

# Music & Media

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the new single  
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we talk to radio

## M&amp;M chart toppers this week

## Eurochart Hot 100 Singles

BACKSTREET BOYS  
*I Want It That Way*  
(Jive)

## European Top 100 Albums

CRANBERRIES  
*Bury The Hatchet*  
(Island)

## European Radio Top 50

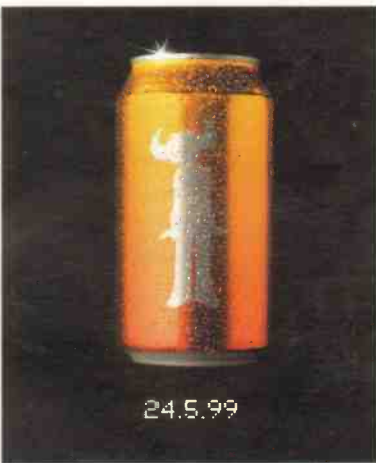
BACKSTREET BOYS  
*I Want It That Way*  
(Jive)

## Inside M&amp;M this week

## ISRAELI EXPOSURE

Israel has been a part of the European popular music scene since the country's membership of the EBU brought participation—and significant successes—in the Eurovision Song Contest. In a six-page special report, M&M examines the current state of the Israeli market, the artists to watch and the future development opportunities.

Pages 11-16



## London gets digital choice

by Jon Heasman

LONDON — The first digital radio licence battle is set to take place in the U.K., following submission of bids by three consortia—CE Digital, MXR London and Switchdigital—to operate the first of two local multiplexes in London.

To date, all the digital multiplex licences advertised by U.K. regulator the Radio Authority (RA) have only attracted a single application.

The national multiplex licence was secured last year by sole applicant Digital One (a consortium headed by the GWR group). CE Digital—a joint venture between

Capital Radio and Emap Radio—was the only bidder for the first two local licences to be advertised, in Birmingham and Manchester.

The three consortia hoping to win the London licence all submitted applications to the RA ahead of its May 11 deadline.

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## Maturing from Boys to men

by Christian Lorenz

LONDON — The boys from Florida who launched their musical career from Sweden finally cement their international star status this week with the first, simultaneous, worldwide release of a Backstreet Boys album.

The act's label, Jive, hopes *Millennium*, due May 18, will mark a maturation of the five-piece band which broke in Europe in 1995 with the debut single *We've Got It Going On*—a full three years before they found fame at home.

Initially more a live act built around tight dance routines and passable harmonies, the Boys have honed their studio skills since their previous two albums, *Backstreet Boys* (1996) and *Backstreet's Back* (1997), to capture some of their

stage charisma on record.

"The group has grown a lot, musically speaking," says Bert Meyer, Jive Europe vice president. "They now have more know-how when it comes to work in a studio. *Millennium* is clearly stronger than *Backstreet's Back*."

The first single, *I Want It That Way*, was released worldwide on April 12 and debuted at number one in Germany, the U.K., the Netherlands, Spain, Sweden, Austria and Canada. It is this week's No.1 in both M&M's Eurochart Hot 100 Singles and the European Radio Top 50 airplay chart.

The driving force behind the Backstreet Boys' meteoric climb from U.S. hopefuls to album sales of 27 million worldwide—5.5 million of which were sold in Europe—

continued on page 29

## Sacem slams 'scandalous' war claims

by Rémi Bouton

PARIS — Sacem president Jean-Loup Tournier has rejected allegations by French composer and Sacem member Daniel Bangalter—who writes under the name Daniel Vangarde—that during the German occupation, the rights body misappropriated royalties owed to Jewish Sacem members.

Vangarde claims to have a document dated November 7, 1941 in which Sacem informs all its members that to comply with the Vichy regime's anti-Jewish statutes of the time, the society was no longer entitled to pay royalties to Jewish rights owners. Sacem is alleged to have said in the letter that all subsequent royalties due to Jewish rights holders would be transferred to their frozen accounts or at the state deposit bank the Caisse Des Dépôts.

Vangarde claims that there are no traces of these funds and is demanding that Sacem gives a full account of what happened to them.

"Vangarde doesn't provide any proof of these allegations," Tournier tells Music & Media. "These accusa-

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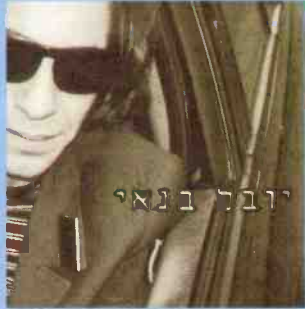
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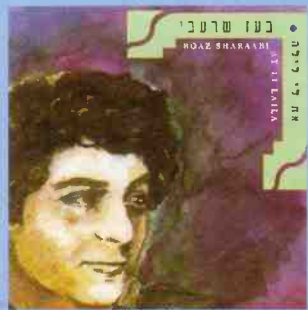
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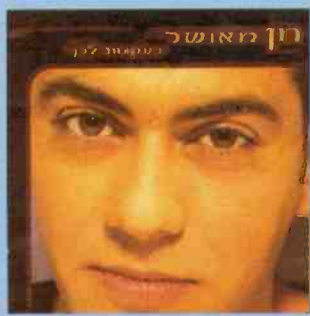
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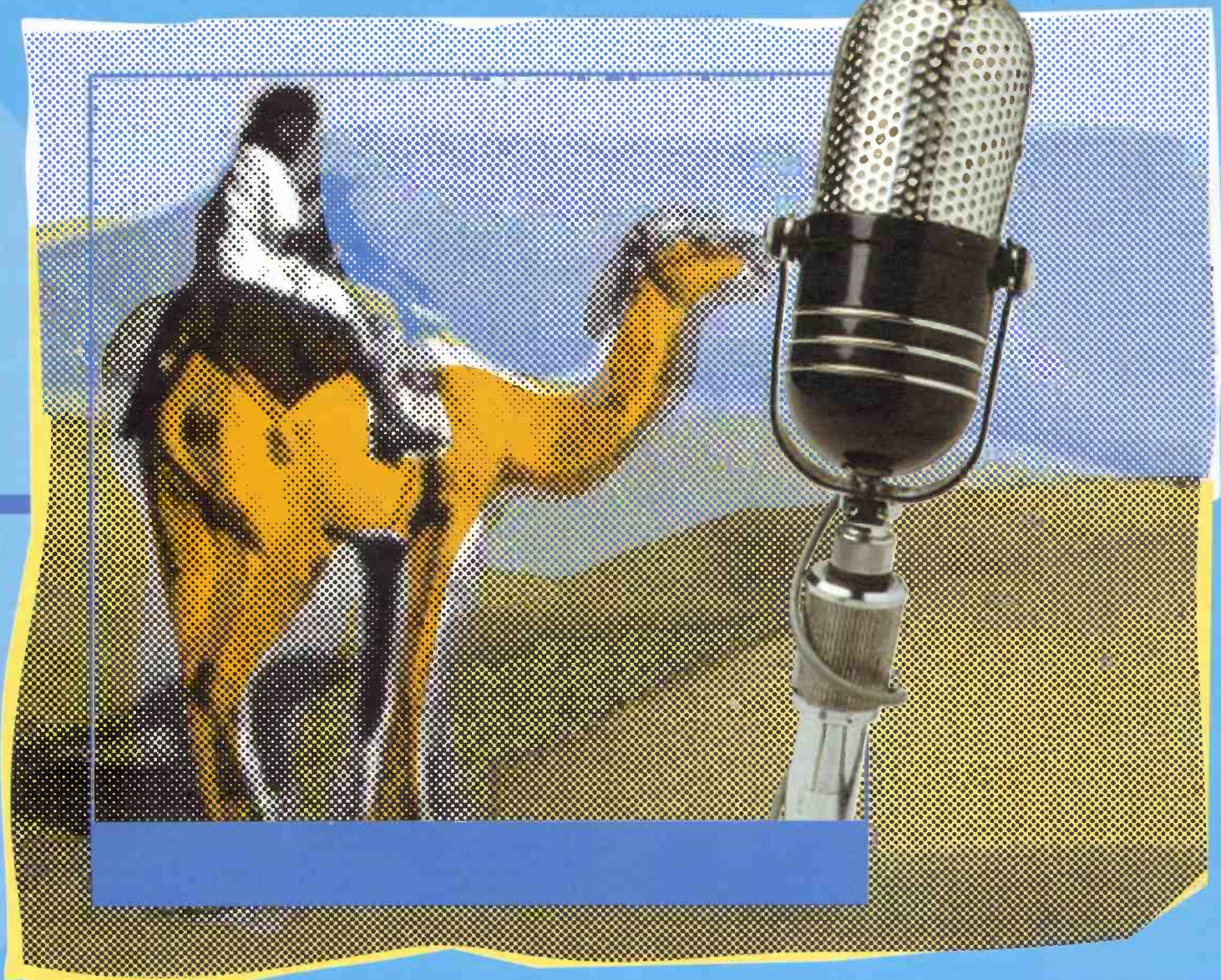
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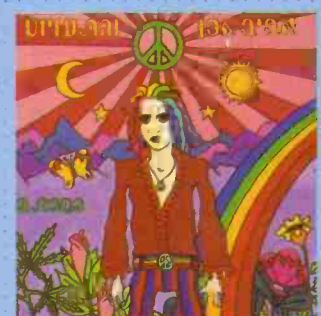
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## Upfront

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

It's amazing how active dead musicians are these days.

The music industry has already delivered such monuments of creativity as the posthumous Hendrix tapes, overdubbed with new recordings by contemporary musicians; Natalie Cole meeting her father in virtual reality; Elvis in all sorts of shapes and forms; Marvin Gaye's leftovers from the *Midnight Love* sessions; or Charles Aznavour duetting with Edith Piaf, to name but a few.

More recently, we've heard that someone who once claimed to be more popular than God is going to be resurrected. As if enough material hadn't already been extracted from the vaults, excavators have found another "new" 1968 Beatles song sung by John Lennon which will be released in October, alongside a "remixed" version of the *Yellow Submarine* soundtrack album.

Hallelujah! Only in pop music can such miracles happen.

So what's next on offer? Lennon singing *Jingle Bells* at a Christmas party at the Dakota building with Yoko and Sean;

or some drunken songs recorded with Nilsson and friends during Lennon's much publicised drinking binge in L.A. in the mid-'70s? How about a duet between Jim Morrison and Janis Joplin? Or Freddie Mercury and Maria Callas?

It is not that these artists are sacred, although, for some, they are. Reissues of old or previously unreleased material have brought pleasure to music fans for decades. However, while this is relevant when the recordings capture the real essence of an artist—Miles Davis out-takes from *Bitches Brew*, for example—if some songs have remained unheard to date, there is probably a reason for that.

The Beatles' *Free As A Bird* was a pinnacle of bad taste—what else could be expected from a poorly recorded demo tape "arranged" by Jeff Lynne—and would have certainly merited the description: "The sound you make is muzak to my ears."

That line is taken from *How Do You Sleep?*, and its writer was one John Lennon, who most certainly never thought it would apply to one of his songs...



## RTL 102.5 to ignore Italian branding law

MILAN — National CHR network RTL 102.5 Hit Radio plans to fight a new law intended to prevent national networks artificially boosting their ratings, writes Mark Dezzani.

The legislation aims to stop the networks extending their branding to independently-owned local and regional stations (M&M, May 1).

According to RTL 102.5 Hit Radio president Lorenzo Suraci, the legislation, introduced April 1, is contrary to EU rules.

He says he intends to defy the law and appeal to the European Commission.

"I just can't imagine something like this happening in somewhere like the U.K.," says Suraci. "It is an absolutely absurd law which goes against the EU norms governing commercial franchising. For example, can you imagine Levi's not being allowed to issue a new range of jeans with their brand? I intend to appeal

against this anomalous law through the European courts."

RTL's advertising sales house Open Space began franchising the RTL brand to a string of stations in the major metropolitan markets,



including Rome, Naples, Milan, Florence, Venice, Turin and Palermo, earlier this year (M&M, February 27). The move met opposition from the AER/ANTI and Corallo federation of radio associations, which represents local broadcasters. The national networks association, however, described the law as unfair, claiming that it penalises the national networks, whilst syndicated networks are not subject to the same rules.

## U.K. music sales fall in first quarter

LONDON — Record sales in the U.K. in the first quarter of 1999 dropped 3.8 percent in wholesale value to £223.3 million (euros 343.5 million) compared to the same period a year earlier, according to labels' body the British Phonographic Industry (BPI).

Album shipments slumped in volume 8.7 percent to 39.7 million units, although value was 4.4 percent higher at £193.2 million. There was a "dramatic" fall in cassette shipments according to the BPI—down 55 percent on 1998. CD album shipments dropped 1.5 percent over the same period, but the market was buoyed by a strong singles performance, up 9.1 percent to 20.2 million units.

Best selling single in the period was Britney Spears' *Baby One More Time* (Jive), which has shipped 1.2 million copies. Best selling albums were The Corrs' *Talk On Corners* (Atlantic), which has now shipped over 2.7 million units, and Robbie Williams' *I've Been Expecting You* (Chrysalis), with 1.8 million units to date.

## Jackson found guilty of plagiarism

by Mark Dezzani

MILAN — Rome magistrates have found Michael Jackson guilty of plagiarising *I Cigni di Balaka* (The Swans Of Balaka) by Italian singer/songwriter Al Bano Carrisi.

As part of a long-running legal battle, Carrisi's lawyers presented evidence to the Pretore di Roma claiming that Jackson's composition *Will You Be There* written in 1991 and released on his 1993 album *Dangerous* is virtually identical to Carrisi's song in melody and harmonic structure, with a sequence of 37 out of 38 notes identical.

Jackson was granted extenuating circumstances by the magistrate on the grounds that he has no previous criminal convictions in Italy or elsewhere, and payment of a L4 million

(euros 2,066) fine was suspended as long as Jackson is not charged with any other crimes in Italy. Jackson was also ordered to pay costs. Civil damages are to be decided at an undetermined date in the next few months. Carrisi's lawyers are asking for L5 billion (euros 2.58 million).

The criminal case in the Rome Prefecture parallels civil cases in the Rome Tribunal and the Milan court of appeal, the former instigated by Carrisi's lawyers and the latter by lawyers representing Jackson and Sony Music Entertainment. In the Milan hearing, Jackson's lawyers are attributing the inspiration for both Carrisi's and Jackson's songs to a



Michael Jackson

1939 jazz composition by Lane & Baker called *Bless You (For Being An Angel)* which they say has a similar melody but a different harmonic structure.

"Plagiarism can be both a civil and criminal offence in Italy," explains Carrisi's lawyer Gianni Massaro. "We will be taking this sen-

tence as evidence in our case to the proceedings at the Milan court of appeal. This latest ruling is undoubtedly a blow for Jackson, and we are hoping that it will expedite a conclusion in our favour at the anticipated appeal hearings and in the other two ongoing cases."

A Sony Music Europe spokesman had no comment.

## Sell-it-yourself pays off for GWR

by Jon Heasman

LONDON — Bringing its sales team in-house has paid dividends for U.K. radio group GWR.

Along with other big British radio groups, last year GWR moved its national airtime sales in-house with the launch of its own London-based Opus sales operation in January 1998.

GWR's preliminary results for the year ending March 31 1999 show that, in its first full year of operation, Opus increased the group's national advertising revenues by some 30 percent. This was a significant contributor to a 44 percent increase in group profits to £18.3 million (euro 29.3 m), compared to £12.7 m in 1998. Group revenues rose 14 percent, from £73.7m in 1998 to £84.2 million this year.

"Commercial radio in the U.K. is growing at an exceptional rate," says GWR chairman Henry Meakin. "This inexorable rise reflects a coming of age of the industry, with a recognition by advertisers that radio is extremely cost-effective in delivering large, defin-

able audiences."

GWR associate company London News Radio (operator of London speech stations News Direct 97.3 and LBC 1152) delivered profits for the first time this year, while the preliminary results also reveal the size of GWR's commitment to digital radio—an average of £2 million per year to be spent in each of the next three years. Digital One, the only applicant for the Radio Authority's national digital radio multiplex licence advertised last autumn, is majority-owned by GWR.

Meakin predicts that GWR's international division will achieve profitability in 2001, following reduced losses this year. The company recently purchased a large stake in Vienna AC station Antenne Wein (M&M, March 20), while revenue is improving at the Classic FM stations in Finland and the Netherlands. Radio FM Plus in Bulgaria and GWR's South African operations are now "trading profitably," according to Meakin, but news/talk station Inforadio in Poland has been relaunched following disappointing audience figures.

## Yahoo! enters Internet radio

by Brett Atwood,  
new media editor of *Billboard*

LOS ANGELES — Leading search portal site Yahoo! has launched an Internet radio service (<http://radio.yahoo.com>) with 10 music channels. San Francisco-based online

music company Spinner.com is programming the service, with Internet radio specialist broadcast.com handling hosting and streaming for the advertiser-supported service, which will not use live DJs.

Yahoo! Radio channels will include Alternative Rock, the '80s, Y! R&B Jamz, Electronica, Classic Rock, Y!

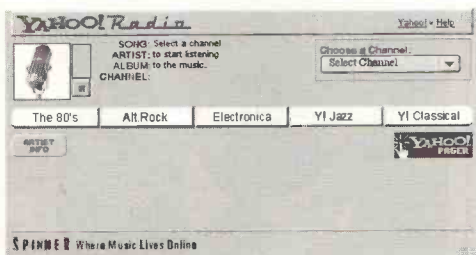
Oldies, Y! Classical, Y! Jazz, Y! Country, and Celtic. The service may also expand to offer more channels, according to Erik Schwartz, senior producer at Yahoo!.

