M&M chart toppers this week

Merged AOL-Time Warner must sever Bertelsmann link

by Emmanuel Lagrand

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The proposed $129 billion merger, which still needs to be cleared by US competition authorities, would create a new media giant combining AOL's online portfolio with TW's content in cinema, music, TV, press and books—as well as being a driving force in the online delivery of music.

EU competition commissioner Mario Monti says: "The Commission has a duty to prevent the creation of dominant positions in all sectors, be they in the old or new economy. In a music market already characterised by a high degree of consolidation, the danger was that by allowing AOL to team up effectively with three of the five music majors, the resulting integrated company could have dominated the online music distribution market."

In a joint statement, AOL and TW said they were "very pleased" with the Commission's decision.

Sanz bares his soul to a million

by Howell Llewellyn

MADRID — Spanish artist Alejandro Sanz confirmed his status as Spain's biggest star a week before the worldwide release of his latest Warner Music Spain album El Alma Al Aire ("Bared Soul") on September 26.

Pre-sale orders of the album already topped 500,000 in Spain alone and it was declared quintuple platinum by labels' association AFYVE on its day of release.

After four days, Sanz had sold nearly 800,000 units in Spain—more than the country's best-selling artist in the whole of 1999. And after a week, sales had topped the one million mark, an achievement described by president of Warner Music Spain, Saul Tagarro as "ridiculous and absolutely spectacular." Since his 1991 debut, Sanz has worked mainly with Italian musicians. But with El Alma Al Aire, Sanz has broken tradition by recording at The Hit Factory in Miami, rather than, as before, in Milan.

Sanz explains to M&M: "It had nothing to do with marketing, but the fact that in The Hit Factory studios we had a specially-designed digital system." Sanz made it clear he had no plans to imitate other Latino stars and move to Miami. "It's not elastic enough. My lifestyle continues to change."

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Belgian radio set for single survey

by Marc Maes

BRUSSELS. The path has been cleared for Belgium to have a single survey to cover the operation of the country's radio stations.

Until now Belgium has had a complicated system based on different surveys for Flemish public and commercial stations and their Francophone counterparts.

Now, CIM (Centrum voor Informatie over de Media), the officially recognized body which originally published radio ratings in Belgium some 15 years ago, has brought together the Radioscan and Radiometrie ratings surveys used by the three main sales houses IPRadio, VAR and RMB.

The idea to have just one overall survey has been on the agenda for at least 10 years, and the new survey will be based on daily reports.

IPRadio’s director of marketing Marco Marinis comments: “The three parties were given their homework and we’ve more or less agreed on the basic idea. We’re just starting negotiations to determine the right direction for a single market survey for Belgian radio—at last.”

At the moment, IPRadio, VAR and RMB publish figures covering Flemish public stations, French public stations and commercial stations separately. They reveal similar trends, but offer some variation in the actual figures.

The news broke on the day IPRadio released its latest survey of commercial networks, which shows that, while French-language commercial stations remain stable, the Flemish networks like Radio Contact (CHR) and Radio Manneken (AM) are climbing up the rankings. The Radio Mango network was launched eight months before the survey was carried out and shows a 40% increase over that period.

London CHR station 95.8 Capital FM recently ran a stunt called “Chain Reaction” in which five female listeners picked each other, after the promotion—were chained together for a week to Capital FM’s newsreader Philip Chryssikos (third from right). Capital listeners entered every day to eliminate one of the girls from the chain, eventually leaving Jo Dean (picted fur right) to win the prize of a trip to Los Angeles.

New label to enhance Flamenco’s profile

by Howell Llewellyn

MADRID — Flamenco is being tipped to achieve a higher international profile, thanks to a newly-created Spanish label dedicated to the gypsy folk music genre.

The label, Palo Nuevo, is the creation of music conglomerate Gran Via Musical (GVM) and is the fourth sub-label to emerge from under GVM’s parent label, MuXXic.

GVM managing director Jaime de Polanco says the recent setting up of Latino music label MuXXic Latina, following a deal with Universal Music Group, will “at last give flamenco the international profile it deserves.”

De Polanco explains: “The deal with Universal means we can work with all our MuXXic artists on an international level, using our logistical networks to guarantee worldwide distribution.”

Spain’s authors and publishers rights society, SGAE, is backing the label. Its executive president Teddy Bautista told M&M: “If this works, flamenco will cease to be a cult art form to become an art form for the masses.”

Bautista continues: “Nobody thought that Cuban son could sell outside the Caribbean, until a corporate image for it was created when a small group of English music fans recorded Buena Vista Social Club. There is no reason why Palo Nuevo shouldn’t be able to do the same with flamenco.”

The label has already signed 17 artists and is in negotiations to sign up 10 more. Its first release will be Azucar Conde, by 74-year-old artist Chano Lobato on October 24.

Spain’s largest radio group Cadena SER is also supporting the project. Director of its Spanish music networks Radio Dial and RADIOL, Paco Herrera, is optimistic about its potential. “I am very hopeful that this will not only work commercially, but also strengthen the pure and classical forms of flamenco,” he says.
**News**

**Industry tackles ‘music mafia’**

**by Howell Llewellyn**

**Madrid** — The Spanish music industry is uniting behind a campaign to tackle music piracy in the country. Labels' association and IFPI affiliate AFYVE, authors’ and publishers’ society SGAE, and artists’ association AIE have teamed up to combat ‘a massive and sophisticated industrial process with well-organised manufacturing and distribution of illegally copied CDs,” in the words of BMG-Ariola president José María Cámara, one of the campaign’s organisers.

Cámara attributes the move to presidents of all three bodies—Jesús López (AFYVE), Teddy Bautista (SGAE) and Luis Cobos (AIE)—launched the campaign in Madrid on October 11.

Until recently, piracy affected just 5% of the Spanish market but that figure is now around 15% and growing. “In other words, if the industry sells 60 million legal sound-carriers, some nine million more will have been sold illegally on the street,” says López.

The AFYVE estimates that piracy affects legal CD sales to the tune of around Pta 15-20 billion (€90-120m) a year. The campaign will include TV and radio spots, as well as posters and stickers at sales-points and sound-carrier outlets.

Cámara explains that the AFYVE became aware in late 1999 not just that piracy was soaring, but that there was an organised mafia-like system behind it. “There are probably dozens of little factories or workshops around the country manufacturing huge amounts of hot product within 24 hours of an album’s release,” he says.

“But there’s not much point arresting the street-sellers, because it is the organised mafias that are our target. Make no mistake—this is a mafia situation, it is not a game,” he says.

Along with Italy and Greece, Spain is one of the worst-affected countries in Europe. But it is not a legal question. “We already have the laws—we are demanding they be applied,” says Cámara.

The campaign commission is composed of AFYVE members Miguel Angel Gómez (president of EMI Spain), Claudio Condé (president of Sony Music Entertainment Spain), Juan Palomino (SGAE executive), and Luis Mendo (VP of AIE).

**Dutch trial CD-burning kiosks**

**by Robbert Tili**

**HILVERSUM** — Leading Dutch retail chain Free Record Shop has begun trials of CD-on-demand kiosks in its stores in a bid to curtail the burgeoning illegal CD-R trade in the country.

The system, called Free’s branch in Almere with a rollout across its 160 stores set to begin next year. Independent labels Galaxy Music, Select, Multidisk and Red Bullet have agreed to make available their product.

Label manager at Red Bullet Edu van Hasselt tells M&M: “The partnership is so far, under the condition that only back catalogue material will be made available. We have to see how it works before new material is included on the database.”

Universal Music Holland is so far the only major to have pledged to license product to Free, depending on the outcome of the trial. “More majors will give in once the system proves successful,” says Free president and CEO Hans Breukhoven. “Without top 40 hits, this campaign stands no chance at all.”

Most tracks will cost Dfl 2.50 (€1.13). Breukhoven says chart-toppers will cost more than twice the price of regular tracks.

Free says it will give the project three years to prove itself and expects the database to be extended to include films and games. The system may also be expanded to offer their customers downloads from the Internet.

In a separate development, the retailer has announced it is to move out of Central America, withdrawing from 17 La Curacao Music Shops in El Salvador, Nicaragua, Guatemala and Honduras.
In our second part of our NAB Radio Show 2000 review, Jon Haseman reports on some of the most interesting programming-related panels at this year’s convention, held last month in San Francisco.

While, as we reported last week, the focus of this year’s NAB Radio Show was undeniably on the technical (all the latest Internet-related developments affecting radio) and the political (with demonstrators protesting against the consolidation and “corporatism” of US radio) there were still plenty of useful things for European visitors to take home with them from the many programming sessions held during the four-day conference.

One of the things European radio still very much looks to the US for, of course, is experimentation with new formats, so the panel on “Finding The Next New Format First”—moderated by Sean Ross, group editor of M&M’s sister US publication Airplay Monitor—was a particularly welcome one.

