NAB offers European radio a call to arms

by Emmanuel Legrand

BRUSSELS — European radio broadcasters have been urged to present a united front to lobby for changes to the industry organisation National Association of Broadcasters (NAB). The 350 broadcasters gathered in Brussels October 24-26 for the seventh NAB European Radio Conference. Fritts invited European broadcasters to copy US lobby groups and use their strength.

"You don't realise how important and powerful you are in your own countries—you have the ability to motivate your community," Fritts told a crowd which included Paul Brown, president of the Association of European Broadcasters (AER) and chairman of the UK's CREAC, Ralph Bernard, chief executive of the UK radio group GWR, and representatives from European radio groups such as Chrysalis Radio, SBS, NRJ, CLT-UFA and EDI.

Fritts added that national strength has not yet transformed into real action and results at a European level. He suggested that broadcasters organise a working body to present all their pleas to the EU. "It won't be quick or easy, but you have the ability to motivate your community," Fritts told the crowd.

Of the individual national services, CHR station BBC Radio 1 increased its audience share for the third successive RAJAR book, but the modernisation of AC/MOR's network BBC Radio 2 appears to be costing the station listeners—its share is down by 1.4% on a year ago, with older listeners possibly moving to BBC local radio, following a change of policy which is now overly catering for the "grey" market. In the national commercial sector, Kelvin MacKenzie's Talk Radio took a sharp downturn, falling 0.3% to 1.5%.

Commercial radio lost audience share at both its national stations (down from 9.1% to 8.6% quarter-on-quarter) and its local outlets (down from 40.1% to 39.2%). The BBC's gains came at the local level—its local/regional stations were up by 1.3% to 11.4%, while BBC Network Radio held steady at 38.9%.

BBC takes back RAJAR lead

by Jon Heasman

LONDON — In the ongoing battle to retain UK radio's "yellow jersey," latest official RAJAR audience ratings show BBC Radio edging ahead of the country's commercial sector once more. For the third quarter survey period ending September 19, the public broadcaster's share of listening stands at 50.3%, with commercial radio at 47.8%. This compares with commercial radio's 49.2% and the BBC's 49.0% in the second quarter of this year.

Commercial radio lost audience share at both its national stations (down from 9.1% to 8.6% quarter-on-quarter) and its local outlets (down from 40.1% to 39.2%). The BBC's gains came at the local level—its local/regional stations were up by 1.3% to 11.4%, while BBC Network Radio held steady at 38.9%.

The keen support of Warner Music Sweden single Glorious, which this week stands at number nine in its third week on M&M's Border Breakers chart.

The key support of Warner Music's international labels, the track and his album, Liebling, all indicate that there's every like.

Edel buys up slice of Viva

by Ed Meza and Wolfgang Spahr

HAMBURG — Edel is assuming greater global significance after the Hamburg-based indie label announced its acquisition of a 16% stake in German music channel Viva. The acquisition comes in the same week as edel acquired 80% of US distribution company RED, and is the latest in a long continued on page 33

Glorious hits from Swedish favourite

by Kai R. Lofthaus and Paul Sexton

STOCKHOLM — Andreas Johnson is fast becoming the latest Border Breaker to plant the Swedish flag at stations all around Europe.

The 29-year-old gets hotter by the day with his rousing Warner Music Sweden single Glorious, which this week stands at number nine in its third week on M&M's Border Breakers chart.

The keen support of Warner Music's international labels, the track and his album, Liebling, all indicate that there's every like.

Enrique the border breakdown artist to break from Scandinavia

The Swede lists John Lennon, T.Rex and David Bowie among his main influences, and the bold, string-laden single was initially treated with caution by Swedish programmers, unsure of whether it fitted their pop...
De Raaff and Strenght go Dutch on Arcade catalogue

by Roobert Tili

HILVERSUM — Arcade Music Publishing founder André de Raaff and Dutch music publisher Strenght have each acquired a 50% stake in the bulk of Arcade's publishing arm — a move which they believe will allow the company to function as an independent entity.

De Raaff stepped down as Arcade Music Group president/CEO two years ago to set up Corbeau Music Publishing — incorporating Arcade's catalogue — which will absorb the lion's share of the Arcade catalogue.

At Arcade, Strenght's catalogue will still exist under its original name, keeping popular domestic artists Da Kest and Nilsen-—whose hits on the CNR label include Da Kest's 'In Ni Jei Die' and Nilsen's 'Elastic Baby'.

Under the new deal, de Raaff, who established Arcade's publishing arm in 1991, has gained his 25% stake in Arcade Music Publishing to the company. He had remained as managing director of Arcade Music Publishing and will continue to look after future administrations.

"I have handed back my shares in Arcade Music Publishing to procure its catalogue in the Netherlands [minus its CNR repertoire], Belgium, France, Scandinavia and Spain [minus the Marina catalogue]," reveals De Raaff.

Hans Marx, currently area manager at Arcade Music Publishing, has been upgraded to general manager of the company, which is still part of Wegener's sale package.

On November 15, Wegener and Corbeau will officially split and Strenght and Corbeau will begin their partnership. De Raaff, who has referred to Arcade's catalogue a "nice steady profit centre for the mother company," will take his five employees with him to Strenght where he has been appointed member of the board, supervising music activities.

In the new Corbeau catalogue, dance group T-Spoon are the best known act.

Frits said to the assembly, the European radio industry is "now on their radars." May broadcasters seize the momentum.

It is equally regrettable that the other missed opportunity is down to the music industry. Not a single representative from the music industry turned up for what is now the main get-together for European radio operators. It is as if happenings within the media market medium for the promotion of music has no relevance to record companies.

This is a mistake. Radio is on the verge of a major revolution. Digital radio, streaming audio and new media technologies will radically transform the nature of radio and therefore the relationship between the two industries. It will be possible to read M&M to keep up with changes in radio, but the chance to meet the people behind the scenes is equally, if not more valuable.

Book e-tailers get into music

by Lucy Aitken

LONDON — Two major book e-tailers, Amazon.com and bol.com, have ventured into Internet music sales in Europe. Amazon.com has launched local sites in the UK (www.amazon.co.uk) and Germany (www.amazon.de), with both operations handling their own fulfilment. Bol.com, a Dutch-based German site delivers its own orders from Bad Hirschfeld and is headed up by Thorsten Reuber, previously marketing and promotions director with PolyGram Poland. Amazon is also establishing a customer service centre in Bad Hirschfeld.

Nick King, vice president of marketing for European music e-tailer Boxman, comments: "Amazon's move is a vote of confidence in Europe, and recognises that we are not far behind the USA in terms of what's happening on the net."

Meanwhile, BOL, the on-line book retailer of media heavyweights Bertelsmann, is branching into on-line music sales in four European territories next month to catch the Christmas rush. Local sites in the UK (www.bol.com), Germany (www.bol.de), France (www.bol.fr), and the Netherlands (www.nl.bol.com) will be followed by the Spanish (www.es.bol.com) and Swiss sites (www.ch.bol.com) in the new year.

Dr Christof Ehrhart, vice president of corporate communications, BOL International, says: "This is a must for us as we want to be part of the trans-national Internet media shop. We have already launched local sites in six countries and plan to launch more in Italy, Japan, Asia and South America in the future. Christmas is a key time for e-commerce as the proposition of stress-free buying from home is so attractive."
ON THE BEAT

CARACOL AND SER PROGRESS LATIN PLAN

MADRID - Grupo Prisa, owner of Spain's largest private radio network Cadena SER, and Colombian's Radio Caracol, have formalised the acquisition by SER of 19% of Caracol, as well as the creation of a Miami-based joint holding company to develop radio in Latin markets (M&M July 24). Caracol owns a syndicated music programme broadcast on 72 US radio stations, stations in Miami and New York and stakes in Paris-based Radio Latina, as well as its involvement in four stations in Portugal and one in Panama. The holding company is set to be operational from November.

Jungeryd's query

STOCKHOLM - “Just 2%,” Jungeryd has queried the justification for its holding company specialising in on-line music downloads using LiquidAudio, and its founder, Xavier Maia, has been named manager of e-NRJ.

P2's FM dominance under attack

STOCKHOLM - The managing director of the Swedish trade association for commercial radio Christer Jungeryd has thrown into question Sveriges Radio’s dominating presence on Sweden’s FM band. Pointing out that Sveriges Radio’s P2 station has a daily reach of 12%, Jungeryd has queried the justification for its own national transmitter network with so many overlapping frequencies. He says: “P2 has as much right to its own channel as any other group, but Sveriges Radio can fulfill its public service mission while using its frequencies more effectively. The new official report on public service must address this.”

NRJ TO OFFER ON-LINE MUSIC TO YOU

PARIS - As part of European radio group NRJ’s strategy to be a key player in interactive media (M&M, September 18), e-NRJ, its new Internet arm, is to take over 90% of MusicToYou.com. This French company specialises in on-line music downloads using LiquidAudio, and its founder, Xavier Maia, has been named manager of e-NRJ.

