M&M chart toppers this week

Eurochart Hot 100 Singles
TOM JONES & MOUSSE T
Sex Bomb (Biffa Co.)

European Top 100 Albums
SANTANA
Supernatural (Arista)

European Radio Top 50
ALL SAINTS
Pure Shores (London)

European Dance Traxx
CHICANE
Don't Give Up (Xtravaganza)

Inside M&M this week

MARLIN NETS AWARDS HAUL
Virgin signing Lene Marlin scooped four awards at Norway’s music awards show Spellemannprisen last week, in a celebration of homegrown talent. Page 4

TAKING THE RAP
The biggest of US rap stars can find it hard going in Europe. M&M examines the penetration this American genre has achieved in Europe, and looks at what its future might be in the difficult continental markets. Page 7

DOWNLOADING THE WORLD
The first of a series of monthly Internet-related M&M features reports on the race to create consumer-friendly new technology in a world where music downloading will become as commonplace as a visit to the local store. Page 8

Sony takes Steppes to conquer Russia

by Gordon Masson,
International news editor, Billboard

MOSCOW — Sony Music is taking the plunge into the economically uncertain by establishing a wholly owned subsidiary in Russia. Despite a chronic piracy problem and plummeting sales in that territory, the company is setting up Sony Music Entertainment Russia (SMER).

Operating from offices in Moscow, SMER will be headed by managing director Andrei Sumin. He will lead an operational staff of 14 people including a full A&R department which plans to develop the existing roster of local artists as well as signing both new and established Russian artists. Those local artists include Nautilius Pompilius and Valery Leontyev, who had been with Dana Music, a company set up by Sumin in 1996. A Sony spokesman confirmed that the company had acquired selected assets of Dana Music for an undisclosed fee.

Sony claims to be the first company to have 100% ownership of a Russian affiliate. However, it is not the first to venture into the complex world of the Russian music industry. Universal is already heavily involved in the former Soviet country with its 90% stake in Universal Music Russia, and, with a view to tapping into Russian youth, MTV recently established its MTV Russia platform—an outlet which SMER is likely to try to exploit in marketing its product.

Previously, Sony Music had been shipping finished CDs into Russia on a distribution-only basis. However, with A stealth ‘attaque’ on the French charts

by Gary Smith

PARIS — Any band that sells over two million albums can expect a major marketing campaign behind its next release—unless that band is French rock sensation Louise Attaque. After the success of their self-titled debut, the band adamantly refused to hype their new album, Comme On A Dit (Atmosphériques/Trema), but that didn’t stop it entering the French charts at number one.

“We were very aware that their initial success had been an organic process,” explains Atmosphériques managing director Marc Thonon. “The group were determined to resist the pressure from media and retailers for continued on page 21

San Remo celebrates Italy’s new music

by Mark Dezzani

SAN REMO — The 50th edition of Italy’s annual San Remo Song Festival (February 21-25) is being applauded by the country’s record industry for breaking with tradition and becoming representative of Italy’s new pop.

The festival is one of the biggest annual TV viewing events in Italy, and the final Saturday evening show on Italy’s public service network RAIUNO was watched by an audience of more than 16.2 million (62.48% share).

The cult folk/rock outfit Piccola Orchestra Avion Travel won the section for established artists with their atmospheric song Sentimento (Insieme/Sugar), and Jenni B won the
YOUSSOU N'DOUR

new album
JOKO

Includes the single My Hope Is In You
and Birima featuring Wyclef Jean

out now

COLUMBIA  www.sonymusiceurope.com
Lincoln—appointed to that post last year—is also likely to inherit some of Kavanaugh's responsibilities.

Kavanaugh is leaving Emap after four years as group programmer to set up a consultancy which he promises will "add value and strengthen relationships between consumers and media." He adds: "I am now ready for a new challenge. There is a lot of opportunity to get more involved in the music industry, Internet, new media and investments as well as European, Irish and UK radio." Of his time with Emap, Kavanaugh says: "We have built some very exciting brands, won a lot of awards and developed some of the UK's best [air] talent." A further Emap move announced this week sees another senior UK radio group broadcaster moving into the Internet sector. Tom Hunter, currently managing director of Emap's Liverpool CHR station Radio City, has been appointed managing director of the Emap Performance Network's local radio-linked Internet brand, Yourscreen.com. Iain Casipter, who previously headed up the development of those sites, will continue to work alongside Hunter before moving on to further special projects with the company.

"We are now ready to take the Yourscreen product and relationships with radio stations to the next level," says Emap Performance Network chief executive Tim Schoonmaker. "Tom is the ideal person to take this on. His experience and knowledge will build on the success already achieved. Hunter is replaced at Radio City by Sean Marley, who is promoted from programme director.

**Radio selling music in Flanders**

**BRUSSELS**—The Flemish state broadcaster's commercial and advertising arm Vlaamse Audiovisuele Regents (VAR) has registered a notable achievement in the first month of the new millennium with five radio-related albums charted in the official Ultratop Top 20 album chart. The top selling compilation project, has racked up sales of more than two million units to date, and is still steadily selling some 100,000 copies a year. Not surprisingly, VAR wants to continue the compilation series in the future. "In addition to the radio-related albums, we also have a number of projects linked to TV programmes," says Van Poucke. "But although they are also successful, they are limited to the 13 weeks the programme runs generally on TV—which shortens their chart-life."
**Norway recognises its international stars**

by Kai R. Lothaus

**OSLO** — For the first time in its 28-year history, Norwegian music awards show Spellemannprisen's pop/rock section (it acknowledges folk, jazz and classical talent separately) has truly reflected the wide international appeal of local artists.

Virgin Records-signed Lene Marlin, who has sold one million copies of her album Playing My Game in Europe and Japan according to the label, took home four awards from the February 25 ceremony in the Oslo Spektrum concert venue, attended by some 2,500 consumers and industry executives.

The show was aired live on Norway's public TV network NRK 1.

Marlin won best artist, song, newcomer and solo pop artist titles to add to her 1998 best song award for the single Unforgivable Sinner, and Virgin continued its awards bonanza by securing the best rock award for Madrugada's Indrustrial Silence (M&M, October 2 & July 17, 1999).

Besides Marlin and Madrugada, Virgin had nominees in all but two of the poprock categories, with artists including Morten Abel with Here We Go Then, You And I (solo pop artist), Mental Overdrive with Ad Absurdum (dance) and Euroboys with Long Days Flight Till Tomorrow (rock).

A fresh signing at Virgin which is expected to have a major impact on the label's forthcoming business year is dance/R&B combo DSound, who have issued two highly successful albums on Universal Music but recently parted with the label because of a contractual dispute.

Virgin Records — signed A-ha and Jan Garbarek have built a major following worldwide, they have never before been acknowledged by Spellemannprisen, because they are signed to labels abroad. But at this year's show, international signings A-ha (WEA Hamburg), M2M (Atlantic/N.Y.) and Al Columbia/UK — who have Norwegian Christian Ingebrigtsen among their four members — were allowed to perform.

A-ha presented Summer Moved On, the band's first single under their new contract with WEA, which is reported to reach March 27 release with the album, Minor Earth, Major Sky, to follow on April 17. Babe Fisch, another Norwegian band signed to Atlantic in New York, won the award in the video category for Light Of Day.

The 20 winners in each Spellemannprisen category are determined by a five-member jury from the industry.

Nominations can be submitted by any recording company, and the final deliberations are assembled by a committee of nine people.

This year's committee, which was also the sole jury on the Song of the Year Award, was chaired by Warner Music managing director Mats Nilsson.

**Spellemannprisen 2000 Winners (key categories):**

<table>
<thead>
<tr>
<th>Category</th>
<th>Winner</th>
<th>Label</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SONG</strong></td>
<td>Lene Marlin/Playing My Game</td>
<td>Virgin</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td>Lene Marlin/Sitting Down Here</td>
<td>Virgin</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>NEWCOMER</strong></td>
<td>Lene Marlin/Playing My Game</td>
<td>Virgin</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>SOLO POP ARTIST</strong></td>
<td>Lene Marlin/Playing My Game</td>
<td>Virgin</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>VIDEO</strong></td>
<td>Babel Fish/Minor World</td>
<td>Atlantic/UK</td>
<td>(Atlantic Warner)</td>
</tr>
<tr>
<td><strong>DANCE</strong></td>
<td>Madrugada/Industrial Silence</td>
<td>Virgin</td>
<td>(Virgim)</td>
</tr>
<tr>
<td><strong>HARD ROCK</strong></td>
<td>The Kovenant/Animatronic</td>
<td>(Voices Of Wonder)</td>
<td></td>
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<tr>
<td><strong>DANCE COMPILATION</strong></td>
<td>Palace Of Pleasure/Popaganda</td>
<td>(52 Records)</td>
<td></td>
</tr>
<tr>
<td><strong>POP GROUP</strong></td>
<td>Savoy/Mountains Of Time</td>
<td>(EMI)</td>
<td></td>
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</tbody>
</table>

**GVM concludes Latin deal**

by Howell Llewellyn

**MADRID** — Spanish music group Gran Via Musical (GVM) is to distribute leading Latin artist labels Fonovisa and Karen Music in Spain in deals which further the expansion of the holding company formed last year by broadcasting conglomerate Grupo Prisa.