The panel, which featured three radio consultants—MediaThink’s Tom Barnes, Mayomega’s Barry Mayo and Alan Burns & Associates’ Dave Shakes—agreed that the All-80s format was probably the hottest new format in the US right now. Shakes reported that ‘80s music was testing well again, particularly among females, probably because much of the music has been off the air in the past few years and therefore sounds fresh again to listeners.

Short-term formats
There was some debate as to whether the All-80s format would prove to be a “two-year format,” following the recent trend whereby US radio groups have been prepared to put money into a new format even though they know it will probably only have a two-year life expectancy. “It’s easier to do the two-year thing,” commented Barnes. “You abandon [building] a brand and go after getting as many listeners as you can right now.”

According to the panel, other new formats surfacing recently in the US include super-soft AC and gospel music on FM. Super-soft AC provides a home for MOR artists such as The Carpenters, Barry Mannilow and Barbara Streisand who have been increasingly exiled from Soft AC stations in recent years. Meanwhile gospel music stations, traditionally confined to AM, are increasingly making the move to the FM band. “There is a spiritual audience, and we think there is an audience in the US that will make that format popular,” predicted Barnes.

In a discussion on the Jammin’ Oldies (Rhythmic Gold) format, which has seen its popularity fade fairly quickly after dramatic success following its appearance on US airwaves three years ago, Mayo said he always believed that the format “never had any legs—it was designed for the wrong reasons. Overtly black Jammin’ Oldies stations have been more successful, which shows that formats are about communities and not music styles.”

Teen troubles?
Making their predictions about new formats which might appear in the next few years, the panel suggested that we should look out for “hip hop Gold” stations playing rap and hip hop oldies, and for stations which play jazz and classical music side-by-side.

Meanwhile, in the Top 40 (CHR) panel, teen pop’s alleged demise in the US was addressed.

Inside the exhibit hall of the NAB Radio Show 2000.

WSSX/WSUY Charleston programme director Mike Edwards pointed out that Top 40’s last decline in the US started when teen pop stars released the same sort of “goofy” product that he’s seeing now. “The 12-24s may be the first to start a bandwagon but the 25-34s are the first to get off,” he noted.

Over at the AC panel, KOIT FM/San Francisco programmer Bill Conway said that AC stations often fall “because they wander” from their core format. Barry James, programme director of WTMX/Chicago warned that, when programming AC outlets, there is “always a temptation to be hipper than your audience. We’re always like to admit listening to these stations because they want to appear more trendy.

From grunge to rap
At the Rock panel, Jacob Media’s Dave Beasing described a permanent sea change in Modern Rock’s musical palate, moving further away from grunge towards a rock-rap hybrid. While some programmers might be tempted to see this as the latest rock fad after ska or swing, Beasing believes the rock-rap movement transcends music and is more solidly rooted in popular culture, including fashion, language, and consumer behaviour. Beasing also believes that this music will allow modern rock to differentiate itself more clearly from Top 40, Modern AC and other Rock formats.

In a panel on “Understanding The Next Generations,” Youth Intelligence VP Kirsten Doig told us all about the likes and dislikes of “Generation Y” (12-24 year-olds). Unlike their more cynical Generation X predecessors (now aged 22 and over) who were the products of divorce, and who faced problems such as unemployment, AIDS and environmental worries, Generation Y—according to Doig’s research—are self-confident, realistic and optimistic. They are much more into the concept of having families (a major baby boom is predicted in the next few years); have heroes and people they admire once more; are extremely computer-savvy; are more tolerant of ‘difference’; and enjoy nature and outdoor activities such as gardening and camping.

Keeping it “real”
What implications does this have for radio programmers? Well, Doig recommends that stations should emphasise the humanity and “realness” of their on-air presenters. They should tap into Generation Y’s “mobilia” with a lot of travel-oriented promotions and outdoor activities. And with that baby boom expected between now and 2015, Doig also suggested that stations consider more family-oriented promotions.

A panel very much in tune with Doig’s thoughts was entitled “How To Create Emotion On The Radio,” which brought together morning show personality Kid Kraddick of KHOT/Tulsa and producer/label boss David Foster, who spoke about creating emotion in songwriting. Foster warned of the dangers of trying to create music which is “super-targeting” of some stations, when “You’re not trying to get on the radio, that’s when you get on the radio,” he said.

Kraddick criticised the narrow “super-targeting” of some stations, observing that air personalities would be better off spending time getting to know themselves rather than their audience. He also paid tribute to “shock jock” Howard Stern, saying that “any air personality who doesn’t give him credit for the doors he has opened for us is not being fair.”

A panel very much in tune with Kraddick’s own “total-disclosure” morning show affects his wife, he responded: “Anyone who marries someone who’s on air has to know his or her dignity and [most of their privacy for the financial benefits].”

Additional reporting by Airplay Monitor’s Sean Ross, Jeff Silverman and Mark Schiffman.
Dancing into a whole new era

As the dance music community prepares for the Amsterdam Dance Event, there are signs that the genre is becoming increasingly popular. Gary Smith reports on the latest developments in the business of dance.

Estimating the global value of dance music is unlikely ever to be an exact science but, applying the European average, estimated at 9.4% (including R&B and rap) to the global dance market, the genre generated roughly $3.8 billion in 1999. While this is strictly a guess计提, extrapolated from estimates from Holland, Germany, the UK and Russia, industry figures seem to see it as a fair reflection of the state of play.

"If you had asked me 10 years ago if I thought dance music would be as popular and as enduring as it has turned out to be, I would never have believed it," says Jean-Paul de Coster, managing director of Antwerp-based BYTE Records. "But since 1993-4, the era of Eurodance, it was clear that dance was becoming the pop music of the '90s and beyond."

Room for expansion

As to whether the form has peaked or still has growth potential De Coster, like many in the industry, believes that there is still room for expansion. "One of the strengths of dance music is that it is constantly being re-invented," he says. "Currently the market is being grown by the emergence of garage/2 Step, which essentially is a new form of soul music."

"There are regular peaks and troughs and we're heading into a new peak driven by garage, but overall I think as a broad-based phenomenon the form enjoyed its highest profile in the late '90s."

De Groot says, "and I think we'll continue to see big growth from garage acts over the coming months."

BYTE is currently enjoying success with the trance hit Turn The Tide by Liquid feat. Sylvi. Over 40,000 copies have been sold in Belgium, and licence requests have come in from all the major territories.

Dick De Groot, head of A&R at Holland's ID&T Music, agrees with De Coster: "Craig David has had three Top 10s in Holland recently," De Groot says, "and I think we'll continue to see big growth from garage acts over the coming months."

De Groot also pinpoints a further phenomenon which hints at the strength in depth of dance music. "Although UK-originated garage is starting to make inroads on the continent, the big change in the last 18 months is that Belgium, Germany, France and Scandinavia are now globally recognised as having plenty of good producers and labels," he says. "The Dutch progressive sound is currently very popular in the UK."

Jens Thele, managing director of Germany's Kontor Records, wholeheartedly agrees: "The biggest change of recent times is that we are approached from all over the world, regularly," he says. "Germany generally has become a much more important A&R source."

Russell Cook, A&R manager at newly-formed UK label Decode, also concurs. "Just look at the number of chart acts that are from Europe," Cook points out. "Storm, Darude, Cygnus-X, Modjo and Kernkraft 400 are a few recent examples."

Next big track

The next big track from the continent looks likely to be the Flex Records-produced How Many Times by Beatchuggers, a Danish production licensed to London Records/ffrr. While Kontor's Thele is unrestrainedly optimistic about the future of dance music for much the same reason as BYTE's De Coster — that it is pop — he alone feels that the scene has, probably, already passed its peak.

My feeling is that it peaked around two years ago," Thele says. "There are regular peaks and troughs and currently we're heading into a new peak driven by garage, but overall I think as a broad-based phenomenon the form enjoyed its highest profile in the late '90s."

Kontor, which regularly scores hits in M&M's dance chart European Dance Traxx, has just scored a major hit in Germany with Underdog Project's garage production Summerjam, a track that is now the object of multifarious license requests.

Dance compilations maybe among the most pirated sound-carriers, but business remains brisk. "We expect to sell around 800,000 compilation units this year," ID&T's De Groot says, "even though estimates about the impact of CD-R [piracy] put it as high as 40% of the total Dutch market."

ID&T's strategy has been to base releases on strong brand names as much as content. "The Inner City
series is based on a popular club night so it has a certain in-built momentum," says De Groot. "Basically these days, to sell compilations, you have to also sell a lifestyle or a feeling."

New tracks
Or, in Kontor’s case, get in very early on new tracks. "Germany was late getting into DJ mix compilations so the market never got as saturated as other countries," says Thele. "It’s still a highly competitive market though. Our Top Of The Clubs series includes a lot of tracks that are only available on white label, well before they’re out on full release."

Craig David

Jean-Paul de Coster

Bigboy Caprice
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DANCE SPOTLIGHT

ADE covers all aspects of the business

N ow in its fifth year and, thanks to its central location and place in the calendar, firmly established as a specialised event second only to Miami’s Winter Music Conference, the Amsterdam Dance Event (ADE) takes place 19-21 October. Last year the ADE drew 800 professionals while this year, based on the volume of pre-registrations, the organisers are expecting close to 1,000 delegates.

