**IFPI chief gets tough on $4.5bn piracy bill**

*by Christian Lorenz*

**LONDON** — IFPI chairman and CEO Jay Berman has called for a tough policy on music piracy, according to the international music industry body, was worth an estimated $4.5 billion (euro 4.635 billion) in 1998.

Addressing the press on June 10, Berman explained that the key problem is a lack of law enforcement. He said: “Profit margins are so extraordinarily high that key players will return to the business even after they’ve been caught, unless governments take action. We need the laws and the will to tackle piracy.”

Berman is particularly concerned by the increasingly global nature of piracy. Piracy activity on the Internet is also a worry, but IFPI’s immediate attention is focused on physical sound carriers until e-commerce contributes more substantial to legitimate music sales.

**Radio slaps on Sunscreen, factor No.1**

*by Jon Heasman*

**LONDON** — Radio has flexed its muscles—by breaking an unconventional commercial single—and has triggered an ever-growing craze for Everybody’s Free (To Wear Sunscreen) (Capitol), written Christian Lorenz.

Dreamt up by Australian film director Baz Luhrmann (Romeo & Juliet, Strictly Ballroom) and produced by Nellee Hooper, the track is a spoken word record which blends the music of Rozella’s 1991 hit single Everybody’s Free (To Feel Good) (Pulse), with the text from a Chicago Tribune newspaper column. Released on May 31, it tops charts in the UK and Eire this week, and enters Music & Media’s Eurochart Hot 100 at number nine. Airplay is already extending across the rest of Europe, and Sunscreen ranks at 48 in the European Radio Top 50 this week.

It was US modern rock and Top 40 radio which discovered the track on Something For Everybody, Luhrmann’s album, which will be released in Europe on June 14. After airplay fuelled public interest,
Call M&M on: tel (+44) 171 323 6686 fax (+44) 171 323 2314/16

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Garnett departs IFPI after 16 years
by Adam White

LONDON — Nic Garnett, director general of the IFPI, is to leave the international recording industry group in July after 16 years. His departure represents the most significant change at the federation this year. Garnett has been director general for seven years, and, until Berman’s appointment, he was the most senior full-time IFPI official. He has been involved in all the group’s major policy initiatives of the ’90s, and is credited with bringing a strong presence of intellectual property issues worldwide. He comments: “My move gives Jay the space he should have to implement his vision of the organisation.” It’s good timing for both sides, and I’m leaving on the very best of terms.” Garnett adds that he is still deciding his options.

Moe music at new-look Viva
by Ed Meza

Cologne — German Music TV channels Viva and Viva Zwei have axed several personality-driven shows in a move back towards more music and less talk.

Programmes such as the comedy show Viva Family have been dropped due to poor ratings, while music shows like Word Cup, Niteclub and Berlin House will now offer continuous music without presenters. Viva Zwei is to lose two shows, Virus and Deep. Viva will also not renew its contract with outside production company Panthevertising—which produces shows like Word Cup—in July.

Elmar Gigliger, head of programing at Viva Zwei, maintains that the changes are not cost-cutting measures. “We are simply trying to optimise our programming to better meet the tastes of our viewers,” he says. A Viva spokesperson reiterates: “Viewers would rather see music than listen to chatty DJs.”

According to Patricia Gebhardt, Viva’s head of programming, the planned changes will improve the channel’s format. Gigliger and Gehrdt are currently working on a number of new shows focusing on musical genres including hiphop, R&B, house, techno and alternative rock. The new programmes are set to premiere at the August Tele fair in Dusseldorf.

News editor appointed at M&M

Lucy Aitken (pictured), 25, has been appointed news editor of Music & Media, effective June 7. She was previously editor of the Periodical Publishers Association (PPA)’s publications Magazine News and Executive Summary.

Aitken, who reports to the magazine’s editor-in-chief, Emmanuel Legrand, will be in charge of the content of the news pages of M&M.

Aitken will also cover all Internet-related businesses linked to the music and radio industries.

She can be reached at: laitken@musicsandmedia.co.uk.

Sony Music Entertainment chairman and CEO, Thomas D. Mottola, congratulates WORK President and CEO John R. Lopata, on the appointment of Jennifer Lopez during the East Coast release party for her debut CD, On the 6, at the Float Club in Manhattan. The album’s first single, If You Had My Love, was produced by Grammy-winning producer Rodney Jerkins, and is currently No.1 in the US Billboard Hot 100.
her fantastic debut-single already TOP 20 in Germany!

Junia on TV:
"Rache ist süß"/SAT.1 03.05.99 • "VIVA interaktiv"/VIVA 11.05.99
"Disney-Club"/ZDF 15.05.99 • "Top Of The Pops"/SAT.1 22.05.99
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"Chartattack"/ZDF 05.06.99

Check out the House-Remixes by Brian Higgins!

English EPK available • Video directed by Jan Russell • Produced by Newend, Berlin and Perky Park, FFM

For further information please contact Helko Moller at de.sonymusic.com


AmericanRadioHistory.Com

"I'M JUNIA
I'M 14
I'M FROM BERLIN..."
ON THE BEAT

BBC EXPORTS UK Top 40

LONDON — BBC Worldwide, the UK public broadcaster's commercial arm, has made available BBC Radio 1's Top 40 programme to stations outside Britain. The famous Sunday afternoon show comes in kit form, supplying all music and scripts for presenters in a choice of English, French, Italian, German, Spanish or Portuguese. The show also includes artist interview clips and music montages.

TABACALERA BUYS INTO SPANISH RADIO

BARCELONA — Tobacco company Tabacalera has confirmed its acquisition of 5% of Union Iberica de Radio (M&M, May 15), and is committed to purchasing a further 16% of the company. Union Iberica de Radio owns the 16-station news/talk network Radio Espana, as well as CHR station Cadena Top Radio.

ITALY SPEEDS UP SIAE REFORM

MILAN — The Italian government has appointed a commission to speed up reforms at Italy's authors rights society SIAE. Mauro Mas, a state bureaucrat responsible for copyright issues, has become the second commissioner in six years to be appointed to resolve disputes within SIAE. SIAE is anticipating a deficit of euro 84.8 million in its budget for 2000.

MORE PRECIOUS METAL FOR METALLICA

LONDON — Metallica have scooped an IFPI Platinum Lion barrier, and Madonna's Ray Of Light (Maverick/Warner) also breaks the five million-platinum to Forgiven Not Forgotten (Lava/Atlantic) while Platinum Europe roll of honour. Andrea Bocelli's Sogno (Polydor/Universal), Buon Natale by both broadcasters. By Christian Lorenz

Intercom swaps Stuttgart for Berlin

BERLIN — EMI Music's German affiliate Intercord will move from Stuttgart to Berlin in spring 2000. Intercord is the fourth label to establish a presence in Berlin, following BMG Entertainment, V2 and Sony Music. EMI Music GSA and Intercom president Heinz Cambol comments: "Intercord thrived in Stuttgart for several years and has had many successful artists with artists from the region. But Berlin's transformation into a cosmopolitan centre is expected to send positive ripples throughout the European music scene."

Intercom MD Mike Heisel adds: "As a company devoted to artist development, we will be able to improve our contacts, as well as establish ourselves as a key player in the market."

Launched in Stuttgart in 1968, Intercom was sold to EMI in 1994. Initially focused on licensing products from abroad, Intercom has established a strong domestic presence over the past five years. The label now markets artists from "roots" rock bands Pur and Fools Garden, to dance acts such as DJ Sakin & Friends, Blue Nature and hip hop crew Fettes Brot. Intercord is also the German licensee for UK labels Mute Records (Nick Cave, Depeche Mode), Cheeky (Pathless) and XL (Prodigy).

COMMERCIAL GAINS IN DANISH RATINGS

COPENHAGEN — Denmark's two biggest commercial radio operations—the Radio 2/Uptown group and The Voice—both gained listeners during the first quarter of 1999, according to official ratings figures from Gallup. Both groupings were helped by the addition of new frequencies in the reporting period, with The Voice establishing an outlet in Denmark's second largest city Aarhus, and Radio Uptown opening a new service covering the summer resort areas north of Copenhagen. CHR chain The Voice increased its audience share to 5.8%, compared with 4.5% in the final quarter of 1998. National AC Station Radio 2 advanced to 2.2% from 1.8%, while CHR-formatted Radio Uptown was up 0.3% at 1.0.

The combined market share of all Danish commercial broadcasters increased to 36.2%, compared with 25.4% in the previous quarter. Also gaining in the commercial sector was the Radio 2/Uptown group of stations, whose share rose from 10.3% to 10.7.

Public broadcaster Danmarks Radio continues to take the lion's share of the radio landscape with a 69% share. Its CHR station P3 held steady this quarter with a 27.2% share of listening.

VH-1, Hit Radio Antenne announce link-up

by Ed Meza

BERLIN — Cable music channel VH-1 and Germany's regional Hit Radio Antenne have revealed a joint co-operation pact which is set to benefit both parties through on-air cross promotion and the pooling of programming resources. VH-1 is currently received in 50% of German television households, nationally, while the AC formatted Hit Radio chain has stations in the states of Lower Saxony, Saxony-Anhalt and Saxony, as well as neighbouring states, and reaches more than six million listeners. VH-1 spokesman Andre Schirmer describes Hit Radio Antenne as an "ideal" partner for the adult-oriented TV station, and reveals that a Mike and the Mechanics concert scheduled to take place in Hamburg on June 13 is set to be one of the first events covered jointly by both broadcasters.

Hit Radio Antenne head Steffen Mueller predicts that "this opportunity will help one of Germany's most attractive music channels to flourish." VH-1 Germany managing director Christiane zu Salm says she "expects to increase the awareness of the music channel among the key age groups of the ages of 25 and 49," as a result of the co-operation.

WH-1

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With over 100 channels spanning a variety of genres, the internet service is licensed with the appropriate rights societies. Most listeners would probably opt to use its friendly interface, to make full use of pre-sets and other bespoke features, but it can also be launched with RealPlayer. Advertising and links to retailers provide extra income, but, for additional value, corporate users can buy interface "faceplates" to provide the service under their own brands.

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Chris Markowe

Stevie Wonder was recently presented with this year's Polar Music Prize from Sweden's King Carl XVI Gustaf. Pictured, with Wonder at the ceremony, during which Universal also presented him with an award for over 50,000 sales in Sweden of his current album, Songs in the Key of Life—A Greatest Hits Collection, are (l-r): Jorgen Persson, Universal Music International chairman and CEO; Marko Soderstrom, Universal Music Sweden managing director; and Ludvig Werner, Universal Music Sweden commercial manager; and Gert Holmfred, Universal Music Sweden managing director.

by Charles Ferro

Moving Chairs

LONDON — Former Warner Music UK chairman Rob Dickens has hired four A&R staff for Instant Karma, his joint-venture label with producer/composer Giles Martin; and keyboardist Carrie Booth; programmer/composer George Martin; and artist manager Paul Tooogood.

