MTV Italy fails to make TV shortlist

by Mark Dezzani

MILAN — MTV faces the prospect of losing its nationwide terrestrial TV distribution in Italy, after its name was absent from a published list of eight TV networks which will be getting their national terrestrial licenses renewed.

The list was drawn up by a panel of nine experts appointed by the Italian government’s ministry of communication. The number of national TV channels in Italy is being reduced from the current 12 to eight, in moves which coincide with the passing of Italy’s new media bill.

Italian TV network Rete A, which airs MTV Italy’s programming as a result of a joint-venture agreement between the two companies, just missed out on its licence renewal, judged ninth in a points system evaluating the applicants’ quality of programmes, business plan, job creation opportunities and TV experience.

continued on page 17

Social Club gets second outing

by Nigel Williamson

LONDON — The release of a documentary by renowned German filmmaker Wim Wenders has given a second lease of life to the eponymous album from veteran Cuban musicians of the Buena Vista Social Club, originally released in 1997.

The album has been number one in the German charts for the past five weeks, selling a total of 250,000 units, while a spin-off album, Buena Vista Social Club Presents Ibrahim Ferrer, has reached number two. Both albums are in this week’s European Top 100 Albums chart, at nine and 22 respectively.

Released in May this year, the Ferrer record has also made the top 20 in Belgium, Holland, Italy, Norway, Portugal, Sweden and Switzerland.

But claims in the German media that the musicians of the Buena Vista Social Club have not been properly paid for the chart-topping album have been denied by both their record label and several of the musicians themselves.

The record label has provided Music & Media with documentary evidence of royalty payments after the German magazine continued on page 17
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Universal Music International (UMI) hosted a global international marketing meeting in Paris recently to discuss the launch of Sting's new album and single, Brand New Day. Pictured (l-r) inside the Eiffel Tower are: Max Hole (senior VP, marketing and A&R, UMI); Lucian Grainge (MD, Polydor UK); Sting and his manager Miles Copeland.

Jazz radio set to swing Paris

by Rémi Bouton

PARIS — Often regarded as a haven for jazzmen, Paris will be finally getting its own round-the-clock jazz station from September.

The project, steered by former Europe 1 vice-president Frank Ténèze and "free-form" Paris station Radio Nova, was given the nod of approval by French radio regulator the CSA on July 27 (M&M Hotline, August 7). The jazz station has been awarded the Paris licence previously held by non-profit community station TSF, launched in 1980 and until now closely linked to France's Communist Party. TSF filed for bankruptcy earlier this year, claiming losses of Ffr 11 million (euro 1.67 m).

Radio Nova will take over TSF's operations (and some financial losses) as part of a "partnership deal" with TSF, and has agreed to inject Ffr 4 million (euro 0.55 m) into the station. It is expected that the TSF moniker will remain when the station switches format. Bruno Delport, head of development at Radio Nova, says the goal is to obtain "the centre's reach. "At the moment, we are still in the process of defining the format," says Delport. "It'll be radio that swings, the station for those who like jazz. But you won't have 25 minute-long piano solos, nor experimental music. It must be a station for the whole family, although we might add some specialist shows."

The management of the station has yet to be announced, but Delport—a former manager of Paris rock station Our FM—admits that he "might play a certain role" in the station. Tenor, a long-time jazz fan who hosted a jazz show on Europe 1 in the '90s, will serve as music adviser. Delport explains that the partnership with TSF will end in 2001, when the licence comes up for renewal. "TSF will remain a non-profit station but it will benefit from Radio Nova's infrastructure and will be based in Nova's building," he says.

The station's non-profit status means it can earn more than 20% of its revenues through advertising.

EMI Italy restructures

by Mark Dezzani

MILAN — EMI Music Italy president Ricardo Clary has completed his overhaul of the major's Italian operations with the creation of a new look-marketing division and the introduction of two new Rome-based imprints.

In an effective merger of A&R and marketing activities, Peppe Ciridali—formerly EMI Italy's director of international repertoire—has been appointed director of the international repertoire marketing division, where he will also be responsible for local artist A&R. EMI Music Italy's former marketing director Graziano Ostuni has joined Universal Music Italy as head of its MCA label division (M&M, August 7).

Pierluigi Ruimondi, formerly director of local repertoire, has been appointed director of a newly created "local superstar" division, looking after key Italian artists such as Vasco Rossi, Litfiba, Roberto Vecchioni and Amadeo Minghi. And Giampietro Paravalle has been put in charge of the magazine, marketing and classical repertoire—he was formerly marketing manager at Warner Classics.

A new media/Internet division has also been created, headed by former EMI sales manager Nando Mantovani, who "will be responsible for all new media developments, including the rapid creation of on-line music sales for EMI Music's entire catalogue in Italy," explains Clary.

EMI Music Italy's Virgin division will launch a new imprint based in Rome called Extra Labels in September. Carlo Martelli, previously head of product and marketing international repertoire at BMG Ricordi, has been hired to run the new outfit, which will have an initial staff of three.

"Extra" Labels will have two imprints, the Extra label which will specialise in cutting-edge Italian artists, and the Labels imprint which, like the operation of the same name at Virgin France, will deal with internation products, says Clary. Labels will take over distribution for Mute Records from BMG Ricordi, and will also distribute 4AD, Priority and Wall Of Sound records.

"We are also on the lookout for independent hip-hop labels," adds the EMI president.
SONY PROFITS DOWN
New York — Sony's music division saw a decrease both in revenues and profits during the first quarter of 1999 compared to the same period the previous year. The company's music division decreased 2.5% to $1,406 million (euro 1,420 m), while profits fell by 43% to $36 million. In a statement, Sony says that during the first quarter of 1999, the group's income "benefited from increased licensing fees from a new direct marketing arrangement" while in 1999, Sony didn't benefit from these licensing fees and was also affected by "unfavorable exchange rates." New releases contributing the first quarter results include Jamiroquai's Synkro- nized, Ricky Martin's self-titled album and Jennifer Lopez's debut On The 6.

SPREE, STAR MOVE IN TOGETHER
Berlin — Spree Radio 105.5 and Star FM 97.9 have moved to a new studio complex directly below Berlin's famous TV tower at Alexander Platz. Spree Radio, a soft AC/Gold station, and rock outlet Star FM are both owned by Dornier Medien. The move will streamline operations at both broadcasters.

IMJU APPOINTS CEO
Hilversum — IT and marketing specialist Jisbrand Galema has been appointed chief executive of the Internationale Musikdienste jemand Kunstvertrieb, the joint operation set up by Buma/Stemra, MCPS/PRS and ASCAP, the respective rights societies from the Netherlands, the UK and the US. Galema, who is Dutch, will be based in the Netherlands and will be responsible for the management of the Shared Service Centre, which will handle joint office operations for all three organisations.

CYBER RADIO MOVES STATEWIDE
Hamburg — In a first step to expand its operations outside of Germany, Internet broadcaster Cyber Radio has established a studio in Los Angeles, from where it is broadcasting a real-time, full-screen 300kb/s Live-Stream. The Hamburg-based online station is hoping to set up a global "Internet Broadcast Network" with similar stations in New York, London, Stockholm, Paris, Tokyo, Rio de Janeiro, Rome and Budapest.

