Gassner's exit opens new BMG era

by Emmanuel Legrand

NEW YORK — BMG Entertainment president/CEO Strauss Zelnick has strengthened his grip at BMG by assuming direct control over the German major's international division.

This new regime follows the sudden, unexpected announcement of the departure of Rudi Gassner who, as president/CEO of BMG Entertainment International, spearheaded the development of a division which now accounts for more than 50% of BMG’s overall $4.6 billion business. Gassner will exit January 31.

International regional chiefs

Richard Griffiths (UK and Central Europe), Thomas Stein (GSA and Eastern Europe), Michael Smellie (Asia/Pacific), and Ramon Segura (Latin America) are among the executives who will now report to Zelnick. He will also direct BMG Classics, which Gassner has been overseeing.

Jay Berman, chairman and CEO of industry body IFPI says: “Rudi Gassner has been an important spokesman for the international recording industry and a very strong supporter of the work of IFPI over many years. He has been particularly effective in helping secure for IFPI the resources we need to fight the global proliferation of CD piracy.”

Gassner had signed a new long-term contract with BMG in 1998, but a different reporting structure—with Gassner switching accountability from BMG Entertainment chairman Michael Dornemann to Zelnick—was introduced at the time, and observers believe his eventual departure stems from this. “Zelnick is very ambitious,” says

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Cadena SER focuses on music

by Howell Llewellyn

MADRID — Spain’s premier radio group, Cadena SER, has created a new music division, Cadena Musicales (Musical Networks), to meet the challenge of digital radio, the Internet and audio channels on digital TV platforms via satellite. The new division will also coordinate SER’s four existing music radio networks.

In what is SER music radio’s biggest shakeup since 1996, Luis Merino is named director of Cadenas Musicales, which began operating on January 17. Since 1996, Merino has been director of all SER’s existing music radio programming. Javier Pons, who had been director of the group’s most popular network, CHR Los 40 Principales, becomes Cadenas Musicales’ deputy director, and deputy director of music radio programming Silvia Bermúdez is promoted to Cadenas Musicales’ administration director.

Former Los 40 deputy director Jaime Baro takes over as that network’s director, and

continued on page 29

Quasimodo takes a big swing at London

by Paul Sexton and Rémi Bouton

LONDON — “The bells, the bells” will soon ring out in the UK, as Tina Arena becomes a West End Girl.

The West End of London, that is, when on May 23, the new English-language production of the French musical smash hit Notre-Dame de Paris opens at the Dominion Theatre. Since opening in Paris in September 1998, the show has played to some two million people in France, Belgium, Switzerland and Canada, becoming the most successful musical ever in French-speaking territories. Now it’s coming to England with Australian chanteuse Arena in the female lead role of Esmeralda, in this latest adaptation of Victor Hugo’s enduring 1831 novel The Hunchback of Notre-Dame.

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1. Aerosmith - Nine Lives
2. B*witched - B*witched
3. Francis Cabrel - Hors Saison
4. Mariah Carey - Rainbow
5. Adriano Celentano - Io non so parlar d'amore
6. Mina - Adriano Celentano - Mina Celentano
7. Celine Dion - S'il suffisait d'aimer
8. Celine Dion - All The Way... A Decade of Song
10. Macy Gray - On How Life Is
11. Lauryn Hill - The Miseducation Of Lauryn Hill
12. Jamiroquai - Synkronized
14. Manic Street Preachers - This Is My Truth, Tell Me Yours
15. Ricky Martin - Ricky Martin
16. George Michael - Ladies & Gentlemen The Best Of George Michael
17. Notre Dame de Paris - OST
18. The Offspring - Americana
19. Vonda Shepherd - Songs From Ally McBeal
20. Will Smith - Millennium
21. Travis - The Man Who
Upgrade for Fastrax system

by Jon Heasman

London — Fastrax, the digital system which delivers new releases to radio programmers’ PCs via ISDN, is rolling out an upgraded version of the service in the UK, and is also set to expand its service into continental Europe.

The latest version for this market, available from January 24 includes new facilities which will enable programmers and heads of music to review new releases even more quickly. The changes are the result of feedback obtained from programmers, promotions managers, and promotions executives following the system’s launch last April.

At “first Fastrax had to prove its efficiency, quality and reliability while also building a network,” says sales director Gary Johnson. “Durning that time programmers, promotions people and stations suggested various changes to the system which would make life easier for each of them.”

The new features include a facility allowing programmers to go straight to the hook of new tracks. There will also be dedicated electronic pages sent to programmers from key labels and promotions companies, focusing specifically on new releases from artists.

John Johnson says this feature will assist programmers when visiting stations or talking to programmers on the telephone. “Our aim is to make it as easy as possible for programmers and labels to get their music in front of programmers,” he says.

Under the new system, station activity on tracks delivered by Fastrax will be reported back continuously to the labels and programmers via their own individual, password-protected web sites.

About 130 stations in the UK and Ireland currently use Fastrax, and director Bob Cole says the company is exploring the possibility of making the service available elsewhere in Europe. “We have had contact with several people from the music industry there and have also had exploratory talks with leading European broadcasters,” he reveals.

Frank FM takes it higher by Reni Bostin

Paris — Latest figures from French radio organisation Metamétrie show Frank FM (CHR/Dance) continuing to rally from its 1996-98 slump, adding more than half a million listeners between September/October and November/December 1999 and making the most gains of all the national music networks.

The CLF-UPA-owned station, which switched from a rock-oriented to a dance/R&B format exactly a year ago, came back from a cumula-

...
Danes consider legalising digital copying

COPENHAGEN - Danish culture minister Elisabeth Gerner Nielsen has indicated that she wants to ease current legislation to make digital copying for personal use legal. A spokesman says the minister hopes the EU will issue a similar directive within a year, but if not she will try to get a domestic bill passed. Current Danish law allows copying from analogue to digital, but not from one digital medium to another, and the minister has come under pressure from organisations representing digital equipment retailers and consumer groups to decriminalise home digital copying for personal use. A major IFPI campaign to make digital copying legal has also come under fire from Danish consumer organisations. The minister's aim, she says, is "to find a balance which would extend consumer rights without compromising intellectual property rights."

Cadena SER Awards favourite artist accolades

MADRID - Leading Spanish flamenco-pop band Ketama and Puerto Rican "salsero" Manny Manuel performed at a Madrid ceremony in which 13 musical acts received prizes after being voted the favourite artists to listeners on Cadena SER's Spanish-language only Cadena DIAL, the country's second most popular music network which has 1.6 million daily listeners. Cadena DIAL DJs presented the awards at the January 20 Seleccion DIAL 99 concert & festival. The winners were Miguel Bosé, Maite Vende Ca, Ketama, Tamara, Tam Tan Gol, Miliki, Mariona Dolores Pedraz and Manuel El Barrio, La Unión, Arturo Pareja Obregon and Colombia's Carlos Vives.

Former Virgin chief heads indie body

PARIS - Former Virgin France chairman Patrick Zelnik has been elected president of French independent label organisation UPFi for a two-year term. Zelnik is expected to bring a different style and focus to an organisation created in the mid-'90s by veterans of the indie scene. Several of the organisation's founding members—namely exiting president Jean-Michel Doux, MD of AB Distribution Marc Dreyfus and Jean-Michel Talar, chief executive of Pomme Music—will become less involved in the running of the organisation, giving way to a new generation of label executives such as Eric Morand (F Communications), Marc Thonon (Atmospheriques), Stéphane Bourdineau (Wagram Music) and Jean-Michel Doux (Airplay Network), who all join Zelnik on the board of UPFi. Zelnik, who launched Virgin Records in France in 1980 and who has held several mandates as president of IFPI-recognised labels body SNEP, left Virgin in 1997 and is now chief executive of Naive, the independent company he created two years ago.

BMG focuses on indie partners

Cologne - BMG Germany is starting the new year with the launch of a new company in Cologne. BMG Köln Musik GmbH will focus on the distribution and marketing of several of the company's joint venture partners. BMG GSA president Thomas M. Stein initiated a number of deals with small independents some 10 years ago, and the initiative has grown into a network of creative repertoire companies including Chlodwig Musik (national artists such as Michael Mittermeier), the hard and heavy specialist Drakkar Promotion, and GUN Records/Supersonic, which produced best-selling English language local act Guano Apes. Walter Pütz, former general manager of Chlodwig Musik, will now head BMG Köln Musik, while Maja Reznay takes over Chlodwig Musik.

Virtual label turns up Volume

COLONIE - Virtual Records, the first German Internet label, is boosting the launch publicity of its Virtual Volume website with the exclusive release on January 10 of Luci Van Org's single, Waterfalls, writes Gesa Birnkraut.

Virtual Volume has, since November last year, offered new artists the opportunity to put their music in the virtual arena at no cost under the web address www.virtual-volume.com. Van Org, known as half the duo Luelectric which had a substantial German hit with the single Madchen in 1994, is the first established artist to launch material on the site.

Virtual Records is the brainchild of former edel head of marketing Björn Mathes and former MTV head of music Andreas Heinke. "We see ourselves as [pioneering] a virtual trend in the music area," says Mathes, Stefan Weikert, head of the new media department at edel, adds: "Virtual Volume represents a new area of expansion for the music industry."