Daytime events, taking place in the Felix Meritis centre, are dominated by 14 panels that kick off with a keynote address/interview with a yet to be confirmed key figure from the industry.

The discussions cover a range of topics including The Art of A&R featuring F Communication co-founder Eric Morand alongside Simon Dunmore from Defected, Alex Gaudino of Italy’s Time Records, Errol Rennalls from Peppermint Jam and Maria Jimenez of PIAS/Pimento.

Dutch success
Exploring the reasons behind the Success of the Dutch Sound will be journalist and musician Gert van Veen, DJ/producer Sander Kleinenberg, Stefan Robbers and Junkie XL’s Tom Holkenborg plus DJ Zki of The Goodmen. The DEMO-LITON sessions, moderated by Mark van Dale, also include Manifesto A&R executive Ben Cherrill alongside Gladys Pizarro of Strictly Rhythm.

Friday features a Te.риторий Focus presentation by the Bureau Export de la Musique Française focussing on the currently highly productive French scene, plus DJs: Copyright Owner Or Jukebox? Presented by Dutch copyright organisation BUMA, the panel is moderated by Mark Solomons of the Financial Times alongside a panel of experts including Okke Defos Visser of BUMA, lawyer Kurosh Nasseri plus journalist Yann Queillenec of Codas and Music info Helbo.

Round tables
Friday also sees two round tables dealing with the relevance of the radio industry to dance music; Internet & Radio: Tune In, Log On! is presented by the European Broadcasting Union and BUMA with Erik Walkoff of Norwegian public broadcaster NRK, the EBU’s Damien Chalaud, Gerard Walhoff of Dutch public broadcaster VPRO and Simon Nelson from UK public broadcaster the BBC.

The Music & Media presentation and discussion, Airwave: Radio & The Making Of a European Dance Hit, is moderated by Music & Media’s Menno Visser and features Tony Alexandre de Scorpio with Alex Gaudino of Time, Eddie Gordon of Neo Records, Thomas Madvig of Denmark’s P3 and Erik Walkoff from NRK P3.

Saturday features a second DEMO-LITON session, plus a panel covering this year’s red hot topic, online copyright called Online Copyright: The Future Of Music Business & The Internet.

Lively discussion
The presence of BUMA’s Peter Koopman, Christiana Alberdingk Thijm of Dutch ISP xstall, Bert de Ruiter from online music service Vinitmic and software expert Ferryl Buft of DMDsecure should ensure a lively discussion. The ADE is also offering free legal advice on the Free(ze): Legal Advice! panel and, in the business lounge, the Copyright Office Hour.

Nightime events include label nights by Black Hole, D’NA, F Communications, Warner Music, Wall Of Sound, MoBizz, Vocal Bizz, Strictly Rhythm, AM-PM and Kontor, as well as a night presented by the French Bureau Export de la Musique Francaise in association with F Communications featuring DJ Alexkid, DJ Marxix and deep house act Elegia playing live.
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Artists see benefits of 'Net effect

The Internet has wide-ranging implications for the music industry, not least as a global marketing tool for artists whose web sites operate with and without the support of their record labels. Paul Sexton reports on how the web is affecting the artist-label relationship, while three Music & Media writers look at examples of how the information superhighway is driving artist's delivery of music.

Technological tactics

Many acts, from teen pop troupes to hard-touring modern rock groups and everything else in between, are wise enough to develop their own websites before they are in bed with a label, sometimes before they're even in the same house. Such early deployment of technological tactics can be the means by which an act commands another, arguably even more important, relationship: with the people it wants to buy its records and concert tickets. And if the artist is going the do-it-yourself route, it can also be the shop floor from which those products can be purchased direct.

Once established as a commercial force, the artist will usually operate its website as a joint venture with its label, using the medium as a means of building and augmenting an e-mail and/or postal database which will, of course, come in handy should things ever run cool between artist and company.

One group doing just that, years after their apparent commercial peak but still in rude health with a substantial and ultra-loyal audience, are British rock outfit Marillion, who have extended the relationship with their online supporters to a remarkable new level. The band e-mailed the 30,000 names on their database to invite them to "pre-order" their upcoming 12th studio album. The result of this "internet whip-round" was over £100,000 in upfront funding for studio time to make the record.

"Effectively the fans are paying for the album before they get it," says Marillion's lead player, Steve Adams Kelly, "and to make it special for people willing to put their hand in their pocket, we said that anyone pre-ordering the album before the end of July would be mentioned on the sleeve." The band has now signed a marketing and distribution deal for traditional retail orders with EMI, the label to which they were signed from 1982-96.

Thorny debate

At the sharp end of the current thorny debate about copyright theft and the creative morality of free downloads, an increasing number of high-profile artists, with a proven commercial track record, are using the internet to publish a metaphorical "Dear John" note to their labels.

"Dear John" note to their labels.

Offspring and Courtney Love are two examples of artists involved in such a morbidly fascinating impasse, but even more intriguing and potentially precedent-setting is the case of Matt Johnson, frontman with long-running British modern rock act The The.

The band's current album NakedSelf, its first for nothing/Interscope, had a difficult time establishing any substantial presence at radio in the US despite some of the best reviews of Johnson's career. Substantial touring and a fan base, with a proven commercial track record, are using the internet to publish a metaphorical 'Dear John' note to their labels.

Singer crushes the wheels of industry

While the Internet can undoubtedly help new acts and artists achieve early global exposure—albeit relatively selective—and potentially be discovered, it is also proving a useful tool for established artists, whether they have record contracts or not.

Welsh singer songwriter and one-time Sony artist Martyn Joseph's new album The Shirley Sessions is only available via his web site (and fan club), and while it heralds a new phase in the artist's career, it also brings him full circle—as independently released debut album An Aching And A Longing sold 300,000 copies by word of mouth.

He's quick to stress that the latest effort is an "inbetween album", as opposed to an official release, but he still sees it as another important step in taking greater control of his career, a road he started down by releasing its predecessor Par From Silent on his own Pipe Records label.

Although an independent release, that album was distributed by Grapevine (another of his former labels), and still went through the usual time consuming gestation period between completion and release. The Shirley Sessions had no such problems, and is another reason why Joseph likes the internet medium for releasing music. He can do it when it suits him—not his record company, distributor or manager.

"I have this market—or these people—out there who like my music, so if I write five songs next week, even if I don't want to make them the next Martyn Joseph album, I can say here's a little EP I'm just gonna sell on the Internet and it'll be out in two weeks time," he says.

"So I can make my stuff more available to people on a regular basis without having to wait for the machines of a record company to grind in and say we want to wait for the right window and all this sort of stuff. I can just get on with making music, getting it to people and playing it to people." 

Recording in his own home at minimal expense means that the artist estimates at about £20 a day: "I can make my stuff more available to people on a regular basis without having to wait for the machines of a record company to grind in and say we want to wait for the right window and all this sort of stuff. I can just get on with making music, getting it to people and playing it to people." 

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Steve Adams

Martyn Joseph
escaped from a less than harmonious conclusion to his previous long-term deal at Sony Music, wrote in the
distributors that "being signed to the
Universal conglomerate has been like being
trapped on a cruise on the
Marie Celeste." Risking legal action, he
also announced that he felt compelled
to "release" full individual
tracks from the album, on a regular,
track-by-track basis, for free down-
load.
Johnson tells M&M that traffic on
the site has increased tenfold since
he made the move. I think [the
downloads] can only help the album," he says. "I've been on tour since last
November, and the label wouldn't
come to the shows. I had radio
stations saying they wouldn't give
them copies of the record.
"Do I think Universal were ever
beaten by the album?' I don't think they
did the absolute minimum. I'm very
experience now, more than most
people at the record company, and
they give away more than they mean
to by what they don't say." In the
wider technological debate, Johnson
says that despite his recent action, he
continues to be opposed to the
Napster principles.
"Other artists are using the Net to
encourage direct response and proac-
tive involvement in their careers from
their audience. The Rolling Stones' last world tour featured an
Internet vote, at which fans were
pollled for their favourite track for
Internet vote, at which fans were
pollled for their favourite track for
for free downloads. An online magazine features Popwire acts alongside established
artists, and a three-channelled radio service streams Popwire tracks 24 hours a
day. Webcasting is also extensively
used to promote the artists.
Popwire co-founder and CEO
Anders Andersson came up with the
model while working on a thesis as
part of his MBA in International
Business Strategy and Marketing.
Wallenberg Holding, which also owns
part of mobile communications com-
pany Ericsson, is the main sharehold-
er, and the Popwire Group's core busi-
ness concept is the production and
distribution of entertainment
content.

Online users
Even though the site was originally a
Swedish venture, Popwire now has
offices in Stockholm, London, Tokyo
and Madrid and attracts new talent
from all over the world.