MOVING CHAIRS
Paris — CSA member in charge of radio, Pierre Wein, is relinquishing his radio duties at the French broadcasting regulator. CSA member Jacqueline de Guillenschmidt will now look after radio-related matters. Thierry Bourgeon has been appointed managing editor of several multimedia activities at French public broadcaster Radio France. He was previously in charge of Radio France's chain of 38 local radio stations.

London — Mike McCormack has been appointed deputy managing director of Universal Music Publishing UK. Previously at Simon Fuller's 19 Music organisation, he will be in charge the company's creative activities, covering A&R, film and TV, catalogue exploitation and development strategy.

Commercial radio trade group CIRCA has promoted Rachell Fox to operations director. She was previously research and communications manager, and will also continue to act in that capacity.

Sony's music division

Channel 4 teams up with MOBO
by Christian Lorenzo

London — Channel 4 has again been confirmed as this year's TV partner for the UK's premier awards show for urban music, the Music of Black Origin (MOBO) Awards. The awards, which take place on October 6 at London's Royal Albert Hall, were launched in 1996, and cover R&B, hip hop, drum & bass, jazz, dance and gospel.

Over 1,000 UK music industry and media representatives were invited to vote by August 6 in 16 categories. Nominations are due to be announced on September 1, with the winners ultimately determined by a public vote.

Last year's awards were co-hosted by Spice Girl Melanie B. with appearances by, among others, Puff Daddy, All Saints, Faith Evans and Beverley Knight.

P4 pulls out of Poland

Warsaw — Norway's P4 commercial radio group has terminated its operations in eastern Europe following the closure of its CHR/dance station in Warsaw, Radiostacja. Between 20 and 30 people were employed at Radiostacja, which catered for a 15-25 demographic with an emphasis on drum'n'bass and hip-hop. P4—which has stations in Norway, South Africa, and Finland—was also previously present in Hungary.

Says acting P4 Norway president Thor Osland: "We realised that we had delivered too little in relation to what our original intentions were (in Poland). The way of operating this station seemed to be quite different by, among others, Puff Daddy, All Saints, Faith Evans and Beverley Knight.

Internet in-sitew

Even with the best of intentions, it can be difficult to find ideal music on the web. Listen.com is trying to change this by providing a centralised directory of legitimately downloadable songs. Users can browse through scores of categorized artists, a significant number of which are major names such as Sheryl Crow, Barry White and Pavement, or they may choose to search the database. Editorial comment (of varying usefulness) by both professional critics and fans is also posted for all artists. Yet none of the songs are actually hosted by Listen.com—users are offered a link to each track and are told the link's target destination, the file format and whether there is a download fee payable.
Veronica plans court case against Dutch gov't
by Robbert Tilli

HILVERSUM — Veronica FM owners HMG are threatening to institute legal proceedings against the Dutch government unless it changes its decision to postpone the Netherlands' frequency auction until 2001.

The government initially planned the controversial auction for early next year, with implementation of the new frequencies by September 1, 2000. As a provisional measure until the auction, former secretary of state for telecommunications Annemarie Jorritsma allocated a series of temporary FM frequencies in 1997 to appease the national commercial stations previously without a terrestrial FM berth.

The decision of Jorritsma's successor Monique de Vries to postpone the auction was taken because of errors in the research which was undertaken to identify available frequencies on the FM band.

Explains Veronica FM spokesperson Bernard Nauta: "Originally commercial stations were told that 24 FM frequencies were to be auctioned next year. Unfortunately the subsequent research had to be redone, so we have to wait much longer than we were promised."

HMG managing director Unico Glorie says that the delay is "grossly unfair. Other commercial stations such as Sky Radio and Radio 538 have been given more and much better FM frequencies by the state of the country. So they can make much more money than us, which will allow them to buy the best frequencies when the auction is held."

Glorie has given secretary of state De Vries an ultimatum either to give Veronica FM improved temporary FM frequencies, or face legal proceedings over the delayed auction.

New minister, new era in Flanders?
by Marc Maes

BRUSSELS — Commercial radio stations in Flanders are hoping that new media minister Dirk Van Mechelen could be the man who finally breaks the national broadcast monopoly enjoyed by Flemish public broadcaster VRT.

Van Mechelen, appointed in June following the Belgian elections, has already said that he wants to carry forward on an improved deal for allocations, which prevented the French sectors over FM frequency negotiations with the government is as well as progressing frequency allocations in Flanders is hoping that French-speaking southern Belgium.

Currently there are a deadlock following the Belgian elections, which have learned Vlaanderen, Radio station of commercial cable station Radio 538 Vlaanderen, says: "We have learned from an independent survey that some frequencies allocated to the Flemish government remained unused, and so we are in favour of the new government allocating these until a definitive frequency plan (with French-speaking southern Belgium) can be agreed."

David Daggelinekx, managing director of Flemish CHR station Radio Antigoon, applauds the fact that the new Flemish media minister's news reportage is as the current radio situation. "But I remain realistic and believe that a definitive frequency plan will take some time," he says.

Universal to cooperate on Internet playback device
by Lucy Aitken

LONDON — The Universal Music Group is backing the industry's Secure Digital Music Initiative (SDMI) by working with three technology companies to ensure music downloaded legitimately from the Internet can be used on portable playback devices.

The companies—Matsushita (Panasonic), Toshiba, and RioPort—are underwritten to have developed a personal playback device, which can play music files taken from the Internet, to be on sale in time for the Christmas sales period.

"This is an important step in recognising the tremendous potential of the digital music market," says Larry Kenswil, Universal Music Group's president, global e-commerce and advanced technology.

Ronn Richard, president of Panasonic's Home and Commercial Products Company and leader of Panama's task force, says: "We are confident that there will be a great demand for this new category of portable music playback devices."

Universal will integrate content through Rio Search, Rio Port's powerful search engine which allows ease of access, purchase and download of digital content through the www.rioport.com website and affiliate partner sites.

"Our deal with Universal recognises that the Internet is becoming a viable delivery system for the digital content," says J.D. Heilprin, general manager and publisher of RioPort.com.

McDonald is Burger's choice
by Terry Heath

LONDON — Blair McDonald has been appointed managing director, Columbia Records UK, reporting directly to Paul Burger, chairman and CEO of Sony Music UK. He succeeds Ged Doherty who joined BMG four months ago to become Arista MD.

Announcing the appointment on July 30, Burger said that "Columbia were told because as the industry powerhouse for international artists. I know it is [McDonald's] aim to balance that with a domestic roster of equal strength."

McDonald (pictured, right, with Burger) has been managing director of Sony/ATV Music since May 1994. He joined Sony Music Publishing (SMP) in 1992 as head of A&R and was responsible for signing such artists as Orbital, Everything But The Girl, Reef and Creation Songs, which gave rise to Oasis and the Black Radleys. He is also credited, during his time at SMP, with rebuilding the A&R department and presiding over the signing of a broad range of acts from 5ive to Catatonia and the Pet Shop Boys.

He takes up the new appointment in October this year.
Cologne's local radio shaped by law

When North Rhine-Westphalia's tradition- al steel and coal industries went into sharp decline in the '80s, the state government moved quickly to transform the region's economy by attracting and boosting film and television business in the state.