The service will be accessible from the Yahoo! Music area, and a link will also periodically appear on the main Yahoo! home page. To tune into Yahoo!

Radio programming, listeners must first register their name and E-mail address with Yahoo!. Over 47 million Internet users have already registered with the Website.

The player, which uses RealNetworks G2 technology, contains an "artist info" button which links to a Yahoo! site offering the listener more information on the artist and music as each song plays. While there is no official e-commerce partner for the project, there are links to CDnow and Yahoo!'s own direct music commerce site Yahoo! Music on the artist information site. Schwartz says that the company aims to expand its music industry relationships to form special promotions through the service.

**YAHOO! Radio**



A menu page from Yahoo! Radio's website

## ON THE BEAT

### MANNERS GETS W/C GIG

LONDON — Richard Manners, former managing director of Polygram/Island Publishing, is to replace Ed Heine as MD of Warner/Chappell U.K. Heine is stepping back from the day-to-day running of the company to focus on strategic issues, and will take the new post of senior VP of European affairs at the publisher. Manners, who was appointed PolyGram/Island Publishing MD in 1994, was a casualty of the Universal/PolyGram merger last year. Both executives will report to L.A.-based Warner/Chappell Music chairman/CEO Les Bider, when the appointments become effective in June.

### FABS FEED 'LAST SINGLE' MYSTERY

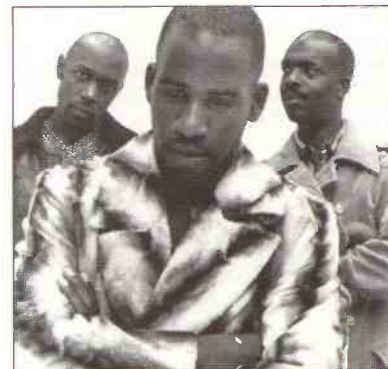
LONDON — Debate continues about the identity of a planned "final" Beatles single, the title of which is not due to be officially revealed until September, to coincide with the reissue of the *Yellow Submarine* film and soundtrack. Apple Corps publicist Geoff Baker tells *Music & Media*: "Some people will know this song, the majority won't. But nobody will know it in this form." His further description of the track as a "rocker" from *Yellow Submarine* sessions, with lead vocals by John Lennon, has encouraged speculation among Beatles cognoscenti that the song may be a version of *Hey Bulldog*, recorded in February 1968 and included in the *Submarine* soundtrack album released in January 1969, but edited out of most prints of the film. EMI U.K. managing director Tony Wadsworth declined to comment.

### DEALS FOR KELLE, GENE, DAMAGE

LONDON — Following Kelle Bryan's departure from multi-platinum British R&B/crossover act Eternal, the vocalist has signed a worldwide solo deal with 1st Avenue/Mercury, and is currently recording in Italy with producer Simon Climie. She will record as Kelle. In other U.K. roster news, British modern rockers Gene exited Polydor on May 7 "by mutual consent." The band released two albums for the label including the 1997 top ten U.K. entry *Drawn To The Deep End*. And R&B act Damage, which scored three British top ten

singles for the now-defunct Big Life label in the first half of 1997 with *Forever*, *Love Guaranteed* and *Wonderful Tonight*, last week signed a new U.K. deal with EMI/Chrysalis.

### SPEED KINGS ENTER GALAXY



LONDON — U.K. garage pioneers The Dreem Teem (pictured) are moving from London dance station Kiss 100 FM to join Chrysalis Radio's dance chain Galaxy, where they will present a networked show on Friday nights (21.00-23.00). Tony Portelli, managing director of The Dreem Teem's label 4Liberty, says: "Our association with a station as pioneering as Kiss has been an extremely successful and happy one, but I feel it is crucial for The Dreem Teem as ambassadors of the U.K. garage movement to have a national radio profile. It represents an exciting opportunity for us to advance British garage."

### XTC MOVE TO NOTTING HILL

LONDON — London-based independent publisher Notting Hill Music (NHM) has signed a worldwide deal with XTC founder members Andy Partridge and Colin Moulding. The deal includes the pair's compositions on the current XTC album *Apple Venus* (the first of a two-volume set), released in the major territories on Cooking Vinyl and TVT, and by Pony Canyon in Japan. Notting Hill has also signed Atlanta-based writer DeAndre Griffin, whose most recent success is the new single by Arista artist Deborah Cox, *It's Over Now* (co-written by Griffin with fellow NHM writer Taura Stinson Jackson and Hitco writer Alonzo Jackson), which currently holds the No. 1 spot on the Billboard dance chart.

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## trade secrets

## Tomas Filip

managing director,  
Universal Music  
Czech Republic  
and Slovakia



**What was your first job?** I worked at [former state-owned Czechoslovak record label] Supraphon as a useless officer in the export department. It was before the [1989] revolution, so the job really was useless and did not contribute to the overall functioning of the company.

**What was your worst ever job?** That one.

**Three words that describe you best?** Work, love, and entertainment.

**What makes you mad?** When somebody doesn't fulfill their promises.

**What other career would you have liked to follow?** For the time being I can't imagine a better place for me than to work at Universal and be the head of the leading record company in this country.

**What keeps you awake at night?** Nothing.

**What radio station do you listen to most?** Evropa 2.

**What was the first record you bought?** *One* by Miroslav Zbirka, a Slovak pop rock artist famous in the early '80s.

**When was the last time you bought a record?** It was a long time ago, in 1994. It was an album from the band Lucie. Yes, they are now a Universal band, but they weren't in 1994, and it's true, that's the last record I bought.

**How do you relax?** I like sport—football and skiing.

**What offends you?** When somebody doesn't believe in my work.

**Do you think record company executives are paid too much?** I think this question is relevant in other countries, not in the Czech Republic. Wages here aren't too high.

**What's the best piece of advice you've ever been given?** You don't have to do everything by yourself, you can delegate.

**What's the best gig you've ever seen?** Pink Floyd in Prague.

**What's your favourite all-time album?** *The Wall*, Pink Floyd. And it's not on Universal.

Interview by Michele Legge

## RTE unveils younger, fresher 2FM

by Jon Heasman

**DUBLIN** — Ireland's most listened-to music station, RTE 2FM, is making the boldest changes in its 20 year history.

The CHR station's new head, John Clarke, will this month bring in more new music, more specialist dance and alternative rock programming, and a more youthful presenter line-up.

"We are taking [2FM] to the back end of the 90s," explains Clarke. "By and large there hasn't been much change in the schedule in the last 10 years, although we've performed very successfully."

Despite 2FM's continued presence at the top of Ireland's music radio ratings table, Clarke admits that the public station has recently been "finding it a little more difficult to bring in the 15-25s. There was a need to inject a certain amount of youth into the daytime profile, and we needed to refocus the music. If you don't inject

new talent and new ideas, you end up a spent force."

The new schedule sees a major increase in specialist dance programming at weekends, up from four to ten hours per week. There will be four hours of contemporary mainstream dance, four hours of underground/cutting edge material and two hours of rap/R&B.

Among the presenters to depart are Lorcan Murray and Michael McNamara who have both joined RTE's new classical station Lyric FM (M&M, May 8). Tony Fenton is 2FM's new drive-time presenter, Michael Cahill moves from evenings to afternoons, while indie rock specialist Uaneen Fitzsimons gets a new 23:00-02:00 weekday late show.

The presenter changes are likely to



John Clarke



influence programming, since 2FM relies extensively on DJ/producer choice in its music policy—something which Clarke sees as a clear point of difference between 2FM and its commercial rivals.

Clarke dismisses any parallels with the radical changes imposed across the Irish Sea at the BBC's national CHR station Radio 1 in 1993. "Most people in hindsight would say that was a bit too radical," he says. "Besides, [BBC Radio 1] had the luxury of saying 'we are a public service, and that's who we are going to aim at.' We have to take commercials, and therefore have to deliver an audience."

Clarke says he plans to back up the changes with a major advertising campaign later this year, once the new programming is "honed and primed, when we know we have something serious to sell."

## MNW buys Dolores as veteran quits

by Kai R. Lofthus

**STOCKHOLM** — Torgny Sjöo, Malmö-based managing director of MNW Independent Label Representation, has quit after 20 years with the company. He has overseen the Scandinavian rights to labels such as Mute, XL, Rykodisc, Palm Pictures, Beggars Banquet and 4AD, and the formation of local MNW offices in Norway, Denmark, and Finland. His exit comes on the heels of the departure of MNW Records Group former presi-

dent/CEO Jonas Sjöström and head of international John Cloud earlier this year.

"[Sjöo] had assured us that he was going to stay, so we're saddened about his decision," says MNW chairman Dag Häggqvist.

According to Häggqvist, and unrelated to Sjöo's exit, MNW has acquired 100% of the share capital in Gothenburg-based record company Dolores, a part of the independent label coalition United Technology (UT), for an undis-

closed sum. Häggqvist is also chairman of UT, which MNW's board of directors is expected to consider fully incorporating into MNW Records Group.

Dolores, which has been distributed by MNW since its launch, was founded and owned by Klas Lunding, who as part of the agreement to sell Dolores will become local A&R manager at MNW. Lunding will report to MNW Records Group president/CEO Peter Yngen.

Sjöo and Yngen were unavailable for comment.

## Robertson bounces back with Reverb

by Christian Lorenz

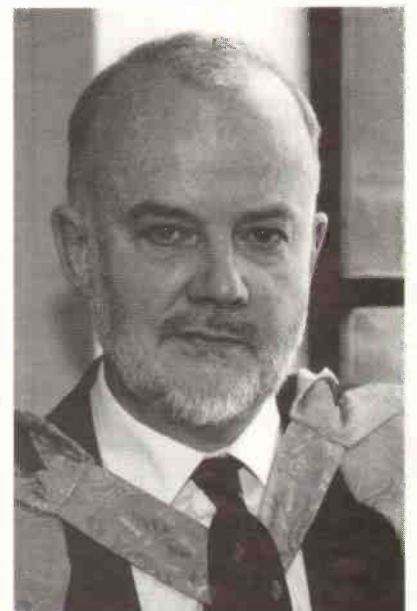
**LONDON** — Justin Robertson, the mastermind behind U.K. dance act Lionrock, has set up his own label, Master Detective, in partnership with London-based indie Reverb.

With immediate effect, Robertson becomes head of the new label and is responsible for its A&R, while Reverb managing director Mark Lusty takes on additional duties as label manager.

Robertson, who was previously signed directly to BMG Entertainment U.K. & Ireland, left the major last summer. He had a Top 20 U.K. hit in

1998 with Lionrock's *Rude Boy Rock* (Concrete/BMG) but according to Robertson's manager Netty Walker, "we never felt that BMG gave us the backup needed to break Lionrock internationally."

The next Lionrock album will be released through Master Detective. Distribution for the label in the U.K. is through 3MV. Master Detective is currently looking for licensees in all territories outside of the U.K., especially in Europe and North America, according to Walker—who together with Robertson is a partner in Master Detective.



Anglia Polytechnic University in Cambridge, England has awarded veteran BBC Radio 1 DJ John Peel an honorary doctorate of music in recognition of his "contribution to the popular music culture of Britain." Peel, pictured here after receiving the honour from the University's chancellor, Lord Prior, is patron of Anglia's Music Therapy Appeal, which is raising funds to build a research and treatment centre in Cambridge.

## internet in-site

GEMA  
www.gema.de

Germany's music rights organisation has a web site that manages to be very practical while maintaining a generally welcoming atmosphere. The news and press release sections are the most immediately interesting, but the general information area also contains a wealth of details about the purpose and functions of GEMA that visitors will find very useful. Users and providers of music should also peruse the Services pages for more specialised material. There is also a selection of more in-depth articles from the association's newsletters and yearbooks. Much of the site is in the visitor's choice of German or English, although a few major articles have not been translated.

Chris Marlowe

# Slovakian radio: hampered by politics

Slovakia is a relatively new entity whose commercial and public radio networks are just beginning to cater to the demands of a music-hungry audience. *Michele Legge* investigates the potential—and the pitfalls—of broadcasting and investing in this emergent market.

**T**une in to any one of several popular music stations in Slovakia and you'll hear a flow of fresh, progressive tunes interspersed with comment and banter from "personality" presenters, and flurries of phone-in shows and competitions. Listenership surveys reveal that Slovaks love to listen to hit records on radio, and they also have a yearning for hard news.

This relatively newly-emerged Central European nation, home to 5.5 million people, has 23 licensed radio broadcasters, nine of which are considered strong modern music or news stations.

## Political reshuffle

On the face of it, a market hungry for music radio which should provide an ideal environment for growth. However, nearly five years of rule by the ultra-nationalist government of Vladimir Mečiar, whose robust tactics with the media prompted repeated complaints by Western observers about press freedom, has taken its toll.

Frightened off by the political difficulties and a frail economy, foreign investors have all but stayed clear of the Slovak radio market. What's more, broadcasters here continue to complain about inefficient economic and bureaucratic structures.

The election late last year of a new, more open and democratic government—which, in contrast to its predecessor, is making moves to court prominent European organisations such as NATO and the EU—is viewed as a step towards creating stable market conditions. However, as the economy of the country remains under a cloud, the short-term prognosis for the development of the radio market in Slovakia is still less than rosy.

## Ownership questions

Mick Hawk, co-director of the Czech-based Bonton group, which owns a string of media enterprises in the Czech Republic, Poland, Hungary, and Slovakia—including record and music distribution companies and a Prague radio station—knows the potential snags of the Slovak radio scene well.

Bonton tried last year to buy a 60 percent stake in FUN Radio—the country's most popular commercial CHR station covering the major part of the territory—from Luxembourg-based group CLT-UFA, which acquired it from the French-owned Robert Hersant Group.

"We had a deal," Hawk says. But CWG, the Slovak group holding the minority stake in FUN Radio, was not able to obtain legal clearance to sell the majority share to Bonton because of insider wrangling over ownership rights of the broadcast licence, he explains. "After seven months of waiting, we said 'forget it.' Until it's clear who owns what, we're

not interested."

However, Hawk insists he hasn't been completely turned off by the experience. "The Slovak radio market is worth investing in," he maintains. "But there is a grey area on who holds [broadcast] licences."

Zuzana Mistríková, executive director of the Association of Private Broadcasters and Television Stations in Slovakia, agrees that investment in the Slovak radio business can be risky. She identifies three fundamental causes of this high risk factor: the outmoded regulatory procedures of the government-appointed Council for Radio and Television Broadcasting; excessive transmitter fees charged by the near-monopoly provider Slovak Telecom; and unfair competition for advertising between commercial outlets and the public broadcasters, who are funded both from the state coffers and from advertising revenue.

## Economic difficulties

The Slovak economy isn't faring too well, either. In 1998, according to statistics supplied by Mistríková, 3.8 million Slovak crowns (euro 98,000) was spent on radio advertising, up 5.3 percent on the figure for 1997. Inflation in Slovakia last year was 6.7 percent, and this year is expected to top 7 percent. The projected expenditure on radio advertising for 1999 is 4.36 million Slovak crowns (euro 112,500). What's more, Mistríková admits that the advertising expenditure estimate for this year could be overly optimistic. "This year will be worse than ever because of the bad economic situation in Slovakia," she says.

## Changes in the air

But it's not all bad news. Andrej Hryc, a well known Slovak actor and co-owner of full service station

Radio Twist, received the annual Concordia Press Freedom Award at the International Press Institute in Vienna early in May. Radio Twist, which

extended its reach in February 1998 to include East Slovakia—thereby covering to all major population centres in the country—was one of the lone non-government voices in the Slovak media during the five years or so of Mečiar's rule.

Hryc is also vice president of the Commercial Broadcasters Association and a member of the government's media council. The Association is currently lobbying for legal amendments to remove some of the structural barriers to market reform. "It

is not correct that [public broadcasters] profit from advertising," asserts Hryc. "We are talking about creating a new law on financing of public radio and TV via licence fees. Then, the next step will be to [remove] advertising from public broadcasters." He estimates this process will take up to two years.

Lubomir Zeman, marketing director of public broadcaster Slovenský Rozhlas (Slovak

Radio), agrees that changes need to be made. Currently, 43 percent of Slovak Radio's income is supplied by the state, 43 percent comes from the public via licence fees, 8 percent is derived from advertising, and the rest dribbles in from other sources. If parliament passes a law on licence fees, Zeman says, "we will actually be able to prosecute the 60 percent of the public who are not paying their fees, and then Slovak radio could become economically self-reliant as well as politically independent."

## Public approval

Zeman points out the public's satisfaction with the public broadcaster is reflected in the listenership surveys, which rate news/talk station Slovensko 1 and public CHR station ROCK FM as the nation's top two stations. Slovakia's four public stations are also the only stations with frequencies strong enough to cover the entire territory of Slovakia.

Perhaps as an avenue of escape from national politics, Slovak radio listeners have a voracious appetite for new music. Alex Kubitsko, head of radio promotion and manager of Sony Music/Bonton's Slovak office, says the successful CHR stations, such as FUN, strive to play fresh, bold hits. Slovak radio is also quicker at picking up new music than Czech stations, he adds.