AMSTERDAM — Stef Collignon, VP international marketing at Amsterdam-based classical Philipps Music Group, is to replace Polydor Holland MD Niel van Hoff from July 1. Collignon will work in both roles until a replacement for Philips has been found.
Funky Fela appeals to clubbers

by Christian Lorenz

Bored with a diet of straight house and trance beats, a growing number of European clubbers is rediscovering the funky Afro-beat of the late Nigerian bandleader Fela Kuti.

We are looking at a true pop phenomenon here, with Fela's music steadily gaining recognition, especially in Japan, where we wanted to react against the current trends in mainstream radio." says Vanderpoorter, explaining the heightened demand for the Fela music today. The whole club culture and its repetitive figures and frequent percussion breaks, and have a message to tell at the same time.

"Parteeeee," Time To Party by Grandmaster O.G. presents a club meets new releases by Orbital, Chemical Brothers and other commercial experiment with various musical styles. "We had the unique opportunity to test our material in front of club audiences before actually putting it down on record," explains Vanderpoorter. "Our track Poco Loco was in fact written especially for a new discotheque in Brussels with that name."

Last month, Poco Loco charted in Denmark, Finland and Norway and began to climb in France. In June the track entered the Dutch Top 10, where it is still in residence. Meanwhile, in Belgium, the follow-up single Let's Go To The Party (Bit Music/CNR) went straight into the Ultratop Top 5.

"We called it 'happy house' because we wanted to react against the current trends in dance which take themselves too seriously," says Vandermast. "The beats are OK, the sound is OK, but the tunes are too serious. Our music is inspired by the '70s feel of glitter and glam rock."

Poco Loco was released on vinyl 12-inch first, and thoroughly tested before the single came out on CD. "We had virtually no access to radio, and local television was not too eager either," acknowledges Vandermast. The single might have been "saved for Dutch music TV station The Music Factory, which had our video in high rotation," he adds.

On Let’s Go To The Party, Vandermast and his production partner have created an ambient audience by adding singer Saida. The more pop-oriented approach has borne immediate fruit, points out Vandermast, claiming that "radio picked up the song straight away."

CNR parent company Arcade is committed to pushing the Poco Loco Gang at an international level. To follow up the single success, Vandermast and Vanloo are currently recording their debut album at their own Fast Creation studio.

Dance Grooves

by Gary Smith

PARTY TIME

Mixing a '80s Blue Note feel with exhortations to "Parteeee," Time To Party by Grandmaster O.G. presents Surfinghouse (Discomatic/Belgium) is a bright, easygoing number with an underlying deep house feel. Relying heavily on piano married to a simple bass figure and the chantied chorus, the track is simple, funky, very American sounding and highly effective. Wisely, it has a radio edit already.

MOVE YO’ BODY

Headed down towards the sorts of tempos which are particularly welcome on a warm summer evening, The Boom Track by Mellow Man (Club U Nite/Germany) is a veritable funk extravaganza. Vocals are intermittent and ruffy, while the bass end is admirably syncopated. A slow grind for sweaty nights, it’s one provides yet more evidence of strength in depth amongst the Peppermint Park pose.

ONE TO WATCH

The breakdown in M.I.B. Project’s Watch It (Mo’ Bizz/Holland) is the sort of “big moment” which is virtually guaranteed to cause dancefloor meltdown. Starting off as a hummed bass sequence, the breakdown then develops into a full-on “arms aloft and scream” moment. A jolly, bouncy track such as Bizz/Holland techno feel might indicate some crossover potential.

YIPPIE-AI-AAY

Among the current crop of musical cross-fertilisations, quite a few are Texan Ned Sublette’s latest effort for UK-based Palm Pictures. The idea of mixing a full-on merengue rhythm with the cowboy classic Ghost Riders In The Sky might seem like a joke, but in fact a more apt summation of the resulting tune would be “delightful novelty.”

The lyrics are indeed endearingly funny, but when the brass section, arranged by Santiago merengue superstar Ramon Orlando, kicks in, the effect is electrifying. Underpinned by a strident but distinctly ethnic bass drum, this should charm DJs of all persuasions. An album, called Cowboy Rumba, is out this week.

CALLING CASSIUS

Having had their debut album 1989 acclaimed as one of THE records of the year, followed by modest crossover success for Cassius ’99, Cassius’ latest single, Feeling For You (HBF/Justice/Virgin), is building into a more broad-based crossover success.

With more than 100,000 copies sold across Europe, plus 4,000 vinyl sales in the US, Feeling For You is making that all important radio jump to A and B playlists in a clutch of European territories. “The UK was virtually the only country where we haven’t crossed the track onto mainstream radio,” says Virgin export manager Romain Vivien. “The problem was that it came out at the same time as new releases by Orbital, Chemical Brothers and other big names.”

This has not been a problem elsewhere, however. In France the crucial three stations—NRJ, Fun and Skyrock—have all playlisted the track, and MOM is playing the video. In Holland TMF is playing the video between 30-40 times a week, while Radio 538 has Feeling For You on medium rotation.

It’s now also gaining momentum in other key territories—Germany, Austria, Italy, Belgium, Switzerland, South Africa, Australia, Norway and Sweden. Watch this space!

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

Diana Krall is backed by Russell Malone (guitar), John Clayton (bass), Lewis Nash / Jeff Hamilton (drums) and the graceful orchestrations of maestro Johnny Mandel. The album is produced by Verve Music Group Chairman Tommy LiPuma.

Bonus track: the hit single "Why Should I Care" from Clint Eastwood's film "True Crime"

Album Available Now!
Jazz priorities: opportunity comes knocking

As a “specialist” music form, jazz has to fight for sales in a world inundated with well-funded competition for record buyers’ money from other genres. Terry Berne examines how jazz labels and radio stations approach priority releases to extract the most from limited promotion budgets.

In a marketplace which, despite brief rallies, has seen jazz music’s share of total music sales steadily eroded over the past decade to a meagre 3%, survival of the fittest is the harsh reality. There is little room for error, little space in retail bins, and few windows of opportunity for effective promotion. Because jazz is, after all, a priority in the global music market, the question of priorities for the jazz music industry has become more urgent than ever before.

For jazz radio, priority means increased airplay. For jazz labels, priority translates most directly as increased airplay. For jazz labels, priority translates most directly as increased airplay. For jazz labels, priority translates most directly as increased airplay. For jazz labels, priority translates most directly as increased airplay.

The Radio dimension

How do labels and radio stations achieve the right balance between the diverse elements involved in presenting a perennially marginalised music—such as jazz—to a public inundated with competing genres and formats, the majority of which have higher visibility, more access to the media and greater financial means than those available to purveyors of jazz? Jazz radio in Europe is in many ways still in its infancy. There are a few dedicated stations, tentative programming, unstable formats and frequent personnel changes.

Programmers’ strategies

Frédéric Charbaut, manager and programme director of Paris Jazz, epitomises the personal approach. The station broadcasts on FM for 13 hours each day to Paris, plus 24-hour satellite coverage of the whole of France. Programming is virtually independent of market indicators, with no infrastructure own programming methods.

Jazz station reports

Top jazz tracks and/or albums currently in rotation at Europe’s leading jazz radio stations and specialist jazz programmes.

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<th>Name</th>
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<td>Anders Persson</td>
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<td>Oscar Peterson</td>
<td>A Summer Night In Munich</td>
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<td>Peter Fessler</td>
<td>On Stage (Minor Music)</td>
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<td>Christine Tobin</td>
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<td>Heinz Sauer Quartet</td>
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<td>Sachi Hayasaka &amp; Stir</td>
<td>Up!</td>
<td>Double Rainbow (NBAGI Records)</td>
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<td>Nikolas Simion Group</td>
<td>Viaggio (TOTU)</td>
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<td>J-F-K FM Jazz Radio</td>
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<td>Boney James</td>
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<td>(Jazz Scene produced by David Fishel)</td>
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<td>Donald Brown/Iron Lady</td>
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<td>Jim Hall &amp; Pat Metheny/On Hall</td>
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<td>Pat Metheny (Telarc)</td>
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Notes (RDC)

Wynon Marsalis/Plays Monk (Columbia)

Ingrid Jensen/Higher Grounds (Enja)

JazzRadio 101.9/Berlin

PD: Julian Allill

Donald Harrison/Fre To Be (Impulse)

Susanahh McCorkle/Brother/Hearts To Blue Skies (Concord)

Larry Coryell/Monk, Times, Miles & Me (HighNote)

Wynon Marsalis/The Midnight Blues (Columbia)

Bobbi Hutcherson/Skyl...
to monitor listener response. The playlist reflects Charbaut's personal choice. A priority CD is chosen, from which a selected track is played two or three times a day for a week. The track is then changed. Several tracks from the same album will thus have priority airplay for several weeks.

Airplay longevity is something which the U.K.'s Jazz FM, Manchester head of music Steve Quirk would like to see increased. "In the U.S.," he explains, "tracks can be played for up to three months before being dropped into low rotation. So an album with three or four good [radio] tracks can last nearly a year. Here, turnover is quite a bit quicker, but album longevity is a priority for us, to establish familiarity with both the tracks we play and the artists."

"The station," adds Quirk, "is moving down the smooth jazz avenue during the day, though it still plays the entire spectrum of jazz. The A-list consists of some 30-40 tracks which get aired 3 or 4 times during a 24-hour period. The station is in touch with both major and independent labels on a regular basis, and logs all calls from listeners as well. In May, a Jazz FM compilation album, The Soul of Smooth Jazz, reached the Top 40 on the national album charts.

Mainstream success

Germany's JazzRadio 101.9/Berlin has slowly consolidated its position in the German capital with an impressive 8% of the city's radio market, according to programme director Julian Allitt. The station has slashed its talk content over the last year, and is firm about its commitment to melodic mainstream jazz. Says Allitt, who has a commercial radio background and was a former MD at Piccadilly Radio, "I don't know anyone else who has been as rigorous in their approach to making mainstream jazz into a viable commercial format."

The station avoids both smooth jazz and AC, a risk which seems to be paying off. Vocal tracks seem to be an accessible pathway into jazz for new listeners, and are featured up to 3 times an hour. The station also has a consultant in the U.S. to monitor releases there. "Jazz is a big format, bigger than people realise," Allitt asserts.

Labels need tours

From the label perspective, airplay in Europe is a luxury. Priority releases can vary from territory to territory depending on a number of factors, but for current artists touring is the key, according to an Music's European catalogue and jazz marketing manager Tim Fraser-Harding. The more support a label can give priority artists the better. An example is the recent 10-day 4-city tour by Branford Marsalis to support his Requiem CD.

"That tour was specifically designed for radio and press interviews to set up the forthcoming album," says Fraser-Harding. "Then once it was released, it was important to get him over for a proper tour. We have to ensure that we're being adequately serviced by the artists to be able to give them the necessary exposure."

