

Music & Media

APRIL 22, 2000

Volume 17, Issue 17

£3.95



Craig David's *Fill Me In* (Wildstar) is this week's highest new entry on the Eurochart Hot 100 Singles.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

MADONNA
American Pie
(Maverick/Warner Bros.)

European Top 100 Albums

SANTANA
Supernatural
(Arista)

European Radio Top 50

MADONNA
American Pie
(Maverick/Warner Bros.)

European Dance Traxx

CHICANE Feat. BRYAN ADAMS
Don't Give Up
(Xtravaganza)

Inside M&M this week

TIME FOR MOLOKO

Molokos' single *The Time Is Now* (Echo) is rapidly winning the hearts of programmers all over Europe, while the album *Things To Make And Do* has received a favourable reaction from music critics. **Page 6**

BRANDS ON THE MARCH

Europe's top radio companies are increasingly using techniques associated with the marketing of consumer goods to design and programme their stations, as *Jon Heasman* reports. **Pages 8-10**

FULFILING E-TAIL DREAMS

In a two-part Online Spotlight this week, M&M reports on the progress of Internet retailing in Europe, and also looks at the challenges faced by website fulfilment companies. **Pages 11-17**

Prodi will present Platinum Europes

by Emmanuel Legrand

BRUSSELS — It's showtime again for the European music industry.

On July 13, Europe's leading policy-makers, headed by the president of the European Commission Romano Prodi, will mingle in Brussels with top-selling artists and executives from the music industry at the third IFPI Platinum Europe Awards.

Launched by international labels body IFPI in 1996 and repeated in

1998, the Platinum Europe Awards honour the elite community of artists who have achieved sales of over one million copies of an album in Europe.



Romano Prodi

The presence of Prodi as guest of honour is a major coup for the IFPI, which has previously been honoured with the attendance of the then EC president Jacques Santer, who presented awards at the inaugural dinner in 1996 and repeated the task in 1998.

IFPI chairman and CEO Jay *continued on page 29*

UK charts to get sponsor

by Siri Stavenes Dove

LONDON — UK labels body the BPI and retailers association BARD have signed an agreement with Worldpop.com which will make the pop news and gossip Internet site the first ever sponsor of the official UK singles and album charts.

The UK listings are administered and marketed by CIN, a joint venture between BPI and BARD, and are aired by public broadcaster the BBC during its BBC1 TV show *Top Of The Pops* and BBC Radio 1's Sunday afternoon *Top 40* chart show.



The BBC—which does not broadcast advertising or sponsored shows—risked losing the right to use the charts if it had opposed the move. CIN chairman John Kennedy reveals: "If the BBC had *continued on page 29*

UK garage tools up

by Paul Sexton

LONDON — British record-buyers have made UK garage the hot crossover dance sound of 2000—and now several of its premier acts are ready to open the doors and accelerate into the international marketplace.

The propulsive but soulfully melodic club style also known as "two-step" had been enjoying a burst of dancefloor popularity before Artful Dodger exploded, but it was their massive crossover success at the turn of the year with *Re-Rewind The Crowd Say Bo Selecta* on their Public Demand label, licensed to Ministry Of Sound's Relentless imprint, that set UK garage on its way to becoming the

undisputable hit British sound of the moment.

Significantly, the genre has also been warmly embraced by UK programmers, who are supporting it far more enthusiastically than is



Artful Dodger

usually the case with a cutting-edge musical dialect. With radio's help, UK garage has already spawned the artist many see as the most exciting new British prospect in some time, 18-year-old Craig David, who after co-writing and singing on *Re-Rewind*, raced to the UK number one spot last week with his debut solo single for Wildstar, *Fill Me In*.

David cut his teeth as a club and pirate radio DJ in his native Southampton, also the base of *continued on page 29*

Digi-plans revealed

by Juliana Koranteng

LONDON — 2000 will be the year of global digital delivery.

The amount and scope of international catalogues available for downloads will rapidly expand in the coming months, as both BMG and Sony Music's disclosed plans last week to offer commercial downloading of music, and both EMI and Universal are set to follow soon.

BMG is to officially start selling secure downloaded music from this summer. Sony has also unveiled similar plans starting at the end of *continued on page 29*

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Upfront

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

In the current volatile media environment, the most valuable property a radio station can often own is its name.

Building a strong radio brand, as we report on pages 8-10 this week, is a long process which involves elements of research, marketing and gut feel. And as US consultant Mike McVay points out, the best vehicle to convey the values of the brand is the on-air output of the radio station itself. That may seem obvious, but it's amazing how many radio stations forget it!

As NRJ—which has been able to roll out stations with the same brand in nine different countries—has shown, branding is about connecting with listeners, about recognition, and about a product. But above all, it's about perception—tell me what station you listen

to, and I'll tell you who you are.

Well-developed brands also offer more opportunities for cross-media growth. In the grand scheme of Emap's new Performance Network, for instance, the Kiss or Magic radio brands could easily end up as TV channels or glossy magazines.

This week, there has been another interesting example of the importance of branding coming out of the merger between CLT-UFA and Pearson TV. The new group, which will reach a staggering 120 million TV viewers and 25 million radio listeners per week, has decided to be known by the name of its most recognisable product brand, RTL.

The new company is no doubt hoping that this will propel it into the premier league of those other global entertainment companies with a single, easily identifiable brand such as Sony, Disney, Universal or Canal+.



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

Hooper 'opens up' Radio Authority

by Jon Heasman

LONDON — New Radio Authority (RA) chairman Richard Hooper says he is prepared to risk the possibility of legal action being brought against the RA, following the announcement of a series of reforms designed to make the UK regulator more transparent.

One of the most significant changes is a decision to publish "a full account of non-confidential matters discussed at each Authority meeting."

Since last year, the RA has been publishing assessments of licence awards in which it gives positive reasons for its choice of applicant. But the RA has to date refused to make any comments on the unsuccessful applications, citing the problem of possible judicial reviews being sought by unsuccessful applicants.