It may be that the Slovaks' appetite for hearing new music on the radio is sharpened by their inability to buy them in any great quantity in the shops, because

of prohibitive prices. "We try to be progressive," says Milan Kralik, deputy general director of FUN radio.

However, airplay of new music doesn't translate into sales. "People like the same old stuff, and buy the same old stuff," Sony's Kubitsko adds. "All new music is for teenagers, and [the retail price of] 700 Slovak crowns (euros 18) is too much, even for me. Teenagers get maybe 1,000 Slovak crowns to spend in a month."



SLOVENSKÝ ROZHLAS



Andrej Hryc

## Top Slovak Stations

Station (format)	share (%)
Slovensko 1 (news/talk)	32.9
ROCK FM (public CHR)	15.8
FUN (CHR)	7.4
Twist (full service)	7.1
Koliba (AOR)	6.8
Regina (speech)	3.1
KIK (CHR)	2.6
Vychod (gold)	1.9
D.C.A. (CHR/dance)	1.9
Others	20.5

Source: Median, cumulative figures representing all of 1998.

# Eurovision's hitmaking power endures

The Eurovision Song Contest has suffered criticism over the years, but continues to provide compelling television—and to create international hits. Jerusalem 1999 shows the contest still moving with the times, as Fred Bronson reports.



The modernisation of the Eurovision Song Contest may make the outcome of this year's competition, to be held in Israel on May 29, difficult to predict, but based on the contest's track record over the last four years, one thing seems certain: there is at least one pan-European hit hiding among the 23 hopefuls.

The performer of the winning song in the 1998 competition, the post-operative transsexual Dana International, turned Israel's entry, *Diva*, into a multi-national hit, as the single topped the chart in Spain and captured top 10 slots in Belgium, Sweden and Finland. A similar fate befell the 1997 winner, Katrina & the Waves' U.K. entry *Love Shine A Light*, which peaked at No. 3 in the group's home country.

The biggest success in the 1996 contest wasn't the winning Irish entry, *The Voice* by Eimear Quinn, but the eighth-place U.K. entry, *Ooh Aah...Just A Little Bit* by Gina G, which not only conquered Europe, but became the most successful U.K. Eurovision entry in the history of The Billboard Hot 100, peaking at No. 12. And going back to 1995, Secret Garden's *Nocturne* wasn't a hit single, but the track was included on the Norway-based duo's debut album, which remained on Billboard's Top New Age Albums chart for ten weeks.

## Significant changes

The new-look Eurovision includes changes to the voting system, and also offers the choice of language for each performer. Last year marked the first time that a majority of the countries televoted, giving the power of judgment to the viewing public and rendering the old jury system obsolete. Having the general public vote instead of music "experts" played a large part in Dana International's win.

It means that a song must be more immediate than in the past, as viewers choose their favourite based on hearing the song just one time. The public is already voting at various Internet sites; last year, the Israeli entry was the clear winner with web voters before the contest was held. If that indicator can be believed, the two front runners at the moment are the entries from Cyprus and Iceland, two countries which have never won Eurovision.

## People's choices

*Tha Nai Erotas* by Marlain is Cyprus' dance-oriented song. *All Out Of Luck* by Selma Bjornsdottir is Iceland's pure-pop song. "We are glad that the Euro fans are putting our song on top of the Internet polls, and we'll keep our fingers crossed," says Marios Skordis, head of Cyprus' delegation to Jerusalem. "Cyprus is not used to getting massive votes from the European

countries, so we are wondering if suddenly the European televoters will shower us with '10' and '12' points." If Cyprus does win, it will be without the traditional "douze points" from Greece. That nation is one of the countries relegated this year because of a low average score over the last five years.

## Freedom of language

The other modern element which will change Eurovision this year is the "free language" rule, which allows artists to perform in whatever language they wish. It's a new policy but it's also old. After Abba won in 1974 singing *Waterloo* in English instead of Swedish, a rule requiring countries to sing in one of their official languages was imposed. The European Broadcasting Union (EBU) was going to abandon the rule last year, but host producer the BBC objected, fearing it would be seen as a U.K.-imposed change.

The 1999 contest features 12 entries sung in English, as opposed to the traditional three (the U.K.,

is the rule which can change the contest from being a curiosity to something a lot bigger," says Eidur Arnarsson, label manager for Skifan, the Icelandic label which is issuing *All Out Of Luck* by Selma. "In Iceland we speak a language we're very proud of, and it has a very long tradition, but almost no other nation in the world understands a word of it. The decision to sing in English this time around was made by the Icelandic National Broadcasting system. I think it was an easy decision, and it was certainly a key factor in convincing Selma to be this year's contestant, and persuading her record company to back her decision."

## Loss of national character?

If *Tha Nai Erotas* by Marlain, the front runner from Cyprus, wins, it may prove that the "free language" rule is going to have little impact. "It will be performed in Greek since, according to EBU regulations, the song has to be presented the way it was at the preview presentation, and it will have to stick to the lyrics already sent to the EBU and the Israeli Broadcasting Authority," Cyprus Broadcasting's Skordis says.

"If we had wanted to sing in English, we should have done that before the preview presentation. CyBC didn't want to take advantage of the free language this year, since we believe that our songs are better in our own language. Personally, I think that the free language rule will turn the contest into an English-speaking song contest and countries will lose their own identity."

The most interesting take on the free language rule is offered by Germany. *Reise Nach Jerusalem* by Sürpriz will be sung in German, Turkish and English, which should help guarantee a "douze" from Turkey.



Eurovision '99 in Jerusalem will be hosted by (l-r):Dafna Dekel, recording artist and former Eurovision entrant; Yigal Ravid, TV presenter; and Sigal Shachmon, actress and TV presenter.

Ireland and Malta). Despite having the option, countries such as France, Croatia, Turkey and Poland will continue to sing in their own languages. *No Quiero Escuchar*, the entry from Spain performed by Lydia, will be sung in Spanish.

"There was no discussion about having her sing the song in English, because traditionally all Spanish Eurovision entries have been sung in Spanish," explains Rafa Aguilar, managing director of peermusic, Spain, the publisher of the Spanish entry. "Depending on [the song's] level of success, [WEA] will decide on whether or not to release an English version for other territories."

Iceland, on the other hand, will offer its entry in English. "I think this

## International dimension

The changes in voting and language have not affected one Eurovision constant: the international exposure offered to artists. It's the reason Abba entered the 1974 contest, and not much has changed since. "The exposure gained from Malta's participation in Eurovision helps in no small way for Maltese artists to display their talent," says Robert Cefai, secretary of the Song Festival Committee in Malta, the country which placed third in the 1998 contest.

CyBC's Skordis agrees: "The Contest is really a good opportunity to expose Cypriot artists—as well as the only one. New talent in Cyprus regards the Eurovision Song Contest as their big chance to become known outside Cyprus and start a career in Greece. Some of the most popular entertainers now in Greece are Cypriots who started in Eurovision, such as Anna Vissi—who is now launching her international career in London—Constantina, Evridiki, Alexia Constantinos and Michael Hadjiyiannis."



# A selection of Eurovision 1999 entries

**AUSTRIA**

**Song:** *Reflection*  
**Artist:** Bobbie Singer. At 18, she is one of this year's youngest entrants and secured a recording contract four years ago.  
**Writer:** Dave Moskin, an American living in Vienna who fronts Austrian rock band Pontiac Jones.

**BELGIUM**

**Song:** *Like The Wind*  
**Artist:** Vanessa Chinitor, 22. She won a local talent contest and accepted an offer to collaborate with producer John Terra.  
**Writers:** Wim Claes, John Terra, Ilbe and Emma Philippa Hjalmas. The song will be performed in English, and has already charted in Belgium.

**CYPRUS**

**Song:** *Tha Nai Erotas*  
**Artist:** Marlain, a Cypriot currently living in London and studying at the Royal Academy of Music.  
**Writers:** Lyrics, Andreas Karanikolas; music, George Kallis. This is the clear front runner in most Internet polls.

**DENMARK**

**Song:** *This Time I Mean It*  
**Artists:** Duo Trine Jepsen and Michael Teschi. They had not met prior to their pairing for the Contest, and Jepsen's Danish Eurovision final was only her second public performance. Teschi has released two albums.  
**Writer:** Ebbe Ravn

**ICELAND**

**Song:** *All Out Of Luck*  
**Artist:** Selma Bjornsdottir, 25, an experienced musical theatre performer and TV presenter.  
**Writer:** Thorvaldur Bjarni Thorvaldsson, member of the band Todmobile.

**IRELAND**

**Song:** *When You Need Me*  
**Artists:** The Mullans, sisters Bronagh (21) and Karen (18) Mullan, won a talent contest as a duo and have both performed as solo artists.  
**Writer:** Bronagh Mullan

**ISRAEL**

**Song:** *Happy Birthday*  
**Artists:** Eden, a quartet comprising two African-Americans, Eddie Butler and Rafael Dahan, and two Israeli-born singers, Gabriel Butler and Doron Oren.  
**Writers:** Eddie Butler, Jacob Lamay, Jackie Oved, Moshe Datz. The song will be performed in Hebrew and English.

**MALTA**

**Song:** *Believe 'N Peace*  
**Artist:** Times Three, a pop trio specially formed for the occasion comprising Philippa Farrugla-Randon, Francesca Tabone and Diane

Stafrace.  
**Writers:** Husband-and-wife team Chris Scicluna and Moira Stafrace, who wrote Malta's 1993 Eurovision entry, and both wrote and performed the 1994 contender.

**NORWAY**

**Song:** *Living My Life Without You*  
**Artist:** Stig Van Eijk, a 17-year-old student who came second in a TV competition doing an impersonation of R. Kelly.  
**Writers:** Stig Van Eijk, Peter Brandt and Sem. The single has already peaked at No. 3 on the Norwegian singles chart. It

was recorded in English and will be performed in English on the night.

**PORTUGAL**

**Song:** *Como Tudo Comeiou*  
**Artist:** Rui Bandeira, 25, a Mozambique-born singer who moved to Portugal when he was two years old.  
**Writers:** Lyrics, Jorge do Carmo; music, Tu Andrade. The song will be sung in Portuguese.

**SWEDEN**

**Song:** *Take Me To Your Heaven*  
**Artist:** Charlotte Nilsson, a professional jazz & opera singer and TV

soap star.  
**Writers:** Lyrics, Gert Lengstrand; music, Lars "Dille" Diedricson. The song will be sung in English.

**U.K.**

**Song:** *Say It Again*  
**Artists:** Precious, a 5-woman group comprising Louise Rose (daughter of chat show host Crystal Rose), Jenny Frost, Kalli Clark-Sternberg, Anya Lahiri and group founder Sophie McDonnell. They were signed to EMI following the Great British Song Contest win which put them into Eurovision.  
**Writer:** Paul Varney

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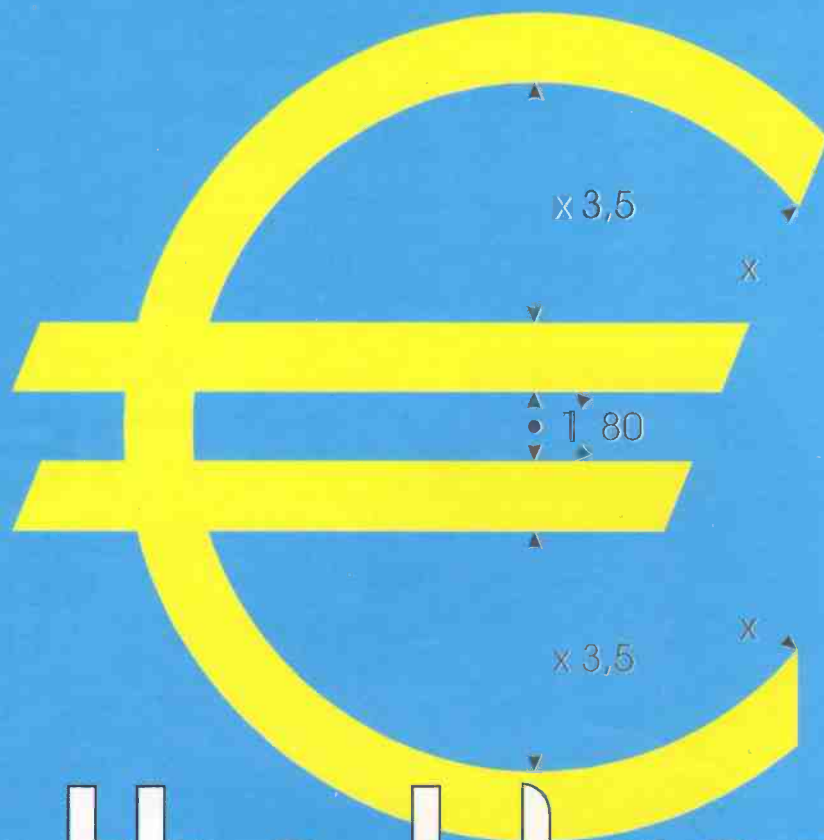
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# Fighting pirates, crossing borders

Israel's membership of the European Broadcasting Union (EBU), and the resultant successful participation in the 1998 Eurovision Song Contest, have given the country's music industry an international focus. *Tal Perry* reports on the problems and the potential of this small but highly entrepreneurial sector of the music business.

**T**here is one thing on which all the leading artists and label executives in the Israeli music industry agree: the biggest threat in a market which is fighting for survival is music piracy.

A huge illegal industry, founded on counterfeit cassettes and CDs, has cost the legitimate music business more than 147 million Israeli shekels (euros 21.7 million) during the last year alone, according to the local branch of the International Federation of the Phonographic Industry (IFPI).

The same source calculates that more than 1.6 million illegal CDs were manufactured and marketed to the public in Israel during the same period. Up until now the problem has appeared to be intractable, and the record companies helpless to defend their income.

However, a few weeks ago a light appeared at the end of the tunnel when a substantial manufacturing plant in the city of Hebron was closed down, and all the counterfeit CDs found there were destroyed.

#### Politics

The political situation in the middle east contributes to the difficul-

ties, as Miki Tunis, MD of major Israeli record company Hed Artzi, points out. "We believe that the closing of the factory in Hebron was indeed the first big step in our

**"We finally managed (to take effective action) against piracy thanks to the help of IFPI lawyers from the USA, and also to cooperation with Palestinian officials."**

—Mike Tunis  
MD, Hed Artzi

fight against piracy," he says. "We think that this manufacturing facility was the source of 10 percent of the illegal market in Israel, and it was impossible to control what was happening there because it was in Palestinian territory."

International cooperation led to the breakthrough, Tunis explains. "We finally managed [to take effective action] thanks to the help of

IFPI lawyers from the USA, and also to cooperation with Palestinian officials."

The next step, according to Tunis, is to back the detection and raiding of illegal production facilities with effective legal action to deter the counterfeiters. "We're only at the beginning," he admits. "We know about a few big factories in Israel which manufacture illegal CDs, and more than once the police have helped us in undercover raids on these places. But finding the discs is one thing. It's much harder to convince the authorities to actually press charges against the people who help the pirates."

#### Economics

Piracy may be the biggest, but it is not the only, problem facing the Israeli music industry. The economic pinch now being felt in many European territories, which is reflected in reduced expenditure on non-essential goods, is also a factor in Israel. Years of economic recession have turned both CDs and live acts into luxuries which many people cannot afford.

The price of a CD in Israel is around 70 shekels (euros 17), and this compounds the piracy problem, making it more attractive for

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the public to choose to spend their money on pirated goods retailing at between 20 and 30 shekels a unit.

The production of a record in Israel costs between US\$50,000 and \$100,000 (euros 53,000-106,000), meaning it has to sell 10 to 20,000 copies just to cover the investment. To reach gold status, an artist will have to sell more than 20,000 copies; platinum requires sales of 40,000-plus. It is little wonder that the three main Israeli record companies—Hed Artzi, NMC and Helicon—all confess to having started to question the wisdom of embarking on new local productions over the past few years.

“Of course, as a manager of a record company I will always keep on pushing for the next local project,” says Hed Artzi’s Tunis, “but it’s no secret that piracy has caused both ourselves and some of our artists to think much harder about the way forward. No artist wants to make music just to see criminals take away the little profit there is in the first place.

“On the surface it seems like we move on, sign new talent, make more records, but you can’t compare the way things are now to what they were ten years ago,” he adds. “Last April we hit some of the main centres of piracy really hard, and the following month we saw big improvements in the sales of new local products. Of course, the

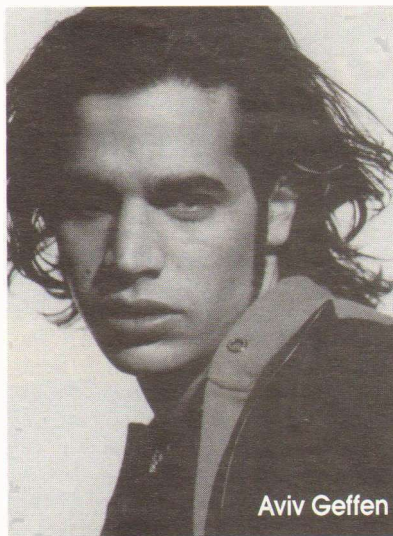
economic recession has influenced general sales, but we believe that things will improve massively with the progress of our fight against piracy.”