Working the catalogue

Catalogue releases, especially in jazz, are often also considered priorities. The Miles Davis box-set series is a case in point. Sony is already setting up the next instalment, The Complete Miles Davis & John Coltrane Columbia Recordings, though it is not due until September. The set, which includes Kind Of Blue, considered by many critics and fans to be the peak of Davis's work, has already been played for over a year on Jazz FM. The recent Miles Davis box-set has been on the national album charts for five weeks. The Miles Davis box-set series is a case in point. Sony is already setting up the next instalment, The Complete Miles Davis & John Coltrane Columbia Recordings, though it is not due until September. The set, which includes Kind Of Blue, considered by many critics and fans to be the peak of Davis's work, has already been played for over a year on Jazz FM. The recent Miles Davis box-set has been on the national album charts for five weeks.

Q: From whom did you learn most about improvisation?
A: I didn't learn improvisation from any one piano player, but from listening to Bill Evans, Fats Waller, Charlie Parker. I studied with Don Thompson and Jimmy Rowles. And working with other musicians and asking lots of questions. I was improvising at the same time as I was studying classical piano, [which was] a drier approach. Teaching is so important, and at the time I didn't realise there were other ways to approach it.

Q: What links do you see between jazz and the European Classical tradition?
A: I can't imagine one without the other. I wish I were more schooled that way. I do listen to a lot of opera—Debussy, Ravel, George Shearing is a perfect example of a great jazz pianist with classical influence.

Q: Can you describe your style? You once called it "minimalist."
A: I like space. And beauty. I like Bill Evans and Ahmad Jamal. I was listening to Jimmy Rowles play a ballad recently, and he wasn't going crazy over it. If that's minimalism then that's where I'm at right now. Single-note line improvising, beautiful melody. I don't have to put every thing in there. I just have to have the courage to play what's right for the piece.

Q: Your list of influences is long—from Fats Waller to Nat "King" Cole to Carmen McCrea and Shirley Horn. Did you study their technique, or was it more a process of absorption?
A: Absorption. Listening to them over and over, trying to play along. I don't want to sound like anyone else, I want to draw from different places and think that's what you have to go through an emulation process to discover what you are yourself.

Q: You have a very bluesy feel to your singing. Is that peculiar to a certain type of song, or is blues the basis of all jazz vocals?
A: Blues is such a part of what jazz is. I wouldn't try to sound a certain way. I don't want it to sound affected. I just want it to sound right.

Q: Do you record songs something that develop over time, or is it sometimes more spontaneous? What's involved in the process leading to the record?
A: Songs keep changing and evolving over the years. Then they come back to where they started, then they change again. It's not a process. I think that's written down can be treated in a million different ways. It takes input from others as well. But it's always a process that takes an arrangement in 50, 60 seconds, but that becomes a vehicle for change. I like to play things differently from day to day. This happens on stage all the time. I prefer to have everything as closely done as possible before entering the studio.

Q: Artists such as Joshua Redman, Herbie Hancock and Cassandra Wilson are increasingly incorporating music from the rock era into their repertoire. How do you feel about that?
A: I've always listened to a lot of pop and rock. If I were invited to perform on a pop artist's record and felt I could do something that had integrity then I'd do it. And if I found the right tune to do I would also, but I'm not going to go and do something just because it's a pop tune.
UNIVERSAL JAZZ AT THE 1999 EUROPEAN FESTIVALS

SCOTLAND - GLASGOW JAZZ FESTIVAL
JUNE 30 - JULY 4
July 2: Bugge Wesseltoft
July 3: Cella Cruz

FRANCE - JAZZ À VIENNE 98
JUNE 29 - JULY 13
July 1: Joe Louis Walker
Clarence Clemons / Brown
July 7: VERVE NIGHT
John McLaughlin “Remember Shakti”
John Scofield, Dave Holland, Joe Lovano, Al Foster
Bugge Wesseltoft
July 10: VERVE NIGHT
Dionne Cooman & Musicians of Jajouka
Randi Weston & Gnawa of Morocco
July 13: Nicholas Payton (part of Jam Session 99)

AUSTRIA - JAZZ FEST VIENNA
JUNE 17 - JULY 11
July 3: Herbie Hancock “Gershwin’s World”
July 6: VERVE NIGHT
Al Jarreau
Abbey Lincoln
July 9: Cecile Entessen, Bugge Wesseltoft quartet
EMARCY NIGHT
Wibutee
Wolfgang Muthspiel’s transit
July 10: John McLaughlin – “Remember Shakti”

AUSTRIA - JAZZ FEST WIESEN - JULY 9-11
July 9: Charlie Haden Quartet West
John Scofield
July 10: Pharoah Sanders

CANADA - FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL - JULY 1-11
July 2: Diana Krall + Orchestra
July 4: John McLaughlin – “Remember Shakti”
July 5: John Scofield
July 7: Green / Malone / McBride
July 8: Venues Cantuarla - Support for: Caetano Veloso
Regina Carter Quintet
Jimmy Smith Quartet
July 9: Patricia Lucas
July 10: Ashok S. Unni

SWITZERLAND - MONTREUX JAZZ FESTIVAL - JULY 2-17
July 5: Robben Ford
July 8: VERVE NIGHT
John McLaughlin – “Remember Shakti”
Mori Bonita
Eleftheria Arvanitaki
July 10: Nei Motoro
e
July 12: Herbie Hancock “Gershwin’s World”

TURKEY - INTERNATIONAL ISTANBUL JAZZ FESTIVAL - JULY 7-17
July 12: Nicholas Payton (part of Jam Session 99)
July 16: Courtney Pine
Bugge Wesseltoft
July 17: Bugge Wesseltoft

THE NETHERLANDS - NORTH SEA JAZZ FESTIVAL - JULY 9-11
July 9: Al Jarreau
Roy Hargrove Quintet
Incognito
July 10: John Scofield +
Roy Hargrove (w/ New Collective Big Band)
Green / Malone / McBride
Helen Merrill
VERVE NIGHT
Danny Perez Trio
Regina Carter
Michel Borstlap
Bugge Wesseltoft
Bobby Hutcherson
July 11: Herbie Hancock “Gershwin’s World”
Mama Jojo with Joe Zawinul Syndicate
Courtney Pine
Jimmy Ondu
Helen Merrill
Jimi Salvas
Abbey Lincoln

ITALY - UMBRIA JAZZ 99 - PERUGIA JULY 9 - 18
July 13: Green / Malone / McBride
July 14: Herbie Hancock “Gershwin’s World”
“ROUND MIDNIGHT” VERVE SERIES:
Kenny Barron - Charlie Haden Duet
Charlie Haden Quartet West
July 15: “ROUND MIDNIGHT” VERVE SERIES:
Kenny Barron - Mulgrew Miller Duet
John Scofield
July 16: Nicholas Payton (part of Jam Session 99)
“ROUND MIDNIGHT” VERVE SERIES:
Danny Perez Trio
Regina Carter Quartet
July 17: “ROUND MIDNIGHT” VERVE SERIES:
Danny Perez Trio
Brad Mehldau duet
Vincent Catera
July 18: VERVE PRESENTS:
Michel Borstlap Sextet
Bugge Wesseltoft Quartet

FINLAND - PORI JAZZ FESTIVAL - JULY 9-18
July 14: Robben Ford
July 15: Robben Ford
July 16 & 17: Elvio Cortello
Nils Land Doyk Quartet
Green / Malone / McBride

SPAIN - VITORIA-GASTEIZ JAZZ FESTIVAL - JULY 10-16
July 12: Nicholas Payton (part of Jam Session 99)
July 15: Danny Perez Trio
July 16: VERVE NIGHT
John Scofield +
Shirley Horn

NORWAY - MOLDE INTERNATIONAL JAZZ FESTIVAL JULY 12-17
July 13: Dee Dee Bridgewater + Ray Brown Trio
July 14: John Scofield +
Nicholas Payton (part of Jam Session 99)
Whitehead
July 15: Green / Malone / McBride

http://www.vervemusicgroup.com/
It's jazz festival season in Europe again. Artists playing the European festivals this summer include: Abbey Lincoln; Joe Lovano; Keith Jarrett Trio; Steve Coleman; Charles Lloyd; John McLaughlin & Shakti; B.B. King; Trilok Gurtu; Herbie Hancock; John Scofield; George Duke; Pat Metheny; David Sanborn; Andrew Hill; Kenny Garrett; and Brad Mehldau.

A selection of more than two dozen major festivals in 15 countries, listed in chronological order.

Individual festivals should be consulted for final programmes.

La Villette Jazz Festival
June 24-July 10
Paris, France
(33)14.003 7574

Verona Jazz
June 26-28
Verona, Italy
(39)045.807 7111

Aix Jazz Festival
June 24-July 9
Aix-en-Provence, France
(33)442.630 675

A Jazz à Vienne
June 29-July 13
Vienne, France
(33)474.788 767

Kongsberg Jazz Festival
June 30-July 3
Kongsberg, Norway
(47)927.76 767

Getao Internatinoal Jazz Festival
July 1-5
Getao, Spain
(34)94.491 2123

Campania Jazz
July 1-7
Various Towns near Naples, Italy
(39)041.534 7000

Jazz Fest Wien
July 1-11
Vienna, Austria
(43)712 4224

Birmingham Jazz Festival
July 1-11
Birmingham, England
(44)121.454 7020

Estoril Jazz
July 2-10
Cascais, Portugal
(35)11.483 1000

Kopenhagen Jazz Festival
July 2-11
Kopenhagen, Denmark
(45)83.922 013

Montreux Jazz Festival
July 2-17
Montreux, Switzerland
(41)219.984 4445

Istanbul Jazz Festival
July 7-17
Istanbul, Turkey
(90)219.211 2975

Westport Jazz Festival
July 8-17
Hamburg, Germany
(49)40.446 421

Ubria Jazz
July 9-18
Perugia/Cortona, Italy
(39)75.573 2432

North Sea Jazz Festival
July 9-11
The Hague, The Netherlands
(21)121.214 8900

International Festival of Cultures
July 9-31
Huesca, Spain
(34)974.22 6679

Por Jari
July 9-18
Por, Finland
(35)899.350 5550

Festival De Jazz Vitoria-Gasteiz
July 11-17
Vitoria, Spain
(34)945.141 919

Copenhagen Jazz Festival
July 2-11
Copenhagen, Denmark
(45)83.922 013

Andorra Jazz
July 15-24
Andorra (376)980 888

Festival De Jazz Sant Sebastián
July 22-27
San Sebastian, Spain
(34)43.48 1179

Jazz In Marciac
August 5-15
Marciac, France
(33)662.09 3198

Jazz Festival Willisau
August 26-29
Willisau, Switzerland
(41)41.970 2731

Moole Jazz Festival
July 12-17
Moole, Norway
(47)71.21 6000

Moore Jazz Festival
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(47)71.21 6000

Festival De Jazz Antibes/Juan Les Pins
July 16-25
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(33)492.905 300

Jazz Aux Remparts
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(33)559.558 505

