



The Spice Girls' *Holler/Let Love Lead The Way* goes straight in at number two on this week's Eurochart Hot 100.

we talk to radio

### M&M chart toppers this week

#### Eurochart Hot 100 Singles

MODJO

*Lady (Hear Me Tonight)*

(Universal)

#### European Top 100 Albums

MARK KNOPFLER

*Sailing To Philadelphia*

(Mercury)

#### European Radio Top 50

U2

*Beautiful Day*

(Island)

#### European Dance Traxx

MODJO

*Lady (Hear Me Tonight)*

(Universal)

### Inside M&M this week

#### PEAKE PERFORMANCE

With the intriguing job title of "mission director," and a remit which spans both programming and marketing, NRJ's John Peake could be about to become one of the most powerful men in European radio. **Page 7**

#### WHAT WORKS AT WORK?

Winning the captive the at-work audience is one of the biggest challenges facing European programmers. M&M investigates their tactics. **Pages 12-13**

#### LAST RITES FOR ACT 2000

In our Germany Spotlight, *Gesa Birnkraut* looks at some of the reasons why Act 2000, the joint record company-radio station initiative to get more new music on the air, has proved a spectacular failure. **Page 14**

## Bertelsmann set to move Napster from free to fee

by Juliana Koranteng

LONDON — Bertelsmann new media subsidiary BeCG (Bertelsmann e-Commerce Group)'s plan to develop an online subscription-based music download service with Napster has been met with a mixed reception by the rest of the music industry.

Under the "strategic alliance" unveiled on October 31, Napster, the notorious file-sharing service which allows users to swap recording tracks freely on the Web, has agreed to reposition its free model into a fee-based membership service that will generate royalties for copyright owners.

In return, Bertelsmann will drop a copyright-infringement lawsuit against Napster, offer its music catalogue,



Bertelsmann eCommerce Group

invite the major record companies to support the new alliance, and take an option to buy Napster shares.

Industry sources have voiced reservations, however, about the way Bertelsmann has dealt with the project, claiming that the announcement of the partnership might undermine the pending court cases.

Napster currently faces lawsuits *continued on page 32*

## New laws will shake-up Austrian radio

by Susan L. Schuhmayer

VIENNA — New legislation going through the Austrian parliament could radically change the landscape of the country's radio industry.

The draft legislation, expected to be voted on in late November or early December, would make it easier for commercial broadcasters to challenge the dominance of state-owned broadcaster ORF and allow media companies to increase their stakes in commercial stations.

The three national ORF-owned stations, including the market-leading CHR Ö3, are the only ones with national coverage. The new legislation would allow the creation of a national *continued on page 33*



As part of IFPI's campaign to improve the proposed EU Copyright Directive, the Corrs, in their capacity as IFPI Europe artists' representatives, visited the European Parliament in Strasbourg on October 24, where they met with the Parliament's president Nicole Fontaine (pictured with the band) and performed for an invited audience of MEPs at a private concert introduced by Irish MEP and Nobel Peace Prize winner, John Hume.

## Europe takes to the Backstreets

by Siri Stavenes Dove

LONDON — To release four albums in the space of three years is some achievement. It's all the more impressive when the first three alone sell 100 million copies.

US act the Backstreet Boys (no longer a boy band according to their label) are now ready to release their fourth album *Black & Blue* through Zomba label Jive on November 20.

The campaign to promote the disc began when TV, radio and press from 22 countries descended on New York for the album launch, spread across five days (October 2-6).

Zomba International Record Group managing director Stuart Watson says the high-profile launch *continued on page 32*

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# Upfront

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

The music industry, as everyone knows, is one big family. Bertelsmann might well be part of that family, but it has somehow upset its own relatives by choosing a new concubine for itself, called Napster.

It is not yet a fully-consummated relationship and the very sulphurous nature of the concubine is such that it will take some time before the new member gets fully accepted into the family.

With this unexpected partnership with an operator which was, and still is, considered as an outlaw by the music industry (based on some solid legal reasoning), Bertelsmann is taking the opposite attitude from the rest of the clan, preferring to join the rebels in an attempt to win them to their side, rather than going for the jugular.

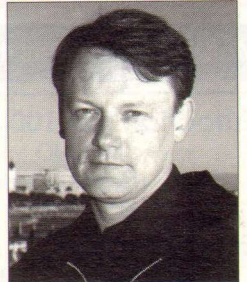
Actually, this is coherent with the philosophy that Bertelsmann's top honcho Thomas Middelhoff professed during the last Popkomm trade show. There he

said that file-sharing services like Napster were inevitable and that the music industry had more to gain by joining them rather than confronting them.

Overall, it weakens the position of those who are suing Napster. How can you go and explain to a judge that Napster is THAT bad if one of the members of your own family finds it attractive enough to propose cohabitation?

However, the child the new partners plan to create remains unformed. And nothing proves that Napster's 38-million strong "community" will eagerly switch from a free system to a pay service. They might simply join another file-sharing service allowing them to dig for free into the music industry's catalogue.

Napster, on the other hand, has a lot to gain. By bonding with one of the majors, it is buying itself a vital respite in the midst of the current legal siege. It is not yet the gentrification of Napster, but it is getting close.



Music & Media values its readers' opinions—you can e-mail the editor-in-chief at: [elegrand@musicandmedia.co.uk](mailto:elegrand@musicandmedia.co.uk)

## BT opens the way to music

by Juliana Koranteng

**LONDON** — The October 31 launch of a dedicated online music service by UK telephone giant British Telecom illustrates the determination of European phone companies to become online distributors of music and entertainment.



The service, which offers music downloads and streaming, is one of 20 channels and applications available to subscribers of BTOpenworld, the telecom's global Internet subsidiary.

BTOpenworld has linked up with content providers including labels Telstar Records and Independent, music TV channel MTV, online music services people-sound.com, Vitaminic and Live365, plus entertainment group Ministry of Sound.

Subscribers can access a limited version of the new music channel

for free through standard narrow-band telephone lines on BTInternet (www.btinternet.com) and on Genie, its mobile phone equivalent.

Additionally, subscribers to BTOpenworld, which also happens to be the brand name of BT's new high-speed ADSL broadband service, can retrieve more sophisticated audio and video content for a monthly fee.

In addition to PCs and interactive TV, the broadband edition will be accessible via Europe's third generation mobile phones, which kick in from next year.

Subscribers to the broadband version will also be able to see broadcast-quality concerts on their devices.

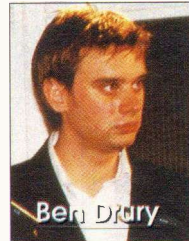
"In future, we shall also provide digital-locker technology using G3

technology and TV broadband services. That will allow customers to access the channel via devices anywhere in the world," says Ben Drury, BTOpenworld's music channel manager.

Telstar Records is providing tracks for download from 10 key artists, such as Craig David and rock-pop band The Dum Dums, both signed to Wildstar, jointly owned with the UK's Capital Radio.

"We're excited about providing content for the broadband Internet, as the quality of delivery is far superior," says Carlos Rodrigues, Telstar's head of new media.

Initially, the new music service will focus on the UK. But BTOpenworld has interests in overseas ISPs, such as Belgium's Yu.com, Italy's Infinito and Spain's Arrakis.



## Puremix launches personal web radio

by Jon Heasman

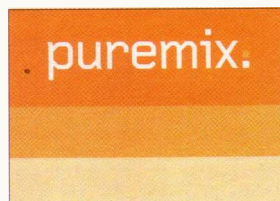
**LONDON** — The UK's biggest ever music research exercise has been carried out for the launch of personalised Internet radio service puremix.com.

The survey, conducted by NOP for Puremix, questioned some 3,000 Britons about their music tastes, using tests which electronically monitor individuals' reaction to tracks.

The findings of the research have been used to programme Puremix, which offers visitors over 40 different live music streams, complete with voice-tracked Internet DJs.

Puremix's unique feature is that, on entry to the site, visitors

are asked to take a 60-second "music mixer" test. Reactions to snippets of tracks dictate which channel best matches the user's own tastes. Streaming audio will then automatically appear, alongside the four other most closely-matched channels, plus specialist programme offerings.



Presenters of specialist shows include veteran reggae guru David Rodigan, indie presenter Gary Crowley, opera tenor Russell Watson and dance DJ Paul Oakefold.

Puremix, previously known by its working title Ride The Tiger, is headed up by ex-Chrysalis Radio executives Keith Pringle and Ande Macpherson. Their former employers, Chrysalis Group, own 65% of

the venture, which has also signed an e-tailing deal with Bertelsmann-backed BOL.

"The UK public have a diverse range of music tastes that extend far beyond the traditional FM radio diet of non-stop Robbie and Britney," says Macpherson. "Puremix will offer an unparalleled breadth of music embracing the fringe along with the mainstream." Puremix is budgeted to spend a £3-4 million on marketing before the end of 2001. Macpherson says the business plans to break even by the end of its third year.

Although Puremix will initially be a UK-targeted site, the company says it looking to expand its operations into Europe and the US either by licensing the personalisation software or by seeking local joint venture partners.

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# Association says Dutch labels should strike separate 'Net deals

by *Robbert Tilli*

**HILVERSUM** — Arrangements concerning rights for Internet radio should be made individually by record companies, according to the Dutch labels' association, NVPI.

Paul Solleveld, managing director at the IFPI-affiliate, made the comments during a forum in Amsterdam on music rights in the digital age.

The issue of rights came to ahead earlier this summer, when public broadcaster VPRO withdrew all Sony Music tracks from its radio and website outlets, following the label's complaints about its radio-on-demand service (M&M, August 19).

Solleveld said the NVPI would not strive for a collective arrangement with

radio on music rights. He further defended the labels' view that they want to deal with the situation by themselves.

Solleveld said: "Our members think that VPRO is taking over the labels' role with its radio-on-demand service, which makes old radio programmes available at any given time. It's like opening a shop."

Erwin Blom, editor-in-chief at VPRO's 3Voor12 website defended the service. "All of the music we play is only available as streaming audio which you can only listen to once," he says. "We don't do MP3 files, which have CD sound quality. On top of that, the music on 3Voor12 fits within our journalistic concept."

Researcher Paul Rutten of Delft-based scientific

institute TNO, suggested a compromise whereby "listeners click from the VPRO site to record company sites through a system of hyperlinks and pay directly for the downloaded files. Both BMG and Universal have already created large databases of music available for pay-per-listen downloads. I expect the entire industry to be ready within three to six months."

Tom Holkenborg of dance/rock crossover act Junkie XL (Roadrunner), spoke for the artists. "I put free MP3 files of music that I don't put on my albums on my own website all the time," he says. "But at the end of the day I have to pay my rent as well. In discussions like these, the consumers' interest always seems to prevail. They want everything for free and the artists get nothing."



# Commercial radio suffers losses

by *Jason Christie*

**STOCKHOLM** — The official fourth quarter Swedish radio ratings show commercial local radio and music-based stations continue to lose listeners.

The national ratings, compiled by RUAB reveal a 1.7% survey-on-survey drop in commercial radio listening, with French-owned CHR network NRJ and MTG's Hot AC station Rix FM fairs the worst.

Commercial local stations' combined total reach was 31.2%, an eighteen month low. However, public broadcaster Sveriges Radio's (SR) increased its overall reach, moving from 54.1% up to 54.6%.

But SR's national CHR powerhouse P3 lost ground for the third consecutive quarter dropping from a 14.4% reach at the beginning of 2000 to 12.7% in this latest survey.

NRJ's national market share dipped from 9.5% to 8.6% while Rix FM's shrunk to 9.1% from 9.9% in the third quarter, but still remains the largest network ahead of NRJ and Bonnier's Mix Megapol (AC).

In Stockholm, only 60's Gold station Vinyl 107 made its first gain of the year from 5.4% to 5.5%, having started

the year with a 6.2% reach. CHR/Dance Power Hit Radio remains the top station on the capital, unchanged with a 12.2% daily reach.

Despite considerable losses, down from 10.2% to 8.9%, Soft AC station

Lugna Favoriter is the second most listened to Stockholm station. NRJ, which mirrored its national decline, lost 1.0% but still holds on to third place in Stockholm and tops the ratings in both Gothenburg and Malmö.

The context of stations' downward ratings are the overall radio listening figures, which are down from 79.4% (III/2000) to 78.8% (IV/2000), or 5.9 million people in the last three months.



### Top Swedish Networks (% daily reach)

Station (format)	I'00	II'00	III'00	IV'00
SR P4 (full-service, local)	37.9	38.0	36.6	37.6
SR P3 (CHR)	14.4	14.4	13.7	12.7
P1 (speech)	12.5	11.6	11.0	11.3
Rix FM (Hot AC)	10.3	9.7	9.9	9.1
NRJ (CHR)	8.5	9.2	9.5	8.6
Mix Megapol (AC)	7.2	7.3	6.8	6.7

### Top Stockholm Stations (% daily reach)

Station (format)	III'00	IV'00
P5 Radio Stockholm (Full-service)	18.7	17.6
P1 (Speech)	14.4	14.7
P4 Radio Stockholm (Full Service)	11.6	12.9
Power Hit Radio (CHR-Dance)	12.2	12.2
P3 (CHR)	10.5	10.2
Lugna Favoriter 104.7 RTL (Soft AC)	10.2	8.9
NRJ 105.1 (CHR)	9.0	8.0
Mix Megapol (AC)	6.6	6.0
Vinyl 107 (Gold)	5.4	5.5
106.7 Rockklassiker (Rock)	4.5	4.4
Radio City 105.9 (AC)	3.8	3.5
Rix FM 101.9 (Hot AC)	3.9	3.4
Wow! 105.5 (Modern AC)	3.4	3.2

Source: RUAB, RadioUndersökningar AB

# ON THE BEAT

## NEW WORLD MUSIC FAIR IN SPAIN

**MADRID** — A new world music trade fair, Strictly Mundial, is to be held in the northern Spanish city of Zaragoza from 15-18 November. Organised by the European Forum of Worldwide Music Festivals (EFWMF), the event will emphasise music from Africa and Latin America, as well as the Mediterranean. The inaugural event will hold 65 concerts on seven stages and will involve more than 400 artists. The fair will host more than 800 professionals and will have more than 100 stands. Next year the event will be held in Brazil's music capital, Salvador de Bahia.

## NRJ RECRUITS NEW PD

**STOCKHOLM** — NRJ's Swedish network has recruited Johan Robertsson as its new programme director. Robertsson was previously vice programme director at Hot AC network Rix FM. He was also one of the founders of NRJ competitor Power Hit Radio and producer of Rix FM's morning show. "I will be responsible for the overall strategy, while Johan will be programme director and will head up the editorial staff, production and all the presenters," says NRJ's current PD Daniel Åkerman, who is tasking up a new post as director of programming and marketing.

## EDEL SIGNS DISTRIBUTION DEAL

**BERLIN** — Hamburg-based edel music has inked a long-term deal for its edel Classics catalogue to be distributed in Germany through Naxos Deutschland, a division of top independent budget classical label Naxos. Previously, edel distributed its own product. Edel Classics comprises the labels Berlin Classics, Eterna, ART, and Corona Classics Collection, with more than 1,500 titles. Naxos Deutschland is a subsidiary of Hong Kong-based HNH.

## MOVING CHAIRS

**LONDON** — Sarah Clegg has been appointed as artists relations manager at Emap Performance TV, the newly-created division of the UK media group. Clegg was previously general manager at Smash Hits and Q. Meanwhile Rob Ramsey (pictured) has been appointed sponsorship and promotions director at Emap Performance's newly created Dance Platform. Ramsey was previously promotions director at Virgin Radio.



internet in-site

Jazz Radio  
www.jazzradionet.com

Jazz Radio/Berlin's website provides proof once again that the Internet can be a particular boon to stations with more specialist formats. The station reports that its site, which is available in both German and English, has received over 4.6 million hits since its launch on June 23, with 68% coming from Germany and 26% from the US. Easily navigable with an airy, uncluttered feel, its features include listeners' bulletin boards and chat rooms, streamed audio interviews with leading jazz musicians, comprehensive gig listings for the Berlin area and, of course, the chance to listen to the station on-line. Jazz Radio even uses the site to consult its listeners on programming decisions—at the moment, for instance, it's asking them whether they would like some of the station's programming output to be broadcast in English.

Jon Heasman

# Peake to scale new heights with NRJ

Just before the summer, US radio programme director John Peake joined French radio group NRJ. Emmanuel Legrand profiles a newcomer on the European scene who brings a fresh view to the market.

For the past two decades, European radio broadcasters have relied heavily on the expertise of US radio consultants to provide them with the tools they need to develop commercial and public radio.

Most of the time, these consultants are commuting between the two sides of the Atlantic, but French radio group NRJ has pushed the envelope further by actually hiring a full-time US radio expert to act as an in-house consultant to the group's stations.

Although recognised as an accomplished professional in his native country (see box), John Peake will be one of the new faces the European radio community will be seeing at the NAB European Radio Conference in Berlin (November 5-7).

John Peake, who arrived in Paris at NRJ's headquarters just before the summer, has the function of "mission director," reporting to the company's president Max Guazzini. He admits the title is rather vague, but defines it as such: "My role is to work with the staff at NRJ France and NRJ International to provide advice and consultancy in programmes, marketing, promotion and the Internet."

For Peake, joining NRJ is "a big challenge." He says he was aware of the NRJ brand before he was approached by "someone who

clients compete with NRJ," he says. "I say this because I hope it will spark many radio stations to be more hungry and competitive in winning over larger audiences and serving their listeners in a way that they have never been served before."

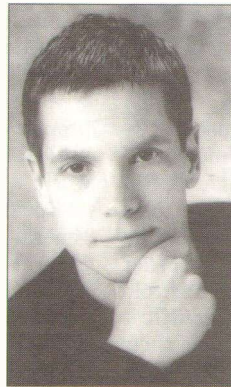
Clark continues: "John brings a strategic background and a 'drive to win' to NRJ that every radio station should be aware of. More importantly, John's background is not old school. His reputation at KRBE was to break the moulds of formats and the rules of traditional radio. I hope the European radio industry welcomes John as a guy

explains. "But there are some basics that translate into any culture. What I will try to do is bring in new ideas."

## Cultural differences

Peake says one of US radio's fortés is in marketing and promotion and in "more advanced research methods [than European radio]" at the service of one single goal: "to maximise audience." The result, he says, is that "it gives more focused products that are more appealing to listeners."

