Brit Awards restore television audience

by Mike McGeever & Christian Lorenz

LONDON — The 1999 Brit Awards ceremony enjoyed a two million increase in its TV audience compared to last year, reversing the show's decline in viewing figures over the past few years. The TV broadcast of the Brits, produced by Initial Film & Television and shown on the commercial ITV network the night after the February 16 event, pulled in over 9.1 million viewers, according to official TV ratings body BARB. The figures mean that around 16.7 percent of the British population watched all or part of the two-hour edit.

Paul Conroy, chairman of the Brits and president of the RTL network.

Casoliva replaces Finaly at Cadena 100

by Howell Llewellyn

MADRID — Jordi Casoliva is the new head of COPE's national CHR/AC network Cadena 100, following the surprise departure of Carlos Finaly earlier this month. Finaly left for "personal reasons," according to COPE sources, and is unconnected with the network.

Casoliva, who had helped set up Cadena 100 in 1992, will continue to collaborate with us on the new network in major projects. He had been general coordinator of the network for 13 months, following the departure of Carlos Finaly, who had been national coordinator of the network for 13 months, following the controversial exit of Rafael Revert, who had helped set up Cadena 100 in 1992.

Casoliva has worked at Cadena 100 for three years as coordinator of the Catalonia region, dividing his time between Madrid and his home city of Barcelona. He had previously spent four years at arch rival SER, where he worked for CHIR network Los Principales, and the AC/gold M-80.

Casoliva says that "Carlos Finaly will continue to collaborate with us on some Cadena 100 and COPE programmes."
Cardigans, Petter dominate Swedish Grammies

by Fredrik B. Nilsson

STOCKHOLM — The Cardigans and hip-hop act Petter swept the board at the 1998 Swedish Grammies awards, held on February 15 at Stockholm's Kungliga Tennishallen venue.

It was a memorable night for The Cardigans, who were voted poprock group of the year, with Gran Turismo (Stockholm/Universal) receiving the album of the year accolade. Guitarist Peter Svensson was voted composer of the year and Tore Johansson, acknowledged as the man behind the group's distinctive sound, was voted producer of the year. Currently on a U.S. tour, the band performed an acoustic version of My Favourite Game live at satellite M&M's chart Sc.

BMG Sweden's Petter, the first commercially acclaimed local-language rapper in Sweden, took home three awards (newcomer, male artist and lyricist of the year) for his debut album Mitt Sjäte Sinne. With Swedish lyrics, Petter is predicted to be the first in a long line of Swedish rappers to reach out to a wider public.

Swedish video producer Jonas Åkerlund was given a special award for his work on Madonna's Ray Of Light video and Smack My Bitch Up by Prodigy. And for the second successive year the Swedish government—with trade minister Leif Pagrotten in attendance—awarded its special export prize. The recipient was producer Max Martin, who has been working with the likes of The Backstreet Boys, Jessica Folcker, Five, and is also behind Britney Spears' current hit Baby One More Time. A touched Martin dedicated the award to his former production partner, the late Denniz Pop. "Without him I wouldn't have been where I am today," he said.

Among the acts performing at M&M's chart Sc., were the Billboards, Roxette, Tejeda, Jennifer Brown and Emilia, with the latter scooping the song of the year category with Big Big World (Rodeo/Universal), and Brown picking up the female artist of the year prize.

The whole event was broadcast on commercial TV channel TV4 later the same evening.

Key appointments at Music & Media

LONDON — Ron Betist has been named publisher of Music & Media and Kate Leech has been named director of operations. The appointments, which are effective immediately, will strengthen the publication's leadership in this, its 15th anniversary year.

Betist, who is promoted from international sales director, has been associated with Music & Media since its earliest days as EuropeSheet, and has played a central role in its growth and development. In his new role, he will be spearheading all M&M's sales, marketing, promotion and circulation operations, among other priorities.

Leech has made significant behind-the-scenes contributions to Music & Media since the publication relocated from Amsterdam to London in 1997, and her new appointment reflects this. In particular, she will be overseeing the upgrading of M&M's chart and information services, and the 1999 edition of the Eurofile directory. She continues as chief financial officer for BPI Communications' London operations.

In their new roles, Betist and Leech will work in tandem with Music & Media editor-in-chief Emmanuel Legrand, all three report to Billboard Music Group VP Adam White. "Ron, Emmanuel and Kate form the core of Music & Media's management team," says White. "The magazine has a 15-year history of serving the European radio and music industries, and now it has the leadership to serve its readers and advertisers more effectively than ever. Moreover, we're all determined to maintain M&M's competitive edge in the marketplace."
THE CRANBERRIES : PROMISES

WRITTEN BY O'RIORDAN, PRODUCED BY THE CRANBERRIES & BENEDICT FENNER
FROM THE FORTHCOMING ISLAND RECORDS ALBUM "bury the hatchet"

THE CRANBERRIES WEBSITE: www.cranberries.ie
ARD DETERMINED TO KEEP ADS
STUTTGART — At a meeting held in Stuttgart on February 89, the directors of Germany's public broadcasting umbrella organisation ARD made it crystal clear that they will not accept any proposals to ban advertising in the public TV and radio sector. The statement was issued in response to a report from the Bertelsmann Foundation published at the end of last year, which questioned whether public broadcasters should continue to take ads. ARD chairman Peter Volf stated: "The mixture of [licence] fees and advertising to finance public broadcasting is important to keep the dual system working, and in balance. The reason why commercial stations can be successful is that the public broadcasters give a commitment to information and education, as well as entertainment."

BORSATO WINS HIS HARPB
HILVERSUM — The Netherlands' Golden Harp awards, which are staged annually by authors rights body BUMA and Conamus (the foundation which promotes Dutch music) have finally paid tribute to the country's biggest superstar. Marco Borsato (Polydor) and his long-time artistic partner John Ewank both received a Golden Harp at the February 15 event in recognition of their "startling success". Boys, Haize (HKN/CNR), Willem Nijholt (Brigadoon) and producer Roy Beltmann also picked up Golden Harps, and for the third year in a row, violinist Andre Rieu (Mercury/Polydor) won the Export Prize.

UPSTAIRS ON THE AIR
COPENHAGEN — CHR/AC station Upstairs 100 FM began broadcasting to the Roskilde area of Denmark on February 4, filling a gap in the market left by the closure of Radio Roskilde more than a year ago. Upstairs, which only received its licence after a proposed business news station failed to get off the ground, will have a potential audience of more than half a million, including parts of Copenhagen. "We're heavily marketing the new station and in particular the 100 FM frequency," says station manager Anders Eichhorn. Jacob Jorgensen is head of music at the new station.

SPANISH BANDS GIVE ANIMAL AID
MADRID — A number of cutting-edge Spanish bands, including Ska-P, Reincentdes, Porretas, Sober, Soziedad Alkoholika and Barricada, have recorded material for a charity album promoting the Animal Liberation Alternative (ALA), entitled En Defensa De Los Animales (Desobediencia). The songs mainly protest against bullfighting, but also vivisection, the wearing of fur coats and indiscriminate hunting.

MOVING CHAIRS
PARIS — Patrick Pepin has been appointed deputy general manager in charge of local and regional stations at public broadcaster Radio France. He will oversee Radio France's 38 local stations, nine city stations under the FIP moniker and two satellite-delivered services. Pepin was previously director of news for public station RFO. Meanwhile, Jean-Francois Acker has replaced Alex Taylor as sales director of French international service RFI.

HILVERSUM — Frank Eijken is the new managing director of the Arcade Media Group, which includes Dutch music TV channels the Music Factory (TMF) plus radio stations Radio10 Gold, JFK Jazzradio and Love Radio. All are sales house IP in the Netherlands. Eijken replaces Lex Harding (pictured), who is retiring, but will remain with the company as a consultant.

LONDON — BMG's European operation in London is losing someone it describes as "one of our best" to Denmark. The accolade from Richard Greener, BMG UK and Ireland chairman and executive VP, BMG Central Europe, refers to BMG VP of marketing for Europe and Nordic Willem Nijholt, who has been appointed managing director of BMG Denmark. In his new position, effective March 1, De Wall will be assuming the day-to-day management of BMG's Danish affiliate, reporting to BMG VP Nordic region, Hanne Broholm. De Wall replaced Henrik de Wall, who previously co-founded the Danish version of PolyGram's German label Metronome. He is believed to have been contemplating a more directly operational role within the organisation for some time. Breitholtz praises De Wall's "business savvy" and his "music sense", and says he is "the most natural choice to aggressively lead our team in Denmark.

De Wall will be focusing on developing BMG Denmark through its local repertoire in particular—the company's roster includes Thomas Helming, Caroline Henderson, Gnags and Zoom.

In London, it is understood that De Wall's replacement will be announced in the coming months, and that the company's European marketing structure will remain unchanged.

BMG's De Wall takes Danish helm
by Emmanuel Legrand

Czech music faces major radio test
by Michele Legge

PRAGUE — The viability of a national domestic music station in the Czech Republic is about to be tested with the launch of Radio Impuls on February 25.

Impuls' daytime format will feature a 50/50 mix of AC music and talk. Some 65 percent of that music will be domestic product, mainly from the country, rock and pop genres, while the speech elements will include news, phone-ins and current affairs programmes. During the evenings, Impuls will be more music-driven. The station aims to attract listeners in their 25 to 40-year-old age group.

Zbynek Knobloch, director of the Czech Sony Music/Bonton label, is confident there is room in the market for a station majoring on Czech music. "It's generally nice to remind people that Czech music exists on CD," he says. "But it's difficult to say whether [the station] will boost domestic music sales."

However, Michal Zelenka, president of the Czech Association of Commercial Broadcasters, is less convinced that the new station hopes to poach listeners from public news talk station Radionurajal, which is currently the most-listened to station in the Czech Republic with a daily reach of 1.4 million listeners, according to official Mediaprojekt ratings.

Radio Impuls was granted a national licence in June last year by the Czech Council for Broadcasting, after the regulator decided not to renew the six-year licence of national AC station Radio Alfa, following long-running disputes between the Council and Alfa over unauthorised format and ownership changes.