#### Conservative audience

The public’s demand for familiar, mainstream music delivered by established artists also tends to reduce the prospects for new, local talent. “The Israeli audience is still very conservative in its musical tastes,” according to Tunis. “Despite the fact that trance and dance music are very popular, and most major international DJs have visited and performed in Israel’s clubs during the past five years, the majority still like their music simple, easy to listen to, relaxing and melodic.”

This translates into conservatism in the mass media. “The radio stations and television talk shows want the same thing,” says Tunis. “Artist who can deliver the goods find their way in. Those who want to create different, perhaps more provocative sounds, must be prepared for a hard struggle to survive.”

Roni Brown, MD of Helicon records, concurs. “[After piracy], the biggest problem in the music business in Israel now is the fact that many local acts don’t have a place on the visual media where they can be introduced properly to a mass audience. There is hardly



Aviv Geffen



Sarit Haddad

**“After piracy, the biggest problem in the music business in Israel now is the fact that many local acts don’t have a place on the visual media where they can be introduced properly to a mass audience.”**

—Roni Brown  
MD, Helicon Records

any air time for shows devoted to music. No music channel. No video clips channel.

“What we do have,” Brown continues, “is many, many talk shows, and they are not appropriate for every type of artist. In fact, in some cases they can do more harm than good. For example, an artist named Nimrod Lev (not a Helicon signing), whose image is of a melancholy, sensitive romantic with a guitar. You put him on a show such as Channel Two’s [top rating Friday night talk show] Dan Shilon, and he’s sitting in that huge studio where he looks completely lost. No way can he get his message through [in that atmosphere].

“And since all radio stations and all major TV shows want the same kind of music,” Brown concludes, “the result is a few superstars you can hear and see all the time, and many, many others who find it difficult to pay the rent even in a month when they have a song at the top of the local charts.”

#### Chart anomalies

The local charts in Israel are not compiled in a way which would be recognised across most of Europe. “There is no singles market in the country, except in a few special cases,” explains Brown, “so the charts for songs and albums are created by local radio stations who call record stores and ask for a list of favourites, and also take votes from listeners. The results usually give only a very general idea of what’s really happening. For example, the number one spot in Israel’s album charts was recently held by teen idol Aviv Geffen with his new release *White Nights*. Below him was hottest female act of the moment Sarit Haddad with her new release *Like Cinderella*. In fact, Geffen’s album has sold 35,000 copies to date, while Sarit

Haddad has sold more than 100,000.”

#### East/west fusion

Haddad is what is termed in Israel an “oriental” singer. Her music is influenced by the sound and mood of the middle east, contrasting with other Israeli artists who are more influenced by western rock and pop. The oriental market is usually governed by different rules and run by different managers, but there is no ignoring its huge commercial success. The artists who, in local terms, can have it all, are those who manage to build the bridge between the two worlds and sell their music to fans of both oriental and western music.

Such is the case with Ethnix, Israel’s longest surviving and most commercially successful band. After recording seven best-selling albums with Helicon, the band’s leaders Zeev Nehama and Tamir Kaliski decided to start a musical venture with a newcomer to the oriental scene, the singer Eyal Golan. Three years ago, Nehama and Kaliski wrote and produced for Golan an album titled *Without You*. It became the best selling Israeli album of all time, with 350,000 copies sold. A year later they recorded another album with Golan called *Soldier Of Love* (300,000 units sold), and an album of their own called *Welcome To Israel* (60,000 sales). After that, Ethnix felt able to carry on on their own, and left Helicon to open their own label, Sultan records.

#### Retail efficiency

“When we started working with Eyal Golan,” says Ethnix lead singer Zeev Nehama, “no record company wanted the project, so we did it on our own with some help from people in the oriental music industry. The success of the album demonstrated to us the presence of

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**“The success of the album demonstrated to us the presence of a big market.”**

—Zeev Nehama,  
lead singer, Ethnix

a big market.”

Nehama has strong opinions about how labels could improve their retail performance. “I think the big record companies in Israel have still got a long way to go in marketing their product,” he says. “They all know there’s big money in the oriental market. They all want a way in, but they don’t get the fact that you can’t sell falafel the same way you sell a pizza. They are not agile or adaptable enough to react quickly to the market. In our own label, Sultan, we retain total control of the retail delivery process.

If you walk into a record shop and you don’t find what you want right away, the chances are you won’t be back later,” Nehama contends, citing a lesson Sultan learned the hard way. “A few years back we produced an album for a singer called Sharon Haziz, and in the week of its official release we checked on several record stores around the country. Many hadn’t yet received deliveries. The way we work now, if a store in the far south [for example] calls and tells us they’re out of stock of one of our albums, we make sure they have new stocks delivered within an hour.”

# Acting Very Local Thinking Very Global

## Local dominance

Since making big money from selling records in Israel is a rarity, artists frequently turn to live concerts as a way of making a living. But here, too, success is reserved for those very big home-grown stars who can attract substantial audiences and command premium ticket prices. Very few can afford, by themselves, the costs of putting together big live shows, and they are generally Israel’s small elite of top artists. The three biggest are all currently in the studios working on new albums: Shlomo Artzi, top-selling artist signed to Hed Artzi; Yehuda Poliker, biggest selling artist for NMC; and Rita, currently Israel’s favourite female act and best-selling artist for Helicon. All of them are expected to release new albums later this year.

But the most talked-about project in the Israeli music market over the past few months has been the reunion of two of Israel’s music legends, Arik Einstein and Shalom Hanokh. They are currently recording new material, some 20

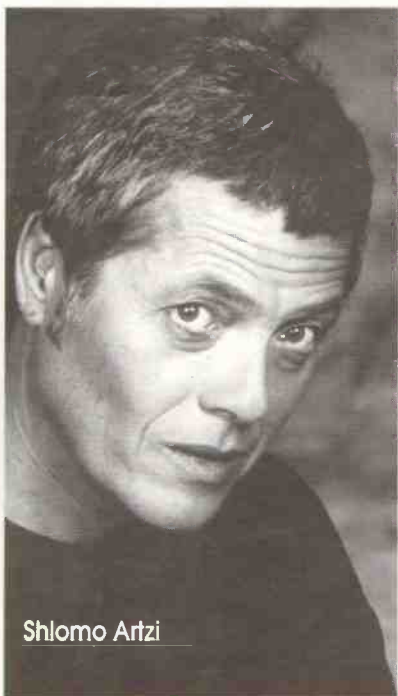


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Shlomo Artzi



Yehuda Poliker

years after they last worked together and created some of the most enduring classic songs in the history of Israeli popular music. All these artists have the rare luxury of being able to record without any restrictions on time and money, since their commercial success is as certain as it is possible to be in the Israeli market.

**International aspirations**

Israel's presence on the European and international music stage has been limited up until now. Brief flashes of prominence have occurred when Eurovision Song Contest wins sparked European chart entries—Izhar Cohen and

Alpha Beta made it with *Alpha Beta* (Polydor) in 1978, and Milk and Honey featuring Gali Atari had a European chart run in 1979 with *Hallelujah* (Polydor). In 1988, singer

Ofra Haza had a worldwide hit with *Im Nin'alu* (WEA), after U.S. duo Eric B & Rakim used a sample from it on one of their own hits and record buyers searched out the original. And, of course, Esther and Abi Ofarim achieved number one in the U.K. singles charts with *Cinderella Rockefeller* (Philips) in 1968, following up with a further single, *One More Dance* (Philips) which made the top 20 in the same year.

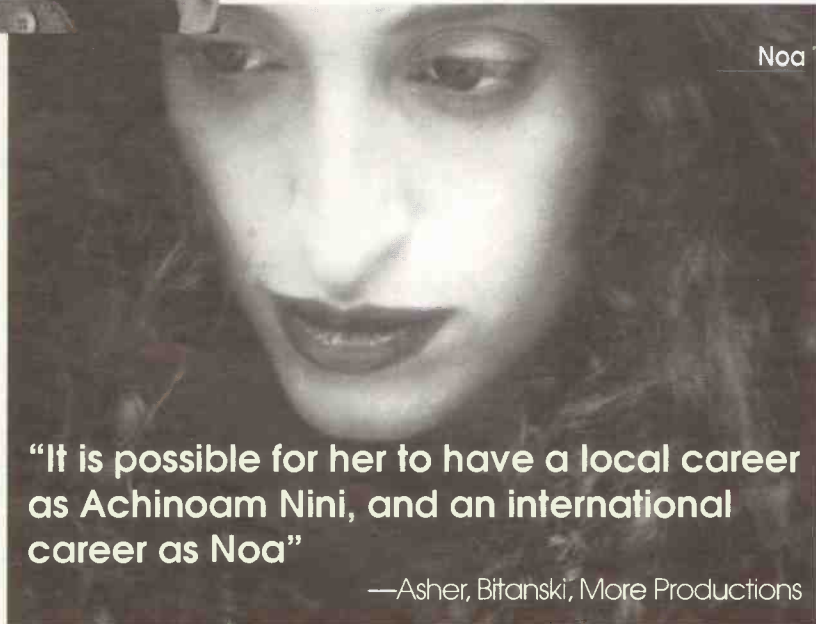
Local record company Phonokol is currently trying to capitalise on the country's strong interest in trance and dance, promoting Israeli artists in those genres to the world, but the two biggest international ambassadors of Israeli music today are Noa (known in Israel as Achinoam Nini), and last year's winner of the Eurovision Song Contest Dana International. The latter is about to release her debut album on Arcade Records.

Since her Eurovision triumph, Dana has focused almost exclusively on international media and has given hardly any interviews or TV appearances at home.

"The way things look for Dana at the moment," says Jacob ben-



Asher Bitanski



Noa

**"It is possible for her to have a local career as Achinoam Nini, and an international career as Noa"**

—Asher, Bitanski, More Productions

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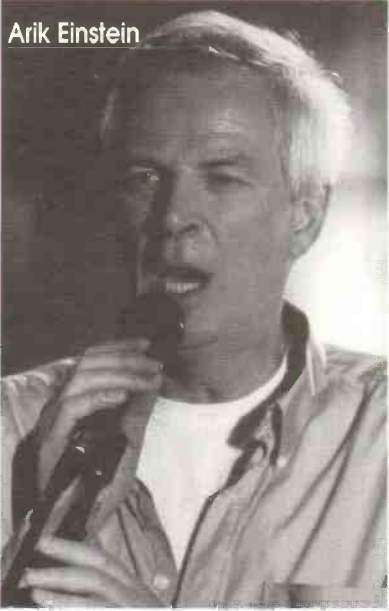
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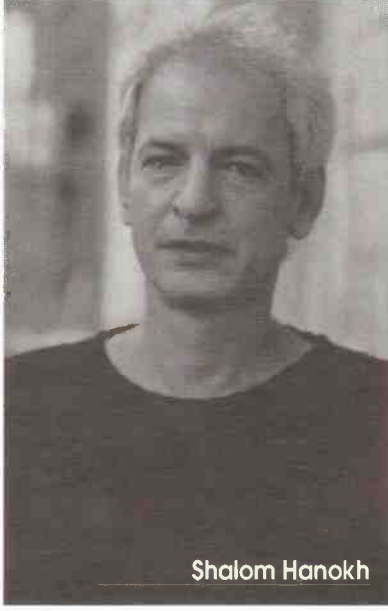
Please contact: Asher Bitansky, Ofer Pesenzon.

E Mail: asherbit@compuserve.com

Arik Einstein



Shalom Hanokh



**"The Israeli audience is still very conservative in its musical tastes despite the fact that trance and dance music are very popular."**

—Mike Tunis, MD, Hed Artzi

Haim from her Israeli management, "there is simply not enough time for her to pursue her career in Israel. We are checking the option of her recording two songs in Hebrew as bonus tracks on the Israeli version of her new album, but that will be all for now, because her timetable is packed for the next few months."

This places even more emphasis on the big question: will Dana really become "International"? Her only release since Eurovision winner *Diva* has been the cover version of Barbra Streisand's *Woman*

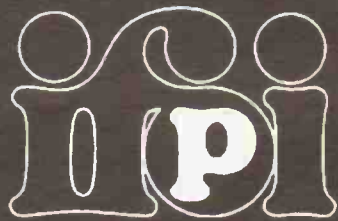
*In Love*, which was not a big hit in Europe. Ben-haim explains: "*Woman In Love* was an in-between project to keep Dana's name in people's minds until the album was ready. Now that it is, we know Arcade Music are going to support her career 100 percent. They are connected to very powerful people in the music industry, and we all hope for the best."

#### Home and away

Meanwhile, Noa has started working on her third album for Geffen Records. Her previous two albums sold a total of 1.5 million copies worldwide, and she has already carved a niche for herself in France, where regular top 20 singles and albums charts appearances since 1995 continue into 1999 with the single *Babel* (Geffen), currently at 22 in the French chart. The new album is being co-produced by Mike Hedges (The Cure, Manic Street Preachers).

But unlike Dana, Noa has never let her career in Israel slip. She has always kept in touch with her local audience via live concerts and new recordings for the home market.

Asher Bitanski of Noa's management company More Productions comments: "When you're promoting an act such as Noa in the international market, it's very important to present her as a big artist in her home territory of Israel. The only way to do that is to make sure she remains a big artist in Israel, and that means always keeping in close touch. We believe that it's possible for her to have a local career as Achinoam Nini, and an international career as Noa. It's difficult, but so is making it in the international music industry. When you want to make it big in the world of music your patience should always be greater than your dreams. Many Israeli artists are not fully aware of that."



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Rita





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INTERNATIONAL RELEASE  
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# Dance grooves

by Gary Smith

## SCREAM

There will always be a space in any programming schedule for tracks such as Noemi Dee's *Out Of My Soul* (New Music/Italy). A rousing, feelgood chorus delivered with punch over a genteel eurogroove would be enough for most, but the song also has well-constructed verses. A clean, uncluttered production and plenty of breakdowns would seem to indicate that this one will become an Ibiza staple as well.

## SOFTCORE

Despite the somewhat monotonous voice, Ultrabeat's debut album *Trip To A Planet Called Heaven* (Megaphone/Sweden) has plenty of charm. Bouncing along at a gabberish 155 bpm, opening track *Love* also features one of the most upfront bass drums of the year and some furious neo-classical riffing. Generally, the album is characterised by strong pop tunes married to a trance feel. Shades of Ultravox on *Pure Heart* and undeniable arms-aloft qualities on *Free Like The Wind*. Could be huge.

## MEMORIES

Lennie De Ice's 1991 classic *We Are I.E.* (Distinctive/UK) is back with a smooth, atmospheric radio edit by Johan S plus three remix versions. The aforementioned Johan S also pitches in with a truly thumping Toxic Mix, while Bulletproof delivers a Tall Paul-style re-reading. With Spedlove's garagey Above The Law mix the major stylistic bases are covered here. A fine set.

## WHISPER

The self-titled first full-length release on Future Talk—a sublabel of Paris-based Versatile Records—by the Joakim Lone Quartet carries on the imprint's nu jazz brief. Opening with *Grenade*, which features vibes, sax, some very grand piano and a drum pattern straight out of the Dave Brubeck lexicon, the album also makes subtle use of samplers. Riffs there are aplenty, again in the style that made Brubeck's music so relevant to its time, plus electronically created textures which provide a deep, contemporary backdrop. An album which is one of the clearest examples of genuine progress in modern jazz since the '60s. Standout tracks include the sublime *Pace* and the "drunk on funk" atmosphere of *Drunk Moon*.

## DOGS OF WAR



Funky Green Dogs

Following the success of *Fired Up*, Miami duo Funky Green Dogs are back with the album *Star* (Twisted America/U.S.) featuring the vocal talents of Tamara Wallace. The first single, *Body*, is a sophisticated, melodic house track with a nod in the direction of The Crusaders. It's now cutting a path across Europe and the traditionally hard-to-crack US.

"*Body* is currently Top 10 in Italy and Top 20 in Spain," says Twisted founder Rob Di Stefano,

"but the really big news we got last week is that KIIS FM in L.A. just officially added the record to their playlist. This could be the start of a serious radio campaign."

Meanwhile, the overall tone of the album—uplifting, vocal-heavy to the point of being positively gospel-ish on certain tracks, beautifully produced and musically lush—should mesh with most programmers. This is dance music which manages to be classy and sassy, deep yet accessible, with enough melodic punch to insinuate its way into more than the average number of households.

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

# Helmig's Dream founded on rock

by Charles Ferro

On *Dream*, his tenth album to date, Danish R&B heart-throb Thomas Helmig breaks with his signature R&B styling and places himself firmly in a rock context which features his own lead guitar work.

Released at home on March 23, *Dream* jumped into the number one slot in the Danish album charts.

In a sense this is the second version of *Dream*, since Helmig had the album nearly completed about a year ago but then scrapped the whole project. "It reminded me of what I'd done before, so instead of putting it into a drawer, I deleted it," he shrugs.

"I wanted something to happen," explains Helmig. "[I believe that my music] must advance from record to record. It's a natural maturing process." He adds: "At the same time I wanted to see if I could become a better songwriter, to challenge myself as a writer."

Helmig did not, however, need to sacrifice his soulful vocals to make the transition. The first single, *Flower Child*, features classic Helmig vocals over the new, rockier sound. It sprang to the top of the Danish charts and won a German release on April 5. BMG Entertainment Denmark says the company is in the process of plotting an international launch for the album.

On *Dream*, Helmig got some help from Billy Mann, who writes for Celine Dion and Swedish R&B singer Jennifer Brown, and from his long-standing keyboard player Jai Winding, who is also moonlighting on Don Henley's upcoming set.