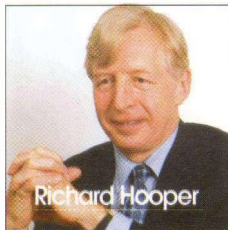
Successful applicants.

The new published summaries of RA meetings could mean that points made by RA members or staff about the weaknesses of unsuccessful applications will be made public, potentially increasing the chances that judicial reviews of RA decisions will be sought.

However, Hooper—appointed in January—believes the move is "worth the risk" in the interests of increased openness and transparency, which he says he regards as "fundamental to strengthening the relationship between the regulator and the regulated, and to making the Authority's processes more comprehensible and accessible to the listening public."

In other initiatives to aid trans-

parency, the RA will publish agendas of RA meetings, guidelines on its processes, and its code of best practice for members. It will make available a register of members and senior staff interests, and give public access to its register of gifts and hospitality. In addition, there will be a what Hooper describes as "a significant lightening" of the "purdah" rules which govern contact between RA members/staff and current licence applicants.



Richard Hooper

"This is the spirit of the times, and quite right too," comments RA chief executive Tony Stoller, who says he hopes the increased openness will end the "nudge and wink" culture whereby the industry has often tried to second-guess RA thinking.

New president for Warner Music France

by Emmanuel Legrand

PARIS — After a two-year search, Warner Music has finally found a new president for its French affiliate with the appointment of Philippe Desindes.

Desindes is currently managing director of Sony Music France's imprint S.M.A.L.L., and senior VP A&R of the company. He will report directly to Gerolamo Caccia, Warner Music Europe president, southern Europe, who has been acting president of the company for the past two years.

Desindes will be responsible for Warner Music International's full operations in France, which include the two stand-alone labels WEA France and East West France, whose respective managing directors Laurence Le Ny and Michael Wijnen will both be reporting to Desindes. His portfolio also includes Warner Music Media, Warner Classical France and Warner Music Dis-

tribution, France.

Desindes had been courted by Warner for some time, and M&M understands that a counter offer had been made to Desindes by Sony. Caccia admits that finding the right candidate was a long-term process, and that he looked both at the music industry and related businesses such as radio to find the right person.

"France is a very important market in Europe, and a very complex market," he explains. "We were looking for someone who would understand the market and reposition the company for the future, with skills in A&R, knowledge of the market and marketing experience. Philippe has these skills. He's a Frenchman with an international culture."

Asked why he didn't favour an internal candidate, Caccia says he believes that "at this stage it is important for the company to bring in new blood. Laurence and

Michael have done a good job, but to reposition the organisation, we needed new talent."

Official SNEP figures show that Warner Music took just 7.7% of the French market in 1999. Desindes' priority will be to develop domestic repertoire, a sector which has been a weakness at both East West and WEA. "Philippe is a music man who will concentrate on A&R," says Caccia. "He is going to review our roster and reposition the company. He will also bring in a new approach to marketing, which is tougher in France than in other European territories."

According to sources, Desindes' appointment took Sony by surprise. A spokesman for Sony Music Europe told M&M that the company was not prepared to comment on the executive's departure.

Desindes also declined to comment, saying that for the time being he was concentrating on S.M.A.L.L.'s operations. His start date at Warner has yet to be confirmed.

Music & Media

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50 - 51 Bedford Row, London WC1R 4LR
UNITED KINGDOM

Subscription rates: Europe: UK £170/euro 250; USA/Canada/Rest of the world US \$325
Printed by: Headley Brothers Ltd, Queens Road, Ashford, Kent TN24 8HH

ISSN: 1385-612

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ON THE BEAT

CLT-PEARSON MERGER SHAPES UP

LONDON — The new media conglomerate emerging from the merger of Luxembourg-based TV and radio group CLT-UFA and the UK's Pearson Television will be known as RTL Group. Bringing together the TV and radio broadcasting and production arms of Bertelsmann, Groupe Bruxelles Lambert and Pearson, the new group will be the biggest pan-European broadcasting company, operating 22 TV channels and 18 radio stations. Didier Bellens, chief executive of CLT-UFA, will hold a similar position in the new group, with Pearson TV chief executive (and former Capital Radio/London MD) Richard Eyre (pictured) as executive director in charge of the content business plus the group's development and strategy. CLT-UFA's Ewald Walgenbach is to be chief operating officer.



SUBSTANCE ADDED TO MINISTRY OF SOUND

LONDON — UK dance label Ministry Of Sound has set up Substance, a new imprint which will target the mainstream pop market with house music from across the various dance genres. "We just felt that we were diversifying with the records we were signing and couldn't put them all on the Ministry label. This way we can sell different styles of music to different people," explains Jules Spinner, junior label manager at the Ministry Of Sound. The new label is run by Ministry's existing team and its first releases are Trevor and Simon's *Hands Up* on May 15 and Amber's *Sexual* on May 29.



JOURNAL WINS PORTUGUESE ACCOLADE

LISBON — Portugal's leading news/talk station TSF Radio Jornal has been voted best radio station at Portuguese media awards Globos de Ouro. It was the first time a radio station category, which was voted on by the public, had been part of the awards. The awards were organised by TV channel SIC and CARAS magazine. Other nominations in the radio station category were Rádio Nostalgia (Gold) and CHR stations Rádio Comercial and Antena 2.

KRAWCZYK LOOKS EAST

BRUSSELS — Stefan Krawczyk has been appointed regional director for central and Eastern Europe for international music industry body the IFPI. He will be based in Brussels, where he has served as international trade advisor to the IFPI since 1995, but will operate independently from IFPI's European office headed by Frances Moore. Krawczyk will report directly to London-based IFPI chairman/CEO Jay Berman, and will be responsible for the coordination and further development of recording industry representation in the 10 eastern European EU accession countries, plus the Balkans, Turkey and Israel. He will act on legal, political and market development issues, as well as piracy.

MOVING CHAIRS

OSLO — Elisabeth Riksen is to leave her position as Warner Music Norway's local A&R product manager to join Oslo-based digital downloads company **Freetrax.com**, where she will be in charge of its Norwegian site.