One of GVM's five divisions, Gran Via Distribucion, will distribute the Fonovisa and Karen Music catalogue in Spain, while GVM's umbrella record label, MuXXi, will market Fonovisa artists.

Fonovisa, the Mexican label responsible for Enrique Iglesias' international profile, has been distributed worldwide up until now by Universal Music Group. Universal is also distributing worldwide outside Spain MuXXi's first successful album, Gran Via Musical (GVM) is to distribute leading Latin artist labels Fonovisa and Karen Music in Spain in deals which further the expansion of the holding company formed last year by broadcasting conglomerate Grupo Prisa.

One of GVM's five divisions, Gran Via Distribucion, will distribute the Fonovisa and Karen Music catalogue in Spain, while GVM's umbrella record label, MuXXi, will market Fonovisa artists.

Fonovisa, the Mexican label responsible for Enrique Iglesias' international profile, has been distributed...
NOA
blue touches blue

single
"If I give you everything" out now!
radio airplay across Europe

also available:
Local Spanish single "Uno queriendo ser dos" high rotation M-80
Local French single "Si je m'abandonne a toi"

European Tour starts March 23rd covering: Switzerland, Spain, Germany, Italy, Luxembourg, France, Belgium and Holland.

new album

international release date: march 13th
Flemish cable in flux
by Marc Maes

BRUSSELS — Radio 538's decision to axe its cable operations in Flanders from March 1 has highlighted the crisis in the cable radio sector a year after its launch.

Brussels, Belgium having the highest cable penetration in Europe, and heavy marketing undertaken by the cable stations, the ratings for the new cable services remain marginal. Insiders estimate that only 10-15% of Flemish households have actually connected their radios to the cable radio signal, despite the fact that all of them have been paying for the service since day one.

Admits Peter Van Dam, managing director of both Flemish cable pioneer Radio Flandria and spin-off service Radio Bob: “We are having some difficulties in keeping the thing going. The advertising market isn’t quite ready for cable.”

Dutch-owned CHR/dance station Radio 538 had been operating its Flemish cable service from its Hilversum studios, offering special Flemish programming without committing to too much investment in the territory. “We were facing a number of difficulties,” admits Van Dam.

Radio 538 MD Erik de Zwart: “Radio cable was new here, and the competition of five public channels plus commercial networks was just too much for the limited advertising market which Flanders is.”

Rumours that Radio Flandria and Radio Bob, both owned by Dutch shareholders, are also slimming down their operations are addressed by Jeroen Soer of 3LP Radio Holdings: “We have no plans as yet,” he says, “but the fact is that the Flemish advertising market is performing below all expectations. Things don’t seem too bright from this end.”

However, not all cable operators are gloomy about the medium’s prospects. S&H Hitmix is planning to change its CHR programming to an AC/Rock format under the new moniker of Radio Roxy. Station founders Gust De Coster and Chris Braems have teamed up with NTV personalities Luk Alloo and Herman Schuermans to offer what they claim is a real alternative to existing stations on the Flemish dial. “We want to be a less extreme station,” says De Coster, making comparisons to public broadcaster VRT’s wide-ranging alternative music station.

“Our core artists will run from Presley and the Small Faces to Texas and Bloodhound Gang.” Radio Roxy hopes to launch around Easter, and De Coster is convinced that Schuermans’ name (he is also the founder and director of the Torhout/Werchter festival) will add to the outlet’s credibility.

The station has already concluded an agreement with sales house IP Radio for national advertising, and has also applied for a national terrestrial frequency.

Gold-formatted Radio Magdalena (targeting the 35-40+ age group) has also signed a deal with IP Radio, offering the advertising company access to a wide variety of formats in Flanders via networks such as Radio Contact and Family Radio, as well as two complementary stations on the national cable network.

“IP Radio’s priority is to increase its market share in Flanders,” explains director Steve Van den Audenaerde. “By offering two unique formats without any competition from the national broadcasters, the operation will be very positive. The audience has been made aware of cable radio for some time now. A next step will be serving them with the specific programming they want. Diversity is important.”

LETTERS TO THE EDITOR

Dear Sir,

With reference to your Upright piece in M&M dated February 26 about depressed major record company revenues and “slippage,” in the world of mergers and even bigger conglomerates, artist rosters seem inevitably to come under the spotlight, and that generally means only one thing—they become smaller!

As you accurately stated, fewer artists means ultimately fewer releases, and a decrease in revenues. Try telling the financial analysts other than that, and you are treated to a lecture on costs and investment prudent. Here at Castle Music, one of the largest independent holders of copyrights in the world, we are delighted now to have the opportunity to bid for some of the artists previously cut due to this current round of “slippage.”

Hopefully, the whole thing eventually gets evened out—especially as new channels of distributing music come to the fore. But in the meantime, it is undoubtedly sad that major label artist development is somewhat steam-rollered and flattened to the point of near extinction by shareholders and the like, to whom new releases sometimes seem to be more to do with negative costs than creative opportunity.

Julian Wall, international director, Castle Music Limited.

A recent total revamp of IFPI’s official site has improved its sense of purpose. Visitors can now clearly understand what the organisation is and how it is structured, information that may be useful even to people within the music industry. Summaries of legal and other developments, news updates, Platinum Europe Award details, extensive sales statistics and other current items are featured. Fundamental background articles, such as the definition of copyright and how these basic precepts apply to the Internet, are easily accessible via a sidebar menu.

Chris Marlowe

COLOGNE — The Eurovision Song Contest has shaken off its staid image and become a hot topic in Germany, where this year’s domestic eliminator to represent the country in Stockholm on May 13 attracted a near-eight million TV audience, double the number of phone-in votes from the public, and whipped up a storm of controversy.

The German competition to pick a Eurovision song, held in Bremen on February 18 and televised live on public TV network ARD, drew a viewing audience of 7.87 million, compared to 5.63 million for last year. 1.5 million callers voted for their choice from the 11 acts competing (681,000 in 1998), with BMG Hansa-signed TV presenter, producer and comedian Stefan Raab winning a comfortable 57.4% of the overall vote with his jokey Wadde Haddie Dudde Da?

Raab has a track record in Eurovision, having produced Guido Horn’s entry “Gulido Hat Euch Lieb” in 1998. He has also sold a million copies of his recent single Maxxenschlauch (RARE) in his home territory. But his Eurovision win has incensed traditionalists, who are not only upset by Raab’s pre-eliminator promotion of his song on his own TV show, “TV Total,” aired on commercial channel Pro Sieben, but also claim that the category TV report represents “a lowering of standards” from those previously set by German schlager.

There is no doubt in Germany about Raab’s credentials as an entertainer and musician, but when it comes to Eurovision entries the traditional schlager community feels justified in voicing its opinion.

Ralf Siegel, the composer who has contributed many German entries to Eurovision in the past and whose I Believe In God by Corinna May lost out to Raab this year, could not hide his frustration after the show and announced his withdrawal from any future contests, saying “under these circumstances it would be meaningless to participate again.”

Dieter-Thomas Heck, former host of cult schlager show “Die ZDF Hitparade,” had previously said in an interview with newspaper SÜddeutsche Zeitung that Germany’s chances in this year’s final in Stockholm would be limited to the category of “who came up with the stupidest song,” after vehemently pointing out that Raab’s entry was lowering the standards of German schlager.

Heck is one of a group of traditionalists who are opposed to the change of format which allows contestants in the German qualifier to vote via phone-in votes from the public, and whipped up a storm of controversy.

Radio is supporting Raab’s entry. Straight after the February 18 contest German radio stations, whose programme directors have recognised the hit potential of Raab’s songs, added Wadde Haddie Dudde Da? to their playlists. Public broadcaster NDR 2 (AC) had Raab’s song climbing from 95 to 14 in its first week on North Germany’s airplay chart. Another public station, Bayern 3 (Rock), has included the single in its “HitTip” selections, and Schlager/Gold formatted radio stations have added the comedy song to its playlist.

by Gesa Birkbraut & Tayfun Keggin

Raab’s Eurovision ‘joke’ upsets schlager community
Interestingly and somewhat unusually, Compost have made SEASONAL ADJUSTMENT Dogstar is much more radio friendly. Hints of salsoul disco Thanks to a clutch of intensely riffy piano parts, Afropeans' potent mixture. suited to Ayia Napa's rather more urban/eclectic scene. Its Ibiza's ongoing trance obsession, this track is much better "summer tune" writ large across its grooves. In contrast to The Phunky Data remix of J Dave Davis' Disco Salsa (Big roots. A fresh, lively and highly charming tune. the syncopated groove is evidence of the producer's hip hop Recordings/Sweden). Based around a child's voice explain- hit Fresh from providing vocal and keyboard parts for JUMP 45 -3° -2, 08009 Barcelona, Spain. should be sent direct to: Gary Smith, c/o. Roger de Lluria All new releases, biographies and photographs for con- 

Wright. "We've recently serviced the Starecase and Alaska Magazine while regularly crossing over to regional and national radio, Neo is now poised to make a further attack on the charts with Neve featuring Angela John's debut Sacrifice. "It's a progressive, breakbeat trance," says Wright. "We've recently serviced the Starcase and Alaska remixes to DJ tastemakers only. Reactions are very encouraging." Due for official release on April 3, Sacrifice is something of a spiti personality track. "The album version is really different to the remixes—much slower and certainly more suitable for radio," continues Wright. "We will be playing that version to clubbers very soon to see if they think it has a real crossover chance."