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<th>Original Label / Publisher</th>
<th>Countries Charted</th>
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<tbody>
<tr>
<td>I Want It That Way</td>
<td>Backstreet Boys - Joe (Zomba)</td>
<td>BMG (UK)</td>
<td>B.90, D.B.</td>
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<td>No Scrubs</td>
<td>TLC - LaFace/Arista (EMI / Windup/Eapac)</td>
<td>B.90, D.B.</td>
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<tr>
<td>Baby One More Time</td>
<td>Whitney Sisters - Joe (Graustadt / Zomba)</td>
<td>D.B.</td>
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**SALES BREAKER**

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<tbody>
<tr>
<td>Livin' La Vida Loca</td>
<td>Ricky Martin - Columbia (Various)</td>
<td>D.B.</td>
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<tr>
<td>Flat Beat</td>
<td>Mr. Oizo - F Communications (Wak)</td>
<td>D.B.</td>
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<tr>
<td>Mambo No. 5</td>
<td>Les U - Lezastrumente (EMI / Dalsan / Epic)</td>
<td>D.B.</td>
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<tr>
<td>That Don't Impress Me Much</td>
<td>BlaBla - Uno / Universal / EMI (SP)</td>
<td>D.B.</td>
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<tr>
<td>Au Nom De La Rose</td>
<td>Moon - Mercury (Not Listed)</td>
<td>D.B.</td>
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<tr>
<td>Everybody's Free (To Wear Sunscreen)</td>
<td>2B - U.K. (Poly Music)</td>
<td>D.B.</td>
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<tr>
<td>Tanned Heat</td>
<td>Jamiroquai - Sony SD (EMI)</td>
<td>D.B.</td>
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<tr>
<td>Hey Boy Hey Girl</td>
<td>The Chemical Brothers - Virgin (EMI / Virgin)</td>
<td>D.B.</td>
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<tr>
<td>Look At Me</td>
<td>Garth Brook / Eclipse (EMI / Windup/ D.R.E.A.)</td>
<td>D.B.</td>
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<tr>
<td>Boom, Boom, Boom</td>
<td>Vengaboys - Universal (EMI / D.E.M.)</td>
<td>D.B.</td>
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<td>Vivre Pour Le Meilleur</td>
<td>Johnny Haley - Mercury (Not Listed)</td>
<td>D.B.</td>
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<tr>
<td>Sweet Like Chocolate</td>
<td>Shankz &amp; Bigfoot - Chocolate Boy (EMI)</td>
<td>D.B.</td>
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<tr>
<td>All Out Of Love</td>
<td>Andra Donalds - Virgin (BMG)</td>
<td>D.B.</td>
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<tr>
<td>Turn Around</td>
<td>Pasta &amp; Small - Multiply (BMG / Warner Chappell /Apex)</td>
<td>D.B.</td>
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<tr>
<td>Maria</td>
<td>Blondie - Beyond / RCA (Dick Johnson)</td>
<td>D.B.</td>
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<tr>
<td>Sie Sich Mich Nicht</td>
<td>Xavier Navarro - 3P / Epic (3P)</td>
<td>D.B.</td>
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<tr>
<td>Why Don't You Get A Job</td>
<td>The Chemical Brothers - Columbia (BMG)</td>
<td>D.B.</td>
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<tr>
<td>Rye Baby Bye</td>
<td>TQ - Clockwork/Epic (Various)</td>
<td>D.B.</td>
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<tr>
<td>Ooh La La</td>
<td>Wilsong - What's Up (Sound Of Control)</td>
<td>D.B.</td>
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<tr>
<td>You Needed Me</td>
<td>Boyzone - Polydor (Warner Chappell)</td>
<td>D.B.</td>
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<tr>
<td>From The Heart</td>
<td>Brian Blake - Spinvis (Universal / MCA / PolyGram / Interspace)</td>
<td>D.B.</td>
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<tr>
<td>You Get What You Give</td>
<td>New Radicals - MCA (KMI)</td>
<td>D.B.</td>
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<tr>
<td>I Never Knew Love Like This</td>
<td>Orgies - Aemis Productions (Not Listed)</td>
<td>D.B.</td>
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<tr>
<td>Kiss Me</td>
<td>Ultra Nat - The Beat - Spald (Benedikt Sigali / Nt / Le Co (Various)</td>
<td>D.B.</td>
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<tr>
<td>King Of My Castle</td>
<td>Wamdue Project - Airplane (Not Listed)</td>
<td>D.B.</td>
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<tr>
<td>Strong Enough</td>
<td>Cher - WEA (Rex-Drete / Warner Chappell)</td>
<td>D.B.</td>
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<tr>
<td>Witchdoctor</td>
<td>Cartoon - Flex (EMI / Medley /Reator / Reator)</td>
<td>D.B.</td>
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<tr>
<td>MfI</td>
<td>The Fantastische 4 - Columbia (EMI)</td>
<td>D.B.</td>
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**CHARTED**