He adds: "I know that Europe does not share the same connection



**"Radio in Europe is much broader than in the US. Formats are not nearly as defined as in the US."**

John Peake  
mission director, NRJ Group

## John Peake before NRJ

Although only 37, Peake has already a 20-year career in radio. He started life as a DJ on college radio stations and then worked in radio in Washington, DC (WRQX and WPGC). More recently, he served as programme director of CHR station KRBE in Houston, Texas for 4 years before deciding to cross the Atlantic and work for NRJ. Previously, he programmed CHR stations in Birmingham, Alabama, Denver, Colorado and in Tucson, Arizona.

Although described as Top 40 station, Peake defines KRBE as "a very European-sounding station" because of its tendency to play music across a broad spectrum, from Cher and Blink 182 to Celine Dion and Eminem. "For US CHR that is very broad," he comments.

Reflecting on his recent years in Houston, he says he left with the sense of a mission accomplished as last year the station had the highest ratings and billings in its history. "I thought it was time for a new challenge. I didn't think I could find it in the US and that's why the proposal from NRJ came at a perfect time. In the US, with consolidation, business is changing and some of the things that made radio fun have disappeared—the love of music mainly, but this is still present in Europe. I also think it is good time to be in Europe, as the markets are expanding very quickly and radio is at the leading edge in most countries."

**"John brings a strategic background and a 'drive to win' to NRJ that every radio station should be aware of."**

Dennis Clark,  
US radio consultant

worked for the group" (whom he declines to name) and was made an offer to join the team. "They were looking for someone with CHR experience in the US, who had a lot of experience in segmented markets and who had seen success in competitive situations," he says. "When the opportunity came along, it didn't take me long to figure out the success they have enjoyed. It's a good group of creative people."

## A 'drive to win'

Both personally and professionally, a very positive reputation precedes Peake. Los Angeles-based US radio consultant Dennis Clark rates him highly. "After working in Europe for almost 10 years, I was thrilled with his appointment as many of my

that will bring a young, fresh competitive feeling to the dial that I hope becomes contagious in the years to come."

Tom Poleman, programme director of CHR station Z100/New York and VP operations, East Coast, for US radio group AMFM, also knows him well. Peake replaced Poleman when he left KRBE in Houston for Z100. "John is very strong,"

explains Poleman. "He keeps a very tight playlist and knows how to image a station. I felt he was one of the three best top 40 programmers in the US. He'll know how to maximise NRJ's strengths."

Peake says the NRJ Group is "a very solid company" which has developed into a highly recognisable and marketed brand. He says he won't be involved directly in music programming decisions, but rather keep a close eye on research. He says he wants to help the group to build on its existing strength by bringing in some of his North American experience.

"European radio is different from my experience in US radio and it is not in my intention to make it sound like US radio," he

to radio as the US. The cultures are very different. Commercial operators create a different set of habits than public operators. The whole tradition is different."

Peake has gone through intensive French-speaking courses since relocating to Paris and has already travelled extensively throughout Europe, visiting the group's stations. One of his discoveries was to how fiercely the markets compete for audience.

"For a start, Paris is a very competitive market and the same situation can be found in Berlin or Stockholm. Each market has its own set of challenges," he says. "One of the things I've noticed is that radio in Europe is much broader than in the US. Formats are not nearly as defined as in the US and thus defining your position is more difficult. For example, NRJ's format can be defined as CHR, yet their success is based on a very broad base."

Peake says he has always kept a close eye on the evolution of the European music scene. "I had a good awareness of what was happening musically in Europe," he says.

However, what he has discovered travelling in Europe is the diversity of musical tastes. "You see the regional differences straight away. For example, rock tends to fare better on radio in Germany. In Nordic countries, pop tends fare better, whereas France is more dance-oriented. There are some strong beliefs about music [by programmers] in each country, but part of my role is to see if these assumptions are part of reality."

# MidemNet announces conference programme

The second edition of MidemNet, the international music on Internet summit, will take place on January 20 in Cannes at the Palais des Festivals, a day before the opening of the Midem trade fair.

The seminar includes a series of four debates with industry specialists on technology, marketing, rights and business models. A keynote speaker will be announced shortly. The conference is sponsored by US digital rights management firm InterTrust, and organised in cooperation with PricewaterhouseCoopers, with Music & Media and French business daily La Tribune as media partners.

Here is an exclusive preview of MidemNet's conference programme. For more information check Midem's web site ([www.midem.com](http://www.midem.com)).

## TECHNOLOGY

### Wireless & broadband Internet: coming reality or pipe dream?

Few topics have been more aggressively hyped than the potential of wireless and broadband Internet access for ushering in a new digital music era. But while that potential is undoubtedly great, how effective have companies actually been in rolling these technologies out onto the commercial market? What new content, services and consumer experiences are on the horizon? And who will benefit more—companies that control content or those that own distribution channels?

Speakers: Niko Bolas, founder and president, Sonicbox (USA); Frank Boulben, CEO, VivendiNet (France); Justin Chamberlain, global business manager / portals, Ericsson Internet Solutions (UK); Thomas Dolby, artist/composer and founder, Beatnik (USA); Fionnuala Duggan, VP new media Europe, EMI Recorded Music

(UK); Meir Malinsky, CEO, OnAir Europe (UK); Graeme Weston, president & CEO, Fantastic Entertainment (USA). Moderator: Ed Straw, European entertainment & media consulting leader, PricewaterhouseCoopers (UK).

## MARKETING

### Turning your customers into greatest hits!

The Internet has emerged as a revolutionary new distribution channel for music content. But it is also a powerful tool to market artists and obtain useful data about the habits of digital music consumers. Who is the new music consumer and what does he/she really want? Can the Internet strengthen the record companies' role as marketing powerhouses, or will it instead allow artists to manage their promotion and relationships with fans on their own? Are there real new opportunities for unsigned artists and independent labels to break through?

Speakers: Andrew Coates, Co-Founder & CEO, AgentArts (Australia); Kevin Conroy, chief marketing officer & president, new technology, BMG Entertainment (USA); Angela Pumo, CEO, EverAd (USA); Sudhanshu Sarronwala, CEO, Soundbuzz (Asia-Pacific); Keith Yokomoto, president & COO, ARTISTdirect (USA). Moderator: tbc.

## RIGHTS

### Content & ownership: the cost of freedom

The explosive growth of MP3, Napster and other file-sharing programmes has thrown a spotlight onto the new music consumer's desire for fast and easy access to digital music. It has also sparked an intense debate about the value of intellectual property on the Web and the importance of digital rights management. Is it really possible to protect intellectual property in the digital world? Can national regulations be adapted to a world without frontiers?

Speakers: Eric Baptiste, secretary general, CISAC (France); Allen Dixon, general counsel & executive director, IFPI (UK); André LeBel, CEO, SOCAN (Canada); Frances Preston, president & CEO, BMI/vice chairman, FastTrack (USA); Talal G. Shamon, SVP, Media, InterTrust (USA); Njara Zafimehy, president, e-DiMA/strategy & business development for digital distribution,

Fnac Direct (France). Moderator: Kevin Carton, global leader, entertainment & media practice, PricewaterhouseCoopers (USA).

## BUSINESS MODELS

### Turning revenue dreams into revenue streams!

For many "true believers" in the Internet, the growth of the digital music market means vast revenue opportunities. However, few Internet music businesses are currently generating significant revenues, and almost none are close to achieving profitability. Which emerging business models look most promising, and what barriers to success are they facing? Who will ultimately pay if content is to be available for free on the Internet?

Speakers: Kurt Buecheler, senior director, worldwide business development, Microsoft, Digital Media Division (USA); Nicholas Butterworth, president & CEO, The MTVi Group (USA); Dr. Johann Butting, CEO, Digital World Services, Bertelsmann (Germany); Gianluca Dettori, CEO, Vitaminic (Italy); Gerd Leonhard, founder & CEO, LicenseMusic.com (USA/Germany); Robert Madge, CEO, Madge.web (UK); Jay Samit, SVP new media, EMI Recorded Music (USA). Moderator: Steve Redmond, publishing director, United Business Media Music Group (UK).

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# Subscribing to a whole new ideal

Subscription models are fast becoming the first choice route for Internet companies aiming to make money selling music on the Web—but the record labels aren't yet convinced. *Juliana Koranteng investigates.*

**S**o you want to make money from selling music on the Internet? The answer, apparently, is to offer an aggregate of the hits and classics, bundle them with other compelling content and sell the total package through subscriptions.

As a business model, digital subscription appears to be winning the votes of Internet media owners and operators. Not surprisingly, however, the major labels are being cautious. They consider the model as one of several options to be explored.

Sony Music Entertainment and Universal Music Group have announced plans to launch a subscription-based digital music service. But it will be one of several digital-delivery ventures being tried and tested.

## Digital subscriptions

Pure play US music service providers, including Emusic.com and MP3.com, are already adopting digital subscriptions. And industry observers argue that content owners, including the majors, will have to adopt the concept as part of their future commercial strategies.

"In the past, the labels decided the songs that will be packaged together and sold [as albums]," observes Adam Sinnreich, the New York-based analyst at Jupiter Communications, whose report recently forecast that subscriptions will generate more revenues than "a la carte" downloading by 2005.

"Now they don't need to make

that decision. Third-party service providers will know their customers better than [the labels]. They'll decide the songs they want to put together for their subscribers. They should be able to licence music from the labels and use it as they wish."

Speaking to Music & Media in New York, Sinnreich says he based his premise on logic. Today's consumers are used to walking into music stores and assuming they'll find any music they want. That behaviour mostly affects the business of the majors, who account for 80% of catalogue material sold on physical formats.

## Painstaking experience

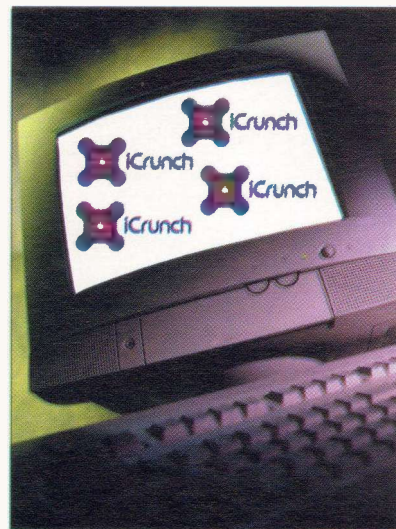
Sinnreich says the labels will benefit from the subscription concept because consumers will pay for a service made easy to use. Currently, part of what makes the free exchange of MP3 music files popular is knowing it's very slow to download. Why pay for such a painstaking experience?

By working forming partnerships with the music service providers, the labels could generate income from new avenues, such as merchandise and other entertainment services that they currently don't sell, says Sinnreich.

Equally, consumers will benefit

**"Digital music will be ubiquitous and offered by Web portals the same way they offer chat rooms and e-mails. Several will also give music as a core offering."**

from music aggregators such as Emusic.com, MP3.com and iCrunch in the UK, whose business strategy centres on giving their customers what they want. They are including subscription models in their services. A newcomer selling subscription straight away is San Francisco-based Musicbank, scheduled to launch before the end



of this year. It is co-founded by Michael Downing, former chief operating officer at Sonique, a pioneering Internet music service sold to Lycos, the Web portal, last year.

"The great thing about digital music service providers is that they made the need for standards moot, because it is their job to facilitate the transactions between the consumers and the content owner," adds Sinnreich.

He says consumers will adopt subscription easily because they don't have to worry about gaining (copyright) permission before they

listen to songs online. The music service provider would have taken care of that. Digital subscription will also render the need for file-swapping services such as Napster. "There's no need for music files to be copied over and over again, just as long as the file exists somewhere," he states. Additionally, compared with the pay-per-track model that comes with downloading, the number of payments a subscription customer makes is slashed.

wide variety of genres, from hip hop to rock, is required to suit the tastes of different subscribers. "iCrunch has aggregated by far the deepest and broadest independent content in Europe," he declares.

Containing established that subscriptions, with approved copyright material, could become an established digital business model for the music industry, another major topic of debate is the pricing.

On MP3.com, the Classical Music Channel offers unlimited access for \$9.99 a month. The service's Children's Channel is available in English, Spanish or French for \$4.99 a month. Emusic.com launched its Emusic Unlimited subscription package in July. The rates vary from \$19.99 a month to \$9.99 for a 12-month subscription.

iCrunch, the international music service provider selling independent-label downloads, plans to unveil digital subscriptions by the year's end. Philips believes \$19.99 a month will be too expensive for consumers. He declines to disclose iCrunch's subscription fees, but among the rates to be tested will be \$9.99 a month for a choice of 50 tracks.

## Locker space services

Other subscription formats iCrunch will consider include "locker space" services. These allow subscribers to compile their own personal collection online for listening anywhere there's Internet access. Once MP3.com completes its licensing agreement with the five multinationals, its My.MP3.com will amount to a locker space service. iCrunch is also thinking of adding streaming-on-demand and Webcasting products to its subscription services.

In fact, Jupiter's Sinnreich proposes something on the lines of 1.5 cents for the initial streamed track, followed by 0.3 cents per consecutive stream. "Streaming combined with [copyright] permission has to be a compelling consumer product," he proposes.

But can a service provider sustain a business by providing unlimited access for a monthly subscription fee? "One of the most compelling aspects of this new media is the ability to 'package' our artists' music in a variety of new ways," says Kevin Conroy, BMG Entertainment's chief marketing officer and president of new technology. "[But] it would be a mistake to offer only one 'all you can eat' subscription model. We believe that a successful model should offer several tiers of services in order to draw in a number of different audiences, including some new audiences."



David Phillips  
CEO, iCrunch

listen to songs online. The music service provider would have taken care of that. Digital subscription will also render the need for file-swapping services such as Napster. "There's no need for music files to be copied over and over again, just as long as the file exists somewhere," he states. Additionally, compared with the pay-per-track model that comes with downloading, the number of payments a subscription customer makes is slashed.

"Digital music will be ubiquitous and offered by Web portals the same way they offer chat rooms and e-mails as part of their services. Several will also give music as a core offering," says David Phillips, CEO of iCrunch, the UK-based international music service provider.

"But anyone thinking of entering the [subscription] business needs enough content," he says. A

## U.S. Online Music Spending

	1999	2000	2001	2002	2003	2004	2005
Total Online Music Spending (millions)	\$387	\$836	\$1,469	\$2,259	\$3,181	\$4,219	\$5,364
% of Market Online	2.7	5.5	9.1	13.3	17.4	21.3	24.6
Physical Product	\$387	\$826	\$1,431	\$2,109	\$2,713	\$3,299	\$3,853
A La Carte Downloads	\$0	\$9	\$34	\$88	\$189	\$339	\$531
Digital Subscriptions	\$0	\$0	\$5	\$63	\$278	\$581	\$980

Source: Jupiter Communications, Inc.

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# Office politics: the at-work networks

While at-work listening can certainly improve a radio station's reach (audience penetration), it is the average at-work listener's potential for racking up vast amounts of listening hours that makes him or her such an object of desire for most programmers.

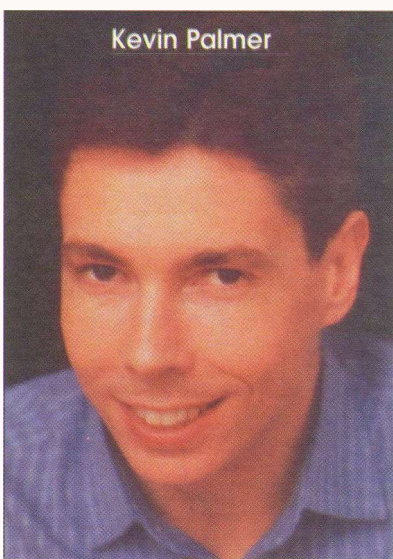
"The first thing a lot of people do when they come into the office or factory in the morning is to switch on the radio," says Arno Müller, programme director at Berlin CHR station 104.6 RTL. "And they tend to stick to one station during most of their working hours."

"People use radio at work, on the whole as a background thing," notes Kevin Palmer, content director of Chrysalis Radio Online in the UK and a former programme director of London AC station Heart 106.2. "If they switch the radio on when they get to work, and you're doing your job right, then they can give you a hell of a lot of listening hours."

Björn Mohr, programme director at Stockholm Soft AC Lugna Favoriter, considers that "people at work are our most important listeners of all. We are a radio station whose format is well suited to at-work listening, so this area is the most crucial for us when it comes to listening figures."

## Growth potential

But despite the popularity of workplace listening across Europe, most programmers believe there is still room for more growth. Dirk Anthony, deputy group programme director at the UK's GWR Group, complains that "bosses still see radio as a distraction at work,



Kevin Palmer

whereas our research shows that radio actually aids performance at work." Palmer agrees that "there's a job to be done by radio stations to persuade employers that their productivity is not going to grind to a halt just because there's a bit of music playing in the background."

Anthony reveals that, in Britain, workplace listening is

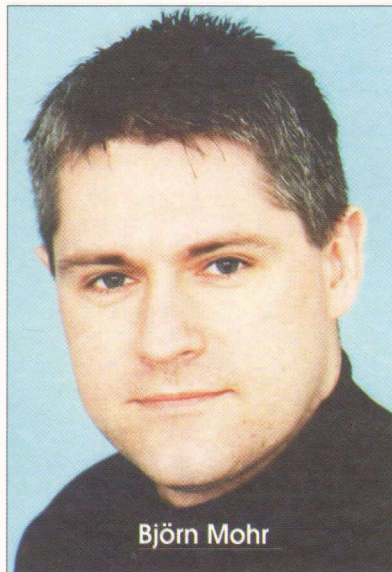
How to capture the at-work audience is one of the key challenges facing programmers at most mainstream music stations. *Jon Heasman, Siri Stavenes Dove and Tayfun Kesgin* take a look at some of the programming and promotional tactics being used by leading stations around Europe.



Arno Müller

"hugely dominated by males." This, he says, is because males are still more likely to do "outdoor" kinds of jobs such as building work and driving jobs, whereas females are more likely to be working in the kind of office or shop environment which is traditionally less sympathetic to radio listening.

Henry Owens, programme director of UK rock station Virgin Radio, adds: "We know the audience is available...it's a question of creating the incentives for people to listen at that time. We did some of our own research, talking to



Björn Mohr

work] are constantly moving around—they're answering the phone, speaking to colleagues, sending off faxes." Rix FM, therefore, doesn't do "anything [on air] that takes a long time—no lengthy discussions or anything like that, because people won't be able to follow it. The presenters stick to short items."

"You've got to have the music proposition right, avoiding any kind of tune-out factors," argues Palmer. "You've also got to be careful to avoid a perception of too much repetition."

The communal nature of much

**"If they switch the radio on when they get to work and you're doing your job right, then they can give you a hell of a lot of listening hours."**

Kevin Palmer  
content director, Chrysalis Radio Online

1,000 people, and 41% said they were allowed to listen to music or the radio at work."