BRUSSELS — Walter Couvreur has been appointed station manager of Flemish public classical station **VRT Radio 3**. He succeeds Piet Andriessen, who resigned from the post for health reasons.

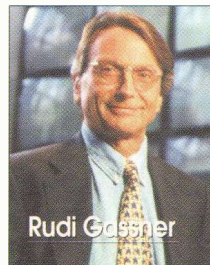
DOUGLAS — Rodney Collins has joined still-to-launch Isle of Man station **MusicMann 279** as press coordinator. He joins from the island's **Manx Radio**, where he was director of programmes.

Gassner joins Edel in non-exec role

by Emmanuel Legrahd

HAMBURG — Michael Haentjes, founder and main shareholder of German indie powerhouse Edel Music, has scored what he describes as a "tremendous coup" by attracting a music industry executive of international calibre to his company.

Rudi Gassner, who departed as president/CEO of BMG Entertainment International last January, will join Edel as a member of the company's supervisory board. He is expected to be elected chairman at Edel's next general assembly meeting in June, although he will only assume his post on September 1, because contractual obligations with his former employer prevent him from



Rudi Gassner

working in music-related business for a certain period of time.

In addition to his role on the supervisory board, Gassner is going "to consult for the company, playing a pivotal role in the development and implementation of its current expansion efforts," according to a statement from Edel. Gassner will be involved in Edel's overall strategy, with a particular focus on the Internet and new media activities.

Gassner tells M&M that he will assume "a non-executive position at Edel, and I will not be in charge of day-to-day operations."

The former BMG executive says what attracted him to Edel was Haentjes' ambition "to become one of

the biggest indies in the world with global activities. With my knowledge of the international marketplace, my contacts and the relationship I have with artists, I can really advise Michael and help him achieve his goals. But I will not make decisions."

Gassner also intends to work with Internet-related companies, and says he already has plans to sit on the board of at least two new media companies, one in the US and one in Europe.

He adds that following a long stint with major companies, he has made the choice to work with independent projects such as Edel. He reveals that he had two "tempting" offers from major companies, but he says he'd "rather use my knowledge in this way rather than in an executive position. I realised in the last two months that it could be a niche I could carve out."

538 moves older with 'dream team'

by Robert Tilli

HILVERSUM—Netherlands CHR/Dance station Radio 538 is looking to extend its popularity beyond the teen market following its recent high-profile captures of presenters Edwin Evers and Jeroen van Inkel.

Evers has signed a lucrative five year contract with 538 to transfer his popular breakfast show from public CHR station Radio 3FM, while Van Inkel—CHR station Veronica FM's biggest name—has been lured away to host the 16.00-19.00 drivetime slot on 538.

While 538 is currently the Netherlands' market leader among 10-19 year olds, with a 27.7% share of that demo, managing director Erik de Zwart hopes that the "dream team" DJ signings will broad-

en the station's appeal among 20-35 year olds, where it currently has a 9.7% share.

"We reckon that in the daytimes in particular, when the kids are at school, we can easily cater for the older demographic," says De Zwart, who predicts that 538's overall marketshare—currently 6.7%—will be up to 10% a year from now. A survey conducted by market research company Interview/NSS suggests that around 18% of 3FM's breakfast-time listeners will make the move with Evers to 538.

538's new presenter signings—plus its three new FM frequencies which have been allocated ahead of next

year's controversial frequency auction—are being communicated through a major outdoor campaign, along with ads in the printed media and TV commercials on SBS6 and Fox.

However, STER and IP, respectively the advertising sales houses of the country's public broadcasting organisations and Veronica FM's owners HMG, are refusing to air 538's TV ads on their channels. "There is no reason to ban us at public TV or the HMG TV stations. As TV is another medium, that's unfair competition," claims De Zwart, who says he will refer the matter to the Dutch competition authority.



Erik de Zwart

Sabina's night at Premios awards

by Howell Llewellyn

MADRID—Veteran singer/songwriter Joaquín Sabina swept the board at the Premios de la Música award ceremony in the Spanish capital on April 6, winning four of the five awards he was nominated for following the success of his album *19 Dias y 500 Noches* (BMG-Ariola).

Sabina (pictured), took home the pop composer, pop artist, song and album statuettes to crown a 30-year career which has seen him sell

more than four million albums in Spain and Latin America.

Sabina had previously won the pop composer award at the inaugural 1997 event, which is staged annually to honour Spanish-signed acts by the authors' and publishers' society SGAE and artists' association AIE.

The only other artist to win more than one of the 35 awards was Celtic band Luar Na Lubre (Warner), who won the new age album and Galician language categories. Best

radio music programme went to public broadcaster RNE Radio 3's long-running afternoon show *El Ambigú*, which mixes ethnic, Cuban and alternative rock music. Best music TV programme was *Séptimo*, hosted by singer Miguel Bosé, who was also the award ceremony's artistic director this year.

Live performers at the ceremony, which was broadcast live by public TV channel TVE-1, included Ketama, Presuntos Implicados, Michel Camilo and Tomatito, Rosendo, and Marta Sánchez.



Dance grooves

by Gary Smith

ECHOES FROM THE SIXTIES

Prime protagonist of groovy, guitar-laced, synth-spiced pop Echoboy might just make it into the charts with the fetchingly naive *Kit And Holly* (Mute/UK). A loose, clanky sound, reminiscent of Altered Images, backed up by swooshing Moogs provides the backbone, while the song itself is all overlapping harmonies a la Beach Boys. The closest comparison would be Badly Drawn Boy with extra '60s influences. Forward-looking, in a retrospective kind of way.

WHERE TWO CULTURES COLLIDE

Moroccan Ali Bahia El Idrissi makes music that defies easy description, although it could loosely be defined as nu-world. Combining samplers and effects with a considerable vocal talent, Idrissi has forged a subtle, relevant hybrid that might just move world music out of its "dissaffected rock fan" ghetto. Particularly interesting is *The Flow* (Boudisque/Holland) with its undulating synths, treated percussion and a chorus that soars in a way only Arabic music can. One of the most successful cultural collisions for some considerable time.