Universal Espana aims for top spot
by Howell Llewellyn

MADRID — Universal Music Spain (UME) will be the market leader in Spain within two years, and will possess the country's strongest domestic roster.

That's the prediction of UME president Jesus Lopez and VP Carlos Ituino, following the release last month of details of the company's structure in Spain (M&M, February 13). "We estimate that, at present, UME is in joint third place with EMI, with around 17 percent of the market share, behind Warner and Sony," says Ituino. "But our priority is to be market leader in Spain within two years, just as Universal Music Group is now world leader."

A key plank in the new company's strategy is what Lopez describes as an "innovative" A&R structure, which will be decentralised from Madrid and will see UME become the first Spanish label to employ local scouts. "Spain is a large country, and there are important local scenes in regions such as Catalonia, the Basque Country, Galicia, Andalucia, which cannot always be covered well by an A&R team based in Madrid," comments Ituino.

Asked about the effect of UME's plans on the Spanish music industry as a whole, Ituino acknowledges that "the Spanish market cannot grow at the same rate as it has been until now—it is going to stabilise. If our plans work out, it will probably mean some of the majors losing ground in the market share."

Ituino notes that Universal and Virgin Music Spain were the last two majors to create local rosters in the mid-'90s. "Both labels have increased their market share at the expense of other majors," Lopez confirms that UME will be moving to the larger PolyGram building in Madrid from the current Universal site by July, but "we are looking for a new building to move to within a year."
robbie williams

Brit Awards
Winner Best British Male Solo Artist
Winner Best British Single: Angels
Winner Best British Video: Millennium

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New chapter for Spain’s Radio 3

by Howard Llewellyn

MADRID — More cultural content such as literature and cinema, but still “eminently musical.”

That’s the vision for Spain’s alternative public station RNE Radio 3, under the leadership of its new director, Federico Volpini.

“It’s a question of putting music into a broader context, adding new elements without taking anything away,” explains Volpini, a Radio 3 veteran who has worked at the station since its 1979 launch. Speaking on the day Radio 3 celebrated its 20th birthday with a fiesta at Madrid’s Fine Arts Centre, Volpini emphasised that Radio 3 will not be departing from its basic programming.

Digital ‘ultimatum’ for Dutch industry

by Robbert Tili

THE HAGUE — The Dutch record industry has been warned to protect the CDs it produces against “cloning” by April 1, or face a total collapse. The threat has been set by the FRS (Free Record Shop) chain, the country’s largest record retailer, warning that “cloning” by April 1 is impossible, but June 1—or later—could be.

FRS’ warning might seem like a storm in a teacup, but it is absolutely right; it’s an enormous problem. Having said that, across the world the whole industry is tackling this problem. April 1 comes way too soon as the deadline to solve it.

Female Vocalist, and on the right Silva concedes that the chain’s action will be introduced bit by bit. “If they [the industry] say it’s too early, we’ll have to do something about it. If they say it’s too late, we’ll have to deal with the CD piracy anyway.”

Starting from its basic programming, which follows the public service model, Radio 3 will be elaborating on its vision, the new director explains. “We intend to become a small multi-national operating from Italy,” he reveals, although he assures us that “the media are getting much more involved in direct music production and marketing through their own labels. This represents a big problem for independent labels. We need to establish a good relationship with key media, otherwise we could find ourselves on the margins. We need to be aware of this, and take advantage of it.”

Indie pioneers Baby bounce back

by Mark Dezzani

MILAN — Italy’s ground-breaking indie label Baby Records has relaunched after a 10 year hiatus.

Baby sold over 60 million records during the ‘80s, with artists such as Rondo Veneziano, Toto Cutugno, Ricchi e Poveri and the husband/wife duo Al Bano & Romina Power. Founder Freddie Naggiar was one of the first to exploit the new advertising opportunities presented by the expanding national commercial TV networks in Italy owned by media magnate Silvio Berlusconi.

Saturation TV spot advertising also helped Baby shift millions of records by pop-dance artists such as La Bionda, Gazebo, Den Harrow and Sabrina Salerno. However, the company was subsequently wound down when Berlusconi launched his own record label, RITI Music.

The departure of Paco Pérez-Bryan from the top job at Radio 3 (M&M, one, but notes: “It’s the same discussion we had before over audio cassettes. That was solved at the time by a special tariff on blank tapes. FRS’ warning might seem like a storm in a teacup, but it is absolutely right; it’s an enormous problem. Having said that, across the world the whole industry is tackling this problem. April 1 comes way too soon as the deadline to solve it.”

FRS general manager Juan da Silva conceives that the chain’s action is largely intended as a gesture to stir things up. “If they [the industry] say April 1 is impossible, but June 1—or whatever—is a better option, then that’s okay with us, as long as they start doing something about it. It’s about time, I would say.”

Domestically, Baby Records is currently enjoying its first chart success since its relaunch with the single Once Upon A Time (K-Town) from the hip-hop-pop duo Down Low. The track has been licensed from Germany’s ZYX and is being distributed by RITI Music.

Baby Records managing director Maurizio Naggiar says that the label’s first own-artist releases will be the dance project Chant, produced by leading dance producer JT Vanelli, and a comeback by ‘80s dance icons La Bionda.

Whatever one may think of Marilyn Manson’s music, the artist’s official website is undeniably stunning. The graphics are striking and the technology is impeccable. Pages are quick to load and cleverly designed, with a clean design of identity. A good selection of sound files, photos and merchandise is enhanced by the inclusion of items unavailable elsewhere, and a mouse click on practically anything brings the visitor to a purchasing opportunity. There’s a chat area and a mailing list as well as pages devoted to news, tour dates, release dates, biography and discography. With a deserved display of confidence, there are even links to fan-designed pages.
zucchero
sugar fornaciari

European Tour 1999

February
12 I/ Montichiari (Bs)
13 I/ Montichiari (Bs)
14 I/ Bolzano
15 I/ Treviso
17 I/ Milan
18 I/ Milan
20 I/ Firenze
21 I/ Torino
23 CH/ Geneva
24 CH/ Zurich
26 D/ Stuttgart
27 A/ Villach
28 A/ Vienna

March
2 I/ Perugia
3 I/ Rome
4 I/ Bari
6 I/ Pesaro
7 I/ Genova
9 D/ Munich
10 D/Furth
11 D/ Offenbach
13 D/ Berlin
14 D/ Oberhausen
15 D/ Bremen
17 D/ Erfut
18 D/ Hamburg
20 B/ Brussels
21 NL/ Tilburg
23 F/ Paris

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YLE 2 Radio Malta FINLAND France Inter, RTL, Oui FM, Radio France Le Mouv' FRANCE Eino Live, Delta Radio, Oib, Fritz GERMANY
MES LITHUANIA SRK PETE NORWAY Antenna 3 PORTUGAL Radio Maximum RUSSIA Cadena 100, Cadena 40 Principales SPAIN
Sveriges Radio P3, Radio Stockholm SWEDEN DRS Radio 105 Network, Radio Extra Berne SWITZERLAND Radio Number One FM TURKEY
91.8 Capital FM, 96.4 FM, GRX, Atlantic 300, BBC Radio 1, Key 103, radio, Virgin Radio, City FM, Clyde One FM, Forth FM, Golden
FM, Infinit FM, Fox FM, Q-102.5 FM, Top FM, 107.4 Crash FM, Moray Firth Radio, Sunshine 855 AM, The Wave, XFM 104.9 FM UK
Palmer extends sell-by date with new set
by Nigel Williamson

Once an artist's biggest hits are more than ten years old, record labels don't come knocking on the door—unless, that is, you're Robert Palmer and your voice is still in top form.

Palmer's last international Top 10 hit was 'Addicted To Love' (Island) in 1986. Now he is back with another shot of 'Rhythm & Blues', his first album of new material in almost five years, due out on April 12. Switzerland-based Palmer, who turned 50 at the beginning of the year, secured a 50/50 deal with U.K. independent Eagle Records for the album, which will be promoted with the biggest marketing budget Eagle has ever devoted to one record, according to MD John Knowles.

"We signed Palmer on the strength of his track record and on the quality of his new material," says Knowles. "With 'Rhythm & Blues' and the first single, 'True Love', which will be released on March 22, Eagle aims to "win back the original fans Palmer had at his peak, and add a few more," adds Knowles.

Forced into a lengthy silence following a split with previous label EMI, which eventually bought EMI, and then stopped around for distribution, Eagle were very keen and I said 'there it is, let's go with it.'"

Palmer recorded the new album at studios in Italy and Germany at his own expense. "It was a real blow when the EMI deal crashed," says Palmer, "so I financed the album myself. It is a real victory for me to show the people's dance music."

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The marketing campaign kicked off with an industry showcase in London on February 3, attended by press and television crews from Germany, France, Austria and Spain. Eagle Records marketing manager Joe Munns says "the showcase was to remind people of Robert's musical heritage, but also to show that he is committed to work the new album very hard."

A 22-date tour through the U.K., Germany, France and Holland starts in April, supported by major TV appearances. "It will be a very visual campaign," says Eagle Records director international Lindsay Brown. "You're going to see a lot of ad-shell posters, and there will be a high profile in-store campaign across Europe."

In Europe, the album will be distributed through edel, the German independent which recently took over EMI in Italy and Germany at his own expense. "It was a real blow when the EMI deal crashed," says Palmer, "so I financed the album myself and then stopped around for distribution. Eagle were very keen and I said 'there it is, let's go with it.'"

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There's going to be a lot to celebrate this year!

www.emimusic.ca
Canada exudes home-grown confidence

The ability of Canadian artists to conquer world markets is well established. Celine Dion, Bryan Adams, Alanis Morissette, Shania Twain are just a few of the names to have achieved international stardom, and to have established the credibility to the Canadian annual showcase of the Juno Awards. In this Canada Spotlight, Kerry Doole focuses on the current state of the industry, and the talent which may be providing the next wave of international repertoire from the "other" North American market.

I believe we're in pretty good shape right now. Both domestically and internationally, people are realising there's a broad musical tapestry out there. The more areas we tap into, the more choices there'll be for international territories to embrace our music." Steve Kane, VP, Universal Music Group Canada, reflects the Canadian music industry's mood of global confidence in the country's premier music awards, the Junos, on March 7.