## Music power

Given the potential of the at-work audience, what is the best type of programming to win listeners during the nine to five?

Conventional wisdom has been that a "maximum music" approach pays most dividends with the at-work audience, who don't generally want too many lengthy distractions from whatever it is their mind is supposed to be focussed on. As Christer Modig, programme director of Swedish Hot AC Rix FM, points out: "People [at

workplace listening means that mainstream CHR and AC stations tend to have a huge advantage over more specialist music formats. "If the radio is shared by a group of people, there usually has to be a majority vote, as it's unlikely that in any workplace everyone's going have the same favourite station," says Palmer. "So something which has a broader appeal musically is likely to win out."

Palmer suggests that the ideal workplace music mix should feature some songs from the current top 10 alongside older, classic stuff in order to keep both younger and older workers happy.

But despite the importance of music as the cornerstone of workplace listening, research in more recent times has also indicated that the at-work listener still requires some humanity and companionship from their radio, and above all else wants to be entertained.

## Added value

"Although there's still an emphasis on lots of music, for our stations, it's about developing a much more compelling product," says Dirk Anthony. "Music is obviously very important, but it's the ability to mix in entertainment value throughout the day as well as playing one great song after another. We used to tell the jocks not to talk much—now we tell them to say something that's going to make people want to listen for another 15 minutes. But if they're not going to say something like that, then our advice [to the DJ] is to shut up."

"The best presenters," says Virgin's Owens, "are the ones who can communicate with their audience with great brevity—you don't have to talk for 10 minutes at a time in order to express your personality. Some of the greatest broadcasters in the world are people who can communicate in short bursts."

Although Owens' station currently plays a 10-in-a-row music sweep each hour between 09.00 and 17.00 ("10 Great Songs In A



Row"), the Virgin programmer says he would not contemplate moving DJ-free during these hours. "I always think a radio station has to have that humanness attached to it," he says.

Many stations run whole programming blocks during weekday daytime which are specifically targeted at workplace listeners. Rix FM runs a "Most Wanted" request show, in which at-work listeners phone in requests for songs they want played for a colleague. GWR's network of CHR stations run the "All-Request Lunch Hour," while 104.6 RTL's 10.00-14.00 show is called "Juliane bei der Arbeit" (Juliane At Work). Throughout her four hour show, presenter Juliane conducts a series of informal chats with people calling in from their workplaces and talking about their lives.

## At-work hooks

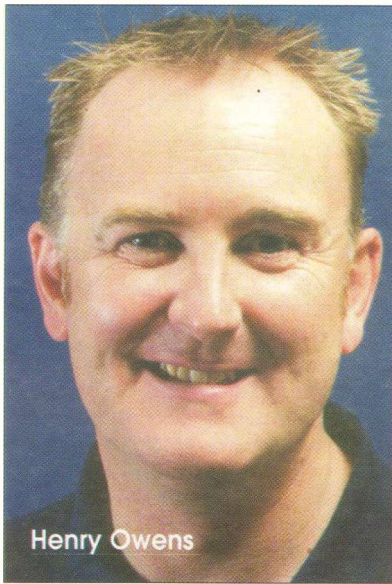
While not all stations run entire programmes branded specifically for the at-work audience, most have programming benchmarks and/or special competitions designed to increase their work-

place listenership, often featuring a promotional tie-in with an advertiser.

Lugna Favoriter runs its daily "Tre Favoriter (Three Favourites)" feature at 15.00 every afternoon. Listeners fax and e-mail the station with their musical suggestions for the slot, and the lucky listener who is picked out each day gets to take out their work colleagues for a meal courtesy of the radio station.

Virgin Radio has built a big-money competition around its "10 Great Songs In A Row" programming concept entitled "10 Great Songs For A Grand." After the 10 songs have been played each hour, listeners are invited to phone in and recite the titles and artists of all 10 songs. If they are successful, they win £1,000. Owens says this contest has so far generated over one million callers in three weeks. He says that the fact listeners have to write down and remember all the songs means the contest is an excellent "time spent listening" promo.

Another recent Virgin Radio promo to encourage workplace lis-



**"Some of the greatest broadcasters in the world are people who can communicate in short bursts."**

Henry Owens  
programme director, Virgin Radio



tening was "turn on, tune in clock out," in which employees were encouraged to fax or e-mail the station with the name and phone number of their boss. Presenter Russ Williams would then ring their boss up late Friday morning to persuade him/her to give their employees the Friday afternoon off, with beer and pizzas thrown in by the station. "This had a good talkability element," reports Owens.

Meanwhile, workplace listeners to 104.6 RTL were recently asked to vote for the "the coolest and nicest boss" in Berlin. Workers from some 100 companies called in to explain why their manager should be the winner of a first-class return trip to a destination of choice in the US.

### Work perks

London's Heart 106.2 offers advertisers what it calls "Work Perk" packages—opportunities for Heart to give away freebies provided by the client to people at work. "We've run a lot of promotions in the past year," says Palmer. "One was 'Office Party in Paradise' which offered holidays and trips for entire workforces. It's a good hours builder and stamps home your position as a station that's specifically targeting that workplace."

GWR's Dirk Anthony sees these type of promotions as "a reason to chose us when they get to the office rather than someone else. As there are more and more radio stations,

the music choice becomes less of a driving force—instead it's all the other stuff that goes with it."

Palmer warns, however, that with at-work promotions "you have to bear in mind you're not just talking to people in offices—it's definitely radio while you work, not just at work.

"It can be someone driving a van, someone working from home—if you are doing tactical workplace promotions, you don't want them to be so focussed that only people in an office environment can play."

For stations which are keen to keep the music flowing and want to cut down on the amount of on-air clutter, there's always the alternative of running a tactical at-work



promos, without ever having to mention it on the air. These "secret" competitions can be promoted via the station's website, through magazine/newspaper advertising or by below-the-line activity such as faxes and e-mails sent directly to offices.

The development of Internet, of course, adds plenty of further possibilities for the encouragement of at-work listening, not least because—thanks to online stream-



ing—workers' PCs can also now effectively double as radios.

104.6 RTL is currently running an online-based promotion called "Radio & More," which rewards loyal listeners who are willing to inform the station about their listening habits. After filling in a form online with their name, address and other details, the website visitor then gives information about their listening hours, both on and offline.

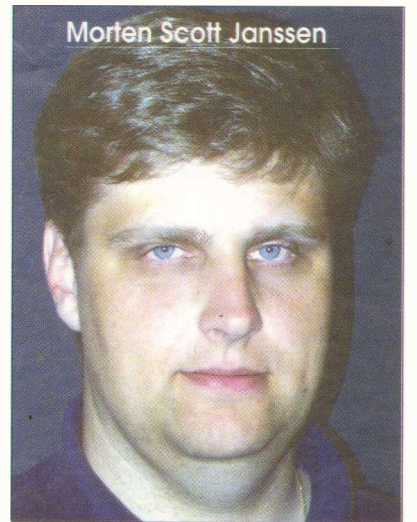
Asked what RTL does with the resulting data, programme director Arno Müller replies: "All I can say is that we have current studies about the workforce audience, but I will not be giving away any details. The target group is interesting for us, and we are doing everything we can to bind them to our station."

National Hot AC chain P4 is the most-listened to radio station online in Norway, according to market researchers Norsk Gallup. "That has a lot to do with people listening via their PC at work," explains P4 programme director Morten Scott Janssen. P4 was the

user graph [for Internet radio] is upside down—very few people use the net at breakfast! When people start work in the morning, that's when it really starts to ramp up. Many people have effectively unlimited access to the 'Net at work, so that's where they're doing most of their surfing. To have something on our radio station sites that's relevant, applicable and interesting enough for use at work is therefore vital."

The Chrysalis executive also points to the importance of, for the at-work audience, providing relatively mundane services such as travel news on station websites. "The great thing about net is that you can provide this kind of information constantly [via text] while the station is playing music."

With the development of streamed audio via the 'Net, some



have speculated that the days of the communal workplace radio with its dial locked into a "compromise" station could soon be over, with wired office workers now able to chose their station of choice at their workstation.

"But that possibility has been there for some time," says Palmer, noting that for years workers have, in theory, been able to bring to work their own-desk radios or Walkmans. "So I don't think it's necessarily going to suddenly skew in that direction. Having a radio on in the background makes people's workday easier, but if I was running a bank and someone was sitting at their desk with a pair

**"Bosses still see radio as a distraction at work, whereas our research shows that radio actually aids performance."**

Dirk Anthony  
deputy group programme director, GWR Group

first Norwegian station to offer a desktop radio icon for PCs to accompany its streamed audio output.

### Topsy-turvy

Kevin Palmer says that "when you come from a radio background, the

of headphones on, I'd not be impressed."

He adds: "Maybe the station the office listens to as a whole is something that will be affected by online streaming, but it's not going turn people into DIY DJs while they work."

# The Act that ended in tears

After the failure of Act 2000 it's back to the drawing board for those aiming to improve the relationship between the radio and record industries in Germany, as Gesa Birnkraut reports.

**A**ct 2000, the joint collaboration between the German commercial broadcasters' body VPRT and the country's record industry federation Bundesverband Phono has proved to be something of a fiasco.

Launched in January this year, the initiative has failed to live up to its promise, with two of its leading lights, Peter Zombik, general manager of BV Phono, and Dr. Thorsten Grothe, deputy general manager of the VPRT, united in their assessment of its failings, albeit from different perspectives.

Act 2000's main remit was to improve and expand the exposure of new talent on commercial radio, and its launch followed months of heated debate between the radio and record industries on the subject.

Some 24 radio stations initially subscribed to the initiative, under which they agreed to select five or more qualifying new acts to be aired at least 10 times a week during evening programming, introduced by a specially prepared jingle.

But the scheme never really got

little more understanding of each other. "Communication between the music and radio industries can only improve through activities like this," he says. "There are less emotions and more facts as basis for political discussions."

Eberhard Pacak, group manager of radio at Sony Epic, says: "The most important thing is the link between musical content and radio promotion. Sony only labelled one song as an Act 2000 track in January and after that we just weren't part of the action anymore. At the end it had a negative effect when a title was labelled Act 2000."

And Radio Hamburg's head of music Marzel Becker sees his point, adding that he felt "more like a diplomat than a head of music in recent months, leading a lot of constructive discussions with representatives of the music industry."

The relationship between the two industries in Germany has also been harmed by the recently announced changes to the German singles charts. At the annual meeting of the BV Phono in Berlin on October 15 it was decided that from January 2001 the singles charts will be only based on sales figures and not on airplay.

"Radio programming in recent years hasn't reflected contemporary music tastes or the market," argues Thomas M. Stein, head of the board of BV Phono and president of BMG G/S/A and Eastern Europe.

"The stations are no longer trend-setters."

## New initiatives

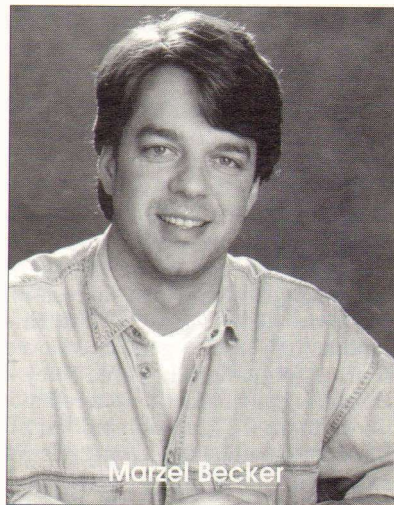
But all is not lost according to one programmer. "Act 2000 died, but we wanted to show the industry that we have thought about platforms for new artists outside our strictly formatted stations," explains Birgit Wetzig-Zalkind, head of music at hitmachine.de, the online arm of Radio Hamburg and Radio ffn.

Hitmachine.de is made up of about 50 titles by newcomer acts in a rotating three-hour programme, and was launched at Popkomm 2000. Marzel Becker believes hitmachine.de has made a good start: "We already have requests for shares from the industry and other German radio stations. But we will be very careful with the growth of hitmachine.de—too many web radio stations grow too fast," he notes.

"We are happy about activities that push new acts like hitmachine, but a broad platform must follow," comments Zombik.

The record industry is happy with the initiatives of Radio Hamburg and Radio ffn but "it is

too early to judge the direct success of a promotion platform like hitmachine," says Sony's Pacak. Wetzig-Zalkind knows that smaller music companies in particular make the



Marzel Becker

most of the potential of hitmachine.de. "Majors rarely ask us to present their artists on hitmachine," he says.

## Public broadcasters

At the Music City Hamburg Seminar in June, Tim Renner, president of Universal Music Germany, also criticised public broadcasters who he said should be promoting more new acts. Given the problems of Act 2000, discussions between public broadcaster ARD and the BV Phono looked the best way to proceed toward a compromise, and took place in September at the Sony headquarters in Berlin. Not that much progress could be made—the licence-financed German public radio stations might all be under the single roof of the ARD, but they are divided into regional public broadcasters like the Norddeutscher Rundfunk (NDR) in the north of Germany—with stations like NDR 1, NDR 2, n-joy—or the Westdeutscher Rundfunk (WDR) with stations such as Eins Live and WDR 1.

## Better understanding

"We talked to the head of the radio commission of the ARD Bernhard Hermann and he explained that the ARD has no power to act because each regional broadcaster has its own activities and priorities," says Zombik, who believes the outcome is therefore open to debate. Discussions will have to take place—and agreements be reached—with several public broadcasters before anything concrete can be decided regarding future activities.

"We will be happy to present the differences of the markets and get a better understanding of each other's needs," says Zombik. "But I don't think changes are likely in the near future."

"Radio programming in recent years hasn't reflected contemporary music tastes or the market,"

Thomas M. Stein

president of the board, BV Phono



off the ground—a failing that record companies and radio stations blamed on each other—and after more debate a decision was made in June to re-launch the scheme in August. Since then nothing has happened, though both sides say they are willing to cooperate and get it up and running again, but only under alternative circumstances.

The main problems are that the radio stations have criticised the music industry for sending them too much product, while the music industry says radio has not featured as many Act 2000 songs as promised.

## Stagnating relationships

Peter Zombik is convinced that Act 2000—an ambitious and difficult project in the first place—could never really change the relationship between the radio and music industries. One hurdle it has particularly struggled to overcome, is the simple fact that radio stations fear losing listeners by playing too many unknown acts. The dividing line is clear, but Dr. Grothe at least believes the Act 2000 exercise has helped the two industries become a

# MUSIC CROSSING BORDERS



Foto: Manfred Esser

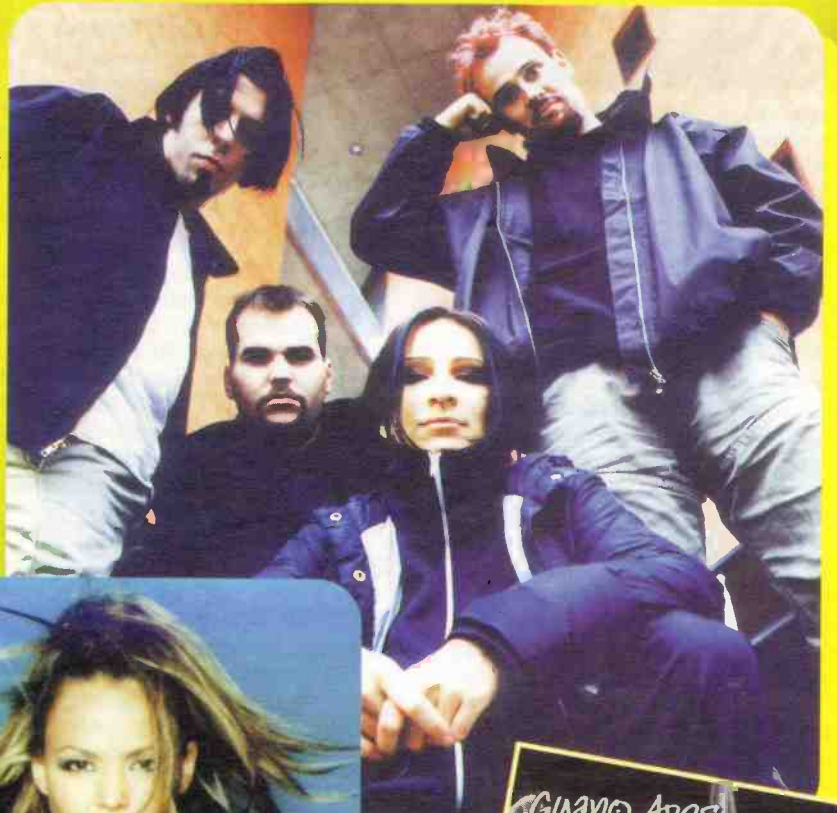
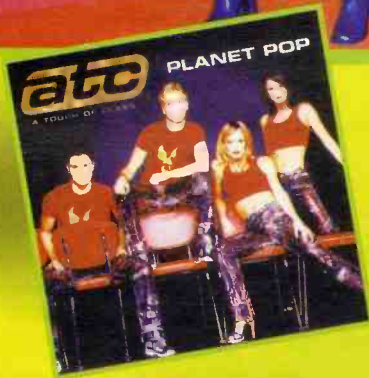