THE CRAZY SOUND OF LOVE

Widely touted as *the* sound most likely to cross Garage, once strictly an underground form, to the mainstream, MJ Cole's *Crazy Love* (Talkin Loud/UK) really does live up to the current UK press hype. Elisabeth Troy's sizzling vocal morphs from verse to chorus without any audible join thanks to a tight, sparse, ABC-ish string arrangement. The overall sense of Cole's mature touch is heightened by the courtly, mannered production and Troy's forceful but elegant handling of the lyrics. The sound of talent exploding.

DUTCH MAGIC

A safe bet for early summer dancefloor domination, Magica's *Magica* (Front/Netherlands) is a big-hearted trancer with a phat production and a splendidly whispy, melodramatic chord sequence on the breakdown. As it is rare for nu-skool trance to display anything except the most rudimentary musical moves, this track comes as a bona fide breath of fresh air. It also has a bracing, cinematic tune/hook that might well generate crossover airplay.

MIAMI IN THE WINTERTIME

The success of the Winter Music Festival, held in Miami last week, continues. So many people all looking for that elusive hit while dressed in beach shorts is truly one of the great music industry sights. Despite all the hustle and bustle, Dance Grooves managed to track down several tracks that might well be looming large in the crossover market over the next few months. Crystal Clear's *Live Your Life* (DMB/Switzerland), with its vocal-heavy hook, was one festival favorite. From the UK, two-step producer Graham Nelson, who has just entered the UK charts with NNG's *Right Before My Eyes* (Heat/UK), looks likely to be up there again soon with the garage-y *Cada Vez* by Negrocán (Swing City/UK). And finally, Wicked Funker's *Jungle Boogie* (SFP/US), a track that was already being tipped at MIDEM 2000, now looks set to be a major summer tune, with several European labels having signed it up.

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 Lurria 45 -3° -2, 08009 Barcelona, Spain.

Moloko's time is now

by Adam Howorth & Siri Stavenes Dove

The European dance hit *Sing It Back* may have introduced Moloko to the world last summer, but current single *The Time Is Now* (Echo) and album *Things To Make And Do* (released April 10) look set to take the Sheffield, UK duo firmly out of the clubs and into the mainstream for good.

Dino Ostacchini, head of international at Echo, explains: "We have very high expectations of this album. The success of *Sing It Back* opened many doors for the band and *The Time Is Now* is getting a lot of support in Europe, both on radio and at club level. The video is shown regularly on TMF in Holland, MCM in France and both Viva 1 and 2 in Germany. Singles are important, but we really see this as an album project."

The Time Is Now is currently number four in the European Dance Traxx chart and number 35 in M&M's Eurochart Hot 100 Singles.

In Switzerland, Sacha Horowitz, the programme director at Radio Lac (CHR) thinks very highly of the new record. "*The Time Is Now* is the best song we have at the moment! It's been on high rotation, three times a day, for five to six weeks now. We still get plenty of phone calls from listeners wondering who the band is. They love it and we love it, so everyone's

happy!"

A major factor in the increasing success of the band is a carefully targeted and coordinated marketing campaign involving Echo in the UK and Roadrunner for the rest of Europe. "Heavy marketing is part of this project and there is a strong in-store presence for the album as well as promotion work for the band," says Ostacchini. "They are starting a European tour on May 6 and we're hoping to do TV performances in between gigs. They are doing a 45-minute live set on Eins Live in Cologne among other radio performances, and we expect they will play at a few European festivals in the summer. It's all going according to plan and the only problem is for the band to find enough time for promotion."

Another radio station firmly behind the group is Juice 107.7 FM (Alt.Rock/Dance) in Liverpool. Jo Heuston is the programme manager. "We love *The Time Is Now* and I think Moloko are an exciting band," she says. "We obviously played *Sing It Back* and we are also airing some new mixes."

Interestingly it's Moloko's remixing potential that Ostacchini sees as fundamental to their cross-over potential: "Moloko's strength is a strong remix package which can build the tracks underground as well as on mainstream radio."



Moloko

Gonzales exercises 'mind control'

by Menno Visser

Causing quite a stir in the French, German and British underground dance scenes is Canadian-born but Berlin-based MC Chilly Gonzales.

On his must-hear debut album *Gonzales Uber Alles* on Berlin indie label Kitty-Yo (also home to acts like To Rococo Rot, Raz Ohara and Tarwater), he mixes pop, hip-hop and his own prankster philosophy to great effect.

Unfortunately, interviewing Gonzales is never easy as he insists on adopting his original prankster persona—but it's what you'd expect from someone who got pensioners to freestyle on the video for his hop-hop anthem *The Worst MC*.

Gonzales explains the idea behind both video and song: "Musical genius is not important, music is mind control. That was actually a mind control experiment to prove that anyone can be an MC—it's as easy as breathing. I mean, the concept of 'I am the best MC' is such an old cliché."

The video was serviced to all the major music TV channels but was considered too lo-fi for broadcast. Constance Brockmann, responsible for marketing at the artist's Kitty-Yo label, defends Gonzales' guerrilla

tactics. "If you keep on sending TV stations these lo-fi documentaries you keep the rumour going on and can then hit them harder with a proper video. Gonzales is a man full of ideas—that's why he is signed to Kitty-Yo and not to Warner Canada anymore."

In the UK, the "poppy" first single *Let's Groove Again* just missed the CIN Top 75, despite enjoying selective daytime plays on BBC Radio 1. (CHR). In France, extensive press coverage in magazines such as *Magic* and *Les Inrockuptibles* coupled with airplay on alternative Paris-based station Radio Nova led distributor Tripsichord-Semaphore to ship 12,500 copies of the album.

Meanwhile the laidback second single *Why Don't We Disappear* will be out in June, while Gonzales himself is enjoying a safari holiday to gather more video footage. *The Worst MC* is also to be released as a white label for the clubs.

