over Fun’s music programming last winter, when RTL2 president Axel Duroux was appointed the station’s chief executive and global management changes were implemented. Lefebvre says the choice for Fun was to get back to its rock roots. “Rock is Fun’s historical flavour, so we chose to get Fun back on rock tracks — but without excess.”

Dance hits and French music are not ruled out. “We have to play the music that fits a generation,” Lefebvre explains. He studies youth trends and goes to concerts about twice a week. “It’s a good way to spot what’s going on. For me, it’s a barometer, but not the only one.” For Fun, it was the first national network to play French rock group Louise Attaque, just one month after Lefebvre’s arrival at the station.

For Lefebvre, research is crucial. “We have around 30 people working in our research department for both RTL 2 and Fun,” he says. “We also pay attention to the labels’ priorities, because if they are involved with an artist and really pushing with marketing and promotion, we take that into account when playing. He stresses radio must not “be at the service of record companies.” But, he adds, “when our roads are crossing, it is interesting to develop together things.”

Today, Lefebvre says labels understand what drives RTL2 and Fun. He believes that “both stations are inescapable (for labels) with adult and youth targets, from a viewpoint, we can create (promotional) synergies between the stations, if they are very different.”

Remi Boulon
Reaching over 10 million European listeners, the Eurochart Hot 100 is supplied in a kit form (with records, script and sound bites) and syndicated 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.

**Playlist Additions:**
- simples red- the air
- spice girls- viva forever
- buhl- mysterious times
- puff daddy- come with me
- karen ramirez. looking for love
- jamiroquai. deeper underground
- faithless- god is a dj
- u2- come back darling
- giant. nannini- centomila
- robbie williams. millennium
- madonna- drowned/substitute
- eagle eye cherry- falling in love
- dakota moon- she knows
- aqua- turn back
- kc- you don't know me
- tito & tarantula- mexico
- garbage- special
- eels- last stop: this town
- Robbie Williams- Millennium
- Madonna- Drowned/Substitute
- Eagle Eye Cherry- Falling In Love
- Tito & Tarantula- Mexico
- Garbage- Special
- Eels- Last Stop: This Town
- Robbie Williams- Millennium

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.
The Outback, Osnabriick
Radio RPN - Osterreich
Telekom
Deutsche Radio NM Sachsen
Antenne Thüringen
Music Hit -Radio Antenne
Ruhr -Rock -Radio
Antenne Bayern
Radio Eins
Hessischer Rundfunk XXL
Radio Jade/Michael/Diers
News 89.4

the artists
Gautsch
Fink
In Extreme
Subway to Sally
Reiner Witte
The Notwist
Creme de la Creme
Dolly Buster
The King
Aлина
Mr.Ed Jumps The Gun
FunFactory The next generation
Basic Connection
DONS
R’G
DJ Sammy & Charisima, Leona
Wirhpool Productions
Fünf Sterne Deluxe
Fettes Brot
eins, zwei
Christof Schlingensief
Show of Hands
Pressgang
Forrester
Wohlstandskinder

and its partners
Deutsche Telekom

and would like to thank

the radio stations
Planet Radio
The Outback, Osnabrück
Radio Hamburg
All around music
Radio NRW
Radio Fritz
OK-Radio 104,6
Radar
HT-Radio Antenne
Radio c.t. 96.9
Ruhr-Rock-Radio
Radio Z
Querfunk
RAZZA
Moritz Radio 7
uniRadio Berlin-Brandenburg
Antenne Thüringen
Radio Free FM
98.6 Kiss FM
KZR
Extra Radio
Radio Eurex
Radio NRJ Sachsen
Radio Eins
Antenne Bayern
Radio Mercury
Studio K
Radio RPN - Österreich
Bayrischer Rundfunk - Zündfunk
Radio Nova
Radio AS
euro sonic
Radio Blau
Hessischer Rundfunk XXL
Radio Jade/Michael/Diers
News 89.4

who made Radio Village 1998
at Popkomm. a great success

AIRPLAY

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

United Kingdom: Galaxy 105
Format: dance
Service area: Yorkshire
Playlist Meeting: Wednesday AM
Group/owner: Chrysalis Radio

Playlist additions
Tony Di-Bart/ The Real Thing (25-30)
Hi-Rise / I Believe (10-12)
Stephen Simmonds / Teas Never Dry (10-12)