In a short time, the city of Cologne developed into Germany's television capital, becoming home to big-name TV broadcasters such as RTL, SuperRTL, Vox and music cable networks Viva and Viva II. The city offers the entertainment industry the annual Cologne Conference, where industry insiders from around the globe buy and sell the latest in television programming. The state has also come to play host to Popkomm, the music industry's own eclectic showcase and marketplace.

Radio lagging
But in all the razzmataz, radio seems to have taken a back seat. While Cologne's entertainment industry is booming, radio has been hampered by heavy state restrictions and has not been able to flourish as it has in other big German cities, offering instead the same fare as is heard throughout the rest of the state.

When commercial radio was introduced in North Rhine-Westphalia in 1990, the lawmakers consciously set out to create a model which would ensure a more pluralistic and less competitive system. State laws make it impossible for big media groups such as NRJ and RTL to operate in the state, and this at least gives all the stations a reasonably level playing field.

All 46 of the state's commercial stations carry AC programming from Radio NRW, a state-wide network heard over the outlets for at least 10 hours each day. Cologne's own local commercial offering, Radio Köln, is no exception: the affiliate plays 16 hours of NRW programming a day.

Public dominance
While local stations in North Rhine-Westphalia enjoy the advantage of not having commercial competitors in their areas, the setup has left the market with just three major stations: WDR4 with its schlager/volksmusik format; youth-oriented WDR-Eins Live; and the info/AC Gold-formatted WDR2—all of which have successfully secured a core listener base. WDR4, in fact, enjoys the widest reach throughout the state, while the combined Radio NRW stations place second.

In Cologne, however, NRW affiliate Radio Köln tops the city's short list of radio broadcasters with a 21.4% market share (listeners yesterday), followed by Eins Live with 16.8%, WDR4 with 15.8% and WDR2 at 13.5%.

Personality & info counts
While Radio Köln remains the city's most popular station, even its programmers say it's not necessarily the soft AC format which attracts listeners. As the only on-air source of city information and local news, and with DJs and station managers who enjoy a local following, the station "represents the city better than any other broadcaster," says Peter Widlock, a radio official at the North Rhine-Westphalia media regulator LF.

In addition to current hits such as Loona's Mamboleo, I Feel Lonely by German pop singer Sasha, Cher's All Or Nothing and Shania Twain's That Don't Impress Me Much, "we offer our listeners coverage of Cologne that they just can't get anywhere else on the radio. We are very much a part of the city, and therefore aim our programming directly at Cologne natives," says an assistant programmer at Radio Köln.

The statewide picture
Unlike Cologne, North Rhine-Westphalia's other local commercial stations have been forced to tailor their programming for a variety of reasons. Earlier this year the state's regulator, LF, spent DM150,000 (euro 76,000) to fund a joint task force with local and state officials to see how they could pull the state's small broadcasters out of their deepening ratings slump and help them attract more listeners.

"Some of these areas are just too big, and the stations just don't have the budgets to cover news and traffic throughout their regions. And that's what a lot of their listeners want to hear," explains Widlock. "Nor can they afford good on-air personalities. As soon as presenters start getting some experience they go off to WDR or another big broadcaster which pays better, so it's hard for them to offer the same kind of quality."

"In addition, local stations here have a very wide target audience. They try to aim their programming at 14 to 49-year-olds. It's very difficult to find music that both 14 and 49-year-olds will listen to. That is why WDR's Eins Live is so successful; it even attracts a lot of adults who like hip hop and techno. You just don't hear that stuff on local commercial stations here," says Widlock.

Eins Live's current playlist toppers include Mit Dir from German band Freundeskreis, Lou Bega's Mambo No.5 and Time Of My Life, the latest by German rappers H-Blockx.

More youth input
One of the things Widlock sees as a possible boost to commercial radio in the state is a youth-oriented broadcaster which would be part of the NRW network structure. State laws would have to be changed to get such a project off the ground, however. A commercial youth station which could rival Eins Live has long topped the wish list of commercial radio owners here.

Udo Becker, managing director of the NRW Association of Newspaper Publishers, has called on WDR to stop hoarding the state's frequencies, adding that WDR's political clout constitutes "an unfair advantage to local commercial stations." Association members own a large part of the 46 commercial radio stations in North Rhine-Westphalia.

Foreign-language demand
Similarly, other investors have been calling for more foreign-language broadcasters, saying the state laws discriminate against multi-ethnic groups. Indeed, since the launch of Berlin's Metropol FM, Germany's first Turkish-language broadcaster, investors in North Rhine-Westphalia have been lobbying the government to change the media law in order to get a Turkish-language broadcaster on the air. Well over a million ethnic Turkish residents live in the state.

WDR already offers significant Turkish-language fare on its 24-hour Funkhaus Europa programme on 103.3 FM. While officially a part of information broadcaster WDR5, Funkhaus Europa has been given its own frequency in the Ruhr Basin region, home to most of the state's two million non-German residents.

WDR spokesman Ulrich Horstmann says the state's large Turkish population is "for the most part second and third generation and therefore well-integrated and fluent in German." He emphasizes that Funkhaus Europa is a multi-cultural programme which also broadcasts English, French, Polish and Italian programming as well as a variety of ethnic music shows.

Broadcasters could do more
While WDR was criticised by some for continuing to expand its programming, officials at the broadcaster say the public deserves more from the public broadcasters, not less. WDR director Fritz Pleitgen said WDR has "a responsibility to the two million radio fee-paying immigrants living in North Rhine-Westphalia."

And if and when the broadcasting laws are changed, Widlock says a youth-oriented station would be more successful than a commercial Turkish-language broadcaster. "People used to say kids don't listen to radio any more, but Eins Live proved otherwise," he adds, and a commercial youth-oriented station would indeed be very inclusive.
Randomised Bliss in Italy

by Mark Dezzani

“Out-of-tune deconstructed pop melodies made with the strong input of computers” is how Musical Photoshop Gabutti describes the output of his Bliss label and its current Europe-wide smash, Blue by Eiffel 65 (Bliss/Level One).

“Even the name of the group was chosen at random by a computer,” adds Gabutti, managing director of the Turin-based Italian dance label Bliss Corporation.

The catchy pop-dance sound reached critical mass in Italy this Spring when it was being played somewhere on Italian radio every 150 seconds, and it’s still on high rotation with most networks. “It’s going to be one of the most played songs this summer,” says Angelo De Robertis, music director at the Milan-based CHN network Radio 105. “We added it this Spring and it’s still going strong.”

Blue is now impacting throughout Europe, following bidding wars from major multinationals and independents. “In Germany BMG beat off Sony and edel for the licensing rights,” says Gabutti. “We released the single as an already platinum [50,000 copies] and the proof of its crossover appeal is that the majority of these sales have been CD singles, as opposed to the usual 12-inch vinyl sales for club hits.”

The Bliss Corporation ethic is to leave as much as possible to chance before reverting to the well-tried formulas of Italian pop-dance. A computer programme randomly generates a list of pig named names for new projects, from which the producers select the name they prefer. A computer then takes successful pop riffs and deconstructs them into a random pattern before the team of producers at Bliss customises them in a new order. “It works amazingly well,” comments Gabutti.

With Blue, we added the voice of Jeffrey Joy then distorted it through a vocoder, a reference to Giorgio Moroder, our biggest influence and one of Italy’s greatest producers.”

Joy is the house singer for Bliss Corporation, having sung on some of their biggest domestic hits.