Heinke explains: "We finance ourselves through venture capital. Of course our financiers expect a certain level of income, but we can give the business the time it needs to develop." Virtual Volume offers the bands with the highest number of downloads a contract with Virtual Volume, which includes conventional promotion such as arranging TV exposure via project partners NBC Giga.

"Downloads from the Virtual arena are free, but those from Virtual Records cost DM 2.5 (euro 3.80) per download. We also earn money through advertising and retailing. In the future we will make money through connecting our newcomer bands with [conventional record companies]," adds Heinke.

Virtual Volume intends to make an impression not only on private users, but on radio programmers, offering them the opportunity to listen to unrecorded newcomers and air them for free. Carsten Hoyer, head of music at commercial Hot AC Radio NRW, is convinced that "in three to five years music programmers at radio stations will get most of their titles from the Internet. Of course, it's important to ensure it's legal for us to download MP3 files and play untagged riffs, but it is already part of our usual daily routine to search the Net."

London - Tim Delaney has been appointed GM of Arista Records UK, a new position reporting to label managing director Ged Doherty. Delaney, who joined BMG Entertainment UK last summer as VP of commercial, after serving almost 10 years at PolyGram companies in Australia and Europe.

MANNHEIM - London-based Universal Music International's marketing manager for MCA Hiten Bharia has been appointed to the newly created position of international marketing manager at Universal Music Spain. Reporting to the company's MD Carlos Ituño, he will be responsible for "maximising the international sales of Universal's roster of Spanish-speaking artists." He takes up his new post on February 1 in Madrid.

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State help pays off for Danish music

by Charles Ferro

COPENHAGEN — Revenues from Danish exports of music increased by 2% in 1998 despite negative effects from the Asian economic crisis, according to a report released by the Working Committee for Music Exports and sponsored by the country's major music organisations.

In 1998, overseas revenues from activities originating in Denmark increased to DKK734.1 million (euros 98.7m) from DKK719.5 million (euros 96.7m) the previous year. "We think that the figures are satisfactory, and had expected Danish music exports to fare well," says Bodil Hogh, head of projects at the Danish Music Information Centre and secretary of the committee. "No matter what genre, we're finding greater interest for Danish music when we are at gatherings such as Midem, PopKomm, or the Danish Wave."

The Danish music industry anticipated that the economic downturn in Asia would severely affect music revenues from this important market, but although earnings were reduced, it was not by as much as feared.

The success of Aqua helped buoy figures in a number of areas, although some of the money the band earned was spread across 1997-98, and will also be reflected in future reports.

The largest revenue increase was seen in Gramex radio/TV performance rights, which grew by 58% to DKK 3.0 million. "A major reason for the increase is that more countries are signing agreements with Gramex," Hogh says. Aqua also played a part in boosting rights revenues.

The first music exports report was compiled for 1997 when it became apparent that music was a solid source of foreign revenues. "In the past ten years there has been good music and good reasons for growth," Hogh says. "State funding has seeded a lot of new music schools and institutions, and now it is reaping the benefits."

Javier Pons
Deputy Director
Cadena SER's Music Networks

What was your first ever job? Local sports reporter in Tarragona, for Cadena SER's "Carusel Deportivo."

What was your worst ever job? Firing some 20 people when I launched SER's M-40 station in Paris.

What has been the highlight of your career to date? Launching a new format at SER's M-80 Spain.

What makes you mad? The falsehood of some record industry people.

What other career would you have liked to follow? Another area of journalism, such as international politics.

What was the first record you bought? Sgt Pepper's Lonely Hearts Club Band. (The Beatles.)

Whom do you most admire in the industry? Indie labels people.

Describe, in three words, the radio business. Creation, imagination, marketing.

How do you relax? Playing with my two-year-old daughter.

Do you have any hobbies? Books, old records, cinema.

What's been your biggest mistake or regret? I make mistakes every day. In general, I regret not stopping to think sometimes before taking a decision.

What's the best gig you've ever seen? Amnesty tour '88, Barcelona.

What is your all-time favourite single? It's Only Rock'n'Roll, by the Rolling Stones.

Who is your all-time favourite artist? Prince.

What is your all-time favourite movie? Hitchcock's "Psycho."


How would you like to be remembered? I would just like to be remembered.

Interview by Howell Llewellyn

Here's what our latest developments are doing for you:

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With the only genuinely pan-European network across all major territories, Vitaminic is the online music community with offices all over Europe. So what? It means we can sell your music to any market. It means we can promote your music to any market. On the Internet. The world's fastest growing audience.
That's what.

To be part of the music evolution drop us a line at info@vitaminic.co.uk or PO Box 653, London E18 1AN or call us on 020 7729 1711
Italian majors look to the future

With the Italian market still suffering from a slow growth rate and more vulnerable than most to the threat of CD-R piracy, the country's music industry is acknowledging the need to develop fresh new talent to tempt younger music consumers back into the shops. Mark Dezzani reports.

"Italy does not have a culture of respecting copyrights."

Geronlamo Caccia Dominioni, Warner Music Southern Europe

Elderly artists

"My big worry is the age of the artists which are selling," says Adrian Berwick, MD of BMG Records Italy. "Kids are buying records from 60 year-old artists, and the established artists are taking up all the promotional spaces, especially on TV."

Berwick says that the success of the Bologna band Luna Pop (average age 18) with their breakthrough summer hit 50 Special, (Universe/Universal) was one of the few positive signs for new pop in Italy in the past year.

Illustrating Berwick's concerns, Italy's end of year charts for 1999 were mainly dominated by established domestic stars: Adriano Celentano (Clam/S4/Sony); Claudio Baglione (Columbia/Sony); 883 (Fru/S4/Sony); Mina (PDU/S4/Sony);

Franco Battiato (Mercury/Universal); Andrea Boeccoli (Sugar); Ligabue (WEA); Luca Carboni (RCA/BMG Ricordi); Vasco Rossi (EMI) and Jovanotti (Mercury/Universal).

Card Martelli, MD of Virgin Music Italy's Rome-based indie-style Extra Labels operation launched last year, makes a provocative criticism of the Italian business. "There is a generational problem with our record industry," he claims. "Many of the senior label executives are out of touch. Renewal is the basis of our work, and that means going to clubs, and actually buying music." Martelli adds that platinum sales (100,000 copies) for the latest Chemical Brothers album demonstrates that the Italian public's tastes are maturing, since the Chemical's previous album sold under 30,000 copies.

Amongst Italy's cutting edge artists who did manage to cross-over to a wider public last year were techno-rockers Bluvertigo (Noyo/Sony) with their third album Zero, and technopoppers Subsonica (Mescal/Mercury) with their second album Microchip Emozionale.

Thinking positive

According to Riccardo Clary, president & CEO EMI Music Italy and MD Virgin Music Italy, the talent is out there, and an optimistic attitude helps to break it. "EMI is growing with a good positive vibe, Virgin just had another boom year with 50% growth, and Extra Labels are signing their first local acts," beams Clary. "Being positive attracts good fortune. We set up Extra Labels because we need to stimulate EMI and Virgin with new ideas, and because, in a world of conglomerates, small specialist brands are the future, even for a big company like us. It is possible to create an independent spirit within a major—the key is to attract visionary people with personality and charisma."

In addition to success in breaking new domestic artists such as Max Gazze, Virgin has persisted with trend acts from Europe, and after prolonged campaigns established Spain's Manu Chao (300,000 copies), Spain's Jarabe de Palo (250,000 copies), and the UK's Skunk Anansie (250,000 copies). "Now EMI is doing the same with Spain's Hervia, which sold 120,000 copies in three weeks," reports Clary.

San Remo's 50 years

On institutions which is refusing to be blown away by the winds of change is the annual San Remo Song Festival, which this year will celebrate its 50th anniversary. Despite a declining impact on record sales over the past 10 years, it remains a golden opportunity to expose an average of 10 million TV viewers over five nights to new artists and music. For its anniversary edition this February, the organisers (public broadcaster RAI TV and the San Remo district council) are promising that this year's festival will not only showcase established Italian and international artists, but that the selection of new-comers will be less conservative than in previous years.

Universal Music Italy have entered three trend acts—Negrita, Modena City Ramblers and Subsonica. "Quite a few small record companies have managed to get their artists placed at San Remo this year," notes Alessandro Massara, who was appointed MD of V2 Records Italy last year, and has the all girl girl R&B group Etch in the new-comers section this year. "This has sparked off a bidding war amongst those majors who continued on page 9"
Newcomers with Italian flair

Music & Media’s Italian correspondent Mark Dezzani picks some potential border-breakers from the most exciting new talents to break through in Italy recently.

Luna Pop (Universo/Universal)
Signed to the Milan-based indie label Hit Mania, Luna Pop were the pop discovery of last summer in Italy. Their catchy debut single 50 Special is a homage to the 50cc moped—a symbol of freedom and mobility for Italian youth. Hailing from Bologna, Luna Pop (average age 18) are lead by singer and keyboardist Cesare Cremonini, who formed the band with three school mates.