All new releases, biographies and photographs for con- sideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o, Roger de Lurca 45-3' -2, 08099 Barcelona, Spain.

**Will Europe take the rap?**

by Paul Sexton

"I'd do anything," runs the sample from Oliver on Jay-Z's current Def Jam single Anything, the New York rapper's latest pitch for playists with a shotgun marriage of hardcore rap and show-business savoir-faire. But the European wood by such tactics, and what are the market prospects for those rappers who don't make any concessions to radio?" Says John Smith, "We're having even less of an imprint at European Top 40."

In 1998, two of the top seven hits on M&M's year-end Eurochart Hot 100 Singles were Eurotrash. It's Like That by Run DMC vs. Jason Nevins (SmJ/Profile) and Pras Michel's Ghetto Supastar (Interscope). But the highest-ranking hardcore rapper on the 1999 rankings was 2Pac with the posthumous hit Changes (Amaru/Five), number 22 for the year.

Jay-Z made a European name for himself last year when the single Hard Knock Life (Ghetto Anthem) rode another improbable sample from the 1970s US album, into the big American rap crossovers of the past two years (see box) suggests that "real" rap, discounting the confec- 

Nevertheless, Jay-Z is a long way ahead of several of the hard- core rappers liberally peppered among last year's US album best sellers who remain specialist tastes here. Jennifer's 400 Degrees (Cash Money/Universal) sold 3.3 million copies, America's 12th bestseller of 1999; Dr. Dre's 2001 (Aftermath Interscope) and the Ruff Ryders: Ryde Or Die Vol.1 collection (Ruff Ryders/Interscope) sold 1.9 million each.

But Matt Voss, VP of marketing for Universal Music International, believes that the US industry is going to bridge the gap in Europe simply not the same. "Those individuals who take the time to travel to Europe do understand that the ethnic make-up of European countries is very different to that in America," he says. "There are communities that definitely have an affinity to rap, whether it's Africans in France, or the Turkish in Germany, but they need to make it their own. Any culture wants to stamp its own mark on things."

Pockets of mainstream support for rap con- 

**EUROPE'S FAVOURITE US RAP CROSSOVERS, 1998-99**

<table>
<thead>
<tr>
<th>Year</th>
<th>Artist/Title</th>
<th>Label</th>
<th>End position</th>
<th>Weeks on M&amp;M Eurochart Eurochart</th>
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<tr>
<td>1998</td>
<td>RUN DMC vs.JASON NEVINS/It's Like That</td>
<td>SmJ/Profile</td>
<td>2</td>
<td>33</td>
</tr>
<tr>
<td>1998</td>
<td>PRAS MICHEL featuring OLDIOITY BASTARD &amp; MIA/Ghetto Supastar</td>
<td>Interscope</td>
<td>7</td>
<td>24</td>
</tr>
<tr>
<td>1998</td>
<td>PUFF DADDY featuring JIMMY PAGE/Carousel</td>
<td>Epic</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>1998</td>
<td>2PAC/Changes</td>
<td>Amaru/Aive</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>1998</td>
<td>THE RAPBODY featuring WARREN G &amp; SISSEL/Prince Igor</td>
<td>Def Jam/Mercury</td>
<td>39</td>
<td>23</td>
</tr>
<tr>
<td>1998</td>
<td>JACKY-Z/Keorthe Life (Ghetto Anthem)</td>
<td>Northwestside/EMG</td>
<td>54</td>
<td>20</td>
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<tr>
<td>1998</td>
<td>TQ/Westside</td>
<td>Clockwork/Epic</td>
<td>64</td>
<td>15</td>
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<tr>
<td>1998</td>
<td>PUFF DADDY featuring R. KELLY/Satisfied You</td>
<td>Bad Boy/Arista</td>
<td>68</td>
<td>9</td>
</tr>
</tbody>
</table>

**FASHION FORMS**

**Seasonal Adjustment**

Although Beaufield's Human Patterns (Compost/Germany) was one of the richest and most widely praised nu jazz albums of 1999, it was not widely noted was that it contains at least two cracking singles. The Season, featuring the Holiday-esque vocal talents of Bajka, is being hammered in the clubs by Gilles Peterson, King Britt and Phil Asher. Interestingly and somewhat unusually, Compost have made a video which, hopefully, will help this excellent slice of deep soul funk to get the attention it so richly deserves.

**JUMP**

Fresh from providing vocal and keyboard parts for Yomanda's Sunshine, Swedish producer Stonebridge has hit paydirt with KWA's Hopscotch (Stonebridge Recordings/Sweden). But around a child's voice explaining how to play the game, Hopscotch is a nononsense floorfiller with enough charm to merit a radio edit. Although the track booms along at a house-ish 120 bpm the syncopated groove is evidence of the producer's hip hop roots. A fresh, lively and highly charming tune.

**PARIAFUNKADELC**

The Phunky Data remix of J Dave Davis' Disco Salsa (Big Time International/Belgium) is one of those tracks with "summer tune" writ large across its grooves. In contrast to Phish's ongoing trance obsession, this track is much better suited to Aysia Napa's rather more urbane/eclectic scene. Its lazy house groove, a higher than average funk quotient plus a chant-along vocal and percussive guitar make for a potent mixture.

**MINTY**

Thanks to a clutch of intensely riffy piano parts, Afropeans' aptly named Piano Lick (Peppermint Jam/Germany) is a charming instrumental with more than a hint of the Dave Brubeck approach. While the stripped down nature of this tune means that it is not a crossover track, the flip side Deepstar is much more radio friendly. Hints of soulful disco blend with mountains of percussion and some devilishly funky guitar to produce a robust and compulsive feel.

**FAST EDDIE**

Having kicked off in fine style with a clutch of licensed tracks including Han's Baby Wants To Ride and the vocal heavy White Treble, Black Boss by Sgo. Slick, Eddie Gordon's Neo Records is now poised to branch out further with its own roster. "We're moving up a gear this year," says label co-ordinator Nikki Wright. Voted Best Label of 1999 by BBM vascularly crossing over to regional and national radio, Neo is now poised to make a further attack on the charts with Neve featuring Angela John's debut Sacrifice. "It's a progressive, breakbeat trance," says Wright. "We've recently serviced the Starcase and Alaska remixes to DJ tastemakers only. Reactions are very encouraging." Due for official release on April 3, Sacrifice is something of a spiti personality track. "The album version is really different to the remixes—much slower and certainly more suitable for radio," continues Wright. "We will be playing that version to clubbers very soon to see if they think it has a real crossover chance."

**MUSIC & MEDIA**

MARCH 11, 2000

AmericanRadioHistory.Com
Searching for downloadable solutions

In the first of our monthly Internet-related features, M&M new media correspondent Juliana Koranteng reports on the race to create new technology which will make the experience of downloading music from the internet a less painful and time consuming experience than at present.

You love music. Switch on the TV, and who cares how the videos got there. Tune into your favourite radio station, and the latest hits immediately blast through the speakers.

But log onto the Internet, and thus begins a laborious trek to download a spate of software technology on to your PC. And, if you’re lucky, you just might be able to pronounce the names of the unknown dot-com bands before the music begins to play.

As JD Heilprin, executive VP at US-based RioPort Inc, succinctly stated at a recent London conference on digitally distributed music: “The consumer experience today stinks. We need to make the consumer experience exceedingly easy.”

Digital growth

As multinational record companies and leading independents commit their catalogue of hits to on-line distribution, music fans’ demand for user-friendly on-line systems will be key to their enjoyment of digitally distributed recordings.

Digitally delivered music represents the most radical change in the way people consume music today. Yet, despite being time-consuming and slow, and still only playable on the fixed PC (as opposed to being portable), it is a rapidly growing sector.

Industry figures indicate more than 30 million audio and video files (which can be copied) were downloaded for free in the US alone last year. More than 22 million people listened or watched streamed events online (which cannot be copied). Nearly 35% of US college students downloaded music, while 72% play music on their PC.

The trend has also hit Europe, where between 4% and 13% of consumers in the major markets listen to Web radio services, and up to 19% of on-line customers in the region download music.

Offering licensed works

The year 2000 sees more record companies and technology developers such as Microsoft Corp., RealNetworks Inc and Liquid Audio joining forces to boost the number of licensed works for digital sale. They have been spurred by the joint-funded industry forum Secure Digital Music Initiative (SDMI).

“There’s still no one piece of software that can handle every type of audio format and digital-rights-management technology. But SDMI has got all the different companies to agree philosophically on how to work together,” observes Howie Singer, senior VP of business development at Reciprocal Music, a US technology specialist in digital music transactions.

The majority of music available via the Web comprises unlicensed and unprotected works distributed on the notorious MP3 formats. The limited number of licensed digitised recordings are encrypted in different sound file formats developed by the technology groups.

The music and technology companies know that only die-hard early adopters are more than willing to switch to the PC, go on-line, retrieve a Web site and spend hours downloading the distribution software for playing music on their PCs.

In some cases, Internet users still need to leave the Web site, return to the PC’s desktop area to complete the process of storing the software, before returning to the site to download the individual tracks.

Even more infuriating is the need to download another digital player if they want to listen to more music on other Web sites.