Strength in depth
The Junos are likely to become the Celine show, with Dion collecting her second International Achievement award, and at least some of the six other trophies for which she's been nominated. Selling 80 million albums and staking a powerful claim as the world's premier pop diva are achievements which invite acknowledgement.

More important, however, is the fact that Canadian music is not a one-trick pony in terms of international success. Shania Twain (who won't leave the Junos empty-handed) and Alanis Morissette (who'll score next year with Supposed Former Inflatable Junkie — already topping five million in worldwide sales) are global artists. Then there's Lilith Fair creator Sarah McLachlan (five million plus U.S. sales with Surfacing), and recent U.S. chart-topper Deborah Cox. The now-veteran Bryan Adams also remains a potent force; world music minstrel Loreena McKennitt has sold millions around the globe with Book Of Secrets, and Amanda Marshall stands poised for divadom with her imminent new record (see talent section, Page16).

Canadian francophone artists such as Lara Fabian, Bruno Pelletier, Daniel Lavoie and composer/Guy Hall of Fame inductee Luc Plamondon (with his Notre Dame De Paris stage smash) are dominating the French charts, with Kevin Parent and Nancy Dumais waiting in the wings.

Barenaked Ladies are proving pop music can be intelligent, fun and extremely successful at the same time, while such original talents as Rufus Wainwright, Ron Sexsmith, Holly Cole, Bran Van 3000 and LHasa are receiving international critical accolades.

Sustained world profile
Further examples abound. The result is that now, more than ever before, Canada is being looked at globally as a major source of international repertoire. The feeling within the industry is that the country will continue to be up to the challenge. There appears to be a self-confidence engendered by success. Companies are aware of

new international opportunities, and are taking steps to capitalise on them. Richard Zuckerman, VP international A&R/marketing for Sony Music Canada, enthuses: "I think it's amazing how Canadian music seems to be hitting the forefront of the music industry around the world."

BMG Canada president Lisa Zhitniew stresses she is "optimistic but realistic. It's a matter of understanding the global marketplace better, breaking down borders without the expectation of everything happening at once. Unless, for instance, you have a Crash Test Dummies. They had a six million worldwide sales base with God Shuffled His Feet, and have a new record [Give Yourself A Hand] which everyone is accepting quickly.

Two-way influence
European musical tastes are also influencing the signing policies of Canadian major labels. As Larry LeBlanc, Canada correspondent for Billboard, observes, "Canadian A & R has finally woken up to the fact that there is a pop presence worldwide. They still haven't totally grasped the fact there's an urban presence here too."

That's changing, though, and urban acts such as the Rascalz (BMG), veteran Maestro (Attic), and Choobar (Virgin) may well join such new pop signings as Montreal duo Sky and The Moffatts (both EMI) in making moves.

Canada's longstanding reputation as a repertoire source of strong rock bands also retains its validity. Alongside domestic rock heroes Our Lady Peace and The Tragically Hip, the likes of The Watchmen, Tea Party, Econoline Crush, I Mother Earth, Sloan, Big Sugar, The Matthew Good Band, Wide Mouth Mason, Blue Rodeo, and 54-40 enjoy strong local and varying degrees of international support.

If the domestic industry's expectations are fulfilled, recent Canadian global successes may represent only the tip of the iceberg. More like the Titanic soundtrack than the ship of that name, Canadian music looks unsinkable.
The Junos: the road to international recognition

The Juno Awards night is universally recognised as the most important date on the Canadian music industry calendar. It's also the premier public showcase for domestic talent, via the highly-rated (close to 2 million viewers) TV show broadcast live on CBC-TW every year.

It was not always like this. "I remember the 1977 awards in Toronto when virtually no-one came," recalls Daisy Falle, president of Juno organizing body the Canadian Academy of Recording Arts and Sciences (CARAS).

The Junos' current credibility mirrors the impressive strides made by the Canadian industry over the past two decades. Pride in the huge international successes of domestic artists has reached an all-time high, and the Junos reflect excellence in Canadian music over the past year. It can help artists mean visiting foreign performers. For instance, a Juno win for Best International Artist/Song would elevate a domestic artist to international stardom.

For the Juno Awards, CARAS was then formed to handle the event, enlisting the cooperation of all segments of the music business. Initially televised in 1975, the Junos have marched steadily towards respectability ever since.

"I've seen the baby grow from the beginning," explains Falle, a long-time CARAS member now in her first year as Juno head. "It has been really nice to see it grow like that, and I just foresee that continuing." She cites 1985 as a breakthrough Juno year. "We did Bryan Adams in a duet with Tina Turner on the show. It was such a special moment that I know we can do it again," stresses Falle.

Another Juno turning point came in 1989, when it went public in 1995. Now, 10,000 Canadian music fans annually pack the Hamilton arena. "Now, the artists are even more interested in being on the show. I can't see it going back to just an industry event ever again," stresses Falle.

Junos have no bearing on programming, which is minimal. According to Toronto radio presenter Kim Hughes (long-time host of Live In Toronto on modern rock station The Edge 1023), "the Junos have no bearing on programming, which is all about focus groups now." A Juno nomination, achievement or performance definitely enhances an artist's profile, although direct impact on airplay is minimal. According to Sony Music Canada's Richard Zutavern, president of Sony Music Canada, "it depends on the timing of a featured record. If it's still current, you do see a profile spike that'll lead to a sales spike. I think back to Celine onstage at the Junos for the first time, singing in English. Those moments are the point of entry to break careers."

Sony Music Canada's Richard Zutavern, president of Sony Music Canada, "It's really good performance. I think we're still selling Amanda Marshall's debut based on her appearance two years ago."

The Junos' major problem now is too little time to completely showcase Canada's diverse musical treasures. "We've got 41 categories to recognise this year, and only 12 can go on air. I want three hours, not two," laments Falle.
The 1999 Juno Awards, March 7, Copps Coliseum, Hamilton

Nominees in Key Categories

Best Album
Happy?/Jann Arden (A&M)
Let's Talk About Love/Celine Dion (Columbia)
The Book Of Secrets/Loreena McKennitt (Quinlan Road/Warner)
Grand Parleur Petit Faiseur/Kevin Parent (Tacca/Select)
Phantom Power/The Tragically Hip (Universal)

Best Selling Album
Let's Talk About Love/Celine Dion (Columbia)
Titanic - Music From The Motion Picture/James Horner (Sony Classical)
Ray Of Light/Madonna (Maverick/Warner)
Spiceworld/Spice Girls (Virgin/EMI)
Come On Over/Shania Twain (Mercury)

Best Selling Francophone Album
Enchantee/Carmen Campagne (Universal)
St'l Suisiff D'Aimer/Celine Dion (Columbia)
Lynda Lemay/Lynda Lemay (Wea/Warner)
Come On Over/Shania Twain (Mercury)

Best Selling Francophone Group
Barenaked Ladies (Reprise/Warner)
Matthew Good Band (A&M)
The Rankins (EMI)
The Tragically Hip (Universal)

Best Female Vocalist
Holly Cole (Alert/A&M)
Deborah Cox (Arista/BMG)
Celine Dion (Columbia)
Lynda Lemay (WEA/Warner)
Ginette Reno (Attic/Universal)

Best Male Vocalist
Jim Cuddy (WEA/Warner)
Corey Hart (Columbia)
Colin James (WEA/Warner)
Kevin Parent (Tacca/Select)
David Usher (EMI)

Best New Group
Johnny Favourite Swing Orchestra (Universal)
The Moffatts (EMI)
New Meenies (Virgin/EMI)
The Wilkinsons (Grand/Warner)

Best New Solo Artist
Melanie Doane (Columbia)
Bruce Guthro (EMI)
Tamia (Qwest/Warner)

Best Alternative Album
Bring Yourself Up/Bodega (London/PolyGram)
BTK/BTK (Ignition/BMG)
Breath From Another/Esthero (Work/Sony)
The Closer I Get/Hayden (Hardwood/Universal)
Rufus Wainright/Rufus Wainright (Dreamworks/Universal)

International Achievement Award
Winner: Celine Dion

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The Canadian new wave

While established Canadian superstars such as Dion, Twain, Morissette and perennial favourite Bryan Adams keep topping the charts and selling millions of records throughout Europe, a "new wave" of younger Canadian artists is building momentum to wash over the Continent. Acts to watch include...

Barenaked Ladies: Out for fun in Europe

These Toronto popsters have written a compelling success story in the U.S. over the past year, and they are looking to repeat it in Europe (see front page story).

They burst onto the Canadian scene with a fresh sound which mixed humour, strong melodies and a highly appealing persona. The band won a Juno for Best Group in 1990, but as their domestic popularity waned they turned their energies to the U.S. market. Hard work has paid off. Current album Stunt now stands at 3.6 million in sales in the U.S. (almost 300,000 in Canada), while smash single One Week was the first American No. 1 hit from a Canadian band since the Guess Who's American Woman in 1970. Stunt is released in the U.K. and Europe in late February on Warner, and initial response to One Week is strong. BNL songs are radio-friendly, as Brian Stewart, music director/assistant programming director of Toronto hot AC station Chum-FM confirms. "They're in the highest rotation here. They're just a fun pop single-long type band that works right now. They've always been kind of quirky and fun, and now they've clicked in the rest of the world." Current Canadian BNL single It's All Been Done is charting on the CHR, Rock and AC radio formats.

Kim Stockwood: Aiming for CHR success

This Toronto-based pop singer/songwriter will release her second EMI Music Canada album, 12 Years Old, in March, with European territories (on EMI) to follow. Her title track single is already scoring impressive domestic play, and the mature, melodic sound of the album marks Stockwood as an international contender.

Her winning personality is a key asset, while her songwriting is strong enough to have attracted such collaborators as Glenn Tilbrook (Squeeze) and rock legend Randy Bachman (BTO). Her debut release, Bonavista, received some European exposure via its hit single, Jerk, and Stockwood is optimistic about the new album: "The people at EMI Publishing in the U.K. really like the record and I know they'll help me as much as they can." She cites CHR as probably the most responsive radio format, while joking: "As long as the people who would like it get to hear it, I don't care where it's played." Karen Klug, EMI Canada's international marketing director, sees Stockwood fitting into pop and AC formats. "The album has some fantastic pop gems and beautiful ballads. We want to launch Kim internationally, with a success story here, and we're getting that indication out of the box with the single." Chum-FM's Brian Stewart agrees that "she is a good bet. She's been picked up by [manager] Bruce Allen, who handles Bryan Adams, and he'll probably do something with her.