Gigi D’Alessio (RCA/BMG)
Gigi D’Alessio, long a heart-throb for teenage girls in Naples, is now making a national impact with his sweet, well-crafted and well-performed pop songs, through confident live shows. From Naples, the home of Italian Mediterranean melody, Gigi is set to make a national impact at the San Remo Song Festival this February. Who knows, label mate Eros Ramazzotti might well have a new pretender to the throne of Italian pop.

Subsonica (Mescal/Mercury)
Turin modern pop and techno pop outfit Subsonica have delivered a convincing follow-up to their debut album, with the release of Microchip Emozionale last September. The debut single from the album Colpa di Pistola received good mainstream airplay on Italy’s national radio networks, confirming that they had crossed over from cult status. Again, a national mainstream audience will see them perform at this February’s San Remo Song Festival, where they have been selected as one of several more cutting-edge acts to participate.

Lady Violet (New Music)
Lady Violet is set to follow in the footsteps of Neja as New Music’s new dance floor siren. Hailing from the Milan-based pop/dance and Latino dance label of Pippo Landro, Lady Violet’s debut single Inside To Outside is receiving good national radio airplay and has been signed for Europe by edel. New Music will also be launching the UK singer Kimara (Lawson) at MIDEM. Formerly a singer with Ti.Fli.Cal., her first solo outing is called Stand Up.

Paps’n’Skar (Time Records)
The latest international hope from Time Records, the Brescia-based pop/house/dance/indie label responsible for international hits from The Tamperer and Paul Johnson, Paps’n’Skar were formed by two sound engineers, Emanuele Cozzi (aka Paps), and Davide Scarpulla (aka Skar) from national AC network Radio Montecarlo. The Madonna look-alike is Paola Cannone, who sings on the pop outfit’s second single You Want My Love (Din Don Da Da).

Alessandro Graziano (Virgin)
Another Virgin hopeful set to follow in the footsteps of the modern pop successes of Nicolo Fabi, Max Gazze and Marina Rei. Graziano’s debut album Nella Valle Della Distrazione’ (In The Valley Of Distraction) contains clever catchy pop with a voice reminiscent of the new wave bands that emerged from Tuscany in the 80s and early 90s, such as Litfiba and Ottavo Padiglione.

Erredieffe (V2)
The latest signing of A&R guru Carlo Albertoli—and the first new local...
artist launch since Alessandro Massara took over the reins at V2 Records—is the all girl pop/R&B group ErediFFE. An Italian version of the All Saints from Rome, their first major outing will be at this February's San Remo Song Festival when we will see if they have a blessed career ahead of them. Their debut album Harem B (R&B) will be released to coincide with their festival launch.

ATPC (V2)

Although Italy's hip-hop scene has been unusually quiet recently, V2 signing ATPC hope to following in the multi-platinum footsteps of the last big rap phenomenon Sottotono (WEA). Formed by Rula and Sly, ATPC's debut album Anima e Corpo (Soul & Body) sold a respectable 10,000 copies. Their new album Nel Bene e Nel Male (For Better Or Worse) is released on January 28.

Scisma (Catapulta/EMI)

Italy's new rock hopefuls Scisma are already into their third album. Veterans of the festival circuit, they hail from Lake Garda in northern Italy and hope to follow in the footsteps of Negrita, who are the latest Italian alternative rock act to gain strong crossover sales. Scisma signed with EMI when they released their second album Rosemary Plexiglass in 1997. Their third album Armstrong was released in April 1999, and their new single L'Innocenza (The Innocence) was released this month.

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One of the bright signs in Italy's generally flat projected market figures for 1999 was the continued growth of the CD single format. "Although the singles market is still not big, growth in CD singles sales is looking good," says Franco Cabirini, president of Sony Music Italy "Initially it was mainly for international acts, but now Italian domestic acts are also selling significant quantities of CD singles. It is now common to reach 20,000 sales for a CD single, and major international acts such as Jennifer Lopez and Ricky Martin are selling 40-50,000 singles," Cabirini adds that catalogue sales also helped prop-up the Italian market last year: "Costs are rising as there is more competition for commercial campaigns and airtime. There have been a lot of mid-price catalogue releases which is helping to sustain the market as well."

In Universal Italy's first year of operation after absorbing PolyGram, Universal Music Italy president Piero La Faci reports that his company achieved the sales targets set for the major PolyGram artists which Universal inherited. Zucchero sold 700,000 copies in Italy of his Blue album (one million in total worldwide), Biagio Antonacci 700,000 copies, while Jovanotti's Lorenzo 99 has shifted 600,000 copies just half way through the marketing campaign, according to Universal sources. And Universal's first own home-grown Italian A&R success—Alex Britti—has shipped over 300,000 copies of his debut album.

The Italian market has a long way to go in terms of reaching turnovers comparable to our French and German neighbours and other western markets," admits La Faci. "Growth here will come from improving our technical marketing skills and improving a still very inadequate distribution infrastructure. We are expecting growth through increasing our share of domestic repertoire sales whilst also maintaining our share in international artists. We are also looking for growth through the possibilities offered by new technology."
Italy’s on-line music pioneers

Italian companies are among the first in Europe to be offering consumers fully-fledged music downloads on the Internet, writes Mark Dezzani.

While the majors wait for a safe environment in which to unleash their vast catalogues on-line, two major start-ups based on the downloading, streaming and sale of music on the Internet have been launched in Italy in the past year, and both are targeting the pan-European market.

Turin-based Vitaminic is a virtual independent record label, publisher and distributor, whilst Kataweb, part of the Italian publishing giant Group Espresso, are streaming specialist music Internet-only radio stations on the web and providing on-line CD sales and downloads.

Vitaminic was formed by CEO Gianluca Dettori, formerly managing director in Italy for Lycos Bertelsmann. Last year, Dettori launched a Europe-wide network of local language sites covering Italy, Germany, the UK, Spain, France, Holland and Scandinavia. “We are giving a space to new artists on a non-exclusive basis to promote and distribute their music on a 50/50 basis,” explains former Mercury Records MD Andrea Rosi, who is now head of business development for Vitaminic in Italy. “The artists can choose, however, how many free tracks they want to make available for download.”

Major downloads

The major labels are also releasing promotional tracks via Vitaminic on a track-by-track basis. “We had the new Subsonica single for free download before Christmas, and we have signed deals with Jovanotti’s label Sole Luna for their new artists,” says Rosi. “We believe that as the majors begin organising their own on-line activities, they will release more and more catalogue for distribution to sites like ours. Otherwise, it would be like supplying a new release to only one shop.”

Alberto Castelli, programme director at Kataweb Radio, which launched its KW Radio streaming of specialist music channels and KW Video streaming of video clips on September 30, last year, says that high phone bills in Italy are holding back the development of the Internet. “We have an opera stream, and to listen to one opera is currently prohibitive for most people. At least now free Internet access is available in Italy, and with deregulation of the telecoms sector, phone charges should fall soon.”

V2 goes Liquid

V2 claims to be the first record company in Italy to sell music directly on the Internet using Liquid Audio technology. “As we are a new label, we felt it appropriate that we be the first to use the new technology to sell music files via the Internet,” says V2 Italy MD Alessandro Massara. “It’s too soon to speak about an on-line revolution in Italy, but it is not too soon to start having a revolutionary way of thinking about how to develop new media,” argues Riccardo Clary, president of EMI Music Italy and MD, Virgin Music Italy. “We are not scared—it is good for the music industry of the future, a good opportunity.”

Carlo Martelli, MD of Virgin Italy’s Extra Labels venture, sees the advent of all uses of the Internet as a bonus for niche-oriented alternative music operations such as his own. “This is a moment of change and we are not worried about the Internet and the MP3 phenomenon,” he says. “The more access there is to music and information about artists, the better.”

www.kataweb.it

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NEED WE SAY MORE?

SELF Distribuzione SpA - Via Quintiliano, 5 - 20138 Milano - Italy
Tel. 02.509011 Fax 58014433 - 58014633 - e-mail: self@self.it
Politics battles between the independents and majors coloured the Italian music industry in the late '80s and early '90s. Now indie survivors and newcomers are seeking a new, more pragmatic approach of collaboration and joint ventures with the major labels. Mark Dezzani reports.

Despite the exceptionally high number of small and medium-sized independent family businesses in Italy, the country's independent record company sector has been diminished through the fervent acquisition activity of the major labels, and as a result of a crisis in the mid-1990s which saw several key players disappear.

But Italy's independents are now beginning to thrive again, evidenced by a string of dance hits "Made In Italy" which achieved success right across Europe in 1999. Turin's Bliss Corporation turned Blue by Eiffel 65 into a global dance pop hit, and Rome's Gigi Mescal Records, for example, has placed Bluvertigo with Sony and Subsonica with Universal.

"We are getting calls every day from companies in Europe seeking to create a strong network of independents," he reveals. "With the majors consolidating and strong indies emerging like edel, it is certainly becoming more difficult to operate without alliances."

Single success

The growth in CD singles sales in Italy is one factor helping the indies survive. Time Records shifted 18,000 CD singles by the Vengaboys, compared to 16,000 vinyl sales. "The market is finally responding to CD singles," beams Maiolini. "We had a good year in spite of the tight market, because we reacted to it and attacked it. The whole team is geared up to look for success; we are always thinking about the next hit record."