Foto: Dirk Schelpmeier



**ATC**  
Album „Planet Pop“  
Single „Around The World“  
Single „My Heart Beats Like A Drum“

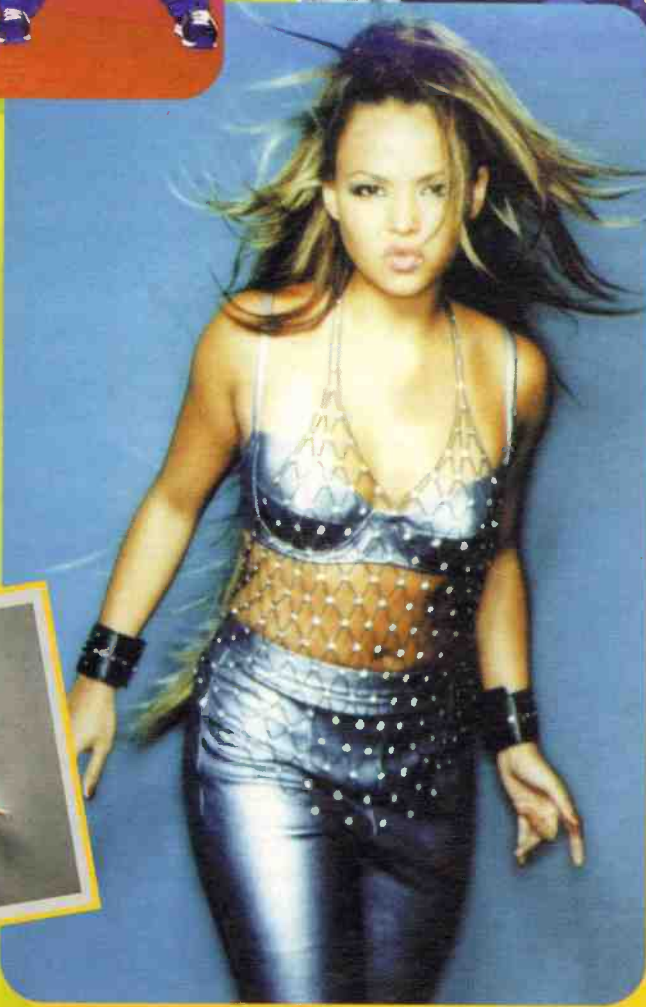
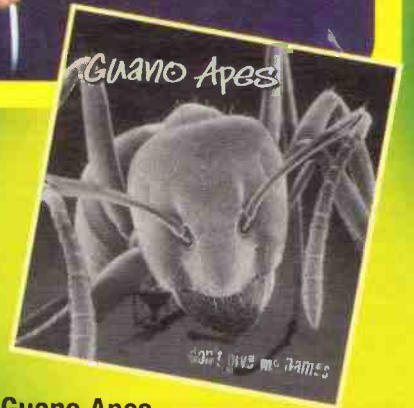
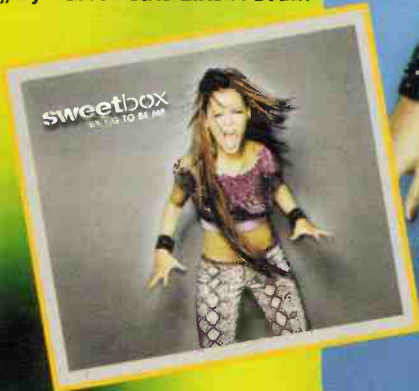


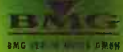
Foto: Kramer & Gungoli



**Guano Apes**  
Album „Don't Give Me Names“  
Single „No Speech“  
Single „Living In A Lie“



**Sweetbox**  
Album  
„Trying To Be Me“



**BMG ENTERTAINMENT**  
GERMANY/SWITZERLAND/AUSTRIA/EASTERN EUROPE

# Ten 'ones to watch' in Germany

## Reamonn (Virgin)

Ever since their debut *Tuesday* was released last year, Virgin act Reamonn have enjoyed chart success all over the GSA market. Their biggest hit (and gold single) *Supergirl* is still in the charts, enjoying radio



rotation alongside current release *Josephine*, which is currently holding in the top 40 most played songs. Michael Brycz, head of local repertoire at Virgin sees the band's potential but knows it won't be easy to take them to the next level. "Territories like France, Spain and Italy have just started promoting Reamonn, but it is still difficult to break a German act internationally despite a major hit like *Supergirl*." A third single (*Waiting There For You*) is scheduled for release later this year.

## Fünf Sterne deluxe (Yo Mama)

New album *Neo.Now* finds Hamburg's hip-hop four-piece on the comeback trail after a long lay off. Not that the gap seems to have done them any harm, the new album—the follow-up to their successful debut *Sillum*—quickly reaching No.5 in the charts after its release in September, paving the way for maxi single *Die Leude* to reach No.8 in the singles chart. At Berlin-based black music station Jam FM where the title is spun regularly, MD Frank Nordmann comments: "*Die Leude* is a strong title because it sets itself apart from all the other current German hip-hop."

## Orange Blue (edel)

Tradition dictates that record companies decide the release date of an album, not bands or other factors. Not



so with Orange Blue. The success of Hamburg-based duo Vince and Volcan debut's single *She's Got That Light*—which was released in mid-February—has prompted the release of album *In Love With A Dream* to be brought forward to October. "Orange Blue's piano ballads and emotional melodies are appreciated by older listeners. We believed in their success from the beginning and it shows that even without expensive production or

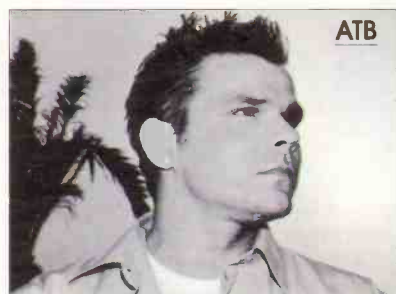
dance choreography quality survives," says Thorsten Sutter, music editor of commercial AC radio NRW. The chances of the band's second single *Can Somebody Tell Me Who I Am* succeeding have also been boosted by the news that it will appear on the soundtrack to the new Disney blockbuster 'Dinosaurs'.

## Laith Al-Deen (Epic/Sony)

With such an international background—born in Iraq but residing in Germany via the USA—it should come as no surprise that Laith Al-Deen's newly-released debut album *Ich Will Nur Wissen* encompasses a variety of sounds and styles. His mix of pop, soul and funk with German lyrics sits somewhere between Ayman and Xavier Naidoo, and has made him a number of friends. His first single *Bilder von Dir*—a cover version of *Pictures Of You* by B-Zet—has been in the German airplay charts for 18 weeks and getting heavy rotation on Viva, VH1 and MTV. "To release a cover version as debut single is kind of an easy entrance, but there is more potential on his album," says Conny Eisert, head of music at commercial Hot AC Radio SAW. "Laith Al-Deen's songs are really radio friendly—he suits our format and is accepted by our listeners," comments Eisert.

## ATB (Kontor/Universal)

André Tannenberger, aka ATB, is best known for remixing artists such as



Moby and A-Ha, but comes out from the studio to face the spotlight with the release of his second album *Two Worlds* on November 6 in Germany. Rolling out into the rest of Europe in November/December and U.K. in the beginning of 2001, the double album moves easily between dance, trance and ambient and follows the success of last year's chart-breaking single *9pm (Till I Come)*, which reached No.1 in the British charts, selling a million copies in the process. "He is one of the most important artists at Kontor records and we are sure that the single *The Fields Of Love* will hit the British top five again," says Jan Schwede from the marketing department of Kontor Records.

## Sash! (edel)

One of the big hit albums of the final quarter in Germany will almost certainly be the compilation *Best of Sash!*—*Encore Une Fois*, which brings together the highlights of Sash!'s five hugely successful years which has seen international CD

sales top 16 million. Released on November 13, the album contains hit singles such as *Encore Une Fois*, *Ecuador* and *With My Own Eyes*, and is an ideal showcase for 30-year-old Sascha Lappessen from



Mönchengladbach's mix of progressive house, trance beats and pop, often dubbed "Euro-Dance-Pop".

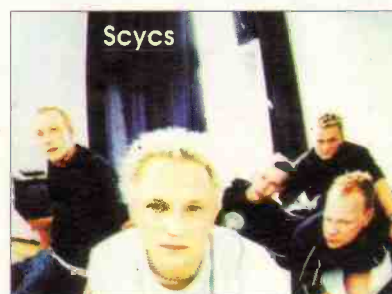
"Sash! is one of the rare dance acts who always seems to find the golden link between radio and club compatibility," says Barry Klauss, music editor at commercial Nuremberg based AC Hitradio N1. "He incorporates new trends without leaving his very own style, and I am convinced that his success will continue."

## Guano Apes (Gun Records/BMG)

Nominated for the MTV Video music award 2000 for Best German act, the Guano Apes are making all the right (animal) noises, with their live performance at the awards in Stockholm signalling the start of a European tour for Germany's top rock band. "I am convinced that Guano Apes will be the first German rock band with English lyrics to be accepted worldwide since the Scorpions," says Wolfgang Fink, president of Gun/Supersonic Records. The band are already on the way, having received an IFPI Platinum award for selling a million copies in Europe of their debut album *Proud Like A God*, which went gold or platinum in seven European countries. The second album *Don't Give Me Names*—which was released in May 2000—also went gold in Germany within days of release.

## Scycs (WEA)

The guitar-driven four-piece from Magdeburg release their debut album *Honeydew* on October 30 on Hamburg-based WEA, hot on the heels of last month's chart-breaking single *Radiostar*. Holger Lachmann, head of music at commercial CHR station 104.6 RTL in Berlin is almost convinced: "*Radiostar* is pretty compati-



ble with our format, which is why we took it into our programme three weeks ago. Now we are waiting for further reasons to playlist the title." A second single from the band is scheduled for early next year.

## Torch (V2)

Former member of Advanced Chemistry and one of the pioneers of German hip-hop, 29-year-old MC Torch is also making a successful comeback this year. His first solo album *Blauer Samt (V2)* was released on September 25, going straight into the German charts at number 33, and virtually ensuring success for new single *Wir Waren Mal Stars*, which promises to be a favourite at many German radio stations. After its first week of promotion the title has found



friends at stations like Fritz, XXL, Das Ding and MDR Sputnik. "We are slowly getting the reward for our persistent artist development since July," reveals Willy Ehmann, MD of Berlin-based V2 Records.

## Ayman (eastwest)

One of the most successful newcomers of the year, Ayman has already earned platinum awards for both his debut album *Hochexplosiv* and second single *Du Bist Mein Stern*. The 24-year-old Berlin-born Tunisian is now aiming to capitalise on his initial success by releasing new single *Dieser*



*Brief*, which features American R&B superstar Keith Sweat. An unlikely link-up maybe, but a big deal for the German soul and R&B newcomer all the same—and a move designed to help both artists. "The record label organised the whole thing for us because they thought it would be a good idea to bring two successful artists together," says Sweat, whose own album *Didn't See Me Coming* will feature an English version of the same tune, under the title *This Letter*.

Reviews by Gesa Birnkraut and Tayfun Kesgin

# Dance grooves

by Gary Smith

## LIVING UP TO THEIR NAME

Much talked about and, on the evidence of *Turn It Up A Little* (Scenario/UK), deservedly so, The Nextmen are amongst the best of British hip hop. Combining a rich, jazz-inflected piano with rapper Ty's highly musical approach to wordplay, this track is both credible and easy on the ears. Touches of early De La Soul—without the hippy nonsense—plus a cool, sophisticated production and subtle scratching add up to more evidence of the gathering strength of UK rap. Ty's forthcoming solo album on Ninja Tune subsidiary Big Dada is certainly worth checking.

## ANGELIC INSTRUMENTAL

Russ Gabriel's *Jelba* (Rythmix/France) marks something of a change of direction for the label that was responsible for the *Trip Do Brasil* compilation. Gone are the electronic influences, instead *Jelba* takes a breezy, semi-acoustic jaunt through musical Brazilianism with much twinkling Fender Rhodes backed up by a sublime patch of frenzied percussion. Although the track does not have any vocal it provides rich potential soundbed material that, with lyrics, would certainly get beyond the growing ethnic dancefloor audience.

## WE LIKE THE THINGS HE DOES

After a most promising five track sampler last year, Sweden's Eric S is back with *I Like (The Things You Do)* (Playground Music/Sweden) featuring the vocals of Adam Baptiste. A garagey house tune with a smooth, highly programmable vocal, deep and funky bass end and a hook with real claws, *I Like* should see this talented producer charting. On a slightly less commercial tip, tracks from the album sampler like *Blue Collar Workers Of America* show that Mr S has a wicked way with an arrangement, while *Fix Me Up*, with its multi-layered vocal and furious riffing, is a surefire dancefloor filler.

## THE IMPORTANCE OF BEING ETIENNE

Anyone responsible for two "sine qua non" albums like *Super Discount* (Solid) and Motorbass' *Pansoul* (Cassius) could rightly claim a place in the global house music pantheon. The fact that the person in question is also French adds an extra twist to the story. On both a local and global level artists do not come much more important than Etienne de Crecy. After working with Philippe Zdar, encouraging Alex Gopher, remixing early Air and helping to nurture together the Daft Punk sound, de Crecy has finally got around to producing his debut solo album for V2.

*Tempovision* is, says de Crecy, an attempt to produce a certain sound, the sound of digital soul. Combining live sounding samples with clinical digital programming, the album is based loosely around the concept that technology, which is supposed to make lives easier, actually forces people to waste more time. "It's more of a feeling than a concept," says de Crecy. "I wanted to create a kind of cyber blues by using some very organic samples and mixing them with digital sounds."

Convinced that cyber blues is a real phenomenon, de Crecy claims not to be concerned with how people take to sound. "When I made the album I was really pushing myself technically," he admits, "and not worrying too much if the dancefloor would like it or not."

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.

# More looney tunes from Cartoons

by Charles Ferro

Denmark's Cartoons this week release the follow-up to their million-selling debut album *Toonage*.

*Toontastic* (Flex/EMI-Medley) is a blend of modern madcap, nostalgia and good tunes. This time around, the band are also at pains to demonstrate they are first and foremost accomplished musicians—a fact that sometimes gets eclipsed by their over-the-top attire. Accordingly, *Toontastic* really does define the term "technobilly" which was originally coined for their debut.

"We're continuing the party we started last time," says frontman Toonie. "The girls sing more on the new one, and we tried to modernise the sound to be more 'popish', but it's still rooted in the music of the '50s. We even spiced it up with a Latin flavour, something we wanted to do on the first album but were afraid to try, and that summer the Latin thing exploded!"

This confidence to follow their gut feelings on the new record is evident on tracks such as the a capella version of Neil Sedaka's *Breaking Up Is Hard To Do*, the

spicy *Big Coconuts*, and the overall mixed bag of all 11 tracks. Vocal harmonies are more complex, there's more do-wap, yakkety sax and twangy guitar riffs, while the retro core of the music is neatly encapsulated in modern electronica.

"Cartoons have retained the same style that made them what they are—rock'n'roll mixed with contemporary beats. It's music that appeals to young and old," says Henrik Petersen, head of music at Danish CHR station Radio Herkules. "We put the single [*Diddley-Dee*] on hot rotation so people couldn't help but hear it. It's polished and radio friendly, with a hook line that gets imprinted on the brain. Listeners are requesting it, and in general they want more Danish music as they can relate to it, and Cartoons fits the bill."

EMI-Medley's director of international exploitation, Ole Mortensen, reveals that "we're aiming at a younger audience in northern Europe, but at all ages in southern Europe." The reason for this, Mortensen explains, is that "it's really a family album with a '50s rock'n'roll flavour but year 2000 appeal."



# Gene play by their own rules

by Chris Barrett

If you want something doing properly, do it yourself.

This is the philosophy that has enabled former UK music press darlings Gene to thrive since splitting from Polydor last year. Instead of begging cap in hand to other major record companies, the band set up their own label—Contra Music—with many of the personnel from their previous boutique Costamonger Records. The next step was to hit LA last May, and webcast their first US show for three years at the legendary Troubadour venue. The webcast was viewed by 126,215 fans and a recording of the gig was quickly turned into an album which went on sale over the Internet within three weeks. What followed should encourage musicians throughout the industry.

Having recorded, manufactured and distributed the live album *Rising For Sunset* through Pinnacle with no promotion other than the little that was available online, the band have gone on to sell nearly 20,000 copies in the UK alone, with 10,000 shipped to the US and 6,000 to the rest of Europe. Gene's manager Jerry Smith says that he is "extremely pleased with the result" adding that the profit margin has been "immeasurably better" than with a major. Singer Martin Rossiter says that initially working without a major was "a heady cocktail of fear and freedom. You're led to believe that you have to be on a

major label and it feels like the wheels have been taken off your wagon. It's only later that you realise it's quite feasible to release the records yourself. The DIY approach common in dance music is quite appealing, and I wouldn't do it differently now," Rossiter adds.

By avoiding the major label middleman, bands can now sell their records over the Internet and receive a profit margin three to four times higher than if they were signed to a traditional record company. Another good example is Marillion, who e-mailed their 30,000 strong fanbase and asked them to pay in advance for an album the band hadn't yet recorded. They raised £100,000. James Hyman, Internet specialist and DJ with London alternative



station Xfm says: "It is increasingly possible to by-pass majors, but it is essential to have a fanbase or be a known 'brand'." Crucially, Hyman points out that the "majors have the muscle and marketing machine [that is] so important to new artists."

The success of *Rising For Sunset* has enabled Gene to finance a new studio album. Recording is due to start before the end of 2000 and a release date is slated for April next year. Rossiter says the 22 songs already demoed "are typical Gene, perhaps a little more rhythmical but certainly not dance." Meanwhile a recently recorded live session for legendary BBC Radio 1 DJ John Peel was aired on October 31.