Consumer benefits

“Right now, consumers need every piece of software that supports digital downloads, instead of just being freeloaders.”

Speaking at the Music Online 2000 conference in London on February 16-17, Larry Lieberman, Musicmaker’s VP marketing, advertising and online development confirmed that “International repertoire is a priority for us. We have sales initiatives for other territories and plans for local-language sites.”

Musicmaker.com currently offers its site’s visitors more than 100,000 downloadable tracks using the MP3 sound file format and Microsoft’s Windows Media Audio 4.0. The company is now working with shareholder EMI Music, which has offered the company the exclusive digital compilation rights to a catalogue of more than 500 artists.

Musicmaker.com will work with EMI’s local offices worldwide to gain access to local repertoire, with France and the UK expected to be among the first localised markets. Illustrating the point, Lieberman says, “We want to reach Hungarian Americans with repertoire from Hungary.”

Compared with its digital distribution business, Musicmaker.com’s custom-CBD business is profitable in terms of margins per sale, Lieberman discloses. “But we want to move from custom CDs to pay downloads,” he adds. “And I am more than happy to introduce [music fans] to free downloads until they’re willing to pay.”

On the other side of the Atlantic, popular UK Web portal Crunch, describing itself as an “on-line record label,” is planning a similar international strategy. But analysts insist

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Those moves confirm the view that because the music-download sector is still so small and generating little revenue, expansion of companies’ services outside their respective home markets is essential to create business. Moreover, consumers must start digging into their pockets and pay for the site will also need high-profile compilation, music fans’ demand for repertoire from Hungary.”

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Simon Dyson, head of music research at London-based research group Market Tracking International.

With shareholders which include Emusic.com, the US music download specialist, and AOL Time Warner, Crunch plans to localise its music content and format worldwide by the end of 2001. The company currently has more than 500 artists on UK independent labels; international repertoire will be supplied by Emusic.com.

Crunch’s original UK site alone is to be relaunched in March as part of a £10 million (euro 16.3 m) revamp, according to CEO David Phillips. Between May and October, Crunch will also be rolled out in France, Germany, the Benelux countries, Scandinavia, Switzerland, Spain and Italy.

International expansion has been prompted by the growing number of overseas visitors to its UK site. “One of the things we’re seeing is that British electronic dance music and culture is popular abroad. There’s a huge untapped market for this outside the UK,” says Phillips. He notes that the demand had been created by the limited range of British dance music titles at even the biggest music stores in the US. “That’s why we’re seeing a huge traffic from outside the UK.”
rights management solutions," says Aram Sinnreich, analyst at New York-based Jupiter Communications. "It will take a lot of effort on the part of software manufacturers to make sure consumers can receive various types of [on-line music] files."

Most downloaded music is free. Sinnreich argues that consumers will only pay for digital downloads when accompanied by files. RioPort's Halpin agrees: "Downloading needs to be so easy that consumers need to know nothing about the technology. They need a system that plays music on any [technology] format. They shouldn't need to download a separate Liquid Audio plug-in or Microsoft plug-in."

To this end, the music industry and digital distribution specialists are making the different audio formats compatible or, using the latest industry jargon, "interoperable." In January, Microsoft unveiled plans to integrate its Windows Media Technologies format into the system used by Liquid Audio to encrypt and distribute more than 50,000 downloadable songs and one million music samples.

**Windows of opportunity**

The move means consumers with the Windows Media Technologies alone can play a wider choice of protected digital music, which includes Liquid Audio's catalogue, plus songs from EMI, Warner Music Group, BMG, Sony Music and major US independents that are using Windows Media Technologies encryption. Microsoft has bundled Windows Media Technologies on to its new Windows 2000 PC operating software, which is being sold in more than 60 countries in more than 16 languages. The move looks set to make Windows Media Technologies the most widely used digital-distribution player.

Universal Music Group has linked up with Microsoft's rival RealNetworks to develop a special plug-in for downloading and playing UMG music on RealNetworks' RealJukebox digital player. Meanwhile, Sony Corp., owner of Sony Music Entertainment, is working with RealNetworks to enable consumers to download SME recordings on to the new Sony MS Walkman portable digital players.

"What manufacturers are doing is making sure that digital players can accommodate the different file formats," says UK analyst Simon Dyson at Market Tracking International. "Unless they are able to play the different file formats, these companies are limiting themselves."

However, Jupiter Communications' Sinnreich notes that, like the current downloading experience, the companies face a tough ride. "All the major record labels are [encrypting] in all SDMI-approved sound files. That's going to be a right pain in the arse."

**MTV's Sonic booms**

Music fans could soon be tuning into a much-boosted European version of SonicNet.com, the US Web music entertainment fanfare. Owned by the MTVi Group, the interactive subsidiary of the international youth music TV service MTV, the original SonicNet is a brash and loud good-time site. Packed with news, information and Web links for more than 50,000 artists, it also features Radio SonicNet, an on-line radio station featuring more than 75 pre-programmed, genre-based channels. The digital player for listening to the streamed music is based on SonicNet's proprietary technology.

The cool bit is the opportunity for fans to "pick and mix" from different music genres, from pop, hip-hop, country to classical music, to create their own radio station. "SonicNet is the ultimate personal music destination," says New York-based Tony Elison VP, international, the MTVi Group. Now, he says, MTVi wants to replicate that experience in other countries, especially the developed on-line markets in Europe.

The service, funded by advertising and e-commerce, has already been localised by licensees in Australia, Japan and German-speaking Switzerland. In Switzerland, the licensee is The Blue Window, the country's leading Internet service provider with its own portal Web site.

Owned by Swisscom, the telecommunications group, SonicNet.ch provides Blue Window's music-related content. Focusing mainly on music news and information and offering some MP3 downloads, SonicNet.ch is not as comprehensive as the US original.

But, according to Christoph Brand, the Blue Window's CEO, the existing SonicNet.ch could provide one of the platforms for extending the brand in Europe. "We're planning to expand all the time, and we're evaluating the possibility of SonicNet for all the German-speaking markets, including Germany and Austria."

The revamped and expanded German-speaking SonicNet will feature more music, to be sourced from local independent labels and, because of the MTV connection, possibly from the majors. The industry will be keeping a sharp eye on these developments.

MTVi, which floats on the stock exchange in April, is currently debating with EMI Recorded Music and Sony Music in the US about whether the TV copyright for MTV Networks also applies to the Web venture.
### European Top 100 Albums

**Week 11 00**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Countries charted</th>
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<tbody>
<tr>
<td>Salsa</td>
<td>La Mambica</td>
<td>RCA</td>
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<tr>
<td>The Proclaimers</td>
<td>The Spirit Of True Love</td>
<td>Virgin</td>
<td>A.U.S.</td>
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<td>Gloria Gaynor</td>
<td>Love Tracks</td>
<td>MCA</td>
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<tr>
<td>Junior</td>
<td>Summertime</td>
<td>Virgin</td>
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<tr>
<td>Pt. 2</td>
<td>Same</td>
<td>Virgin</td>
<td>A.U.S.</td>
</tr>
<tr>
<td>King</td>
<td>Love Machine</td>
<td>Virgin</td>
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<tr>
<td>Living Day</td>
<td>Same</td>
<td>Virgin</td>
<td>A.U.S.</td>
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<td>Jona</td>
<td>Same</td>
<td>Virgin</td>
<td>A.U.S.</td>
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<td>S Club 7</td>
<td>Dream Team</td>
<td>Sony BMG</td>
<td>A.U.S.</td>
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<tr>
<td>S Club 8</td>
<td>Greatest Hits</td>
<td>Virgin</td>
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<td>S Club 9</td>
<td>Greatest Hits</td>
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<td>S Club 10</td>
<td>Greatest Hits</td>
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**SALES BREAKER**