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<tr>
<td>Changes</td>
<td>Blackstreet Boys - Jojo (Zomba)</td>
<td>B.90, D.B.</td>
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<tr>
<td>It Takes Two</td>
<td>White Zombie - Brian (Zomba)</td>
<td>B.90, D.B.</td>
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<tr>
<td>Pretty Fly (For A White Guy)</td>
<td>The Offspring - Underground (Wex)</td>
<td>B.90, D.B.</td>
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<tr>
<td>Beautiful Stranger</td>
<td>Madonna - Musicland / Warner Bros (Warner Chappell) / Nova / Roader</td>
<td>B.90, D.B.</td>
<td></td>
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<tr>
<td>Uli, Is Des Bled</td>
<td>A Klana Indiana - EMI (Tutti Frutti)</td>
<td>D.B.</td>
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<tr>
<td>In Our Lifetime</td>
<td>Texas - Mercury (EMI)</td>
<td>D.B.</td>
<td></td>
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<tr>
<td>The Heart Of The Ocean</td>
<td>Mylo - N.D.J. (Cosmo / EMI / EMI)</td>
<td>D.B.</td>
<td></td>
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<tr>
<td>Saltwater</td>
<td>Clonal - Not Listed (EMI / EMI)</td>
<td>B.S.</td>
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<tr>
<td>Tu Ne M'As Pas Laisse Le Temps</td>
<td>David Hallyday - Mercury (Not Listed)</td>
<td>B.S.</td>
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<tr>
<td>A Life So Changed</td>
<td>Blue Nature - Superstar / Interdisc (EMI)</td>
<td>B.S.</td>
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<tr>
<td>T'Es Zinzin</td>
<td>James Last - La Fratelli (Novis / EMI)</td>
<td>B.S.</td>
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<tr>
<td>I Hatt Na Vi Bluider Fa</td>
<td>Goli - Sound Service (Not Listed)</td>
<td>B.S.</td>
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<td>Swear It Again</td>
<td>Westlife - Texas / Mercury / Random / Honky (EMI)</td>
<td>B.S.</td>
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<td>Moments Mia</td>
<td>Abba Teens - Stockhol (Not Listed)</td>
<td>B.S.</td>
<td></td>
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<tr>
<td>La Vie Ne M'Apprend Rin</td>
<td>Lianne Foly - Virgin (Warner Chappell)</td>
<td>B.S.</td>
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</tr>
<tr>
<td>Cloud Number 9</td>
<td>Bryan Adams - A.M &amp; Various (EMI)</td>
<td>B.S.</td>
<td></td>
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<tr>
<td>Thank ABBA For The Music</td>
<td>Supertramps - Epic (Bola / Bola)</td>
<td>B.S.</td>
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<tr>
<td>Say It Again</td>
<td>Precious - EMI (MCA / PolyGram)</td>
<td>B.S.</td>
<td></td>
</tr>
<tr>
<td>Give a Little Love</td>
<td>Mr. President - WEA (Arto Brand / EMI / Warner Chappell)</td>
<td>A.D.</td>
<td></td>
</tr>
<tr>
<td>Indian Song</td>
<td>Two In One - EMIL (Manuscript / Various)</td>
<td>A.D.</td>
<td></td>
</tr>
<tr>
<td>La Neige De Sahara</td>
<td>Ayvon - Interspace (EMI)</td>
<td>A.D.</td>
<td></td>
</tr>
<tr>
<td>We're Going To Ibiza</td>
<td>Vengaboys - Universal (EMI)</td>
<td>A.D.</td>
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<tr>
<td>Pieljekast</td>
<td>Pierlpok - Barley (Not Listed)</td>
<td>A.D.</td>
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<tr>
<td>You Got Me</td>
<td>The Nesta feat. Erykah Badu - MCA (Cover / BMG / Various)</td>
<td>A.D.</td>
<td></td>
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<tr>
<td>Scar Tissue</td>
<td>Red Hot Chili Peppers - Warner Bros (Metalbblock)</td>
<td>A.D.</td>
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<tr>
<td>Ma Baker</td>
<td>Mandy B. - Shasti! - Laustark / BMG (For Intro)</td>
<td>A.D.</td>
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<tr>
<td>Java (All Da Ladies Come Around)</td>
<td>Connection - RCA (Copyright Control)</td>
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<tr>
<td>No Man's Land</td>
<td>D.J. Sakim &amp; Friends - Interdisc (Cheslea)</td>
<td>A.D.</td>
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<tr>
<td>Sexy Sunny Lover</td>
<td>Manci Pott - Elina (Blue Obsession / Warner Chappell)</td>
<td>A.D.</td>
<td></td>
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<tr>
<td>Every Morning</td>
<td>Sugar Ray - Luna (Atlantic / Warner Chappell)</td>
<td>A.D.</td>
<td></td>
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<tr>
<td>You Believe</td>
<td>Sash: - WEAA (Click / BMG / BMG)</td>
<td>B.B.</td>
<td></td>
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<tr>
<td>Blue</td>
<td>Five Six - Bliss Club / Skoody (Not Listed)</td>
<td>B.B.</td>
<td></td>
</tr>
<tr>
<td>It's Not What But It's OH</td>
<td>Whitney Houston - Arias (EMI / EMI / Famous)</td>
<td>B.B.</td>
<td></td>
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<tr>
<td>I Quit</td>
<td>Hargren - Columbia (BMI / Dalmation)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>What's It Like</td>
<td>Everlast - 8-Book / Intertek / PolyGram / BMI</td>
<td>UK</td>
<td></td>
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<tr>
<td>Red Alert</td>
<td>Basement Jaxx - XL (EMI / PolyGram / BMI)</td>
<td>UK</td>
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<tr>
<td>Les Tous Les Ces Loso</td>
<td>Lena Kanna - Avant Garde (Not Listed)</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Narcotic</td>
<td>Liquid - Virgin (Devan)</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>La Paloma</td>
<td>O Paloma - European - (Not Listed)</td>
<td>D</td>
<td></td>
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<tr>
<td>Pumping On Your Stereo</td>
<td>Supergrass - Parphouse (EMI)</td>
<td>D</td>
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<tr>
<td>Nothing Is Real But The Girl</td>
<td>Blondie - Beyond / RCA (Dick Johnson)</td>
<td>D</td>
<td></td>
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<tr>
<td>The Last Unicorn</td>
<td>In-Mood feat. Juliette - Epic (Sony ATV)</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>Good Sign</td>
<td>Emilias - Rodeni (EMI)</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>Je Rève D'Un Monde</td>
<td>Michel Polnareff - Columbia (Not Listed)</td>
<td>D</td>
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<tr>
<td>Amie La Rose</td>
<td>Natasha Atlas - Fela (Not Listed)</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>Insomnia</td>
<td>Faithless (MCA / Island)</td>
<td>UK</td>
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<tr>
<td>Indian Love</td>
<td>Shankara - MS Int. (Not Listed)</td>
<td>UK</td>
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<td>Disco Down</td>
<td>Shred Seven - Polydor (EMI / PolyGram)</td>
<td>D.U.</td>
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<tr>
<td>Big Big World</td>
<td>Emilias - Rodeni (BMG UK / MCA / PolyGram)</td>
<td>D.U.</td>
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<tr>
<td>Right Here Right Now</td>
<td>Fatboy Slim - Skint (Epic / MCA / PolyGram)</td>
<td>D.U.</td>
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<tr>
<td>You Are Not Alone</td>
<td>Modern Talking - (Hobn / Blue Obsession / Warner Chappell /Zap)</td>
<td>D.U.</td>
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<td>We Can Leave The World</td>
<td>Sashaa - WEA (BMG UFA)</td>
<td>A.C.H</td>
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<tr>
<td>Take Me To Your Heaven</td>
<td>Charlotte - Marians (Not Listed)</td>
<td>A.C.H</td>
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<tr>
<td>Secretly</td>
<td>Shunk Anaisse - Virgin (Chrysalis)</td>
<td>L.U.K</td>
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<tr>
<td>New</td>
<td>No Doubt - Higher Ground (Dolphi / Nokia / PolyGram)</td>
<td>L.U.K</td>
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<tr>
<td>Pick A Part That's New</td>
<td>Stereophones - V2 / Island (MCA / F.D.</td>
<td>L.U.K</td>
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<tr>
<td>Lizard (Gonna Get You)</td>
<td>Manci Pott - Elina (PolyGram / Meda / MCA)</td>
<td>L.U.K</td>
<td></td>
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<tr>
<td>Lift It High</td>
<td>The 1999 Manchester United Squad - MCI (MCD)</td>
<td>E.U.K</td>
<td></td>
</tr>
<tr>
<td>Ce Matin</td>
<td>Azzarel Red - Virgin (Rombu Song)</td>
<td>E.U.K</td>
<td></td>
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<tr>
<td>How Will I Know (Who You Are)</td>
<td>Jessica Folcker - Fox (EMI / Universal / BMG / Various)</td>
<td>B.F.</td>
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</table>
**European Top 100 Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>countries charted</th>
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<tbody>
<tr>
<td>25 99</td>
<td>Backstreet Boys</td>
<td>Millennium</td>
<td>1</td>
<td>B,B,N,L,UK</td>
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<tr>
<td>25 99</td>
<td>Boyzone</td>
<td>Boyzone...By Request</td>
<td>3</td>
<td>A,D,K,E,R,F,N,P,S,U</td>
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<tr>
<td>25 99</td>
<td>Texas</td>
<td>The Hash</td>
<td>5</td>
<td>B,D,K,R,G,E,B,S,U</td>
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<tr>
<td>25 99</td>
<td>The Offspring</td>
<td>Americana - America</td>
<td>8</td>
<td>S,F,N,D,R,E,U,R,K</td>
</tr>
<tr>
<td>25 99</td>
<td>Cher</td>
<td>Believe - WEAI</td>
<td>10</td>
<td>A,D,K,E,F,N,P,S,U</td>
</tr>
<tr>
<td>25 99</td>
<td>Andrea Bocelli</td>
<td>Sogno - Sogno</td>
<td>11</td>
<td>F,S,U</td>
</tr>
<tr>
<td>25 99</td>
<td>The Misunderstood</td>
<td>Of Lauryn Hill - Naked</td>
<td>14</td>
<td>F,D,I,R,U,K</td>
</tr>
<tr>
<td>25 99</td>
<td>Robbie Williams</td>
<td>I've Been Expecting You</td>
<td>16</td>
<td>F,D,I,R,U,K</td>
</tr>
<tr>
<td>25 99</td>
<td>Michael Learns To Rock</td>
<td>MUSIC - Greatest Hits</td>
<td>17</td>
<td>F,D,I,R,U,K</td>
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<tr>
<td>25 99</td>
<td>John Fogerty</td>
<td>Centerfield</td>
<td>19</td>
<td>F,D,F,E,U,G,N,S,L</td>
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<tr>
<td>25 99</td>
<td>Elton John</td>
<td>Greatest Hits</td>
<td>20</td>
<td>F,D,F,E,U,G,N,S,L</td>
</tr>
<tr>
<td>25 99</td>
<td>Stone Temple Pilots</td>
<td>Core</td>
<td>21</td>
<td>F,D,F,E,U,G,N,S,L</td>
</tr>
<tr>
<td>25 99</td>
<td>The Misunderstood</td>
<td>Of Lauryn Hill - Naked</td>
<td>24</td>
<td>F,D,I,R,U,K</td>
</tr>
<tr>
<td>25 99</td>
<td>Robbie Williams</td>
<td>I've Been Expecting You</td>
<td>26</td>
<td>F,D,I,R,U,K</td>
</tr>
<tr>
<td>25 99</td>
<td>Michael Learns To Rock</td>
<td>MUSIC - Greatest Hits</td>
<td>27</td>
<td>F,D,I,R,U,K</td>
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<tr>
<td>25 99</td>
<td>John Fogerty</td>
<td>Centerfield</td>
<td>29</td>
<td>F,D,F,E,U,G,N,S,L</td>
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<td>25 99</td>
<td>Elton John</td>
<td>Greatest Hits</td>
<td>30</td>
<td>F,D,F,E,U,G,N,S,L</td>
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<td>25 99</td>
<td>Stone Temple Pilots</td>
<td>Core</td>
<td>31</td>
<td>F,D,F,E,U,G,N,S,L</td>
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<tr>
<td>25 99</td>
<td>The Misunderstood</td>
<td>Of Lauryn Hill - Naked</td>
<td>34</td>
<td>F,D,I,R,U,K</td>
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</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>countries charted</th>
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</thead>
<tbody>
<tr>
<td>25 99</td>
<td>Rick Martin</td>
<td>Rick Martin</td>
<td>1</td>
<td>A,R,N,L,C,G</td>
</tr>
<tr>
<td>25 99</td>
<td>Boyzone</td>
<td>Boyzone...By Request</td>
<td>2</td>
<td>A,D,K,E,R,F,N,P,S,U</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

* **** SALES BREAKER **** indicates the album registering the largest increase in chart terms.

**FP** represents the number of countries charted, while **SALES** represents the sales in millions.

**SALES BREAKER** indicates albums that have achieved significant sales increases, surpassing certain thresholds.
### United Kingdom

**Singles**
- **1.** Mike Oldfield - Guitars
- **2.** Jamiroquai - Canned Heat
- **3.** NE Stephan Eicher - Louanges
- **4.** NE Vengaboys - Boom, Boom, Boom, Boom
- **5.** Backstreet Boys - Millennium
- **6.** Whitney Houston - I Will Always Love You
- **7.** 2ne Mike Oldfield - Guitars
- **8.** 2ne Jamiroquai - Canned Heat
- **9.** 2ne Vengaboys - Boom, Boom, Boom, Boom
- **10.** Shania Twain - That Don't Impress Me Much

**Albums**
- **1.** Bryan Adams - On A Day Like Today
- **2.** Andru Donalds - All Out Of Love
- **3.** A Klana Indiana - A Klana Indiana
- **4.** Lou Bega - Mambo No. 5
- **5.** The Offspring - Americana

### Spain

**Singles**
- **1.** Enrique Iglesias - Saturado
- **2.** NE Two Unlimited - I'm Not In Love
- **3.** NE Abba - Gold - Greatest Hits
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Jamiroquai - Canned Heat
- **6.** NE Bryan Adams - On A Day Like Today
- **7.** NE Bryan Adams - On A Day Like Today
- **8.** NE Backstreet Boys - Millennium
- **9.** NE Backstreet Boys - Millennium
- **10.** NE Shania Twain - That Don't Impress Me Much

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Jamiroquai - Canned Heat
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Shania Twain - That Don't Impress Me Much

### France

**Singles**
- **1.** Francis Cabrel - Hors Saison
- **2.** Patricia Kaas - Le Mo De Paques
- **3.** Garou - Le Mot De Passe
- **4.** Garou - Le Mot De Passe
- **5.** Vengaboys - Up & Down - Greatest Hits

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Shania Twain - That Don't Impress Me Much
- **5.** NE The Cranberries - Rugby The Hatchets

### Italy

**Singles**
- **1.** Amos Milio - L'Anima dei Mille Volpi
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Shania Twain - That Don't Impress Me Much
- **5.** NE Enrico Macias - Per Te

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Shania Twain - That Don't Impress Me Much
- **4.** NE The Cranberries - Rugby The Hatchets
- **5.** NE Eiffel 65 - Blue (Blanco Y Negro)

### Germany

**Singles**
- **1.** NE Depeche Mode - Live In Berlin (Warner)
- **2.** NE Vengaboys - Boom, Boom, Boom, Boom
- **3.** NE Abba - Gold - Greatest Hits
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Vengaboys - Boom, Boom, Boom, Boom

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Shania Twain - That Don't Impress Me Much
- **5.** NE Bryan Adams - On A Day Like Today

### Poland

**Singles**
- **1.** NE Mela Viikumaa - Satumaa-Tango
- **2.** NE The Chemical Brothers - Hey Boy Hey Girl
- **3.** NE A-Trapp - A-Trapp
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Bryan Adams - On A Day Like Today

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Shania Twain - That Don't Impress Me Much
- **5.** NE Bryan Adams - On A Day Like Today

### Sweden

**Singles**
- **1.** NE Skunk Ananias - Post Organik Child (V2)
- **2.** NE Autumn - Amiga (BMG)
- **3.** NE Vengaboys - Up & Down - Greatest Hits
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Bryan Adams - On A Day Like Today

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Shania Twain - That Don't Impress Me Much
- **5.** NE Bryan Adams - On A Day Like Today

### Denmark

**Singles**
- **1.** Diverse Artists - Sab On De Drive
- **2.** Backstreet Boys - I Want It That Way
- **3.** Mr. Oizo - Flat Beat
- **4.** Vengaboys - Boom, Boom, Boom, Boom
- **5.** Shania Twain - Come On Over

**Albums**
- **1.** Backstreet Boys - Millennium
- **2.** Ricky Martin - Ricky Martin
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Shania Twain - Come On Over
- **5.** NE Shania Twain - Come On Over