Spain: Cadena 40 Principales
Format: CHR
Service area: National
Playlist Meeting: varies
Group/owner: Cadena 40 Principales

Playlist additions
Smash Mouth/Why Can’t We (n/a)
Bryan Adams / On A Day Like Today (n/a)
Danza Invisible / For Tu Aventura (n/a)
Elia Baila Solo / Y Quisiera (n/a)
Hole / Celebrity Skin (n/a)
Molotov / Puta (n/a)
Robbie Williams / Millennium (n/a)

France: Fun Radio
Format: CHR
Service area: National
Playlist Meeting: varies
Group/owner: CLT-UFA

Playlist additions
Babylon Zoo / All The Money’s Gone (7-10)
Boyzone / All That I Need (7-10)
Eagle-Eye Cherry / Falling In (7-10)
Jamiroquai / Deeper Underground (7-10)
Karen Ramirez / Looking For Love (7-10)

AmericanRadioHistory.Com
It's not only Eros and Zucchero who can break the Italian language barrier. Now Nek has to be added to that list. The Italian singer, already successful outside Italy with his previous single "Laura Non C'è" (WEA), which reached number 10 in the Border Breakers Chart in June, scores again with "Se Io Non Asservi Te" (WEA) at number 45 in the European Radio Top 50, his first visit to that chart. Despite the fact that the song is entirely sung in Italian, it's receiving a considerable amount of airplay in Switzerland and Germany, and is also this week's Roadrunner, the fastest-climbing track in the Border Breakers chart. In addition, Nek's latest album "In Due," currently at number 34 in the Eurochart Top 100 Albums, is doing well saleswise in Italy and the G/S/A territories.

Rainer Gruhn, music director at the German ACNews commercial outlet Radio Hundert 6 in Berlin, is an admirer. "It's a wonderful song," he enthuses, "especially for the period between summertime and autumn. It seems like there is a revival of Italian music. In the '80s we used to play much more Italian acts like Al Bano and Romina Power, but since then it's been only Eros and Zucchero." Radio Hundert 6 is currently the third most listened to station in Berlin. Because it is programmed with a mixture of news, sport and music, Gruhn can schedule only seven songs an hour. The title "Se Io Non Asservi Te" translates safely to "If I Didn't Have You," but in any case Gruhn is not too worried about lyrical content interfering with the news output. "It's not feasible to translate all the lyrics," he says. "More important than the language is the quality of the song. For instance, I even used to play Frank Zappa."

Back to the airplay charts, the Spice Girls enjoy their third week at the top with "Viva Forever" (Virgin). They must be looking anxiously over their shoulders at the greatest chart points gainer this week, "Millennium" by Robbie Williams (Chrysalis) at number 5, which even climbed to number one in the regional airplay chart for Scandinavia (as the Major Market Airplay section shows), despite not being released yet. Highest new entry this week is "God Is A DJ" (Cheeky/Zomba) by dance/pop crossover act Faithless at number 43. Outside their home territory of the U.K., the single is beginning to show in the Netherlands and Scandinavia, and the video is popular on music channels. Further on, we find a new entry at 46 for the U.K.'s youngest R&B trio, Cleopatra. Their third single, a cover of the well known '70s Jackson Five hit "I Want You Back" (WEA), receives airplay in the U.K., Denmark and Switzerland, and is already a hit on music TV. At 50, Courtney Love's rock band Hole comes in with "Celebrity Skin" (Geffen), due to attention from various alternative and public broadcasters across Europe.

Finally, bubbling under this week is "What Can I Do" by The Corrs (Lava/Atlantic), "Bootie Call" by All Saints (London), "Love Unlimited" by Fun Lovin' Criminals (Chrysalis), "Zora Sourit" by Celine Dion (Epic/Columbia) and "To The Moon And Back" by Savage Garden (Columbia).
SNEL slams government music report

we don’t feel bound in any way to what is in this report—at least from what I’ve read in Music & Media.”

Albertini goes even further by suggesting that some proposals in the report “are as far [removed] as possible from the basics of our business.” He considers that one of the main reasons for the system is that “SNEL is not been associated with this report.”

Albertini claims that the commission has consequently been ill-informed, and some of the measures it proposes could result in the exact opposite of what they intended. For example, Albertini says that if TV advertising of records is banned, as the commission suggests, “it will result in a 20 percent drop in the market.”