Opening for business in 1990, Bliss scored in the Italian charts in 1992 with People Have The Power by Bliss teams, and with Da Blizza's club hits Let Me Be Me and Mojito On '93 and '96. Eiffel 65's Blue is the label's first big international success, although Da Groovy Thing by Minimal Funk scored in the UK club charts, reaching number 2 recently.

Apart from the BMG Germany deal (licensing the single for Germany, Benelux, Scandinavia, Switzerland and Austria), Eternal picked up the track for the UK and Scorpio have licensed it for France where it is number X in the charts. It has also gone world-wide through a mosaic of different licensing deals for each territory, and in the US Atlantic Records are bidding against Radical for the rights. Enjoying the international impact of Blue, Gabutti reveals that it “was a dream come true, meeting and negotiating with (Atlantic President) Ahmet Ertegun. We even faced the first fear inquiring about the possibility of licensing Blue.”

The Bliss Corporation ethos is to leave as much as possible to chance before reverting to the well-tried formulas of Italian pop-dance.

In the bag, and mellow with it

by Christian Lorenz

Hip hop is a fountainhead of German youth culture in 1999. Hip hop lingo, rhythms and lyrical values dominate every facet of the pop scene. Now the West Berlin-based hip hop collective Mellowbag are one of the leading second-generation crews taking over the streets, following in the footsteps of veteran acts such as Die Fantastischen Vier.

Young and innovative and credible, Mellowbag had their own stab at the Top 10 single hit Tabula Rasa last year. While Tabula Rasa was a collective effort with German language rap crew Freundeskreis, their new album, Bipolar Opposites (WEA), is due out on August 30, has a more international flavour: DJ B Side and Robert Coldingah provide melodic riffs on an up-tempo hip hop tip, while rappers Tyrion Ricketts and Akanni provide English raps, leaving ample space for singer Cecile’s soulful vocals.

What makes Mellowbag unique is the organic flow from rap to singing and back again. “You might find some producers who graft on an R&B chorus to make a rap track more commercial,” shrugs Ricketts, “but we see singing and rapping as two sides of the same coin.”

Ricketts, whose family background is half Jamaican and half Austrian, carries a UK passport and lives in Cologne. He raps in English “because it’s part of my oral culture,” he says. Living in a comparatively affluent Germany has an influence on his lyrics, he finds. “Music deals with emotions, and these emotions come directly from your environment. It’s much tougher to make it in the US. I can understand that success, money and girls are current themes on US raps. Over here, you have more time to think about other things, maybe to discover yourself or to ponder spiritual questions.”

Hip hop has deep roots in Germany. “All the players who are in the spotlight now have been around for years,” remarks Ricketts.

Mellowbag was formed by B Side and Coldingah in 1994, originally with Astrid North, now of Cultured Pearls, as well as the Swiss French rapper J-Bo. Shortly after, Ricketts joined and brought in French-born, Wiesbaden-based singer Cecile. Then J-Bo left to concentrate on his design work, and US breakdancing phenom Akanni joined.

Ricketts credits Akanni with giving Mellowbag the impulse to experiment with more R&B vocal parts. “Sung vocals were a complete no-go zone for German hip hop crews back then,” he says. "It works amazingly well," comments Gabutti. "With Blue, we added the voice of Jeffrey Joy then distorted it through a vocoder, a reference to Giorgio Moroder, our biggest influence and one of Italy's greatest producers.”

Picking up the track for the UK and Scorpio have licensed it for France where it is number X in the charts. It has also gone world-wide through a mosaic of different licensing deals for each territory, and in the US Atlantic Records are bidding against Radical for the rights. Enjoying the international impact of Blue, Gabutti reveals that it "was a dream come true, meeting and negotiating with (Atlantic President) Ahmet Ertegun. We even faced the first fear inquiring about the possibility of licensing Blue.”

Dance grooves

by Gary Smith

A PALPABLE HIT

Following the success of Sweet Like Chocolate, UK-based Chocolate Boy Recordings have wisely decided to re-release Doolally’s Straight From The Heart. A vocal-heavy, riff-laden number with a splendid chorus, a fine remix by Tuff Jam and a sparkling vocal performance by Sharon Woolf, this one should be dominating European airwaves in the very near future.

SIZE OF A RONI

In the absence of new material from Reprezent, a new 2-EP set from drum’n’bass artist Roni Size’s new band Breakbeat Era (Full Cycle/UK) is a good indicator of where the sound of Size and company might be heading. The lead track, Ultra Obscene, is, as the title suggests, steamier than a Turkish bath. With vocals by Leonie Laws and music by Size and DJ Die, the track has all the familiar Reprezent hallmarks with a rugged, rough-edged breakdown, lots of space, strong vocals and dollops of raw power. It also has a warmer production than previous work and a killer keyboard break, straight out of punk era Eurythmics. The 329 edit is mutant pop at its very best.

GOING DOWN...TEMPO

L.S.G, one of several noms-de-plume of German composer Roger de Lluria, and DJ Nicktroc are also widely known and respected trademark for top quality techno. His latest album project, Into Deep (Superstition/Germany), is therefore going to shock those who expect more of the same, it being a 100% downtempo affair. However, as is usually the case with Lief, a change of direction is no bad thing. His music, across a range of aliases and styles, is typically thoughtful, artfully arranged and melodic. Into Deep is no exception, the emphasis here being on depth of sound, big textures and ethereal-like vocals of Cybele de Silveira. Tracks such as Phorous, Give Me Your Hand, Into Deep and Quick Star are warm, moody, pleasantly off the wall and inventive.

GOING UP

Following the success of the compilation album The K&D Sessions—mixed by Austrian producer duo Kruder and Dorfmeister—with more than 250,000 copies sold worldwide, Berlin-based indie Studio K7 is now firmly established as one of Europe’s most consistent outlets for quality electronic music. Their DJ Kicks series is one of the very few examples in the compilation market with long shelf-life, wit and originality. Best sellers so far also include Smith & Mighty and Terranova with around 35,000 albums sold each. The latest release in the series, by Washington’s Thievery Corporation, is already at 50,000, and Studio K7 expects it to move into six figure territory soon. “Kruder & Dorfmeister’s DJ Kicks album was released in August 1998 and is still selling,” says Studio K7 A&R manager Stefan Struber. Upcoming releases include albums of original material by Smith & Mighty, Peace Orchestra and Terranova, plus two further DJ Kicks compilations from Kid Loco and the Stere MCs. Meanwhile, Thievery Corporation’s DJ Kicks album is riding high in two French radio charts, the Radio Campus Network and the 30-station Future Mix chart. The album is also proving popular on AM airwaves in the very near future.