Love Inc.: Dance for the world

This new dance-poptroop have made great strides in Canada over the past year, and are up for two Juno nominations—Best New Group, and Best Dance Recording for smash single Broken Bones. The Vik/BMG Canada act are led by DJ/producer/remixer Chris Sheppard, long a key figure on the Canadian dance scene. Sheppard says that with their self-titled debut, "I wanted to create something for the world. There was so much attention to detail on the production, to make it internationally-sounding."

"Chris has a magic touch and he thinks globally. He's a visionary," enthuses Edge 102/Toronto presenter Kim Hughes "We play Love Inc.," adds Chum-FM's Stewart. "It is softer, and that makes it work on more formats than just CHR." Broken Bones, for instance, was one of the most-played songs on Canadian radio in 1998. It has also, according to BMG Canada's Jim Campbell (VP international/domestic artists repertoire), "been on an incredible number of pop and dance compilations around the world, totalling about 1.6 million in sales so far.

"We have launched it slow and sure around the world," he adds, "including south east Asia and Latin America. Broken Bones and the [self-titled] album are already out in Spain, where the single hit No. 1."

He acknowledges that, elsewhere in Europe, "the response to the song was great, but we felt the mixes weren't right. But we now have something the U.K. feels is right for them, and it just entered the U.K.'s danceclub chart.

The Vik group has also enjoyed good airplay in Sweden and Holland. "Everybody believes in the song so much they want to relaunch it
before moving on to [next single] *You're A Superstar*. The idea would then be to follow with the album by early May. The group does a Spanish festival on May 29, and I'll try to build the European promotion around that date."

**Our Lady Peace: Hot tip for international breakthrough**

They are almost universally being picked as the next Canadian rockers to break big internationally. They're duelling with The Tragically Hip for the title of most popular domestic rock band, as confirmed by Our Lady Peace's two 1998 Juno Awards (Group Of The Year, and Best Rock Album for *Clumsy*).

Their second Columbia release (it came out on Epic in Europe), *Clumsy*, has just been certified octuple platinum (800,000 units) in Canada, with a similar number sold in the U.S. Singles from the album received saturation rock and modern rock radio airplay in Canada.

"Every single was in medium to high rotation here," confirms Jeff Woods, music director/assistant PD on Toronto rock station Q-107. "We're still giving lots of spins in recurrent, two years after the record came out." He views OLP as "the top of the heap in terms of Canadian bands making inroads elsewhere."

Manager Eric Lawrence (Coalition) explains that in Europe "we created a buzz. We've set ourselves up well for the next record." The group played select European dates last summer, but U.S. commitments precluded a major push. "It would have been best if we could have done this band and been in Europe when they were hot there," says Lawrence.

A much-anticipated new album is planned for a late summer North American release, possibly simultaneously in Europe.

**Amanda Marshall: Diva-in-waiting**

There may be not one, but two new Canadian divas waiting in the wings. As well as R&B singer Deborah Cox, now scoring internationally, powerhouse vocalist Amanda Marshall's upcoming sophomore release carries high hopes.

Richard Zuckerman, VP international A&R/marketing for Sony Music Canada, explains the label's plans. "We're looking at a May 18 release simultaneous for North America and Europe. In early April, Amanda will go to Europe to do media and upfront press. We expect really big things from the album. We're building on a debut that was a 2 million sales worldwide success, and there's a major commitment from the company."

He stresses a flexible approach to dealing with European radio. "We're always very open to discussing with our affiliates, and European regional offices, what would tailormake the right track for the individual markets. With Celine Dion, we've let our affiliates go with different singles from [those released in] North America, and that's been a wise decision."

Zuckerman believes Marshall's new album "is even better than the debut. It's a more personalised album, and is five singles deep."

AC and CHR radio embraced Marshall's first record enthusiastically. Q-107's Woods admits "she's too pop adult for my station, but I think she has incredible international potential. She's charming, looks fantastic, and does have a great voice. I think she's poised to take over the world."
<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>original label (publisher)</strong></th>
<th><strong>countries charted</strong></th>
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<tr>
<td>If You Believe</td>
<td>Shaari - RCA (Click BMG Ufa)</td>
<td>A.D.R.I.N</td>
<td>38 38 38</td>
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<tr>
<td>No Matter What</td>
<td>Boyzone - Polydor (Really Useful /PolyGram)</td>
<td>A.D.R.I.N</td>
<td>35 29 29</td>
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<tr>
<td>I Want To Spend My Lifetime Loving You</td>
<td>Tom &amp; Mal Hixson - Columbia (EMI)</td>
<td>A.D.R.I.N</td>
<td>38 38 38</td>
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<tr>
<td>We Like To Party</td>
<td>Vengaboys - Violent (Jive/Miambo)</td>
<td>A.D.R.I.N</td>
<td>44 38 38</td>
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<tr>
<td>I'm Your Angel</td>
<td>Celine Dion &amp; R. Kelly - Epic (Zomba)</td>
<td>A.D.R.I.N</td>
<td>34 26 26</td>
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<td>We Don't Know Me</td>
<td>You - Warner Bros. (PolyGram)</td>
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<td>A Klana Indiana</td>
<td>A Klana Indiana - EMI (Italy)</td>
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<td>Praise You</td>
<td>Pat Collins - Brian &amp; Creole (PolyGram)</td>
<td>A.D.R.I.N</td>
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<tr>
<td>Everybody Get Up</td>
<td>Every Five - R&amp;B (BMG/ARISTA)</td>
<td>A.D.R.I.N</td>
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<tr>
<td>S'il Suffisait D'Aimer</td>
<td>Celine Dion - Columbia (EMI)</td>
<td>A.D.R.I.N</td>
<td>49 47 47</td>
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<tr>
<td>To The Moon And Back</td>
<td>Savage Garden - Columbia (EMI)</td>
<td>A.D.R.I.N</td>
<td>50 37 37</td>
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<td>You've Got Me Burning Up</td>
<td>The Real McCoy - Island (EMI)</td>
<td>A.D.R.I.N</td>
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<td>tous Les Mauv' Amour</td>
<td>Norma Jean &amp; R. Kelly - Epic (Zomba)</td>
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<tr>
<td>Shine (David's Song)</td>
<td>Dr. Dre - EMI (PolyGram)</td>
<td>A.D.R.I.N</td>
<td>57 37 37</td>
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<tr>
<td>Tarzan &amp; Jane</td>
<td>Boyz II Men - Universal (EMI)</td>
<td>A.D.R.I.N</td>
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<tr>
<td>All About The Money</td>
<td>Jaheim - Defected /EMI</td>
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<td>Sherie Rene Scott - PolyGram/RCA</td>
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<tr>
<td>In The Mood</td>
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<td>A.D.R.I.N</td>
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<td>We're Back</td>
<td>Jermaine Dupri - Sony ATV</td>
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<td>Boston - Universal (EMI)</td>
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<td>I'm In Love</td>
<td>A. R. Rose - Sony ATV</td>
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<tr>
<td>Call Me Madena</td>
<td>Call Me Madena - BMG (Universal)</td>
<td>A.D.R.I.N</td>
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<tr>
<td>King Of My Castle</td>
<td>Tarkan - Epic (EMI)</td>
<td>A.D.R.I.N</td>
<td>69 22 22</td>
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<tr>
<td>I'm In The Mood</td>
<td>A. B. Dreyer - PolyGram</td>
<td>A.D.R.I.N</td>
<td>72 20 20</td>
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<tr>
<td>Tequila</td>
<td>Terrevoir - Total Vegas (Warner Bros)</td>
<td>A.D.R.I.N</td>
<td>73 44 44</td>
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<tr>
<td>Miss You Like Crazy</td>
<td>The Moffatts - EMI</td>
<td>A.D.R.I.N</td>
<td>75 33 33</td>
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<tr>
<td>La Difference</td>
<td>Lara Fabian - PolyGram (Not Listed)</td>
<td>A.D.R.I.N</td>
<td>76 27 27</td>
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<td>How Will I Know (Who Are You)</td>
<td>Jennifer Holliday - Sony ATV</td>
<td>A.D.R.I.N</td>
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<tr>
<td>Lords Of The Boards</td>
<td>EMI</td>
<td>A.D.R.I.N</td>
<td>79 37 37</td>
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<td>Can't Get Enough</td>
<td>Soulsearcher - Defected (C-Wayne/Motown)</td>
<td>A.D.R.I.N</td>
<td>83 32 32</td>
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<tr>
<td>In My Eyes</td>
<td>Milk Incorporated - Antill-Subway (Not Listed)</td>
<td>A.D.R.I.N</td>
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<tr>
<td>National Express</td>
<td>The Revonic - Sony ATV</td>
<td>A.D.R.I.N</td>
<td>90 40 40</td>
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<tr>
<td>Nornamental</td>
<td>Rush - Polydor (BMG)</td>
<td>A.D.R.I.N</td>
<td>91 39 39</td>
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<td>When I Grow Up</td>
<td>Germaine - Mushroom (MCA/EMI)</td>
<td>A.D.R.I.N</td>
<td>92 38 38</td>
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<tr>
<td>Elle Est</td>
<td>Patrick Fiori - Tristar (Not Listed)</td>
<td>A.D.R.I.N</td>
<td>95 41 41</td>
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<tr>
<td>Die Moli</td>
<td>Moli - Universal (EMI)</td>
<td>A.D.R.I.N</td>
<td>96 42 42</td>
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<tr>
<td>Hazel</td>
<td>Loop Da Loop - Manifest (Bigbang)</td>
<td>A.D.R.I.N</td>
<td>97 37 37</td>
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<tr>
<td>Mothership Reconnection</td>
<td>Scott Grooves - Virgin (PolyGram)</td>
<td>A.D.R.I.N</td>
<td>98 40 40</td>
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<td>The Love You Revere</td>
<td>Souljah - Universal (Warner Bros)</td>
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<td>99 37 37</td>
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<tr>
<td>Wo Bist Du Jetzt?</td>
<td>Echt - EMI (La Chaine)</td>
<td>A.D.R.I.N</td>
<td>99 37 37</td>
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<tr>
<td>End Of The Line</td>
<td>B. Money - Universal (EMI)</td>
<td>A.D.R.I.N</td>
<td>100 40 40</td>
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<tr>
<td>Gimme Some More</td>
<td>Basta Rythms - EMI (EMI/EMI)</td>
<td>A.D.R.I.N</td>
<td>101 38 38</td>
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<tr>
<td>A Little Bit More</td>
<td>Warner Bros. - Sony ATV</td>
<td>A.D.R.I.N</td>
<td>102 37 37</td>
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<tr>
<td>More Than This</td>
<td>Eminem - Indirect /Benmont (EMI)</td>
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<tr>
<td>Virtual Zone/Change U Mind</td>
<td>Defected - Island (EMI)</td>
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<td>104 34 34</td>
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<tr>
<td>I Want You For Myself</td>
<td>Northern Lights feat. Kristina Kittel - BMG (Not Listed)</td>
<td>A.D.R.I.N</td>
<td>107 30 30</td>
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<tr>
<td>Will Survive '98</td>
<td>Daft Punk - PolyGram</td>
<td>A.D.R.I.N</td>
<td>108 31 31</td>
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<tr>
<td>Given Up</td>
<td>Daft Punk - PolyGram</td>
<td>A.D.R.I.N</td>
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<tr>
<td>Abdel-Rader</td>
<td>Khalid &amp; Rachid &amp; Faudel - Sony ATV</td>
<td>A.D.R.I.N</td>
<td>110 33 33</td>
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<tr>
<td>What's Your Sign?</td>
<td>Dee Rees - Sony ATV</td>
<td>A.D.R.I.N</td>
<td>111 34 34</td>
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<tr>
<td>Good Life (Buenafied)</td>
<td>Front City Live - BMG (Warner Bros)</td>
<td>A.D.R.I.N</td>
<td>112 35 35</td>
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**NOTE:** This is a partial list of the top 100 songs charted that week. For the full chart, please visit the Eurochart Hot 100 website.
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<th>Week 09/99</th>
<th>European Top 100 Albums</th>
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<tr>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
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<tr>
<td>Cher</td>
<td>Too Much Too Little Too Late</td>
</tr>
<tr>
<td>Robbie Williams</td>
<td>I've Been Expecting You</td>
</tr>
</tbody>
</table>