The album remains at the top of the Danish charts, and has passed the platinum

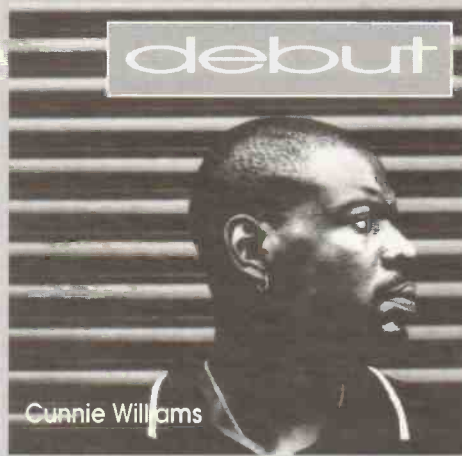


Thomas Helmig

mark with sales exceeding 70,000 units. "It will hit double platinum in a month's time," predicts BMG Denmark international exploitation manager Mikkel Bagger.

Helmig bounced into the spotlight in the mid '80s as a teenage idol, appealing largely to the post-Barbie Doll set. Since then he has kept that audience, but added many mainstream pop and rock fans, both male and female.

# Cunnie's stunning start



Cunnie Williams

by Gesa Birnkraut

"I can't wait for Saturday," sings ex-NBA basketball player Cunnie Williams on the hottest slice of vinyl to come out of Germany so far this year.

Williams, one of the first stars of the German acid jazz boom back in 1992/93, is now signed to Mousse T's Peppermint Jam label and has just completed his debut album for that label, *Star Hotel* (Peppermint Jam/Edel), which showcases the booming Williams voice to maximum effect over sleek and meaty R&B grooves.

"I was with Yo Mama before," explains Williams. "After the second album I wanted to do something different, but Yo Mama didn't want to change the recipe." So Williams took a

break. Three years later he hooked up with Germany's best-known house producer, Mousse T, and is back in business.

The two have worked together before. Mousse T discovered Williams in 1992 after the pro basketball player from L.A., who was playing for a German second-league team at the time, had a chance meeting with Mousse's manager at Hanover railway station. "He invited me to have a chat about a recording career," says Williams.

Williams' residence in Germany was equally fortuitous. He flew over from L.A. to play a friendly match in Greece in 1988 and was asked by the coach of a German team attending the tournament to join his outfit. So he found himself installed in Dortmund the following year.

Williams feels much more confident about his music these days. "The music on *Star Hotel* is fresher," he says. "I wrote the lyrics and music together with Mousse and we developed a whole new style at Peppermint Jam."

According to Edel Records promoter Juergen Dobelmann, *Star Hotel* will be released in all of Europe, except for the U.K., on May 31. "I will be going on a tour in September in Germany and it looks like we'll do some dates in the rest of Europe as well," adds Williams.

Even before the album is released, Williams has already set his sights on new projects. "My plans for the future are more on the production side," he says. "I want to write songs for other artists, and I think that's one of my biggest talents."

# Eurochart Hot 100® Singles

week 21 / 99

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this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
			☆☆☆☆ SALES BREAKER ☆☆☆☆											
1	74	2	<b>I Want It That Way</b> Backstreet Boys - Jive (Zomba)	A.B.D.G.R.I.R.L.N.L.N.E.S.S.CH.UK	34	30	6	<b>Thank Abba For The Music</b> Supertroopers - Epic (Bocu)	B.I.R.N.L.S.UK	68	NE		<b>Carte Blanche</b> Veracocha - Deal (Ministry Of Sound / Basart / Moor)	IR.NL.E.S.UK
2	1	15	<b>...Baby One More Time</b> Britney Spears - Jive (Grantsville / Zomba)	A.B.D.K.S.F.F.D.G.R.I.R.L.N.L.N.S.CH.UK.HUN	35	33	5	<b>A Life So Changed</b> Blue Nature - Superstar / Intercord (EMI)	A.D.IR.CH	69	72	13	<b>Tous Les Maux D'Amour</b> Norma Ray - M6 Int. (Not Listed)	B.F
3	2	7	<b>Flat Beat</b> Mr. Oizo - F Communications (Wak)	A.B.D.K.S.F.F.D.I.R.L.N.L.N.E.S.S.CH.UK	36	28	26	<b>Narcotic</b> Liquid - Virgin (Devman)	B.G.R.I.N.L.N.S.CH	70	75	3	<b>Good Sign</b> Emilia - Rodeo / Universal (EMI)	A.B.D.CH
4	3	7	<b>No Scrubs</b> TLC - LaFace / Arista (EMI / Windswept Pacific)	A.B.D.K.F.D.I.R.L.N.L.N.E.S.S.CH.UK	37	34	8	<b>We're Going To Ibiza</b> Vengaboys - Violent / Jive (Violent / Peermusic)	B.NL	71	69	5	<b>Pump It Up</b> The Black & White Brothers - NEWS (Not Listed)	B
5	4	29	<b>Boom, Boom, Boom, Boom</b> Vengaboys - Violent / Jive (Violent / Peermusic)	A.D.K.F.D.I.N.L.N.S.CH	38	31	11	<b>Nie Wieder</b> Sara@Tic Tac Two - RCA (Manuskript)	A.D.CH	72	64	9	<b>I Still Believe</b> Mariah Carey - Columbia (Tom Sturges / Chrysalis / Colgems / EMI / WC)	B.F.D.NL.UK
6	9	3	<b>Swear It Again</b> Westlife - RCA (Rokstone / Rondor)	IR.NL.S.UK	39	40	14	<b>King Of My Castle</b> Wamdue Project - Airplane (Not Listed)	B.F.NL	73	70	7	<b>China In Your Hand</b> Fusion - RCA (EMI)	D.CH
7	5	12	<b>Strong Enough</b> Cher - WEA (Rive-Droite / Warner Chappell)	A.B.F.D.G.R.I.R.L.N.L.E.S.S.CH.HUN	40	38	7	<b>We Can Leave The World</b> Sasha - WEA (BMG UFA)	A.D.CH	74	59	18	<b>Fly Away</b> Lenny Kravitz - Virgin (Miss Bessie / EMI)	A.F.D.CH
8	13	4	<b>Au Nom De La Rose</b> Moos - Mercury (Not Listed)	B.F	41	20	5	<b>Perfect Moment</b> Martine McCutcheon - Innocent / Virgin (Chrysalis)	D.IR.UK	75	73	21	<b>Enjoy Yourself</b> A+ - Kedar / Universal (Valentino / EMI)	B.F
9	7	14	<b>Maria</b> Blondie - Beyond / RCA (Dick Johnson)	A.B.F.D.G.R.NL.E.S.S.CH	42	NE		<b>Feeling For You</b> Cassius - Virgin (Windswept Pacific / Planetary Nom / DR)	F.D.I.R.I.NL.UK	76	66	4	<b>Java (All Da Ladies Come Around)</b> Qconnection - RCA (Copyright Control)	D.CH
10	8	7	<b>MfG</b> Die Fantastischen 4 - Columbia (EMI)	A.D.CH	43	46	2	<b>It Takes Two</b> Spike - Polydor (Not Listed)	A.D.CH	77	NE		<b>Best Friends</b> Toy-Box - Spin / Edel (Spin Off Songs)	DK.NL.N.S
11	11	19	<b>Pretty Fly (For A White Guy)</b> The Offspring - Columbia (Underacher / Wixen)	A.B.D.K.F.D.G.R.I.N.L.S.CH	44	44	7	<b>If You Believe</b> Sasha - WEA (Click / BMG Ufa)	B.D.K.NL.S	78	58	14	<b>Tarzan &amp; Jane</b> Toy-Box - Spin / Edel (Spin Off Songs)	NL.S
12	6	2	<b>Why Don't You Get A Job</b> The Offspring - Columbia (IQ)	B.I.R.I.N.L.N.S.UK	45	54	3	<b>The Heart Of The Ocean</b> Mythos 'N D.J. Cosmo - Edel (EMI)	DK.F.D.S	79	82	9	<b>Put Your Hands Up</b> The Black & White Brothers - United Music / Edel (Copyright Control)	F.IR
13	10	14	<b>Changes</b> 2Pac - Jive / Amaru (Joshua's Dream / MCA / Zappo / Warner Chappell)	A.B.D.K.F.D.I.R.NL.N.S.CH	46	42	16	<b>How Will I Know (Who You Are)</b> Jessica Folcker - Jive (BMG Ufa / Grantsville / Zomba)	A.B.D.NL.CH	80	65	4	<b>Love Of A Lifetime</b> Honeyz - 1st Avenue / Mercury (EMI / Sony ATV)	IR.UK
14	12	23	<b>Tu M'Oublieras</b> Larusso - DLA / EMI (Not Listed)	B.F	47	29	6	<b>Promises</b> The Cranberries - Island (Island / MCA)	A.F.D.G.R.I.R.NL.E.S.CH	81	RE		<b>Chanter Pour Ceux Qui Sont Loin De Chez Eux</b> Laam - DLA (Not Listed)	F
15	NE		<b>Private Number</b> 911 - Virgin (Rondor)	UK	48	NE		<b>Dayz Like That</b> Fierce - Wildstar (EMI / Big Life / Rondor)	UK	82	NE		<b>Song For Kosovo</b> Artiesten Voor Kosovo - CNR (Not Listed)	B
16	14	6	<b>Sie Sieht Mich Nicht</b> Xavier Naidoo - 3P / Epic (3P)	A.D.CH	49	NE		<b>Big Love</b> Pete Heller - Essential (EMI / Various)	IR.UK	83	67	38	<b>We Like To Party</b> Vengaboys - Violent / Jive (Violent / Peermusic)	IR.UK
17	NE		<b>Pick A Part That's New</b> Stereophonics - V2 (Island / MCA)	IR.UK	50	89	2	<b>Mambo No. 5</b> Lou Bega - Lautstark / BMG (Zippy / Peer)	D.CH	84	63	2	<b>You Got Me</b> The Roots feat. Erykah Badu - MCA (Careers / BMG / Various)	F.D
18	16	6	<b>Simarik</b> Tarkan - Istanbul Plak / Universal (MCA / PolyGram / Istanbul Plak)	A.D.NL.CH	51	37	10	<b>As</b> George Michael & Mary J. Blige - Epic (Jobete / EMI)	B.F.NL.E.S.S.CH.UK	85	57	2	<b>Ich Will Raus (Sehnsucht '99)</b> Kami & Purple Schulz - EMI (Gerig / Miau)	D.CH
19	56	2	<b>Livin' La Vida Loca</b> Ricky Martin - Columbia (Various)	S.F.D.I.NL.N.S.CH.HUN	52	48	3	<b>That Don't Impress Me Much</b> Shania Twain - Mercury (Various)	B.D.K.NL.N.S	86	81	6	<b>I Want To Know What Love Is</b> Tina Arena - Columbia (Not Listed)	F
20	17	6	<b>My Name Is</b> Eminem - Interscope (Chrysalis)	A.B.D.K.D.I.R.NL.N.S.CH.UK	53	47	15	<b>You Don't Know Me</b> Armand Van Helden - frr (Copyright Control)	B.F.G.R.NL.CH.UK	87	NE		<b>You Needed Me</b> Boyzone - Polydor (Not Listed)	B.D.NL.S
21	19	15	<b>Ma Baker</b> Boney M. vs. Sash! - Lautstark / BMG (Far / Intro)	A.F.G.R.I.R.S.CH.UK	54	NE		<b>I Never Knew Love Like This</b> Organiz - Jam Productions (Not Listed)	F	88	80	16	<b>A Klana Indiana</b> A Klana Indiana - EMI (Tuti Frutti)	A
22	26	3	<b>In Our Lifetime</b> Texas - Mercury (EMI)	F.D.IR.NL.E.S.S.CH.UK.HUN	55	45	6	<b>Bisso Na Bisso</b> Bisso Na Bisso - V2 (Not Listed)	F	89	43	2	<b>Beat Mama</b> Cast - Polydor (MCA / PolyGram)	UK
23	NE		<b>Cloud Number 9</b> Bryan Adams - A&M (Various)	IR.S.CH.UK	56	39	5	<b>Requiem Pour Un Fou</b> Lara Fabian & Johnny Hallyday - Polydor (Not Listed)	B.F	90	76	10	<b>On Ne Change Pas</b> Celine Dion - Columbia (Not Listed)	B.F
24	22	11	<b>La Vie Ne M'Apprend Rien</b> Liane Foly - Virgin (Not Listed)	B.F	57	NE		<b>Shower Your Love</b> Kula Shaker - Columbia (Hoodoo / Hit & Run)	UK	91	62	3	<b>Blue</b> Eiffel 65 - Bliss Co. / Skooby (Not Listed)	I
25	18	3	<b>Bye Bye Baby</b> TQ - Clockwork / Epic (Various)	B.D.IR.NL.S.UK	58	77	2	<b>Give A Little Love</b> Mr. President - WEA (Jetzt Kommz / Hanseatic / Warner Chappell)	A.D.CH	92	51	3	<b>Bring My Family Back</b> Faithless - Cheeky (Cheeky / BMG / Warner Chappell)	D.IR.NL.UK
26	21	14	<b>You Are Not Alone</b> Modern Talking - Hansa (Blue Obsession / Warner Chappell / Intro)	A.F.D.N.E.S.S.CH	59	32	3	<b>What's It Gonna Be</b> Busta Rhymes feat. Janet. Elektra (T'Ziah's / 2000 Watts / toni Robi / WC)	D.IR.NL.S.UK	93	55	2	<b>Freak On A Lash</b> Korn - Immortal / Epic (Warner Chappell)	D.NL.UK
27	24	6	<b>Turn Around</b> Phats & Small - Multiply (BMG / Warner Chappell / Arpesh)	IR.I.UK	60	36	5	<b>Protect Your Mind</b> D.J. Sakin & Friends - Club-Tunes / Intercord (EMI)	DK.F.N.S	94	RE		<b>Upside Down</b> Risquee - EMI (Not Listed)	F
28	27	7	<b>Witchdoctor</b> Cartoons - Flex / EMI-Medley (Reuter / Reuter)	F.D.IR.NL.S.UK	61	60	3	<b>What's It Like</b> Everlast - Tommy Boy (Irish Intellect / PolyGram / Sym / BMG)	A.D.NL.CH	95	NE		<b>Universal Nation (The Real Anthem)</b> Push - Bonzai (BMG)	F.UK
29	23	11	<b>It's Not Right But It's OK</b> Whitney Houston - Arista (EMI / Famous)	A.B.D.IR.NL.E.S.S.CH.UK	62	NE		<b>Per Te</b> Jovanotti - Soleluna / Mercury (Not Listed)	I	96	NE		<b>Human</b> Pretenders - WEA (Sushi Two / Hit & Run / EMI)	D.UK
30	35	32	<b>Big Big World</b> Emilia - Rodeo / Universal (EMI)	B.F.CH	63	53	11	<b>Can I Get A...</b> Jay-Z feat. Amil & Ja - Def Jam / Island (EMI / Li Lu Lu / DJ Iru / Ja)	D.NL.CH	97	NE		<b>It's All Been Done</b> Barenaked Ladies - Reprise (Treat Baker / Warner Chappell)	UK
31	25	3	<b>Red Alert</b> Basement Jaxx - XL (MCA / PolyGram)	F.IR.NL.UK	64	52	6	<b>La Neige Au Sahara</b> Anggun - Epic / Columbia (Copyright Control)	D.I.CH	98	90	30	<b>Believe</b> Cher - WEA (Rive-Droite / Warner Chappell)	B.G.R.NL.CH.UK
32	15	3	<b>Right Here Right Now</b> Fatboy Slim - Skint / Epic (MCA / PolyGram)	B.D.G.R.I.R.NL.S.UK.HUN	65	86	5	<b>T'Es Zinzin</b> DJ XAM - La Tribu (Not Listed)	B.F	99	68	9	<b>L'Amé-Stram-Gram</b> Mylène Farmer - Polydor (Not Listed)	B.F
33	41	7	<b>You Get What You Give</b> New Radicals - MCA (EMI)	B.D.I.R.I.NL.CH.UK	66	100	2	<b>Ce Matin</b> Axelle Red - Virgin (Not Listed)	B.F	100	NE		<b>Pearl River</b> Johnny Shaker - Low Sense (BMG)	IR.UK
					67	49	18	<b>Parisien Du Nord</b> Cheb Mami & K-Mel - Virgin (BMG)	B.F					

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles charts: CN (UK); Ireland; Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Title-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLP/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic). © BPI Communications B.V.