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<td>The Cure</td>
<td>Bloodflowers - Fiction</td>
<td>Polydor</td>
<td>A.U.S.</td>
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<td>Enya</td>
<td>Only Time</td>
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<td>Timeless</td>
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<td>Christmas Day</td>
<td>EMI Records</td>
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<tr>
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<td>Seven    Song</td>
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**ALEX**
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<td>Pure Shores</td>
<td>All Saints - London (Universal)</td>
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<td>Show Me The Meaning Of Being Lonely</td>
<td>Backstreet Boys - Sony (Sony/Warner/Atlantic/BMG)</td>
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<td>My Heart Goes Boom</td>
<td>H. Kelly - EMI (Not Listed)</td>
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<td>Cartoon Heroes</td>
<td>Asia - Universal (Universal)</td>
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<tr>
<td>Bring It All Back</td>
<td>Will - Sony (Sony ATVL)</td>
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<tr>
<td>Born To Make You Happy</td>
<td>Britney Spears - Jive (Zomba)</td>
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<td>Caught Out There</td>
<td>Kelsi - Virgin (EMI/Virgin)</td>
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<td>What A Girl Wants</td>
<td>Christina Aguilera - RCA (EMI/Hit &amp; Run Warner/Warner)</td>
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<td>If I Could Turn Back The Hands Of Time</td>
<td>Falco - EMI (EMI)</td>
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<td>I Y A Trop De Gens Qui T'Aiment</td>
<td>A*Teens - Stockholm (Bocu)</td>
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<td>Movin' Too Fast</td>
<td>Arjule - Locked On (Not Listed)</td>
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<td>Vengaboys - EMI (EMI/Universal)</td>
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<td>Nothing Else Matters</td>
<td>Metallica - Vertigo (Crepusculo)</td>
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<td>Bye Bye Bye</td>
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<td>Lucky Star</td>
<td>Britney Spears - Jive (Zomba)</td>
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<td>Les 3 Cloches</td>
<td>Tina Arena - Columbia (Meridian)</td>
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<td>Rise</td>
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<td>Try</td>
<td>Moby - Epic (EMI)</td>
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<td>DesertRose</td>
<td>Sting feat. Chabi Mami - A&amp;M (Magnetique)</td>
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<td>Let It Go You</td>
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<td>Adelante</td>
<td>Bash L - EMI (EMI)</td>
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<td>Back In My Life</td>
<td>Alice Deejay - Selecta/Selecta/Selecta/Universal</td>
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<td>Money</td>
<td>Backstreet Boys - EMI (PolyGram)</td>
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<td>American Pie</td>
<td>Match &amp; Moxie Bros. - Sony (Universal)</td>
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<td>Maria Marfa</td>
<td>Due in a Year (Not Listed)</td>
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<td>HIM - Terrier (BMG)</td>
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<tr>
<td>Like A Rose</td>
<td>Al - Columbia (Copyright Control)</td>
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<tr>
<td>Anton Aus Tirol</td>
<td>Anton AuスTirol feat. DJ Otto - EM (EMI)</td>
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<td>The Bad Touch</td>
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<td>Wudde Haddie Dodde Da</td>
<td>Stefan Rash - EMI (Not Listed)</td>
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<td>Optimistique-Moi</td>
<td>Mylène Farmer - Polydor (Not Listed)</td>
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<td>Bella Stella</td>
<td>EastWest - EMI (EMI)</td>
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<td>WestEnd - EMI (EMI)</td>
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<td>Barber's Adagio For Strings</td>
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<td>Bombastic MC's - EMI (Sony)</td>
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<td>Shania Twain - EMI (EMI)</td>
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<td>Your Turns Lights Down Low</td>
<td>Lauryn Hill feat. Bob Marley - Columbia (Universal)</td>
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<td>Tu Me Manques Depuis Longtemps</td>
<td>Sonja Lena &amp; Luca Bern - Sony (Sony)</td>
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<td>Smooth</td>
<td>Santana - Artists (EMI)</td>
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<td>Flickman - Inferno (EMI)</td>
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<td>sneeze</td>
<td>Sergio K - EMI (EMI)</td>
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<td>Why Does My Heart Feel So Bad</td>
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<td>Mccoy - EMI (ARISTA)</td>
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<td>I Got A Girl</td>
<td>Lou Bega - Jive (Jive)</td>
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<td>That's The Way It Is</td>
<td>Celine Dion -pegColumbia (Greatbritain)</td>
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<td>Re-Build The Crowd Say Bo Selecta</td>
<td>Jamiroquai - Sony/Sony (Rome/Jive &amp; Chappell)</td>
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<td>A*Teens - Kiv (Kiv)</td>
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<td>Thank God I Found You</td>
<td>Mariah Carey - Columbia (Sony ATV)</td>
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<td>I Need To Know</td>
<td>Mace Antony - Columbia (Sony ATV)</td>
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<td>Onderweg</td>
<td>English Streets - EMI (EMI)</td>
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<td>The Ballad Of Chasey Lain</td>
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<td>China In Her Eyes</td>
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<td>I'm Always In Love</td>
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<td>Liebesbrief</td>
<td>Thomas T - Columbia (Not Listed)</td>
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**Eurochart Hot 100® Singles**

*Week 11/00*

**Countries Charted:**
- A.D.C.H. = Austria-Demokratische Republik
- B = Belgium
- D = Denmark
- E = England
- F = France
- H = Holland
- N = Netherlands
- NL.F.L.W.A = Netherlands-Finland-Luxembourg-Wallon
- S = Sweden
- S.F.L.W.A = Sweden-Finland-Luxembourg-Wallon
- U = Universe
- U.S.W = USA

**SALES BREAKER**

1. Sex Bomb
2. Move Your Body
3. Pure Shores
4. Show Me The Meaning Of Being Lonely
5. My Heart Goes Boom
6. Cartoon Heroes
7. Bring It All Back
8. Born To Make You Happy

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4. Show Me The Meaning Of Being Lonely
5. My Heart Goes Boom
6. Cartoon Heroes
7. Bring It All Back
8. Born To Make You Happy

**NEW ENTRY**

1. Sha La La La
2. Vengaboys - Breakin' I Various (Not Listed
3. Helene Segara
4. Alice Deejay
5. Sash!

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Top National Sellers

UNITED KINGDOM

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

DENMARK

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

SWEDEN

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

IRELAND

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

NORWAY

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

HOLLAND

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)

SWITZERLAND

1. "You Can't Do That On My Lawns" (S Club 7) - S Club
2. "I'm Gonna Get You" (The Corrs) - Forgiven Not Forgotten
3. "Nothing Else Matters" (Metallica) - Nothing Else Matters
4. "Un Mar De Confianza" (Luz Casal) - Un Mar De Confianza
5. "Eclipse" (Marcela Morelo)
6. "Reload" (Tom Jones)
7. "Sha La La La La" (Vengaboys)
8. "Un Mar De Confianza" (Luz Casal)
9. "Nothing Else Matters" (Metallica)
10. "Eclipse" (Marcela Morelo)
SALES

by Adam Howorth & Chris Barrett

SALES

it's not exactly ideal for radio but it is a certain poetic lyrics. "I gotta hole

Reed at the production desk.

Laurie Anderson contributes electric violin to Rock...
This Week's Top Chart Toppers

1. The Bad Touch
   Artist: The Bad Touch
   Label: Incentive
   BPM: 128
   Country: UK
   Peak: 2

2. Multiply
   Artist: Multiply
   Label: A&S Productions
   BPM: 128
   Country: Universal
   Peak: 17

3. I Wanna Hmmm...
   Artist: I Wanna Hmmm...
   Label: SPY:
   BPM: 128
   Country: Kosmo
   Peak: 3

4. Move Your Body
   Artist: Move Your Body
   Label: Noise Traxx/P.I.A.S.
   BPM: 128
   Country: UK
   Peak: 3

5. Drop It
   Artist: Drop It
   Label:strictly Rhythm
   BPM: 128
   Country: UK
   Peak: 10

6. Feel It
   Artist: Feel It
   Label: Incentive
   BPM: 128
   Country: Universal
   Peak: 10

7. The Time Is Now
   Artist: The Time Is Now
   Label: Repr. Mgmt.
   BPM: 128
   Country: UK
   Peak: 10

8. Everybody
   Artist: Everybody
   Label: Manifesto
   BPM: 128
   Country: Universal
   Peak: 24

9. Now Or Never
   Artist: Now Or Never
   Label: Incentive
   BPM: 128
   Country: Kosmo
   Peak: 3

10. Welcome To The Dance
    Artist: Welcome To The Dance
    Label: Kontor & Zeigal
    BPM: 128
    Country: Kontor & Zeigal
    Peak: 14

11. I'm In Love
    Artist: I'm In Love
    Label: For Go
    BPM: 128
    Country: Universal
    Peak: 10

12. Multiply
    Artist: Multiply
    Label: Groove
    BPM: 128
    Country: Groove
    Peak: 30

13. SPARKLES
    Artist: SPARKLES
    Label: Black Hole Recordings
    BPM: 128
    Country: UK
    Peak: 31

14. Natural Blues
    Artist: Natural Blues
    Label: W.C.U.
    BPM: 128
    Country: UK
    Peak: 32

15. Groove
    Artist: Groove
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 11

16. Dreambeat
    Artist: Dreambeat
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 34

17. HILLEMI
    Artist: HILLEMI
    Label: EDM
    BPM: 128
    Country: EDM
    Peak: 35

18. Stop Playing With My Mind
    Artist: Stop Playing With My Mind
    Label: Ans формулят
    BPM: 128
    Country: UK
    Peak: 27

19. I Wanna Hmmm...
    Artist: I Wanna Hmmm...
    Label: SPY:
    BPM: 128
    Country: Kosmo
    Peak: 3

20. Feel It
    Artist: Feel It
    Label: Incentive
    BPM: 128
    Country: Universal
    Peak: 10

21. Move Your Body
    Artist: Move Your Body
    Label: Noise Traxx/P.I.A.S.
    BPM: 128
    Country: UK
    Peak: 3

22. Drop It
    Artist: Drop It
    Label:strictly Rhythm
    BPM: 128
    Country: UK
    Peak: 10

23. The Time Is Now
    Artist: The Time Is Now
    Label: Repr. Mgmt.
    BPM: 128
    Country: UK
    Peak: 10

24. Everybody
    Artist: Everybody
    Label: Manifesto
    BPM: 128
    Country: Universal
    Peak: 24

25. Now Or Never
    Artist: Now Or Never
    Label: Incentive
    BPM: 128
    Country: Kosmo
    Peak: 3

26. Welcome To The Dance
    Artist: Welcome To The Dance
    Label: Kontor & Zeigal
    BPM: 128
    Country: Kontor & Zeigal
    Peak: 14