CAPITAL MAKES STRUCTURAL CHANGE

LONDON - Following a recent decision to focus on its core radio business, the Capital Radio Group has announced a restructuring which sees the creation of three separate regions - London, Western and Southern. London will comprise Capital FM, Capital Gold and Xfm; Western features BRMB, Fox FM, Red Dragon FM and Capital Gold; and Southern incorporates Invicta FM, Southern FM, Ocean FM, Power FM and Capital Gold. As part of the change, all local station directors have been promoted to MDs of their stations. Sally Oldham, Capital's MD of Group Radio, will continue to oversee the London operations, while BRMB's Julie Fair gets the additional post of regional managing director. Western region, reporting to Oldham. A regional director for the Southern region will be appointed next year.

“Fresh start” for Victoires 2000?

PARIS - The general manager of French major labels’ body SNEP says the organisation is returning to the Victoires de la Musique awards organisation “without enthusiasm,” following a three-month conciliation procedure managed by the country’s Ministry of Culture and Communication.

SNEP left the organisation in May following disagreements between producers’ and artists’ bodies (M&M, June 12). Subsequently, indie labels body UPFI and its allied producers’ collecting society SPPF also quit the show (M&M, July 3). The two labels’ bodies had previously announced their intention to work together on a new pop awards show.

According to sources, UPFI, SPPF and fellow collecting society SCPP are now likely to follow SNEP's lead and rejoin the Victoires. Live shows/concert producers’ organisation, Fonds de Soutien, which also left the Victoires six months ago, is gearing up to return to the association, according to a letter it sent to the organisation last week.

“We are back, but cautiously and without enthusiasm - in order to build a constructive climate with the Culture Ministry,” says SNEP general manager Hervé Rony. Changes in the Victoires’ statutes are now likely, including a reduction in the number of board members, the reinforcement of the role of the artistic committee, management of a more representative voting list and the establishment of a code of practice in order to avoid new crises.

“If everything goes right, we can change the association’s statutes and call for an extraordinary general meeting in less than one month,” says Victoires general manager Enrico Della Rosa. At last we will make a fresh start.” The show, broadcast each year on public channel France Televison, was originally scheduled for February 2000; it is to be postponed to at least March. “We will try to organise the Victoires for March or April 2000, but October or November are not totally excluded,” notes Della Rosa.

The new statutes will be voted in on November 15, along with the election of a new board and president.

“From then on, members of the Victoires organisation will be working only for the show, and if someone creates tension he will be sacked, according to the new statutes,” says Della Rosa. “I am optimistic we will make a fresh start.”

Mick Hucknall from Simply Red (centre) met with Ernesto Schmitt, president and CEO peoplesound.com (left) and Bruno Heese, international development director, peoplesound.com (right) at the launch party for the new on-line music service in London on October 19. peoplesound.com is an Internet navigator for new and emerging European artists, allowing consumers to collect the most up to date sounds free of charge.

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Spain cheers 75 radio years
by Howell Llewellyn

BARCELONA — King Juan Carlos and Queen Sofia are set to inaugurate an exhibition celebrating 75 years of radio on November 11 at Barcelona’s Centre of Contemporary Culture.

The anniversary of the first broadcast by Radio Barcelona—now part of Spain’s biggest commercial radio group Cadena SER—is, in fact, November 14. But media holding company Grupo Prisa, which owns SER, wanted to coincide the inauguration with the annual Premios Ondas awards ceremony in Barcelona until February before it moves to Madrid in March and April, and then on to other cities. It will cover 1,500 square metres and have 40 sections covering the story of Spanish radio.

“We have found 1,000 sound recordings, but it was difficult as there was no tradition of recording programmes until fairly recently,” notes Martí. “Only the BBC, Radio France, and to some extent Italy’s RAI have solid sound archives. But we had fantastic co-operation from Spain’s radio and TV networks to get to the necessary sound and graphic archives.”

The Premios Ondas awards ceremony will be attended by a 6,000-strong audience. It will be broadcast on pay TV Canal Plus, also owned by Grupo Prisa, and transmitted simultaneously by three SER radio networks—Los 40 Principales, DIAL and M-80—two hours after it starts.

Merino stresses the anniversary is a celebration of all Spanish radio, and not just SER. “All the other national music networks will have a presence and programmes from Cadena COPE’s Cadena 100, Onda Cero’s Onda 10 (now Europa FM), and Radio 3 from [public broadcaster] Radio Nacional de España will be heard,” he says.

Radio Barcelona director Josep Maria Martí, who is also secretary of the exhibition organising committee, says the exhibition will remain in Barcelona until February before it moves to Madrid in March and April, and then on to other cities. It will cover 1,500 square metres and have 40 sections covering the story of Spanish radio.

Sixties rocker Marty Wilde joins in the celebrations for the 40th anniversary of country artist Joe Brown’s career in the music industry. Wilde (left) presented Brown with a special award from European satellite station CMR for achieving a number one in the country independent charts with his single On A Day Like This (Roundover).
Forget listeners - enter the streamie

The Internet is progressively impacting all existing media, including radio, and changing consumers' habits. These are the headline findings of the third study conducted by Arbitron New Media and Edison Media Research, seeking out the very latest on the state of Internet usage and consumer interest in the USA. Emmanuel Legrand analyses the results of this study.

A new breed of audio listener is emerging from the depths of the Internet: the "streamie." In short, a streamie is a consumer of audio and video webcasts and corresponds roughly to the following description: male, between 25 and 50; spends a lot of time listening to streaming audio on the Net; is an avid e-commerce buyer; has had his consumption habits changed by the Net.

This profile of a new kind of consumer is delineated in the most recent "Internet Study," the third of its kind, produced jointly by Arbitron New Media and Edison Media Research. Titled "Broadcasters vs. Webcasters: Which Business Model Will Win?", the report focuses on the USA. No similar extensive study has yet been done in Europe, but its findings may give an indication of what could be the future for this market.

According to the study, based on a total of 5,032 interviews conducted in June and July of this year to probe Americans' Internet usage, their Internet webcast tuning activity and their interest in a variety of webcasting business models, the proportion of those on-line who have listened to radio stations over the Internet has soared from 18% to 30% in just one year.

Habit-forming?

However, although the number of online audio streamers has grown steadily, the study notes that "Internet listening is growing but is not yet habitual." Among those online, 63% are aware that one can listen to radio over the Internet. Of all Americans, 30% are aware that it is possible to listen to radio stations over the Internet. Just about half of those who are aware of on-line radio station listenerhip have actually listened.

Only a small proportion of consumers have changed their habits, but this number is growing. What is remarkable, though, is that those who have listened to radio on the Internet are very rapidly hooked, and streaming audio becomes a full part of their consumer habits. Not surprisingly, the vast majority of streamers are recruited from among younger listeners, who are more aware of on-line radio. According to the study, nearly half (47%) of those aware are aware can listen to radio over the Internet.

Behaviour patterns

More interestingly for radio stations building e-commerce portals, on-line radio listeners' behaviour is significantly different from that of conventional listeners. For example, the study finds that on-line radio listeners are far more likely to have made a purchase from an Internet web site (42%) compared to those not listened on-line (30%), and they are three times more likely to have actually visited a radio station web site (63%) compared to non-listeners.

These new-style consumers, these "streamies," are "a tremendously attractive advertiser target and respond to marketing messages," according to Greg Verdino from Arbitron and Larry Rosin from Edison, who co-signed the report. Nearly 3 out of 10 of web users (29%) surveyed say they have visited a web site as a direct result of hearing a radio commercial. "This is strong validation as to why radio is a significant medium for Internet brand creation, and for driving web site traffic today," write Verdino and Rosin.

Radio significance

This opens a wide spectrum of action for radio stations on the Internet, according to Verdino and Rosin. They explain: "We tested numerous streaming models with consumers, and the most popular of them all is an icon on a PC that allows people to click and immediately hear the programming of favourite stations. Also highly popular among consumers were web sites that allow the creation of customised radio stations, as well as a web site with links to hundreds of radio stations from around the world. Many also say they are interested in visiting the web site of a local radio station that has information about events and news from the local community."

The first to feel the impact of the streamers is traditional radio. Streaming audio affects traditional listening habits: 16% of on-line radio listeners are listening less to traditional radio compared to 15% of web users who haven't listened to radio on-line. "Clearly, on-line radio users are very focused on the Internet," conclude Verdino and Rosin.

The full report can be found at the following web sites: http://internet.arbitron.com or http://www.edisonresearch.com.

Broadcasters vs. Webcasters survey: 25 major findings

1. Internet access growth continues and time spent on-line is up.
2. Time spent on-line is up during the day.
3. 35% of on-line users say they are watching less TV due to their Internet usage.
4. 25% of on-line Americans have visited a web site they heard advertised on the radio.
5. On-line radio listeners are far more active consumers of the Internet and are far more likely to be interested in web sites, the web experience and making purchases.
6. 34% of on-line Americans have made a purchase on the Internet.
7. On-line shoppers are developing early brand loyalties to the e-stores which provide the greatest satisfaction for them.
8. Most Internet tuning occurs at home.
9. On-line radio listeners are likelier towards male gender and the 25-44 age range.
10. At this stage, on-line radio listenerhip is not habitual.
11. As with on-line radio listening, visiting radio station web sites is not a habitual experience.
12. On-line radio listeners are far more likely to bookmark Internet sites.
13. On-line radio listeners are more likely to listen to a radio station web site.
14. On-line radio listeners participate in off-line activities (TV watching, reading magazines, listening to traditional radio etc.) far less than the typical web user.
15. 35% of webcast consumers have listened to their favourite station on-line.
16. Time spent on-line listening to "over the air" radio stations is higher than time spent with Internet-only audio sources.
17. People find Internet audio a very positive experience.
18. Music, news and talk drive the largest Internet listening audiences.
19. 62% of web users have heard radio stations talking about their web sites on air.
20. A whopping 65% of on-line radio listeners have visited a radio station web site compared to 22% of web users who haven't listened to on-line radio.
21. Those who have listened to on-line radio are far more active Internet shoppers.
22. Local information continues to be the most compelling radio station web site content.
23. Only half of radio station web sites contain features which those on-line desire most.
24. On-line radio listeners are three times as likely to bookmark a radio station web site.
25. 30% of web users are very interested" and 29% are "somewhat interested" in having an icon on their PC that allows people to click and immediately hear the programming of favourite stations.