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, 08090 Barcelona, Spain.
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<thead>
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<th>Week 33/99</th>
<th>Eurochart Hot 100® Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SALES BREAKER</strong></td>
<td></td>
</tr>
</tbody>
</table>
| **Blue** | A. PENN | 6
| **Wild Wild West** | Will Smith - Columbia (Various) | 3
| **My Love Is Your Love** | Whitney Houston - Arista (Sony/ATV/EMI) | 2
| **If You Had My Love** | Jennifer Lopez - Weekworld (Sony/ATV/EMI/CC) | 5
| **Livin' La Vida Loca** | Ricky Martin - Columbia (Various) | 4
| **Times** | Ann Lee - X/Energy (Energy Music/Virgin) | 7
| **If Ya Gettin' Down** | Rodney & The Bachelors - PolyGram (Various) | 10
| **Sometimes** | Britney Spears - Jive (Zomba) | 8
| **Tomber La Chemise** | Zebda - Baccary (Not Listed) | 9
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| **We're Going To Ibiza** | Yengyengs - Violent/Polka (Violent/Polka) | 14
| **Ring Of My Castle** | Veinad Project - Airplane (Copyright Control) | 16
| **Better Off Alone** | DJ Jurgen - Violent/Joie (PolyGram/Mollin/Smash Hit) | 16
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| **James Loin De Toi** | Laam - DLA/EMI (EMI/Warner Chappell) | 19
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| **Want It That Way** | Backstreet Boys - Jive (Zomba) | 18
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| **Baby One More Time** | Britney Spears - Jive (Graniteville/Zomba) | 22
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| **Loveslack** | Madonna - Virgin (Various) | 63
| **Where My Girls At?** | Bloodhound Gang - Interscope (Not Listed) | 65
| **I Want It That Way** | Backstreet Boys - Jive (Zomba) | 66
| **You'll Be In My Heart** | Phil Collins - Wal Disney Copyright Control | 67
| **Loveslack** | Madonna - Virgin (Various) | 63
| **Where My Girls At?** | Bloodhound Gang - Interscope (Not Listed) | 65
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| **Full chart service by Media Control AG & IPSOS/Mahasz/IFPI (Hungary) IFPI (Czech Republic).** | |
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Week 33 1999</th>
<th><strong>ARTIST TITLE</strong></th>
<th>countries charted</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Ricky Martin</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>Whitney Houston</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>3</td>
<td>Shania Twain</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>5</td>
<td>Boyzone</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>6</td>
<td>Backstreet Boys</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>7</td>
<td>Lou Bega</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>8</td>
<td>Jennifer Lopez</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>9</td>
<td>Ry Cooder</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>10</td>
<td>Britney Spears</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>11</td>
<td>Juniorquai</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<tr>
<td>12</td>
<td>Abba</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>14</td>
<td>The Chemical Brothers</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>15</td>
<td>Soundtrack</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>The Offspring</td>
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<td>Ibrahim Ferrer</td>
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<td>18</td>
<td>Francis Cabrel</td>
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<td>22</td>
<td>Barenaked Ladies</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>23</td>
<td>The Very Best Of Dean Martin - EMI</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>26</td>
<td>Emilie &amp; Images</td>
<td>A.R.K.T.F.I.EL.S.N.S.FR.DE.CH.U.K.</td>
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<td>30</td>
<td>Zebda</td>
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<td>31</td>
<td>Travis</td>
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### Sales Breaker

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<tr>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points. The European Top 100 Albums is compiled by Music & Media and is based on sales data from 18 European countries. Copyright © 1999 by BPI Communications Inc. All rights reserved.
## Top National Sellers

**UNITED KINGDOM**

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<th>LW</th>
<th>Artist</th>
<th>Song</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Ronan Keating</td>
<td>When You Say Nothing At All</td>
</tr>
<tr>
<td>2</td>
<td>64</td>
<td>The Wamdue Project</td>
<td>King Of My Castle</td>
</tr>
<tr>
<td>3</td>
<td>86</td>
<td>DJ Jurgen</td>
<td>Better Off Alone</td>
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<tr>
<td>4</td>
<td>137</td>
<td>Red Hot Chili Peppers</td>
<td>Californication</td>
</tr>
<tr>
<td>5</td>
<td>83</td>
<td>Loona</td>
<td>Mamboleo</td>
</tr>
<tr>
<td>6</td>
<td>199</td>
<td>Jennifer Lopez</td>
<td>If You Had My Love (Sony)</td>
</tr>
<tr>
<td>7</td>
<td>214</td>
<td>Whitney Houston</td>
<td>My Love Is Your Love (Warner)</td>
</tr>
<tr>
<td>8</td>
<td>228</td>
<td>Gasolin'</td>
<td>Gasolin' Forever</td>
</tr>
<tr>
<td>9</td>
<td>263</td>
<td>Det Brune Punktum</td>
<td>Helbredelsen</td>
</tr>
<tr>
<td>10</td>
<td>308</td>
<td>Backstreet Boys</td>
<td>Millennium (BMG)</td>
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**DENMARK**

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<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>Louis Bagu - Mamba No. 5</td>
<td>(Arica)</td>
</tr>
<tr>
<td>2</td>
<td>29</td>
<td>Wiregrass-Rigilint</td>
<td>(Universal)</td>
</tr>
<tr>
<td>3</td>
<td>30</td>
<td>Bos Pen Contrariar</td>
<td>Santa Sento (BCA)</td>
</tr>
<tr>
<td>4</td>
<td>31</td>
<td>Chayanne</td>
<td>(Saloon)</td>
</tr>
<tr>
<td>5</td>
<td>32</td>
<td>Effaf</td>
<td>Blusos (BMG)</td>
</tr>
<tr>
<td>6</td>
<td>33</td>
<td>Will Smith</td>
<td>Wild Wild West (Sony)</td>
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<td>7</td>
<td>34</td>
<td>Madonna</td>
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<td>8</td>
<td>35</td>
<td>Elvira Crespo</td>
<td>Mergend (USA Saxonia) (Ep)</td>
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<tr>
<td>9</td>
<td>36</td>
<td>2 Woe Givin'S Him</td>
<td>Boms (Arica)</td>
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**SWITZERLAND**

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<td>29</td>
<td>Wiregrass-Rigilint</td>
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<td>3</td>
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<td>Wild Wild West (Sony)</td>
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<td>34</td>
<td>Madonna</td>
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<td>Elvira Crespo</td>
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<td>9</td>
<td>36</td>
<td>2 Woe Givin'S Him</td>
<td>Boms (Arica)</td>
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**HOLLAND**

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<td>10</td>
<td>Photopgratis</td>
<td>(Top national sellers)</td>
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<tr>
<td>2</td>
<td>11</td>
<td>De Poema's</td>
<td>Mijn Houten Hart (BMG)</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>Ann Lee</td>
<td>2 Times (BMG)</td>
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<tr>
<td>4</td>
<td>13</td>
<td>Kirke, Hector, Pave &amp; Pepe</td>
<td>Mestarit Areenalla (BMG)</td>
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<td>5</td>
<td>14</td>
<td>Dingo</td>
<td>Parhaat (BMG)</td>
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<td>Backstreet Boys</td>
<td>Millennium (BMG)</td>
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<td>8</td>
<td>17</td>
<td>Richie Sambora</td>
<td>Stripped (BMG)</td>
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<td>9</td>
<td>18</td>
<td>Jennifer Lopez</td>
<td>On The 6 (BMG)</td>
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<tr>
<td>10</td>
<td>19</td>
<td>Ronan Keating</td>
<td>When You Say Nothing At All (BMG)</td>
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**ITALY**