Maiolini acknowledges that, in this era of consolidation, it is difficult to work without broader alliances.

"The dream of majors consolidating and strong indies emerging like edel, it is certainly becoming more difficult to operate without alliances."

Mutual benefits

Emilio Lanotte, president of Level One distribution, says his company's agreement with WEA represents the way forward for Italian indies. "Before, the majors tried to buy out everyone, or to create independent-style structures within the label. It has been proved that this is difficult to do for a major, especially in the dance sector. The future is for the majors to benefit by creating deals which allow us to remain independent and from which we can both benefit."

Geraldo Caccia Dominioni, president of Warner Music Italy and CGD East-West Records, concedes with this vision. "The independent sector in Italy has re-established itself with good results," he says. "We are very happy with WEA Italy's agreement with Level One, which we hope will become part of a series of future collaborations with independents."

Italian independents are proving to be effective A&R machines for the majors through the discovery of many of the most successful new trend crossover acts. Mescal Records, for example, has placed Bluvertigo with Sony and Subsonica with Universal.

Net gains

Francesco Desmaelee, MD of Milan-based Desmaele Desmouse Records, points out that the Internet has opened up new possibilities for the smaller niche independent labels to promote and distribute their artists. "Without the support or budget of a major label, it is very difficult to get radio airplay for new artists, especially specialist bands such as our rock act Grossomo, but the Internet offers new opportunities," he says.

Caterina Caselli Sugar, MD of the country's largest indie, Sugar Music, agrees. "I think the label deals with the majors are a way of promoting our artists, and we are looking at this as a way of developing new talents."

"The majors are looking at the indies as a source of new talent, and we are looking at the majors as a source of distribution."

"The majors are looking at the indies as a source of new talent, and we are looking at the majors as a source of distribution."
objective: complete..........next?

DJ DADO feat. MICHELLE WEEKS FOREVER EDESIO VS. BORIS DLUGOSCH BLEN BLEN THE TAMPERER feat. MAYA IF YOU BUY THIS RECORD (YOUR LIFE WILL BE BETTER) DATURA feat. BEN I LOVE TO DANCE ONE NATION ONE STATION VENGABOYS BOOM BOOM BOOM BOOM ALICE DEEJAY BETTER OFF ALONE DEE JAY PARADE PAPS 'N' SKAR YOU WANT MY LOVE (DIN DON DA DA) HIT DANCE 2000 SUPERCAR TONITE PHATS AND SMALL TURN-A-ROUND V.D.C. THE DANCER BASEMENT JAXX RED ALERT PAUL JOHNSON GET GET DOWN DEE JAY PARADE ESTATE 1999 ROBBIE RIVERA IT'S MIDNIGHT HITS DANCE 2000 ESTATE 1999 THE TAMPERER feat. MAYA HAMMER TO THE HEART BUSKER I WANT TO BE FREE VENGABOYS WE'RE GOING TO IBIZA E-MAGIC feat. NANCY PREPARE YOURSELF THE COP THE COP SUPERCAR feat. MIKAELA COMPUTER LOVE BASEMENT JAXX RENDEZ VU THE TAMPERER feat. MAYA FABULOUS DJ DADO & SIMONE JAY READY OR NOT PHAT & SMALL FEEL GOOD THE 3 JAYS FEELING IT TOO

MIDEM 2000
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tel 33 (0) 4 32 99 8320
website: www.timerc.it, e-mail: time@timerc.it
Dance grooves

by Gary Smith

TIME WILL TELL

Last But Not Least (Time/Italy) by Malik, of Outthere Brothers fame, is dominated by a screechy, gabber-esque keyboard riff stolen directly from the 2 Unlimited lesson. Rapper Malik talks up a storm in a mock-stroppy, offhand style while female backing singers inject the melodic angle. Plenty of character.

EDIT ME

As Spirit, the latest soul opus from the singing ex-basketball player Connie Williams (Pepperment Jam/Germany) kicks in, Williams goes all Barry White. A smooth, "Mister loverman" monologue morphs into a lazy, laidback vocal that, with its copious string and percussion accompaniment, sits somewhere between Maze, Gil Scott-Heron and early discovering the mantras of the way to sell tens of thousands, but it is undeniably a very special record. The element of risk in the chosen recording, a point of entry for those who remain suspicious of the underlying intelligence make it highly recommendable as a musical record. The element of risk in the chosen recording, a point of entry for those who remain suspicious of the underlying intelligence make it highly recommendable as a musical record.

NEW TRANCE

It is not fancy, or clever, but Cab 'n' Crew's Pure (Aviation) (Digi White/Holland) is undeniably right on the money. A crunchy house shuffle meets a phat trance sound supported by one of the most dramatic, rousing bass lines of this year. The rhythm is positively vertigo-inspiring while the overall sound is clean, big-hearted and most surely points the way for much of this year's crop of new crossover hybrids.

ULTRA VIOLET

Coming on strong after an Italian top three placing, Lady Violet's Inside To Outside (New Music International/Italy) has now been picked up by Edel for most of Europe. The singer's voice is muscular, Bonnie Tyler-esque even, while the rinky-dink melody is reminiscent of 90s synth pop à la Ryan Paris/Soft Cell. Undeniably a pure pop moment with enough thump to be filed under "dance" that, following the rinky-dink melody is reminiscent of '80s synth pop a la Barry White. A smooth, "Mister loverman" monologue morphs into a lazy, laidback vocal that, with its copious string and percussion accompaniment, sits somewhere between Maze, Gil Scott-Heron and early discovering the mantras of the way to sell tens of thousands, but it is undeniably a very special record. The element of risk in the chosen recording, a point of entry for those who remain suspicious of the underlying intelligence make it highly recommendable as a musical record.

IRONIC

Taking as a starting point a decision not to sleep for the five days during which he recorded his debut album, Unit, a.k.a. Cristian Fleming has, in The Narcoleptic Symphony (MIW A/W Holland), is undeniably right on the money. A crunchy house shuffle meets a phat trance sound supported by one of the most dramatic, rousing bass lines of this year. The rhythm is positively vertigo-inspiring while the overall sound is clean, big-hearted and most surely points the way for much of this year's crop of new crossover hybrids.

Mcknight carries Motown torch

by Paul Sector

The Motown label has landed something not seen in a while at what used to be called "Hiteville USA"—a genuine crossover artist with global potential. After the major upheaval of a year ago that created Motown's new parent company, Universal Music, the success of R&B writer/producer/artist Brian McKnight has brought the famous label fresh US pop chart prominence. His smooth soul ballad Back At One recently hit number two on the Billboard Hot 100, number seven R&B, and continues to be a radio staple in its 23rd week on the chart. The Grammy-nominated parent album of the same name is platinum there, as well as of its predecessors, his self-titled 1992 set and 1997's Anytime. Those were released by Mercury before the Universal shuffle took McKnight, now aged 30, and other acts in the corporate roster such as Erykah Badu, to one of the most famous labels in recording history.

With the new Universal machinery in place to give him another push in the European market, McKnight arrived in London for a January 13 performance at the Cafe Jazz. The club was packed with eager British soul fans, international media and the label group's top brass, including Universal Music UK chairman and CEO John Kennedy, deputy chairman Lucian Oranger and Motown president and CEO Kedar Massenburg, who introduced him on stage. After returning briefly to the US for the American Music Awards last Monday (17), the Buffalo, New York-born McKnight was due back in Europe for promotional visits to Sweden, Holland and Germany, as well as more UK duties. Speaking to Music & Media in London, McKnight noted with good grace the difference between his US and international profiles, even after a decade as a recording artist.

"Obviously the biggest difference is the state of the celebrity status," he says. "In the States I was covered everywhere, I had feet without people going crazy. But it's actually refreshing to be starting again from the beginning—for the third time, but that's fine."

"I've had a great reaction to Brian's show here," says John de Voss, VP of marketing for UMI/Motown. "More than 40 members of the media from across Europe flew in for the show, and we're already seeing the results with some great radio numbers in Holland and a brilliant press, radio and TV response in France, Germany and Denmark. Everybody was thrown away by Brian's performance, and in particular it gave the British media and retailers a chance to see what a great singer and musician he is."

"Having Kedar Massenburg in town for the show was a real bonus. Not only did it show everybody how committed all of us, particularly Kedar, are to breaking Brian internationally, but also it put the best known 'brand' in the Universal family back into the spotlight. Motown has some great releases in the next few months, not least a new studio record from Erykah Badu in early spring."

The Back At One album was released internationally in tandem with its US appearance last autumn, but initial signs at radio for the single, due for commercial release next month, are indeed promising. CHR station Radio 538 in Hilversum, the Netherlands, was swift to add the track out of the box, and music director Niels Hoogland explains why: "We're playing it purely on the strength of the quality of the songwriting. It could well be a new End Of The Road," he says, quoting the massive 1992 hit by another Motown act, Boyz II Men.

"I'd already noticed the call-out results on US radio. We've been waiting for an English release, but as a result of Radio 538 playing the single, [Dutch music TV channel] TMF has started rotating the video."