Source: Arbitron New Media/Edison Media Research
The expert’s perspective

Larry Rosin, president of New Jersey-based Edison Media Research, co-conducted with Arbitron the study “Broadcasters vs Webcasters: Which Business Model Will Win?” He explains why the rise of streaming audio will change radio.

Q: What are the main findings of this third Internet study in terms of consumer behaviour?

A: We continue to show tremendous growth in the Internet and increases in audio/radio usage. More importantly, there is tremendous interest in the concept, even among those who haven’t yet tried it. Internet audio intrigues almost everyone—it is just a matter of time, and if radio is smart it will lead, not follow.

Q: Do you feel that streaming audio is now widely accepted among listeners as an alternative way to listen to radio?

A: As of yet, only for a tiny number of people. Our study showed that while 14% of all Americans have listened to Internet radio at some time, only 3% did so in the last week. So it is not yet habitual for most people, but it is getting there and still shows great potential.

Q: Should traditional broadcasters worry about their future, with increasing competition from the Internet, cable and satellite radio?

A: Absolutely, positively, yes. I preach to everyone who will listen: co-opt, co-opt, co-opt. Radio companies need to define themselves not as traditional broadcasters but as the suppliers of audio programming and entertainment, regardless of the pathway. Radio programmers are by far the best people at doing great audio—why should we allow others to develop the skill sets we already have? There will be nothing to worry about if we co-opt.

Q: Is webcasting impacting TV viewing more than radio listening?

A: No. The Internet is having a huge impact on TV generally, but as of yet video webcasting is so hard on so many levels that it isn’t yet having much impact.

Q: What advice would you give a broadcaster who wants to establish a presence on the Internet?

A: Obviously, radio stations need to have a web site. Suffice it to say that radio stations need to put things on their site which make people go to the site every single day. As of now, very few radio sites are at that level.

“Radio programmers are by far the best people at doing great audio.”

— Larry Rosin,
President, Edison Media Research

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Factory delivers Flemish goods

One year after The Music Factory launched its Flemish programming in Belgium, the music TV channel has established itself as a valuable partner in music marketing campaigns for both majors and independent labels here. The station has given proof of its capability to break new releases at the “speed of sound” with its well-defined 13-19 demographic core audience. Marc Maes charts the channel’s progress and aspirations.

The idea for a Flemish version of the successful Dutch TMF (The Music Factory) TV channel germinated about two and a half years ago, MD Lex Harding decided to use the extra available capacity of TMF’s existing digital production facility in Bussum (Holland) for an additional music channel. The station’s state-of-the-art computer-driven programming unit allowed Harding to prepare a second Music Factory channel with minimal additional investment.

TMF arrived in Flanders just when public broadcaster VRT and private station VTM had decided to cut back their music programmes. This year, after 10 years, VTM axed its key music show “Tien om te Zien”, generally considered as the premier stimulus for the Belgian music industry.

Convincing cable

TMF’s management invested most of its preparation time in convincing Flemish cable companies to carry a new, Flemish station. Then, the key staffers were appointed and a fully fledged crew was put together in less than two months.

“It was very important to make the cable companies aware that The Music Factory (Vlaanderen) would be a completely Flemish operation,” explains Patrick Castelain, general manager of TMF (Vlaanderen). “The Flemish crew, the VJs and the overall approach were indispensable to making the station work, because no Dutch station could have achieved the same impact as a Flemish outlet. We make sure that the audience isn’t confronted with Dutch programmes or Dutch-accented presenters. The local aspect is very important to us.”

TMF started its broadcasts with two established Flemish media personalities, singer Yasmin and TV presenter Inge Moerenhout, as programme hosts. Both presenters had a high media profile, which heightened press interest and helped break TMF to a large audience. They were joined by Katja Retsin, Roos Van Acker and Stijn Smets who rapidly became media personalities themselves.

Record industry synergy

Castelain admits that, initially, the record industry in Belgium was quite sceptical about TMF. Step by step, labels had to be convinced about the new music channel’s ability to break hits. “A typical example is MacKenzie feat. Jessie’s debut album Angel, where TMF has been instrumental in the promotion campaign,” says Castelain. In some cases (for example, albums by Poco Loco Gang and X-Session (Arcade), DJ Da Rick (EMI/Antler) and Postman’s Documents (V2)), TMF negotiates advertising in return for royalty deals in which the station gets a share in album sales proceeds.

“When we launch a good clip in our high rotation schedule, the song goes right into the Top 10,” enthuses Castelain. “And today, our relationship with the local record industry is gaining momentum. Alongside regular campaigns with albums and merchandising, we also have our monthly TMF showcases to feature new artists. ‘New acts, new songs and new performances’ is the motto there.”

Len Doens, TMF’s programme director, is pleased with the positive evolution of the channel’s relationship with the record industry. “The best example is the TMF Awards, where the whole Belgian industry has done its best to supply good acts for the show,” he says. “This clearly illustrates the relationship we’ve built with record companies.”

Local talent boost

To help supply the demand for video clips, TMF also instituted monthly showcases at the Zillion venue in Antwerp. Artists who perform are captured on video to fit into the channel’s programming, and this has allowed TMF to boost its local talent share from less than 20% at the start to up to 35% today. Homegrown talent such as Soulwax and Zita Swoon, and top Flemish repertoire such as K3, have benefited.

Scoop’s Drop It (Antler/EMI), started life as a soundbed in a commercial advertising the Berlin Loveparade in August. The theme was then developed into a song, which has charted in the Belgian Top 10.

TMF’s playlists include three rotation categories plus a “Superclip” list of 15 titles which are broadcast in heavy rotation. Doens cites DJ Peter Project, Guano Apes and Westlife as the current top titles at TMF.

Radio connections

Unlike TMF Holland, which has a partnership with Radio 538, TMF has not decided upon a radio partner.

only one year old, and yet already the reference congratulations

the Warner Music Belgium team

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B 2800 Mechelen - Belgium
015-283 820 fax: 015-274 810
www.tmf.be

Format:
dance, pop, funk popular styles, alternative rock

Target audience:
13-30

Core audience:
13-19

Coverage:
96% of cable market in Flanders

Current Ratings:
Recognition (13-30 age group): 90.9%. Weekly reach (13-19 age group): 62.6%.
source: SOBEMAP

Advertising:
Three advertising blocks per hour.
In-house ad sales force

Management:
Patrick Castelain
general manager
Len Doens
programme director
Joris Van Heukelom
marketing manager
Stijn Cavens
sales manager

Staff:
TMF employs a staff of 21 people in Flanders

yet, Castelain is convinced that the "Dutch synergy" works out well there, but prefers to wait until the Flemish radioscape has settled into a definite shape. "At this point, we don’t want to go for an exclusive deal with a radio station," explains Castelain, "and we decided to work with stations that serve the same audience on a case-by-case basis."

Alongside specific campaigns where TMF works shoulder-to-shoulder with public Alternative Rock station Studio Brussels (such as the October 29 premiere of this autumn's hype movie, "Austin Powers", followed by a joint party), the TV channel has regular campaigns with both the Radio Contact and Energy networks.

"We could get more out of a long-term deal with one exclusive station, but at this stage we prefer to go into different projects with different partners," adds Castelain.

Future plans
TMF's cable-transmitted programmes currently cover about 96% of the Flemish territory, but in Brussels, the cable business is mainly a French-speaking operation, TMF finds it hard to get access along-

side MTV and French language music channel MCM. "We still have a Dutch licence, and although all of our programmes are hosted by Flemish VJs reading Flemish audience letters, we record, produce and broadcast from Holland. Some cable companies in Brussels are reticent about having another Flemish language station on cable," says Castelain.

As for the future, TMF hopes to relocate its production facilities to Flanders. Up until now, investment in equipment has been minimal thanks to Dutch overcapacity. "It’s a matter of financing the transfer," says Castelain, "because I’m convinced that we will have few problems in getting a Flemish broadcast licence. Since [commercial] TV station VT4 broke VTM’s monopoly on commercial TV in Flanders, we should have no problems obtaining this licence."