### Norway

**Singles**
- **1.** Astrid - Kjendis For Det Takk
- **2.** Shania Twain - That Don't Impress Me Much
- **3.** Vengaboys - Boom, Boom, Boom, Boom
- **4.** Vengaboys - Boom, Boom, Boom, Boom
- **5.** Vengaboys - Boom, Boom, Boom, Boom

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Katrine Vesthus - Body In Mind
- **4.** NE Katrine Vesthus - Body In Mind
- **5.** NE Katrine Vesthus - Body In Mind

### Finland

**Singles**
- **1.** NE Bryan Adams - On A Day Like Today
- **2.** NE Bryan Adams - On A Day Like Today
- **3.** NE Bryan Adams - On A Day Like Today
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Bryan Adams - On A Day Like Today

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium

### Ireland

**Singles**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium

### Switzerland

**Singles**
- **1.** NE Lou Bega - Mambo No. 5
- **2.** NE Backstreet Boys - I Want It That Way
- **3.** NE Galia - Hot Na Vi (Sno Whid Snare)
- **4.** NE Bryan Adams - On A Day Like Today
- **5.** NE Sandra - Was Ist Da

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium

### Austria

**Singles**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium

**Albums**
- **1.** NE Backstreet Boys - Millennium
- **2.** NE Backstreet Boys - Millennium
- **3.** NE Backstreet Boys - Millennium
- **4.** NE Backstreet Boys - Millennium
- **5.** NE Backstreet Boys - Millennium
Funkin' Till 2000? They sure are. Remarkably fresh after they've been going for some 22-odd years without a break, Ronnie, Robert and Charlie Wilson—incidentally cousins of funk legend Bootsy Collins—still know how to ride a good rhythm. Their biggest hits date back to the '80s—think of "Oops Upside Your Head," "Burn," "Basic Math," "People Make The World Go Round," which will also be the first single off the album, slated for a September release. A track such as "Basic Math" is pure jazz, while Craig gets all funky on "Timming and Galaxy." It's not all under the sign of the groove, though. The Innerzone Orchestra also takes us on a journey through vast open soundscapes on tracks such as "Brokenhand" and "Architecture." An updated version of Craig's 1992 track "Bug In The Bass Bin"—arguably one of the key records which influenced the nascent drum'n'bass scene back in the early days—makes it all the more clear that Programmed is an organic piece of work by a composer who developed a highly unique, constantly inventive style over the past 10 years. The Montreux Jazz Festival will introduce Innerzone Orchestra to audiences outside the dance community on July 17. A Jazz Festival will introduce Innerzone Orchestra to audiences outside the dance community on July 17.
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, the songs are listed alphabetically by artist.

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the attribution "BN" (Big Note), with each country, state or province grouped by artist and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be monitored by Monday of the 2nd week.

GERMANY

Kraftwerk - Robot Woman

CHR

Radio M - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

CHR

Radio Bremen - Programme Director

Radio Bremen - Radio D.

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Radio Bremen - Radio D.

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Radio Bremen - Programme Director

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

**Germany: Eins Live**

**Format:** CHR  
**Service Area:** Regional (North Rhine-Westphalia)  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public Broadcaster

**Playlist Additions**

- Whitney Houston: It's Not Right But It's OK (14)
- Blur: Coffee & TV (7)
- Jason Nevins feat. Cypress Hill: Insane In The Brain (7)
- Taucher: Child Of The Universe (7)
- FM Stroemer: Morning Light (7)
- Alanis Morissette: So Pure (7)

**UK: Atlantic 252**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Monday 10:30  
**Group/Owner:** CLT-UFA

**Playlist Additions**

- Whitney Houston: My Love Your Love (30-35)
- Suede: She's In Fashion (30-35)
- ATB: 9 PM (30-35)
- Melanie G: Word Up (20-25)
- Three Amigos: Louie, Louie (20-25)
- Manic Street Preachers: Tsunami (20-25)

**UK: Capital 95.8 FM**

**Format:** CHR  
**Service Area:** London  
**Playlist Meeting:** varies  
**Group/Owner:** Capital Radio PLC

**Playlist Additions**

- Ronan Keating: When You Say Nothing At All (30-40)
- Suede: She's In Fashion (30-40)
- 702: Where My Girls At (30-40)
- ATB: 9 PM (30-40)

**Belgium: Radio Contact F**

**Format:** CHR  
**Service Area:** French  
**Speaking Belgium**  
**Playlist Meeting:** varies  
**Group/Owner:** CLT-UFA

**Playlist Additions**

- Selin/Umdala Ma G-String (21)
- Hevia/Busindre Reel (21)
- Pieropoljak/Pieropolkjak (21)
- Stephanie Berger/I Miss You (6-7)
- Sells/"F"Est L'Etoile (6-7)
- Dany Brillant/Tou Et Moi (6-7)
- Madonna/Beautiful Stranger (3-4)
- DJ Xam feat. B'Tees Zinzin (3-4)

**U.K: Kiss 100 FM**

**Format:** Dance  
**Service Area:** London  
**Playlist Meeting:** Thursday PM  
**Group/Owner:** Emap Radio

**Playlist Additions**

- 2Pac: Dear Mama (15)
- Chemical Brothers: Hey Boy, Hey Girl (15)
- Dayeene: And It Hurts (15)
- Jennifer Lopez: If You Had My Love (15)
- Jason Nevins vs. Cypress Hill: Insane In The Brain (10)
- Dina Carroll: Without Love (10)

**Switzerland: Radio 105 Network**

**Format:** CHR  
**Service Area:** German Region  
**Playlist Meeting:** varies  
**Group/Owner:** Radio 105

**Playlist Additions**

- Fastball: Fire Escape (n/a)
- Better Than Ezra: Like It Like That (n/a)
- 1000 Clowns: (Not The) Greatest Rapper (n/a)
- Cher: All Or Nothing (n/a)

**Italy: RTL 102.5**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** RTL

**Playlist Additions**

- Enrique Iglesias: Bailamos (18)
- Anggun: A Rose In The Wind (18)
- Leda Battisti: Solo II Cielo Lo Sa (15)
- Kaigo: Dove Sei (15)
- The Cranberries: Animal Instinct (15)
- Camilla: Il Mio Fuoco (15)

**Turkey: Number One FM**

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday 14:00  
**Group/Owner:** The Media Group, Karacan & RAKS

**Playlist Additions**

- Jennifer Lopez: If You Had My Love (25-30)
- Will Smith: Wild Wild West (20-25)
- Mishka: Give You All The Love (15-20)
- Andru Donalds: All Out Of Love (15-20)
- Seal: I Lost My Faith (15-20)
- Mary Playground: Comin' Up From Behind (15-20)
- Laptop: Nothing To Declare (15-20)

---

**Melanie G Word Up**

(Maverick/Warner Bros.)

"Mel G has gained some credibility in the world of R&B, and working with the prestigious Timbaland can only improve this further. Also, we like the way she keeps this cover close to the original."

Sarah Henderson  
Head of Music  
Atlantic 252/UK/Ireland
Kaya Brul/Faith In Life (23)
Smash Mouth/All Star (7)
Suede/She's In Fashion (7)
Zoe/Waters (7)
Chicane/Saltwater (2-3)
Lene Marlin/Sitting Down Here (2-3)
Semisonic/Secret Smile (2-3)
Shania Twain/Jummo (7)
CJ Bollard/Let It Don't Impress Me Much (n/a)
Three Amigos/Louie, Louie (n/a)
Mase/Get Ready (n/a)
Zoe/Waters (7)
Suede/She's In Fashion (7)
Smash Mouth/All Star (7)
Blind Television/Dumm (8-10)
Jamey Johnson/Crossing Borders (15)
Tommy Lee feat. Diaz & Pet-ter/Crossing Borders (15)
Los Piratas/Promesas Que No A Mujer (n/a)
Donato Y Estefano/De Hombre A Mujer (n/a)
Fiorello/Vivere A Colori (28)
Ronan Keating/When You Say Nothing At All (29)
New Radicals/Someday Will Know (28)
Alvis Morrisette/So Pure (28)
Antonello Venditti & Renato Zero/Foto Di Gruppo (28)
Fiorello/Viveare A Calori (28)
Leda Battisti/Solo Il Cielo Lo Sa (28)
Adriano Celentano/Gelosia (28)
TLC/No Scrubs (28)
The Cranberries/Animal Instinct (n/a)
Gomez/Bring It On (n/a)
Blur/Coffee & TV (n/a)
Santana/Smooth (n/a)
Vonda Shepard/Searchin' My Soul (n/a)
Black Snake/L, 3, Party (5-8)
Cajsa-Lisa Ejemyr & Stefan Sundström/Forklara (3-5)
Chayanne/Salomé (5-8)
Cher/All Or Nothing (10-15)
Edwin McCain/I Could Not Ask For More (5-8)
Jennifer Paige/Alway You (5-8)
Phats & Small/Turn Around (5-8)
Siscolour/It's Summer In My Heart (5-8)
Tarkan/Smarrak (3-5)
CJ Bollard/Let It Don't Impress Me Much (n/a)
Three Amigos/Louie, Louie (n/a)
Mase/Get Ready (n/a)
Zoe/Waters (7)
Suede/She's In Fashion (7)
Smash Mouth/All Star (7)
Blind Television/Dumm (8-10)
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Antonello Venditti & Renato Zero/Foto Di Gruppo (28)
Fiorello/Viveare A Calori (28)
Leda Battisti/Solo Il Cielo Lo Sa (28)
Adriano Celentano/Gelosia (28)
TLC/No Scrubs (28)

Playlist Additions
Vonda Sheperd/Searchin' My Soul (n/a)
Santana/Smooth (n/a)
Black Snake/L, 3, Party (5-8)
Blur/Coffee & TV (n/a)
Santana/Smooth (n/a)
Vonda Sheperd/Searchin' My Soul (n/a)

UK: BBC Radio 1

Playlist Additions
Dina Carroll/Without Love (n/a)
The Cranberries/Animal Instinct (n/a)
Gomez/Bring It On (n/a)
Blur/Coffee & TV (n/a)
Santana/Smooth (n/a)
Vonda Sheperd/Searchin' My Soul (n/a)

The Netherlands: 3FM

Playlist Additions
Billy The Kid/Loser (13-14)
Bar Lowharm/Everybody's Free (To Wear Sun-screen) (7-8)
Macy Gray/Do Something (7-8)
Bluf/Nieta Dan Dtt (7-8)
Powerhouse/What You Need (7-8)
Apache Twin/Window Wrench (3FM remix) (7-8)

France: Skyrock

Playlist Additions
Dina Carroll/Without Love (9-12)
Semisonic/Secret Smile (9-12)
Vengaboys/Boom, Boom, Boom (9-12)
Al/Be The First To Believe (9-12)
AIRPLAY

STOCKHOLM
SPELADE MELODIER/Alfred Rosenauer Head Of Music
Playlist Additions:
RADIO LAC/Geneva

SVERIGES RADIO PS: MEST
Playlist Additions:
6 3/Vienna

THE MOTION PICTURE
Touch El Arab- Muhammar Cranberries. Animal Instinct
TQ- Bye Bye Baby
Suede- Everything Will Flow
George McCrea De Something
Bruce Springeteen. Human Tenth
Madonna. Beautiful Stranger
Eiffel 85- Blue
Cher- All Or Nothing
Ann Lee- 2 Times
Convoy- Land Of Fantasy

THE VOICE/Copenhagen
Playlist Additions:
Markus Onnestam - Music Dir
WOWI 105.5/Stockholm
Playlist Additions:
Jocke Bring - Prog Dir
CHR
RADIO UPTOWN/Copenhagen
Playlist Additions:
Hann -Otto Biegaard  Prot Dir

RADIO 5/Istanbul

PODCAST

Always available on CD & Cassette.
Reaching over 10 million listeners

Eurochart radio show 24/99

Each week, some 10 million European listeners tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100.

Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a short countdown, with behind the songs stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart Hot 100 show this week:

- Interviews: Cast, Reba McEntire, My Life Story, 21st Century Girls
- Bits to Happen: My Life Story's It's A Girl Thing, [12]-Does He Love You? (VCA); Whitney Houston/My Love Is Your Love (Arista)
- Album of the Week: Cast/Magic Error (Polydor)

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

M&M's weekly airplay analysis column

In a surprise move, Jamiroquai break the hegemony of the Backstreet Boys in the European Radio Top 50. Jamiroquai enjoy their first ever European airplay number one with Canned Heat, after peaking no higher than number 3 with their former hits Virtual Insanity in October 1996 and Cosmic Girl in February 1997, all on Sony S2. They make the most of a dip in airplay suffered by the Backstreet Boys' I Want It That Way, which slips to number 2. The Major Market Airplay section shows Jamiroquai won the battle in the UK, France and Italy, and made substantial progress in Germany. But it can't be long before Madonna's Beautiful Stranger (Maverick/Warner Bros.), this week's most added record at number 6, becomes better known as the occupier of the number one berth.

Highest new entry this week, at number 37, is the R&B-flavoured If You Had My Love by actress and former Janet Jackson backing vocalist Jennifer Lopez (Work/Columbia). The song is now emerging all across Europe and Jon Kristiansen, programme director and head of music at Danish CHR-outlet VLR/Vigel, was one of the first to A-list it. "It's a splendid summer tune, which will be a hit all over the world," he pronounced immediately after one play—and without looking at the cover. "I never play anything because of the looks [of the artist]," he laughs. Since January this year, when VLR implemented the Selector system, they have managed to be on air 24 hours a day, which pleases Kristiansen and also hooks night time listeners, who can relate even more to the station's slogan: "The world's most personal radio station." which roughly translates as "Strongly Addictive." Danish product translates as "Strongly Addictive." Danish product rights. Kristiansen points out that "the Danish audience has been tired of popdianes for the last six months."

Other new entries this week start down at number 42, where Enrique Iglesias dances his way in with the border-breaking summer tune Balancé (Universal). One place lower, the UK and the alternative stations across Europe turn up the volume with Pumping On The Stereo by Supergrass (Parlophone). At 45, Scandinavia nurtures Savage Garden's The Animal Song (Columbia), which is already number 11 in the airplay chart for that region. Turn to the front page of this issue of Music & Media for more information on the emergence of Baz Luhrmann's Everybody's Free To Wear Sunscreen (Capitol) at 48. And, as in real life, the best songs start at the very bottom: at 50, we find the excellent leftfield R&H of Do Something (Epic) by Macy Gray, who is gifted with an amazing voice.

Finally, stirring the magic bowl of the lower regions of the most added chart, we glimpse possible European airplay hits such as V.I.P. by The Jungle Brothers (Gee Street/V2), Coffee & tential European airplay number one with Canned Heat, after peaking no higher than number 3 with their former hits Virtual Insanity in October 1996 and Cosmic Girl in February 1997, all on Sony S2. They make the most of a dip in airplay suffered by the Backstreet Boys' I Want It That Way, which slips to number 2. The Major Market Airplay section shows Jamiroquai won the battle in the UK, France and Italy, and made substantial progress in Germany. But it can't be long before Madonna's Beautiful Stranger (Maverick/Warner Bros.), this week's most added record at number 6, becomes better known as the occupier of the number one berth.

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Back over the 50% mark once more to 50.3%, and commercial radio’s total share down to 47.5%. The respective share down to 47.5%. The respective local/regional (full-service) share was 9.3%. The respective local/regional (full-service) share was 9.3%.

BBC Radio 3 (classic) 9.6 3.2 3.7 9.6
Classic FM (classical) 3.6 3.7 4.3 3.6
Virgin Radio® (rock) 2.9 2.6 2.4 2.6
Talk Radio (news/talk) 1.7 1.6 1.8 1.7
BBC Radio 5 (classical) 1.3 1.3 1.3 1.3
Atlantic 252 (CHR/dance) 2.0

*Excludes London-only FM service

Source: RAJAR/Scope-HSL

continued from page 3

to 10.6% the previous quarter. Instead, speech outlets gained the most, with BBC Radio 4, BBC Radio 5 Live, Talk Radio and BBC local/regional radio all registering significant increases in share of listening.

In London, market leader 95.8 Capital FM gained 0.07% to 12.2% quarter-on-quarter, but sister station Capital Gold (which has substantial speech elements in the shape of its sports coverage) moved up from 4.3% to 5.3%. Although its share was down slightly to 5.6%, EMAP’s Soft AC Magic 105.4 retained its position as London’s No.2 commercial station. At 4.7%, Virgin’s combined AM and FM rock services in London have now overtaken AC station Heart 106.2, which slipped to 4.5.

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raiser of the issue of changes in SACEM’s statutes which are inappropriate just as the Matello Commission [set up by the government to rule on the situation of Jewish assets, starts its inquiry into SACEM’s history].

“I am not surprised that the board stopped me speaking, arguing that it wasn’t the right time,” comments Vangarde. “However, I am shocked by the apathy of the AGM. What we’ve seen is an ageing society, on the verge of explosion, where the board doesn’t do anything.”

Meanwhile, another bone of contention at the AGM was a change in statutes forbidding authors, composers or publishers to directly authorise or prevent the public use or reproduction of their works. This means, for instance, that composers could not sue TV channels which wrongly use their works. Several authors and publishers strongly contested the decision which gives SACEM greater control at the expense of the direct right owners.

Some right owners had started legal action against broadcasters using the right to authorise or prevent. Yet this right is exclusively granted to SACEM when you register your works,” explains SACEM’s general manager Thierry Desumurt. “This situation can only weaken SACEM and therefore right owners.” The AGM eventually approved a revised, less restrictive version.

SACEM’s annual report was rubber-stamped by the AGM which also renewed two thirds of the society’s board and elected a new president of the board, veteran publisher Gérard Davoust, president of Editions Raoul Brossard, and Jean-Loup Lemesle, head of A&R at Luhrmann’s Baz-Art company to release it.

EMI is keen to catch the crest of the Sunscreen wave. Mike McNally, EMI Records UK product manager, says: “We are trying to position something For Everybody as the summer album of 1999.” To translate the success of Sunscreen into album sales, McNally feels “it now needs a second single so people think it’s a one-off single.” The title of a follow-up single has not yet been confirmed.

The genesis of the song is already an urban myth. Anton Corbijn, head of A&R at Luurman’s Bazmark Music label, was working on a new version of Everybody’s Free with Luhrmann when they noticed an e-mail containing text by Mary Schmich which resembled the perfect lyric sheet.

“Mary’s observations and ideas carry it,” remarks Luhrmann. “All we have done is find a musical interpretation.” Commenting on the lyrics, he reassures, he is in a moment of extraordinary change which creates an almost imperceptible collective insecurity. These honestly observed words offer people reassurance of who they are and where they are going.”

EMI is currently considering releasing versions of the song in French, Spanish, Swedish and Finnish. The song is certain to boost European demand for Sunscreen.

Additional reporting by Jonathan Heasman, Sri Stavenes and Manu Visser.

MUSIC & MEDIA

JUNE 19, 1999

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Radio slaps on Sunscreen factor.1

est, Capitol US released it in Feb-

uary, and enthusiastic program-

mers imported copies to Europe. 

Basy De Groot, head of music at

Dutch CHR station Radio 3 FM, first heard the song in the US: “I brought a copy back to Holland which I played at night.”

We were so overwhelmed by the

response, we put it on our daytime

playlist. We are now considering doing a Dutch version with DJ Henk Vosbergen.”

BBC Radio 1 DJ Chris Moyles recalls: “Our head of music, Jeff Smith, played the track to me, and we thought the average punter

might not like it. We thought it

would need a lot of talking up, so I’ve been promoting it. It’s a massive

track.”

It’s had a massive reaction since we first played it on April 1. Listeners initially hated it, but, by the end of the first play, they thought differently. He is adamant that “pub-

lic interest finally forced the record company to release it.”

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miss any member. The move target-
ed composer Daniel Vangarde, who

was responsible for disclosing docu-

ments revealing SACEM’s wartime

attitudes. Yet Vangarde’s dismissal

was not on the agenda and was not

proposed.

Vangarde planned to use the

AGM to expound his case, but his

speech—which had been given the

go-ahead by the AGM—was inter-

rupted by Claude Lemesse,

SACEM’s general secretary. Lemesse said that the topic of Jew-

ish assets was not on the agenda, so

Vangarde left the meeting. A pub-

lisher says: “We agreed that he

could speak his mind and we were

ready to listen to him, but he spoke

at an inappropriate time and didn’t

really raise the right points.”