# RICKY MARTIN

## sound loaded

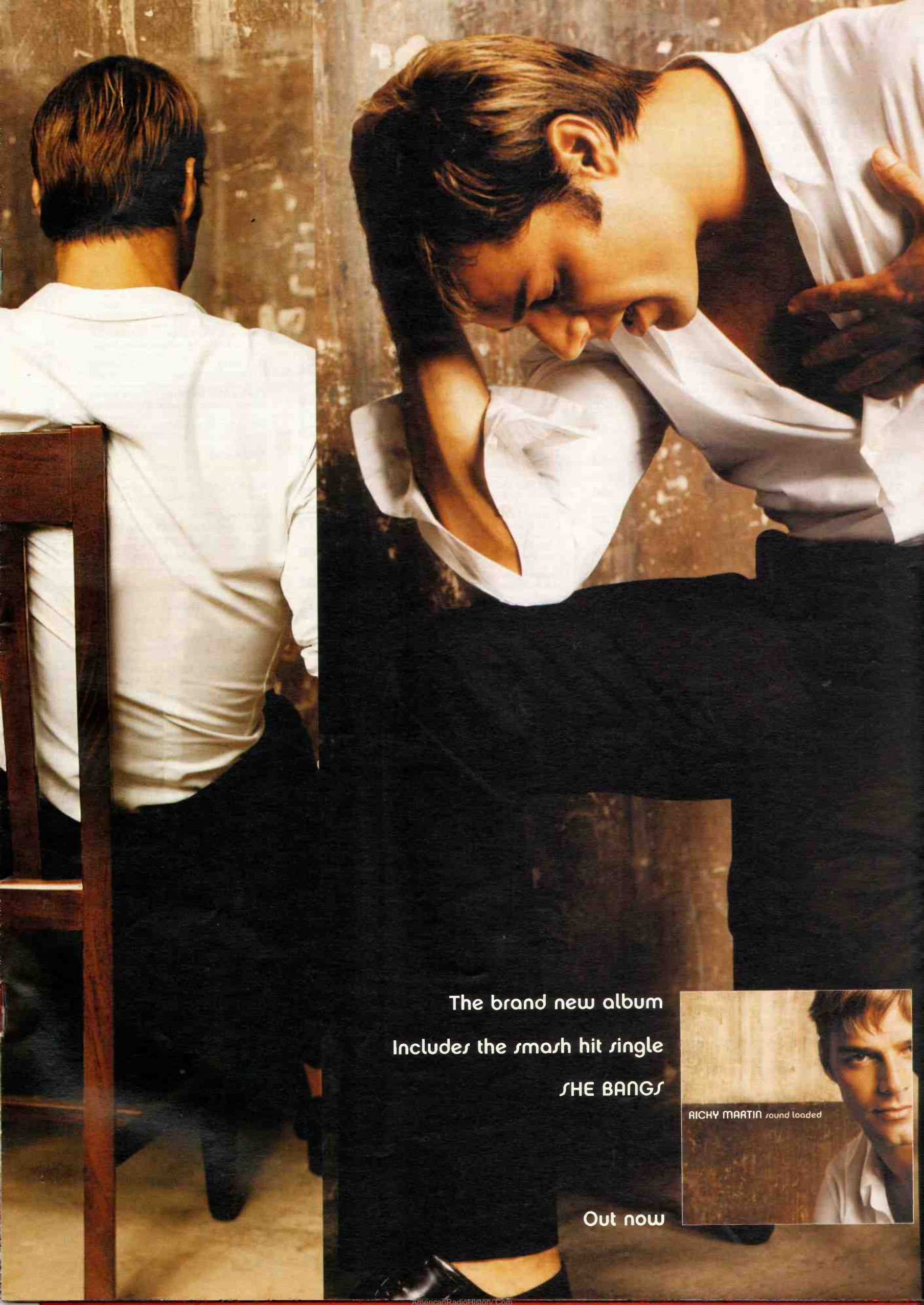


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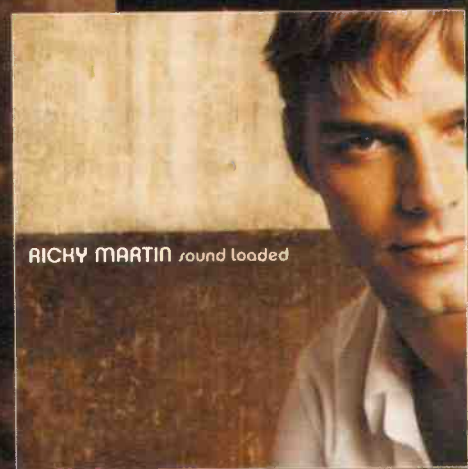
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RICHY MARTIN *sound loaded*



# European Top 100 Albums

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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	2	5	<b>Mark Knopfler</b> Sailing To Philadelphia - Mercury	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA	34	NE	1	<b>Eros Ramazzotti</b> Stilelibero - Ariola	A.NL.S.CH.FL.WA	68	44	4	<b>Gurus' Jazzmatazz</b> Streetsoul - Virgin	D.GRE.NL.N.S.CH.FL
2	NE	1	<b>Lenny Kravitz</b> Greatest Hits - Virgin	A.FIN.D.IRL.I.NL.N.P.S.CH.UK.FL.WA	35	22	6	<b>Björk</b> Selmasongs - One Little Indian / Polydor	A.DK.FD.GRE.I.N.P.CH.FL.WA	69	63	2	<b>Magnus Uggla</b> Där Jag Är E're Alltid Bäst - Columbia	S
3	1	3	<b>Limp Bizkit</b> Chocolate Starfish And The Hotdog Flavored Water - Interscope	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.S.CH.UK.FL.WA	36	20	13	<b>Ronan Keating</b> Ronan - Polydor	FIN.D.NL.S.CH.UK.FL	70	33	3	<b>Cliff Richard</b> The Whole Story - His Greatest Hits - EMI	UK
4	3	7	<b>Madonna</b> Music - Maverick / Warner Bros.	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA	37	24	70	<b>Santana</b> Supernatural - Arista	FD.IRL.I.NL.CH.UK.FL.WA	71	79	2	<b>Lis Sørensen</b> Rose - Recart	DK
5	NE	1	<b>Texas</b> The Greatest Hits - Mercury	A.FIN.D.IRL.N.S.CH.UK.FL.WA	38	41	5	<b>Alejandro Sanz</b> El Alma Al Aire - WEA	P.E.CH	72	71	2	<b>Tomas Ledin</b> Djävulen Och Ängeln - Anderson / Warner	FIN.S
6	4	2	<b>All Saints</b> Saints & Sinners - London	A.DK.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.FL.WA	39	40	16	<b>Sonique</b> Hear My Cry - Serious / Universal	FIN.D.GRE.P.E.S.CH.UK.HUN	73	48	18	<b>Musical</b> Les 10 Commandements - Mercury	F.CH.WA
7	6	23	<b>Eminem</b> The Marshall Mathers LP - Aftermath / Interscope	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.S.CH.UK.HUN.CZE.FL.WA	40	38	4	<b>Andre Rieu</b> La Vie Est Belle - Polydor	A.F.D.NL.CH.HUN.FL.WA	74	58	3	<b>Hammerfall</b> Renegade - Nuclear Blast	FIN.D.S
8	5	11	<b>Craig David</b> Born To Do It - Wildstar / Edel	A.DK.FD.GRE.IRL.I.NL.N.E.S.CH.UK.FL.WA	41	26	74	<b>Red Hot Chili Peppers</b> Californication - Warner Bros.	A.FD.GRE.IRL.I.NL.CH.UK.HUN.CZE.FL.WA	75	54	6	<b>Udo Jürgens</b> Mit 66 Jahren - Was Wichtig Ist - Ariola	A.D.CH
9	NE	1	<b>Die Ärzte</b> Runter Mit Den Spendierhosen, Unsichtbarer - Hot Action / Motor	A.D.CH	42	23	36	<b>Melanie C.</b> Northern Star - Virgin	DK.D.GRE.IRL.NL.N.S.CH.UK.HUN.FL	76	NE	1	<b>Ana Torroja &amp; Miguel Bosé</b> Girados - WEA	E
10	7	4	<b>Radiohead</b> Kid A - Parlophone	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.CZE.FL.WA	43	NE	1	<b>Freddie Mercury</b> Solo The Best Of 1973 - 2000 - Parlophone	D.I.NL.CH.UK	77	NE	1	<b>Charles Aznavour</b> Aznavour 2000 - EMI	F.WA
11	11	19	<b>Anastacia</b> Not That Kind - Epic	A.DK.FD.I.NL.N.S.CH.UK.HUN.FL.WA	44	NE	1	<b>Celine Dion</b> The Collector's Series Vol. One - Columbia	A.D.I.NL.P.CH.FL	78	56	22	<b>Bon Jovi</b> Crush - Mercury	D.I.NL.E.CH.CZE.FL.WA
12	8	3	<b>Placebo</b> Black Market Music - Hut / Virgin	A.F.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.FL.WA	45	34	7	<b>Andrea Bocelli</b> Verdi - Sugar / Universal	A.FIN.D.NL.P.S.CH.UK.HUN.CZE.FL.WA	79	61	2	<b>Bond</b> Born - Decca	NL.P.S.UK
13	12	16	<b>The Corrs</b> In Blue - 143 / Lava / East West	A.DK.FD.GRE.IRL.I.NL.P.E.CH.UK.HUN.CZE.FL.WA	46	42	28	<b>Gigi D'Agostino</b> L'Amour Toujours - BXR / Media	A.D	80	43	3	<b>Mina</b> Dalla Terra - PDU/S 4 / Sony	I
☆☆☆☆ SALES BREAKER ☆☆☆☆					47	46	5	<b>Russell Watson</b> The Voice - Decca	UK	81	64	2	<b>Shu Bi Dua</b> Shu-Bi-Dua 17 - CMC	DK
14	37	16	<b>Coldplay</b> Parachutes - Parlophone	IRL.I.NL.UK.FL.WA	48	49	49	<b>Enrique Iglesias</b> Enrique - Interscope	DK.D.GRE.IRL.NL.P.CH.HUN.FL	82	NE	1	<b>Lunatic</b> Mauvais Oeil - WEA	F
15	10	9	<b>Robbie Williams</b> Sing When You're Winning - Chrysalis	DK.D.IRL.I.NL.CH.UK.HUN.CZE.FL.WA	49	35	2	<b>Everlast</b> Eat At Whitey's - Tommy Boy	A.FIN.D.NL.S.CH.FL	83	NE	1	<b>Erasure</b> Loveboat - Mute	D.S.UK
16	NE	1	<b>PJ Harvey</b> Stories From The City, Stories From The Sea - Island	A.F.D.IRL.I.NL.N.P.S.CH.UK.FL	50	NE	1	<b>Disiz La Peste</b> Le Poisson Rouge - Barclay	F	84	67	8	<b>Darude</b> Before The Storm - 16 Inch / Various	FIN.NL.N.S.CH
17	14	45	<b>Moby</b> Play - Mute	FD.GRE.IRL.I.NL.N.P.S.CH.UK.CZE.FL.WA	51	51	3	<b>The Beautiful South</b> Painting It Red - Go! Discs / Mercury	D.IRL.UK	85	89	20	<b>Ayman</b> Hocheplisov - East West	D
18	9	2	<b>Lionel Richie</b> Renaissance - Island	A.D.NL.CH.UK	52	30	2	<b>Orange Blue</b> In Love With A Dream - Edel	D.CH	86	70	10	<b>Barry White</b> The Collection - Mercury	IRL.UK
19	13	25	<b>Britney Spears</b> Oops!...I Did It Again - Jive	A.DK.FIN.FD.GRE.IRL.NL.N.E.S.CH.UK.HUN.CZE.FL.WA	53	25	2	<b>Francis Cabrel</b> Double Tour (Electrique & Acoustique) - Columbia	F.WA	87	52	4	<b>Luis Miguel</b> Vivo - WEA Latina	E
20	21	23	<b>David Gray</b> White Ladder - IHT / East West	IRL.UK	54	57	6	<b>La Oreja De Van Gogh</b> El Viaje De Copperpot - Epic	E	88	NE	1	<b>Teenage Fanclub</b> Howdy - Columbia	IRL.N.UK
21	15	6	<b>Laura Pausini</b> Tra Te E Il Mare - CGD	FIN.I.NL.E.CH.FL	55	NE	1	<b>Jovanotti</b> Disco Live 2000 - Soleluna / Mercury	I.CH	89	NE	1	<b>Helmut Lotti</b> Out Of Africa - Piet Roelen / EMI	A.D.CH
22	NE	1	<b>Papa Roach</b> Infest - Dreamworks	A.D.NL.CH	56	62	25	<b>St. Germain</b> Tourist - Blue Note	FGRE.I.NL.CH.FL.WA	90	75	5	<b>Pink</b> Can't Take Me Home - Arista	IRL.NL.UK
23	NE	1	<b>Lynda Lemay</b> Du Coq A L'Ame - WEA	F.WA	57	59	7	<b>Smokie</b> Uncovered - CMC	DK.N.S	91	66	20	<b>Eric Clapton &amp; B.B. King</b> Riding With The King - Reprise	FIN.D.GRE.I.NL.CH
24	36	2	<b>Helmut Lotti</b> Latino Classics - Piet Roelen / EMI	A.D.NL.CH	58	65	15	<b>Estopa</b> Estopa - Ariola	E	92	RE	2	<b>Barry White</b> The Ultimate Collection - Mercury	D.E.FL.WA
25	31	2	<b>Henri Salvador</b> Chambre Avec Vue - Source / Virgin	F.WA	59	60	40	<b>Luna Pop</b> Sque'Rez? - Banana Records / Universal	I.CH	93	76	16	<b>Morcheeba</b> Fragments Of Freedom - East West	FGRE.I.CH
26	18	4	<b>Green Day</b> Warning - Reprise	A.D.GRE.IRL.I.E.S.CH.UK.HUN	60	55	46	<b>Dr. Dre</b> 2001 - Interscope	FD.IRL.NL.CH.UK.FL.WA	94	93	2	<b>Ultra Bra</b> Vesireitjöö - Pyramid	FIN
27	19	2	<b>Vanessa Paradis</b> Bliss - Barclay	F.CH.WA	61	32	4	<b>Paul Simon</b> You're The One - Warner Bros.	FD.NL.N.CH.UK.FL	95	81	3	<b>Joan Manuel Serrat</b> Tarres/Serrat (Canciones) - Ariola	E
28	39	26	<b>Musical</b> Romeo & Juliette - Baxter / Universal	F.CH.WA	62	53	5	<b>Rednex</b> Farm Out - Jive	A.D.CH	96	NE	1	<b>Moby</b> Play/The B Sides - Mute	UK
29	16	7	<b>Pur</b> Mittendrin - Electrola	D.CH	63	47	4	<b>Chris Rea</b> King Of The Beach - East West	A.D.GRE.CH.HUN	97	78	2	<b>Håkan Hellström</b> Känn Ingen Sorg För Mig Göteborg - Virgin	S
30	29	5	<b>Soundtrack</b> Coyote Ugly - Curb / Various	A.FIN.D.N.E.S.CH	64	50	4	<b>Hevia</b> Al Otro Lado - Hispavox	DK.D.E.CH.HUN	98	RE	2	<b>Die Flippers</b> Der Floh In Meinem Herzen - Ariola	D
31	NE	1	<b>UB40</b> The Very Best Of UB40 1980 - 2000 - Virgin	A.IRL.NL.UK.FL	65	17	2	<b>Daniel O'Donnell</b> Faith & Inspiration - Ritz	IRL.UK	99	RE	2	<b>Alain Souchon</b> Au Ras Des Paquerettes - Virgin	F.WA
32	28	24	<b>Whitney Houston</b> Whitney - The Greatest Hits - Arista	FIN.D.IRL.I.NL.S.CH.UK.FL.WA	66	NE	1	<b>U2</b> All That You Can't Leave Behind - Island	NL.FL.WA	100	98	7	<b>Destiny's Child</b> The Writing's On The Wall - Columbia	FIN.F.IRL.NL.UK.FL
33	27	4	<b>Pooh</b> Cento Di Queste Vite - CGD	I.CH	67	45	5	<b>Kylie Minogue</b> Light Years - Parlophone	D.GRE.S.CH.UK.HUN.FL	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = SALES MOVERS    NE = NEW ENTRY    RE = RE-ENTRY				

1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
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# Dance Beat

The weekly dance chart comment by Harald Roth

Hot Danish remixer Funkstar Deluxe is having a pretty good week—not only is his remix of living legend Barry White's *Let The Music Play* (Mercury) making a leap from 27 to six (thanks to debuts on dance charts in Germany, Austria and Sweden and moves up in the UK, Italy, France, Denmark, Norway and Poland), but his version of Grace Jones' *Pull Up To The Bumper* (Hypnotic/Club Tools/edel) also climbs into the top 10, thanks to new entries in Norway and Austria.

Darude is also doing very nicely, thank you, boasting two records in the top five. Both *Sandstorm* and *Feel The Beat* (both 16 Inch/Stargate Music) are smash hits on Europe's dance floors.

Unsurprisingly, Modjo's *Lady (Hear Me Tonight)* (Sound Of Barclay) holds on at the top of the chart for the sixth consecutive week. The track looks likely to equal Mr. Oizo's *Flat Beat* (F-Communications) as the longest-serving French track at number one. Mr. Oizo held out at the summit for seven weeks back in April and May 1999.

Afro Medusa's fine *Pasilda* (originally from Reverb) jumps from 59 to 14. The track, which originally peaked at number six some weeks ago and is now released through Ministry Of Sound's label Rulin, enters right at the top of Britain's dance sales chart this week. Meanwhile, Love Connection's *The Bomb* (Time), also gains strength on British dancefloors after earlier continental success, and moves up to 13 from 25 this week as a result.

Thanks to dance chart entries in Norway, Austria and Poland, ATB feat. York's *The Fields Of Love* (Kontor) climbs from 57 to 27. Fellow German act Blank & Jones fly from 51 to 25 with *Beyond Time* (Gang Go/edel). The track enjoys strong support in Germany and the Benelux territories.



Sven Väth

Sven Väth's *L'Esperanza* (Eye Q/Club Culture)—one of the definitive tracks of techno/trance, from one of the genre's principal acts, on one of its key labels—is back again.

The remixed track is the highest entry at number 31 this week following great success at dance retail in Belgium and Germany. German-signed Swedish act Twin debuts right behind Sven Väth at 32 with *A New Day* (Jive/Zomba).

## THIS WEEK'S MOVERS

TITLE	ARTIST	LABEL
1 LET THE MUSIC PLAY	Barry White Vs...	Mercury (Universal)
2 WE ARE ALIVE	Paul Van Dyk	Vandit Records/Universal
3 PASILDA	Afrodemusa	Reverb/Rulin (MOS)
4 SUNDAY SHOUTIN	Johnny Corporate	4th Floor/Defected
5 A NEW DAY	Twin	Jive (Zomba)
6 L'ESPERANZA	Sven Väth	Eye Q/Club Culture (WEA-Warner)
7 TRACY IN MY ROOM	EBIG Vs. Soul Vision	VC Recordings (Virgin)
8 AUTUMN TACTICS	Chicane	Xtravaganza
9 DISCO DOWN	House Of Glass	Ocean Trax
10 RISE IN	Steve Lawler	Bedrock

Movers are titles which show the greatest gains in points during the week.

# EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined-Issue 46-contact: info@mis-charts.de	Original Label Reports Charted - BPM	Peak CO
1	1	16	LADY (HEAR ME TONIGHT) Modjo	*** NO.1 *** [6th week] CP(75%): H.S.Dk.N.Fi.I.Au.F.B.Cz.Pol.E.Por. / S(25%): D.H.B.F.Cz.Pol.I. - 127	Sound Of Barclay (Universal)	1 F
2	3	22	GROOVE JET (IF THIS AIN'T LOVE) ☆ Spiller	CP(83%): H.S.Dk.N.Fi.I.Au.F.B.Cz.Hun.Por. / S(17%): B.F.Cz.I. - 124	Fruit Of The Moon/Dreambeat	2 Italy
3	2	10	MUSIC Madonna	CP(80%): D.S.Dk.N.Fi.I.Au.F.Cz.E.Hun. / S(20%): D.F.Cz.Pol.I. - 121	Maverick (Warner)	1 USA
4	8	18	FEEL THE BEAT ☆ Darude	CP(85%): Uk.H.S.N.Fi.B.Pol.E.Hun. / S(15%): H.B. - 138	16 Inch (Stargate Music)/NEO Records	4 FI
5	4	28	SANDSTORM Darude	CP(69%): D.I.Au.F.B.Cz.Hun. / S(31%): D.F.Cz.Pol. - 135	16 Inch (Stargate Music)/NEO Records	1 FI
6	27	7	LET THE MUSIC PLAY The White Legend - Barry White Vs. Funkstar Deluxe	CP(87%): Uk.D.S.Dk.N.I.Au.F.Pol. / S(13%): D.F.Pol. - 124	Mercury (Universal)	6 USA
7	5	13	AROUND THE WORLD ATC	CP(77%): S.Dk.Fi.I.Au.F.Cz. / S(23%): F.Cz.Pol.I. - 132	Kingsize (BMG Berlin)	4 D
8	7	20	TIME TO BURN ☆ Storm	CP(83%): H.S.Dk.N.Fi.B.E.Hun. / S(17%): H.F. - 142	Zeitgeist (Polydor-Universal)	7 D
9	6	38	SILENCE Delerium feat. Sarah McLachlan	CP(70%): Uk.D.H.Pol.Hun. / S(30%): Uk.D. - 130	Netwerk	6 Can.
10	11	2	PULL UP TO THE BUMPER ☆ Grace Jones Vs. Funkstar Deluxe	CP(89%): Uk.D.S.Dk.N.Fi.Au. / S(11%): D. - 125	Hypnotic/Club Tools (edel)	10 Jam/D
11	38	2	WE ARE ALIVE ☆ Paul Van Dyk	CP(78%): Uk.D.E. / S(22%): D. - 138	Vandit Records	11 D
12	9	7	SKY Sonique	CP(87%): D.S.Dk.N.Fi.Cz. / S(13%): D.Cz. - 138	Serious/Universal	9 U.K.
13	25	23	THE BOMB ☆ Love Connection	CP: Uk.S.I.Au. - 128	Time	4 Italy
14	59	17	PASILDA ☆ Afrodemusa	CP(43%): H.Fi.I.Au.Por. / S(57%): Uk.H.F. - 127	Reverb/Rulin (MOS)	6 U.K.
15	24	3	DON'T MESS WITH MY MAN ☆ Lucy Pearl	CP: Uk.S.F. - 125	Virgin	15 USA
16	22	2	PROXIMUS (MEDLEY WITH ADIEMUS) ☆ Mauro Picotto	CP(67%): D.I. / S(33%): D.Pol. - 139	BXR (Media)	16 Italy
17	16	6	THE LONELY ONE Alice DeeJay	CP(81%): Uk.S.N.Fi.F.Cz.Pol.E. / S(19%): F.Cz. - 139	Violent Records	16 H
18	15	14	BANG Robbie Rivera presents Rhythm Bangers	CP(88%): H.Fi.Au.F.Pol.Por. / S(12%): F. - 130	SFP/Time	3 USA
19	12	8	WHO THE HELL ARE YOU Madison Avenue	CP(80%): D.S.Dk.N.Fi.Au.Por. / S(20%): Uk.D. - 128	Vicious Grooves (Vicious Vinyl)/Virgin & Sony	7 A
20	13	9	UBIK Timo Maas feat. Martin Bettinghaus	CP(68%): D.H.Dk.Pol. / S(32%): D.H. - 132	Hope Recordings/Perfecto/edel	12 D
21	14	17	BAD HABIT ATFC presents Onephatdeeva	CP(90%): S.Dk.N.Fi.I.Au. / S(10%): F. - 126	Defected	6 U.K.
22	17	28	IT FEELS SO GOOD Sonique	CP(62%): S.Fi.Cz.E.Por. / S(38%): F.Cz.Pol.I. - 138	Serious/Universal	3 U.K.
23	19	14	I TURN TO YOU Melanie C	CP(89%): S.Dk.N.Fi.Au.Cz. / S(11%): Cz.Pol. - 137	Virgin	11 U.K.
24	57	7	THE FIELDS OF LOVE ☆ ATB feat. York	CP(83%): D.S.Dk.N.Au.Pol.E. / S(17%): D. - 135	Kontor (Urban-Universal)	23 D
25	51	2	BEYOND TIME Blank & Jones	CP(85%): D.H.B. / S(15%): D. - 140	Gang Go/edel	25 D
26	30	3	BASS, BEATS & MELODY ☆ Brooklyn Bounce	CP(68%): D.Au.E. / S(32%): D.Pol. - 140	Dance Division (SMM-Sony)	26 D
27	18	6	DUTCH DRUM ATTACK E. Craig	CP(73%): H.B.E. / S(27%): H. - 132	Sunrise (Spinnin' Records)	15 H
28	26	5	VOYAGE Yahel feat. Eyal Barkan	CP(69%): H.Hun. / S(31%): H. - 141	In Trance We Trust (Black Hole Recordings)	26 Isr.
29	10	6	BIG BASS BOMB Klubheads	CP(84%): D.H.E. / S(16%): H. - 136	D'N'A (Digidance)	9 H
30	23	4	FOREVER MAN (HOW MANY TIMES) Beatchuggers feat. Eric Clapton	CP: Uk.H.B.Hun.	Bim Bam Recordings/Flex/ffrr (London-Warner)	23 Dk
31	NEW	1	L'ESPERANZA ☆ Sven Väth	CP(78%): D. / S(22%): D.B. - 132	Eye Q/Club Culture (WEA-Warner)	31 D
32	NEW	1	A NEW DAY ☆ Twin	CP: Uk.S.Dk. - 132	Jive (Zomba)	32 S
33	20	16	OPIUM SCUMBAGZ E.P. Olav Basoski	CP(64%): D.E. / S(36%): D. - 133	Work Records Holland	12 H
34	84	2	TENSHI ☆ Gouryella	CP(75%): H.Dk. / S(25%): H. - 139	Tsunami (Purple Eye Productions)	34 H
35	NEW	1	DISCO DOWN ☆ House Of Glass	CP(68%): D.Dk. / S(32%): D. - 128	Ocean Trax	35 Italy
36	41	4	STRUGGLE FOR PLEASURE ☆ Minimalstix	CP(72%): H.B. / S(28%): B. - 140	Sphere (Roadrunner Arcade Music)	36 B
37	35	22	KOMODO (SAVE A SOUL)/PEGASUS ☆ Mauro Picotto	CP(66%): Dk.I.Cz.Pol.E. / S(34%): F.Cz.Pol. - 139	BXR (Media)	6 Italy
38	RE	4	SUNDAY SHOUTIN ☆ Johnny Corporate	CP(44%): Uk.I.Por. / S(56%): Uk.B.	4th Floor/Defected	32 USA
39	28	4	LAND OF THE LIVING Milk Inc.	CP(83%): H.B.E. / S(17%): B. - 140	Antler-Subway	28 B
40	21	28	I FEEL FOR YOU Bob Sinclar	CP(93%): S.Fi.Au.F.E. / S(7%): B. - 128	Yellow Productions/EastWest France/Defected	2 F

Peak=peak position • CO = artist's country of origin • CP(%): countries/S(%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) ☆ indicates a point increase of 100% or more; ☆ indicates an increase in points © Copyright 2000 by M.I.S., all rights reserved.

The Dance Traxx is based on the information from the following clubplay (CP) and specialist dance sales (S) sources: UK=United Kingdom: Music Week Club Chart (CP), C/N Dance Singles (S); Au=Austria: Deejay Top 40 (CP); D=Germany: DDC Deutsche Dance Charts (CP+S); E=Spain: Deejay magazine Technics Top 50 (CP); H=Holland: IDP Dance Board 50 (CP), Stichting Mega Charts/Dance Trends (S); Ca=Czech Rep.: Czech Dance Chart (CP+S); B=Belgium: IDP's Belgian Dance Chart (CP); Ultratop 40 Dance (S); Hun=Hungary: XimJOY Club Chart (CP); F=France: Extra Club Musicbox System (CP), Maxi Dance (S) © Thierry Savignac/Musicbox France; I=Italy: Media Italian Top 30 Club Charts/Musica e Disco (CP), Canali Vendita Mix (S); S=Sweden/N=Norway/Fi=Finland: Deejay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Dk=Denmark: M&I Service dancechart.dk (CP); Pol=Poland: Top 30 Dance Chart (CP), DJ Promotion/DNC DJ Top 50 (S).



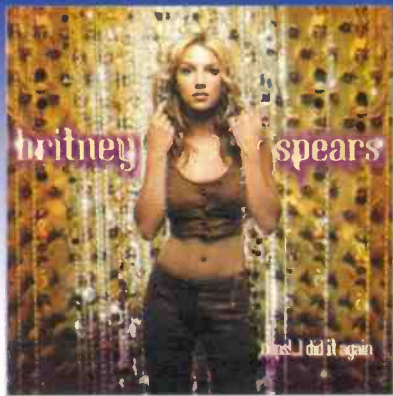
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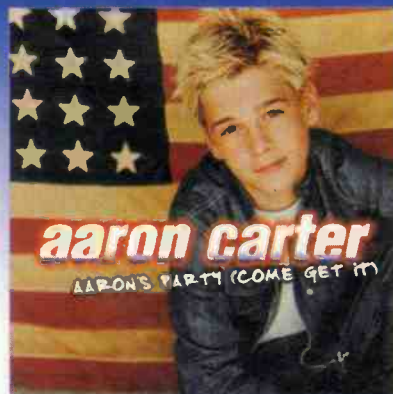
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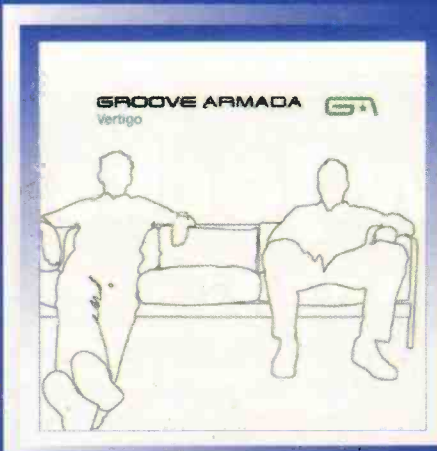
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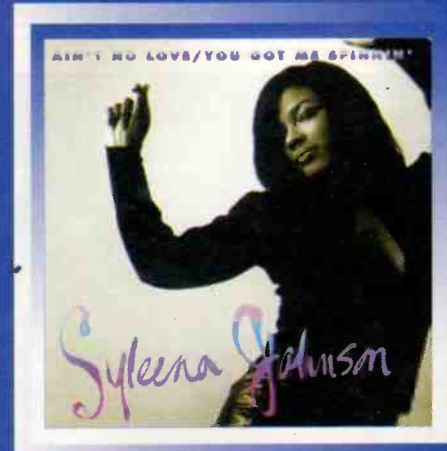
# INDEPENDENT...



aaron carter



groove armada



syleena johnson

# AND IT'S ARTISTS

## WORLD MARKETS

Records  
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 AMBURG / HERNE / MUNICH

ord Holdings  
 herlands  
 AREN

Records  
 y SRL  
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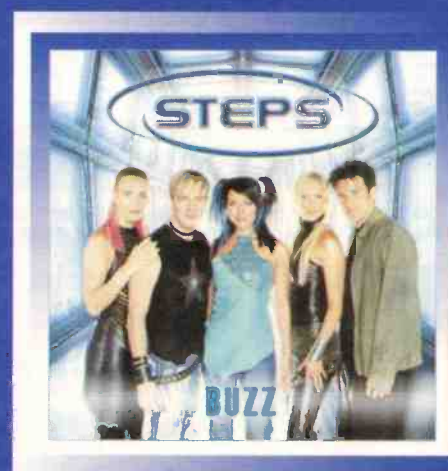
Zomba Records  
 Spain SL  
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 STOCKHOLM

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steps



backstreet boys



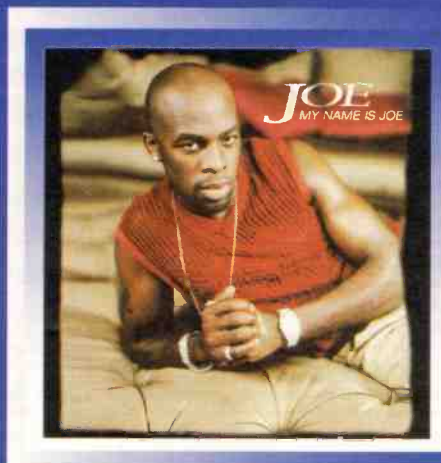
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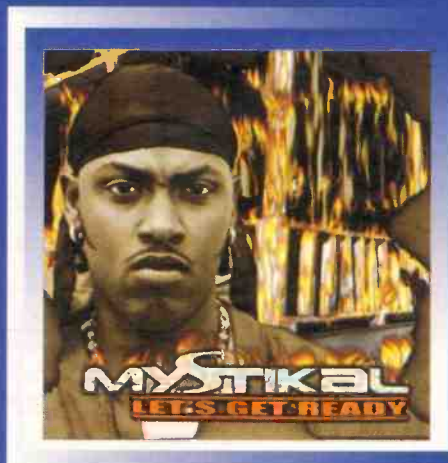
# SELF RELIANT



jessica folker



joe



mystikal





# On the air

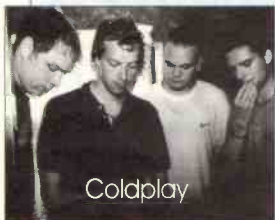
M&M's weekly airplay analysis column

There's never a dull moment for Madonna. While *Music* still lingers in the top five, new track *Don't Tell Me* (both Maverick/Warner) is the highest new entry in this week's European Radio Top 50, at 39. Supporters include Hamburg-based CHR formatted N-Joy Radio, dance/CHR station Atlantic 252 in the UK and AC station M-80 in Spain.



After a few weeks in the waiting room, the Spice Girls' *Let Love Lead The Way* finally makes it into the chart, although it starts out at a modest number 47. The track shares a double A-side with *Holler*, which stands at number three this week, and the single went straight to number one in the UK singles chart last week. It means that only The Beatles have enjoyed more number one singles in Britain.

Another Brit act, Coldplay, shot to stardom earlier this year with the wonderful *Yellow*, and are now making a welcome return to the chart with another ballad of the guitar-based kind. *Trouble* (Parlophone), comes in at 49 this week. Early supporters include CHR stations Eins Live in Cologne and Radio 105 in Switzerland.



"It's a perfect song for this time of the year," enthuses Radio 105's head of music Matthias Völlm. "It's melancholic, and reminds me a little of Oasis. But I think it will be tough for it to get it into the top 10 in Switzerland. It's more a radio song than a single, but then people might go and buy the album instead." Völlm also playlisted Coldplay's previous single *Yellow*.

Next up for Radio 105 is The Loop Party which takes place on November 12 in Basel. The artist line-up includes ATC, Sonique, ROLLergirl, Worlds Apart, French Affair and Phats & Small. Swiss up-and coming DJ Tatana, best known for her trance sets, will also perform on the night.

Good-looking Irish siblings the Corrs top the Most Added chart this week with *Irresistible* (143/Lava/Atlantic). This track has been taking its time to move up the chart, but adds at 15 stations this week lifts it from 37 to 19.

Madonna isn't the only solo artist scoring a double this week—Ronan Keating's (pictured) *The Way You Make Me Feel* enters at 50, while *Life Is A Rollercoaster* (both on Polydor) is at 24 after 19 weeks in the chart. AC station Antenne Bayern, Hot AC station Cool FM in the UK and Sky Radio 100.7 FM in the Netherlands have all added Keating's new track this week.



Looking ahead, Artful Dodger's *Please Don't Turn Me On* (ffrr/London Records) is set to enter the chart in the next week or two, and fellow garage artist Craig David also looks likely to make it soon with his new track *Walking Away* (Wildstar).

Siri Stavenes Dove

week 46/00

# European Radio Top 50

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	9	U2/BEAUTIFUL DAY	(ISLAND)	72	3
2	2	9	All Saints/Black Coffee	(London)	62	4
3	4	7	Spice Girls/Holler	(Virgin)	56	2
4	3	14	Madonna/Music	(Maverick/Warner Bros.)	46	0
5	5	14	Modjo/Lady (Hear Me Tonight)	(Barclay)	54	2
6	6	9	Texas/In Demand	(Mercury)	54	1
7	8	9	Christina Aguilera/Come On Over Baby (All I Want Is You)	(RCA)	51	2
8	12	5	Ricky Martin/She Bangs	(Columbia)	52	2
9	7	12	Whitney Houston & Enrique Iglesias/Could I Have This Kiss Forever	(Arista)	49	0
10	10	11	Spiller/Groovejet (If This Ain't Love)	(Positiva)	46	3
11	21	6	Robbie Williams & Kylie Minogue/Kids	(Parlophone)	45	4
12	18	7	Eros Ramazzotti/Fuoco Nel Fuoco	(Ariola)	42	3
13	19	5	Backstreet Boys/Shape Of My Heart	(Jive)	46	8
14	11	16	Melanie C/I Turn To You	(Virgin)	39	0
15	14	6	Lenny Kravitz/Again	(Virgin)	41	2
16	24	8	Sonique/Sky	(Serious/Universal)	42	8
17	9	13	Craig David/7 Days	(Wildstar/Edel)	37	1
18	13	9	Toni Braxton/Spanish Guitar	(LaFace/Arista)	38	0
19	37	3	The Corrs/Irresistible	(143/Lava/Atlantic)	38	13
20	16	15	Britney Spears/Lucky	(Jive)	30	0
21	15	21	The Corrs/Breathless	(143/Lava/Atlantic)	31	0
22	26	9	Kylie Minogue/On A Night Like This	(Parlophone)	30	1
23	17	18	Robbie Williams/Rock DJ	(Chrysalis)	30	1
24	20	19	Ronan Keating/Life Is A Rollercoaster	(Polydor)	27	0
25	27	7	Eagle Eye Cherry & Neneh Cherry/Long Way Around	(Diesel/Polydor)	34	2
26	28	4	Lionel Richie/Angel	(Island)	26	3
27	40	3	Daft Punk/One More Time	(Virgin)	28	9
28	22	24	Anastacia/I'm Outta Love	(Epic)	25	1
29	25	26	Sonique/It Feels So Good	(Serious/Universal)	18	1
30	33	3	R. Kelly/I Wish	(Jive)	21	0
31	>	RE	Sugababes/Overload	(London)	28	4
32	35	4	Sade/By Your Side	(Epic)	23	3
33	41	6	Fatboy Slim/Sunset (Bird Of Prey)	(Skint/Sony)	25	2
34	36	3	The Offspring/Original Prankster	(Columbia)	20	1
35	30	12	Toploader/Dancing In The Moonlight	(Sony S2)	22	2
36	46	3	Westlife/My Love	(RCA)	27	4
37	31	7	Mark Knopfler/What It Is	(Mercury)	19	0
38	23	18	Janet Jackson/Doesn't Really Matter	(Island)	20	1
39	>	NE	Madonna/Don't Tell Me	(Maverick/Warner Bros.)	20	8
40	49	2	Vanessa Amorosi/Absolutely Everybody	(Mercury)	22	5
41	48	2	Lucy Pearl/Don't Mess With My Man	(Priority/Virgin)	23	4
42	39	6	ATC/My Heart Beats Like A Drum	(Kingsize/Hansa)	20	0
43	43	14	'N Sync/It's Gonna Be Me	(Jive)	18	1
44	>	NE	Destiny's Child/Independent Woman Part 1	(Columbia)	17	1
45	38	12	Paola & Chiara/Vamos A Bailar	(Columbia)	16	0
46	32	12	Bon Jovi/Say It Isn't So	(Mercury)	17	0
47	>	NE	Spice Girls/Let Love Lead The Way	(Virgin)	15	0
48	34	18	Morcheeba/Rome Wasn't Built In A Day	(East West)	16	0
49	>	NE	Coldplay/Trouble	(Parlophone)	18	2
50	>	NE	Ronan Keating/The Way You Make Me Feel	(Polydor)	21	8

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

# POWER PLAYERS

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

## PICK OF THE WEEK

**Savage Garden -  
Hold Me  
(Columbia)**

"This is a nice, not too hectic, 'balladesque' song. It reminds me of 'Truly, Madly, Deeply', and I think it will have the same success."