### SALES BREAKER

- **Lauryn Hill** | The Miseducation Of Lauryn Hill | A.B.D.F.GRE.IRL.NL.P.CH.UK
- **The Best Of 1980 - 1990** | Island | A.B.C.H
- **The Corrs** | Talk On Crossers | F.IRE.NL.ATL |
- **Lenny Kravitz** | 5 - Virgin | A.B.D.GRE.NL.P.CH.UK |
- **Xavier Naidoo** | Nicht Von Dieser Welt - 3P/Epic | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Liquido** | Liquido - Virgin | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Emilia** | Big Big World - Rodeo/Universal | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **The Cardigans** | Gran Turismo - TomTom/Stockholm | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Mariam Carey** | 143's | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Will Smith** | Big Willie Style - Columbia | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Original Cast** | Notre Dame De Paris - Pommy/Universal | B.F |
- **RAP** | Comedy - Ecko | A.B.C.H |
- **Boyzone** | Where We Belong - Polydor | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Vondra Shepard** | Songs From Al McKeen - Epic | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Whitney Houston** | My Love Is Your Love - Arista | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Manau** | Panique Coblige - Polydor | B.F |
- **Alain Morissette** | Supposed Former Infatuation Junkie - Mauve/Warner Bros | B.F |
- **Litia** | Infinito - Fra/EMI | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Steps** | Step One - Jive | B.B.F.GRE.IRL.NL.P.CH.UK |
- **Original Cast** | Notre Dame De Paris (Integral) - Pommy/Universal | B.F |
- **Joe Cockier** | Greatest Hits - EMI | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **The Corrs** | Evergreen - Polydor | B.B.F.GRE.IRL.NL.P.CH.UK |
- **Beee Gees** | One Night Only - Polydor | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **2Pac** | GREATEST HITS - Jive/Amaru | B.B.GRE.IRL.NL.P.CH.UK |
- **Phil Collins** | Hits - Virgin/WEA | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **M People** | The Best Of M People - M People/BMG | A.B.D.F.GRE.IRL.NL.P.CH.UK |
- **Zucchero** | Blue Sky - Polydor | A.B.C.H |
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<tr>
<td><strong>TW LW</strong></td>
<td></td>
</tr>
<tr>
<td>1. NE</td>
<td>Lenny Kravitz - Fly Away (Virgin)</td>
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<tr>
<td>2. NE</td>
<td>Elton John - Your Song (EMI)</td>
</tr>
<tr>
<td>3. NE</td>
<td>2Pac - Changes (Jive)</td>
</tr>
<tr>
<td>4. NE</td>
<td>JLS - Best One Week (EMI)</td>
</tr>
<tr>
<td>5. TW</td>
<td>The Offspring - Pretty Fly For A White Guy (Columbia)</td>
</tr>
<tr>
<td>6. TW</td>
<td>N Sync - I Want To Hold Your Hand (RCA)</td>
</tr>
<tr>
<td>7. NE</td>
<td>Britney Spears - ...Baby One More Time (Interscope)</td>
</tr>
<tr>
<td>8. TW</td>
<td>The Best Of 1980 -1990B Sides (Mercury)</td>
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**SWISSMEN**

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### Billboard Top 20 US Albums

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### Eurochart A/2 Indexes

**Hot 100 singles**

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<td>The Most Beautiful Girl In The World</td>
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<td>SCORPIONS</td>
<td>Wind Of Change</td>
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### Album Spotlight

**by Christian Lorenz**

**BLUR**

*Food/Flopholophie*

International release date: March 15

Their sixth album to date captures Blur at a creative peak, calling influences from country to southern soul to Krautrock and merging them into a coherent, highly accessible canon of songs. Where its predecessor, *Bloom* (Poen, 1997), trod water for want of a clear vision, *13* blazes a trail for a new kind of rock'n'roll. Or, as Blur frontman Damon Albarn describes it, "*Blur* was a move in a new direction, just like Modern Life Is Rubbish (Food, 1993). *13* is the Parklife to Blur's Modern Life Is Rubbish." The album marks a new chapter for Blur, who parted company with producer Stephen Street and enlisted William Orbit to capture their sound in the studio. If you only know Orbit from his job on Madonna's Ray Of Light you will be in for a surprise. The sound on *13* is stripped to the bare bones, with Graham Coxon's guitar chugging along just like it might have done during a session at Chicago's Chess studios in 1961. *Tender*, the first single, due for release on March 1, is an uplifting country gospel with backing vocals by the London Community Gospel Choir and pounding percussion. It entered M&M's European Radio Top 50 at 51 last week — thanks to an astonishing 31 stations adding the track. While gospel fervour shimmers through on most of the album's 12 tracks, the central axis of Battle, Mellow Song, Trailerpark, Caramel and Trimm Trouble explores the nascent of progressive rock. A kaleidoscope of references from fat, Deep Purple-style organ to the whimsical antics of early Pink Floyd are held together by swings in drumming which gives more than a passing nod to Can's Jaki Liebezeit. Deep dub bass lines give these five tracks a contemporary feel and help Blur to steer well clear of the stadium rock trap. Perhaps the most fascinating aspect of *13* is that Blur manage to avoid typical rock clichés at all times. When Albarn comments that he "lost his girl to the Rolling Stones" the penny finally drops: This is Exile on Main Street:3 Like the Stones in 1973, Blur turned to vintage U.S. music genres for inspiration and to inject new life into an interred U.K. rock scene. Blessed with an arrogant swagger and burning with a passion, *13* is the album for anyone who wrote rock as hopelessly uncool.

---

Please send review copies, information and artist photographs for consideration on Album Spotlight entries to: Christian Lorenz, Music Editor, Music & Media, 23 Ridgmount Street, London, WC 1E 7AH, U.K.

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**SALES**

**Top 100 albums**

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AmericanRadioHistory.com
### New Radicals

**You Get What You Give**

(MCA)

"It lifts itself out of the radio and is noticeable from a lot of other songs. It's got a certain edge to it."

Dave Kelly
head of music/deputy programme director
FM 104/Ireland

---

### Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

(figures in brackets are the predicted number of plays for the current week)

#### UK: BBC Radio 1

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

- Playlist Additions
  - Corrs/Runaway (15-18)
  - B’witched:Blame It On The Weatherman (15-18)
  - Beautiful South/How Long’s A Piece Of String (15-18)
  - Jennifer Paige/Sober (15-18)
  - Lenny Kravitz/Fly Away (15-18)
  - Skunk Anansie/Charlie Big Potato (15-18)
  - Travis/Writing To Reach You (15-18)
  - TLC/No Scrubs (15-18)

#### Ireland: FM104

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

- Playlist Additions
  - Lanterns/Highrise Town (18)
  - Boyzone/When The Going Gets Tough (18)
  - Dave&Dream It’s Over (18)
  - Bluemender (10)
  - New Radicals/You Get What You Give (10)

#### Belgium: Radio Contact F

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

- Playlist Additions
  - Mauvane/Desillusionniste (21)
  - Mylene Farmer/La surprise du gram (21)
  - Britney Spears/Baby One More Time (21)
  - Hooverphonic/Eden (21)
  - Unconditional/Let Get Serious (21)
  - Marisa Turner/Don't Know Your Name (21)

#### Germany: Bayern 3

**FORMAT:** Rock  
**SERVICE AREA:** Regional  
**PLAYLIST MEETING:** Thursday 11:00  
**GROUP/OWNER:** Public Broadcaster

- Playlist Additions
  - DC Talk/Consume Me (7-10)
  - Judy Weiss/Hypothetical (7-10)
  - Lynden David Hall/Sexy Cinderella (7-10)
  - Rae & Christian/Spellbound (7-10)