Bernd Albrecht, head of music at German alternative station ORB Fritz, is currently playlisting *Let's Groove Again*. "We like it, but it's a bit too 'out there' for mainstream stations, I'm afraid. Actually, our DJs are interviewing Gonzales soon. I warned them it could be difficult, so let's see what happens..."



Gonzales

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Turning up the brand power

Europe's leading radio companies are increasingly using techniques more commonly associated with consumer goods to design, programme and market their radio stations. *Jon Heasman* looks at how today's radio brands are constructed, marketed and kept true to their original visions.

Even before programme and marketing directors sit down to establish in detail the essence of a radio brand, they have to be sure that the brand will actually be sitting in a desirable spot in the market.

Malcolm Cox, acting marketing director of the UK's Emap Performance Network and formerly marketing director of Emap Radio, says that with both new and existing radio stations "what we look at first is where we want that business to be, so we look at where its place should be in the market, and what type of audience it should be attracting. Then we ask can we deliver a product which is appealing to the particular audience we want to go for, and what the potential size of the audience for that product would be. And finally we ask how we're going to differentiate what we're doing from what somebody else might be doing—that's where the essence of the radio brand comes into play, and that's when we'll start to create marketing campaigns which amplify that brand."

Cox cites last year's re-launching of Emap's London dance station Kiss 100 as an example of this process in action. "We had a radio station that

we'd owned for nine years that had been meandering along with a million listeners, occupying a particular place in the London marketplace. However, the audience profile was getting older, so we had to take a decision whether that was something we were happy with, or whether there was a better place we could occupy [in the market].

"The decision that we took was, no, actually we'd prefer this radio station to remain true to being a young person's radio station, 15-24 profiling. RAJAR [audience] figures revealed a gap in the 15-24 market, with [London CHR market-leader] Capital FM increasingly driving 35-44. The young person's marketplace was less congested, and it's an attractive place to be, because advertisers want to talk to young people. Then we asked could the product be tuned up to be more appealing to young people, making some changes to the songs we play and how we play them."

Kiss lives sexy

Eight months after the on-air changes were made to Kiss, which involved the introduction of a more chart and pop-based daytime music policy, improvements in production values and a clear-out of the station's previous presenters, a multi-media marketing campaign was launched. The ads featured a series of eye-catching and slightly

surreal images built around the concept of youthfulness. The theme of the campaign was "Live Sexy" (i.e. be fashionable, young and free) with a supporting strap-line being used by Kiss on air of "The Station For Young London."

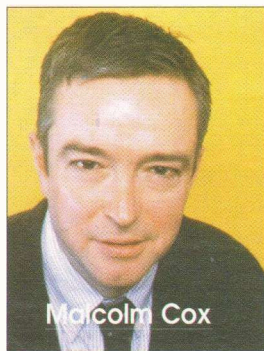
Last year Cox also oversaw a TV-based campaign for Emap's Soft AC station Magic 105.4/London, which had been created out of the former MOR station Melody FM. As with Kiss 100, the aim of the music-focussed "As If By Magic..." campaign was to gain new, younger listeners, although the ads had to be warm and friendly enough in tone not to alienate the station's older, existing audience base. "With Magic we wanted to show that we delivered a pure music proposition, an oasis in a stormy marketplace," says Cox. "We wanted to reinforce the station's music credentials in a modern way for a younger audience, but in a secure, comfortable, non-threatening kind of way."

Rival London AC station Heart

danger with an AC format that people can consider it a bit bland sometimes," says Keith Pringle, outgoing programme director of Heart's owners Chrysalis Radio. "So it's important that from a presenting side you put some life into it, and you use the opportunity to play as many bright songs as you can in the mix. What that ad campaign did was two things really—it said Heart is young, fun and contemporary; it's not just a fairly standard jukebox, it's got personality in it; and it's also saying if you're in your late 20s or early 30s this is a radio station you can empathise with and feel at home at."

Branding on the air

But above-the-line ad campaigns such as Heart's are only one part of re-enforcing a radio station's brand. Programmers and marketers both agree there's little point spending vast sums of money on TV ads if what is actually broadcast by the radio station does not



Malcolm Cox



The right song. Right now.

Heart 106.2/London promises music to match its listeners mood.

106.2 has also had a TV and outdoor campaign running lately, capturing twenty-somethings having fun with their partners or friends (strapline: "The Right Song, Right Now"). "I think there's always the

reflect, and indeed promote further, those brand values.

"I really use a radio station's airwaves to advertise itself," admits Mike McVay, a programming strategist and president of US consultants McVay Media. "Every time an air personality opens the mike, I will have them begin with a slogan or make a statement that helps to brand that radio station. Because of that, I'm one of those people blamed for contrived links, and repetition. But if you can get the audience to understand that every time they push the button for your radio station they'll receive a certain thing out of it, then I've accomplished my goal."

Consistent branding means that everything, including contests and even the type of callers put to air, must reflect the station's brand values. "We build our identity very much around the artists we play," says Ulrica Olsson, marketing director of Stockholm's CHR/dance station Power Hit FM. "So we would never ever, for example, do competitions around artists we don't play. Everything we do both



Kiss 100/London's "Live Sexy" campaign was built around a theme of youthfulness.

"Great marketing isn't a magic wand—it won't turn people on to bad programmes."

Malcom Cox, marketing director, Emap Performance Network

on and off the radio is about reinforcing our brand."

Power Hit's on-air contests are supported by ads in the daily press. "At the moment we are running a press-advertised competition to win a trip to see Aqua perform in Barcelona," says Olsson. "These ads help maintain our brand—not only as a station which plays Aqua, but as a station which has the resources to organise such a fab trip."

Presenters who fit

McVay says it is crucial that the characteristics of the station's presenters are a genuine (and not forced) fit with the station's brand values. "On a soft rock station you want people who sound naturally relaxed, chatting with you as if you're a friend. If it's a rock station, then you want someone capable of sounding genuine, with a hip or eclectic attitude."