Online users
Ownership of copyright is the key to the
enterprise, according to Ingemar
Bergman, international head of A&R and
former managing director of
Polar (he was in charge of the Abba
catalogue). "Our model combines dif-
terent rights which are related to
other," he says, also noting his
company's involvement in pre-pro-
duction and publishing, but aversion
to completing the job and becoming a
fully-fledged record company.
"It's not really interesting for us
because we haven't got the capacity,
nor the knowledge," says Bergman
also pointing out that it is the combi-
nation of the music industry's knowl-
edge of the traditional methods of
marketing and promoting artists,
combined with Popwire's online activ-
ities, that makes the formula a
winner.

Success stories
Among Popwire's success stories are
Swedish trance act Trance Control,
which have been signed to UC Music
in Chicago and will release an album
this autumn, Swedish hard rock band
Sideburn, who have signed a deal
with Italian label Vinyl Magic, and
house project Anagram, who have
signed one of their tracks to UK label
UCMG and it will appear on the
label's forthcoming compilation
Millennium Jazz 4.

Siri Stavensnes-Dove

Popwire takes acts from unsigned to online

Popwire.com is a music site and
online publishing company which
allows artists to upload
their music onto the web, and for
users to download the tracks, all for
free. The portal went live in June
1999 and just over a year later, 11
acts have managed to get record deals
through the tools of the site.
The main purpose of Popwire.com is
to find, develop and promote
unsigned talent. MP3 files are used to
distribute the music, and a chart is
compiled, showing the number of
downloads each track has received.
An online magazine features Popwire
acts alongside established
artists, and a three-channelled radio service streams Popwire tracks 24 hours a
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World music still has global pull

This year's annual world music trade fair and expo (WOMEX) finds the eclectic genre in fine fettle, with a number of releases generating attention and sales beyond the scope of its traditional audience. And as Nigel Williamson reports, there's plenty more to look forward to from a wide variety of world music acts.

Although world music is still searching for a project to match the sales success of World Circuit's multi-platinum 1997 release Buena Vista Social Club, WOMEX 2000 delegates will nevertheless be celebrating a good year and looking forward to an even better one. Best selling releases in Europe in 2000 have included albums by two established world music names with Khaled's impressive return to top form with Kenza (Barday/Universal) and Youssou N'Dour's start-studded Joko (Columbia).

But the newest name to drop on the world music block is Mali's Rokia Traore. Although not showcasing at WOMEX this year, she is the discovery of one of the seven-strong WOMEX judging panel, France's Christian Mousset, who has signed her to Amiens-based Label Bleu/Indigo operation. Traore's second album Wanita (Indigo) has been one of the successes of the year and she was also a big hit on the summer festival circuit, widely acclaimed as the star of the WOMAD festival.

Younger generation

Traore, in her mid-twenties, is typical of an emerging younger generation of artists commuting between west and north Africa and Marseilles and Paris. Among those showcasing as part of WOMEX's Francophone African spotlight are Ballaké Sissoko, a brilliant kora virtuoso from Mali who last year recorded the acclaimed New Ancient Strings (Hannibal) with his better known cousin Tumani Diabate and El Hadj N'Diaye, a sensuous acoustic guitarist and singer from Senegal, whose album Thooraye on the French label Siggé Musique is one of the best of the year.

Global hybrid sounds will be offered in the Francophone showcase.

The most competitive end of the world music market remains compilation, a close relationship with Gallo Records and, in addition to picking up rights to the popular Ladysmith Black Mambazo, is promoting much

Traore's second album Wanita has been one of the success stories of the year and she was also a big hit on the festival circuit, widely acclaimed as the star of WOMAD

first time this year, including Union Square Music, who have two world music imprints, Manteca for more traditional material and Ocho, for cutting edge global dance. Among the

releases being promoted at WOMEX will be the forthcoming Top Of The World 2000 (Manteca), a double CD compilation of tracks from the 40 best world music albums of the year, as chosen by Songlines magazine.

Best-seller

"There's never really been a 'best of the year' in this field of music before and we hope it will become an annual best-seller," says Union Square director Steve Bunyan. "We've licensed from about 30 different labels and its scope is incredibly broad. There will also be promotional tie-ins with the magazine." The album features tracks from two showcasing WOMEX artists, El Hadj N'Diaye and the Nuyorican salsa trombonist Jimmy Bosch.

Another newcomer is Wrasse Records, set up by former A&M label executive Ian Ashridge. The label has

Wrasse have also entered the compilation market with The Emperors of Africa and The Empresses of Africa, a pair of double CDs which draw heavily on the Gallo catalogue.

South Africa is also a strong theme with world music compilation specialists Nascente, who will be at WOMEX announcing an exciting programme for their tenth anniversary next year. Their current releases include Cape Town Songs, a compilation of the best of Abdullah Ibrahim, which is sure to do well as the South African pianist is currently in Europe for concert appearances.

Last year's WOMEX showcase theme was Brazil and this year the land of the samba and bossa nova is represented by Marco Faraco. His

"There's never really been a 'best of the year' in this field of music before and we hope it will become an annual best-seller.”

Steve Bunyan, director, Union Square

by Morocco's Saut el Atlas, who fuse dance beats with the traditions of the Maghreb, and Sono de Villes, a 12 strong troupe from Ivory Coast, Burkina Faso and France in which griots and rappers become partners in groove.

by Marco Faraco. His
music, as heard on the album Ciranda (Emarcy/Universal), recalls the delicate sensuality of João Gilberto and Caetano Veloso and his showcase is certain to be among the best attended.

Finally, no world music event these days is complete without a Cuban presence. The Lewis Trio, led by the astonishing violinist Ricardo G. Lewis, avoid all the clichés of Latin Jazz to create a roots-based take on the rhythms of danzon infused with African Yoruba influences.

Cuban releases
Among new and forthcoming Cuban releases which will be promoted heavily at WOMEX are Chanchullo (World Circuit) by the veteran pianist and Buena Vista star Ruben Gonzalez, Baila Mi Son (Tumi) by Felix Baloy and the Afro-Cuban All Stars, Yo Soy El Son (Label Bleu/Indigo) by the youthful Asere and Mardi Gras Mambo (Hannibal) by Cubanismo!, produced by WOMEX judging panel member Joe Boyd.

Also keenly awaited are the two Radio Cuba CDs due from Universal in November which present material recorded for Havana's Radio Progresso in the 1950s. The 43 tracks, which have never before been available, represent the most exciting archive find in Cuban music for many years.

WOMEX 2000 will be the biggest and best
This year's WOMEX, the annual world music trade fair and expo, promises to be the biggest in its seven year existence. The event—which describes itself as "the world's premier networking point exclusively dedicated to world, roots, folk, ethnic, traditional and local music of all kinds"—will be held in Berlin at the House of the Cultures of the World, from October 19-22. Record labels, distributors, agents, promoters and producers from not only Europe but Africa, Asia and north and south America have registered to attend.

75th anniversary
Among the labels in attendance will be South Africa's Gallo Records, celebrating its 75th anniversary, which will be showcasing the Mahotella Queens, all the way from Soweto. Sadly not present will be Wicklow Records, the world music imprint launched less than two years ago as a joint venture by BMG Classics and Paddy Moloney of the Chieftains. The label folded in July. However, Wicklow signing Varttina, who were left without a home by the label's collapse, will be showcasing their unique brand of Finnish roots music.

Showcases
Other showcases will feature the radical rapso of Trinidad's Brother Resistance, three acts under the billing "Global Chaos", from Aki Nawaz's London-based Asian underground label Nation; Eleftheria Arvanitaki from Greece; gypsy diva Esma from the Balkans; Celtic favourites Lunasa; the very Ex-Centric Sound System from Tel Aviv; and artists from Bulgaria, Brazil, Cuba, Ghana, India, Italy, Pakistan, Poland, Portugal, Puerto Rico, Spain, Turkey, Tuva and the US.

A "Native 2 Canada" showcase will present five aboriginal "first nation" groups, sponsored by the Canada Council for the Arts, while this year's special WOMEX focus is on Francophone Africa and will highlight a new generation of French-speaking African artists. The event will be netcast at www.wen.com
**Dance Grooves**

by Gary Smith

**SMOOTH AND SOPHISTICATED**

Mistrale's Dance In The Moonlight (AllBoysMusic/UK), already picking up dancefloor momentum in France and Spain, kicks off with a distinctly latino feel which then develops into a Quincy Jones-esque pop song. Echoes of La Isla Bonita mixed with a serviceable house beat and an obligatory acoustic guitar solo combine to create a smooth, vocal-heavy tune. Definitive and highly sophisticated crossover material.

**NEVER ALONE ON THE RADIO**

After an intro featuring a misleadingly thumpy bass drum, Never Alone (Spy/Italy) by Sweet & Sour goes all early '80s pop with a bubbly, faux-naive synth line and racy drum sequence. Thanks to the moody chords and melodramatic arrangements, the track has a distinct Ultravox feel which then gives way to a whistful vocoded lead voice. A surfeit of riffs and melodies that arrive regularly enough to keep the track moving along should make this a surefire contender for radio plays. Italy does it again.