Vangarde says he wanted to

raise the issue of changes in SACEM’s statutes which are inap-

propriate just as the Matello Com-

mission [set up by the government to rule on the situation of Jewish

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Additional reporting by Jonathan Heasman, Sri Stavenes and Manu Visser.
**AIRPLAY**

**week 25/99**

**Border Breakers**

Mainland European records breaking out of their country of signing

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<th>Original Label</th>
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<td>Venga Boys/We're Going To Ibiza (Violent/Jive)</td>
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<td>Q Connection/Java (All Da Ladies Come Around) (RCA)</td>
<td></td>
<td>GERMANY</td>
<td>10</td>
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<tr>
<td>12</td>
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<td>Jessica Folcker/I Do (Jive/Zomba)</td>
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<td>SWEDEN</td>
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<tr>
<td>13</td>
<td>12</td>
<td>6</td>
<td>Jovanotti/Per Te (Soleduna/Mercury)</td>
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<td>ITALY</td>
<td>8</td>
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<tr>
<td>14</td>
<td>21</td>
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<td>Spike/It Takes Two (Polydor)</td>
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<td>GERMANY</td>
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<td>15</td>
<td>22</td>
<td>24</td>
<td>Mr. President/Give A Little Love (WEA)</td>
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<td>GERMANY</td>
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<tr>
<td>16</td>
<td>19</td>
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<td>Sasha/If You Believe (WEA)</td>
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<td>GERMANY</td>
<td>10</td>
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<tr>
<td>17</td>
<td>13</td>
<td>3</td>
<td>Jennifer Brown/Alive (Ricochet/RCA)</td>
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<td>SWEDEN</td>
<td>11</td>
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<tr>
<td>18</td>
<td>11</td>
<td>11</td>
<td>Die Fantastischen Vier/MFG (Columbia)</td>
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<td>GERMANY</td>
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<tr>
<td>19</td>
<td>7</td>
<td>23</td>
<td>Stephan Eicher/Venez Danser (Virgin)</td>
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<td>FRANCE</td>
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<td>20</td>
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<td>Loona/Donde Vas (Motor)</td>
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<td>21</td>
<td>26</td>
<td>20</td>
<td>Teri Merie/Star (Source)</td>
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<td>FRANCE</td>
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<tr>
<td>22</td>
<td>NE</td>
<td>14</td>
<td>Axelle Red/Un Matin (Virgin)</td>
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<td>BELGIUM</td>
<td>7</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>10</td>
<td>Francis Cabrel/Pasque Rien (Columbia)</td>
<td></td>
<td>FRANCE</td>
<td>7</td>
</tr>
<tr>
<td>24</td>
<td>NE</td>
<td>24</td>
<td>Vasco Rossi/Rewind (EMI)</td>
<td></td>
<td>ITALY</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>NE</td>
<td>25</td>
<td>Tarkan/Simarik (Istanbul Plak)</td>
<td></td>
<td>FRANCE</td>
<td>9</td>
</tr>
</tbody>
</table>

**TW = The Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. NE indicates the Road Runner award, assigned to the single with the biggest increase in chart points.**

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**Forthcoming special supplements in Music & Media**

**Popkomm '99**

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

**World Music**

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

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

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**Ratna Bala, chief operating officer of BMG UK and Ireland, is leaving the company after 11 years. His responsibilities will be taken on by BMG UK chairman Richard Griffiths with the exception of distribution, which will be managed by Stephen Navin, VP operations for central Europe. “With senior executives now in place at each of our labels, the need for a high-level CEO is much less crucial,” says Griffiths in a company statement.**

**French CHR/urban network Skyrock is filing a lawsuit against local Paris urban station Ado FM. Skyrock contends that Ado FM has been claiming on air that a number of rap titles have been “discovered” and aired exclusively on Ado FM, whereas Skyrock says it had already played the tracks in question before they appeared on Ado FM. Skyrock wants Ffr1 million (euro 152,450) in damages on the grounds of unfair competition, but the court case has already been postponed until September 3.**

**Following in the footsteps of GWR and Capital Radio, DMG Radio is set to become the latest UK radio group to network its AM service—from July 1, the company’s soft AC brand The Breeze, previously confined to the county of Essex, will also be heard in Sussex and Surrey on a frequency previously occupied by AC/gold station Fame 1321/Crawley.**

**Another station disappearing from the dial is Holland’s jazz-oriented broadcaster, JKF FM. Its terrestrial FM and cable frequencies have been taken over by financial information service Business Nieuws, which was previously confined to AM broadcasting.**

**Hotline**

**Edited by Jon Haseman**

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**Mainland European records breaking out of their country of signing**

<table>
<thead>
<tr>
<th>Country (currency)</th>
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</thead>
<tbody>
<tr>
<td>Austria*</td>
</tr>
<tr>
<td>Belgium*</td>
</tr>
<tr>
<td>Czech Republic</td>
</tr>
<tr>
<td>Denmark</td>
</tr>
<tr>
<td>Finland*</td>
</tr>
<tr>
<td>France*</td>
</tr>
<tr>
<td>Germany*</td>
</tr>
<tr>
<td>Greece</td>
</tr>
<tr>
<td>Ireland*</td>
</tr>
<tr>
<td>Italy*</td>
</tr>
<tr>
<td>Netherlands*</td>
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<tr>
<td>Norway</td>
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<td>Poland</td>
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<tr>
<td>Portugal*</td>
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<tr>
<td>Spain*</td>
</tr>
<tr>
<td>Sweden</td>
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<tr>
<td>Switzerland</td>
</tr>
<tr>
<td>U.K.</td>
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<tr>
<td>U.S.</td>
</tr>
</tbody>
</table>

**Conversion rates correct as of June 10, 1999.**

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

The most aired songs in Europe's leading radio markets

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas/In Our Lifetime</td>
<td>Mercury</td>
</tr>
<tr>
<td>Shanks &amp; Bigfoot/Sweet Like Chocolate</td>
<td>Squint</td>
</tr>
<tr>
<td>Sugar Ray/Every Morning</td>
<td>Squint</td>
</tr>
<tr>
<td>Barry Manilow/Don’t识 Be A Stranger</td>
<td>Emi</td>
</tr>
<tr>
<td>Texas/In Our Lifetime</td>
<td>Sony S2</td>
</tr>
<tr>
<td>Jamiroquai/Canned Heat</td>
<td>Retrofuturism</td>
</tr>
<tr>
<td>Shania Twain/That Don’t Impress Me Much</td>
<td>Mercury</td>
</tr>
<tr>
<td>Madonna/Beautiful Stranger</td>
<td>Warner</td>
</tr>
<tr>
<td>Phil Collins/You’ll Be In My Heart</td>
<td>Warner</td>
</tr>
<tr>
<td>Whitney Houston/My Love Is Your Love</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Shania Twain/That Don’t Impress Me Much</td>
<td>Mercury</td>
</tr>
<tr>
<td>Supergrass/Pumping On The Stereo</td>
<td>Squint</td>
</tr>
<tr>
<td>Meja/How Crazy Are You</td>
<td>Emi</td>
</tr>
<tr>
<td>Pretenders/Human</td>
<td>WEA</td>
</tr>
<tr>
<td>Juan Luis Gimenez/Quiero Saber</td>
<td>Epic</td>
</tr>
<tr>
<td>Pedro Guerra/La Lluvia Nunca Vuelve Hacia Arriba (Ariola)</td>
<td>Universal</td>
</tr>
<tr>
<td>ROSARIO/NADA MEJOR</td>
<td>EMI (UK)</td>
</tr>
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</table>

**FRANCE**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Local Label</th>
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</thead>
<tbody>
<tr>
<td>TLC/GOOSE</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Janet Jackson/Genitalia</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Britney Spears/Baby One More Time</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Fugees/Ready Or Not</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>• Enak/On Top Of The World</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Lenny Kravitz/Est Ces Les Gens Les S.O.S.</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Rickie Lee Jones/La Vie Loca</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Ricky Martin/La Vie Loca</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Ann Lee/Two Times</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Wannabe/Who Do You Think Of My Crotch</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Plast &amp; Små Gnj Astral</td>
<td>Sony BMG France</td>
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<tr>
<td>Marie Carrey/Me In Paris</td>
<td>BMG France</td>
</tr>
<tr>
<td>George Michael/Mary J. Blige/As</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Lalla/Let’s Do It Again</td>
<td>BMG (France)</td>
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<tr>
<td>The Cranberries/Dancing Queen</td>
<td>BMG (France)</td>
</tr>
<tr>
<td>Patrick Kast/Get Lucky</td>
<td>BMG (France)</td>
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<tr>
<td>New Radicals/You Can Get What You Give</td>
<td>BMG France</td>
</tr>
<tr>
<td>Loro</td>
<td>Sony BMG France</td>
</tr>
</tbody>
</table>

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

**ITALY**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas/In Our Lifetime</td>
<td>Columbia</td>
</tr>
<tr>
<td>Jamiroquai/Canned Heat</td>
<td>Zomba</td>
</tr>
<tr>
<td>Shania Twain/That Don’t Impress Me Much</td>
<td>Warner</td>
</tr>
<tr>
<td>Madonna/Beautiful Stranger</td>
<td>Zomba</td>
</tr>
<tr>
<td>Phil Collins/You’ll Be In My Heart</td>
<td>BMG (Italy)</td>
</tr>
<tr>
<td>Whitney Houston/My Love Is Your Love</td>
<td>Sony BMG Music (Italy)</td>
</tr>
</tbody>
</table>

**SPAIN**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>TLC/Goose</td>
<td>BMG (Spain)</td>
</tr>
<tr>
<td>The Cranberries/Promises</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Jennifer Lopez/If You Had My Love</td>
<td>BMG (Spain)</td>
</tr>
<tr>
<td>Pino Daniele/Cosa Penserai Di Me</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Enrique Iglesias/Bailamos</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Red Hot Chili Peppers/Scar Tissue</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Backstreet Boys/I Want It That Way</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Ricky Martin/Livin’ La Vida Loca</td>
<td>Sony BMG Music (Spain)</td>
</tr>
<tr>
<td>Cranberries/Animal Instinct</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>Vasco Rossi/Rewind</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>Skunk Anansie/Secretly</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>New Radicals/You Get What You Give</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>Backstreet Boys/I Want It That Way</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>Jennifer Lopez/If You Had My Love</td>
<td>Sony BMG Music (Spain)</td>
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<tr>
<td>TLC/Goose</td>
<td>BMG (Spain)</td>
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<tr>
<td>The Cranberries/Promises</td>
<td>Sony BMG Music (Spain)</td>
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**POLAND**

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<td>Texas/In Our Lifetime</td>
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<tr>
<td>Jamiroquai/Canned Heat</td>
<td>Zomba (Poland)</td>
</tr>
<tr>
<td>Shania Twain/That Don’t Impress Me Much</td>
<td>Warner (Poland)</td>
</tr>
<tr>
<td>Madonna/Beautiful Stranger</td>
<td>Zomba (Poland)</td>
</tr>
<tr>
<td>Phil Collins/You’ll Be In My Heart</td>
<td>BMG (Poland)</td>
</tr>
<tr>
<td>Whitney Houston/My Love Is Your Love</td>
<td>Sony BMG Music (Poland)</td>
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</tbody>
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**HUNGARY**

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<td>Jamiroquai/Canned Heat</td>
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<td>Shania Twain/That Don’t Impress Me Much</td>
<td>Warner (Hungary)</td>
</tr>
<tr>
<td>Madonna/Beautiful Stranger</td>
<td>Zomba (Hungary)</td>
</tr>
<tr>
<td>Phil Collins/You’ll Be In My Heart</td>
<td>BMG (Hungary)</td>
</tr>
<tr>
<td>Whitney Houston/My Love Is Your Love</td>
<td>Sony BMG Music (Hungary)</td>
</tr>
</tbody>
</table>

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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
THE CRANBERRIES
OUT JUNE 14TH
ANIMAL INSTINCT

TAKEN FROM THE ALBUM "BURY THE HATCHET"
No. 1 IN 9 COUNTRIES, TOP 5 IN 17
ON TOUR NOVEMBER / DECEMBER '99
4 WEEKS AT No. 1 IN MUSIC & MEDIA
VISIT THE CRANBERRIES WEBSITE www.cranberries.ie