At London-based oldies network Capital Gold, Capital's head of adult brands Jeff O'Brien emphasises the importance of his presenters' style fitting with the up tempo nature of the station's "Good Times, Great Oldies" music policy. "None of our DJs go on the air sounding anything less than like they're having an absolute ball on the radio—and in most cases they are, because they do absolutely love the music. We don't hire anyone who isn't absolutely at one with that."



Magic 105.4/London's "As If By Magic..." campaign aimed to highlight the station's Soft AC music output in a contemporary way.

Chrysalis' Pringle says that in today's competitive radio markets presenters simply have to be aware of the station's brand strategy and exactly who they should be talking to. "It's really important to open the black box for them so that they can actually see what the listener likes and doesn't like," he says. "The days of DJs bringing in a pile of records and just having a laugh are gone. Hopefully they're still having a laugh, but they know they're

doing a job as well."

At Emap, Cox says that, when changes in programming and marketing strategy are being made, "the programme director will discuss with presenters the affects of this on their show, and how this may affect how they talk to listeners. We may even ask them to start talking to a different listener." Breakfast show presenters at Emap stations will even have meetings with the company's brand directors. "They [the morning DJs] are the people who shape the brand as much as anything else," argues Cox. "They start the word of mouth, and more than anybody else they are the people who actually deliver the brand on an hour by hour basis."

Dream teams?

There is a recognition amongst programmers and marketers that the two have a symbiotic relationship these days, in contrast to the traditional "sales versus editorial" mentality of previous eras.

"In many ways," reflects Pringle, "the programme director is also the brand manager—the person who is the guardian of what the radio station stands for. A lot of promotions and competitions on the air have marketing benefits—they're designed to make people listen longer or create talkability with their friends. So much of what is done on air now has a marketing or PR side to it."

Emap's Cox says that, with the Kiss 100 relaunch, "We were taking programming and marketing decisions hand in hand. Great marketing isn't a magic wand—it won't turn people on to bad programmes. All it can do is get people to try your radio station—but it can't make them listen for eight hours per week."

Constant surveillance

Rather like a small infant, once a radio brand is established it will need continual nurturing and monitoring—even when it grows up. The tools programmers can use to make sure the station is still hitting—and will continue to hit—its desired target audience are many: the demographic breakdowns of the official audience figures; weekly telephone "tracking" audience research; auditorium and telephone music testing; and focus groups.

Tracking, which usually involves phoning up a demographically-representative (but randomly selected) sample of the station's TSA each week, gives up-to-date information on the direction in which the overall radio market in a particular area is moving. "You get a very good picture of the current state of the battle," enthuses Pringle. Tracking questions always start with asking the respondent what stations they've listened to in the previous week, but then move on to attitudinal questions (about

WESTWOOD ONE

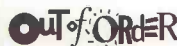
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the qualities of particular presenters, for instance) or music taste.

"It's incredibly useful because once you've got all the data each week you can interrogate it in a lot of different ways," says Pringle. "You can have a look at certain break-outs and cross tabulation. You can build up a really clear picture, not just about the overall state of play but about how individual stations are doing, and what they're strong and weak at. The key is to find where your competitors weak points are—if you can keep pushing at that, you can do them some damage."

Focusing on focus groups

Focus groups are a newer research tools that, in recent times, radio has borrowed from consumer good manufacturers, and even political parties.

"We get fantastic results from focus groups," says Capital's O'Brien, who reveals that his company conducts a couple of sessions per year for each of its main brands. "You get great information—it's a real one to one."

There are normally between eight and 10 people in a single focus group, who are selected to be demographically representative of the audience the station wishes to attract. A number of focus groups will be conducted over two or three days, normally at a hotel venue, and participants are paid for their time. Often the focus groups are divided up into groups of current listeners, lapsed listeners and those who've never listened to the station at all. Participants are not normally told which company is undertaking the research.

"Focus groups are not brilliant at everything—they won't tell you overall pictures of whether you've got everything right," says Pringle, who warns of their statistical unreliability because of the very small samples involved. "But what they will do is reveal certain answers to questions you'd never get from just looking at pages and pages of numbers. They'll just say a phrase, something which can trigger an idea off in your mind."

Mike McVay gives an example of something a "good time oldies" format Gold station got out of a focus group with female listeners. "They didn't refer to our music as 'good time oldies,' they kept referring to it as 'dusting and cleaning music—in the morning it helps get me up, when I'm running errands it helps make me feel good.' So we wrote those things down, and gave them to the air staff to put on a recorded promo. So the promo ran 'We get you up and get you going.' We also used sabre dance music on one promo and said: 'Dusting and cleaning, errands and chores—we make 'em go faster.'"

However, like Pringle, McVay is wary of the limitations of focus groups. "I would never want to

make serious format changes based on focus groups—for that we would probably do a full market study. The streets of radio are littered with the bodies of people who took focus groups at face value."

"The days of DJs bringing in a pile of records and just having a laugh are gone."

Keith Pringle,
Group programme director,
Chrysalis Radio



Just another product?

Given the widespread use of more sophisticated research tools and the now common linguistic refer-

ences to radio station programming as "brand" or even "product," do marketing directors believe there is actually any difference in working with radio than, say, a bar of chocolate or soap powder?

Emap's Cox thinks there is. "The main difference between marketing an FMCG [fast-moving consumer good] product like a soap

powder and marketing a radio station is that a radio station is only as good as the people that work in it, while [soap powder manufacturer] Unilever is only as good as the soap powder it sells."

"The marketing process is different because you also have to get people into the [radio] medium in the first place," says Power Hit's Olsson. "And you have to make existing listeners tune in more often at the same time as you are also trying to recruit new listeners."

Concludes Cox: "The difference between radio and soap powder is that our product answers back—it has views, and our presenters have opinions and want to talk about the things they do. That gives us a uniqueness and a strength."

Additional reporting by Siri Stavanes Dove

Case study: Giving birth to Life

Jon Heasman follows the steps London-based Capital Radio took in developing its new national AC service for digital radio, Life.

As soon as the Capital Radio group knew that it had the chance to occupy one of the slots on the UK's first national digital radio multiplex Digital One, the company set about deciding the nature of the service it should offer.