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<td>Cher's Greatest Hits: 1965 -1992 (Jive/Rough Trade)</td>
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<td>2</td>
<td>11</td>
<td>The Chemical Brothers</td>
<td>Ever After (Virgin)</td>
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<tr>
<td>3</td>
<td>12</td>
<td>Jennifer Lopez</td>
<td>If You Had My Love (Sony)</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>The Chemical Brothers</td>
<td>Ever After (Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>14</td>
<td>Jennifer Lopez</td>
<td>On The 6 (BMG)</td>
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<td>6</td>
<td>15</td>
<td>Ronan Keating</td>
<td>When You Say Nothing At All (BMG)</td>
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<td>7</td>
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<td>The Chemical Brothers</td>
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<td>18</td>
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<tr>
<td>10</td>
<td>19</td>
<td>Jennifer Lopez</td>
<td>On The 6 (BMG)</td>
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ALISON KRAUSS

FORGET ABOUT IT

Rounder international release date: August 9

This is the eighth album in Krauss' twelve-year recording career. Still under thirty, she has a flautist of country and bluegrass accolades including four CMA awards and ten grammys, and can claim platinum and gold album sales. But bluegrass purists may be a little put out by this latest self-produced set, which is a 'solo' project, although it does call on the services of her band, Union Station. Krauss has determinedly served each individual song with the treatment she believes it needs, rather than pay lip-service to the handline traditions of the genre. The result is an album laden with ballads and melodies, in which Krauss' breathy, sophisticated vocals and deft fiddle touch the edges of dobro, acoustic guitar and mandolin. This makes them more melancholic than their well-crafted pop classics. Rather than wrapping the spirit of their sixties and seventies roots more tightly, Krauss has made them more melancholic than their well-crafted pop classics. But they aren't. Highlights of Happy Traum include the imaginatively arranged 'The Miracle Legion, the breathtaking ballad Riverside and the catchy first single 'Hard Times'. Unlike the rest of the material, you could aver they're covering actual pop classics. Still, Forget About It is a strong album which will please Krauss' fans and make them reconsider an international release.

_Audio/Visual_ A-Z Indexes

Hot 100 singles

_The Top 20 US Singles_ Spyglass

_ALISON KRAUSS HAPPY TRAUM_

_ERC21_
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: WDR Eins Live**

**Format:** CHR  
**Service area:** North Rhine-Westphalia  
**Playlist meetings:** Friday AM  
**Group/owner:** Public broadcaster

- Tlc/Unpretty (14)  
- Underworld/King Of Snakes (7)  
- Phats & Small/Feel Good (7)  
- Missy Elliott & MC Solaar/All N My Grill (7)

---

**Sweden: SR P5 Radio Stockholm**

**Format:** CHR/AC  
**Service area:** Stockholm  
**Playlist meetings:** Thursday 11.00  
**Group/owner:** Public broadcaster

- Monica Starcke/In From The Cold (10-15)  
- Nightcrawlers/Never Knew Love (5-8)  
- Beverly Knight/Greatest Day (5-8)  
- Madness/Lovestruck (5-8)  
- Vengaboys/We're Going To Ibiza (3-5)  
- Sixpence None The Richer/There She Goes (3-5)

---

**UK & Eire: Atlantic 252**

**Format:** CHR  
**Service area:** National  
**Playlist meetings:** Monday 10.30  
**Group/owner:** CLT-UFA

- Martine McCutcheon/I've Got You (30-35)  
- Agnelli & Nelson/Every Day, Every Moment (20-25)  
- Lyte Funkie Ones/Summer Girls (20-25)  
- Supergrass/Moving

---

**U.K: Kiss 100 FM**

**Format:** Dance  
**Service area:** London  
**Playlist meetings:** Thursday PM  
**Group/owner:** Emap Radio

- Eiffel 65/Blue (n/a)  
- Missy Elliott & MC Solaar/All N My Grill (n/a)  
- Vengaboys/We're Going To Ibiza (n/a)

---

**Germany: Radio FFH**

**Format:** CHR  
**Service area:** Hessen  
**Playlist meetings:** Wednesday PM  
**Group/owner:** Independent

- Sting/Brand New Day (21)  
- Lucio Dalla/Ciao (21)  
- Everything But The Girl/Five Phantoms (18)  
- Barry White feat. Chaka Khan/The Longer We Make Love (18)  
- Ron/Vivere Vicino A Te (18)  
- Vengaboys/We're Going To Ibiza (n/a)

---

**France: Skyrock**

**Format:** CHR/Urban  
**Service area:** National  
**Playlist meetings:** varies  
**Group/owner:** Independent

- Sting/Brand New Day (21)  
- Lucio Dalla/Ciao (21)  
- Everything But The Girl/Five Phantoms (18)  
- Barry White feat. Chaka Khan/The Longer We Make Love (18)  
- Ron/Vivere Vicino A Te (18)  
- Vengaboys/We're Going To Ibiza (n/a)

---

**Italy: RTL 102.5 Hit Radio**

**Format:** CHR  
**Service area:** National  
**Playlist meetings:** varies  
**Group/owner:** Independent

- Sting/Brand New Day (21)  
- Lucio Dalla/Ciao (21)  
- Everything But The Girl/Five Phantoms (18)  
- Barry White feat. Chaka Khan/The Longer We Make Love (18)  
- Ron/Vivere Vicino A Te (18)  
- Vengaboys/We're Going To Ibiza (n/a)

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**Pick of the Week**

**Madness Lovestruck**

(Virgin)

"It's great that they're back! The sound of this track is less ska inspired than their earlier material — it's beautiful and catchy British pop."

Robert Sehberg  
Music director  
SR P5 Radio Stockholm/Sweden
Belgium: Radio Contact

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

Playlist Additions

Michael Winter/Ton Qui Me Sais (21)
Gouryella/Gouryella (21)
Umberto Tozzi/Tu (6-7)
Amistad/A Si Me Gusta A Mi (6-7)
Marka/Accouples (6-7)
Khalied/No Mercy (6-7)
Zucchero/You Make Me Feel Loved (6-7)

Spain: Los 40 Principales

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

Playlist Additions

Michael Learns To Rock/Someday (n/a)
Apollo 440/Stop The Rock (n/a)
Backstreet Boys/Larger Than Life (n/a)
Andres Calamaro/Cuando Te Conoci (n/a)
Complies/Nada Es Para Siempre (n/a)
Kabuto jr./Time (n/a)
Rosario/Te Me Pregunto (n/a)

The Netherlands: Radio 3FM

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

Playlist Additions

Basement Jaxx/Render Vu (13-14)
Texas/Summer Son (13-14)
Groove Armada/At The River (7-8)
Chemical Brothers/Let Forever Be (7-8)
702/Where My Girls At? (7-8)
Puff Daddy/P. E. 2000 (7-8)

UK: Virgin Radio

FORMAT: Rock
SERVICE AREA: National
PLAYLIST MEETING: Wednesday 1800
GROUP/OWNER: Ginger Media Group

Playlist Additions

Sixpence None The Richer/There She Goes (n/a)

Norway: NRK P3

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

Playlist Additions

Manu Chao/Bongo Bong/Je Ne Taime Plus (15)
Christina Aguilera/Genie In A Bottle (15)
Apollo 440/Step The Rock (15)
Weeping Willow/True To You (15)
Madder Rose/Overflow (15)
Whopper/You Can Change Time (8-10)
The Offspring/The Kids Aren't All Right (8-10)
Thi & Tva Plus Tva (8-10)