## European Top 100 Albums

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week 21 / 99

this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted		
1	1	3	The Cranberries	Bury The Hatchet - Island	A.B.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.UK.HUN.CZ		35	39	25	Sasha	Dedicated To... - WEA	A.D.K.S.F.D.N.L.P.C.H.CZ		68	67	15	Litfiba	Infinito - Ira / EMI	I			
2	2	8	Andrea Bocelli	Sogno - Sugar / Polydor	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.UK.HUN.CZ		36	36	63	Madonna	Ray Of Light - Maverick / Warner Bros.	B.D.K.F.D.G.R.I.R.I.N.L.C.H.UK.HUN	5	69	53	8	Blur	13 - Food / Parlophone	A.D.I.R.N.UK			
3	NE		Suede	Head Music - Nude	A.B.D.K.S.F.F.D.I.R.N.L.N.P.S.UK		***** SALES BREAKER *****										70	63	25	Metallica	Garage Inc. - Vertigo	D.N.L.N.S.CH
4	3	28	Cher	Believe - WEA	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.UK.HUN.CZ	3	37	64	43	Manau	Panique Celtique - Polydor		B.F	71	NE		Blå Øjne	Romeo Og Julie - Spin / Edel	DK			
5	5	25	The Offspring	Americana - Columbia	A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.E.S.S.C.H.UK.HUN.CZ	1	38	27	3	Bjørn Afzelius	Elsinore - Rebelle		DK.N.S	72	71	51	Boyzone	Where We Belong - Polydor	2			
6	6	2	Die Fantastischen 4	4:99 - Columbia		A.D.CH	39	31	6	Axelle Red	Toujours Moi - Virgin		B.F	73	RE		Robbie Williams	Life Thru A Lens - Chrysalis	IR.UK			
7	10	12	Abba	Gold - Greatest Hits - Polar		B.S.F.D.G.R.I.R.E.S.S.UK	40	50	8	Everlast	Whitey Ford Sings The Blues - Tommy Boy		A.D.N.L.CH	74	45	3	Reef	Rides - Sony S2	IR.UK			
8	4	4	Tom Waits	Mule Variations - Epitaph		A.B.D.K.S.F.F.D.I.R.I.N.L.N.P.S.C.H.UK.CZ	41	51	4	Shania Twain	Come On Over - Mercury		IR.N.L.N.S.UK	75	NE		Roch Voisine	Chaque Feu... - RCA	F			
9	7	11	Britney Spears	...Baby One More Time - Jive		A.B.D.K.S.F.F.D.G.R.I.R.I.N.L.N.P.C.H.UK.HUN.CZ	42	32	5	Tarkan	Tarkan - Istanbul Plak / Universal		A.D.N.L.CH	76	59	11	Lara Fabian	Live - Polydor	B.F			
10	9	19	Fatboy Slim	You've Come A Long Way Baby - Skint / Epic		A.B.F.D.G.R.I.R.N.L.C.H.UK.CZ	43	21	2	Rosenstolz	Zucker - Polydor		D	77	38	4	Tom Petty & The Heartbreakers	Echo - Warner Bros.	A.D.G.R.S.CH			
11	12	11	TLC	Fanmail - LaFace / Arista		A.B.D.K.S.F.F.D.I.R.N.L.N.S.C.H.UK	44	30	18	The Corrs	Forgiven Not Forgotten - 143 / Lava / Atlantic		IR.UK	78	62	3	Pooh	Un Posto Felice - CGD	I			
12	8	4	Bruce Springsteen	18 Tracks - Columbia		A.B.F.D.G.R.I.R.I.N.P.E.S.S.C.H.UK.CZ	45	56	4	Claudia Jung	Für Immer - EMI		A.D.CH	79	86	3	Bryan Adams	On A Day Like Today - A&M	D.P.E.S.S.UK			
13	11	23	Vengaboys	Up & Down - Greatest Hits - Violent / Jive		B.D.K.S.F.F.D.I.R.N.L.N.P.S.C.H.UK.HUN	46	46	35	Steps	Step One - Jive		B.I.R.UK	80	RE		Soda	Sodapop - Norske Gram	N			
14	NE		Andre Rieu	100 Jahre Strauß/100 Jahr Strauss - Polydor / Mercury		A.B.D.N.L.CH	47	47	28	Alanis Morissette	Supposed Former Infatuation Junkie - Maverick / Warner Bros.		A.F.D.N.L.CH	81	78	3	Abba	25 Jaar Na Waterloo - Polar	NL			
15	14	27	George Michael	Ladies & Gentlemen, The Best Of George Michael - Epic		B.D.K.D.G.R.I.R.I.N.L.E.S.S.C.H.UK.HUN	48	48	31	Vonda Shepard	Songs From Ally McBeal - Epic		A.D.K.S.F.D.I.R.N.L.N.E.S.S.HUN	82	69	6	Thomas Helmig	Dream - RCA	DK			
16	13	81	The Corrs	Talk On Corners - 143 / Lava / Atlantic		B.F.I.R.N.L.N.E.S.S.UK	49	61	6	Chayanne	Atado A Tu Amor - Columbia		ES	83	95	25	Mariah Carey	#1's - Columbia	B.D.G.R.I.R.N.L.C.H.UK			
17	15	32	Lauryn Hill	The Miseducation Of Lauryn Hill - Ruffhouse / Columbia		A.B.D.K.F.D.G.R.I.R.N.L.N.P.S.C.H.UK	50	42	4	Dean Martin	The Very Best Of Dean Martin Capitol & Reprise Years - Capitol		S	84	RE		Biagio Antonacci	Mi Fai Stare Bene - Mercury	I			
18	18	5	Francis Cabrel	Hors Saison - Columbia		B.F	51	57	13	Hevia	Tierra De Nadie - Hispavox		P.E.S	85	94	49	Original Cast	Notre Dame De Paris - Pomme / Sony / Universal	B.F			
19	17	7	Skunk Anansie	Post Orgasmic Chill - Virgin		A.B.F.D.G.R.I.N.L.N.P.C.H.UK	52	44	13	Blondie	No Exit - Beyond / RCA		A.B.D.G.R.N.L.P.E.S.S.C.H	86	66	15	Liane Foly	Acoustique - Virgin	B.F			
20	23	9	Stereophonics	Performance & Cocktails - V2		IR.UK	53	41	3	Mina	Olio - PDU		I	87	37	2	Electronic	Twisted Tenderness - Parlophone	S.UK			
21	22	41	Xavier Naidoo	Nicht Von Dieser Welt - 3P / Epic		A.D.CH	54	43	11	Roxette	Have A Nice Day - Roxette Recordings / EMI		A.B.D.G.R.P.E.S.S.C.H.CZ	88	NE		The Carpenters	Only Yesterday - A&M	DK			
22	20	19	The Cardigans	Gran Turismo - Trampolene / Stockholm		A.B.D.K.D.G.R.I.R.I.N.L.N.UK.CZ	55	NE		Eins Zwo	Gefährliches Halbwissen - Rough Trade		D	89	73	4	Kurt Ostbahn & Die Kombo	50 Verschillende Jahr Im Dienste D. - MCA	A			
23	24	11	Modern Talking	Alone (The 8th Album) - Hansa		A.S.F.F.D.G.R.E.S.S.C.H.UK.HUN.CZ	56	54	23	Manic Street Preachers	This Is My Truth Tell Me Yours - Epic		DK.G.R.I.R.S.UK	90	RE		Barenaked Ladies	Stunt - Reprise	UK			
24	19	4	Supertramp	It Was The Best Of Times - EMI		A.B.F.D.N.L.N.P.E.S.C.H	57	40	9	Van Morrison	Back On Top - Exile / Pointblank / Virgin		A.D.I.R.N.L.E.S.UK	91	76	9	Ilse DeLange	World Of Hurt - Warner Bros.	B.NL			
25	25	3	Freundeskreis	Esperanto - Columbia		A.D.CH	58	58	7	Lene Marlin	Playing My Game - Virgin		N.S	92	NE		Andres Calamaro	Honestidad Brutal - DRO	ES			
26	NE		Renato Zero	Amore Dopo Amore, Tour Dopo Tour - Fonopoli / Epic		I	59	65	3	Massive Töne	Überfall - East West		D	93	RE		Silverchair	Neon Ballroom - Marmur / Epic	A.D.N.L.S			
27	16	4	Catatonia	Equally Cursed And Blessed - Blanco Y Negro		GR.I.R.UK	60	52	5	New Radicals	Maybe You've Been Brainwashed Too. - MCA		GR.I.R.UK	94	NE		Cultured Pearls	Liquefied Days - WEA	D			
28	28	29	Robbie Williams	I've Been Expecting You - Chrysalis		DK.D.I.R.N.L.UK	61	96	4	Pierpoljak	Kingston Karma - Barclay		F	95	91	4	Kisha	Kisha - Ariola	CH			
29	NE		John Williams/LSO	Star Wars: The Phantom Menace (Episode1) - Sony Classical		F.D.I.R.UK	62	83	2	TQ	They Never Saw Me Coming - Clockwork / Epic		B.D.I.R.N.L.UK	96	87	8	Dusty Springfield	The Best Of - Mercury	IR.UK			
30	26	17	2Pac	Greatest Hits - Jive / Amaru		A.B.D.K.S.F.D.G.R.I.R.N.L.N.S.C.H.UK	63	70	10	Manu Chao	Clandestino - Virgin		F.C.H	97	RE		Alex Britti	It. Pop - Universal	I			
31	35	16	Cartoons	Toonage - Flex / EMI-Medley		B.D.K.I.R.I.N.E.S.S.UK	64	NE		Carlos Cano	La Copla: Memoria Sentimental - EMI-Odeon		ES	98	80	4	Eminem	Slim Shady - Interscope	D.I.R.N.L.S.UK			
32	33	5	Mylène Farmer	Innamoramento - Polydor		F	65	60	11	Falco	The Final Curtain - The Ultimate Best Of - EMI		A.D.CH	99	55	4	Deine Lakaien	Kasmodiah - Columbia	D			
33	29	2	Vasco Rossi	Rewind - EMI		I	66	68	36	Celine Dion	S'Il Suffisait D'Aimer - Epic / Columbia		B.F.S	100	93	7	Fabrizio D'Andre	De Andre In Concerto - Ricordi	I			
34	34	26	Whitney Houston	My Love Is Your Love - Arista		B.F.D.N.L.S.C.H.UK	67	49	52	Lenny Kravitz	5 - Virgin		A.D.G.R.N.L.P.S.C.H									

A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GRK = Greece, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.  
 ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
 The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Top National Sellers

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UNITED KINGDOM

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in the United Kingdom.

GERMANY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Germany.

FRANCE

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in France.

ITALY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Italy.

SPAIN

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Spain.

HOLLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Holland.

BELGIUM

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Belgium.

SWEDEN

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Sweden.

DENMARK

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Denmark.

NORWAY

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Norway.

FINLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Finland.

IRELAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Ireland.

SWITZERLAND

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Switzerland.

AUSTRIA

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Austria.

PORTUGAL

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in Portugal.

CZECH REPUBLIC

Table with columns TW, LW, SINGLES, and list of top-selling singles and albums in the Czech Republic.

Based on the national sales charts from 16 European markets. Information supplied by CIN (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IFPSO/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

## Album spotlight

by Christian Lorenz & Terry Heath

### CULTURED PEARLS LIQUEFIED DAYS

WEA

G/S/A release date: May 10

International release date: tbc

Power ballads are the band's forte, but on *Liquefied Days* the Cultured Pearls add two new strings. The

uptempo single *Kissing The Sheets* has singer Astrid and musicians Sven and Tex muscling their way into Texas/Pretenders territory. A sweeping chorus and a very distinguishable Wurlitzer e-piano lick are *Kissing The Sheets'* big sales points. The band's second achievement on this album is that they brush aside their somewhat conservative image with three left-field tracks: the drum and bass inspired *Sentimental Mood*; the playful—almost Air-esque—*Into Eternity*; and, most convincingly, the sharp and crisp opening track, *Too Extreme*. Four polished power ballads—*Liquefied Days*, *Not This Time*, *Will You See Me* and *You Jumped In Your Mind*—see Astrid in top vocal form. The band's songwriting has matured considerably and all three ballads are executed with a light, timeless touch. *Kissing The Sheets*, out since April 26, is literally just "kissing" the German Top 100 singles charts at number 100. On the strength of the material alone, *Liquefied Days*, the band's third and most consistent album to date, deserves an international release. **CL**

### ERIC BIBB HOME TO ME

Manhattan

International release date: May 25

Recorded in a 17th century English farmhouse by an African American native of New York who lives in Sweden, backed by a band drawn from countries on both sides of the Atlantic, this album—his fourth, and the first on new label Manhattan—embodies the progressive eclecticism of Eric Bibb's musical career. *Home To Me* still retains the rootsy, blues-and-gospel bite of his earliest recordings, but meticulous production values (enhanced, one feels, by co-producer and one time Clapton bassist Dave Bronze) have brought sharper focus: Bibb's superb musicianship, enthralling voice and compelling self-penned lyrics and melodies on this set have placed him firmly in the AC arena, and the airplay benefits promise to reward his faith with a serious breakthrough in Europe this summer. Tracks such as *Come Back Baby* and *No More Cane On The Brazos* see Bibb handling traditional material with feeling and confidence. Then he turns to the wry challenge of *Walk The Walk*, the visionary *Livin' Lovin' And Doin'* or the oblique love lyrics of *For You* with equal panache. The fact that Bibb is personable, intelligent and articulate—as well as very, very good at what he does—cannot hurt his chances of bringing *Home To Me* to a mainstream radio audience in Europe, and adding substantially to his already loyal fanbase. **TH**



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

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As	51	MFG	10
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Beat Mama	89	Nie Wieder	38
Believe	98	No Scrubs	4
Best Friends	77	On Ne Change Pas	90
Big Big World	30	Parisien Du Nord	67
Big Love	49	Pearl River	100
Bisso Na Bisso	55	Per Te	62
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Bring My Family Back	92	Pretty Fly (For A White Guy)	11
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China In Your Hand	73	Requiem Pour Un Fou	56
Cloud Number 9	23	Right Here Right Now	32
Dayz Like That	48	Shower Your Love	57
Enjoy Yourself	75	Sie Sieht Mich Nicht	16
Feeling For You	42	Simarik	18
Flat Beat	3	Song For Kosovo	82
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Freak On A Lash	93	Swear It Again	6
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Fabrizio D'Andre	100	Massive Tone	59
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Blå Øjne	71	Mina	53
Blondie	52	Modern Talking	23
Blur	69	Alanis Morissette	47
Andrea Bocelli	2	Van Morrison	57
Boyzone	72	Xavier Naidoo	21
Alex Britti	97	New Radicals	60
Francis Cabrel	18	The Offspring	5
Andres Calamaro	92	Original Cast - Notre Dame De Paris	85
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Mariah Carey	83	Pierpoljak	61
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The Corrs	44	Sasha	35
The Cranberries	1	Vonda Shepard	48
Cultured Pearls	94	Silverchair	93
Deine Lakaien	99	Skunk Anansie	19
Ilse DeLange	91	Fatboy Slim	10
Celine Dion	66	Soda	80
Eins Zwo	55	Britney Spears	9
Electronic	87	Dusty Springfield	96
Eminem	98	Bruce Springsteen	12
Everlast	40	Steps	26
Lara Fabian	76	Stereophonics	40
Falco	65	Suede	3
Die Fantastischen 4	6	Supertramp	24
Mylene Farmer	32	Tarkan	42
Foly Liane	86	TLC	11
Freundeskreis	25	TQ	62
Thomas Helmig	82	Shania Twain	41
Hevia	51	Vengaboys	13
Lauryn Hill	17	Roch Voisine	78
Whitney Houston	34	Tom Waits	8
Claudia Jung	45	Robbie Williams	28
Kisha	95	Robbie Williams	73
Lenny Kravitz	67	John Williams/LSO	29
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# Billboard

## TOP 20 US SINGLES TOP 20 US ALBUMS

MAY 22, 1999

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
2	2	NO SCRUBS LAFACE/ARISTA	TLC
3	3	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
4	4	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
5	8	WHO DAT TONY MERCEDES/FREEMAN/PRIORITY	JT MONEY FEATURING SOLE
6	9	FORTUNATE ROCK LAND/INTERSCOPE/COLUMBIA	MAXWELL
7	5	BELIEVE WARNER BROS.	CHER
8	7	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	15	WHERE MY GIRLS AT? MOTOWN	702
10	6	WHAT'S IT GONNA BE? FLIPMODE/ELEKTRA/VEEG	BUSTA RHYMES FEATURING JANET
11	10	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
12	12	SLIDE WARNER BROS.	GOO GOO DOLLS
13	11	PLEASE REMEMBER ME CURB	TIM MCGRAW
14	—	808 (*) TRACK MASTERS/COLUMBIA	BLAQUE
15	—	THAT DON'T IMPRESS ME MUCH MERCURY (NASHVILLE)	SHANIA TWAIN
16	13	WHAT IT'S LIKE TOMMY BOY	EVERLAST
17	19	ANYWHERE BAD BOY/ARISTA	112 FEATURING LILZ
18	—	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
19	16	SWEET LADY RCA	TYRESE
20	—	CHANTE'S GOT A MAN SILAS/MCA	CHANTE MOORE

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	NEW	A PLACE IN THE SUN CURB	TIM MCGRAW
2	2	FANMAIL LAFACE/ARISTA	TLC
3	NEW	STAR WARS EPISODE I — THE PHANTOM MENACE SONY CLASSICAL	SOUNDTRACK
4	1	RUFF RYDERS: RYDE OR DIE VOL. 1 RUFF RYDERS/INTERSCOPE	VARIOUS ARTISTS
5	4	COME ON OVER MERCURY (NASHVILLE)	SHANIA TWAIN
6	5	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
7	11	WIDE OPEN SPACES MONUMENT/SONY (NASHVILLE)	DIXIE CHICKS
8	3	I AM... COLUMBIA	NAS
9	6	BELIEVE WARNER BROS.	CHER
10	9	SOGNO POLYDOR	ANDREA BOCELLI
11	NEW	CHRONIC 2000 SUGE KNIGHT REPRESENTS DEATH ROW/PRIORITY	VARIOUS ARTISTS
12	8	AMERICANA COLUMBIA	THE OFFSPRING
13	7	SONGS FROM DAWSON'S CREEK COLUMBIA	SOUNDTRACK
14	14	'N SYNC RCA	'N SYNC
15	—	DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/AG	KID ROCK
16	10	THE SLIM SHADY LP WEB/AFTERMATH/INTERSCOPE	EMINEM
17	15	WHITEY FORD SINGS THE BLUES TOMMY BOY	EVERLAST
18	12	THE MATRIX MAVERICK/WARNER BROS.	SOUNDTRACK
19	19	98 DEGREES AND RISING MOTOWN/UNIVERSAL	98 DEGREES
20	17	LIFE ROCK LAND/INTERSCOPE	SOUNDTRACK

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



# Power layers

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

## pick of the week

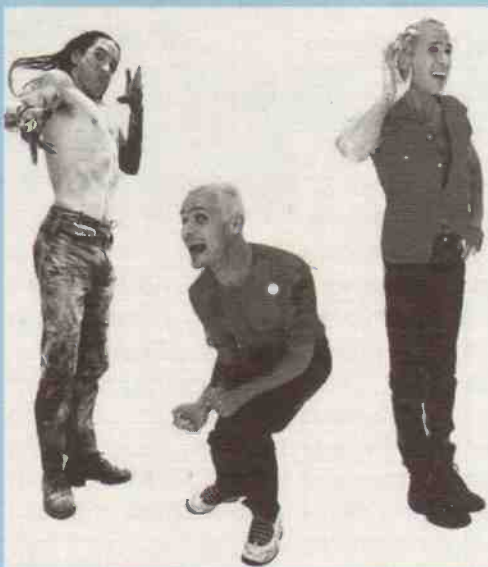
Red Hot Chili Peppers

Scar Tissue

(Warner)

"It's amazing that some of the band members are still alive...*Scar Tissue* is a good radio song but I doubt if they can ever again reach the heights they were once at."