27. I'm In Love
    Artist: I'm In Love
    Label: For Go
    BPM: 128
    Country: Universal
    Peak: 10

28. Multiply
    Artist: Multiply
    Label: Groove
    BPM: 128
    Country: Groove
    Peak: 30

29. SPARKLES
    Artist: SPARKLES
    Label: Black Hole Recordings
    BPM: 128
    Country: UK
    Peak: 31

30. Natural Blues
    Artist: Natural Blues
    Label: W.C.U.
    BPM: 128
    Country: UK
    Peak: 32

31. Groove
    Artist: Groove
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 11

32. Dreambeat
    Artist: Dreambeat
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 34

33. HILLEMI
    Artist: HILLEMI
    Label: EDM
    BPM: 128
    Country: EDM
    Peak: 35

34. Stop Playing With My Mind
    Artist: Stop Playing With My Mind
    Label: Ans формулят
    BPM: 128
    Country: UK
    Peak: 27

35. I Wanna Hmmm...
    Artist: I Wanna Hmmm...
    Label: SPY:
    BPM: 128
    Country: Kosmo
    Peak: 3

36. Feel It
    Artist: Feel It
    Label: Incentive
    BPM: 128
    Country: Universal
    Peak: 10

37. The Time Is Now
    Artist: The Time Is Now
    Label: Repr. Mgmt.
    BPM: 128
    Country: UK
    Peak: 10

38. Everybody
    Artist: Everybody
    Label: Manifesto
    BPM: 128
    Country: Universal
    Peak: 24

39. Now Or Never
    Artist: Now Or Never
    Label: Incentive
    BPM: 128
    Country: Kosmo
    Peak: 3

40. Welcome To The Dance
    Artist: Welcome To The Dance
    Label: Kontor & Zeigal
    BPM: 128
    Country: Kontor & Zeigal
    Peak: 14

41. I'm In Love
    Artist: I'm In Love
    Label: For Go
    BPM: 128
    Country: Universal
    Peak: 10

42. Multiply
    Artist: Multiply
    Label: Groove
    BPM: 128
    Country: Groove
    Peak: 30

43. SPARKLES
    Artist: SPARKLES
    Label: Black Hole Recordings
    BPM: 128
    Country: UK
    Peak: 31

44. Natural Blues
    Artist: Natural Blues
    Label: W.C.U.
    BPM: 128
    Country: UK
    Peak: 32

45. Groove
    Artist: Groove
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 11

46. Dreambeat
    Artist: Dreambeat
    Label: Aquarius
    BPM: 128
    Country: Aquarius
    Peak: 34

47. HILLEMI
    Artist: HILLEMI
    Label: EDM
    BPM: 128
    Country: EDM
    Peak: 35

48. Stop Playing With My Mind
    Artist: Stop Playing With My Mind
    Label: Ans формулят
    BPM: 128
    Country: UK
    Peak: 27

49. I Wanna Hmmm...
    Artist: I Wanna Hmmm...
    Label: SPY:
    BPM: 128
    Country: Kosmo
    Peak: 3

50. Feel It
    Artist: Feel It
    Label: Incentive
    BPM: 128
    Country: Universal
    Peak: 10
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).

Steely Dan

Cousin Duprée (Giant)

"The new track, which sounds modern, attracts listeners who still remember them the first time around, as well as appealing to a younger audience."

Robert Sehlberg
music director
SR P5 Radio Stockholm/Sweden
**UK: Galaxy Network**
- **Format:** Dance
- **Service Area:** Yorkshire, North East England, Severn Estuary, Manchester
- **Playlist Meeting:** Wednesday AM
- **Group/Owner:** Chrysalis Radio
- **Website:** www.galaxylfm.co.uk

Playlist Additions
- Destiny’s Child/Say My Name (n/a)
- Basement Jaxx/Bingo Bango (n/a)
- Shaft/Mambo Italiano (n/a)
- Barkin Brothers/Gonna Catch You Baby (n/a)
- Craig David/Pill Me In (n/a)
- Jennifer Adams/Chelsea (7-10)
- The Corrs/At My Side (7-10)
- Randy Crawford/I’ll Be Around (7-10)
- Reamonn/Supergirl (7-10)
- Moloko/The Time Is Now (n/a)
- Precious/Rewind (n/a)
- Jennifer Lopez/Feelin’ So Good (n/a)
- Louise Hoffsten/Fire Is A Good Thing (15)
- U2/The Ground Beneath Her Feet (15)
- Louis Tomlinson/Fire Is A Good Thing (15)

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

Playlist Additions
- Garbage/When I Grow Up (7)
- Praga Khan/Breakfast In Vegas (7)
- Bush/Letting The Cables Sleep (7)
- Jennifer Lopez/Feel’in’ So Good (7)
- Rich Ashcroft/A Song For The Lovers (7)
- Eiffel 65/Too Much Of Heaven (7)
- Tom Novy feat. Lina/Now Or Never (7)

**Germany: WDR Eins Live**
- **Format:** CHR
- **Service Area:** North Rhine/Westphalia
- **Playlist Meeting:** Friday AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.etlive.de

Playlist Additions
- Garbage/When I Grow Up (7)
- Jennifer Lopez/Feel’in’ So Good (7)
- Rich Ashcroft/A Song For The Lovers (7)
- Eiffel 65/Too Much Of Heaven (7)
- Tom Novy feat. Lina/Now Or Never (7)

**The Netherlands: Radio 3FM**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.3fm.nl

Playlist Additions
- Blink 182/All The Small Things (23-24)
- Santana/Maria Maria (13-14)
- Limp Bizkit/2 Gether Now (7-8)
- HI-Gate/Pitchin’ (7-8)
- Macy Gray/Still (7-8)
- No Doubt/Ex-Girlfriend (7-8)

**UK: BBC Radio 1**
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Thursday 11:30 AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.bbc.co.uk/radio1

Playlist Additions
- Will Smith/Freakin’ It (n/a)
- Geri Halliwell/Bag It Up (n/a)
- Precious/Rewind (n/a)
- Sweet FA/Towers (n/a)
- Primal Scream/Kill All Hippies (n/a)

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

Playlist Additions
- Richard Ashcroft/A Song For The Lovers (15)
- Number Seven Deli/In The Wrong Arms (15)
- Katthult/Weaker (15)
- Midnight Choir/Double Blank (8-10)
- Moloko/The Time Is Now (8-10)

**Sweden: SR P5 Radio Stockholm**
- **Format:** CHR/AC
- **Service Area:** Stockholm
- **Playlist Meeting:** Thursday 11:00 AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.sr.se/p5stockholm

Playlist Additions
- Taxiride/Everywhere You Go (10-15)
- Red Hot Chili Peppers/Otherside (6-8)
- Eels/Mr. B’s Beautiful Blues (6-8)
- Steely Dan/Danon (5-8)
- Prominent/Give A Little (5-8)
- Di Leva/Anglar Skal Hela Mig (3-5)
- Jill Johnson/Everybody’s Coordinating (3-5)

**UK & Eire: Atlantic 252**
- **Format:** CHR/Dance
- **Service Area:** National
- **Playlist Meeting:** Monday 10:30 AM
- **Group/Owner:** CLT/IFA
- **Website:** www.atlantic252.com

Playlist Additions
- Puff Daddy feat. R. Kelly/Satisfy You (20-25)
- Geri Halliwell/Bag It Up (20-25)

**Sweden: WOW! 105.5**
- **Format:** Modern AC
- **Service Area:** Greater Stockholm
- **Playlist Meeting:** varies
- **Group/Owner:** CLT-IFA
- **Website:** www.1055.com

Playlist Additions
- Anika Paris/It’s About (15)
- Sting feat. Cheb Mami/Desert Rose (15)
- U2/The Ground Beneath Her Feet (15)
- Louise Hoffsten/Fire Is A Good Thing (15)
Playlist Additions:

CHR

- Chicane / Bryan Adams: Don't Give Up
- Santana: Don't Wanna Let You Go
- Jennifer Lopez: Feelin' So Good
- Res / Gildo: San Sebastian
- M2M: Don't Say You Lave Me
- Santana: Smooth
- Lene Marlin: Unforgivable Sinner
- Notorious BIG: Notorious BIG
- Natural Born Hippies: Ain't Sweet
- (Interscope)
- (Atlantic)
- (EMI)

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Station Reports include all new additions to the playlist. Some reports also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed in red, if they are reported in one of the selected countries. No lists include featured new albums, as indicated by the abbreviation "AL". Within each country, stations are grouped by ranking and listed alphabetically, rankings include: platinum (P), gold (G), silver (S) and bronze (B). AL playlists may be included by being 13.00 h. CET.
Greece

Radio Dimitris

Playlist Additions:

Jan Hanousek  Head Of Music
Czech Republic

Budapest

Hungarian Top 29 Airplay Chart/Playlist Addition.