**THE MAD PART**

Although more of a pure dancefloor track than the above tunes, DJ Antoine vs Mad Mark's La Chitara Pt 2 (Session Records) is one to check. Based around a funky guitar riff and a genteel house beat, the track also features vocal interludes ("eeeevreeee-baarshhhdee") and some fine drops. Like La Chitara Pt 1 the track is a full-blooded stomper but, thanks to its musicality, it could well also serve as a noisily, smooth-sounding
tempo.

**YOUR LOVE TURNED AROUND**

Pure pop from the voice of Phats & Small's Turn Around. Ben's Your Love (RCA/UK) will not win any prizes for originality but, that said, it is a highly programmable and impeccably delivered tune. Given the current chart hunger for easy-going songs with boy/girl sentiments, "Ben" should do well. Ben's connection to P&S will also probably attract some interest from the dance crowd and, indeed, the Extended Club Mix, although far from underground, is an altogether more bass affair than the radio edit.

**POSITIVE FEEDBACK**

Following a relatively quiet period for Wall of Sound the "best label of 1997/8" is making a welcome comeback. Always a bit punky, often funny and terminally irreverent, the Dirty Beattniks' second album, Feedback (WOS), starts with the utterly dismissive and twisted Disco Dancing Machines, a snide pastiche that also fairly rocks. Curled Up In A Bassbin goes for the deep house jugular with a stream-of-consciousness monologue that gives on to a sublime sub-ragga groove. Deep and, once again, deeply twisted, the Beattniks are clever enough to flirt with parody without sinking into it. Biggest surprise is the dirge-like Kris Kristofferson, which combines an Iggy-esque vocal and swirling guitar. Low Rock, with its singalong chorus, is nearly a single and Let Me Be Your Ashtray, despite the silly title, definitely is a single. The price, however, goes to the pomposity of Any Flavour But Vanilla, a track which brilliantly sums up the current plight of the rave/chem-poignancy of Any Flavour But Vanilla, a track which combines an Iggy-esque vocal and swirling gui-

**The girls next door on Lucy Street**

by Jason Christie

The often used, almost clichéd, promotional hype that a pop band "can play live" actually holds water for new Swedish girl group Lucy Street.

Following a showcase performance at last year's Midsom, interest in the group—comprising Malin Sjöquist (vocals/bass), Karolina Dahlan (guitar) and Johanna Liden (keyboards)—was so strong that nominations from Sony Music Sweden and Epic UK teamed up to sign the girls jointly in August of 1999.

Deputy managing director at Sony Music Sweden Lief Käck asserts that although the deal is not premature, it is still an exciting prospect. "It means that we have shared responsibility for the artist repertoire ownership and A&R direction," he says. "For us to get this commitment from the UK is very positive. It's extremely important that we use the Sony network because it allows us to concentrate fully on the Nordic territories knowing that Lucy Street has sold UK backing." This point is emphasised by Aisla Robertson, the band's project manager at Epic in London, who explains that "Johnny Blackburn has been A&R-ing the project from the UK [but] because it's a Swedish act, it will be scheduled for release in the UK next year." Recent evidence of the pop threesome's European potential came when their single Girl Next Door (Epic) debuted at number seven on the Swedish sales charts and number two on Voxpop, public TV channel SVT1's viewers poll.

The song was originally penned for no less than Britney Spears by Jorgen Elofsson at Stockholm's Cherion Studios before being produced by Per Magnusson and David Kreuger for Lucy Street, with A&R managed to successfully shape the track into a more mature guitar backed, up-tempo record that bears few of the trademarks of Cherion productions such as on Westlife's If I Let You Go or Britney Spears' Sometimes. "It was a real asset to the production team that the girls have good musical backgrounds, that they understand music and have musical integrity—and also for us not to be releasing just another short-lived girl group," continues Käck.

At radio, Lucy Street have made an immediate impression. Stockholm-based national Hot AC network Rix FM was the first to playlist Girl Next Door in early August. Rix FM's head of Music Programming, Anders Svensson, was quick to pick up on the band. "It was just that type of song that we were listening out for—a rock-pop song with some attitude but which would suit our format," he says. Liley Street currently receives 33 spins per week on Rix FM while steadily climbing and being added to playlists on most Swedish stations.

**Kontor outlines plans for Europe**

by Tayfun Kesgin

Outside of Germany, Kontor Records is probably best known for exporting ATB's 9 PM (Till I Come) into the upper reaches of the European singles charts. Now, if follow-

**Kontron outlines plans for Europe**

Consisting of the girls next door on Lucy Street.

Kontor offers a wide range of music, from pop to dance, with a focus on developing new artists. The girls next door on Lucy Street have made an immediate impression at radio, with their single Girl Next Door debuting at number seven on the Swedish sales charts.

The song, originally penned by Jorgen Elofsson, was produced by Per Magnusson and David Kreuger for Lucy Street, with A&R managed by Kontor. The band's project manager at Epic in London, Aisla Robertson, explains that "Johnny Blackburn has been A&R-ing the project from the UK, but because it's a Swedish act, it will be scheduled for release in the UK next year." Recent evidence of the pop threesome's European potential came when their single debuted at number seven on the Swedish sales charts and number two on Voxpop, public TV channel SVT1's viewers poll.

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**Additional reporting by Adam Howorth**
### Eurochart Hot 100 Singles

<table>
<thead>
<tr>
<th>Week 43/00</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
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<tr>
<td>1</td>
<td>Bisch Parat?</td>
<td>La Musica/Universal</td>
<td>CH</td>
<td>10</td>
<td></td>
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<tr>
<td>2</td>
<td>La Bomba</td>
<td>Hansa</td>
<td>CH</td>
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<tr>
<td>3</td>
<td>Take On Me</td>
<td>Sony</td>
<td>CH</td>
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<td>4</td>
<td>Freestyler</td>
<td>BMG</td>
<td>CH</td>
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<td>CheekyBow</td>
<td>Sony</td>
<td>CH</td>
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<tr>
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<td>Tell Me</td>
<td>RCA</td>
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<td>7</td>
<td>Fuoco Nel Fuoco</td>
<td>Sony</td>
<td>CH</td>
<td>10</td>
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<td>On A Night Like This</td>
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<td>CH</td>
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**SALES BREAKER**

1. Bisch Parat?
2. La Bomba
3. Take On Me
4. Freestyler
5. CheekyBow
6. Tell Me
7. Fuoco Nel Fuoco
8. Come On Over Baby
9. Summer Jam
10. She’s Got That Light

**SALES WEEKEND**

1. Bisch Parat?
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10. She’s Got That Light
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<td>1</td>
<td>Madonna</td>
<td>Music - Maverick/Warner Bros.</td>
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<td>Mark Knopfler</td>
<td>Sailing To Philadelphia - Mercury</td>
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<td>Born To Do It - Wildstar/Edel</td>
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<td>Sing When You're Winning - Chrysalis</td>
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<td>Britney Spears</td>
<td>Oops!...I Did It Again - Blue</td>
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<td>Rosam - Polydor</td>
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<td>Laura Pausini</td>
<td>Tra Te E Il Mare - CGD</td>
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<td>California - Warner Bros.</td>
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<td>Whitney Houston</td>
<td>Whitney - The Greatest Hits - Arista</td>
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<td>Romeo &amp; Juliette - Baxter/Universal</td>
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<td>Centro Di Queste Vite - CGD</td>
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<td>La Vie Est Belle - Polydor</td>
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<td>Bon Jovi</td>
<td>Crush - Mercury</td>
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<td>Soundtrack</td>
<td>Coyote Ugly - Carb/EMI</td>
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<td>Chris Rea</td>
<td>King Of The Beach - East West</td>
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<td>Eric Clapton &amp; B.B. King</td>
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<td>Quando La Mia Vita Cambiera' - RCA</td>
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<td>Sonique</td>
<td>Hear My Cry - Serious/Universal</td>
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<td>David Gray</td>
<td>White Ladder - JHT! East West</td>
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<td>Paul Simon</td>
<td>You're The One - Warner Bros.</td>
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<td>David Bowie</td>
<td>Bowe At The Beeb - EMI</td>
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**SALES BREAKER**

- **Udo Jürgens** Mit 66 Jahren - Was Wichtig Ist - Ariola
- **Sonique** Hear My Cry - Serious/Universal
- **David Gray** White Ladder - JHT! East West
- **Paul Simon** You're The One - Warner Bros.
- **David Bowie** Bowie At The Beeb - EMI

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**NOTE:** The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
## Top National Sellers

### United Kingdom

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AIRBORNE

The pick of the week's new singles by

Lenny Kravitz

(again)

Release date: October 9

Eleven years after the release of his debut album Let Love Rule, New York born Lenny Kravitz got's the world's attention with a deceptively catchy new single titled "It's Only My Heart". However, since then, Kravitz has taken a more polished, and almost somber approach to his music. The new single is a bit cleaner, more polished, it could almost sound like Bryan Adams.