The couple of terms that the commission considers “the cultural result of the commission,” says Albertini, “and the need to protect French artists and the diversity of the music scene, but I don’t think that you can solve problems by building walls. If the French market collapses, record sales in the country will be driven from London.”

Albertini, who is also chief executive of Sony Music France, maintains that “SNEL and its members are ready to contribute to a debate on the future of the industry and on questions of general interest,” but he is not sure that the commission has been the best method of achieving that debate.

Authors’ society launches legal downloads

Ron Size and Cornerstone to classical works recorded by the Trinity College Choir and the Royal Philharmonic Orchestra.

The site is initially being run for 90 days as an experiment to establish what levels of traffic can be expected if the system is run for real. During that period, the band was already free, but a “real” version of the site would require payment from users. Because no charges are being made in this experimental period, the music downloaded is programmed to degrade by the end of the year.

Asked why the Music Alliance, a body which exists solely to protect artists’ rights, in making music available online, the man overseeing the project, Keith Hill, responds: “We’re doing this because it’s the only way you can control music use on the Internet.”

Hill, strategy and development manager at the Alliance’s new technology division, adds: “You achieve that control by making sure you are part of the infrastructure for delivering music.”

Laurent thinks the new single “has all the ingredients for being a potential hit on radio, Epic is confident of a belated European tour in October and November, on September 15, followed by the European tour in December. These promotions and a warm-up gig in Copenhagen; a third promo outing was under negotiation), a more coherent European plot has already included two promotional trips and a warm-up gig in Copenhagen; a third promo outing was under negotiation. For example, Albertini says that if TV advertising of records is banned, as the commission suggests, “it will result in a 20 percent drop in the market.”

The Alliance has been able to conduct the trial because of the relevance of the site, which is already recording its recordings to be used. Asked about the size and range of labels that would need to be involved in a permanent version of the site, Hill admits: “That’s the tricky bit. This infrastructure could be used to clear other types of rights as well as the ones we hold. It could become a one-stop shop to clear all rights if that’s the will of the people involved.”

Manics’ design for Europe

grammer at public “young” station ORB Fritz in Berlin. “This song is another hymn to the Manics,” he says, “and I think it is one of those instant classics that one hears only a few times a year.”

At another edgy public CHR broadcaster in Germany, Cologne-based Eins 2, music director Henning Roedig says the “excellent” track “represents an interesting new development in Britpop.”

If You Tolerate This has been put on another rotation by Spanish CHR network Loe 40 Principales, whose director Javier Pons says the song’s melodic energy and fresh quality was its chief attraction: “It has a warm chorus line, which gives it an agreeable ‘Brill sound’ melody, reminiscent of The Verve or Embrace.”

One key territory where mainstream stations have yet to embrace the track is France, where the Manics are mainly receiving airtime on specialist formats such as Paris-based rock station Oxu FM. But that station’s head of music programming, Jean-Patrice Laurent thinks the single has “all the ingredients for being a potential hit in France.”

With such a warm reception from radio, Epic is confident of a belated European sales breakthrough for the Manics, after seven years of U.K. chart singles and the landmark success of their 1996 album Everything Must Go, which sold 1.1 million copies in Britain and brought the band two 1997 Brit Awards. Jon Fowler, director of U.K. international at Sony Music, confidently announces: “We’ll ship more

40TV debut

continued from page 3

sellers, but 40TV hopes to increase that potential audience by getting connected to various cable networks around the country.

SER director of music formats Luis Merino says that 40TV will be based “largely but not solely” on the output of SER’s CHR network Los 40 Principales, the country’s most popular music station.

The lack of dedicated music TV programming has long been a major complaint of the Spanish music industry. One recent attempt to start a broad TV music outlet was Sogecable’s year-old Música, which closed down the same day as 40TV’s launch.

“40TV is much more than just a replacement for Música,” claims Merino. “That channel lacked the synergies that Prisa can offer through its ownership of both SER and Sogecable.”

Merino stresses that “maximum attention will be given to (Spanish) domestic product as a priority, but there will be international input too. Domestic input will increase as artists and labels make more and better videos, which are still scarce in the Spanish market.”