Ralf Blasberg  
head of music  
Radio FFH/Germany



### DENMARK: DR P3



**Music Controller:** Morten Rindhoff  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** WEDNESDAY AM  
**GROUP/OWNER:** PUBLIC BROADCASTER  
[www.dr.dk](http://www.dr.dk)

Karen/Guld & Platin (30)  
Craig David/Walking Away (14)  
Lucy Pearl/Don't Mess With My Man (7)  
S.O.A.P/Mr. DJ (7)  
John Svendsen & Gerda O.G Saek/Så Sundt Det Gor Ondt (5)  
Thomas Helmiq/Emotional Ghetto (5)  
Banjos Likorstue/Ud A Cruize (5)  
Limp Bizkit/My Generation (5)  
Number/Wait (5)

### SPAIN: LOS 40 PRINCIPALES



**Music Manager:** Jaime Baro  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** FRIDAY  
**GROUP/OWNER:** SER  
[www.cadena40.es](http://www.cadena40.es)

Grace Jones vs. Funkstar De Luxe/Pull Up To The Bumper (n/a)  
Robbie Williams & Kylie Minogue/Kids (n/a)  
Babyface/Reasons For Breathing (n/a)  
Gigi D'Agostino/L'Amour (n/a)  
Paola & Chiara/Viva (n/a)  
La Union/Mas Y Mas (n/a)  
Revolver/San Pedro (n/a)  
Girados/Duende (n/a)

### SPAIN: CADENA 100



**Dir. of Programming:** Jordi Casoliva  
**FORMAT:** HOT AC  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** COPE  
[www.cadena100.es](http://www.cadena100.es)

Navajita Platea/Por Mucho Que Tu Lo Quisieras (n/a)  
La Oreja De Van Gogh/Cuidate (n/a)  
Redhouse/Hold On The Lights (n/a)  
Attaque 77/El Pobre (n/a)  
Sonique/Sky (n/a)

### FRANCE: RTL



**Head of Prog.:** Alain Tibolla  
**FORMAT:** FULL SERVICE  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** RTL GROUP  
[www.rtl.fr](http://www.rtl.fr)

Maxime Le Forestier/L'Echo Des Etoiles (n/a)  
Mylene Farmer/Dessine-Moi Un Mouton (n/a)  
Etienne Daho/Rendez-vous A Vedra (n/a)  
Henri Salvador/Chambre Avec Vue (n/a)  
Manau/Fest Noz De Paname (n/a)  
All Saints/Black Coffee (n/a)  
Craig David/Fill Me In (n/a)  
The Corrs/Irresistible (n/a)  
Alizee/L'Alizé (n/a)

### ITALY: RADIO DIMENSIONE SUONO



**Music Director:** Carlo Antonucci  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** VARIES  
**GROUP/OWNER:** INDEPENDENT  
[www.rds.it](http://www.rds.it)

Spiller/Groovejet (If This Ain't Love) (n/a)  
Jovanotti/File Not Found (n/a)  
Morcheeba/Be Yourself (n/a)  
Pooh/Stai Con Me (n/a)  
Hevia/Tanzila (n/a)

### UK: BBC RADIO 1



**Editor of Music Policy:** Alex Jones-Donnelly  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** Thursday AM  
**GROUP/OWNER:** PUBLIC BROADCASTER  
[www.bbc.co.uk/radio1](http://www.bbc.co.uk/radio1)

Lucy Pearl/Don't Mess With My Man (n/a)  
A1/Same Old Brand New You (n/a)  
Paul Van Dyk/We Are Alive (n/a)  
Mystikal/Shake Ya Ass (n/a)  
Alan Braxe/Intro (n/a)  
Moloko/Indigo (n/a)

### BELGIUM: RADIO CONTACT F



**Programme & Music Dir.:** Jean Lou Bertin  
**FORMAT:** CHR  
**SERVICE AREA:** WALLONY  
**GROUP/OWNER:** RTL GROUP  
[www.radiocontact.be](http://www.radiocontact.be)

Tom Jones & Heather Small/You Need Love Like I Do (21)  
Robbie Williams/Supreme (21)  
Grace Jones vs. Funkstar De Luxe/Pull Up To The Bumper (6-7)  
Santana/Put Your Lights On (6-7)  
Chicane/Autumn Tactics (6-7)  
Steffen/Sweetest Thing (6-7)  
St. Germain/Sure Thing (6-7)  
DJ William/No Rules (6-7)  
Lionel Richie/Angel (6-7)

### GERMANY: WDR EINS LIVE



**Programme Dir./GM:** Jochen Rausch  
**FORMAT:** CHR  
**SERVICE AREA:** NORTH RHINE WESTPHALIA  
**PLAYLIST MEETING:** FRIDAY AM  
**GROUP/OWNER:** PUBLIC BROADCASTER  
[www.einslive.de](http://www.einslive.de)

Madonna/Don't Tell Me (14)  
Bon Jovi/Thank You For Loving Me (7)  
Daft Punk/One More Time (7)  
Torch/Wir Waren Mal Stars (7)  
Britney Spears/Stronger (7)  
Mirwais/Naive Song (7)  
Coldplay/Trouble (7)

**SWEDEN:  
RIX FM**



Head of Music: Anders Svensson  
 FORMAT: HOT AC  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: WEDNESDAY  
 GROUP/OWNER: MTG  
 www.rixfm.com

Spiller/Groovejet (If This Ain't Love) (n/a)  
 Britney Spears/Stronger (n/a)  
 Meja/Spirits (n/a)

**UK:  
VIRGIN RADIO**



Programme Director: Henry Owens  
 FORMAT: ROCK  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: WEDNESDAY AM  
 GROUP/OWNER: SMG  
 www.virginradio.com

PJ Harvey/Good Fortune (n/a)

**HOLLAND:  
RADIO 538**



Manging Dir: Erik De Zwart  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: FRIDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
 www.radio538.nl

Jody Bernal/Oh Rambolero (n/a)  
 Sugababes/Overload (n/a)  
 Westlife/My Love (n/a)

**FRANCE:  
SKYROCK**



GM/Prog. Director: Laurent Bouneau  
 FORMAT: CHR/URBAN  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: ORBUS  
 www.skyrock.com

Le Rat Luciano/Epoque De Fou (n/a)  
 Craig David/Fill Me In (n/a)

**UK:  
KISS 100**



Head of Music: Simon Sadler  
 FORMAT: DANCE  
 SERVICE AREA: LONDON  
 PLAYLIST MEETING: THURSDAY PM  
 GROUP/OWNER: EMAP  
 www.kiss100.com

Christina Aguilera/Come On Over Baby (All I Want Is You) (n/a)  
 Truethoppers ft. Brian Harvey/True Step Tonight (n/a)  
 Artful Dodger/Please Don't Turn Me On (n/a)  
 Bomfunk MC's/Uprocking Beats (n/a)  
 Sonique/I Put A Spell On You (n/a)  
 C.R.W/Lovin' (n/a)

**BELGIUM:  
VRT RADIO DONNA**



Head of Music: Jan Van Hoorickx  
 FORMAT: HOT AC  
 SERVICE AREA: BRUSSELS  
 GROUP/OWNER: PUBLIC BROADCASTER  
 www.donna.be

Backstreet Boys/Shape Of My Heart (n/a)  
 Minimalistix/Struggle For Pleasure (n/a)  
 Savage Garden/Hold Me (n/a)  
 X-Session/Number 1 (n/a)  
 U2/Beautiful Day (n/a)

**SWEDEN:  
SR P5: RADIO STOCKHOLM**



Music Dir.: Robert Sehlberg  
 FORMAT: FULL SERVICE  
 SERVICE AREA: STOCKHOLM  
 PLAYLIST MEETING: THURSDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
 www.sr.se/stockholm

Meja/Spirits (10-15)  
 Charlie's Magazine/Where The Roses Grow (5-8)  
 Mine/In And Out Of Love (5-8)  
 Anastacia/Not That Kind (5-8)  
 Britney Spears/Stronger (5-8)  
 Thomas Ledin/Kärlek På Jobbet (3-5)  
 Magnus Ugglå/Hotta Brudar (3-5)  
 Twin/A New Day (3-5)

**GERMANY:  
RADIO FFH**



Head of Music: Ralf Blasberg  
 FORMAT: CHR  
 SERVICE AREA: HESSEN  
 PLAYLIST MEETING: WEDNESDAY PM  
 GROUP/OWNER: INDEPENDENT  
 www.ffh.de

Gigi D'Agostino/La Passion EP (n/a)  
 Sasha/Owner Of My Heart (n/a)  
 Savage Garden/Hold Me (n/a)  
 The Corrs/Irresistible (n/a)

**HOLLAND:  
RADIO 3FM**



Prog. Controller: Paul Van Der Lugt  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: FRIDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
 www.3fm.nl

Papa Roach/Last Resort (23-24)  
 Arling & Cameron/W.E.E.K.E.N.D. (7-8)  
 Wyclef Jean/911 (7-8)  
 Sarah/Liever (7-8)

**AUSTRIA:  
Ö3**



Head of Music: Alfred Rosenauer  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: PUBLIC BROADCASTER  
 oe3.orf.at

Bon Jovi/Thank You For Loving Me (n/a)  
 Madonna/Don't Tell Me (n/a)  
 Britney Spears/Stronger (n/a)  
 UB40/Light My Fire (n/a)

**ITALY:  
RADIO DEEJAY NETWORK**



Head of Music: Dario Uselli  
 FORMAT: CHR/DANCE  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: ESPRESSO GROUP  
 www.deejay.it

Christina Aguilera/Come On Over Baby (All I Want Is You) (n/a)  
 Tom Jones & Heather Small/You Need Love Like I Do (n/a)  
 Placebo/Slave To The Wage (n/a)  
 Mauro Picotto/Proximus (n/a)  
 Eminem/The Way I Am (n/a)  
 Kim Lucas/To Be You (n/a)  
 M&S/Love Nugger (n/a)  
 Sonique/Sky (n/a)

**GERMANY:  
ANTENNE BAYERN**



Prog. Director: Stephan Offierowski  
 FORMAT: AC  
 SERVICE AREA: BAVARIA  
 GROUP/OWNER: INDEPENDENT  
 www.antennebayern.de

All Saints/Black Coffee (n/a)





## Bertelsmann to move Napster from free to fee

from the US music industry's trade group RIAA and all the major companies, including from Bertelsmann's BMG, for alleged copyright infringement. In July, a US court declared Napster illegal because it paid no rights to composers and producers. Publicly quoted on the US stock exchange, Napster argued that it is a groundbreaking promotional tool that should not be hindered. It is currently awaiting the results of an appeal.

The plaintiffs say that while the "strategic alliance" formed by Bertelsmann and Napster is "a welcome development," according to RIAA president Hilary Rosen, the announcement "does not bring an end to the court case." Rosen adds, "There are multiple plaintiffs in addition to BMG; and BMG itself has said that it won't withdraw its complaint against Napster until they actually implement a legitimate business model. And frankly, it is important for everyone—Napster included—that the ground rules of the Internet music business be established once and for all." Rosen's comments are echoed by a large portion of the industry (see box, right).

The alliance strengthens BeCG's portfolio, which includes online music and book stores BOL and CDnow.

Simon Dyson, music analyst at London-based Market Tracking International, argues the majors couldn't afford to ignore Napster. "Rather than be seen as the one to close Napster down, Bertelsmann wants to use its popularity for its own good as well," he says.

Simple to use, the consumer-friendly Napster has a staggering 38 million regular users. That is a potential customer-base that makes the company bigger than the world's most profitable Web portal, Yahoo!.

Alexander Adler, director of corporate communications at BeCG, tells Music & Media: "We want to keep the Napster community alive. File-sharing is a good business model, but you also need to ensure that [rights owners] get paid."

Napster CEO Hank Barry says: "It is an opportunity for the entire industry to move forward into the marketplace." Adds Barry: "The users of the system have made clear that they are anxious to develop a system that compensates content and artists."

An industry source comments, "For Napster, it's a big piece of spin with a clean player which comes just at the right time. For Bertelsmann, it could be a valuable controlling stake, just as it was when they invested in AOL. The key question now is—will they be able to convert people who 'steal' music into people who 'buy' music?"

After recently reaching agreements with MP3.com, the majors have been seeking ways to adopt new Internet distribution formats on a commercial basis.

"My take is that it's a fantastic development for MP3.com because it shows the value of technology and infrastructure to the music industry," says Michael Robertson, MP3.com's chairman and CEO. "It sounds like

they intend to build a centralised subscription system, which is something that took us more than two years to build and deploy."

But even if the industry should ever support the Napster agreement, its development may not be a smooth ride. "I'm not sure Napster will prove to be as popular once you introduce a payment system," says Simon Dyson. "There are far too many interested parties that need to be paid for copyright—and that overcomplicates things."

The need to make the music file of

each copyright track digitally secure may also be time-consuming. Ian Clark, founder of the Freenet software which threatens to circumvent traditional copyright agreements even more easily than Napster, points out that Freenet, as well as other file-sharing software such as Gnutella and MP3.com, are only the tip of the iceberg.

Clark adds, "It remains to be seen whether people will be content with a subscription model when free alternatives to Napster, such as OpenNap and Napigator, still remain."

*continued from page 3*

## Industry reaction

"The prospect of a peer-to-peer business model which respects copyright rather than flagrantly infringing it is to be welcomed. Peer-to-peer technologies are clearly a potentially exciting business model. The litigation against Napster in the United States is emphatically not against the technology, but against the misuse of a technology.

"Now, it appears Napster has accepted the fundamental importance of protecting the creators of the content. That recognition should have occurred at the outset and saved a great deal of time, effort and resources that have gone into the litigation. However, it is crucial to the international recording industry that the litigation against Napster continues. There are many plaintiffs involved, including BMG, and there is a vital principle of copyright protection at stake."

*Jay Berman, chairman and CEO, IFPI*

"The announcement of a strategic alliance between Napster and Bertelsmann AG makes clear that Napster has come to the same conclusion we have been urging from the start: that it is better to work with the creative community than against it. This is a welcome development."

*Hilary Rosen, president and CEO, RIAA*

"We are pleased that Napster in its new arrangement with BMG has acknowledged the rights of copyright holders and the need to compensate music creators and producers for use of their work." (...) "The current Napster model, however, continues to infringe and, as such, [the Bertelsmann-Napster] announcement does not affect the lawsuit."

*Universal Music Group*

"We welcome any development which could lead to Napster creating a legitimate service that respects artists' rights and copyright law. However, this alliance does nothing to address the millions of past acts of copyright infringement by Napster, or those being committed by the company on an ongoing basis."

*Sony Music Entertainment*

"The Napster-BMG announcement seems to be a positive step for the industry. It demonstrates a couple of things very clearly. One, that the industry is rapidly moving towards adoption of a subscription model and two, in the online world, artists and intellectual property rights will be protected."

*Warner Music*

"EMI is supportive of initiatives that allow legal file sharing which respects the rights of artists, record companies and other right owners."

*EMI Group*

"The recorded music industry has developed because of technology not despite of it. We have always embraced new technology and peer-to-peer services provide exciting opportunities for the industry. However, any new technology must recognise and reward those who have created the music. So it must recognise copyright which is the right of the artist to be rewarded for their work regardless of the medium of distribution."

*Andrew Yeates, director general, BPI*

"The specifics of this agreement raise several fundamental questions for British composers, songwriters and publishers—what methods of tracking and usage reporting will be employed? How will individual music creators be paid for their musical works? Which rights are being licensed in this agreement? How will Napster bar access to other copyright works that are not yet properly licensed?"

"Whilst we welcome developing partnerships like this alliance it is important that these agreements reflect the interests of all the parties involved and provide a method of distribution which is effective for the consumers and for the industry."

*Frances Lowe, director general, British Music Rights*

## Backstreets *continued from page 3*

deliberate. "It's about logistics. We couldn't do 22 countries in a week," he says. "So the best thing was to bring the media to them."

After the "big bang" approach, the band has now been scheduled to do a European promotional tour, taking in the UK, Germany, Spain and Sweden, where they will take part in various TV shows and make radio appearances. In Spain they are set to perform at the Premios Amigos awards ceremony, in Germany they are appearing on popular TV show *Wetten Daß...?* and in the UK they will appear on the BBC TV's *Top Of The Pops Plus*. The tour culminates in the group's performance at the MTV Europe Music Awards in Sweden on November 16. The Stockholm performance will be accompanied by a press conference and one-on-one interviews in the capital.

The first single from the album was released worldwide on Septem-



Backstreet Boys

ber 27, just under two months before the album. Zomba's hopes of a high placing have been realised. *Shape Of My Heart* currently stands at number one in Norway and Sweden, number two in Germany and Italy and at number five in Austria. The single entered at number three in Music & Media's Eurochart Hot 100 and is tipped for the top spot next week. A follow-up single will be released in the new year, supported by a world tour.

Zomba's Watson says the group have moved beyond the label of a boy band, observing that they now reach AC stations as well as CHR outlets. Head of music at Hot AC station Radio 102 in Norway Egil Houeland says he favours the more mature sound. "We started taking them seriously with *Quit Playing Games With My Heart*," he says. "We play the songs that have a mature sound, but stay away from the ones that spell boy band with a capital B. So we played *I Want It That Way* more than we did *Larger Than Life*."