In addition, TMF wants to increase its integration in Flanders by boosting its local profile and increasing its audience interaction. The first TMF Awards were held on October 22 at the Zillion Club in Antwerp, with an audience of 2,000. Castelain estimates that the next event could take place in a 13,000-seater venue such as the Antwerp Sportpaleis.
TMF output welcomed by Belgian business

"The Music Factory is the fertilizer for the music industry." So says Marcel Heymans, director of the Belgian IFPI. "They manage to bring more music to television at a time when most stations are turning their backs on music-only programmes. I think it's a stimulus when the Dewaele brothers (Soulwax) get their Flemish programme alter 8 broadcast on TMF in Holland as well." Heymans says that TMF is one of the elements keeping the Belgian singles market at a healthy level.

Erik Vink, managing director, Warner Music Belgium, is enthusiastic about TMF. "In less than two months they were able to achieve almost complete cable-coverage in Flanders—it took them two years in Holland. They have put together a good team, enjoy excellent technical support and have been able to deliver. That's what counts."

"We had to wait a long time for TMF. We would never have achieved the album successes without them."—Elvina Rens, marketing manager, Antler/EMI Belgium

Vink refers to artists such as Alanis Morissette, Zita Swoon and Guano Apes as acts "who all started at TMF. Their high rotation at TMF was followed by the Studio Brussel chart, the Ultratop chart and finally VRT's Radio Donna, where you normally don't expect the more alternative rock," he says.

Vink adds that a joint marketing campaign in which Warner promoted 15 album titles in summer with a free TMF shirt was successful, and led to a new year-end campaign with 15 further Warner titles and a TMF calendar.

Sonja Truyen, product manager at Sony/Columbia, says The Music Factory offers a welcome platform for clips on TV. "There was no specific programme for music clips in Flanders," she says, "and I'm happy to see that the station also pays attention to album releases—something other channels have no room for. TMF is one of the most important instruments in increasing artist visibility here. We're now waiting for an independent ratings report to measure the station's impact after one year."

At Radio Contact network, promotion assistant Els Havermans says the partnership with TMF is on two levels. "We concluded a reciprocal media deal where TMF is airing advertising for Radio Contact in return for radio spots advertising TMF's programmes. In addition, the monthly TMF showcases are advertised on Radio Contact."

Havermans adds that the correspondence between Radio Contact's 15-35 target group and TMF's TV audience is very important. "I'm happy to see that The Music Factory has grown so much in one year," she adds.

MacKenzie feat. Jessie played the monthly showcases from the very start, and although the clips recorded during the showcases don't have the (technical) quality of the expensive MTV-clips, they have had their effects," she adds. Rens says a new offensive will be launched for DJ Da Riel's debut album, 69, (release October 18), and that artists such as Milk Inc, Astroline, MacKenzie feat. Jessie and singer Zohra will be featured on a TMF Christmas sampler (release Dec 2), followed by the station's special Christmas showcase on December 16.

"We released a first project called Cool Sweat with TMF here. Its success inspired us to continue with a second volume," says Linda Coopman, managing director of EVA Belgium. "We are convinced about the station's impact with a young audience, and we have a good relationship, resulting in more projects such as the double TMF Awards album plus The Djs, an album based on the same TMF show."

Coopman explains that, contrary to most hit compilations, Cool Sweat is to remain a catalogue item, part of a long-term operation.

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The TMF Awards, held on October 22, 1999 at the Zillion Club in Antwerp, featured guest performances by Simply Red, Cranberries, Guano Apes, Scooter and Vengaboys. Domestic and international acts were honoured in 22 award categories, and the event was simulcast on TMF Holland, as well as being broadcast live on the 15 stations of the Energy radio network in Flanders.

All the winners were chosen through the votes of TMF viewers and readers of specialist youth music magazines.

Cranberries, one of the internationally successful acts which brought a sparkle to the TMF Awards night with live performances televised in Flanders and Holland.

Nunca (feat. Pat Krimson of 2 Fabiola, on right) show off their Best Single trophy for House Of Doom (Antler).

Zita Swoon collect a gold disc for their album I Paint Pictures On A Wedding Dress. With the band are Greet D'Hooghe, junior product manager, Warner Music Belgium (front, second from right); and Ric Urmel, head of A&R, Warner Music Belgium.

Inge Moerenhout, one of TMF's launch VJs, hosts the Awards night.
EMI artist Koen Wauters under close observation from the TV cameras as he receives his Best Male Singer award.


Mick Hucknall, another in the array of international artists who performed live at the Zillion Club in Antwerp during the TMF Awards ceremony.

TMF VJs Zohra and Stijn talk to award winner Robbie Williams via satellite link as he receives his Best Male Singer award.
The 1999 Winners

Domestic Awards:
Best female singer: Sarah Bettens (Double T)
Best male singer: Koen Wauters (EMI)
Best pop group: Clouseau (EMI)
Best rock group: Soulwax (PIAS)
Best live act: Praga Khan (Antler)
Best rap act: Hof Van Commerce (Kinky Star)
Best dance act: Milk Inc. (Antler)
Best album: Mackenzie feat. Jessy/Angel (Antler)
Best single: Nunca/House Of Doom (Antler)
Best videoclip: Soulwax/Too Many Deejays (PIAS)
Most promising act: Eden (EMI)

International Awards:
Best female singer: Britney Spears (Zomba)
Best male singer: Robbie Williams (EMI)
Best pop group: Steps (Zomba)
Best rock group: U2 (Universal)
Best live act: The Offspring (Sony)
Best rap act: Will Smith (Sony)
Best dance act: Vengaboys (Zomba)
Best album: The Offspring/Americana (Sony)
Best single: Sash!/You Believe (Warner)
Best videoclip: Will Smith/Wild Wild West (Sony)
Most promising act: Westlife (BMG)

The Music Factory — FACTFILE 2

Launch date Belgium: October 3, 1998. 15.00 hrs.
First clip: World’s Apart
Monthly showcases: the Zillion Club
Exclusive concert: Faithless Jan, ’99
New Year’s Eve 1998: IMF at “The Longest Night” (attendance 17,000, in combination with VRT’s Radio Donna, Studio Brussel and Radio 2) at Flanders Expo (Ghent)
Media partnerships and extensive coverage of festivals such as Werchter 1999, Pukkelpop and the Markrock Open Air (120,000 attendance)
New Year’s eve 1999-2000: Megadance Party at Flanders Expo in Ghent and New Year special at the 13,000 capacity Sportpaleis, Antwerp
CD releases:
TMF’s @Iter8 Universal
Cool Sweat EVA/Universal/Zomba
TMF Megadance Arcade/Byte
TMF Awards 1999 EVA (double album)
in progress: Cool Sweat (2), The DJs, Year Mix, Christmas “2000”
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Jump to Warp factor 10

by Gary Smith

In an era marked by boxed sets, repackaged out-takes and all manner of marginal pretzels for artist or label compilations, one recent effort stands out. The three new double CDs, *Warp 10* and *11*, have a better raison d'être than most retrospective collections, namely that one of the most influential dance labels of the past decade, Sheffield-based Warp Records, is ten years old.

We've already seen that sprouts from that particular temple of the weird, the six discs are put together with the sort of care and imagination which has come to typify Warp's output. 10+1 is full of the spirit of early Detroit and Chicago house, the tunes which inspired Steve Beckett and Rob Mitchell to start the label. 10+2 covers the best of Warp's first three years, while 10+3 features Warp favourites remixed by Stereolab, Luke Vibert, Lohaphot, Jim O'Bourne and Surgeon.

"We're a small, independent label," says label co-founder Rob Mitchell, "and we always approach each release as something that has to stand on its own. We can't afford to release records that don't sell, or simply release singles to promote an album."

Part of the reason for the high quality of the anniversary project springs from the fact that Warp is home to one of the finest roosters in modern electronica. From the future funk of Aphex Twin via Autechre, Plaid and Boards Of Canada to the ever-changing face of Aphex Twin via Autechre, Plaid and Boards Of Canada—and on to the agit pop of Jimi Tenor and the live jungle of Red Snapper—Warp is a label that has rarely got it wrong, even though their idea as to what is right has occasionally been ahead of the pack.

"Tracks like LFO and Tricky Disco were real milestones," says Patrick Ressler, daytime programmer at German alternative station Radio Fritz/Potsdam. "You can only become a trade-mark label in the way that Warp has managed to do by really not giving a damn about radio plays and the mainstream. Happily this hasn't stopped the label selling records.

Housed in generic purple sleeves, the early Warp releases were distinguished by generous dollops of bass and unusually high sales figures. The company's fifth release, the LFO EP by LFO, sold 120,000 copies and crossed over to number 12 in the UK pop chart in 1990.

Aside from the quality of its A&R policy, Warp's most lasting and important contribution to the nascent electronic culture has been to highlight the personalities behind the music. At a time when electronic acts were widely criticised as being faceless, the combination of aesthetics and music on The Artificial Intelligence (A.I.) series, featuring tracks by Black Dog and Aphex Twin to a receptive world.

"When A.I. came out here in Germany it wasn't so much the personalities that counted, these were really unknown artists," says Ressler. "But again the music was truly ground-breaking."

Folk fusion gives Sin Escupe

by Paul Sexton

They aren't the first folk-flavoured outfit to be handed the weighty tag of "the new Fairport Convention," but Sin E are blowing, plucking and singing up a storm of interest.