Aside from being Capital's first serious steps into digital radio, the project was significant because it would be its first ever national radio station. It was this "nationalness" which governed the company's early thinking about the choice of format—Capital wanted to provide something with mainstream appeal for both listeners and advertisers, yet not competing too directly with its own existing local CHR and Gold-formatted stations in London and elsewhere in the UK.

However, Capital was still careful enough to check this initial "gut feel" about where they should pitch digitally with focus groups, asking participants what they would want to hear on their "ideal" radio station. This research confirmed that AC represented a clear gap in the commercial radio market in large parts of the UK, and that the format would be of most appeal to females in their late 20s and 30s.

The next step was to decide upon the detailed content and music policy for the new digital station, which would also involve identifying much more precisely the target demographic. But rather than researching and programming the new station internally,

Capital took the unusual step of seeking some fresh perspectives on the market by employing a product development consultancy, the like of which are commonly used by consumer goods producers to help them develop new brands.

The company Capital chose was London-based New Solutions, which had some previous experience in the broadcasting sphere through working with BBC TV on concepts for its "Walking With Dinosaurs" series. "We sat down in a room at New Solutions and we asked 'Who is it exactly we want to attract to this radio station?'" says Capital's head of adult brands Jeff O'Brien. "What we came down to was someone female, upwardly mobile, someone with aspiration, early to mid 30s. Then we said 'who exactly would that person be, that we would want not only to listen to our radio station but—in a perfect world—who we'd want working on our radio station communicating that message."

"The person that we came up with was Helen Blaxendale, who at the time was starring in [TV drama series] Cold Feet. She was that thirtysomething, upwardly mobile person who was living life. So that was our very starting point, from which we said 'okay that's the person, so how do we build the brand around her?'"

A mixture of executives from both Capital and New Solutions were then asked to brainstorm ideas for the "Blaxendale" brand which could then be tested on focus groups made up exclusively of the target demographic (upwardly-mobile females in their late twenties and early thirties). The key areas to be tested were the station's name, music policy and other editorial content.

To help give Capital's programmers direction on the broad sweep of music policy, participants at the focus group sessions—held in Manchester and London—were played a number of music montages to enable Capital to identify the overall type of sound they liked best.

"Music tests come when you're getting into brand image—when you've identified the [target] person," explains O'Brien. "Of the montages we put together [for the focus groups] we do one that we know will be way off, then you go to the other extreme of ultra-soft music, and then you put together two or three montages that you know will be fairly close it. You look for the one that gets the majority vote." An artist test was also conducted to find out the participants' favourite artists.

Says O'Brien of the focus group's conclusions: "We had quite upwardly mobile females aged 25 to 34 years of age—that's quite a wide spectrum. But there was a common thread which ran through both what they wanted from a musical point of view, and also the little extras they wanted to get from the station, without imposing on the music mix. They wanted showbiz news—probably the top thing—they wanted news, but not done in too serious a manner, and they still wanted traffic news, but not as heavy as on other stations."

Life is now on the air, but that doesn't mean the research process is over. Its output will be continually monitored among its target demographic through auditorium or phone-based music research and focus groups. "Although at this point it won't be until the summer, when manufacturers start to produce more digital radios," says O'Brien.



Jeff O'Brien

WWWho's wagging Europe's e-tail?

As US-based e-tailer GetMusic.com's recently announced ambitions to expand into the Continent show, competition in Europe's potentially-lucrative Internet-only music retail sector is intensifying. In part one of our Online Spotlight, *Juliana Koranteng* reports on the progress being made by the music e-tailers operating in Europe.



Europe's specialist music e-tailers (as distinct from the Internet operations of established bricks-and-mortar stores) could be set for some good news this year. Despite horror stories of customers receiving the wrong or damaged gifts from online stores last Christmas, market statistics indicate consumers' online learning curve is continuing to rise.

The most recent statistics from Internet-research specialist Jupiter Communications show that the number of Europe's online buyers will grow from 20 million this year to 85 million in 2005. They will spend euro 64 billion in five years' time compared to euro 8 billion in 2000. Jupiter's research predicts that music could represent as much as 6% of this total.

In the UK alone, according to London-based market research group MORI, online purchases will account for 12% of all music sales, compared to 4% this year.

Gone are the days when successful US operations such as Amazon, which turned the traditional retail concept upside down with its pioneering online bookstore, could impose American online services on Europe's diverse tastes and cultures.

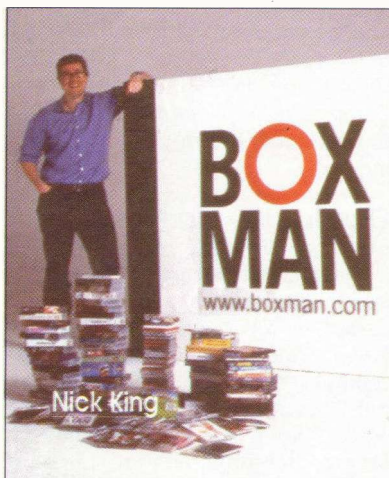
Understandably, the cheaper US prices initially prompted Europeans to head for US music Web stores—a trend that infuriated local record companies. Even today, Oasis' album *Standing On The Shoulder of Giants* costs \$12.58 on Amazon in the US and £10.99 (\$17.58) from Amazon in the UK.

More in stock

Amazon extended its original book-

retail service to music last October. Like its rivals, Amazon learned that the Internet's digital environment allowed music retailers to stock more than three-fold the quantity old-fashioned physical stores could handle on their premises. Suddenly consumers had a wider choice of repertoire to choose from, plus the convenience of home purchase and delivery.

To snatch a share of Europe's fragmented multi-cultural market, however, the different rivals have had to localise the content, the currency, and the language of their services. As Nick King, Boxman's VP of marketing



point out: "Something that is fundamental to us is that we have local operations, with local customer services, run by local management, who know the local markets and customers' tastes."

Amazon has sites for its portfolio of music, books, auctions and online malls in only two European countries,

the UK and Germany, where it is the consumer e-commerce market leader, although operations are due to start soon in France.