Basil De Groot  
head of music  
3 FM/Holland



### France: Skyrock

FORMAT: CHR/Urban  
SERVICE AREA: National  
PLAYLIST MEETING: No meeting  
GROUP/OWNER: Orbus



Playlist Additions

Laurent Bouneau  
GM/Programme director

R. Kelly feat. Keit Murray/Home Alone (n/a)  
Fonky Family/Si Je Les Avais Ecoutes (n/a)  
Pierpoljak/Pierpoljak (n/a)  
NTM/That's My People (n/a)



### Spain: 40 Principales

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

Jaime Baro  
Music manager

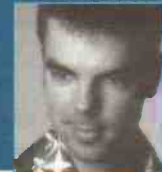
Playlist Additions

Blondie/Nothing Is Real But The Girl (n/a)  
Lauryn Hill/Ex-Factor (n/a)  
La Oreja De Van Gogh/Dile Al Sol (n/a)  
Phil Collins/You'll Be In The Heart (n/a)  
Roxette/Anyone (n/a)  
Laura Pausini/Me Siento Tan Bien (n/a)  
Miss Jane/It's A Fine Day (n/a)  
Red Hot Chili Peppers/Scar Tissue (n/a)



### UK: Galaxy 105

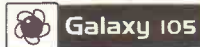
FORMAT: Dance  
SERVICE AREA: Yorkshire  
PLAYLIST MEETING: Wednesday AM  
GROUP/OWNER: Chrysalis Radio



Playlist Additions

Ande MacPherson  
Programme director

Chicane/Saltwater (n/a)  
Baz Luhrmann/Everybody's Free To Wear Sunscreen (n/a)



### Germany: Bayern 3

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



Playlist Additions

Walter Schmich  
Music director

Cunnie Williams/Saturday (7-10)  
Garbage/You Look So Fine (7-10)  
Tevin Campbell/Another Way (7-10)  
Jack Radics/No Matter (7-10)  
Britney Spears/Sometimes (7-10)  
Spike/It Takes Two (7-10)  
Red Hot Chili Peppers/Scar Tissue (7-10)  
Jovanotti/Dolce Fare Niente (7-10)  
Cranberries/Animal Instinct (7-10)



### Turkey: Radyo 5

FORMAT: CHR  
SERVICE AREA: National  
PLAYLIST MEETING: Wednesday AM  
GROUP/OWNER: AKS/Vlamco-Belgian Media Holding

Hakan Tamar  
Music director

Playlist Additions

Sugar Ray/Every Morning  
Skunk Anansie/Secretly  
Cassius/My Feeling For You



### Ireland: FM104

FORMAT: Hot AC  
SERVICE AREA: Dublin City and County  
PLAYLIST MEETING: Thursday/Friday  
GROUP/OWNER: Consortium



Playlist Additions

Dave Kelly  
Music director & deputy programme editor

Britney Spears/Sometimes (18)  
Texas/Summer Sun (18)  
Pete Heller's Big Love/Big Love (13)  
Johnny Shaker/Pearl River (11)  
Tilt/Invisible (11)



### Sweden: WOW! 105.5

FORMAT: Modern AC  
SERVICE AREA: Greater Stockholm  
PLAYLIST MEETING: Varies  
GROUP/OWNER: CLT-UFA



Playlist Additions

Markus Onnestam  
Music director

Nik Kershaw/Somebody Loves You (15)  
Shawn Mullins/Shimmer (15)  
Lenny Kravitz/Thinking Of You (15)  
Geri Halliwell/Look At Me (15)  
Baz Luhrmann/Everybody's Free To Wear Sunscreen (15)



### Ireland: Atlantic 252

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



Playlist Additions

David Dunne  
Programme director

No Doubt/New (30-35)  
Natalie Imbruglia/Troubled By The Way We Came Together (30-35)  
Shed Seven/Disco Down (30-35)  
Frames/Pavement Tune (30-35)  
Sixpence None The Richer/Kiss Me (20-25)  
Geri Halliwell/Look At Me (20-25)  
Chicane/Saltwater (20-25)





## Sweden: SR P5 Radio

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



Robert Sehlberg  
Music director

Playlist Additions

Martin/Fiskar Som Viskar (10-15)  
Mike & The Mechanics/Now That You've Gone (10-15)  
Amanda Marshall/Believe In You (5-8)  
Garbage/You Look So Fine (5-8)  
Celine Dion/Treat Her Like A Lady (5-8)  
Red Hot Chili Peppers/Scar Tissue (10-15)  
Di Leva/Miraklet (5-8)  
Happy Vibes/Happy Vibes (5-8)

SR P5 Radio Stockholm

## Germany: WDR Eins Live

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



Jochen Rausch  
Music director

Playlist Additions

Vivid/Off We Go (7)  
Afrob & Ferris MC/Reimemonster (7)  
Mr. X & Mr. Y/New World Order (7)  
Chemical Brothers/Hey Boy, Hey Girl (7)  
Baz Luhrmann/Everybody's Free To Wear (7)  
Red Hot Chili Peppers/Scar Tissue (7)  
Lauryn Hill/Everything's Everything (7)  
Brandy/Almost Doesn't Count (7)  
Futura/Goodbye (7)



## Norway: NRK P3

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



Marius Lillelien  
Head of music

Playlist Additions

Red Hot Chili Peppers/Scar Tissue (15)  
Voodoo Beats/Do It Again (15)  
Tom Waits/Hold On (8-10)  
Stereophonics/Pick A Part That's New (8-10)  
Cast/Beat Mama (8-10)



## The Netherlands: Radio 3FM

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



Paul Van Der Lugt  
Programme coordinator

Playlist Additions

Guano Apes/Open Your Eyes (23-24)  
Manic Street Preachers/You Stole The Sun From My Heart (7-8)  
Shania Twain/That Don't Impress Me Much (7-8)  
Groove Armada/If Everybody Looked The Same (7-8)  
Red Hot Chili Peppers/Scar Tissue (7-8)  
Lauryn Hill/Everything's Everything (7-8)



## Turkey: Number One FM

FORMAT: CHR  
SERVICE AREA: National  
PLAYLIST MEETING: Friday 14:00  
GROUP/OWNER: The Media Group, Karacan & RAKS



Emre Yönter  
Music & Programming director

Playlist Additions

Azucar Moreno/Olé (20-25)  
Cassius/Feeling For You (20-25)  
Liza Frazier/Somewhere Tonight (25-30)  
Fatboy Slim/Right Here, Right Now (15-20)  
Skunk Anansie/Secretly (15-20)



## Denmark: Radio 2

FORMAT: AC  
SERVICE AREA: National  
PLAYLIST MEETING: Wednesday AM  
GROUP/OWNER: Tele Danmark Radio A/S



Jan Brodde  
Head of music

Playlist Additions

Boyzone/You Needed Me (10-16)  
Mike & The Mechanics/Now That You've Gone (10-16)



## Switzerland: Radio 105 Network

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



Grant Benson  
Programme director

Playlist Additions

NAS & Puff Daddy/Hate Me Now (n/a)  
Zabrinski Point/Give It Up (n/a)  
Ivy/This Is The Day (n/a)  
Deetah/El Paradiso Rico (n/a)  
Mishka/Give You All The Love (n/a)  
Mr. X & Mr. Y/New World Order (n/a)  
Mythos & DJ Cosmo/Heart Of The Ocean (n/a)  
2Pac/Dear Mama (n/a)  
Beastie Boys/Remote Control (n/a)  
Enrique Iglesias/Bailamos (n/a)  
Macy Gray/Do Something (n/a)  
Warmduscher/Auf Die Free (n/a)  
Mase/Get Ready (n/a)  
DJ Bart/Oh C'Est Ça (n/a)  
Krayzee/Let You Go (n/a)



## Denmark: DR P3

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



Morten Rindholt  
Music controller

Playlist Additions

The Feelers/Venus (23)  
Underworld/Jumbo (7)  
Jonz/Sleeping (7)  
Tal Bachman/She's So High (2-3)  
Urban Dance Squad/Happy Go Fucked Up (2-3)  
Medal/Up Here For Hours (2-3)  
A Very Good Friend Of Mine feat. Joy/Just Round (2-3)  
Al Agami & Frithjof Toksvig/Opportunities (2-3)



## U.K.: 95.8 Capital FM

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



Richard Park  
Group programme director

Playlist Additions

Bruce Springsteen/Sad Eyes (30-40)  
Savage Garden/The Animal Song (30-40)  
Jewel/Down So Long (30-40)  
Ricky Martin/Livin' La Vida Loca (30-40)  
Three Amigos/Louie, Louie (30-40)  
Another Level/From The Heart (30-40)  
Chicane/Saltwater (30-40)  
Will Smith/Wild Wild West (30-40)  
Blockster/Grooveline (30-40)



## Italy: Radio Dimensione Suono

FORMAT: CHR  
SERVICE AREA: National  
PLAYLIST MEETING: varies  
GROUP/OWNER: Radio Dimensione Suono



Carlo Mancini  
Music director

Playlist Additions

Ricky Martin/Livin' La Vida Loca (28)  
Renato Zero/Si Sta Facendo Notte (28)  
Rappers Against Racism feat. Trooper/Only You (28)  
Red Hot Chili Peppers/Scar Tissue (28)  
Umberto Tozzi/Conchiglia Di Diamante (28)  
Madonna/Beautiful Stranger (28)  
Giorgia/Parlami D'Amore (28)  
Baccini/Quand'E' Che Mi Dici Di Si (28)



## U.K.: BBC Radio 1

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



Jeff Smith  
Head of music

Playlist Additions

No Doubt/New (15-18)  
Tatyana Ali/Everytime (15-18)

97-99 FM B.B.C. RADIO 1



# On the air

M&M's weekly airplay analysis column

They wanted it that way, and they've got it. The Backstreet Boys have cut short the lifetime of Texas at the top of the European Radio Top 50.

Although *In Our Lifetime* by Texas (Mercury) is still adding new stations, *I Want It That Way* (Jive) by The Backstreet Boys is simply accumulating chart points faster. This is the second European radio number one for the boy band, who enjoyed their first with *As Long As You Love Me* in November 1997. Currently number one in the regional airplay listings for Holland and the G/S/A countries, The Backstreet Boys face real competition from only one song, *Canned Heat* by Jamiroquai (Sony S2), the most played record in the U.K. and number two in France and Scandinavia at the moment. The greatest chart points gainer this week, *Kiss Me* by Sixpence None The Richer (Squint), is still too far away, at number 14, to become a danger for next week.

## Backstreet Boys



The six new entries this week are clustered in the lower region of the chart. The most interesting of them, at number 43, is *MfG*, an acronym for *Mit Freundlichen Grüßen* ("with friendly greetings"), by German band Die Fantastischen Vier (Columbia). A German language record reaching the European Radio top 50 is an unusual event. Luc Melsen, head of music at Eldorado, Luxembourg's top rated CHR station in the 13-30 demographic, comments: "It's a very funny record, based on abbreviations, and we receive a lot of requests for it. Even people who can't understand German seem to like it."

Radio Eldorado's award-winning website (www.eldorado.lu) shows the station's support for the idea of pan-European music. It promotes unusual music from other European countries by highlighting tracks three times a week from the Euromuse project. Melsen says: "People in Luxembourg are true Europeans, because we speak so many languages." In another project, sponsored by a soft drink brand, Eldorado is asking its listeners to pick out Eldorado's summer hit for 1999. Front runners at the moment are *Livin' La Vida Loca* by Ricky Martin (Columbia), *We're Going To Ibiza* by Vengaboys (Violent/Jive) and an updated mambo, *Mambo Nr. 5* by Lou Bega (Ariola).

A glance at other new entries shows *You'll Be In My Heart* (Epic) by Phil Collins at 41, being embraced earliest by AC stations in the G/S/A countries. Three places lower, Savage Garden's *The Animal Song* is rampaging in Scandinavia, where it's already number 3 in the regional listing. At 47, Kula Shaker come in with the folksy *Shower Your Love* (Columbia), mainly due to U.K. radio support. Dance act the Chemical Brothers land at number 48 with *Hey Boy, Hey Girl* (Virgin). *Hey* fever is most catching in the U.K. and Scandinavia. And at the bottom of the list we welcome boy band Westlife. Their *Swear It Again* (RCA) has proved a big sales success in Ireland and the U.K. and is now spreading across Europe.

Forthcoming attractions on this week's most added list are: *Scar Tissue* by Red Hot Chili Peppers (Warner Bros.); *Sometimes* by Britney Spears (Jive); *Now That You've Gone* by Mike & The Mechanics (Virgin); *Everybody's Free To Wear Sunscreen* by Baz Luhrmann (Capitol) and the afore mentioned *Mambo Nr. 5* by Lou Bega (Ariola).

Menno Visser

week 21/99

# European Radio Top 50

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	3	4	BACKSTREET BOYS/I WANT IT THAT WAY	(JIVE)	69	6
2	1	8	Texas/In Our Lifetime	(Mercury)	73	6
3	5	5	Jamiroquai/Canned Heat	(Sony S2)	66	9
4	2	12	TLC/No Scrubs	(La Face/Arista)	67	3
5	8	3	Geri Halliwell/Look At Me	(EMI)	55	11
6	4	13	New Radicals/You Get What You Give	(MCA)	56	1
7	7	6	Bryan Adams/Cloud Number Nine	(A&M)	55	3
8	12	4	Ricky Martin/Livin' La Vida Loca	(Columbia)	49	8
9	6	17	Britney Spears/...Baby One More Time	(Jive)	49	0
10	9	13	Robbie Williams/Strong	(Chrysalis)	48	0
11	10	15	Cher/Strong Enough	(WEA)	46	0
12	11	11	Cranberries/Promises	(Island)	40	0
13	14	18	Blondie/Maria	(Beyond/RCA)	38	1
14	27	2	Sixpence None The Richer/Kiss Me	(Squint)	37	13
15	17	6	The Offspring/Why Don't You Get A Job?	(Columbia)	40	6
16	13	16	George Michael & Mary J. Blige/As	(Epic)	36	1
17	18	17	Whitney Houston/It's Not Right But It's OK	(Arista)	37	1
18	15	8	Bon Jovi/Real Life	(Reprise)	36	2
19	16	6	Emilia/Good Sign	(Rodeo/Universal)	37	4
20	32	2	The Pretenders/Human	(WEA)	37	11
21	20	3	Basement Jaxx/Red Alert	(XL Recordings)	34	3
22	22	11	Sugar Ray/Every Morning	(Atlantic)	34	4
23	35	2	Skunk Anansie/Secretly	(Virgin)	26	8
24	28	4	Shania Twain/That Don't Impress Me Much	(Mercury)	35	4
25	25	5	Mr. Oizo/Flat Beat	(F Communications)	31	1
26	37	10	Mariah Carey/I Still Believe	(Columbia)	31	5
27	34	3	Roxette/Anyone	(Roxette Recordings/EMI)	31	2
28	19	15	Madonna/Nothing Really Matters	(Maverick/Warner Bros.)	28	0
29	26	7	B*witched/Blame It On The Weatherman	(Glow Worm/Epic)	28	1
30	21	14	Shawn Mullins/Lullaby	(Columbia)	24	0
31	30	6	Phats & Small/Turn Around	(Multiply)	24	0
32	29	12	2Pac/Changes	(Jive)	27	1
33	31	2	Fatboy Slim/Right Here Right Now	(Skint/Epic)	26	1
34	23	14	Blur/Tender	(Food)	23	0
35	44	9	Edyta Gorniak/One & One	(Orca/EMI)	18	3
36	33	18	Roxette/Wish I Could Fly	(Roxette Recordings/EMI)	20	0
37	42	2	Boyzone/You Needed Me	(Polydor)	28	4
38	24	9	Catatonia/Dead From The Waist Down	(Blanco Y Negro)	26	0
39	36	3	TQ/Bye Bye Baby	(Epic)	22	3
40	38	8	Sasha/We Can Leave The World	(WEA)	23	2
41	>	NE	Phil Collins/You'll Be In My Heart	(Epic)	18	5
42	48	2	Bruce Springsteen/I Wanna Be With You	(Columbia)	19	1
43	>	NE	Fantastischen Vier/MfG	(Columbia)	18	0
44	>	NE	Savage Garden/The Animal Song	(Columbia)	20	3
45	>	RE	Deetah/El Paradiso Rico	(ffrr)	19	2
46	>	RE	1000 Clowns/Not The Greatest Rapper	(Elektra)	18	5
47	>	NE	Kula Shaker/Shower Your Love	(Columbia)	20	3
48	>	NE	Chemical Brothers/Hey Boy, Hey Girl	(Virgin)	17	1
49	39	2	Celine Dion/Treat Her Like A Lady	(Epic/Columbia)	19	1
50	>	NE	Westlife/Swear It Again	(RCA)	20	4

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

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

Indicates singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer

# Victoires crisis follows SNEP exit

by Rémi Bouton

PARIS — The Victoires de la Musique awards show is in crisis following the withdrawal of SNEP, which represents all the major labels and several independents in France.