#### Italy: Radio Dimensione Suono

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

- Playlist Additions
  - Negrita/Mamma Mae’ (28)
  - New Radicals/You Get What You Give (28)
  - Blondie/Maria (28)
  - Blur/Tender (28)
  - Pino Daniele/Neve Al Sole (28)
  - Renato Zero/Figaro (28)
  - Rosana/Furia De Color (28)
  - Tina Arena/’I Want To Know What Love Is’ (28)
### U.K: Capital Radio

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

### France: Fun Radio

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** CLT-UFA

### Denmark: Radio 2

**Format:** AC  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Tele Danmark Radio A/S

### U.K: Kiss 100 FM

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

### U.K: Essex FM

**Format:** Hot AC  
**Service Area:** Essex County  
**Playlist Meeting:** Tuesday 14:00  
**Group/Owner:** Essex Radio Group/DMG

### Germany: Eins Live

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

### Sweden: P5 Radio Stockholm

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

### UK: Atlantic 252

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public

### Spain: Cadena 40 Principales

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Cadena 40 Principales

### Norway: Radio 102

**Format:** Hot AC  
**Service Area:** Haugeund  
**Playlist Meeting:** Wednesday 10:20  
**Group/Owner:** Radio 102

### Italy: RTL 102.5

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

### The Netherlands: 3FM

**Format:** Rock  
**Service Area:** National  
**Playlist Meeting:** Tuesday 10:00  
**Group/Owner:** Ginger Media Group

### Germany: Radio FFH

**Format:** CHR  
**Service Area:** Region of Hessen  
**Playlist Meeting:** Monday PM  
**Group/Owner:** Hessen Newspaper Publishers

### UK: Virgin Radio

**Format:** Rock  
**Service Area:** National  
**Playlist Meeting:** Monday 10:00  
**Group/Owner:** Public Broadcaster

### Norway: Radio 102

**Format:** Hot AC  
**Service Area:** Haugeund  
**Playlist Meeting:** Wednesday 10:20  
**Group/Owner:** Radio 102

### France: Fun Radio

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** CLT-UFA

### Denmark: Radio 2

**Format:** AC  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Tele Danmark Radio A/S

### U.K: Kiss 100 FM

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

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

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**Format:** CHR  
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**Playlist Meeting:** Friday AM  
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### Norway: Radio 102

**Format:** Hot AC  
**Service Area:** Haugeund  
**Playlist Meeting:** Wednesday 10:20  
**Group/Owner:** Radio 102

### Italy: RTL 102.5

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

### The Netherlands: 3FM

**Format:** Rock  
**Service Area:** National  
**Playlist Meeting:** Tuesday 10:00  
**Group/Owner:** Ginger Media Group

### UK: Virgin Radio

**Format:** Rock  
**Service Area:** National  
**Playlist Meeting:** Tuesday 10:00  
**Group/Owner:** Public Broadcaster

### Norway: Radio 102

**Format:** Hot AC  
**Service Area:** Haugeund  
**Playlist Meeting:** Wednesday 10:20  
**Group/Owner:** Radio 102

### Italy: RTL 102.5

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

- **DELTA RADIO/Kiel G**
  - **Silverchair. Anthem 2000**

- **NDR 2/Hamburg P**
  - **Power Rotation:**
    - **Luis Clark**
      - Head Of Music
  - **Stephan Offierowski**
    - Programme Director

- **AIRPLAY**
  - **alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must whether they are reported for the first time or not. Some lists include featured new albums, as indi-**

- **Marilyn Manson- I Don't Like**
- **Bemtie Boys-- Body Movie’**
- **Pur- Party**
- **Prince -1999**
- **Cappuccino- Regenbogen**
- **Modern Talking -You Are**
- **Blondie- Maria**
- **Eagle -Eye Cherry- Permanent Tears**
- **Cartoons- Witchdoctor**
- **No. 96**
- **KIX 96/Coventry S**
  - **Martin Flanagan**
    - Frog Dir

- **CHR**
  - **Richard Maddock**
    - Head Of Music

- **GALAXY 102/Manchester G**
  - **Jennifer Paige**
    - S programme Controller

- **GALAXY 101 FM/Bristol C**
  - **Charly Benett**
    - Programme Controller

- **GALAXY 101 FM/Bristol C**
  - **Playlist Additions:**
    - **Playlist Additions:**
      - **RPM**
        - **FEBRUARY 27, 1999**

- **Cher. Strong Enough**

- **Shawn Mullins**
  - **Lullaby (Columbia)**
    - Every Morning (Lava/Atlantic)

### Most Added:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Lennon</td>
<td>‘Imagine’</td>
<td>Apple</td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>‘Like a Rolling Stone’</td>
<td>Columbia</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>‘Stairway to Heaven’</td>
<td>Led Zeppelin Records</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>‘(I Can’t Get No) Satisfaction’</td>
<td>Decca</td>
</tr>
<tr>
<td>The Beatles</td>
<td>‘A Hard Day’s Night’</td>
<td>EMI Records</td>
</tr>
</tbody>
</table>

### FRANCE

- **FRANC HEURES INTÉGRAUX**
  - **Radio NRJ**
    - **Radio Unchained**

- **FRANCE INTÉGRAUX**
  - **Stéphane Piro**
    - Programme Director

- **Eagle -Eye Cherry- Permanent Tears**

- **OM FM/Paris S**
  - **Jean -Patrick Laurent**
    - Head Of Music

- **CDR**
  - **Maxime Caudal**
    - Prog Coord

- **CHR**
  - **Fabrice Pillon**
    - Programme Director

### ITALY

- **DIARIO DIARIO RING ITALIANO**
  - **Roberto Rinaldi**
    - Producer

### AIRPLANE

A recipe for a hit: take one of Royo Music’s best songs, which peaked at number six in the spring of 1982, and arrange it in such a way that flavours of recent tunes by the Cors and Everything But The Girl’s missing (remix) shine through: add a fresh, expressive young singer who can carry the tune. Twenty-one-year-old Emme from Manchester clearly fits the bill, and as soon as the track (her debut) went to radio in the U.K. programmers jumped on it en masse. She looks set to emulate this success elsewhere in Europe as the song goes to radio across the continent. Jochen Rausch, music director at German public CHF network Eins Live which covers North Rhine-Westphalia from its Cologne headquarters, says, “I like the original better, but perhaps that has more to do with my age than anything else. However, this version does have plenty of character of its own, thanks to its dancy feel, so we decided to playlist it anyway.” Rausch continues: “As it is still early days, we currently play it once a day, but as soon as the listener reaction picks us to intensify that doubt.”

Raoul Cairo
Positive and encouraging signals are coming from Germany as the radio and record industries establish a dialogue with the goal of championing homegrown music.

The first round-table talks on February 3 between the Bavarian media regulator BLM, the German music publishers’ association DMV and music trade publication Der Musikmarkt (Music & Media Feb.20) focused on a common concern: the development of domestic music talent. It is encouraging that the discussion maintained firm concentration on that concern, since these types of meetings often stray from the real agenda into peripheral topics, or are hijacked by people with their own axes to grind.

The importance of the issues at hand was underscored by the participation of top level, influential figures from major record companies, broadcasters and government.

Of course there were disagreements. That makes for healthy discussion. But, more importantly, everyone involved agreed that together they could take the initial steps to foster domestic talent.

BLM president Wolf-Dieter Ring told the participants that, since the music and radio industries must equally share the blame for “neglecting” local music in the past, they must now reap the responsibility of promoting it.

Interestingly, imposing a domestic music quota—similar to the one that has caused so much angst across the border in France—was met with little enthusiasm at the meeting. Bavarian state president Erwin Huber told the delegates that quality, not quantity, is the winning formula.

Overall, the meeting was significant as a new initiative with no apparent hidden agendas, and as a means of opening the door to future cooperation between the industries. In fact, another meeting is being set up in six months to discuss other issues.

Meanwhile in France, record labels and broadcasters are working together to lobby broadcasting regulator the CSA for a full-time jazz station in Paris. The spinoff of France’s francophone music quota law.

Fortunately, the idea of imposing a domestic music quota here, “we went with it nonetheless when it was clear that relaxing France’s francophone music quota law.

Once the K, the relationship between the two industries is crucial, the healthiest it’s been in years. Fifteen years ago the annual Radio Academy Music Radio Conference was merely a finger-pointing session, with no issues really being addressed or resolved. The sides were miles apart.

Now the conference which will be held next month, has evolved into the event where ways of cooperation are discovered and put into practice for the benefit of all.

E-mail Talk radio at mmgee@musicandmedia.co.uk
MUSIC TELEVISION

MUSIC TELEVISION

A List:

Dru Hill - These Are The Times
La Cream - Say Goodbye

Power Rotation:

Nerve Lemaire Prog Dir
MCM/Paris P

A List:

Emilia - Big Big World

MUSIC TELEVISION

Siri Stavenes
(+44) 171 323 6686.

Can't wait to

Underworld - Push Upstairs
Mariah Carey - I Still Believe
Madonna - Nothing
Brian Setter - Jump Jive An' Wail
Ultra - Rescue Me
Shawn Mullins - Lullaby
Savage Garden - Tears Of Pearls
Kula Shaker - Mystical Machine OUP
Everlast - What It's Like

Another Level / Ghostf - I Went You
Madonna - Power Of Good-bye
Whitney & Mariah - When You Believe
TQ - Westside
An - Enjoy Yourself
Stars On 54 - US'

Pills - Super Harmony
Whitney & Medal, When You Believe
REM. - Lot.
Ophelie Winter - I Spy
Janet Jackson - Every Time
I AM - Independenza
Emilia - Big Big World
Touch & Go - Would You...?
Spike - Respect
Jay-Z - Hard Knock Life
Cher - Strong Enough
Britney Spears - Baby One More Time

MTV Europe P & Radio

Break Out

Buzz

BT

Heat

Break Out

A List:

Blumfeld - Tausend Tranen lief
Mellow Tree - Mauro Vibes
Welkin' Large - Boy Meets World
Sugar Ray - Every Morning
Gus Gus - Ladyshave
Lauryn Hill - Ex Factor

The Box - Programme Manager
Saari Pinch. - Managing Director
THE BOX/London 0
tott --- ii,-;----?°----'

art hot 100

listeners

AmericanRadioHistory.Com

Can't wait to see the charts?