40TV director Jorge Flor, who oversaw programming at Música, says that, apart from the broader music mix, the new channel will be “aesthetically superior with much more advanced graphics,” and the presenters will be well-known DJs taken from SER’s five national radio networks.

continued from page 3

continued from page 3

continued from page 3

continued from page 3
### Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>27</td>
<td>EAGLE-EYE CHERRY/SAVE TONIGHT (SUPERSTUDIO/POLYDOR)</td>
<td>SWEDEN</td>
<td>55</td>
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<td>2</td>
<td>4</td>
<td>8</td>
<td>Ace Of Base/Cruel Summer (Mega/Polydor)</td>
<td>DENMARK</td>
<td>71</td>
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<td>7</td>
<td>Stardust/Music Sounds Better With You (Roule/Virgin)</td>
<td>FRANCE</td>
<td>73</td>
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<td>4</td>
<td>3</td>
<td>10</td>
<td>Sash! feat. Tina Cousins/Mysterious Times (X-IT)</td>
<td>GERMANY</td>
<td>73</td>
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<tr>
<td>5</td>
<td>6</td>
<td>20</td>
<td>Lutricia McNeal/Stranded (Sijlemark/CNR/Wild Star)</td>
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<td>53</td>
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<td>Mousse T vs. Hot 'N' Juicy/Horny '98 (Peppermint Jam/Edel)</td>
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<td>Ace Of Base/Life Is A Flower (Mega/Polydor)</td>
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<td>6</td>
<td>Eagle-Eye Cherry/Falling In Love Again (Superstudio/Polydor)</td>
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<td>30</td>
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<td>9</td>
<td>13</td>
<td>12</td>
<td>4 The Cause/Stand By Me (RCA)</td>
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<td>32</td>
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<td>10</td>
<td>12</td>
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<td>Sweetbox/Everything's Gonna Be Alright (RCA)</td>
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<td>9</td>
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<td>Aqua/Turn Back Time (Universal)</td>
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<td>20</td>
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<td>12</td>
<td>18</td>
<td>5</td>
<td>Nek/Se Io Non Avessi Te (WEA)</td>
<td>ITALY</td>
<td>19</td>
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<td>10</td>
<td>24</td>
<td>The Tamperer feat. Maya/Feel It (Time/Jive)</td>
<td>ITALY</td>
<td>17</td>
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<td>24</td>
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<td>Anouk/Nobody's Wife (Dino/RMG)</td>
<td>HOLLAND</td>
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<td>In Mood feat. Juliette/Ocean Of Light (Universal)</td>
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<td>Venga Boys/Up And Down (Violator/Jive)</td>
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<td>Eros Ramazzotti/Terra Promesa (DDD)</td>
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<td>19</td>
<td>19</td>
<td>&gt; RE</td>
<td>S.O.A.P/This Is How We Party (SOAP/Sony)</td>
<td>DENMARK</td>
<td>14</td>
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<td>Modern Talking/Brother Louie '98 (Hansa)</td>
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<tr>
<td>21</td>
<td>&gt; NE</td>
<td>No Mercy/Hello How Are You (MC/Arista)</td>
<td>GERMANY</td>
<td>20</td>
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<td>Neja/Restless (LUP/New Music)</td>
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<td>Espen Lind/Lucky For You (Universal)</td>
<td>NORWAY</td>
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<td>Bob Sinclair/Gym Tonic (Yellow/East West)</td>
<td>FRANCE</td>
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<tr>
<td>25</td>
<td>&gt; NE</td>
<td>Lutricia McNeal/Someone Loves You Honey (Sijlemark/CNR/Wild Star)</td>
<td>SWEDEN</td>
<td>15</td>
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</tbody>
</table>

**TW** - This Week, **LW** - Last Week, **WOC** - Week 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.

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### Off the record

**Edited by Jonathan Heasman**

Paul-Rene Albertini, president of French industry body SNEP, has apparently turned down an offer from Alex Duthil, president of the French culture ministry's "Commission on Today's Music," (see front page story), to be informed in advance about the contents of the commission's report, which is due to be officially unveiled later this month. But Albertini allegedly told Duthil that if the contents of the report were as he had read in Music & Media (August 22), he had no interest in seeing him.

London CHR station 95.8 Capital FM pulled off a major coup with a world exclusive spin of George Michael's new single Outside during Neil Fox's drivetime show on September 2. George asked his good friend and neighbour Richard Park, Capital's group programme director, to air the track, which won't be released to the rest of radio until the end of October. Outside forms part of a greatest hits compilation album to be released by Sony later in the year.