McKnight expects to be back in Europe in March, and other plans this year include an as-yet untitled boutique label and a surprising collaboration with teenage country queen LeAnn Rimes. Meanwhile, he has firm ideas about the label he has become part of, and the potentially stifling influence of its rich history on himself and other new Motown flag-bearers such as Chico DeBarge, 702, Profyle and Grenique.

"When people who are in the business talk about Motown now, they're not dealing with the legacy of where it came from, they're dealing with the problems that Motown has had—save Boyz II Men—over the last 10 years. I knew all that, and I knew that with this merger, they were going to try and bring that back, which I didn't necessarily agree with."

"I think what we have to do is shrug off what Berry [Gordy, Motown's founder] did, and about as radio-friendly as Diamanda Galas. The track is, however, begging for an edit.

MOTOWN

A UNIVERSAL MUSIC COMPANY

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MOTOWN
### EBU Chart Hot 100® Singles

<table>
<thead>
<tr>
<th>Week 05/00</th>
<th>Title</th>
<th>Artist</th>
<th>Countries</th>
<th>Charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Move On</td>
<td>Robbie Williams</td>
<td>DE, NL, UK, SW, PL</td>
<td>A, B</td>
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<tr>
<td>2</td>
<td>If I Could Turn Back The Hands Of Time</td>
<td>Robbie Williams</td>
<td>DE, NL, UK, SW, PL</td>
<td>A, B</td>
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<tr>
<td>3</td>
<td>Born To Make You Happy</td>
<td>Britney Spears</td>
<td>US, UK, CA, AU, IE</td>
<td>A, B</td>
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<tr>
<td>4</td>
<td>The Way It Is</td>
<td>U2</td>
<td>US, UK, CA, AU, IE</td>
<td>A, B</td>
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<tr>
<td>5</td>
<td>Back In My Life</td>
<td>Eve</td>
<td>DE, UK, SW, PL</td>
<td>A, B</td>
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<tr>
<td>6</td>
<td>The Masses Against The Classes</td>
<td>Smokie</td>
<td>UK</td>
<td>A, B</td>
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<tr>
<td>7</td>
<td>Kiss (When The Sun Don't Shine)</td>
<td>Tina Arena</td>
<td>AU, NZ</td>
<td>A, B</td>
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<tr>
<td>8</td>
<td>No More</td>
<td>McFly</td>
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<td>9</td>
<td>Maschen-Draht-Zaun</td>
<td>Lea,8</td>
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<tr>
<td>10</td>
<td>Why Does My Heart Feel So Bad</td>
<td>Lou Bega</td>
<td>DE, NL, UK, SW, PL</td>
<td>A, B</td>
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<tr>
<td>11</td>
<td>You Drive Me Crazy</td>
<td>Britney Spears</td>
<td>US, UK, CA, AU, IE</td>
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<tr>
<td>12</td>
<td>I Don't Want To Miss A Thing</td>
<td>U2</td>
<td>US, UK, CA, AU, IE</td>
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<tr>
<td>13</td>
<td>Nothing Else Matters</td>
<td>Metallica</td>
<td>DE, NL, UK, SW, PL</td>
<td>A, B</td>
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<tr>
<td>14</td>
<td>I Have A Dream/Seasons In The Sun</td>
<td>Westlife</td>
<td>UK</td>
<td>A, B</td>
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<tr>
<td>15</td>
<td>H'Y A Trop De Gens Qui T'Aiment</td>
<td>Helene Segara</td>
<td>NL</td>
<td>A, B</td>
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<tr>
<td>16</td>
<td>Re-Wind The Crowd Say Bo Selecta</td>
<td>2Pac</td>
<td>UK</td>
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<tr>
<td>17</td>
<td>Waiting For The Sun</td>
<td>Jennifer Lopez</td>
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<tr>
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<td>Rhythm Divine</td>
<td>Enrique Iglesias</td>
<td>US, UK, CA, AU, IE</td>
<td>A, B</td>
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<tr>
<td>19</td>
<td>Irgendwie, Irgendwo, Irgendwas</td>
<td>Juicy</td>
<td>DE, NL, UK, SW, PL</td>
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<tr>
<td>20</td>
<td>Turn Your Lights Down Low</td>
<td>Laura Hill</td>
<td>NL, UK</td>
<td>A, B</td>
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<tr>
<td>21</td>
<td>In A Bottle</td>
<td>Matt Stell</td>
<td>US, UK, CA, AU, IE</td>
<td>A, B</td>
</tr>
</tbody>
</table>

### Sales Breaker

- **Join Me**
- **I Feel Like A Woman**
- **L'Enfant De L'An 2000**
- **Suff Puff Daddy**
- **Heartbreaker**
- **More Than I Know**
- **The Bad Touch**
- **Keep On Movin'**

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**Countries Charted:**

- DE = Germany
- NL = Netherlands
- UK = United Kingdom
- SW = Sweden
- PL = Poland
- FR = France
- AU = Australia
- IE = Ireland
- CA = Canada
- NZ = New Zealand
- US = United States
- CA = Canada
- AU = Australia
- IE = Ireland
- UK = United Kingdom
- SW = Sweden
- PL = Poland
- FR = France
- AU = Australia
- IE = Ireland
- CA = Canada
- NZ = New Zealand
- US = United States
ENIGMA mastermind Michael Cretu had been remarkably low-key during the electronica revolution - despite the fact that his early compositions can easily be viewed as a key catalyst in starting the club-rooted movement. With "THE SCREEN BEHIND THE MIRROR", Cretu claims his rightful place among the top-shelf artists of electronica, offering well-crafted material that could elevate the genre to a new level of creativity and mainstream credibility. Cuts like the percussive, yet dreamy "GATE" and the sweeping cinematic "PUSH THE LIMITS" are rich with complex melodies, insinuating rhythms, and the kind of hooks that make radio programmers sit up and take notice. In fact, the instantly memorable, hip-hop-inflected "GRAVITY OF LOVE", which features an enchanting lead vocal by Olive's Ruth-Ari, has the makings of a smash. It's an excellent introduction to one of the first must-hear albums of 2000.

© 1999 BPI Communications, Inc. Used with permission from billboard.com.
**KHALED KENZA**
The King of Rai released his 5th album "Kerma", worldwide. This album unites Groovy music with unique duets of Khaled and Amar (Anglo-Pakistani singer).

**RITA**
Rita shall take the world by surprise with her first album in English "Rita" due for an international March release.

**KOKAK**
Fortified by their touring experience of more than one year, going between clubs and festivals, Kojak confirm their talent with this album. 18 tracks between psychedelic house and hip hop. Kojak's album has already been released all over Europe and Australia and will be released in the United States this coming year.

**DAVID HALLYDAY**
His latest French album "Un paradis / Un enfer" reached Platinum status and the first single "Je ne m'as pas laisse le temps" sold over 900,000 copies. He will record his forthcoming single in English for an international release...

**MYLENE FARMER**
"Innamoramento" is her last album. New Single: "Optimistique-moi".

**LATIFA**
The Oriental Diva (more than 11 million albums sold in Gulf countries) has launched her new album containing Arabic and French tracks, through Polydor France. First single: "Inchallah".

**JOHNNY HALLYDAY**
Johnny Hallyday's new album "Sang pour sang" has already reached sales of one million copies and turned Diamond in France, and Platinum in Belgium and Switzerland. Johnny Hallyday, the Ultimate Rock Star.

**YURI BUENAVENTURA**
The first album from this young Colombian singer went Gold in France, who danced to his salsa version of Jacques Brel's "Ne me quitte pas". "Yo soy Yon Buenaventura" his new album, will spread Yuri's torrid salsa music all across the borders.

**MAPCAUFRANS**
Life is swinging for Marc Laurens. Every week-end he was on stage on Broadway. His new album "Paris -New York" will be released by Mercury France February next Swing is back in town.

**ALL THE TALENTS OF THE WORLD!**
CARTOON HEROES

THE NEW SINGLE

Available in-store from 31st January

Hear it on the radio, see the amazing video on TV... all over Europe... NOW!

Taken from the forthcoming album “Aquarius”, out 28th February.

“Aquarius” follows the 14,000,000 selling album “Aquarium”.

The singles from “Aquarium” sold over 9,000,000 copies.

WWW.AQUA.DK
Album spotlight
by Paul Sexton & Chris Barrett

VARIOUS ARTISTS
Seka, Vol. 2
Twas!
Release date: January 21 (Germany), February 28 (UK, provisional)

The lukewarm response to Net Aid underlined the cautionary message that modern-day music industry charity ventures must be extremely well-focused and executed to stir the collective conscience. German label Twas'h second volume underlines this point: the compilation is

Low Lot A. uniNkght

track. Tom Waits' Georgia Lee, to Great Big Sea's

underlined by the material selected, from the opening therefor. The poignancy of the project is

5,000 copies sold going to the charity and DM2,00
gious groups, with DM1,00 from each of the first

rare material donated by 22 roots and acoustically -

and children of the war zones in the former

in its sights. The title is a Serbo-Croatian word mean-

science. German label Twah!'s second volume under

success with AC

moments such as Millions Of Stars that sound like the

vocal mantle for the opening track Je Me Souviens,

commercial single on January 17. Featuring the mes-

metaphor is Jarre's first fully vocal album,

released his first, groundbreaking

years since Jean Michel

dine, Tom Russell and others including Mary Chapin

The lukewarm response to Net Aid

Release date: January 21 (Ger-

Net Aid's

AH

I WANNA LOVE YOU FOREVER

ROSWELL/RCA

FOO FIGHTERS

FILTER

SO SO DEF/COLUMBIA

UNTOUCHABLES/LAFACE/RISTA

DEF SOUL/IDJMG

GET IT ON TONITE

LONESTAR

SAY MY NAME

THEN THE MORNING COMES

WHITNEY HOUSTON

LABEL/DISTRIBUTING LABEL

INTERSCOPE

COLUMBIA

I NEED TO KNOW

ME GOLD MINUASTWESTIEG

BLUE (DA BA DEE)

BRIAN MCKNIGHT

MOTOWN

ARISTA

SMOOTH

Records with greatest sales and/or airplay gains. © 2000, Billboard/BPI Communications.