SNEP, which voted for the move at a regular board meeting on May 6, had been concerned by what it saw as an aggressive attitude from musicians' union SNAM. The latter had criticised the Victoires for awarding the musical "Notre Dame de Paris" best concert and song honours at the show in February, claiming that it was not a French production.

The next ceremony was scheduled for mid-February 2000. According to Victoires GM Enrico Della Rosa, "the withdrawal of SNEP could pose problems for the organisation of the event."

"There has always been tension with SNAM but this was the spark that ignited the crisis," SNEP GM Hervé Rony tells Music & Media. According to Rony, the decision was

voted through by the organisation with a large majority, despite earlier attempts at mediation by indie labels' body UPFI.

At time of going to press, UPFI was considering its options, according to the organisation's GM, Jérôme Roger. "UPFI understands but regrets this decision," says Roger. "We will decide next week [May 19] whether or not we are staying." Roger admits that "the Victoires are now in pretty bad shape," and that "it is quite difficult to go on" without SNEP, which provided the bulk of the artists and significant financial support.

This is not the first crisis to affect the Victoires. In 1996, the best newcomer award was given to female artist Stephend, signed to a company operated by Denys Limon, who was involved in the production of the show. Victoires founder Claude Fléouter was subsequently forced to quit; he then sued the Victoires. A tribunal last January ordered the Victoires to pay Fléouter damages of Ffr 3 million (euro 460,000).



Sedeck, of the brother/sister group Melky Sedeck, recently signed an exclusive worldwide publishing agreement with Sony/ATV Music Publishing (SAMP) to administer his present and future copyrights. Pictured (back row, l-r): Suzette Williams (VP A&R, SAMP); Scott Francis (VP business affairs, SAMP); Richard Rowe (president, SAMP); Theodore Sedlmayr (Cutler & Sedlmayr). Front row (l-r) are: Jody Graham Dunitz (executive VP, SAMP); Sedeck; and Erica Grayson (senior director of A&R, SAMP).

## V2 hires new A&R manager

by Paul Sexton

LONDON — Veteran artist manager Kevin Nixon will join V2 Records in London on May 17 in the newly-created role of U.K. director of A&R, reporting to V2 GM David Steele.

Nixon will continue to head his

recently-launched management company Major Minor, which he now jointly owns with V2; his roster there includes Blanco y Negro/WEA band Straw, singer/songwriter Kirsty MacColl and Echo act Subcircus. Nixon's son Paul is already a member of V2's A&R department.



# boyzone you needed me



the uk smash hit single now climbing european sales and airplay charts  
the video can be seen on rotation on all mtv european beams and at viva, tmf and ztv  
on tour in europe throughout may and june  
'you needed me' is taken from boyzone's greatest hits album 'by request...'  
released on monday 31st may

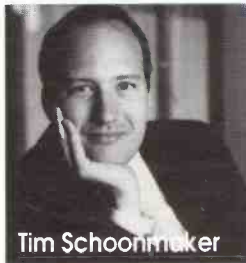
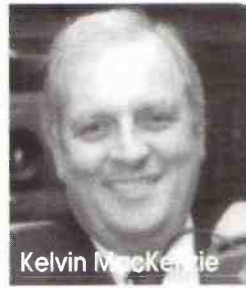
## London gets digital choice

MXR London brings together U.K. radio players Chrysalis Radio (45 percent), Border Radio (35 percent), DMGT Radio (10 percent) and Choice FM/London owners Soul Media (10 percent). Switchdigital is a joint venture between national speech broadcaster Talk Radio, the Ginger Media Group (owners of rock station Virgin Radio) and U.S. media

giant Clear Channel. CE Digital proposes to "digitalise" eight existing London radio services (see table), with only two brand new channels to be created. Emap Radio chief executive Tim Schoonmaker believes that "it is crucial that the most popular existing analogue services migrate to digital, thereby providing a clear incentive to purchase digital

continued from page 1

receivers." Switchdigital, on the other hand, would not house any existing analogue services on its proposed multiplex, instead creating a range of new formats, many with the service provider still to be identified.



According to Talk Radio chairman and chief executive Kelvin MacKenzie, "Switchdigital is focused on providing choice, which we believe will drive demand for new digital radio sets and attract advertisers. Existing AM and FM stations will still be available on the majority of new [digital] receivers, so it is the provision of new services and programmes which will attract listeners to the multiplex format."

The MXR London bid intends to bring two major radio brands to London which are already established outside the capital—Border Radio's AC/talk format Century Radio, and the Chrysalis-owned dance chain Galaxy. This will be in addition to services already serving the London market—Heart 106.2, Jazz FM, Choice FM and LBC/News Direct. Brand new services being proposed by the group for the multiplex are Fresh (CHR) and The River (soft AC/gold).

## Sacem slams 'scandalous' war claims

continued from page 1

tions are scandalous, revolting and unfounded." The Sacem president says that during the upcoming Sacem general assembly on June 8, he will propose a modification of Sacem's statutes in order to enable the organisation to throw Vangarde out. "Vangarde is using all possible means to hurt Sacem and to destabilise the society—enough is enough," says Tournier.

Vangarde has told M&M that he stands by the document. The composer (father of Daft Punk member Thomas Bangalter) says he has called upon the Mattéoli commission, set up by the French government to look into the treatment of Jewish assets during the War, to investigate the matter.

According to Tournier, "Sacem continued to distribute authors' rights during the occupation and, like all the authors' societies at that time, Sacem received instructions from the Commissariat Aux Affaires Juives [the Vichy government department for Jewish affairs] to pay Jewish authors' royalties into their own frozen bank accounts. Thus, Sacem has not kept any money."

Tournier adds that because of the restrictions imposed on Jewish artists during the occupation, performances of Jewish works were forbidden, which had an impact on the level of rights collected on their behalf. He adds that in April 1945, after the war ended and the Vichy regime was deposed, a new Sacem board was elected which included Jewish publisher Jacques Enoch, "who was particularly well placed to see if Sacem was retaining any rights from a Jewish author." Tournier adds that no claim has ever been made by a Jewish right owner for royalties unpaid during that period.

## London Digital Multiplex Applications

Service	Format	Provider
<b>CE Digital Ltd</b>		
Capital FM	CHR	Capital Radio
Capital Gold	Gold	Capital Radio
Kiss	Dance	Emap Radio
Magic	Soft AC/gold	Emap Radio
News Direct	News	London News Radio
LBC	News/talk	London News Radio
Xfm	Alt. rock	Capital Radio
Sunrise Radio (Untitled)	Asian	Sunrise Radio Ltd
	Hot AC	Capital Radio
<b>MXR London</b>		
Heart	AC	Chrysalis Radio
Galaxy	Dance	Chrysalis Radio
Century Radio	AC/talk	Border Radio
Jazz FM	Jazz	Golden Rose
Choice FM	Urban	Soul Media
Fresh	CHR	DMG Radio
The River	AC/gold	Chrysalis Radio
LBC	News/talk	London News Radio
News Direct	News	London News Radio
<b>Switchdigital</b> (All services so far untitled)		
	CHR	TBA
	Soft AC	Virgin Radio
	Asian	TBA
	Classic rock/sport	Talk Radio
	Jazz/blues	Golden Rose
	Business news	Bloomberg
	MOR	Saga Radio
	Modern rock	TBA
	Classic soul	TBA

## Maturing from Boys to men

was Swedish writer/producer Denniz Pop, who died of cancer last September. The band, which has dedicated *Millennium* to Pop, say in a statement that "Denniz was one of the first to envision and embrace the Backstreet Boys. He will live on through our music and will be forever in our hearts."

Pop's long-standing partner at Stockholm's Cheiron Studios, Max Martin, took the Backstreet Boys under his wing, writing seven of the twelve songs on *Millennium*—"the most crucial contribution to the album," according to Meyer.

What makes this unlikely pairing work? Meyer thinks it is the combination of writers with a feel for what works in the European market and "performers who know how to intrepert the material."

Meyer expects to ship one million albums in Europe: the group's biggest markets are Germany—where their debut sold 1.2 million units and *Backstreet's Back* 1.5 million—followed by the U.K. and Spain.

In the U.K., *I Want It That Way* has moved up from the B to the A

list this week at CHR station MFM 103.4/Wrexham. Head of music Steve Furnell admits the increase in rotation was influenced by the song's debut at number one in the British sales chart on May 9, although the track had originally been added "because it's a good radio song," and pole chart position doesn't always guarantee a place on MFM's A list.

"They've gone for a more grown-up image, and the music's more mature too," says Furnell, noting that *I Want It* has more appeal to the station's older listeners than previous Backstreet Boys tracks. "The only criticism I've got," says Furnell, "is that [*I Want It*] does sound a little bit like some of their other stuff slowed down."

Dusan Kotora, head of music at Prague CHR/AC station Radio City, has also moved *I Want It* this week, in this case from the station's C list to its B list (ensuring around 20 spins per week) following favourable feedback from listeners.

Kotora agrees that "the new single is more a pop song than a

dance track. Their last album was more dancey than this one, and that style really only appeals to our young listeners. *I Want It* is much better for AC formats."

In Sweden, national AC network Mix Megapol has added the song for the very first time this week, but only on very slow rotation via its New Song playlist, which amounts to a couple of spins per day. The station says it will be carefully monitoring listener response to the track before airing it more widely.

"We test our songs before we put them on the air—we are an AC format and feel we don't have to break records ourselves," explains music assistant Rickard Kailor. "I personally like the song, but think it might not be the right image for the station, and that is what we have to find out [in the research]. Backstreet Boys is mainly for a young audience, and our [target audience] is aged around 30."

Additional reporting by Michele Legge and Jon Heasman.

continued from page 1



Members of the cast from French musical *Notre Dame de Paris* flew to Montréal, where the show is currently being performed, to collect an award for the World's Best Selling French Recording for 1998 during the World Music Awards held in Monte Carlo on May 5.

Sony Music has acquired the worldwide recording rights for the musical and an English version is in the making. Pictured (l-r): Garou, Daniel Lavoie and Patrick Fiori from the *Notre Dame* cast with Sony Music Europe chairman Paul Russell (second from right).


## Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	11	EMILIA/GOOD SIGN	(RODEO/UNIVERSAL)	SWEDEN	33
2	3	3	Roxette/Anyone	(Roxette Recordings/EMI)	SWEDEN	30
3	2	7	Mr. Oizo/Flat Beat	(F Communications)	FRANCE	22
4	7	5	Edyta Gorniak/One & One	(Orca/EMI)	POLAND	18
5	4	10	Sasha/We Can Leave The World	(WEA)	GERMANY	22
6	5	13	Liquido/Narcotic	(Virgin)	GERMANY	20
7	6	18	Roxette/Wish I Could Fly	(Roxette Recordings/EMI)	SWEDEN	16
8	9	7	Fantastischen Vier/MFG	(Columbia)	GERMANY	17
9	8	22	Jessica Folcker/How Will I Know	(Jive/Zomba)	SWEDEN	15
10	12	3	Q Connection/Java (All Da Ladies Come Around)	(RCA)	GERMANY	15
11	11	15	Sasha/If You Believe	(WEA)	GERMANY	12
12	13	10	Axelle Red/Ce Matin	(Virgin)	BELGIUM	10
13	24	2	Jovanotti/Per Te	(Mercury)	ITALY	9
14	17	3	Meja/How Crazy Are You	(Columbia)	SWEDEN	10
15	22	5	Teri Moise/Star	(Source)	FRANCE	8
16	10	19	The Cardigans/Erase/Rewind	(Trampolene/Stockholm)	SWEDEN	9
17	>	NE	Francis Cabrel/Presque Rien	(Columbia)	FRANCE	8
18	14	11	Sash! feat. Dr.Alban/Colour The World	(X-IT)	GERMANY	10
19	18	4	ATB/Don't Stop	(Motor)	GERMANY	11
20	16	4	Stephan Eicher/Venez Danser	(Virgin)	FRANCE	9
21	>	RE	Vengaboys/Boom, Boom, Boom, Boom	(Violent/Jive)	HOLLAND	6
22	25	7	Lene Marlin/Unforgivable Sinner	(Virgin)	NORWAY	10
23	19	18	Jennifer Brown/Tuesday Afternoon	(Ricochet/RCA)	SWEDEN	8
24	>	NE	Julio Iglesias Jr./One More Chance	(Epic)	SPAIN	10
25	20	2	Michael Learns To Rock/Strange Foreign Beauty	(EMI-Medley)	Denmark	9

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

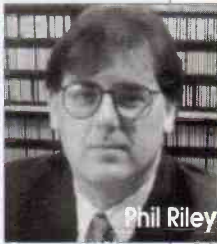
 indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

## Hotline

Edited by Jon Heasman

U.S. music rights body the BMI has been undertaking an interesting survey of music on the Internet, which reveals the full extent of the recent growth of digitally-compressed MP3 music files. Following analysis of nearly one million web pages, the BMI has found that MP3 files were present in 36 percent of all files surveyed. That compares to MP3's presence in just four percent of all files in a similar survey conducted by the BMI in October 1997.

According to sources, **Phil Riley** is set to be named as managing director of U.K. group **Chrysalis Radio**. Riley, currently MD of the group's soft AC station 100.7 **Heart FM**/Birmingham, will succeed **Richard Huntingford**, who last week moved up to become MD of the Chrysalis group as a whole (M&M, May 15).



Phil Riley

Hamburg-based indie **edel** has struck another label deal—this time it's with **The H of Music**, the new label of German producer **Peter Hoffmann**. Hoffmann has been behind several successful pop/dance singles by **Grooveminister**, and also produced *A Life So Changed*, currently a German Top 10 hit for **Blue Nature**.

Following his recent meeting with French minister of culture **Catherine Trautmann**, **Philippe Labarde**, member in charge of radio quotas at broadcasting authority the **CSA**, has announced the CSA will increase the number of radio stations it monitors for quota purposes from 15 to 21. So far, however, he hasn't said which stations will be part of the new panel.

British broadcaster **Johnnie Walker**, currently suspended from his drivetime show at public AC/MOR network **BBC Radio 2**, is to face drugs charges following an investigation by the **News Of The World** newspaper (M&M Hotline, May 8). Walker will appear at Horseferry Road magistrates court, London on June 4, charged with possession of 0.11 gm of cocaine and supplying a further 0.11 gm of the drug.

The **Rolling Stones** are set to perform a one-off club gig at a yet-to-be-confirmed West London venue on June 8. Rumour has it that **Marianne Faithfull** will join her old flame **Mick Jagger** on stage to duet on a brand new song. Proceeds from the show are expected to be donated to charity. According to sources close to the band, however, this is a one-off event and will not be followed by other club dates.

Hotline hears that **Machgiel Bakker**, managing director of Dutch charts organisation **Stichting Mega Top 100** (and a former editor-in-chief of **Music & Media**), is poised to depart the company within the next few months following the merger of the country's two rival charts organisations. **Paul Schouwenaars**, Bakker's opposite number at **Stichting Rabo Top 40**, is also expected to leave, making room for a new "independent" MD who has not previously been involved with either organisation.

Finally, **Meg Matthews**, wife of Oasis star **Noel Gallagher**, is to get her own radio show. Sponsored by **Vladivar** vodka, "Destination Vladivar" will be broadcast on Wednesday evenings on **Emap Radio's** chain of local CHR stations in the U.K., and will feature showbiz gossip plus Matthews' "essential party tips."

### euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr37.65
Denmark	Dkr7.43
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr325.22
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.20
Poland	Z4.18
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Skr8.95
Switzerland	Sfr1.60
U.K.	£0.65
U.S.	\$1.06

Conversion rates correct as of May 13 1999

\*Denotes 'eurozone' countries with a fixed exchange rate

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Issue no. 26 - cover date June 26  
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Artwork deadline June 7

For details call: **Claudia Engel**  
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This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).



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