According to Zomba's Internet marketing manager Mark Krendel, all offline activities will be supported by the online marketing campaign. He reveals that they are looking to make use of mobile phone technology, such as SMS text messaging. *Shape Of My Heart* ring tones have been made downloadable in certain territories, and digital postcards have been sent to retail and radio. Webcasting will also be used and Krendel says that exclusive content, such as snippets from the album, will be provided to certain online retailers.

"I can guarantee that this album will sell just as well as the last one," predicts Watson. *Millennium* broke the record for single-week album sales, and proceeded to sell 30 million copies worldwide.

# Controversy over Nokia-EMI ring tones deal

by Jonathan Mander

**HELSINKI** — Finnish performing rights body Teosto is questioning the legitimacy of a licensing agreement between Nokia and EMI Music Publishing for the use of music as mobile phone ring tones.

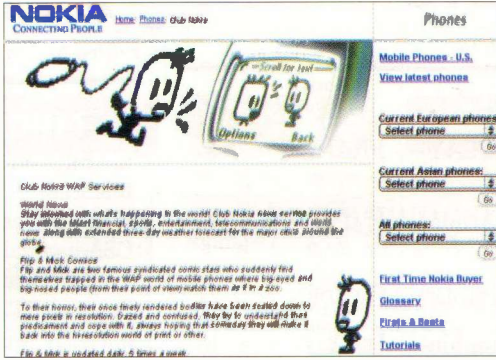
Under the agreement, signed in August, Nokia is allowed to offer its mobile phone customers songs from the EMI Music Publishing catalogue as ring tones through the Club Nokia website.

“Our view is that ring tones require performing rights, just like the Internet does. The ringing phone is not what is considered the performance, but making the ring tone available for download is,” explains Katri Sipilä, head of electronic communications at Teosto.

Teosto is the first body to draft special licences for the worldwide use of music on mobile telephones, and the dispute is seen as highlighting serious issues about what happens to traditional copyright agreements when music is distributed via new media.

“Ring tones involve the first legal commercial application in this field, and Finland is in the front line in the technology. This is a precedent, and that is why the contract is so important,” says Sipilä.

The deal with EMI, which will extensively boost Nokia’s ring-tone repertoire, requires the mobile phone maker to pay mechanical rights for every track sample downloaded via the website. But, as a web service



provider, Teosto claims that Nokia is also required to acquire a performing rights licence by signing with copyright organisations in each country served. Since Nokia is a Finnish company, the licensing of its ring tones falls under the jurisdiction of Teosto, which handles payments for composers’ works.

Furthermore, according to Teosto, the Nokia Club website also makes Nokia an Internet service provider (ISP), which has to sign performing rights agreements with Teosto and its sister mechanical rights society Nordisk Copyright Bureau (NCB).

Nokia’s ring tone service is expected to be fully operational in 24 countries before the end of the year. The company believes ring tones are an important step in developing the audio capabilities of cell phones.

“So far, phones have been manufactured primarily for talking, but soon it will be possible to listen to an audio stream, for instance an Internet radio station, through your phone,” says Nokia Mobile Phones communications manager Pekka Isosomppi.

Earlier this year, Finnish pop group Nylon Beat released the first single from their new album as a ring tone before issuing it on a CD. “We want to be a part of developing new ways of consuming music,” Isosomppi adds.

Prior to the Nokia/EMI deal, Teosto/NCB and ISPs had made “blanket licensing” agreements covering all compositions represented by Teosto, unless copyright holders opted out. The composers Benny and Bjorn from Abba and Finnish artist Martti Heikkila have refused to have their music used as ring tones.

Teosto’s Katri Sipilä maintains that EMI cannot give performing rights to a web service provider. “It is the same logic that applies to radio broadcasting, where the outgoing signal is performance,” says Sipilä.

Jonathan Channon, director of film, TV & media at EMI Music Publishing in London, says that “when dealing with these matters, we point out to companies, in this case Nokia, that these conditions exist.” Channon adds that EMI Music Publishing representatives are due to meet with rights societies this week to discuss the pending issues.

Channon admits the agreement has opened a can of worms. “This being the first deal of this kind, it has thrown more questions than answers into the air,” he declares. However, he sees the deal as the first step towards complete music performances and videos on mobile devices in the future.

## Austria *continued from page 3*

commercial station to operate in Austria for the first time.

“It’s a good chance for us to break some of the monopolistic attitudes of ORF,” says Marco Huter, general manager of Antenne Salzburg and head of Austria’s commercial broadcasting association.

Another key plank of the legislation is a proposal to boost the shareholdings that existing media companies can hold in commercial stations. The current law allows a media concern to hold a maximum of 26% in one station, and up to 10% in two other stations. Under the new legislation, a company would be able to hold a 100% stake in more than one station, as long as they do not cover the same broadcast area.

The legislation, in its draft form, would also see the creation of KomAustria, a new regulatory body which would oversee all aspects of broadcasting and telecommunications. Until now, commercial broadcasters have had to deal with a number of agencies, including the Regional Radio Authority, which grants licences; the Ministry of Transportation, Innovation and Technology which deals with frequency availability; and the Chancellor’s office, which handles any legal issues.

“It’s not a one-stop shop at the moment, but that is what it should be in the future,” says Huter.

A further proposed change is the elimination of the distinction between regional and local radio stations. At the moment, a local station is only supposed to reach 150,000 listeners, but few adhere to this limit.

# BBC consolidates RAJAR leadership in UK

by Jon Heasman

**LONDON** — In a highly-stable ratings environment, UK public broadcaster the BBC has further consolidated the audience gains it has made at the expense of the commercial sector in the past year.

Latest figures from the UK’s official ratings organisation RAJAR, covering the third quarter of this year, show that the BBC’s overall share of listening has increased from 51.1% in the second quarter to 51.4%, with average hours and reach both up.

The BBC’s two national pop music services, Radio 1 (CHR) and Radio 2 (AC/MOR) both put in particularly solid performances, increasing share to 11.0% and 13.0% respectively. James Tatam, BBC radio and music’s head of strategy, says: “Our goal is to reach as many people as possible. These figures reinforce how popular and valued our services are.”

The BBC’s director of radio and music Jenny Abramsky suggested that the corporation’s extensive coverage of live music events during the summer had helped boost the figures.

The commercial sector’s share of listening slipped quarter-on-quarter from 47.2% to 46.7%. In the equivalent

Station (format)	Q3 '99	Q2 '00	Q3 '00
Local/regional commercial (various)	39.2	38.8	38.7
BBC Radio 2 (AC/MOR)	12.2	12.9	13.0
BBC Radio 4 (speech)	10.6	10.9	11.2
BBC local/regional (full-service)	11.4	11.2	11.1
BBC Radio 1 (CHR)	10.6	10.7	11.0
Classic FM (classical)	4.1	4.4	4.2
BBC Radio 5 Live (news/talk)	4.2	4.1	3.8
Virgin Radio* (rock)	2.2	1.7	1.7
Talk Sport (sport)	1.5	1.4	1.4
BBC Radio 3 (classical)	1.2	1.2	1.3
Atlantic 252 (CHR/dance)	0.9	0.8	0.7

\*Excludes London FM service

Source: RAJAR/Ipsos-RSL

survey a year ago, the gap was much narrower (BBC at 50.3%, commercial radio 47.8%) while two years ago commercial radio actually lead the BBC by 49.9% to 47.8%.

The biggest three commercial radio groups of Capital Radio, GWR and Emap all saw slight falls in their local stations’ combined share of the market. Amongst Capital’s new acquisitions, however, audience share improved at two out of the three Century AC/talk stations, and also at alt.rock/dance station Beat 106 in central Scotland.

In London, soft AC Magic 105.4 has overtaken AC rival Heart 106.2 to regain its position as the city’s second most popular commercial service. Market-leader 95.8 Capital FM (CHR) held steady with an 11.3% share, despite the music policy changes introduced over the summer by new programme controller Jeff Smith. Dance station Kiss 100 saw its share move up to a record 4.3% while alternative rock outlet Xfm was up from 1.2% to 1.4%.

Additional reporting by  
Siri Stavenes-Dove

# EMI Europe makes key appointments

**LONDON** — Two executive vice presidents have been appointed at European units of EMI Recorded Music: Ian Hanson at EMI Europe, and Eric Bielsa at Virgin Continental Europe.

As executive VP of EMI Europe, Hanson will head up business affairs for the division, which actually includes responsibility for the Middle East, Africa and New Zealand as well as for the UK, Ireland and Continental Europe. He reports to EMI Europe president Charlie Dimont.


Previously, Hanson was a VP of EMI Recorded Music, working on “various business affairs and infrastructure projects,” according to a company statement; he joined EMI in 1989. Gareth Hopkins, EMI’s VP of legal and business affairs for Europe since August 1995, is thought due for a promotion shortly.

In addition to stripes as executive VP of Virgin Continental Europe, Eric Bielsa is named its CFO. He will oversee all financial functions for the division, with finance directors of Virgin companies in Continental Europe now accountable to him. Previously, Bielsa was CFO for EMI Latin America; he joined Virgin Music in 1991. In his new post, he reports to Virgin Continental Europe president/CEO Emmanuel de Buretel.


## 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	14	MODJO/LADY (HEAR ME TONIGHT)	(BARCLAY)	FRANCE	40
2	2	7	Eros Ramazzotti/Fuoco Nel Fuoco 	(Ariola)	ITALY	40
3	5	9	Eagle Eye Cherry & Neneh Cherry/Long Way Around	(Diesel/Polydor)	SWEDEN	21
4	4	15	Paola & Chiara/Vamos A Bailar	(Columbia)	ITALY	15
5	7	3	Daft Punk/One More Time	(Virgin)	FRANCE	17
6	3	14	ATC/Around The World	(Kingsize/Hansa)	GERMANY	12
7	6	8	Rednex/The Spirit Of The Hawk	(Jive)	HOLLAND	10
8	12	7	Bomfunk MC's/B-Boys & Fly Girls	(Epidrome/Sony)	FINLAND	8
9	11	8	Benjamin Diamond/In Your Arms (We're Gonna Make It)	(Epic)	FRANCE	8
10	13	4	Jessica Folcker/To Be Able To Love You	(Jive)	SWEDEN	8
11	23	2	Gigi D'Agostino/La Passion EP	(BXR/Media)	ITALY	6
12	9	12	Gigi D'Agostino/Another Way	(BXR/Media)	ITALY	6
13	14	6	Alice DeeJay/The Lonely One	(Violent/Various)	HOLLAND	8
14	10	5	Phoenix/If I Ever Feel Better	(Virgin)	FRANCE	5
15	8	14	Darude/Sandstorm	(16 Inch/Various)	FINLAND	6
16	16	5	Andreas Johnson/People	(Metronome/WEA)	SWEDEN	6
17	15	10	Negrocan/Cada Vez	(Blanco Y Negro)	SPAIN	4
18	19	4	Etienne De Crecy/Am I Wrong?	(V2)	FRANCE	7
19	>	RE	Underdog Project/Summer Jam (Loop Dance Constructions/Universal)		GERMANY	6
20	17	2	ATC/My Heart Beats Like A Drum	(Kingsize/Hansa)	GERMANY	6
21	24	8	The Moffats/Bang Bang Boom	(EMI)	GERMANY	4
22	>	RE	ATB/The Summer	(Universal)	GERMANY	3
23	>	NE	Da Buzz/Do You Want Me	(Edel)	SWEDEN	5
24	21	5	Laura Pausini/Tra Te E Il Mare	(CGD)	ITALY	5
25	>	RE	French Affair/Do What You Like	(RCA)	GERMANY	2

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 Emmanuel Legrand & Jon Heasman

French broadcasting authority the CSA is expected to rule on the NRJ Group's acquisition of financially troubled full-service station RMC before November 14. NRJ has not yet filed to the CSA its final proposals for its plans to comply with French ownership regulations. A previous meeting between NRJ and the CSA in October, where the question was due to be discussed, had been postponed at NRJ's request.

Meanwhile, the UK's Radio Authority has given its blessing to the GWR Group's proposals to bring its radio interests back under Britain's 15% legal ownership points threshold. Those proposals involve GWR selling 12 of its Classic Gold AM licences to a new company called Classic Gold Digital, which will be 80% owned by UBC (formerly Unique Broadcasting) and 20% by GWR.

Universal Music Group posted a 14% gain in cash flow to \$210 million (€243 million) from \$185m for the first quarter of its financial year, which ended September 30, following solid sales of new releases and operational cost savings. However, music revenues fell 2% to \$1.38 billion from \$1.41bn due to unfavourable exchange rates.

Industry sources tell Hotline that in the wake of the surprise appointment of Sony Music Europe's current executive VP Paul-René Albertini to the position of president of Warner Music Europe (M&M, November 5), changes are to be expected in the structure of the division, which had been operating without a president since the departure of Manfred Zummeller in February 1999. It is understood that Albertini will have a free hand to review both the organisational structure and the people working under his leadership.

At the annual London awards dinner of US copyright society BMI, the award for the most performed European composition in the US last year went to Eagle-Eye Cherry's (pictured) *Save Tonight* (Diesel), published by Diesel 2 Publishing/Warner Chappell Music. For the first time, an award was also presented for the most performed European dance track in the US. The debut award went to songwriters Danski and DJ Delmundo of Dutch dance act Vengaboys for *We Like To Party*, published by Violent Publishing.

Hotline hears that Grupo Prisa's year-old music conglomerate, Gran Via Musical (GVM), is set to announce the purchase of one of the country's biggest music distribution labels, as its rapid expansion process continues.

Rémi Demange, who was head of music programming at Le Mou'v', has left the Toulouse-based alternative public station. Also on the move are two LV&Co employees: Jean-François Vilette, programme director for Gold network MFM and Didier Auzy, programming director of Paris-based CHR Voltage FM. Vilette has left to join Cristal Concept's radio production department, while Auzy's departure follows a disagreement with the station's new MD Christophe Sabot.

Finally, The Beatles first official Web site, www.thebeatles.com, launches on November 13, the same day as the worldwide release on EMI of *1*, a compilation of the band's 27 British and US number one singles. The site will include interactive links to each song on the album.



### euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr34.65
Denmark	Dkr7.44
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr339.85
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr7.93
Poland	Z3.91
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.50
Switzerland	Sfr1.52
U.K.	£0.59
U.S.	\$0.85

Conversion rates correct as of November 2, 2000

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

## Coming specials in Music & Media...

### Iss 48: France spotlight

Cover date: November 25  
Street date: November 20  
Artwork deadline: November 30

### Iss 49: Jazz spotlight

Cover date: December 2  
Street date: November 27  
Artwork deadline: November 20

for details call Claudia Engel, tel: (+44) 207 822 8300 or call your local representative

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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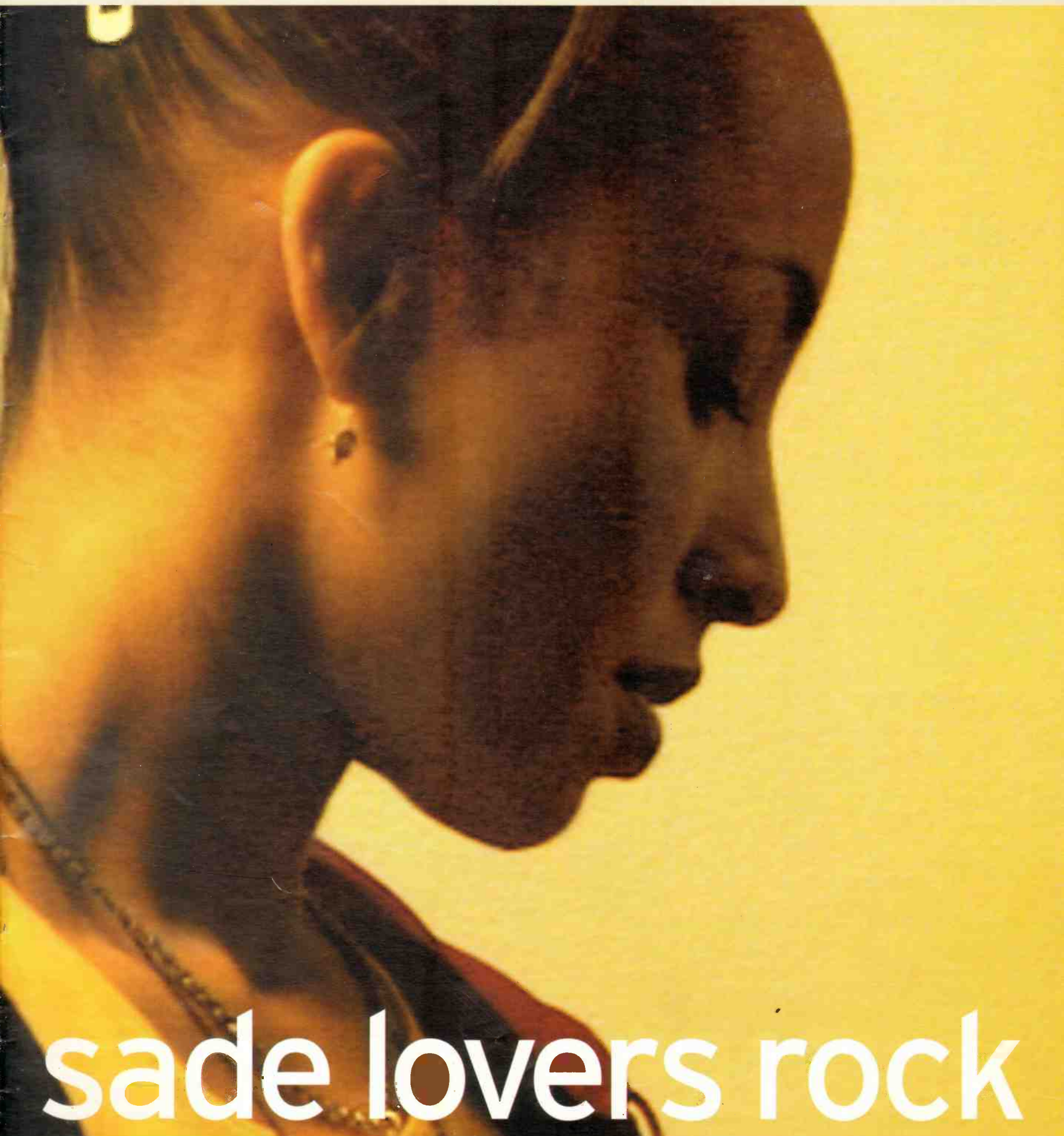
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