Doctor Zhivago

'If I Could Turn Back The Hands Of Time' 2

Without Wings

Sun Is Shining

Puck's Dream

Genie In A Bottle

Hysterics

I Have A Dream/Seance To The Sun

I Knew I Loved You

I Learned From The Best

The World Is Not Enough

The Godfather

T...H

I Feel Your Love

I Wanna Love You Forever

King Of My Castle

Kiss (When The Sun Don't Shine)

L'Ombre Et La Lumiere

Aller Plus Haut

Adler Sullen Fliegen

Adagio

Adelante

Adagio

All I Really Want

All I Really Want

Aller Plus Haut

Am I Too Cool For School?

Am I Too Cool For School?

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Am I Too Cool For School?
The biggest story of this week's Top 10 is, of course, William Orbit. The occasional producer of Madonna and countless other artists has charted in various countries with one of his own releases this time, Barber's Adagio For Strings (WEA). The track adds Germany, Holland, Denmark, Norway and Hungary to its territories this week, resulting in a lofty jump from 38 to 10. In France, Barber is just outside the French club chart and should make a strong debut there next week to push it further up the Dance Traxx chart.

Eiffel 65 holds onto the top slot this week with Move Your Body (Skooby/Bliss Co.) for the fifth consecutive week, equaling the time spent at number one for the Italian trio's first hit Blue last August.

At number two, Alice Deejay's Back In My Life (Violent) is starting to lose DJ support. And there's evidence that the local release in Holland of Higher & Higher, a track by DJ Jürgen (as the act was formerly known) on MoBizz/Digidance is starting to cannibalise Back In My Life.

Brits Phats & Small move one place up to three this week with Toxic (Multriplex), looking set to repeat the success of their previous hits—Turn Higher & Higher by DJ Jürgen (as the act was called on Casablanca) jumps to 17 this week, with the occasional producer of many hits, Giorgio Moroder's The Chase (originally released on Happy End) is currently strictly Rhythm & Funk. The occasional producer of many hits, Giorgio Moroder's The Chase (originally released on Happy End) is currently strictly Rhythm & Funk. The occasional producer of many hits, Giorgio Moroder's The Chase (originally released on Happy End) is currently strictly Rhythm & Funk. The occasional producer of many hits, Giorgio Moroder's The Chase (originally released on Happy End) is currently strictly Rhythm & Funk.

This week with Tonite (Multiply), looking set to cannibalise Back In My Life.

The occasional producer of many hits, Giorgio Moroder's The Chase (originally released on Happy End) is currently strictly Rhythm & Funk.

**EUROPEAN DANCE TRAXX**

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Call Paul Brigiden now on (44) 171 622 8305

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

Germany: Radio FFH
FORMAT: CHR
SERVICE AREA: Hessen
PLAYLIST MEETING: Wednesday PM
GROUP/OWNER: Independent
www.ffh.de
Playlist Additions
- Eurythmics/Seventeen Again (n/a)
- Enigma/Gravity Of Love (n/a)
- Blue Nature/I Won't Let You Down (n/a)
- Eric Benet/Why You Follow Me (n/a)
- Echt/Weinst Du (n/a)

Ireland: FM104
FORMAT: Hot AC
SERVICE AREA: Dublin City and County
PLAYLIST MEETING: Thursday/Friday
GROUP/OWNER: Independent
www.fm104.ie
Playlist Additions
- All Saints/Pure Shores (18)
- Lightning Seeds/Sweetest Soul Sensation (18)
- Brand New Heavies/Apparently Nothing (18)
- Eric Benet/Why You Follow Me (18)
- Artful Dodger/Novoji Too Fast (12)
- Filter/Take A Picture (12)
- Fierce/Sweet Love (12)

The Netherlands: Radio 3FM
FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday AM
GROUP/OWNER: Public Broadcaster
www.3fm.nl
Playlist Additions
- Kelis/Caught Out There (22-24)
- All Saints/Pure Shores (13-14)
- Oasis/Go Let It Out (13-14)
- Brian McNight/Back At One (7-8)
- Donell Jones/U Know What's Up (7-8)
- Fiona Apple/Fast As You Can (7-8)
- Groove Armada/I See You Baby (7-8)
- William Orbit/Barber's Adagio For Strings (7-8)
- Red Hot Chili Peppers/Other Side (7-8)
- LaTchak/I'll This Is Love (7-8)
- Daniel Bossevain/Verlangen (7-8)

UK: BBC Radio 1
FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Thursday 11:30
GROUP/OWNER: Public Broadcaster
www.bbc.co.uk/radio1
Playlist Additions
- Jay-Z/Anything (n/a)
- Eels/Mr. E's Beautiful Blues (n/a)
- Honey/You Won't Take It (n/a)
- Peshay/Truly (n/a)
- Fiona Apple/Fast As You Can (n/a)
- Filter/Take A Picture (n/a)
- Sash!/Adelante (n/a)
- Eiffel 65/Move Your Body (n/a)
- Joey Negro/Must Be The Music (n/a)

UK & Eire: Atlantic 252
FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Monday 10:30
GROUP/OWNER: CLT-UFA
www.atlantic252.com
Playlist Additions
- William Orbit/Barber's Adagio For Strings (50)
- Britney Spears/Born To Make You Happy (50)
- Fierce/Sweet Love (30-35)
- Christina Aguilera/What A Girl Wants (20-25)

Sweden: SR P5 Radio Stockholm
FORMAT: CHR/AC
SERVICE AREA: Stockholm
PLAYLIST MEETING: Thursday 11:00
GROUP/OWNER: Public Broadcaster
www.sr.se/stockholm
Playlist Additions
- All Saints/Pure Shores (10-15)
- Di Leva/Vi Far Vingar Nar Vi Alskar (10-15)
- Bläckehem/Gih Mir Noch Zeit (5-8)
- Wilmer X/Flippin Ut (5-8)
- Ace Of Base/Hallo Hallo (5-8)
- Douglas September/Blue (5-8)
- Lightning Seeds/Sweater Weather (5-8)
- Santana & Eagle-Eye Cherry/Wishing It Was (5-8)

"This fierce lady has already delivered the best record of the year! It's perfect for radio because it is angry, but it makes you laugh as well."

Basyl De Groot
head of music
3 FM/Holland

Kelis
Caught Out Here
(Virgin)

97-99m 1BC RADIO 1

P5 Radio Stockholm

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Playlist Additions

**UK: Galaxy Network**
- Format: Dance
- Service Area: Yorkshire, North East England, Severn Estuary, Manchester
- Playlist Meeting: Wednesday AM
- Group/Owner: Chrysalis Radio
- www.galaxyfm.co.uk
- Gordon Crawford Head of music

**UK: Virgin Radio**
- Format: Rock
- Service Area: National
- Playlist Meeting: Wednesday 10:00
- Group/Owner: Ginger Media
- www.virginradio.com
- Henry Owens Programme director

**Germany: BR Bayern 3**
- Format: Rock
- Service Area: Bavaria
- Playlist Meeting: Wednesday 11:00
- Group/Owner: Public Broadcaster
- www.br-online.de/bayern3
- Walter Schenck Music director

**Germany: WDR Eins Live**
- Format: CHR
- Service Area: North Rhine/Westphalia
- Playlist Meeting: Friday AM
- Group/Owner: Public Broadcaster
- www.wdr1.de
- Jochen Rausch Music director

**France: Fun Radio**
- Format: Dance
- Service Area: National
- Playlist Meeting: Varies
- Group/Owner: CLT-UFA
- www.funradio.fr
- Chloé Leboeuf Head of music

**Denmark: DR P3**
- Format: CHR
- Service Area: National
- Playlist Meeting: Wednesday AM
- Group/Owner: Public Broadcaster
- www.dr.dk
- Mette Rindorf Music controller

**Spain: Los 40 Principales**
- Format: CHR
- Service Area: National
- Playlist Meeting: Friday AM
- Group/Owner: SER
- www.cadena40.es
- Jim Boz Music manager

**Sweden: WOW! 105.5**
- Format: Modern AC
- Service Area: Greater Stockholm
- Playlist Meeting: Varies
- Group/Owner: CLT-UFA
- www.1055.com
- Markus Önnestam Music director