This week, each alloy of Music & Media's charts are available through our ChartFax service.

If you are interested in seeing any of our charts through this fax service before you receive your copy of M&M, please call Siri Stavenes for more information:
(+44) 171 323 6686.
While the album sales charts are eager for fresh entrants, the European Radio Top 50 shows that radio programmers are already jumping on the new material.

This week, half the tracks listed in the European Radio Top 50 are first singles from albums, and tracks which hail from still-to-come or just-released albums are making the best progress. Roxette enjoy their second week at the top with Wish I Could Fly (Roxette Recordings/EMI), from their forthcoming set Have A Nice Day, staying ahead of teen sensation Britney Spears, whose Baby One More Time (Jive)--off her future album with the same title--is the week's greatest chart points gainer. Further on, Blondie's Maria (Beyond/RCA) from No Exit rises to number 6, Blur's Tender (Food) from new album 13 climbs ten places to 11, and Armand Van Helden's You Don't Know Me from 2 Future 4 U soars to 12.

We find the highest new entry, Lauryn Hill, at number 26 this week. Ex-Factor (Columbia), the new single from her widely acclaimed album The Miseducation Of Lauryn Hill, is adding up in the U.K., Scandinavia and Italy. Bob McCreade, president/coo controller at local CHR-formatted Orchard FM in Taunton, south west England, is happy to programme Ex-Factor: "It's a song that really crosses over. Over the last year, the trend has been for different genres to become a little bit more commercial, and, as a 'family got together' station, we welcome that."

Unusually for an FM Station in the U.K., Orchard FM targets a broad (25-44 years-old) audience range, and on a monthly basis reaches an astonishing 83 percent of that target demographic. Sometimes that means tough decisions for McCreade: "You have to focus on the younger end of that demographic. Luckily, the older listeners don't want to be labelled as 'old!' and still want to know what their kids are listening to. We have to be careful, though, with songs that sample well-known oldies, but on the other hand we can sandwich careful, though, with songs that sample well-known oldies, but on the other hand we can sandwich

Sheryl Crow's The Globe Sessions, Anything But Down (A&M), comes in at 27, thanks to the U.K., Spain and Poland. In the latter country, you Get What You Give (Columbia) is already number 8 in the regional listings, as the Major Market Airplay section indicates. At 46 in the main list, Strong (Chrysalis), the latest single from multiple Brits winner Robbie Williams, is already powerful in the U.K., Poland and Denmark. One place lower, Kula Shaker's psychedelic rock tune Mystical Machine Gun (Columbia) is firing in the U.K., in Italy and on music television.

Two re-entries emerge this week. At 40, Liquid/ Narcotic (Virgin) crosses over from the G/SA countries to Poland and Italy. And at 49, I Want You For Myself (Northwestide) by Another Level featuring Ghostface Killah leaps into Poland and the Benelux territories.

Finally, bubbling under this week are No Scrubs by TLC (LaFace/Arista), Changed by 2Pac (Jive), Every Morning by Sugar Ray (Lava/Atlantic) and Permanent Tears by Eagle-Eye Cherry (Superstudio/PolyGram).

European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>WR</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>6</td>
<td>ROXETTE/WISH I COULD FLY</td>
<td>(ROXETTE RECORDINGS/EMI)</td>
<td>127</td>
<td>8</td>
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<tr>
<td>2</td>
<td>3</td>
<td>5</td>
<td>Britney Spears/Bab Y One More Time</td>
<td>(Jive)</td>
<td>138</td>
<td>18</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>4</td>
<td>George Michael &amp; Mary J. Blige/As</td>
<td>(Epic)</td>
<td>101</td>
<td>17</td>
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<tr>
<td>4</td>
<td>2</td>
<td>15</td>
<td>Emilia/Big Big World</td>
<td>(Rodeo/Universal)</td>
<td>91</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>15</td>
<td>Bryan Adams feat. Mel C/When You'e Gone</td>
<td>(A&amp;M)</td>
<td>82</td>
<td>2</td>
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<tr>
<td>6</td>
<td>12</td>
<td>6</td>
<td>Blondie/Maria</td>
<td>(Beyond/RCA)</td>
<td>89</td>
<td>7</td>
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<tr>
<td>7</td>
<td>9</td>
<td>3</td>
<td>Cher/Strong Enough</td>
<td>(WEA)</td>
<td>87</td>
<td>16</td>
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<tr>
<td>8</td>
<td>6</td>
<td>8</td>
<td>Fatboy Slim/Praise You</td>
<td>(Skin/Epix)</td>
<td>82</td>
<td>2</td>
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<tr>
<td>9</td>
<td>11</td>
<td>6</td>
<td>The Cardigans/Erase/ReWind</td>
<td>(Trampolene/Stockholm)</td>
<td>84</td>
<td>7</td>
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<tr>
<td>10</td>
<td>16</td>
<td>3</td>
<td>Madonna/Nothing Really Matters</td>
<td>(Maverick/Warner Bros.)</td>
<td>67</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>21</td>
<td>2</td>
<td>Blur/Tender</td>
<td>(Food)</td>
<td>54</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>18</td>
<td>5</td>
<td>Armand Van Helden/You Don't Know Me</td>
<td>(frfr)</td>
<td>70</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>8</td>
<td>9</td>
<td>Cher/Believe</td>
<td>(WEA)</td>
<td>49</td>
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<tr>
<td>14</td>
<td>10</td>
<td>14</td>
<td>Whitney Houston &amp; Mariah Carey/When You Believe</td>
<td>(Columbia)</td>
<td>60</td>
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<tr>
<td>15</td>
<td>5</td>
<td>15</td>
<td>The Offspring/Pretty Fly (For A White Guy)</td>
<td>(Columbia)</td>
<td>59</td>
<td>4</td>
</tr>
<tr>
<td>16</td>
<td>7</td>
<td>15</td>
<td>Robbie Williams/No Regrets</td>
<td>(Chrysalis)</td>
<td>62</td>
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<tr>
<td>17</td>
<td>9</td>
<td>16</td>
<td>TQ/Westside</td>
<td>(Clockwork/Epic)</td>
<td>65</td>
<td>7</td>
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<tr>
<td>18</td>
<td>17</td>
<td>12</td>
<td>Lenny Kravitz/Fly Away</td>
<td>(Virgin)</td>
<td>53</td>
<td>6</td>
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<tr>
<td>19</td>
<td>13</td>
<td>17</td>
<td>Madonna/The Power Of Good-bye</td>
<td>(Maverick/Warner Bros.)</td>
<td>48</td>
<td>0</td>
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<tr>
<td>20</td>
<td>24</td>
<td>2</td>
<td>Alanis Morissette/Joining You</td>
<td>(Maverick/Warner Bros.)</td>
<td>43</td>
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<tr>
<td>21</td>
<td>25</td>
<td>9</td>
<td>Jessica Fokler/How Will I Know</td>
<td>(Jive)</td>
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<tr>
<td>22</td>
<td>14</td>
<td>13</td>
<td>Spice Girls/Goodbye</td>
<td>(Virgin)</td>
<td>51</td>
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<td>20</td>
<td>15</td>
<td>Will Smith/Smisi</td>
<td>(Columbia)</td>
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<tr>
<td>24</td>
<td>40</td>
<td>2</td>
<td>Shawn Mullins/Lullaby</td>
<td>(Columbia)</td>
<td>46</td>
<td>10</td>
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<tr>
<td>25</td>
<td>29</td>
<td>9</td>
<td>Faith Hill/The Kiss</td>
<td>(Warner Bros.)</td>
<td>42</td>
<td>4</td>
</tr>
</tbody>
</table>

**Greatest chart points gainer**

**New**

- Lauryn Hill/Ex-Factor (Columbia)
- Sheryl Crow/Anything But Down (A&M)
- Whitney Houston/It's Not Right But It's OK (Arista)
- Cassius/Cassius 1999 (Virgin)
- Jennifer Paige/Sober (Edel)
- Ace Of Base/Always Have, Always Will (Mega/Polydor)
- R.E.M./Lotus (Warner Bros.)
- The Corrs/So Young (143/Lava/Atlantic)
- Jennifer Brown/Tuesday Afternoon (Ricotech/RCA)
- Salsa/If You Believe (WEA)
- Elton John & LeAnn Rimes/Written In The Stars (Rocket/Mercury)
- Tatyana Ali feat. Will Smith/Boy Knock Me Out (M/J/Epic)
- Manic Street Preachers/The Everlasting (Epic)
- Liquido/Narcotic (Virgin)
- Touch & Go/Would You...? (Oval/V2)
- M People/Dreaming (M People/BMG)
- New Radicals/You Get What You Give (WEA)
- Boyzone/I Love The Way You Love Me (Polydor)
- Alanis Morissette/Thank U (Maverick/Warner Bros.)
- Robbie Williams/Strong (Chrysalis)
- Kula Shaker/Mystical Machine Gun (Columbia)
- Brandy/Have You Ever? (Atlantic)
- Another Level feat. Ghostface Killah/I Want You For Myself (Northwestide)
- Loona/Hijo De La Luna (Motor)

**Adds**

- M People/Dreaming (Maverick/Warner Bros.)
- New Radicals/You Get What You Give (WEA)
- Boyzone/I Love The Way You Love Me (Polydor)
- Alanis Morissette/Thank U (Maverick/Warner Bros.)
- Robbie Williams/Strong (Chrysalis)
- Kula Shaker/Mystical Machine Gun (Columbia)
- Brandy/Have You Ever? (Atlantic)
- Another Level feat. Ghostface Killah/I Want You For Myself (Northwestide)
- Loona/Hijo De La Luna (Motor)

**Re-Entries**

- ROXETTE/WISH I COULD FLY
- ROXETTE RECORDINGS/EMI
- Britney Spears/Baby One More Time
- Jive
- George Michael & Mary J. Blige/As
- Epic
- Emilia/Big Big World
- Rodeo/Universal
- Bryan Adams feat. Mel C/When You're Gone
- A&M
- Blondie/Maria
- Beyond/RCA
- Cher/Strong Enough
- WEA
- Fatboy Slim/Praise You
- Skin/Epit
- The Cardigans/Erase/ReWind
- Trampolene/Stockholm
- Madonna/Nothing Really Matters
- Maverick/Warner Bros.
- Blur/Tender
- Food
- Armand Van Helden/You Don't Know Me
- frfr
- Cher/Believe
- WEA
- Whitney Houston & Mariah Carey/When You Believe
- Columbia
- The Offspring/Pretty Fly (For A White Guy)
- Columbia
- Robbie Williams/No Regrets
- Chrysalis
- TQ/Westside
- Clockwork/Epic
- Lenny Kravitz/Fly Away
- Virgin
- Madonna/The Power Of Good-bye
- Warner Bros.
- Alanis Morissette/Joining You
- Warner Bros.
- Jessica Fokler/How Will I Know
- Jive
- Spice Girls/Goodbye
- Virgin
- Will Smith/Smisi
- Columbia
- Shawn Mullins/Lullaby
- Columbia
- Faith Hill/The Kiss
- Warner Bros.