Amber- Above The Clouds
Utah Saints. Love Song
Everything Bane Gal. Temperamenti
Artful Dodger- Re-Rewind
AD Studio- Parati. Porno
Mare Anthony- I Need To Know
Eurythmics- Seventeen Again
S Club 7- Bring It All Back
Superfunk- Lucky Star
Genend. Csongess Be HonamJebarat
Madonna. American Pie

Turkey

Songs For Network

Turkey addition:

Alida Nisa, Music Director

Playlist Additions:

Get This. We Still Believe In You
SuperHard. Licky Box
Moby Sings:

Lithuania

Radio FM Lietuva

Playlist Additions:

Darius Lapkevicius- Head Of Music
Vaida Kestutiene- Programme Director

Music Television

McPherson

Heavy Rotation:

Trotter Sisters- Some Little Ukulele
Artful Dodger- Re-Rewind
New Video:

Thomas D- Liebesbrief Five- Don't Want To Go
French Affair- My Heart Goes Boom
All Saints- Pure Shores
Him- Join Me
A. Teens- Super Trouper
Santana- Maria Marin
S Club 7- Bring It All Back
Relic- Caught Out There
Jamelia/Beenie Man- Money
Northers Line Love On The Run

Estonia

Radio Estonia

Playlist Additions:

Estonia Music Channel- Head Of Music

Power Rotation Add:

Hans Hagman  Head Of Music

Heavy Rotation:

Abel- Onderweg
Artful Dodger- Re-Rewind
New Video:

Bush- Warm Machine

Heavy Rotation:

Tucker Ellis- Waiting For My Love
Arudii- Dreams For Her
New Video:

HIM- Right Here In My Arms
Killer Barbies- Mars

The Music Factory

Bruce, Redfield, P
Erik Ramos- Music Director
Power Rotation Add:

Mama Said- There Will Be A Time

Heavy Rotation:

Barker- Love
Virgin, Russia- Shock

New Video:

Jasse- Wie Ben Jij?

The Music Factory

Bruce, Redfield, P
Erik Ramos- Music Director

Power Rotation Add:

Mama Said- There Will Be A Time

Heavy Rotation:

Barker- Love
Virgin, Russia- Shock

New Video:

Jasse- Wie Ben Jij?

Rise Gabrielle

The massive UK No. 1 sales & Airplay hit single taken from the No.1 platinum selling album Top 10 on the European airplay chart released throughout Europe in March

Music & Media 19 MARCH 11, 2000

AmericanRadioHistory.com
**On the air**

M&M's weekly airplay analysis column

Film-related songs dominate the top of the European Radio Top 50 this week. All Saints' Pure Shores (London), from the recently-released new film "The Next Big Thing," out this week in the US, goes down to number two after only one week in the top spot.

Just as it seemed the hits from last summer had finally vanished, Spanish charmer Enrique Iglesias' Be With You (Interscope) comes in as the highest new entry at 39. Morton Bach, programme director at Danish Radio ABC, has put it on the CHR station’s playlist. "It’s not hard to tell who’s singing," he says. "It’s very similar to everything else on his album Enrique. It’s a good song, but I’m not sure if it will be as big as Bailamos. It’s got that summer feel to it, though, so I think it will hang around until then."

Also new in is the artist formerly known as Ginger Spice Geri Halliwell's Bag It Up (EMI) at 42. The single has been immediately picked up by European radio. Lithuanian CHR station Radio M-1’s programme director Asta Gujyte is a fan: "Everything Geri does is brilliant—each single and every song on the album could be released as a single. Bag It Up is very similar to Look At Me, which did well in Lithuania. Both Geri and Melanie C. are pop favorites here."

As British acts are the top of the pops in Lithuania, the Brit Awards will not go unnoticed at Gujyte's station. She explains: "Britain is more important to us than the US and their Grammies. We are preparing for the Brits now, and on March 3, day of the Brit Awards we will bring the news as it happens to our listeners."

Lucky Major has teamed up with a fellow Columbia act, Swedish Meja, whose All 'Bout The Money was to be heard on European airwaves in early 1999. The single is called Private Emotion (Columbia) and it is the most added record this week, and new at 45 thanks to a great deal of support in Scandinavia and Germany. Other new entries are Jennifer Lopez' Feelin' So Good (Work/Columbia) at 47 and Jessica Simpson's I Wanna Love You Forever (Columbia) at 48.

Red Hot Chili Peppers’ Otherside (Warner Bros.) keeps climbing the chart, at 17 this week (Columbia) at 48.

Next week may see the entry of French Affair's My Heart Goes Boom (RCA), number one in Germany's singles chart this week.

Having received eight Grammy Awards, Santana is a strong contender next week with Wyclef Jean on Maria Maria (Arista). Ex-Verve Richard Ashcroft is also likely to make his way into European playlists next week with his A Song For The Losers (HUT/Virgin).

---

**European Radio Top 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>7</td>
<td>ALL SAINTS/PURE SHORES (LONDON)</td>
<td>(London)</td>
<td>67 5</td>
<td></td>
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<tr>
<td>2</td>
<td>1</td>
<td>4</td>
<td>Madonna/American Pie</td>
<td>(Maverick/Warner Bros)</td>
<td>65 2</td>
<td></td>
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<td>3</td>
<td>4</td>
<td>8</td>
<td>Osio/Go Let It Out</td>
<td>(Big Brother)</td>
<td>60 0</td>
<td></td>
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<tr>
<td>4</td>
<td>3</td>
<td>13</td>
<td>Britney Spears/Born To Make You Happy</td>
<td>(Jive)</td>
<td>51 0</td>
<td></td>
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<tr>
<td>5</td>
<td>5</td>
<td>13</td>
<td>Tom Jones &amp; Mousse T/Sex Bomb</td>
<td>(Gay/Parlophone)</td>
<td>40 0</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>14</td>
<td>Christina Aguilera/What A Girl Wants</td>
<td>(RCA)</td>
<td>44 0</td>
<td></td>
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<tr>
<td>7</td>
<td>7</td>
<td>8</td>
<td>Backstreet Boys/Show Me The Meaning Of Being Lonely</td>
<td>(Jive)</td>
<td>43 0</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>6</td>
<td>Mariah Carey/Thank God I Found You</td>
<td>(Columbia)</td>
<td>33 4</td>
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<tr>
<td>9</td>
<td>9</td>
<td>8</td>
<td>Kelis/Caught Out There</td>
<td>(Virgin)</td>
<td>33 1</td>
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<tr>
<td>10</td>
<td>11</td>
<td>5</td>
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<td>George Michael/Miss Sarajevo</td>
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</table>
A stealth ‘attaque’ on the French charts

Another unusual aspect of the campaign is the lack of a video. Marc Thonton explains: “This was partly because we couldn’t find a project that everyone liked. But with the second single La Plume there is one done already. We hope that by providing another distraction it will help to stop radio burning the album out.” Burn out or no burn out, networks such as NRJ were quick to jump on Tu Dia Rien. “The sense of expectation was immense,” says NRJ’s programme director Michael Magnin. “And the material is excellent. Like the first album, some tracks are hard and some are pop, but they’re all very strong songs.” With only two full-page press advertisements in Les Inrockuptibles and daily newspaper Liberation, the bulk of the marketing money has been channeled into retail presence. “We wanted in-store visibility, so that’s where we invested,” continues Thonton. “We secured good positions with the right colours to make sure our stands had visibility. The album is black on black, so dark surroundings were changed where necessary.”

On January 19, the day after the album’s release, Louise Attaque started a low-key club tour, with dates only announced on local rock radio some 48 hours beforehand. “We lost money on the tour,” admits Thonton, “but the idea was to create a ‘word of mouth’ phenomenon.” Now non-Francophony territories are picking up on the act. Thanks to signal spillage from Switzerland, Italian radio has been playing the new album’s title track, while interest is also coming in from Spanish labels looking to pick up on the band.

Sony takes Steppes to conquer Russia

the launch of the new company, the Sony Music catalogue will now be available in CD, will be manufactured by Sony’s DADC Austria plant while cassettes, which represent the bigger market, will be manufactured locally in Russia. When the new subsidiary’s products will be handled by Russian registered company Hunter Music, which previously acted as a non-exclusive distributor for Sony.

Nobody at Sony was available to comment on the company’s plans for Russia, but with Sumin at the wheel, SMER at least will have the benefit of Terry, who was a key player in the new piracy industry, which presents significant difficulties.

According to the International Federation of the Phonographic Industry (IFPI), Russia’s economic problems and the collapse of the former pricing system has meant that piracy has been able to thrive. A recent survey by IFPI found that music sales in the past couple of years. While Europe’s music market as a whole has grown significantly over the past 7 years, to euro 13 billion, only 5% can be accounted for in Eastern Europe, including Russia. In fact, IFPI figures indicate a decline in Eastern Europe.

In 1998, the Eastern European music market was worth just under euro 0.6 billion, and was dominated by Russia. Following a low in 1993, the region’s market had picked up, but it fell by 12% in value in 1998, suffering the effects of the economic crisis and rising piracy levels, according to IFPI.

As a whole, Eastern Europe is cassette-driven, with the cassette representing around 80% of the market. The 1998 level of CD sales in Russia was a mere 7%. Those statistics are bolstered by IFPI figures for the first half of 1999, which revealed that while world music sales were flat, sales values in Russia were down by 50% in unit terms and 69% in value.

Sony’s accountants may be preparing quite literally for a trip into the red, but the company remains upbeat about its foray into the Russian market. “Everyone at Sony Music firmly believes that establishing a company in Russia is a long term commitment,” says Paul Russell, chairman of Sony Music Europe; Paul-René Albertini, executive VP, Sony Music Europe and president & CEO, Sony Music France; Franco Cabrini, president and MD, Sony Music Italy.