Denmark: Radio 2

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

Playlist Additions

Shania Twain/You've Got A Way (10-16)
Beautiful South/The Table (10-16)
Mike & The Mechanics/Whenever I Stop (10-16)

France: Fun Radio

FORMAT: Dance
SERVICE AREA: National
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFAs

Playlist Additions

Destiny's Child/Bills, Bills, Bills (9-12)

Germany: BR Bayern 3

FORMAT: Rock
SERVICE AREA: Bavaria
PLAYLIST MEETING: Wednesday 1100
GROUP/OWNER: Public Broadcaster

Playlist Additions

Shed Seven/Disco Down (7-10)
TLC/Unpretty (7-10)
Dope Smugglas/Double Dutch (2-3)
Zididada/Sugartop (2-3)
Bellybutton/In Your Smile (2-3)
Luscious Jackson/Nervous Breakthrough (9-3)

Norway: Radio 102

FORMAT: Hot AC
SERVICE AREA: Haugesund
PLAYLIST MEETING: Wednesday 1830
GROUP/OWNER: Independent

Playlist Additions

Will Smith/Wild Wild West (10-12)
Lenny Kravitz/American Woman (10-12)
Madness/Lovestruck (10-12)
Most added

week 33/99

GERMANY

ANTENNEN BAYER/Music

CHR

Geri Halliwell - Mi Chico Latino (EMI)

TLC - Unpretty (LADE/Arted)/EML

Basement Jaxx - Rendez Vou (EML)

Lene Marlin - Sitting Down Here (Vigi)/EML

Christina Aguilera - Genie In A Bottle (RCA)/EML

The Chemical Brothers - Let Forever Be (Vigi)

The Offspring - The Kids Aren't All Right (Columbia)/EML

Most Added are those songs which received the highest number of playlist positions in the week. In the case of a tie, the song is listed alphabetically by artist.

Station reports include all new additions to the playlists. Some reports also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether the station reports for the report. Some lists include featured new albums, as indicated by the abbreviation "AL". Within each country, stations are grouped by region and listed numerically, starting with Country (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday of 13.0h CET.

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ANTENNEN BAYER/Music

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TLC - Unpretty (LADE/Arted)/EML

Basement Jaxx - Rendez Vou (EML)

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Reaching over 10 million listeners

Eurochart Hot 100

Eurochart radio show 30/99

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

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

Content of the Eurochart Hot 100 show this week:

Interviews: Boy George, Maya, Mary J. Blige, Marvins & Tamara

HIs to watch: Rigid Vinegar/Dogmanaut 2000/Guit (The Tamperers feat. Maya) /Hammer To The Heart (Tina Living) /Maya & Bidge /All That (Can Say MCA)

Album of the week: Culture Club /Best Of (Virgin)

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Album of the week: Culture Club /Best Of (Virgin)
**European Radio Top 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>15</td>
<td>Collins You'll Be In My Heart</td>
<td>Walt Disney</td>
<td>36</td>
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</tr>
</tbody>
</table>

### Groovy, baby! That would be the commentary of Mike Myers, alas incredible sixties spy Austin Powers, on the fact that Madonna has a record-breaking number one in a somewhat static European Radio Top 50.

**Beautiful Stranger** (MAVERICK/WARNER BROS.), at the top for the eighth consecutive week, now shares this week's most weeks at number one title with Baby One More Time (Jive) by Britney Spears. Meanwhile, the other song from the soundtrack Austin Powers: The Spy Who Shagged Me (MAVERICK/WARNER BROS.), an interpretation of American Woman by Lenny Kravtiz (Virgin), is currently far lower in the chart at number 29. Can you spot all the other screen-related songs in this week's chart? Broad hint: you can find them at number 3 (from "Wild Wild West"), 5 ("Dawson's Creek"), 18 ("Tarzan") and 30 ("Notting Hill").

For fresh new sounds we have to dive into the lower regions. For instance, Rendez Vu, the Spanish guitar-laden new dance tune from London's Basement Jaxx, has an appointment at 41. In the UK, it's already number 5 in the regional listing. Dan Green, head of music at Liverpool's alternative outlet 107.6 Crash FM, supports it massively: "Rendez Vu is a big summer anthem for us. We even rotate the B-side, the excellent remix of Red Alert." That track, which reached 14 in June, was the first single from the highly acclaimed Basement Jaxx album Remedy (XL).

107.6 Crash FM has a highly interesting playlist structure, split between indie and dance. "We call ourselves a dance & guitar station," says Green. "Why not? It flows. And at the end of the day, you people you find at the weekends at Cream—a huge Liverpool club—will listen during the week to their Oasis and Verve albums." Green reckons the Liverpool scene is healthy at the moment, with indie acts such as Cast, Shack and Ooberman, and big beat bombers like Apollo and Ooberman, and big beat bombers like Apollo and Ooberman.

A quick look at the rest of this week's new entries has Roxette seeing Stars after crashing in at number 15.

**PETIT Indicate singles which previously featured in the Border Breakers chart.**

**MEDIA**

**On the air**

*M&M's weekly airplay analysis column*

M&M's weekly airplay analysis column

On the air

M&M's weekly airplay analysis column

**AIRPLA**

**MUSIC & MEDIA**

**AUSTRALIA**

**AUGUST 14, 1999**

**AmericanRadioHistory.com**
Music stations bounce back in latest RAJR

by Jon Hoessman

LONDON — New official RAJR radio audience figures for the UK, the second book to be released under the new "RAJR '99" methodology (M&M, May 1), have quelled fears arising from the first quarter data that music stations would in future be taking a smaller share of the radio market under the new survey methodology.

Local and regional commercial stations, which are nearly all satellite-driven services, have seen their share dramatcally in the second quarter figures, up from 38.1% to 40.0% quarter-on-quarter. This was the reason for the commercial sector regaining its lead over the BBC in terms of overall radio listening—the commercial sector's share now remains at 49.2% (up from 47.5% last quarter) compared to the public broadcaster's 49.0% (down from 50.3%)

Among commercial stations, Graham Dunn's Capital Gold's breakfast show on M twost streets the BBC's FM services in second biggest share of listeners for the summer recess, and the review of ownership is likely to take several weeks.

MTV Italy

But Rete A/MTV Italy could still have a chance of retaining its terrestrial licence if the eighth placed channel, Rete Mia, fails an investigation which is being con- ducted into its ownership structure. The ministry has asked Rete Mia (as well as Rete A) to prove that they are majority-owned by Italian or European companies. US companies have interests in both networks—Home Shopping Networks have a minority stake in Rete Mia, while Viacom-owned MTV has a joint venture partnership with M&M's sister publication, the magazine claimed.

The article added that the profits were being "raked in" by the Lon- don-based World Circuit Records, which has licensed the album to TMC2 for the UK, and to None- such in the US and Japan.

However, an examination of World Circuit's books shows that regular royalties have been paid to the record company. Stein's speech on radio's relationship with the music industry. Stein's speech will open a day of conferences dedi- cated to music radio organised by Music & Media in cooperation with German trade magazines Musikwoche and Musik.Komm.

Social Club gets second outing

Focus last month alleged that the musicians, some of whom came out of retirement to make the record, had been paid only $700 (euro 707) each for the sessions. "None of the Cubans has pocketed any royalties for the Grammy-winning album," the magazine claimed.