**Norway: NRK P3**
- Format: CHR
- Service Area: National
- Playlist Meeting: Tuesday AM
- Group/Owner: Public Broadcaster
- www.nrk.no/p3
- Mats Ukena Head of music

**Norway: Radio 102**
- Format: Hot AC
- Service Area: Haugesund
- Playlist Meeting: Wednesday 10:30
- Group/Owner: Independent
- Playlist Additions

**Belgium: Radio Contact F**
- Format: Modern AC
- Service Area: Greater Leuven
- Playlist Meeting: Varies
- Group/Owner: CLT-UFA
- www.contactf.be
- Jean-Lou Berlin Programma manager

**U.K: 95.8 Capital FM**
- Format: CHR
- Service Area: London
- Playlist Meeting: Varies
- Group/Owner: Capital Radio
- www.capitalfm.com
- Richard Park Group programme director

**Belgium: Radio Contact F**
- Format: Modern AC
- Service Area: Greater Leuven
- Playlist Meeting: Varies
- Group/Owner: CLT-UFA
- www.contactf.be
- Jean-Lou Berlin Programma manager

Playlist Additions

**Germany: BR Bayern 3**
- S Club 7/Bring It All Back (8-10)
- Lyte Funkie Ones/Girl On TV (8-10)
- Simply Red/Thank You (n/a)

**Germany: WDR Eins Live**
- Bloodhound Gang/The Ballad Of Chasey Lain (14)
- Liquid/Sweet Harmony/One Love Family (7)

**France: Fun Radio**
- R. Kelly/If I Could Turn Back The Hands Of Time (7-10)
- The Lawyer/I Wanna MMM... (7-10)

**Denmark: DR P3**
- Kelis/Caught Out There (29)
- Powderfinger/Pasenger (3-4)

**Spain: Los 40 Principales**
- Simply Red/Thank You (n/a)
- Joaquim Sabina/Cerrado Por Derribo (n/a)

**Sweden: WOW! 105.5**
- Alanis Morissette/That I Would Be Good (15)
- Simply Red/Thank You (n/a)

**Norway: NRK P3**
- Boss Hog/Whiteout (15)
- Morten Abel/Be My Lover (15)

**Norway: Radio 102**
- Counting Crows/Hangin' Around (10-12)
- Aqua/Cartoon Heroes (10-12)

**Belgium: Radio Contact F**
- Eddy Mitchell/J'Aime Pas les Gens Heureux (21)
- Shania Twain/Man! I Feel Like A Woman (21)

Playlist Additions

**UK: Galaxy Network**
- Backstreet Boys/Show Me The Meaning Of Being Lonely (n/a)

**UK: Virgin Radio**
- Manic Street Preachers/The Masses Against The Classes (n/a)

**Germany: BR Bayern 3**
- Tracy Chapman/Telling Stories (8-10)

**Germany: WDR Eins Live**
- Tracy Chapman/Telling Stories (8-10)

**France: Fun Radio**
- S Club 7/Bring It All Back (8-10)

**Denmark: DR P3**
- Kelis/Caught Out There (29)

**Spain: Los 40 Principales**
- Simply Red/Thank You (n/a)

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- S Club 7/Bring It All Back (8-10)

**Denmark: DR P3**
- Kelis/Caught Out There (29)

**Spain: Los 40 Principales**
- Simply Red/Thank You (n/a)
Most Added songs/week 05/00

Most Added are those song which received the highest number of playlist additions in the week; in the case of a tie, the songs are listed alphabetically by artist.
Summer may seem far away in the cold, dark winter, but help is at hand—All Saints’ new single Pure Shores (London) will transport you to a tropical island in moments. The track is this week’s highest new entry at number 19, and features in the film version of Alex Garland’s best-selling novel The Beach, which has already been released in Finland.

Ville Vilén, head of music at Finnish public CHR CHR station YLE Radiomafia, likes the track: “We’ve played a few All Saints singles in the past,” he says. “It’s an interesting band because of their sound, which is American R&B style mixed with British pop. R&B has never been very popular in Finland, but as a public service broadcaster we like to push back the boundaries.

“All Saints is easy to take on compared to ‘heavier’ American R&B, but that doesn’t mean we shouldn’t count them out. Pure Shores is a floating tune with a good atmosphere, A lot of it will sell in Finland, but as of their sound, which is American R&B style mixed with British pop. R&B has never been very popular in Finland, but as a public service broadcaster we like to push back the boundaries. "We’ve played a few All Saints singles in the past,” he says. “It’s an interesting band because of their sound, which is American R&B style mixed with British pop. R&B has never been very popular in Finland, but as a public service broadcaster we like to push back the boundaries.

“When I first heard Pure Shores, I didn’t quite catch it because it doesn’t have a strong melody. But after having listened to it a few times, it comes to you and the reward is great. This kind of song will have a slow start, but it will also stay around for longer.”

Vilén is also excited about the success Finnish bands have enjoyed outside the country recently. “It’s great to see Bomfunk MC’s doing so well in Sweden and Him’s Join Me [BMG] doing well in Germany. It’s about time the Fins entered the European music scene!”

Vilén is also busy preparing Radiomafia for the ever-growing competition: “There’s a lot going on in Finland on the radio scene at the moment. The competition is growing stronger, especially in Sweden and in the UK. We need to differentiate ourselves by being more adventurous in our programming, by being the first to play new acts and experimenting with material the commercial stations won’t touch.”

Celine Dion’s That’s The Way It Is (Epic/Columbia) is the European Radio Top 50 number one again this week. Oasis’ Go Let It Out (Big Brother) leaps up from 18 to seven, reviving Britpop’s fortunes in Europe. The Corrs’ Radio (143/Lava/Atlantic) also gains a lot of airplay, going up from last week’s 21 to this week’s14.

As predicted, the Eurythmics’ Seventeen Again (RCA) enters the chart this week, at 31. Other new entries are Pet Shop Boys’ Drunk (Parlophone) at 19, Len’s Steal My Sunshine (Work/Columbia), Echt’s We’est Du (Edel) at 47 and Artful Dodger’s Re-Rewind (Demand/Relentless).

Next week’s chart may witness the arrival of the afore-mentioned Finnish act Him’s Join Me (Parlophone) at 19, Len’s Steal My Sunshine (RCA) enters the chart this week, at 31. Other new entries are Pet Shop Boys’ Drunk (Parlophone) at 19, Len’s Steal My Sunshine (Work/Columbia), Echt’s We’est Du (Edel) at 47 and Artful Dodger’s Re-Rewind (Demand/Relentless).

Siri Steveneves Dove
Cadenas SER focuses on music

his deputy director is Eva Cebrian, who had been in charge of Los 40’s Barcelona operation. The other SER music networks remain unchanged.

"I think Cadenas Musicales as a music factory," says Merino. "We shall seek a perfect coordination of current musical product, and we shall also have a couple of new products and achieve a smoother management of the whole SER music machinery."

SER’s four national music networks are already among the five most popular music networks in Spain, according to every Estudio General de Medios (EGM) national survey carried out since the early 90s. "We are aware that we were doing a great deal, but in a disorganised way," notes Merino. "So an important goal for Cadenas Musicales is to organise all our music product correctly. Javier Pons and I will try to ensure that every song, every record, has a specific ‘home’ in the SER family."

SER has also been providing the musical output of digital music TV channel 40TV. "This too will come under the Cadenas Musicales wing," says Merino. "The new department goes much farther than the current music networks we have now, which are already listened to by more than 70% of the Spanish listening public.

Ten digital radio licences are scheduled to be awarded by the Spanish government in March, and SER is a leading contender for some of them. "The role of radio is going to change, and the creation of Cadenas Musicales is in a reasonable expansion," says Merino. He adds that all networks will have at their disposal ‘whatever material they need on any artist that they want to feature, as part of a process of improving connections and sharpening input as well as output.’

Lack of suitable candidates was a factor, and Negre insists that he is strictly an interim appointment. "I wasn’t a candidate," he says. "The departure of Albertini forced us to find a replacement, and the existing board of the independent project for SNEP is already a major company. Looking at the possible choices, you have [Virgin France president and Virgin Continental Europe chief] Emmanuel de Buretel who also has European duties, and the presidents of the other majors [Bruno Gerentes at BMG, Gerolamo Caccia at Warner Music and Marc Lombrozo at EMI] who have all been appointed only recently and are not fully aware of all the business dealt with by SNEP. Therefore, I have accepted the presidency until June but must make it clear that I won’t be a candidate for the job after that.”

Negre says he will remain president of SCPP, and emphasises that “being president of both organisations for six months shouldn’t be a problem, as many of our priorities remain the same and centre on the protection of our rights.”

Gassner’s exit opens new era for BMG

a source. "He’s only 42 and I wouldn’t be surprised if at some point he doesn’t pitch for the chairman’s job." Gassner dismisses reports that his leaving is linked to disagreements with Zelnick over strategy. "It is my initiative," comments Gassner. "I was discussing in depth with Michael Dornemann and [Bertelsmann’s president and CEO] Thomas Middelhoff for quite some time. I convinced them in January that they should let me go, and I’m very appreciative that they’ve let me do that.”