The London-Irish six-piece (whose name is pronounced shin-ay) began to make their name with two independently-released albums for Rhiannon, a self-styled "Irish temple of the imagination" which inspired Steve Beckett and Rob Mitchell to start the label. The first long player Sognaigi included some ethnic mood that pointed the way to Gemini, but this is a much more fully realised recording. Reactions from Dutch radio and press have been "very positive," according to Sin Van Den Bergh. A first single, Tsunami, is out now on vinyl with SWAG remixes.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Lluria 45-3°-2, 08009 Barcelona, Spain.
Welcome to the 1999 Music & Media Readership Survey designed to find out more about what you think of Music & Media and how we can improve it for you. Please, if you can, answer all the following questions by filling in the appropriate box(es), fold and return the completed form by December 6th 1999.

All completed questionnaires received by the deadline will be entered into our prize draw to win

€500.00

All information will be treated in the strictest confidence and will not be provided to any organisation outside BPI Communications Inc.
SECTION A

A1. What is your main reason for reading M&M?
- charts
- news
- special reports
- airplay data
- other (please specify)

A2. What do you think of each section?
- charts
- news
- special reports
- airplay data

A3. Overall, what do you think of Music & Media?
- excellent
- good
- fair
- poor

A4. What do you consider the most useful editorial features of Music & Media?
Please rate the following on a scale of 1-5 (1 being least useful and 5 being most useful)
- a) Music Industry News
- b) Radio Industry News
- c) Special Reports
- d) Artist & Music
- e) Album Spotlights
- f) Dance Grooves
- g) Hotline
- h) On The Air

A5. What do you consider the most useful chart features of Music & Media?
Please rate the following on a scale of 1-5 (1 being least useful to you and 5 being most useful)
- a) Eurochart Hot 100 Singles
- b) European Top 100 Albums
- c) Top National Sellers
- d) Billboard Charts
- e) Power Players
- f) Most Added
- g) Station Reports
- h) European Radio Top 50
- i) Border Breakers
- j) Major Market Airplay

SECTION B

B1. On average, how much of M&M do you read/look at?
- less than 25%
- 25-50%
- 50-75%
- more than 75%

B2. How long do you spend reading/looking at an average issue altogether?
- less than 10 minutes
- 10-30 minutes
- 30 minutes +

B3. What do you do with M&M once you have finished reading it?
- keep it for reference & research
- pass it on to someone else
- if so how many persons read your copy of Music & Media?
- throw it away

B4. Do you subscribe to any other industry publication(s)?
- please specify

B5. Are there any subject(s) that M&M should cover more regularly?

B6. Are there any subject(s) that M&M should drop or restrict coverage of?

B7. Are there any other changes you would like to see in Music & Media?
SECTION C

C1) Airplay
- On a scale of 1-5, how easy or difficult is it to read and use M&M's airplay playlist section? (5 very easy, 1 very difficult)

Would you suggest any specific improvements?

C2) Charts
- On a scale of 1-5, how easy or difficult is it to read and use Music & Media's chart listings? (5 very easy, 1 very difficult)

Eurochart Hot 100 Singles
European Top 100 Albums
Top National Sellers
European Radio Top 50
Border Breakers
Major Market Airplay

C3) Would you suggest any specific improvements?

SECTION D

D1) Which industry are you working in?
a) Broadcast
b) Records
c) Music publishing
d) Other, please specify

D2) Please specify your position
a) management
b) programming
c) on-air presenter
d) marketing
e) promotion
f) A&R
g) other, please specify

D3) On which day of the week do you normally receive M&M?
a) Monday
b) Tuesday
c) Wednesday
d) Thursday
e) Friday
f) Saturday

TERMS AND CONDITIONS

THANK YOU for spending time filling in this questionnaire. Please note that you do not have to supply the following information unless you want to help us with editorial surveys and be kept informed about our publications. We promise to treat what you have said in the strictest confidence. We will not pass on your details to any other organisations.

Name
Address
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| Postcode
TUCK PANEL A BETWEEN PANEL B & FREEPOST ADDRESS PANEL THEN SEAL, USING GUMMED EDGES

SECOND FOLD HERE

THIRD FOLD HERE THEN SEE PANEL A

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WC1R 4LR
Marc Anthony
his self titled premiere debut on Columbia

YOU NEED TO KNOW...

...about how the critics are raving

"His voice is a flash of gold, blinding and enticing in its purity."
- Christopher Farley, Time

"...Anthony captivates with the sheer, stunning power of his voice."
- James Patrick Herman, Elle

"(He's) someone who could compete with the great pop figures of the century."
- Peter Watrous, The New York Times

...about his extraordinary success so far

• Single Top Ten in Billboard Charts
• 1999 Grammy® Winner - Best Tropical Latin Performance
• First salsa performer to sell out Madison Square Garden TWICE
• 2 gold albums in US and over 3 million albums sold worldwide
• A critically acclaimed stage and film actor
• Next up: Scorsese's "Bringing Out The Dead"

The single "I Need To Know" out now across Europe


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<th>Number</th>
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<td>Burning Down The House</td>
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<td>Jesse Hold On</td>
<td>B.B.</td>
<td>USA, CAN, AUS, NZ, UK</td>
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</tr>
<tr>
<td>37</td>
<td>38</td>
<td>Mucho Mambo</td>
<td>Shah - Wonderworld</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>39</td>
<td>Sing It Back</td>
<td>T. (Chyrchx)</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>40</td>
<td>The Launch</td>
<td>D.J. Jean - My Bias</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
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<tr>
<td>40</td>
<td>41</td>
<td>After The Love Has Gone</td>
<td>Steps - (All Boy)</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>42</td>
<td>In And Out Of My Life</td>
<td>Shambala</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>43</td>
<td>If You Had My Love</td>
<td>Jennifer Lopez - Columbia</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>Jamaican To Do</td>
<td>Lasim - DLA</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>45</td>
<td>Outa Space</td>
<td>Mellow Mix - PolyGram</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>46</td>
<td>She's All Over You</td>
<td>Rick Martin - Columbia</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>47</td>
<td>Geri Halliwell - EMII</td>
<td>Richard</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>48</td>
<td>Un Jour Viendra</td>
<td>Johnny Hallyday</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>49</td>
<td>The Road Ahead</td>
<td>City To City</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>50</td>
<td>Forever Tonight</td>
<td>Shania Twain &amp; Kirstin Hall</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>51</td>
<td>Get Tazante</td>
<td>D.J. Taylor &amp; Plew</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>52</td>
<td>Heart Of Asia</td>
<td>Watergate</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>53</td>
<td>Kiss Me</td>
<td>Voca</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>54</td>
<td>La Playa</td>
<td>Sari - Edel</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>55</td>
<td>Give It To You</td>
<td>Sari - Edel</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>56</td>
<td>Jordan Knight - Intercourse</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>57</td>
<td>What's Gonna Do</td>
<td>Internal - Columbia</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>58</td>
<td>We're Going To Ibiza</td>
<td>Ylang-Ylang - Venus</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>59</td>
<td>Tell Me Why</td>
<td>F.N.</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>60</td>
<td>Learn To Fly</td>
<td>Foo Fighters - RCA</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>61</td>
<td>Just Another Day</td>
<td>B.E.</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>62</td>
<td>Fastivallochidder</td>
<td>Scooter - Loop</td>
<td>USA, CAN, AUS, NZ, UK</td>
<td></td>
</tr>
</tbody>
</table>

**Eurochart Hot 100 Singles**

Week 45 / 99

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**SALES BREAKER**

Larger Than Life
Backstreet Boys - You (Granizetta/Zomba/B Rek)