Again also deviates from the artist's traditionally intense and uncompromising soundscape. Music Is My Radar is about the band's current approach to the track. Gritty and disjointed, yet undeniably infectious, it's the sound of Blur having fun, playing with rhythms and wearing out their effects pedals. Since their last album, the William Orbit-produced 13, they have become increasingly less commercial while maintaining to manage good sales and airplay.

Paul Anderson, a DJ with London alternative radio station XFM which A-list the track as early as September 6 attributes their staying power to "their ability to reinvent themselves" and adds: "I think [guitarist] Graham Coxon is having an increasing influence on their sound." Anderson thinks the track is "great, it’s not instantly recognisable as Blur, but has a superb uptempo disco feel." The B-sides alone should entice fans from Blur's forthcoming Best Of album. Recorded in 1990. Music Is My Radar is a live session tracks including She’s So High produced Black Book and a variety of old Radio 1 session tracks including She’s So High.

Dub Nation's Steve KnightLY of Parklife, the heady days of Britpop and the much hyped media brawl between Oasis, Blur have continued to turn their back on polished guitar pop in favour of creating experimental, uncompromising soundscape. Music Is My Radar does nothing to back the trend. Gritty and disjointed, yet undeniably infectious, it's the sound of Blur having fun, playing with rhythms and wearing out their effects pedals.

Since their last album, the William Orbit-produced 13, they have become increasingly less commercial while maintaining to manage good sales and airplay. Paul Anderson, a DJ with London alternative radio station XFM which A-list the track as early as September 6 attributes their staying power to "their ability to reinvent themselves" and adds: "I think [guitarist] Graham Coxon is having an increasing influence on their sound." Anderson thinks the track is "great, it’s not instantly recognisable as Blur, but has a superb uptempo disco feel." The B-sides alone should entice fans from Blur's forthcoming Best Of album. Recorded in 1990. Music Is My Radar is a live session tracks including She’s So High produced Black Book and a variety of old Radio 1 session tracks including She’s So High produced Black Book and a variety of old Radio 1

Currenty playing at: FM 102.5 S-1 Radio/Milano, (ex-4) Principale/Madrid, YLE Radio(Oslo)/helitoki, WNR Ene/Livio/cologne, BB Bayern 3/Munich, Delta Radio/Kiel, ORB/Potsdam

SALES

EUROCHART A/Z Indexes

Hot 100 singles

1. Jumpin' Jumpin'.
2. 2000
3. Absolutely Everybody
4. L'Oravio D'Amor
5. La Bamba
6. Lady (I'm Not Your Lover)
7. Le Roi Des De Merche
8. Another Way
9. Lucky
10. Around The World
11. Maria Maria
12. Mist...Le Laroche
13. B-Boy & Fly Girls
14. Fat Man
15. Hexolazine Brokentop
16. Black Pearl
17. Black Coffee
18. Body Groove
19. Nite Out Lovers
20. Breakdown
21. 80's Out Your Mind
22. Overseas
23. Cheek Is Now Big
24. Coffee
25. Gimme De Baby (All I Want is You)
26. I Could Have This Love Forever
27. Living In The Moonlight
28. Don't Really Matter
29. Don't Turn Buenos Aires
30. Don't Make Me My Man
31. Electronic Lady
32. Ex Is To A
33. Fire Day
34. Prestige
35. Fux Ya Fux
36. Gotcha TV
37. Groove Is (If This Ain't Love)
38. Hide U
39. I'll Be Missin' You
40. I Need You, I Want You
41. I Think About You
42. I Turn To You
43. I Wish
44. I Could Have This Love
45. I'm Outta Love
46. In Demand
47. Ich Liebe Dich
48. It's A Man's World
49. It's A Man's World
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CURRENTLY PLAYING AT: FM 102.5 S-1 Radio/Milano, (ex-4) Principale/Madrid, YLE Radio(Oslo)/helitoki, WNR Ene/Livio/cologne, BB Bayern 3/Munich, Delta Radio/Kiel, ORB/Potsdam

Billboard

TOP 10 US SINGLES

OCTOBER 21, 2000

TOP 10 US ALBUMS

OCTOBER 21, 2000

* Records with greatest sales and/or airplay gains. © 2000, Billboard/BPI Communications.
In a week where the top three remains unchanged, local worth mentioning when the week. The top three tracks remain unchanged, but Airscape and DJ Tiesto are on their way to chart the track up from Dual. Incredibly, the original classic Skyscraper Mix for the record, making it the third highest Dutch - records and Spinnin’ Records and their home territories alone, it doesn’t. Spinnin’ the label’s from DJs in Flanders, the result is a 36-to-23 jump on the chart. For the UK, DJs from the UK, with the addition of massive support for their chart-topper Sandstorm, which falls from four to five in its 28th week on the chart.

While tracks from the UK and Germany frequently reach the chart’s top 25 by virtue of support in their home territories alone, it doesn’t happen often to tracks from other countries. So it’s worth mentioning when the Netherlands, the biggest gaining repertoire source in 1999, supplies a killer track which goes this far purely to local support. Signed to Dutch indie Spann’ Records and released on the label’s Sunrise imprint, E. Craig's Dutch Drum Attack performs extremely well in both the Dutch sales and club charts, and with the addition of massive support from DJs in Flanders, the result is a 36-to-23 jump for the record, making it the third highest Dutch-signed track in the Dance Traxx chart this week. O.T. Quartet’s classic Hold That Sucker Down (Cheeky) debuts at 36 in a new mix by Shocker and Dual. Incredibly, the original classic Skyscraper Mix has been topped by the new promo which is riding high in the UK club chart. Cheeky, whose biggest act is Faithless, has recently been acquired by BMG UK.

**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Charted</th>
<th>Title</th>
<th>Original Label</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 13</td>
<td><strong>LADY (HEAR ME TONIGHT)</strong> <em><strong>NO. 1</strong></em> [3rd week]</td>
<td>Sound Of Barclay (Universal)</td>
<td>1</td>
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<td>2 2 7</td>
<td><strong>NIGHTMARES</strong></td>
<td>Defected (UK)</td>
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<tr>
<td>3 3 19</td>
<td><strong>GROOVE JET (IF THIS AIN'T LOVE)</strong></td>
<td>C.P.(Owen), N.S.</td>
<td>3</td>
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<td>4 4 25</td>
<td><strong>AROUND THE WORLD</strong></td>
<td>Kingsize (BMG Berlin)</td>
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<td>5 5 10</td>
<td><strong>SAVAGE GROOVEZ</strong></td>
<td>Resolute (UK)</td>
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<tr>
<td>6 6 14</td>
<td><strong>BAD HABIT</strong></td>
<td>TAD (UK)</td>
<td>6</td>
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<tr>
<td>7 7 10</td>
<td><strong>TIME TO BURN</strong></td>
<td>Zeitgeist (Polydor-Universal)</td>
<td>7</td>
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<td>8 8 15</td>
<td><strong>FEEL THE BEAT</strong></td>
<td>Sauna (UK)</td>
<td>8</td>
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<td>9 9 11</td>
<td><strong>BANG</strong></td>
<td>SPFeeTime (UK)</td>
<td>9</td>
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<tr>
<td>10 10 7</td>
<td><strong>WHO THE HELL ARE YOU</strong></td>
<td>Vicious Grooves (Vicious Vinyl/Virgin &amp; Some)</td>
<td>10</td>
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</table>

**This Week Movers**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SILENCE</strong></td>
<td>Deja!</td>
<td>Newtwork (UK)</td>
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<tr>
<td><strong>DAD LAS PIANO</strong></td>
<td>Clubheroes</td>
<td>Dance Division</td>
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<tr>
<td><strong>FOUR MAN NOW MAN</strong></td>
<td>The Beingingast feat. Captain America</td>
<td>Kim Jackson</td>
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<tr>
<td><strong>PHASE 2000</strong></td>
<td>Clue Boy</td>
<td>Worldwide (Ultimate/Media)</td>
</tr>
<tr>
<td><strong>TIME TO BURN</strong></td>
<td>Storm Zeitgeist (Polydor-Un Universal)</td>
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<tr>
<td><strong>UB DEVO</strong></td>
<td>Way Out West</td>
<td>Aria (BMG)</td>
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<tr>
<td><strong>SUFIANO LATINO</strong></td>
<td>SuFiano Latino feat. Caroena Dames</td>
<td>DYC</td>
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<tr>
<td><strong>RED THE BEAT</strong></td>
<td>The Architects feat. Nino</td>
<td>Go-Beat</td>
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DANCE
DaF PUNK ONE MORE TIME

MUSIC & MEDIA 19 OCTOBER 21, 2000

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

**PICK OF THE WEEK**

Orange Blue - She's Got That Light

Epic

"It was a ‘sleeper’, but people love the song. They frequently request it now. It’s a jewel for our station. It gives you romantic goose bumps."