However, sources close to the board of BMG say there was increasing tension between Gassner and Zelnick over some major areas of BMG’s business, mainly the way the situation with Aristà’s president Clive Davis was handled, and the recent crisis with Jive over ‘N Sync. "It became unbearable (for Gassner) to stay,” says a source.

Gassner himself prefers to reflect on the developments of the past 15 years, and says there’s no better time than now to leave a company he helped build. "I think it’s a fantastic track record after 15 years," he says, "but I take the company was still RCA/Aria, everything had to be built, starting with the name of the new company."

I remember going to a board meeting at Bertelsmann and explaining our strategy of development.

What I said was that I wanted us to be in every country where there could be a business and secondly, that we had to invest a billion in 1999/2000 and profits should be at least $200 million. For the future, Gassner says he is looking at all his options and doesn’t rule out working for a competitor. His current intention is not to relocate to Europe but remain in the US. "I’m becoming a free agent at the end of January and I’m looking for a board seat,” he reflects Gassner. "Of course I’m sad to leave, but it’s easier for me now because I’ve been dealing with this issue for some time. The emotional side has been overcome by rational thinking. And as soon as I start reading messages sent to me by people inside or outside the company, I start choked up.”

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Mainland European records breaking out of their country of signing

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<td>&gt;</td>
<td>NE</td>
<td>Jean-Michel Jarre/C'Est La Vie</td>
<td>(Dreyfus/Sony)</td>
<td>FRANCE</td>
<td>6</td>
</tr>
</tbody>
</table>

**Conversion rates correct as of January 13, 1999**

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

### euro conversion rates

<table>
<thead>
<tr>
<th>Country (currency)</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria*</td>
<td>€13.76</td>
</tr>
<tr>
<td>Belgium*</td>
<td>€40.34</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>€20.67</td>
</tr>
<tr>
<td>Denmark</td>
<td>€29.74</td>
</tr>
<tr>
<td>Finland*</td>
<td>€57.94</td>
</tr>
<tr>
<td>France*</td>
<td>€60.50</td>
</tr>
<tr>
<td>Germany*</td>
<td>€51.95</td>
</tr>
<tr>
<td>Greece</td>
<td>€330.81</td>
</tr>
<tr>
<td>Ireland*</td>
<td>€20.78</td>
</tr>
<tr>
<td>Italy*</td>
<td>€193.27</td>
</tr>
<tr>
<td>Netherlands*</td>
<td>€47.20</td>
</tr>
<tr>
<td>Norway</td>
<td>€39.50</td>
</tr>
<tr>
<td>Poland</td>
<td>€24.20</td>
</tr>
<tr>
<td>Portugal*</td>
<td>€200.48</td>
</tr>
<tr>
<td>Spain*</td>
<td>€166.39</td>
</tr>
<tr>
<td>Sweden</td>
<td>€58.63</td>
</tr>
<tr>
<td>Switzerland</td>
<td>€16.60</td>
</tr>
<tr>
<td>U.K.</td>
<td>€0.63</td>
</tr>
<tr>
<td>U.S.</td>
<td>€1.03</td>
</tr>
</tbody>
</table>

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

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### Hotline

**NRJ Sweden** says it is boycotting BMG product following the cancellation of Westlife's scheduled appearance at the NRJ Radio Awards in Stockholm on January 14. Westlife's management informed NRJ via a letter dated January 10 that the band had to give priority instead to promotional appearances in Argentina and the US. The only exceptions to NRJ's ban (which doesn't affect NRJ stations outside of Sweden) will be the current singles by Robyn and Petter, which will all be at the awards show.

Italian publishing group Rizzoli Corriere della Sera (RCS) has reportedly acquired a 20% stake in national CHR network Radio 105 and its sister AC network Radio Montecarlo. Meanwhile, another major Italian publishing group, Mondadori, is rumoured to be negotiating to acquire a share of the fiercely independent 101 Network.

Hotline understands that several authors' rights societies—namely Germany's Gema, France's Sacem, Spain's SGAE and the US BMI—are holding discussions at MIDEM this week to set up a framework for international cooperation between them. The talks were prompted by three other societies—the UK's MCPS/PRS, Holland's Buma/Stemra and the US' ASCAP—announcing the creation last year of the International Music Joint Venture (IMJV), which will be present at Cannes for the first time this year. IMJV aims to increase the integration of back-office functions for its members.

Also at MIDEM, French industry organisation SNEP is expected to announce the launch of a massive anti-piracy TV advertising campaign in France. The strap line will be "Would you steal something that you love?", and the ad spots will show a man stealing money from the bag of the woman he is kissing.

Danish commercial radio operator The Voice has inked a deal with Microsoft to stream the output of its new AC station The Voice Pop on the Internet. Microsoft delivered Advanced Streaming technology to enable the station to start its Net-casts on January 10.

**Warner Music International** (WMI) is beefing up its London-based marketing division with the appointment of Jay Durgan as senior VP of marketing. Durgan, who will be in charge of exploiting Warner Music International's (WMI's) output of its new AC station The Voice Pop on a global basis, exited in November as senior VP of marketing. Durgan, who will be in charge of exploiting WMI's International and local repertoire on a global basis, was appointed Jay Durgan as senior VP of marketing. Durgan, who was given the position of A&M, Chrysalis, Polydor and Island. He will report directly to Winwood and replace Marcus Richardson, whose future position will be announced "shortly."

Finally, it seems that the replacement for France's Fun Radio and RTL2 president Axel Duroux will be announced shortly by owners CLT-UFA. Hotline hears that the current managing director of full-service RTL, Stéphane Duhamel, could take over for an interim period.

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**Forthcoming special supplements in Music & Media**

### Jazz Spotlight

**Issue no. 7 - cover date February 12**

**Street date February 7**

**Artwork deadline January 31**

For details call: Claudia Engel
Tel: (+44) 171 822 8300 or call your local representative
### Major Market Airplay

The most aired songs in Europe's leading radio markets

**UK**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>UK</th>
<th>WOC</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESTER MY SUNSHINE</td>
<td>(WORK/COLUMBIA)</td>
<td>1</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>Britney Spears/Send Me Home</td>
<td>(Work/Columbia)</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Fleetwood Mac/Love</td>
<td>(Warner)</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Take Off/When You Love Someone</td>
<td>(Warner)</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Oasis/A little Bit Of Nothing</td>
<td>(London)</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Bobbie Williams/She's The One</td>
<td>(Columbia)</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Hootie &amp; The Blowfish/Wonder What You Know</td>
<td>(MCA)</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Mary J Blige/Try</td>
<td>(A&amp;M)</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Mad World</td>
<td>(A&amp;M)</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Bryan Adams/He Will Be Home</td>
<td>(A&amp;M)</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Bryan Adams/He Will Be Home</td>
<td>(A&amp;M)</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Eric Clapton/Stand</td>
<td>(Atlantic)</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Bryan Adams/He Will Be Home</td>
<td>(A&amp;M)</td>
<td>4</td>
<td>1</td>
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<tr>
<td>18</td>
<td>Eric Clapton/Stand</td>
<td>(Atlantic)</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Complied by M&M on the basis of playlists reports, using a weighted-scoring system, based on audience size.

**France**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>FRANCE</th>
<th>WOC</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>1</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>Eric Clapton/Stand</td>
<td>(Atlantic)</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Bryan Adams/He Will Be Home</td>
<td>(A&amp;M)</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>The Look/It's A Profound Truth</td>
<td>(A&amp;M)</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Bryan Adams/He Will Be Home</td>
<td>(A&amp;M)</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Eric Clapton/Stand</td>
<td>(Atlantic)</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Whitney Houston/Exhilarate</td>
<td>(Atlantic)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Complied by M&M on the basis of playlists reports, using a weighted-scoring system, based on audience size.

**Spain**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio Almaraz</td>
<td>(COLUMBIA)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Estefan/Mama</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>Gloria Estefan</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>Previo A Dirección</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>Antes De Que Hablemos</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>Antonio Almaraz</td>
<td>(COLUMBIA)</td>
</tr>
<tr>
<td>7</td>
<td>Benny</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>Estefan/Mama</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>Gloria Estefan</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>10</td>
<td>Previo A Dirección</td>
<td>(Columbia)</td>
</tr>
</tbody>
</table>

Complied by M&M on the basis of playlists reports, using a weighted-scoring system, based on audience size.

**Poland**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARC ANTHONY</td>
<td>(COLUMBIA)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Brian McKnight/Back At One</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>Pussy Shoes</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>Will Smith/Will.I Am</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>Jessica Simpson/Independent</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>Jessica Simpson/Independent</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>Ashley</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>Edguy</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>Martina McBride/Wedding Dress</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>10</td>
<td>Jessica Simpson/Independent</td>
<td>(Columbia)</td>
</tr>
</tbody>
</table>

Complied by M&M on the basis of playlists reports, using a weighted-scoring system, based on audience size.

**Other European Countries**

- **Scandinavia**
- **The Netherlands**
- **Italy**
- **Spain**
- **Poland**
- **Hungary**

Data supplied by SNIP/SPOB from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.
The German Music Award

"ECHO" is happening again.

We look forward to another phantastic evening together with our artists, managers, producers and colleagues from around the world.

MARCH 10, 2000 TV Prime Time ARD 8.15 p.m.