**STAR ACCOUNT**

1996

**SALES BREAKER**

Ain't No Mountain High Enough
Sisters Sledge - Heart Of The World (Monarch/EMI)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>Shania Twain</td>
<td>On Over - Mercury</td>
<td>A.DE.FIN.DL.RL.N.S.CH.HIVE</td>
<td>Melanie C.</td>
<td>Northern Star - Virgin</td>
<td>B.F.DL.NK</td>
<td>Hevia</td>
<td>Tierra De Nadis - Hispano</td>
<td>D.</td>
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<tr>
<td>Bloodhound Gang</td>
<td>Hornoy For Boshies - Gaffin</td>
<td>A.DE.FIN.DL.RL.N.S.CH.HIVE</td>
<td>André Rieu</td>
<td>Bal Du Steele - Philips</td>
<td>B.F.DL.NL.ACH</td>
<td>Creamy</td>
<td>Creamy - CMC</td>
<td>D.</td>
</tr>
<tr>
<td>Joe Cocker</td>
<td>No Ordinary World - Parlophone</td>
<td>A.DE.FIN.L.N.CH.</td>
<td>T'Pau</td>
<td>The Cranberries - Islands</td>
<td>P.D.L.GRE</td>
<td>Camela</td>
<td>No Puedo Estar Sin El - Producciones AR</td>
<td>D.</td>
</tr>
<tr>
<td>Tom Jones</td>
<td>Robbad - Out/12</td>
<td>A.DE.FIN.DL.RL.N.S.CH.HIVE</td>
<td>TLC</td>
<td>Fanmail - LaFono/Arista</td>
<td>B.F.DL.NL.ACH</td>
<td>Melissa Etheridge</td>
<td>Breakdown - Island</td>
<td>A.DE.N.OL.</td>
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<td>Pet Shop Boys</td>
<td>Hot Kiss - Parlophone</td>
<td>A.DE.FIN.DL.RL.N.S.CH.HIVE</td>
<td>A* Teens</td>
<td>Aus Der Sicht Und Mit Der Worten Von - 3P/Epic</td>
<td>B.F.D.L.N.</td>
<td>Ferris MC</td>
<td>Aametrie - Jive</td>
<td>D.</td>
</tr>
<tr>
<td>Red Hot Chili Peppers</td>
<td>Californication</td>
<td>A.DE.FIN.DL.RL.N.S.CH.HIVE</td>
<td>S Club 7</td>
<td>S Club - Polygold</td>
<td>B.F.D.L.</td>
<td>Helen Lotti</td>
<td>Goes Classic III - EMI</td>
<td>F.</td>
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<tr>
<td>Charlatans</td>
<td>We And Us Only - MCA</td>
<td>A.DE.FIN.DL.RL.N.CH.</td>
<td>Travis</td>
<td>The Man Who - Independiente</td>
<td>B.F.D.L.N.</td>
<td>Tina Arena</td>
<td>In Deep - Columbia</td>
<td>B.D.</td>
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<tr>
<td>Beady Eye</td>
<td>The Distance To Here - Radioactive/MCA</td>
<td>A.DE.F.D.L.N.CH.</td>
<td>Britney Spears</td>
<td>Baby One More Time - Jive</td>
<td>B.F.D.L.N.</td>
<td>The Kelly Family</td>
<td>Best Of - Bel-LiAriola</td>
<td>D.</td>
</tr>
<tr>
<td>Abba</td>
<td>Gold - GREATEST HITS - Polar</td>
<td>B.DE.F.D.L.N.S.EUS</td>
<td>Vonda Shepard</td>
<td>Songs From Ally McBeal - Epic</td>
<td>A.DE.F.D.L.N.</td>
<td>The Kelly Family</td>
<td>Lo Mejor De Bose - WEA</td>
<td>D.</td>
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<tr>
<td>Boyzone</td>
<td>Boyzone - Boyzone - Polydor</td>
<td>B.DE.F.D.L.N.S.EUS</td>
<td>Stereophonics</td>
<td>Performance - V2</td>
<td>D.</td>
<td>Die Firma</td>
<td>Das 2, Kapitel - V2</td>
<td>D.</td>
</tr>
<tr>
<td>Adriano Celentano</td>
<td>Non So Parlo Doro - D.A.M /Sony</td>
<td>B.DE.F.D.L.N.</td>
<td>Scorpions</td>
<td>Yong Seung</td>
<td>B.DE.F.D.L.N.</td>
<td>DJ Thomilla</td>
<td>Genuine Draft - Club Tools</td>
<td>D.</td>
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<tr>
<td>Véronique Sanson</td>
<td>D'un Papillon A Une Etoile - Walia</td>
<td>B.DE.F.D.L.N.</td>
<td>Paloma Faith</td>
<td>Perfume - Warner Bros</td>
<td>B.DE.F.D.L.N.</td>
<td>Electric</td>
<td>Sol En Si</td>
<td>B.</td>
</tr>
</tbody>
</table>
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New talents sign up every day

Hot new acts in all music genres

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Be first to hear it!

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## Germany

### Singles
- **1.** R. Kelly - R. (Hansa)
- **2.** Bloodhound Gang - The Bad Touch (Virgin)
- **3.** Britney Spears - You Drive Me Crazy (A&M/AArrow/Southwest)
- **4.** Johnny Hallyday - Seigneur Puant (Mega)
- **5.** Eiffel 65 - Blue (HotTraxSouth)

### Albums
- **1.** Lou Bega - Mambo No. 5 (BMG)
- **2.** Britney Spears - Baby One More Time (Jive/Zomba)
- **3.** Christina Aguilera - Genia In A Bottle (BGK)
- **4.** Coldplay - Parachutes (V2)
- **5.** Elvis Costello - El Viejo (Edel)

## France

### Singles
- **1.** Lou Bega - Mambo No. 5 (BMG)
- **2.** Eiffel 65 - Blue (HotTraxSouth)
- **3.** Britney Spears - You Drive Me Crazy (A&M/AArrow/Southwest)
- **4.** Zeba - Tomba La Chemise (Birel)
- **5.** Mariah Carey - Heartbreaker (EMC)

### Albums
- **1.** Britney Spears - Baby One More Time (Jive/Zomba)
- **2.** Eurythmics - Peace (Virgin)
- **3.** Eiffel 65 - Blue (BMG)
- **4.** Notorius B.I.G. - Infamous (BMG)
- **5.** Eurythmics - Peace (Virgin)
**SIMPLY RED**

Love And The Russian Winter

**SouthPeak**

International release date: November 1

It seemed to some that Mick Hucknell was shifting away from his R&B moorings and further into the whitebread world of adult contemporary with last year's Blue album, Simply Red's current single has given cause for reexamination. Their version of '80s soul man Homer Banks' Ain't That A Lot Of Love is probably the hardest-edged single the group have cut since the introductory cover of the Valentine Brothers' Money's Too Tight (To Mention) in 1986. Blue hinted that Hucknell's creative juices were running a little dry, but they're flowing again on Simply Red's eighth studio set. The edged single the group have cut since the introduction of last year's Blue album, Simply

**Bryan Ferry** and others at the Millennium Party at the Royal Observatory in Greenwich, and the album will be further bolstered by a three-month world tour early in 2000.

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**Eternal**

The Old World Goodbye. No doubt we will hear that are unabashedly romantic in the Stars vein, and flowing again on Simply Red's eighth studio set. The edged single the group have cut since the introduction of last year's Blue album, Simply

**Red's current single** has given cause for reexamination. Their version of '80s soul man Homer Banks' Ain't That A Lot Of Love is probably the hardest-edged single the group have cut since the introductory cover of the Valentine Brothers' Money's Too Tight (To Mention) in 1986. Blue hinted that Hucknell's creative juices were running a little dry, but they're flowing again on Simply Red's eighth studio set. The edged single the group have cut since the introduction of last year's Blue album, Simply

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**Eurochart A/Z Indexes**

**Hot 100 singles**

1. L2B - Rhymes Galore
2. 21 Das - 21 Das
3. After The Love Has Gone - The La's
4. Ain't That A Lot Of Love - Simply Red
5. Ain't My Grill - Eddy & The Cruisers
6. All That I Can See - U2
7. Another Day - Tina Turner
8. Baby One More Time - Britney Spears
9. Back At One - TLC
10. Back At One - TLC

---

**Top 100 albums**

1. Amos - Ani DiFranco
2. Asia - Pacific
3. Baaba Maal - Realities Of This Universe
4. Barbra Streisand - Ruby, Don't Take Your Love To Town
5. Barbra Streisand - The Way We Were
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7. Barbra Streisand - The Way We Were
8. Barbra Streisand - The Way We Were
9. Barbra Streisand - The Way We Were
10. Barbra Streisand - The Way We Were
The Wamdue Project's "King Of My Castle" (Strictly Rhythm) currently holds the longevity record on the European Dance Traxx. Originally an American production released in 1998, the track first made an impact in Italy and instantly crossed into Belgium late December 1998, while month by month it took a journey around Europe in its radically reworked Italian mixes done for that country's Airplane label.

The track peaked at 6 on the European Dance Traxx currently resides at 12 in its 45th week in the Top 100. Except for two weeks in June, it has never dropped below the 100th position, and has spent most of its chart residency in the top 20. With mixes by Roy Malone, Roger Sanchez and Charles Schilling as well as its original version, the track owes its current chart position to a renewed interest from British dancefloors.

Otherwise, in a somewhat static top of the charts, Bob Marley Vs Funkstar Deluxe's "Sun Is Shining" (Hydrasonic) continues its reign at the top of the European Dance Traxx for the third week, thanks to regained support from DJs across Europe. The track, which was already top of the dance sales-only list, is now also No.1 on a desayon only list for the very first time.

Paul Johnson's "Get Get Down" (Moody) remains No.2 in the Dance chart, but this track and the currently third-placed Phats & Small's "Feel Good" (Mulтипly) are both on their way down.

A strong contender for the top slot in the weeks to come appears to be Alice Deejay's "Better Off Alone" (Violent), now at 32, with a 32-week presence which, at 33, benefits from a strong performance in the Dutch country behind Alice Deejay, the future looks brilliant as his new track, "Back In My Life," the Dutch artist behind Alice Deejay, the future looks brilliant as his new track, currently third-placed Phats & Small's "Feel Good" (Mulтипly) are both on their way down.

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

**Garbage**

*The World Is Not Enough* (Radioactive/MCA)

“As it is the James Bond theme song it will be huge, but we would have played it anyway because it’s a strong track and Garbage is one of our core acts.”