The management team at Oslo's AC/gold "Classic Hits" station Radio Classic wants to extend the station to the cities of Bergen, Stavanger and Trondheim. A source at the commercial broadcaster says, "so far it's only a vision, but we have already made contact with the owners of [local] stations in those cities."

PolyGram Disques president Pascal Negre is planning to send a strongly worded letter to a number of radio stations in France concerning the practice of asking artists to record promotional jingles for stations. Negre apparently is planning to ask stations to cease this practice, as he thinks they are "exploiting" the artists to help promote themselves.

Presenters at Radio Contact's new Family radio network in northern Belgium (see story, page 6) will include Ben Van Praag, Marc Huybrechts and Marc D'Hollander. OTR also hears that Radio Contact product manager Danny De Bruyn is currently negotiating with a number of Flemish singers and TV personalities, including Dana Winner and Rani De Coninck, to present programmes on the new station.

Lutricia McNeal, signed to Arcade in Sweden for most European territories, has found a new Sony-affiliated label-home in the U.S. at Epic Records, following the closure of M&M's Kai Lofthus to be screened on Norway's TV2. McNeal says she was "disappointed" with Crave, which she says failed to promote her properly.

Congratulations to Music & Media's music business and talent editor Christian Lorenz, whose wife Jane gave birth to a baby daughter, Emer, on August 26. Mother, daughter (and father!) are doing well, and are also looking forward to moving into their brand new home very shortly.

Meanwhile, PolyGram Norway sales director Harald Temte already appears to have his off-spring well trained. His little daughter was observed at the Hitawards ceremony in Oslo on August 29 (see On The Beat, page 6) cheering enthusiastically when PolyGram nominations such as Hanson and All Saints were presented, and occasionally booing when nominations from rival labels took to the stage.
### UK

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Does It Feel Like Your First Time?</td>
<td>Jennifer Paige</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Crush</td>
<td>Sheryl Crow</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>My Favourite Mistake</td>
<td>Witched</td>
<td>(Wildstar)</td>
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<tr>
<td>4</td>
<td>Substitute</td>
<td>Madonna</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>I Don't Want To Miss</td>
<td>Aerosmith</td>
<td>(Elektra)</td>
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<tr>
<td>6</td>
<td>I Could Be The One</td>
<td>Donna Lewis</td>
<td>(A&amp;M)</td>
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<tr>
<td>7</td>
<td>Life</td>
<td>Des'ree</td>
<td>(Virgin)</td>
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<td>8</td>
<td>Mysterious Times</td>
<td>Sash</td>
<td>(A&amp;M)</td>
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<td>9</td>
<td>Just The 2 Of Us</td>
<td>Will Smith</td>
<td>(Virgin)</td>
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<td>What Can I Do</td>
<td>The Corrs</td>
<td>(Elektra)</td>
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<td>11</td>
<td>If You Tolerate This</td>
<td>Manic Street Preachers</td>
<td>(Virgin)</td>
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<td>This Is The Time</td>
<td>The Buggles</td>
<td>(Polydor)</td>
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<td>Look For Love</td>
<td>Karen Ramirez</td>
<td>(Sony S2)</td>
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<td>Millennium</td>
<td>Robbie Williams/Liam Gallagher</td>
<td>(East West)</td>
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<td>Almighty</td>
<td>Shara Nelson</td>
<td>(Polydor)</td>
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<td>16</td>
<td>Turn The Page</td>
<td>T'Pain</td>
<td>(Lava/Atlantic)</td>
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<td>17</td>
<td>The One</td>
<td>Artie Humphrey</td>
<td>(Virgin)</td>
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<td>18</td>
<td>Love Me In Slowmotion</td>
<td>Total Touch</td>
<td>(Curb)</td>
</tr>
<tr>
<td>19</td>
<td>Zelfs Je Naam Is Mooi</td>
<td>Henk Westbroek</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>20</td>
<td>Brussels/C'est La Vie</td>
<td>LW=Last Week, WOC=Weeks On Chart, TS=Total Stations</td>
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<tr>
<td>21</td>
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<tr>
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<td>Total Touch</td>
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</tr>
<tr>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
Congratulations

Therese & Drömhus

You're Platinum!

No:1 in all Scandinavian Salescharts with "Vill ha dig" (I Want You) taken from the debutalbum "Drömmar" (Dreams).

Another hit from Scandinavias leading independent.