**Minors**

- Ace Of Base/Always Have, Always Will
- M People/Dreaming
- New Radicals/You Get What You Give
- Boyzone/I Love The Way You Love Me
- Alanis Morissette/Thank U
- Robbie Williams/Strong
- Kula Shaker/Mystical Machine Gun
- Brandy/Have You Ever?
- Another Level feat. Ghostface Killah/I Want You For Myself
- Loona/Hijo De La Luna

The European Radio Top 50 chart is based on a weighted averaging system. Scores are made up by counting airplay at all of M&M's reporting stations with contemporary music Minnie or during specific dayparts.
Canada's Barenaked Ladies seduce Europe

engineer taking a U.S. holiday in November. "He brought a copy of One Week to become Tony Vandoni, head of promotion, with media days or promoting catalogue product."

The idea of syndicating a format on existing regional operators with a strong local track record was also an attractive format in itself, according to Viscardi: "The project derived from Open Space's own research, which showed that regional opportunities for their clients was the best way to expand advertising sales. Many major advertisers want to select one or several regions for campaigns instead of having to spread out on a national campaign."

Tony Vandoni, head of promotions for Italian repertoire at BMG Ricordi, believes the strategy will prove successful. "It's a very good idea to create a regional network targeting the top 20 markets," he conurs. "There is also a lack of a real soft AC format with national reach. The soft AC format also represents new possibilities for promoting catalogue product."

Vaccination Records U.K., described the audience increase as a "fantastic result and achievement," and adds, "everyone should be pleased."

John Deacon, director general of U.K. labels' body the BPI (which organises the Brits), comments: The increase in viewing figures reflects the growing importance of the Brit Awards show, and is testament to the high calibre of performers this year."

Robbie Williams' opener at the Docklands Arena venue, inspired by Me Entertain You, very much set the tone for the evening. One musical high light chased another, with Placebo teaming up with David Bowie to offer The Thin's glam classic 20th Century Boy, and the Eurythmics, recipients of this year's Lifetime Achievement award, reforming for the night to play a selection of their greatest hits, assisted by Stevie Wonder. Other highlights included the live performance by Ireland's Corn, who collected the best international group award, and a medley of ABBA hits performed by Cleopatra, Steps and Tina Cousins.

The show also offered a public launchpad to the Jubilee 2000 campaign, which aims to increase the awareness of the debt crisis in the third world. The charity was presented with the Freddie Mercury award for outstanding social engagement, which was accepted on its behalf by boxing legend Muhammad Ali.

Overseas, Initiai's TV coverage of the Brits has so far been sold to TV networks in 16 different territories (through distribution company Eagle Entertainment), while broadcasters in 10 countries have so far taken the radio coverage of the event, produced by London-based syndicator Wise Buddah.

At Swiss CHR station DRS 3, a recorded package of the Brits was scheduled to be broadcast as part of its weekly chart show on February 21. "It will be very exciting for us and our listeners," says DRS 3 programming executive and chart show presenter Jean-Luc Wicki, after hearing a preview of some of the material to be broadcast. "Although it is exclusively British, many of the artists featured and who performed at the show are in our charts, so it fits in very well. We don't have these types of glamorous award shows in Switzerland, so that adds to the appeal."

Meanwhile, national Italian CHR network RTL 102.5, which took a feed of the show live and had a reporting team at the venue, was flooded with "hundred of e-mails," according to programme director Luca Viscardi.

continued from page 3

The Brits '99:
Category winners

Best Album
This Is My Truth Tell Me Yours/Manic Street Preachers (Epic)

Best Group
Manic Street Preachers (Epic)

Best MaleArtist
Robbie Williams (Chrysalis/EMI)

Best Female Artist
Darcey (EMI)

Best Newcomer
Chosen by listeners to U.K. commercial radio
Angelo/Robbie Williams (Chrysalis/EMI)

Best Soundtrack
Titanic (Sony Classical)

Best Dance Act
Fatboy Slim (Skint)

Best Video
Chosen by viewers of The Box
Millingan/Robbie Williams (Chrysalis/EMI)

Best Single
Chosen by listeners to U.K. commercial radio
Angelo/Robbie Williams (Chrysalis/EMI)

Best International Newcomer
Natalie Imbruglia (RCA)

Best International Female Artist
Natalie Imbruglia (RCA)

Best International Male Artist
Axl Rose (Mercury/Atlantic)

Outstanding contribution to British Music

Eurythmics
### Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<td>ROXETTE/WISH I COULD FLY</td>
<td>(ROXETTE RECORDINGS/EMI)</td>
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<td>The Cardigans/Erase/Rewind</td>
<td>(Trampoline/Stockholm)</td>
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<td>10</td>
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<td>Eagle-Eye Cherry/Permanent Tears</td>
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<td>ATB/9 FM (Till I Come)</td>
<td>(Motor)</td>
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<td>Edyta Gorniak/One &amp; One</td>
<td>(Orca/EMI)</td>
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<td>Meja/All 'Bout The Money</td>
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<td>The Cardigans/My Favourite Game (Trampoline/Stockholm)</td>
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<td>SWEDEN</td>
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<tr>
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<td>Sasha/If You Believe</td>
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<td>Dd Sakin/Protect Your Mind (Braveheart)</td>
<td>(Club-Tunes/Intercord)</td>
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<td>The Tamperer feat. Maya/If You Buy This Record</td>
<td>(Time/Jive)</td>
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<td>Ophelie Winter/I Spy</td>
<td>(East West)</td>
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<td>Venga Boys/Boom, Boom, Boom, Boom!</td>
<td>(Violator/Jive)</td>
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<td>4</td>
<td>Superclr/Tonite</td>
<td>(Time/Pepper)</td>
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<td>Nek/Se Una Regola C/E</td>
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<td>21</td>
<td>Venga Boys/We Like To Party</td>
<td>(Violator/Jive)</td>
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<td>The Moffatts/Crazy</td>
<td>(EMI)</td>
<td>GERMANY</td>
<td>17</td>
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<td>22</td>
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<td>Lucia McNeal/Someone Loves You Honey (Silemark/CNR/Wildstar)</td>
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<td>SWEDEN</td>
<td>14</td>
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<tr>
<td>23</td>
<td>&gt; NE</td>
<td>Zucchini/Puro Amore</td>
<td>(Polydor)</td>
<td>ITALY</td>
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<td>&gt; NE</td>
<td>Liquido/Narcotic</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>15</td>
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<td>25</td>
<td>22</td>
<td>16</td>
<td>Ace Of Base/Travel To Romantix</td>
<td>(Mega/Polydor)</td>
<td>DENMARK</td>
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### Euro Conversion Rates

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<tr>
<td>Belgium*</td>
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Conversion rates correct as of February 18, 1999.

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

The most aired songs in Europe's leading radio markets

**This Week: 1/9-7/99, Last Week: 4/9-10/99**

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Original Country</th>
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<tbody>
<tr>
<td>GB</td>
<td>Blur/Your Generation</td>
<td>Universal</td>
<td>United Kingdom</td>
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<tr>
<td>GB</td>
<td>George Michael &amp; Faith</td>
<td>Sony/Epic</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>GB</td>
<td>Oasis/Don't Believe In Love</td>
<td>Creation</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>GB</td>
<td>Oasis/I Wonder Why</td>
<td>Creation</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>GB</td>
<td>Oasis/Stop</td>
<td>Creation</td>
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<tbody>
<tr>
<td>FR</td>
<td>Eiffel/Si Tu Crois Que Je T'Aime</td>
<td>Virgin</td>
<td>France</td>
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<tr>
<td>FR</td>
<td>Elton John/It's Time</td>
<td>Virgin</td>
<td>France</td>
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<tr>
<td>FR</td>
<td>Elton John/Don't Let Me Be Misunderstood</td>
<td>Virgin</td>
<td>France</td>
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<tr>
<td>FR</td>
<td>Elton John/Let Me Be</td>
<td>Virgin</td>
<td>France</td>
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<tr>
<td>FR</td>
<td>Elton John/Hey Jude</td>
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### ITALY

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<tr>
<td>IT</td>
<td>Enrico /La Pata</td>
<td>RCA</td>
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<td>Enrico/Ella</td>
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<td>IT</td>
<td>Enrico/Non C'È Niente Di Meglio</td>
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<td>IT</td>
<td>Enrico/Se Tu Voi</td>
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### SPAIN

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<td>ES</td>
<td>Juan Gabriel/Tu No Sabes Que Signo Carambola</td>
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<td>Juan Gabriel/Canta Conmigo</td>
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<td>ES</td>
<td>Juan Gabriel/Amor de Mi Vida</td>
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<td>Polygram</td>
<td>Hungary</td>
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<td>Zene/Ingado</td>
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<td>PL</td>
<td>Bartosz/I To You</td>
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### THE NETHERLANDS

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<td>Edon/De Dag van Morgen</td>
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<tr>
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### DEVELOPMENT

- The spare settings allow Cathcart's agile alto and Andrews' upbeat, twinkling trumpet to cut through the jazz and pop influences that have so far dominated the scene. - Washington Times
MINDFIELDS The new album from TOTO includes Mad About You and Melanie
On European Tour from February 1999