Sarah Henderson  
Head of music  
Atlantic 252/UK/Ireland

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<table>
<thead>
<tr>
<th><strong>Germany: Radio FFH</strong></th>
</tr>
</thead>
</table>
| **Format:** CHR  
**Service Area:** Hessen  
**Playlist Meeting:** Wednesday PM  
**Group/Owner:** Independent  
www.ffh.de |

- Jemini vs. Solid/Love Is More Than A Word (n/a)  
- Diana Ross/Not Over You Yet (n/a)  

<table>
<thead>
<tr>
<th><strong>U.K: 95.8 Capital FM</strong></th>
</tr>
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</table>
| **Format:** CHR  
**Service Area:** London  
**Playlist Meeting:** varies  
**Group/Owner:** Capital Radio  
www.capitalfm.com |

- Will Smith/Will 2 K (30-40)  

<table>
<thead>
<tr>
<th><strong>France: Fun Radio</strong></th>
</tr>
</thead>
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| **Format:** Dance  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** OLT/UPA  
www.funradio.fr |

- Will Smith/Will 2K (7-10)  
- Nero’s Dubwock feat. Darryl Pandy/Sunshine & Happiness (7-10)  
- Jennifer Lopez/Waiting For Tonight (7-10)  
- Tilly Key/L’Ombre Et La Lumière (7-10)  

<table>
<thead>
<tr>
<th><strong>UK: Galaxy Network</strong></th>
</tr>
</thead>
</table>
| **Format:** Dance  
**Service Area:** Yorkshire, North East England, Severn Estuary Manchester  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Chrysalis Radio  
www.galaxymf.co.uk |

- Beverly Knight/Sista Sista (n/a)  
- Shola Ama/Still Believe (n/a)  
- Tin Tin Out feat. Emma Bunton/What I Am (n/a)  
- Lightning Seeds/Life’s Too Short (n/a)  

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<thead>
<tr>
<th><strong>Denmark: DR P3</strong></th>
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| **Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Public Broadcaster  
www.dr.dk |

- Hopscotch/Look Me In The Eyes (33)  
- Will Smith/Will 2K (7-8)  
- Ky-Mani/Country Journeys (3-4)  
- Opiate/People (Remember Salami) (3-4)  
- Sophie Zelmani/Time To Kill (3-4)  
- Foo Fighters/Learn To Fly (2-3)  
- Lightning Seeds/Life’s Too Short (2-3)  
- Owsley/Coming Up Roses (2-3)  

<table>
<thead>
<tr>
<th><strong>Sweden: SR P5 Radio Stockholm</strong></th>
</tr>
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| **Format:** CHR/AC  
**Service Area:** Stockholm  
**Playlist Meeting:** Thursday 11:00  
**Group/Owner:** Public Broadcaster  
www.sr.se/stockholm |

- Garbage/The World Is Not Enough (10-15)  
- Jill Johnson/Mother’s Jewel (10-15)  
- Ace Of Base/East La Vie (5-8)  
- Lauryn Hill & Bob Marley/Turn Your Lights Down (5-8)  
- Bloodhound Gang/The Bad Touch (5-8)  
- Shawn Mullins/What Is Life (5-8)  
- Andreas Johnson/The Game We Play (3-5)  
- Another Level/Bomb Diggy (3-5)  
- Monica Sturck/Powerful Thing (3-5)  
- Pretenders/From The Heart Down (3-5)  

<table>
<thead>
<tr>
<th><strong>Belgium: Radio Contact F</strong></th>
</tr>
</thead>
</table>
| **Format:** CHR  
**Service Area:** French Speaking  
**Playlist Meeting:** varies  
**Group/Owner:** OLT/UPA  
site under construction |

- Larsson/Ilij Sufira (21)  
- Sous Le Manteau/Derriere Les Rochers (21)  
- Phil Collins/De Veux Savoir (21)  
- ATR/Don’t Stop (6-7)  
- Missy & Mc Solaar/All N My Grill (6-7)  
- David Hadley/Pour Toi (6-7)  
- Stettla/As Des Bourg A Gains (6-7)  
- Paul McCartney/No Other Baby (6-7)  
- Andreas Johnson/Glorious (6-7)  
- Belle Perez/Hello World (6-7)  
- Lara Fabian/Cadilla (6-7)  
- Jennifer Lopez/Waiting For Tonight (6-7)  

---

**pick of the week**

*Garbage*

*The World Is Not Enough* (Radioactive/MCA)
### France: Skyrock
**Format:** CHR/Urban  
**Service Area:** National  
**Playlist Meeting:** no meeting  
**Group/Owner:** Orbus  
**www.skyrock.fr**

**Playlist Additions**
- La Clinique/La Playa (n/a)
- Puff Daddy/Satisfy You (n/a)
- Luciano & Don Choa/Atmosphere Suspects (n/a)

### Spain: Los 40 Principales
**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** SER  
**www.cadena40.es**

**Playlist Additions**
- Celine Dion/That’s The Way It Is (n/a)
- Lari Cole/I’ll Be Living (n/a)
- Foo Fighters/Learn To Fly (n/a)
- Lene Marlin/Sitting Down Here (n/a)

### Germany: WDR Eins Live
**Format:** CH  
**Service Area:** North Rhine-Westphalia  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public broadcaster  
**www.rmr.de**

**Playlist Additions**
- Eden/Star (7)
- Andreas Johnson/Glorious (7)
- Eternal/Whatcha Gonna Do (7)
- Arombar/Little Brother (7)
- Blumentopf/Was Der Handel (7)
- Die Toten Hosen/Schon Sein (7)
- Lexy & K-Paul/The Greatest DJ (7)
- Short/I'm Not Shy (7)
- Stereophonics/Hurry Up And Wait (7)

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

**Playlist Additions**
- Blink 182/What’s My Age Again? (7-8)
- Skunk Anansie/You’ll Follow Me Down (7-8)
- Grant Nelson/Step 2 Me (7-8)
- Belle Perez/Hello World (7-8)

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

**Playlist Additions**
- Beck/Sex Laws (15)
- Madison Avenue/Don’t Call Me Baby (15)
- Weeping Willows/When You Are Asleep (8-10)
- Morten Abel/Don’t Forget To Dance (8-10)
- Ox amat/Una Cumbia De Los Muer tos (8-10)
- Primal Scream/ Swastika Eves (8-10)

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

**Playlist Additions**
- Garbage/The World Is Not Enough (7-10)
- Celine Dion/That’s The Way It Is (7-10)
- Ann Lee/Voices (7-10)
- Tom Jones/Burning Down The House (7-10)

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

**Playlist Additions**
- Travis/Turn (n/a)
- Stereophonics/Hurry Up And Wait (n/a)

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

**Playlist Additions**
- Texas/When We Are Together (n/a)
- Gianna Kid/Why (n/a)
- Melanie C/Northern Star (n/a)
- Groove Armada/I See You Baby (n/a)
- Beverly Knight/Sista Sista (n/a)

### Italy: Radio Dimensione Suono
**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** Independent  
**www.rds.it**

**Playlist Additions**
- Giorgia/Giroise (n/a)
- Puff Daddy/Best Friend (n/a)
- Shola Ama/Still Believe (n/a)
- 883/Grazie Mille (n/a)
- Delta VII/Primo Giorno Del Mondo (n/a)

### Italy: RTL 102.5 Hit Radio
**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** Independent  
**www.rtl.it**

**Playlist Additions**
- Cher/Dave’s Lullmore (18)
- Touch And Go/Straight To...Number One (18)
- Jamiroquai/King For A Day (18)
- Michael Bolton/Whiter Shade Of Pale (18)

### U.K: Kiss 100
**Format:** Dance  
**Service Area:** London  
**Playlist Meeting:** Thursday 11:30  
**Group/Owner:** Emap Radio  
**www.kiss100.com**

**Playlist Additions**
- Will Smith/Will 2 K (n/a)
- Tin Tin Out feat. Emma Bunton/What I Am (n/a)
- Alice Deejay/Back In My Life (n/a)
- Artful Dodger/Rewind (n/a)
- TLC/ Dear Lie (n/a)
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Playlist Addition.

POWER ROTATION:

Robbie Williams- She's The One

CHR

RADIO RPR 1/Ludwigshafen P

Carsten Moyer Head Of Music

RADIO NRW/Oberhausen P

Playlist Additions:

Jorg Bollmann Programme Director

NOR 2/Hamburg P

CHR

IRA/Frankfurt P

ANTENNE BAYERN/Munich P

GERMANY

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.

Playlist Additions:

Jennifer Lopes- Waiting For Tonight

BERLIN/Berlin G

UTC 8:50

2000

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MUSIC & MEDIA 28 NOVEMBER 6, 1999

WASHINGTON, D.C.