Leila Adriana
deputy head of music
Radio 24 Zurich

---

**UK: BBC RADIO 1**

97-99fm BBC RADIO 1

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

Spice Girls- Let Love Lead The Way (n/a)
Artful Dodger- Please Don’t Turn Me On (n/a)
Martine McCutcheon- I’m Over You (n/a)
Doves- The Man Who Told Everything (n/a)
Beathughers- How Many Times (n/a)
The Offspring- Original Prinaster (n/a)
Jill Scott- Gettin’ In The Way (n/a)
Duff Punk- One More Time (n/a)
De La Soul- All Good? (n/a)
Westlife- My Love (n/a)
My Vitriol- Pieces (n/a)

---

**SPAIN: LOS 40 PRINCIPALES**

Music Manager: Jaime Baro
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.cadena40.es

La Oreja De Van Gogh- Cuidate (n/a)
Carlos Nunez- Nana De Uruca (n/a)
Preziosa feat. Marvin- Voices (n/a)
Andres Calamaro- El Salmon (n/a)
Fantu- Que Hara Yo Sin Ti (n/a)
Ricky Martin- She Bangs (n/a)
Blur- Music Is My Radar (n/a)
Paulina- Lo Hare Por Ti (n/a)
Westlife- My Love (n/a)

---

**BELGIUM: VRT RADIO DONNA**

Head of Music: Jan Van Hoorickx
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: GROUP/OWNER: PUBLIC BROADCASTER
w Dodd.na.be

Morcheeba- Rome Wasn’t Built In A Day (n/a)
Kim ‘Kay- Ca Plane Pour Moi (n/a)
Pink- Most Girls (n/a)

---

**UK: VIRGIN RADIO**

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

Barenaked Ladies- Pinch Me (n/a)
Morcheeba- Be Yourself (n/a)

---

**BELGIUM: RADIO CONTACT (F)**

Programme & Music Di: Llilian Lou Bertin
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: VARIETY
GROUP/OWNER: INDEPENDENT
www.radiocontact.be

W. Houston & E. Iglesias- Could I Have This Kiss Forever (c-7)
David Bowie- Let’s Dance (Live At The B babe) (c-7)
Pascal Obispo- Pas Besoin De Regrets (21)
Patio Villanuesca- Lo Peine Maximum (21)
Patrick Font- Jute Une Raison Encore (21)
Spiller- Groovejet (If This Isn’t Love) (21)
Lady- I Need You, I Want You (21)

---

**ITALY: RADIO DIMENSIONE SUONO**

Music Director: Carlo Antonucci
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: INDEPENDENT
www.rds.it

Marina Rei- Inaspettatamente (n/a)
All Saints- Black Coffee (n/a)
Miles- Perfect World (n/a)
Texas- In Demand (n/a)

---

**GERMANY: 94.3. RS2**

Head of Music: Simone Reunig
FORMAT: CHR
SERVICE AREA: BERLIN/BRANDENBURG
GROUP/OWNER: INDEPENDENT
www.rs2.de

Ens Ramazzotti- Fuoco Nel Fuoco (n/a)
Laith Al Deen- Bilder Von Dir (n/a)
Sonique- It Feels So Good (n/a)
T’N Sync- It’s Gonna Be Me (n/a)

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**AUSTRIA: Ö3**

Head of Music: Alfred Rosencauer
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.o3.orf.at

The Cors- Irresistible (n/a)
Spiller- Groove Jet (n/a)
A-Ha- Velvet (n/a)
<table>
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<tr>
<th>Country</th>
<th>Station</th>
<th>Format</th>
<th>Service</th>
<th>Playlist Meeting</th>
<th>Group/Owner</th>
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<tr>
<td>Spain</td>
<td>Cadena 100 Madrid</td>
<td>HOT AC</td>
<td>National</td>
<td>Tuesday AM</td>
<td>COPE</td>
<td><a href="http://www.cadenal00.es">www.cadenal00.es</a></td>
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<tr>
<td>Spain</td>
<td>Yle 2 Radiomafia</td>
<td>CHR</td>
<td>National</td>
<td>Tuesday AM</td>
<td>Public Broadcaster</td>
<td><a href="http://www.yle.fi/radiomafia">www.yle.fi/radiomafia</a></td>
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<tr>
<td>Holland</td>
<td>Radio 3FM</td>
<td>CHR</td>
<td>National</td>
<td>Friday AM</td>
<td>Public Broadcaster</td>
<td><a href="http://www.radio3fm.nl">www.radio3fm.nl</a></td>
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<tr>
<td>Holland</td>
<td>Radio 538</td>
<td>CHR/Dance</td>
<td>National</td>
<td>Friday AM</td>
<td>Independent</td>
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<tr>
<td>UK</td>
<td>Kiss 100</td>
<td>DANCE</td>
<td>London</td>
<td>Thursday PM</td>
<td>EMAP</td>
<td><a href="http://www.kiss100.com">www.kiss100.com</a></td>
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<td>Rix FM</td>
<td>CHR</td>
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<td>Thursday PM</td>
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<td>WDR Eins Live</td>
<td>AC</td>
<td>Bavaria</td>
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<td><a href="http://www.antennebayer.de">www.antennebayer.de</a></td>
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Songs: (*)
GERMANY

BAVER'S 3/Munich P

Walter Schmich - Music Dir

Power Rotation:

CHR

Radio Additions:

Fritz
ted

CHR

Additions:

Radio Additions:

CHR

Anthony Grob - Programme Director

Playlist Additions:

Additions:

Chriss Knoche - Director

Additions:

CRW

CHR

Additions:

Gerold Hug - Programme Director

Additions:

CHR

Additions:

CHR

Additions:

Gerhard Holz - Programme Director

Playlist Additions:

Additions:

CHR

Additions:

GEBER Communications Inc

Most week 43/00

The Corrs

Irresistible

(143/Lava/Atlantic) 13

The Corrs

(Atlantic) 10

Westlife

My Love

Backstreet Boys

Shape Of My Heart

The Offspring

Axis of Sound

Robbie Williams & Kylie Minogue

Kids

(Chrysalis) 7

Anastacia

Not Even The Best

Eagles Eye Chen & Nien Chen

Long Way Around

(Ciello/Polydor) 6

6 Sync

N Sync

I'll Promyse You

Eros Ramazzotti

Sade

Additions:

Playlist Additions:

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The '90s are back! Judging by the new entries on this week's European Radio Top 50, that undervalued musical decade could be about to rule the airwaves again, with both Lionel Richie and Sade making their chart comebacks.

We have to go back to 1992's year-end airplay chart to find Lionel Richie enjoying two huge European airplay hits inside that year's top 10: My Destiny at seven and Do It To Me at eight (both on Motown). That was the year in which Too Funky by George Michael (Epic) was Europe's most aired track, just ahead of This Used To Be My Playground by Madonna (Sire) at number two - so not much has changed really, since Madonna stays at number one for the fourth consecutive week on this week's chart with Music (Maverick/Warner Bros.).

Lionel Richie, now updated with a Craig David-inspired moustache, enters at 47 this week with his new single, Angel (Island). Taken from his forthcoming album Renaissance, the track is receiving an especially warm welcome in Italy, where it already listened to her album Lover's Rock, and I can't programme everything they would like, and schedules at this time of year, Bruxelles Capitale correctly win a decade-themed compilation album.

Thomas Simonis, interim head of music at the AC RTL 102.5 Hit Radio. Radio Dimensione Suno, Radio 105 and the Hot FM Radio strongholds in several other radio strongholds in several countries already. Los Angeles Top 20 in Spain, RTL and France Inter in France, and P3 in Denmark. Also spinning By Your Side is Thomas Simonis, interim head of music at the AC-formatted RTBF Radio Bruxelles Capitale in Belgium's capital city. He enthuses: "It's a very good record for our target audience of 35-45 year olds, who remember her from the '80s. I have already listened to her album Lover's Rock, and I rate it as the same quality as her former material." Simonis is someone who knows his musical history, as he presents a daily show with hits and headlines from a selected year, Les Annes Capitales, which goes out between 18.00-19.00 each weekend. Following that tried and tested formula, listeners who are able to guess the year correctly win a decade-themed compilation album.

Simonis admits that with the heavy release schedules at this time of year, Bruxelles Capitale can't programme everything they would like, and says: "The labels are not very happy about this." Among his current Belgian favourites he lists Lost And Blown Away by polished rockers Novastar (Warner) and the more experimental laid-back dance sounds of Hooverphonic's Vinegar & Salt (Columbia).

Simonis reveals that we can expect some management changes shortly at Bruxelles Capitale, following the departure of programming director Marc Vossen, but musically "there will be no change of direction."

Fresh blood may be also coming to next week to the European Radio Top 50 courtesy of 98 Degrees' Give Me Just One More Night (Universal), Samantha Mumba's Gotta Tell You (Wild Card/Polydor), and The Corrs with irresistible (143/Lava/Atlantic.)