A large private equity firm, which is looking at investing in the new Russian venture, has been disappointed by Sony’s failure to put up a Russian-registered company. The terms of the deal have yet to be finalised, but there is a strong belief that the IFPI figures will be repeated in the new company.

Correction

In M&M’s profile of Matia Bazar in our San Remo Special (issue dated February 26) it was erroneously stated that Piero Cassano had ‘departed from the band’. Caselli aurally stated that Piero Cassano had returned to the group. We apologise for any confusion caused.
### Border Breakers

Mainland European records breaking out of their country of signing

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<th>WOC</th>
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<td>A* Teens/Super Trouper</td>
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Conversion rates correct as of February 24, 1999

### Hotline

Edited by Emmanuel Legrand

At time of going to press, the organisers of French music awards show Victoires de la Musique were still unsure whether the show would take place as planned on March 11. The organisation of the event suffered a severe blow on February 29 when the operators of the 6,000-seater Zenith concert venue abruptly announced that it would close at least until the month of September for alleged security reasons. Attempts are being made to get the Zenith to reopen for the Victoires date, but if they fail a lack of suitable alternative venues in Paris could force the organisers to postpone the show.

Warner Music Spain & Portugal president Sául Tagarro has appointed José Carlos “Charlie” Sánchez as deputy MD of DRO East West Spain. Sánchez will report to Tagarro, who in January was appointed acting MD of DRO following the departure of Mariano Pérez, who was named MD of Warner Music Spain.

The US music and radio industry is still assessing the impact of the February 29 announcement of the acquisition of SFX Entertainment by Clear Channel Communications in a deal that will marry the biggest US radio group with the world’s largest producer and promoter of live events. “It gives you a lot of leverage with the artists,” says a Clear Channel radio executive. Clear Channel operates 897 radio and 19 television stations in the US, and has interests in over 240 radio stations outside the US.

Lou Reed is joining the list of acts who have decided they’ll no longer perform in Austria in protest against the participation of Jörg Haider’s extreme-right party in the Austrian government coalition. Reed was due to perform in Austria in May.

The German Echo Awards, which take place in Hamburg on March 9, are now on-line, through an agreement with Internet providers T-Online. The German Phono Academy web-site (www.t-online.de/echo2000) offers updated information about the event and the acts performing, and will offer live interviews with artists on the night of the awards.

Effective April 1, René Smit will become A&R manager at EMI Holland, replacing Danny Friedrichs. Smit was formerly general creative manager at MCA PolyGram Publishing, where he signed a publishing deal with Violent Records, repertory owner of all Vengaboys material.

Steve Woods joins the UK’s Chrysalis Radio Group from GWR as group head of production. He will oversee the on-air produced sound of the Heart and Galaxy brands. He was previously head of group programme production at GWR, and more recently 2CR FM programme controller. Christopher Smith, who joined Chrysalis Radio in May 1999 as Galaxy Network music coordinator, is promoted to deputy head of music of the Galaxy Network.

German Music TV Channel VIVA and Swiss media partner SWIZZ Music Television officially announced on March 1 their cooperation on the Swiss market. VIVA’s managing director Dieter Gorny said: “The development in Switzerland is an important step for VIVA’s future plans to be present in all major European countries with national programming.”

In one of her acceptance speeches at the Spellmannspreis show, Lene Marlin reminded Virgin Records Norway managing director Per Eirik Johansen of his promise to quit smoking if her album Playing My Game sold over a million units. “The MD of my record company must quit smoking now,” she quipped. Johansen has not indicated if he intends to comply.
### Major Market Airplay

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

**Tw/Wk This Week, LW/Last Week, WOC=Weeks On Chart, TS=Total Stations**

#### UNITED KINGDOM

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<td>Enigma/Above &amp; Beyond</td>
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<td>Girls Aloud/Baby</td>
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<td>The Cranberries/Why</td>
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<td>The Divine Comedy/The Happy Days Are Here Again</td>
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<td>Nancy Sinatra/These Boots Are Made For Walking</td>
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#### SCANDINAVIA

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<td>(Jive/Zomba)</td>
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<tr>
<td>7</td>
<td>Shania Twain/Don’t Be Stupid</td>
<td>(RCA)</td>
</tr>
<tr>
<td>8</td>
<td>Britney Spears/To Make You Happy</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>9</td>
<td>Jennifer Lopez/Waiting For Tonight</td>
<td>(Big Brother)</td>
</tr>
<tr>
<td>10</td>
<td>Red Hot Chili Peppers/Otherside</td>
<td>(Virgin)</td>
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</table>

#### FRANCE

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tbody>
<tr>
<td>1</td>
<td>HISOU AMATIELLI RELIEVE</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>Tom Jones &amp; Mousse Z&amp;S Barc</td>
<td>(WEA)</td>
</tr>
<tr>
<td>3</td>
<td>Mylo/Get The Funk Out</td>
<td>(EMI)</td>
</tr>
<tr>
<td>4</td>
<td>Pet Shop Boys/Don’t Let Me Be Misunderstood</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>5</td>
<td>Enigma/Above &amp; Beyond</td>
<td>(EMI)</td>
</tr>
<tr>
<td>6</td>
<td>Girls Aloud/Baby</td>
<td>(BMG)</td>
</tr>
<tr>
<td>7</td>
<td>The Cranberries/Why</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>8</td>
<td>The Divine Comedy/The Happy Days Are Here Again</td>
<td>(EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Nancy Sinatra/These Boots Are Made For Walking</td>
<td>(EMI)</td>
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#### ITALY

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<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>OASIS LEAVE IT OUT</td>
<td>(Big Brother)</td>
</tr>
<tr>
<td>2</td>
<td>Tom Jones &amp; Mousse Z&amp;S Barc</td>
<td>(WEA)</td>
</tr>
<tr>
<td>3</td>
<td>Pet Shop Boys/Don’t Let Me Be Misunderstood</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>4</td>
<td>Girls Aloud/Baby</td>
<td>(BMG)</td>
</tr>
<tr>
<td>5</td>
<td>The Cranberries/Why</td>
<td>(Polydor)</td>
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<tr>
<td>6</td>
<td>The Divine Comedy/The Happy Days Are Here Again</td>
<td>(EMI)</td>
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<tr>
<td>7</td>
<td>Nancy Sinatra/These Boots Are Made For Walking</td>
<td>(EMI)</td>
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<tr>
<td>8</td>
<td>Jennifer Lopez/Waiting For Tonight</td>
<td>(Big Brother)</td>
</tr>
<tr>
<td>9</td>
<td>Red Hot Chili Peppers/Otherside</td>
<td>(Virgin)</td>
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#### SPAIN

<table>
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<th>Position</th>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>PIPA</td>
<td>(Virgin)</td>
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<tr>
<td>2</td>
<td>George Michael/Miss Sarajevo</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>3</td>
<td>Madonna/American Pie</td>
<td>(Maverick/Warner Bros.)</td>
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<tr>
<td>4</td>
<td>Brian McKnight/Back At One</td>
<td>(Jive/Zomba)</td>
</tr>
<tr>
<td>5</td>
<td>Shania Twain/Don’t Be Stupid</td>
<td>(RCA)</td>
</tr>
<tr>
<td>6</td>
<td>Britney Spears/To Make You Happy</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>Jennifer Lopez/Waiting For Tonight</td>
<td>(Big Brother)</td>
</tr>
<tr>
<td>8</td>
<td>Red Hot Chili Peppers/Otherside</td>
<td>(Virgin)</td>
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#### POLAND

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<tr>
<td>1</td>
<td>KORPUS NEROWY</td>
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<tr>
<td>2</td>
<td>Eryka Kropczyńska/Be With You</td>
<td>(Universal)</td>
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<tr>
<td>3</td>
<td>Ryland Small/Big Bus</td>
<td>(EMI)</td>
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<td>4</td>
<td>CBGB/Kid 82</td>
<td>(RCA)</td>
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<td>5</td>
<td>OMD/Meow</td>
<td>(EMI)</td>
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<tr>
<td>6</td>
<td>Pet Shop Boys/Don’t Let Me Be Misunderstood</td>
<td>(Parlophone)</td>
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<tr>
<td>7</td>
<td>Girls Aloud/Baby</td>
<td>(BMG)</td>
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<tr>
<td>8</td>
<td>The Cranberries/Why</td>
<td>(Polydor)</td>
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<td>9</td>
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<td>(EMI)</td>
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<tr>
<td>10</td>
<td>Nancy Sinatra/These Boots Are Made For Walking</td>
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#### HUNGARY

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<tr>
<td>1</td>
<td>CHEIROVÓS LAMÔRRO</td>
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<tr>
<td>2</td>
<td>Celine Dion/That’s The Way It Is</td>
<td>(Virgin)</td>
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<tr>
<td>3</td>
<td>George Michael/Miss Sarajevo</td>
<td>(Polydor)</td>
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<tr>
<td>4</td>
<td>Robert Miles/Swallow</td>
<td>(BMG)</td>
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<tr>
<td>5</td>
<td>Pet Shop Boys/Don’t Let Me Be Misunderstood</td>
<td>(Parlophone)</td>
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<td>6</td>
<td>Girls Aloud/Baby</td>
<td>(BMG)</td>
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<td>(Big Brother)</td>
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</tbody>
</table>

### Data supplied by SNPP/IPRO from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighed by audience.

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