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www.bryanadams.com

BRYAN ADAMS

SUMMER OF '99

GERMANY

ANTENNE BAYERN/Munich P

NOR 2/Hamburg P

CHR

IRA/Frankfurt P

ANTENNE BAYERN/Munich P

CHR

UMKTED

Playlist Additions:

Beaetie Boye- Alive

Groove Armada- I See You Baby

Kasey Chambers- You Drum Me Crazy

Patrick Bruel- J'Te Mentirais

Max Guanini  Die

Melissa Etheridge- I'm Not Perfect

Will Smith- Will 2 K

Geri Halliwell- Mi Chico Latino

Vibe- No Blaggada

The Lawyer. I Wanna MIRA_

CRY/. I Feel Love

The Lawyer. I Wanna MIRA_

CRY/. I Feel Love

The Lawyer. I Wanna MIRA_

CRY/. I Feel Love

Axelle Red- Parse Que C'Est Toi

Garbage- The World Is Not Enough

Prince The Greatest Romance Ever Sold

Bryan Adams- The Best Of Me

Geri Halliwell- Lift Me Up

The World Is Not Enough

Dario Usuelli - Head Of Music

Los Sabanderios. El Cuorto De Tula

Christian Castro Si Me Yes Horst Par Ti

Melasa- Amor Y Vivir

Maria Dolores Prader: El Talisman

Spain

CARINA Stivalius P

EMI/Eurosonic/Sydney

Katrín and The Asteroids

BUSINESSMEN Involve You

Think Tank

Don't Ever Doubt Me

I Don't Want You

We Are High

I Love You

High School

Spanish

Carmina Navarro

Spanish

Carmina Navarro

Spanish

Carmina Navarro

Spanish

Carmina Navarro

Spanish

Carmina Navarro

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Carmina Navarro

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Carmina Navarro

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Carmina Navarro

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Carmina Navarro

Spanish
"WE KNOW HOW TO BREAK HITS"

ann Lee
2 TIMES

breaking the charts throughout the World

<table>
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<td>Sweden</td>
<td>14</td>
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</tbody>
</table>

new single "Voices" out now
taken from the Album "Dreams"
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w e e k 45 / 99

European Radio Top 50
NAB offers a call to arms

but you have to start somewhere," he said.

Fritts' comments followed disappointment from NAB organizers when no one from the European Commission debated NAB's initiative to address the delegates. The only EC presence was through a letter from Viviane Reding, the new Commissioner for Education and Culture, who acknowledged NAB's initiative, which is read to all the participants from Fritts.

In the letter, Reding referred to what she called the "European model of broadcasting" which she described as "a healthy mix of private and public radios, each providing this vibrant sector with business acumen, public service information, culture and technological innovation."

She explained that her department is currently conducting an "in-depth study of the sector" with the goal of pointing out "a number of issues which will affect radio's transition to digital."

Reding listed a few of her concerns in the following report:

"There are of course important structural obstacles, such as the size of most radio operators in Europe, especially in the private sector, and the lack of a business model on how to make digital radio profitable within a reasonable time."

She also cited financial barriers such as infrastructure and equipment costs and "significant potential obstacles linked to shortage of frequencies," as hindrances to the digital development of radio.

Reding later was seen as a sign at NAB that broadcasters were making progress. Paul Brown, president of the AER and the CRC, says that he understands that the calendar was unexpectedly full and his effort to attend was an unplanned hearing in the Parliament at Strasbourg, but regretted the lack of Commission representation, asking "Where else will you get so many broadcasters?"

Brown says there is a case for broadcasters to unite and lobby EU policy-makers more fiercely. He admits that public broadcasters, through the EBU, "are very efficient and do a cracking job" but that commercial broadcasters lag behind.

Yet Brown is convinced that uniting to lobby the EU "is worth the trouble." Among the issues at stake are the role of public broadcasters, the copyright directive, "which will affect us all," the frequency spectrum and its allocation, "which is becoming a European issue," and the future of DAB technology in Europe.

Eddie Fritts, president/CEO of the NAB, is convinced that "the EU will pay much more attention" to European broadcasters following the missed rendez-vous.

BBC takes back RAJAR lead

is the best ever debut figure for a new regional station. "I imagine [this result] has left the rest of the commercial radio industry, like me, open-mouthed," comments Chrisyalis Radio chief executive Phil Riley.

In London, Capital Radio finally answered its rivals during the quarter, from 0.6% to 1.3%. The eclectic AOR/talk service saw its encouragement in the new figures - unexpectedly 4.2% (up from 3.3% last quarter), although it fell off a little at quarter), although it fell off a little at 6.2%.

Listening to EMAP Radio's London dance station Kiss 100 surged to a record 4.2% (up from 3.3% last quarter), although it fell off a little at the Soft AC Magic 105.4 (down from 6.2% to 5.0%). However, Magic retains its status as the second most-listened to commercial station in London after Capital FM, since rival AOR outlet Heart 106.2's share also fell, from 5.5% to 4.6%. Rock station Virgin's combined AM and FM share in London continues to decline, from 4.1% to 3.9%.

And so fighting to keep BBC GLR's current format will find some encouragement in the new figures— the eclectic AOR/talk service saw its audience share more than double this quarter, from 0.6% to 1.3%.

Glorious hits from Swedish favourite

sound. Such wariness is fast disappearing. "Glorious is great for exposure," says Erik Sev- erin, music director at Stockholm-based CHR network NRJ, "because we know that our listeners also like mainstream and the Top 40. They're just not into [artists like] Christina Aguilera. Andreas Johnson is also a great artist and musician, and the album is fabulous. It gives it comes with three more potential single hits."

Liebling, released locally in September, is an MTV European Music Awards nominee and, furthermore under its international promotion. Warner Music currently has Johnson out on a European tour up until Christmas that includes not only Germany but also three more potential single hits.

"Very unique and very British."

John Deacon, director general of UK labels' the British Phonographi- 

c Industry (BPI) reflects on his investiture as Commander of the (order of) the British Empire (CBE) at Buckingham Palace. Industry veteran Deacon was a founder member of the BPI council in 1972. He was named as a CBE in the Queen's Birthday Honours list on June 12. The Queen presented him with the honour and medal at a ceremony on October 26.
**AIRPLAY**

**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Of Signing</th>
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<td>5</td>
<td>BOB MARLEYSUN IS SHINING</td>
<td>(HYPNOTICCLUB TOOLS)</td>
<td>DENMARK</td>
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Euro conversion rates

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Conversion rates correct as of October 14, 1999.

*Denotes "eurozone" countries with a fixed exchange rate

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**Forthcoming special supplements in Music & Media**

**Classical**

**Issue no. 47 - cover date November 20**

<table>
<thead>
<tr>
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**Year End Special**

**Issue no. 51 - cover date December 16**

<table>
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For details call: Claudia Engel
Tel: (+44) 171 822 8300
or call your local representative

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**Hotline**

Edited by Jon Heasman

According to reports emerging from the US, the world's largest radio group Clear Channel Communications is interested in acquiring all or part of the UK's Ginger Media Group, whose portfolio includes rock station Virgin Radio. However, Clear Channel is likely to be joined in its interest in Ginger's assets by French radio group NRJ and the Scottish Media Group.

One UK radio group is closer to getting new owners—The Wireless Company has now made a formal €21.4 million (euro 35m) bid to acquire the six station Independent Radio Group (IRG). If the bid is successful, the expanded Wireless Company will be the only truly "nationwide" UK group, owning stations in England, Scotland and Wales.

One deal definitely done this week—EMI has bought Norway's largest independent record company, Norske Gram, from commercial broadcaster TV2. It is understood that Norske Gram will remain as a separate company, with managing director Arve Læberg and head of A&R Gunnar Hordvik both signing long-term contracts with EMI.

Local Paris station 98.2 is to be acquired by Cofiroute, the private company which operates several of France's highways. 98.2 will be merged with Cofiroute's traffic news station Autoroute FM, which broadcasts solely on highways, pending the approval of broadcasting authority the CSA. As a result, it is expected that some 30 employees of 98.2 will lose their jobs.

At time of going to press, the IFPI was announcing the launch of a "coordinated global strategy against Internet piracy," with action to be taken against hundreds of alleged infringing sites in more than 20 countries worldwide. Meanwhile, the international music industry body is also rolling out in several countries a new campaign on the theme: "Action for Legal Music On the Internet" backed by artists including Roxette, Lutricia McNeal, Pascal Obispo, Claudio Baglioti and Jean-Jacques Goldman.

Following the appointment of NRJ scheduling director Eric Angioletti to an international position within the NRJ group, it is rumoured that Jean-Marc Morandini, currently scheduling director of NRJ's Chérie FM and Nostalgie, could also take a similar position at NRJ's flagship QHRS network. NRJ was also noted to be very publicly on the look-out for new staffers for both its French and European operations at last week's NAB Europe conference.

Now that Capital Radio is returning to its radio roots, could it be set for overseas expansion? The UK radio group has quietly appointed an international development manager, Donnach O'Driscoll, who was spotted at NAB Europe last week.

Profits at Sony Music Entertainment fell 37.7% to US$2.0 billion (euro 35m) during the second quarter of 1999, with revenues down by 12.8% to US$5.4 billion. The company attributes the decrease to "the impact of translation from local currencies to higher yen, delays in the release of new albums, and higher talent, marketing, and promotion expenditures.

Finally, Virgin Records Denmark has entered an agreement to distribute products for the tiny Danish indie label ManRec, founded a year ago by musician/producer Thomas Blachman. Until now, ManRec productions could only be purchased through the label's own shop in Copenhagen.
### UNITED KINGDOM

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Data supplied by Archive Media from an electronically monitored panel of national radio and regional stations. Songs are ranked by number of plays and weighted by audience.

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

DEEP INSIDE

THE NEW SINGLE FEATURING ELTON JOHN

Taken From The New Album Mary

ALSO INCLUDES "ALL THAT I CAN SAY" WRITTEN AND PRODUCED BY LAURYN HILL AND "AS" THE DUET WITH GEORGE MICHAEL

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Mary