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**European Radio Top 50**

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>VOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>(Positiva)</td>
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<td>Texas/In Demand</td>
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<td>AC/Th Around The World</td>
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<td>26</td>
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<td>Gayle Cherry &amp; Neneh Cherry/Long Way Around</td>
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<td>Robbie Williams &amp; Kylie Minogue/Kids</td>
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<td>Toploader/Dancing In The Moonlight</td>
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<td>Mariah Carey &amp; Westlife/Against All Odds</td>
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<td>Pink/Just For Girls</td>
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<td>38</td>
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<td>Fatboy Slim/Sunset (Bird Of Prey)</td>
<td>(Skint/Mercury)</td>
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**Notes**

- The European Radio Top 50 chart is based on a weighted scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.
- This chart is updated weekly on Monday, at 15.00 (UTC).
- Stations are weighted by market size and by the number of hours per day.
- TN = This Week, LW = Last Week, NE = New Entry, TS = Top Stations

**Label**

- **BPI Communications Inc.**

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EU clears AOL/Time Warner merger

continuing from page 1

EU clears AOL/Time Warner merger

continuing from page 1

The end of the line for Boxman

The end of the line for Boxman

continuing from page 1

BMG Ricordi makes changes at the top

BMG Ricordi makes changes at the top

continued from page 1

Sanz bares his soul to a million

Sanz bares his soul to a million

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Sanz bares his soul to a million

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### Border Breakers

Mainland European records breaking out of their country of signing

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<td>Columbia</td>
<td>ITALY</td>
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<td>Kingsize/Hansa</td>
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<td>Eagle Eye Cherry &amp; NeNeh Cherry/L-Leau Way Around</td>
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<td>SWEDEN</td>
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<td>Rednex/The Spirit Of The Hawk</td>
<td>Jive</td>
<td>HOLLAND</td>
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<td>(16 Incl/Various)</td>
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<td>NE</td>
<td>ATB/The Summer</td>
<td>(Kontor)</td>
<td>GERMANY</td>
<td>3</td>
<td></td>
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</tbody>
</table>

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

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**Hotline**

There was mounting speculation in Paris and Brussels at press time that on October 13 the European Commission was going to extend to "phase 2" the probe into the proposed merger between Vivendi, Seagram and Canal+. This would give the EC four additional months to look into the deal and its implications. This would come as a blow to Vivendi chairman and CEO Jean-Marie Messier who, flanked by Edgar Bronfman Jr (president and CEO of Seagram) and Canal+ chairman Pierre Lescure, met with analysts and investors in Paris on October 12. Messier indicated that the consolidated pro-forma revenues for Vivendi Universal should amount to €24.6 billion in calendar year 2000, with a contribution of €6.6 bn from the music division, and pre-tax profits of €3.5 bn (€1.1 bn from music). In the next two years, revenues should grow by 10% per annum and profits by 35%.

A delegation from the IFPI, led by chairman/CEO Jay Berman, met with top European government officials and MPs in Paris on October 12. On the agenda was the proposed Copyright Directive, which is due to be before the European Parliament for a final vote in November. An IFPI source says the organisation will call on the French presidency of the EU to sustain its effort to achieve a balanced Copyright Directive.

The UK's Emap Performance Network continues to evolve with the launch of a TV Division which will incorporate The Box, Kiss TV and QTV. It will be headed up by The Box's channel director Shirley Rowntree. The Box, formerly known as Channel X, and the subsequent Rudi Stenhuisen has left the company, Universal Music Iberia chairman and managing director for Universal Music Portugal.

Meanwhile, Dutch A'stral repetoire station Noozie FM has appointed Michel Weber as its new programme director. Weber was at CHR/Dance Radio 538 prior to a short stint at Internet provider World On Line earlier this year. Rob Ester also joins the programming team as music editor from music TV channel TMF, where he had been acting editor-in-chief.

Sony Music Entertainment Europe and Microsoft Corp. are to collaborate on a European online music-video channel, which will feature localised programming highlighting Sony artists. The initial service, expected to begin in November, will feature German-language content tailored to viewers in Germany, Switzerland and Austria, as well as a Swedish version.

BOL.com president/CEO Heinz B. Wermelinger is leaving for a similar position at Highlight Communications, a Swiss film-licensing company. Temporarily, Wermelinger's role will be handled by Erk Thorsten Heyen, currently chief financial officer and senior VP of corporate affairs. Finally, Miami-based MuXic Latino, the label jointly owned by Spain's Gran Via Musical (GVM) conglomerate and Universal Music Group, has named Angel Pecchi as its first managing director. Pecchi, currently MD of GVM label MuXic in Madrid, will assume the post on November 1; the executive will be replaced in Madrid by Carlos San Martin, formerly president of BMG Argentina and director of Chrysalis Spain.
**UNITED KINGDOM**

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<th>Original Label</th>
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<td><strong>ALL SAINTS</strong>    / BLACK COFFEE [LONDON]</td>
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<td>3</td>
<td>5</td>
<td><strong>David Gray</strong> / Please Me [LITFEST WEST]</td>
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<td>4</td>
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<td>Modjo / Lucky (Starbumps)  [Virgin]</td>
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<td>3</td>
<td>Robbie Williams / Rock On [Virgin]</td>
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<td>6</td>
<td>2</td>
<td><strong>Sugarbabies</strong>       / Beautiful Day [Virgin]</td>
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<td>7</td>
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<td><strong>The Corrs</strong>       / In Demand [Ariola]</td>
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<td>8</td>
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<td><strong>Texas</strong>      / In Demand [Polydor]</td>
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<td>Madonna / Music [Mercury]</td>
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<td>Robbie Williams &amp; Kylie Minogue / Kids [EMI]</td>
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<td>Pedro Guerrai / Pasaba Por Aqui [Virgin]</td>
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<td>12</td>
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<td>Christina Aguilera / Come On Over Baby (All I Want Is You) [Arista]</td>
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<td>7</td>
<td><strong>U2</strong>       / Beautiful Day [Mercury]</td>
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<td>Craig David / 7 Days [Mercury]</td>
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<td>15</td>
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<td>Spice Girls / Soldier [Virgin]</td>
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<td><strong>Mariah Carey</strong> / All I Want Is You [EMI]</td>
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<td>18</td>
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<td>19</td>
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<td><strong>The Corrs</strong>       / Breathless [Warner]</td>
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**COMPILED BY M&M ON THE BASIS OF PLAYLIST REPORTS, USING A WEIGHTED SCORING SYSTEM, BASED ON AUDIENCE SIZE.**

**SCANDINAVIA**

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<td><strong>CHAYANNE</strong> / Ay Mama [EPIC]</td>
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<td><strong>Jose El Frances</strong> / Ya Se Va [Virgin]</td>
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<td><strong>U2</strong> / Beautiful Day [Mercury]</td>
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<td>Craig David / 7 Days [Mercury]</td>
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<td>Robbie Williams &amp; Kylie Minogue / Kids [EMI]</td>
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<td>Christine Aguilera / Come On Over [Arista]</td>
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<td><strong>Bon Jovi</strong> / Say It Isn't So [Virgin]</td>
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<td>Madonna / Music [Mercury]</td>
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<td>Texas / We Had A Dream [Virgin]</td>
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<td><strong>Mariah Carey</strong> / All I Want Is You [EMI]</td>
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**ITALY**

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<td><strong>The Corrs</strong> / Dreams Of You In [Ariola]</td>
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<td>3</td>
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<td><strong>The Corrs</strong> / Still... [Ariola]</td>
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<td><strong>Bon Jovi</strong> / Say It Isn't So [Virgin]</td>
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<td>Madonna / Music [Mercury]</td>
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<td><strong>Mariah Carey</strong> / All I Want Is You [EMI]</td>
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<td><strong>The Corrs</strong> / Breathless [Warner]</td>
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**SPAIN**

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<td><strong>Alejandro Sanz</strong> / Canta Mi Vida (VEA)</td>
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<td><strong>Oxage</strong> / Sin Miedo (Sony)</td>
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<td><strong>El Punt Callant</strong> / Per Aqui [Virgin]</td>
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<td><strong>Havana</strong> / Yo Quiero [Arista]</td>
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<td>5</td>
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<td><strong>Cuéntame</strong> / Ya No Pinta Nada [VEA]</td>
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<td>6</td>
<td>2</td>
<td><strong>Los Panteros</strong> / Don't Stop [Virgin]</td>
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<td>7</td>
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<td>La Oreja De Un Gallo / Cuando Llueva [EMI]</td>
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**FRANCE**

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<td><strong>The Corrs</strong> / Dreams Of You In [Ariola]</td>
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**POLAND**

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<td><strong>Benjamin</strong> / Byd Rosy [EMI]</td>
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<td>3</td>
<td>1</td>
<td>Texas / We Had A Dream [Virgin]</td>
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**HUNGARY**

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<td>Robbie Williams &amp; Kylie Minogue / Kids [EMI]</td>
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<td><strong>Bon Jovi</strong> / Say It Isn't So [Virgin]</td>
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<td><strong>Mariah Carey</strong> / All I Want Is You [EMI]</td>
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<td><strong>Crepuscolo</strong> / Eche De La Noche [Universal]</td>
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<td><strong>The Corrs</strong> / Dreams Of You In [Ariola]</td>
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