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**Border Breakers**

Mainland European records breaking out of their country of signing

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<td>Ann Lee/2 Times</td>
<td>(X-Energy)</td>
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<td>9</td>
<td>Lene Marlin/Sitting Down Here</td>
<td>(Virgin)</td>
<td>Norway</td>
<td>18</td>
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<td>Wamdue Project/King Of My Castle</td>
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<td>9</td>
<td>Vengaboys/We're Going To Ibiza</td>
<td>(Violent/Jive)</td>
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<td>(Jive/Zomba)</td>
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<td>Cunnie Williams/Saturday</td>
<td>(Edel)</td>
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<td>4</td>
<td>Sasha/I Feel Lonely</td>
<td>(WEA)</td>
<td>Germany</td>
<td>11</td>
</tr>
<tr>
<td>14</td>
<td>RE</td>
<td></td>
<td>Michael Learns To Rock/Someday</td>
<td>(EMI-Medley)</td>
<td>Denmark</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td></td>
<td>Lene Marlin/Unforgivable Sinner</td>
<td>(Virgin)</td>
<td>Norway</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>20</td>
<td>7</td>
<td>Sasha/I Believe</td>
<td>(WEA)</td>
<td>Germany</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>10</td>
<td>Anggun/Snow On The Sahara</td>
<td>(Epica)</td>
<td>France</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>13</td>
<td>5</td>
<td>Axelle Red/Saure Des Mammours</td>
<td>(Virgin)</td>
<td>Belgium</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>14</td>
<td>11</td>
<td>Jennifer Brown/Alvise</td>
<td>(Ricochet/RCA)</td>
<td>Sweden</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>6</td>
<td>ATB/Don't Stop</td>
<td>(Kontor)</td>
<td>Germany</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>2</td>
<td>Liqueido/Narcotic</td>
<td>(Virgin)</td>
<td>Germany</td>
<td>4</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>2</td>
<td>Robyn/Electric</td>
<td>(Ricochet/RCA)</td>
<td>Sweden</td>
<td>3</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>3</td>
<td>Moffatts/Until You Love Me</td>
<td>(EMI)</td>
<td>Germany</td>
<td>5</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>22</td>
<td>Sasha/We Can Leave The World</td>
<td>(WEA)</td>
<td>Germany</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>9</td>
<td>6</td>
<td>The Cardigans/Hanging Around</td>
<td>(Stockholm)</td>
<td>Sweden</td>
<td>6</td>
</tr>
</tbody>
</table>

**Notable**: The Cardigans/Hanging Around

**Mainland European records breaking out of their country of signing**: The table lists records that have broken out of their country of signing, with entries from various countries and labels. The TW, LW, and WOC columns indicate the week number, last week's position, and weeks on chart, respectively. The TS column indicates the total stations. NE and RE denote new entry and re-entry, respectively. Euro conversion rates are included for reference, with euros denoted by €.

**Euro Conversion Rates**

<table>
<thead>
<tr>
<th>Country (currency)</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>1.36</td>
</tr>
<tr>
<td>Belgium</td>
<td>1.40</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>0.69</td>
</tr>
<tr>
<td>Denmark</td>
<td>1.20</td>
</tr>
<tr>
<td>Finland</td>
<td>0.70</td>
</tr>
</tbody>
</table>
### Major Market Airplay

**The most aired songs in Europe's leading radio markets**

<table>
<thead>
<tr>
<th>Region</th>
<th>Date Range</th>
<th>Top Songs</th>
</tr>
</thead>
</table>
| **UNITED KINGDOM** | week 3 / 99 | 1. Whitney Houston's "I'm Your Baby Tonight"<br>2. Jennifer Lopez's "If Ya Had My Love" |}

#### UNITED KINGDOM

| Week 33/99 | 
|---|---|
| 1 | Whitney Houston's "I'm Your Baby Tonight" | Jennifer Lopez's "If Ya Had My Love" |
| 2 | Jennifer Lopez's "I Don't Know What You Did Last Summer" | Britney Spears' "Baby One More Time" |
| 3 | Whitney Houston's "I'm Your Baby Tonight" | Jennifer Lopez's "If Ya Had My Love" |
| 4 | Jennifer Lopez's "I Don't Know What You Did Last Summer" | Britney Spears' "Baby One More Time" |
| 5 | Whitney Houston's "I'm Your Baby Tonight" | Jennifer Lopez's "If Ya Had My Love" |
| 6 | Jennifer Lopez's "I Don't Know What You Did Last Summer" | Britney Spears' "Baby One More Time" |

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

### THE NETHERLANDS

| Week 33/99 | 
|---|---|
| 1 | James De Ville's "Dile Al Sol" | Eiffel 65's "Blue" |
| 2 | Ludacris' "Red Light, Green Light" | Eiffel 65's "Blue" |
| 3 | Elton John's "Don't Go Breaking My Heart" | Eiffel 65's "Blue" |
| 4 | Goo Goo Dolls' "Iris" | Eiffel 65's "Blue" |
| 5 | Eiffel 65's "Blue" | Eiffel 65's "Blue" |

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

### FRANCE

| Week 33/99 | 
|---|---|
| 1 | Zedd's "The Middle" | Coldplay's "Yellow" |
| 2 | Katy Perry's "Roar" | Coldplay's "Yellow" |
| 3 | U2's "Get Out Of Your Own Way" | Coldplay's "Yellow" |
| 4 | Muse's "Supersmash Hits" | Coldplay's "Yellow" |
| 5 | Daft Punk's "Get Lucky" | Coldplay's "Yellow" |

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

### SPAIN

| Week 33/99 | 
|---|---|
| 1 | The Black Eyed Peas' "Don't Phunk With My Heart" | Alejandro Sanz's "El Chico" |
| 2 | Afro Celt Sound System's "Flowers Of The Field" | Alejandro Sanz's "El Chico" |
| 3 | Manesia's "El Chico" | Alejandro Sanz's "El Chico" |
| 4 | Los Trios's "El Chico" | Alejandro Sanz's "El Chico" |
| 5 | Alejandro Sanz's "El Chico" | Alejandro Sanz's "El Chico" |

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

### POLAND

| Week 33/99 | 
|---|---|
| 1 | Tania's "Pasja" | Leszek Dąbrowski's "Zapomnish" |
| 2 | Tania's "Pasja" | Leszek Dąbrowski's "Zapomnish" |
| 3 | Tania's "Pasja" | Leszek Dąbrowski's "Zapomnish" |
| 4 | Tania's "Pasja" | Leszek Dąbrowski's "Zapomnish" |
| 5 | Tania's "Pasja" | Leszek Dąbrowski's "Zapomnish" |

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

### HUNGARY

| Week 33/99 | 
|---|---|
| 1 | ZZ Top's "I Walk The Line" | Black Sabbath's "Paranoid" |
| 2 | ZZ Top's "I Walk The Line" | Black Sabbath's "Paranoid" |
| 3 | ZZ Top's "I Walk The Line" | Black Sabbath's "Paranoid" |
| 4 | ZZ Top's "I Walk The Line" | Black Sabbath's "Paranoid" |
| 5 | ZZ Top's "I Walk The Line" | Black Sabbath's "Paranoid" |

Compiled by the Hungarian Commercial Radio Association on the basis of playlist data.
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And At The Home Page Click on

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