Internet audience measurement from MMXI Europe showed that during last December, Amazon.de was visited by 12.9% of the German online population, more than double its nearest rival BOL. Moreover, a further 2% of Germany's Web surfers logged on to Amazon.com, the US original. CDnow was visited by only 2% of the local online population.

In the UK, Amazon boasts a similar success story and is one of the first international dot-com retailers to publish real revenue figures. The company declines to break down revenue by category, but during 1999's fourth quarter, Amazon UK earned £26 million (euro 41.6m), a 430% leap from the same period in 1998. "We have 120,000 CD albums, which is three times the quantity [of titles available] at the biggest local high street stores," says Amazon UK's Paul Zimmerman. "We've every CD that's available in the UK. "We're looking to extending that and to start offering non-parallel imports to our customers as well."

BOL, Boxman expand

Geographically speaking, Amazon has not moved as fast as its two native European rivals: BOL and Boxman. BOL's parent company Bertelsmann entered the e-commerce race during February 1999. Although still trailing Amazon in the UK and Germany in terms of online reach, BOL is already in six European markets. Of those, music is sold in the UK, Germany, the

"We have local operations, with local customer service, run by local management."

Nick King,
VP of marketing,
Boxman



“We’re driving to do (online music retail) better and in more places, using cutting-edge technology.”

Erik Weiss,
director of music development,
BOL

Netherlands and France.

BOL's drive to become a global brand has been swift after acquiring 50% of Bokus.com, the Scandinavian online bookstore, in March. The move takes BOL into all four Nordic markets. The UK site already serves English-speakers in Hong Kong, Singapore and Malaysia, and sites for Italy and Japan are imminent. “We’re driving to do [online music retail] better and in more places, using cutting-edge technology,” says Erik Weiss, BOL’s New York-based director of music development.

BOL online radio stations, currently for the UK and Germany, allow customers to click and buy what they hear. The company also applies best-practice policies for sharing content among the different localised sites. When BOL in France secured exclusive interviews with REM, Rage Against The Machine and Ben Harper, “we shared that with BOL in other markets,” Weiss explains.

Rival Boxman, the European music and entertainment e-tailer originating from Sweden in 1997, has been relatively slow to capitalise on its branding, despite its early entry into the market. In preparation for an imminent stock market flotation, Boxman, with 660,000-plus customers in Europe, is aggressively boosting its corporate and brand profiles. Alain Levy, former PolyGram president, is now a non-executive director. Additionally, Boxman is positioning itself as a multi-digital platform e-tailer via the PC, mobile phones and digital interactive TV. The company is also working with leading mobile telephone manufacturers (Motorola, Nokia and Ericsson) to allow users to order CDs via their mobile phones.

CDnow under pressure

The market's aggressive environment is illustrated by the lacklustre performance of CDnow, one of the first US e-tailers to enter Europe. Although once the US' biggest online music store, CDnow's six European sites and Japanese outlet amount to nothing more than translated versions of the original US site. Plans to set up European operations from March could now be threatened after talks to merge with Columbia House, the mail-order music venture jointly

owned by Time Warner and Sony Corp., fell through.

And whatever European market share CDnow has gained could equally be in jeopardy as GetMusic enters the e-tail battlefield. Andrew Nibley, co-founder and former president of Reuters New Media, is GetMusic's CEO.

Industry observers estimate that Germany has the largest online music retail sector, followed by the UK and France. However, Scandinavia has the densest online population and some of the highest music sales per capita.

With an average online penetration rate of 38% and music sales per capita exceeding \$60 in Norway, Scandinavia has turned into a tough market. Yet Boxman and now BOL are the only companies making significant investment in music e-tail in the region. It has not helped that Scandinavian mail order companies, such as Scandinavian Music Club (SMC) and Enjoy Entertainment Club (EEC), have historically clashed with the Nordic music industry.

The majors' local affiliates in Norway, Denmark and Finland are upset that the mail-order firms buy international products from the Stockholm-based affiliates of local multinationals. Other companies, such as Bonnier-owned SMC, MTG/Kinnevik-financed CDON (Sweden), and Hysj!-backed Compachuset (Norway) have chosen to wait for the e-tail market to mature.

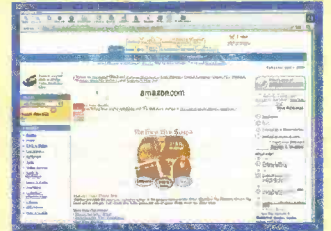
Growing the market?

But does the Internet really push European soundcarrier sales? In March, the Dutch edition of BOL agreed to report online sales to the Mega Charts organisation, which compiles the Netherlands' official music charts. The move was prompted by the record-breaking sales of Marco Borsato's album *Luid en Duidelijk*, released by Polydor in January. A two-week TV, radio and online marketing campaign which included a price reduction from Dfl45.95 (euro 20.88) to Dfl29.95 led to more than 24,000 units being sold in 10 days. “That amounted to record sales for both a CD album and the artist himself,” says Carmen Koster, BOL's marketing director in the

Europe's leading music e-tail companies

Amazon.com

European launch date: October 1998
Ownership: Amazon.com Inc.
Number of music titles in stock: 120,000
International localised Web sites:
U.K.—www.amazon.co.uk;
Germany—www.amazon.de.



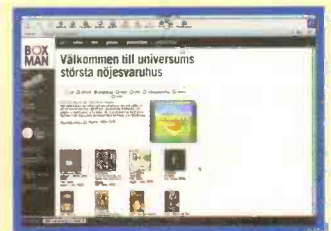
BOL (Bertelsmann Online)

European launch date: February 1999
Ownership: Bertelsmann AG
Number of music titles in stock: 500,000
International localised Web sites:
Germany—www.bol.de;
France—www.bol.fr;
UK—www.uk.bol.com;
Netherlands—www.nl.bol.com;
Spain—www.es.bol.com;
Switzerland—www.bol.ch.



Boxman

European launch date: Original Swedish site in August 1997
Ownership: Privately owned
International localised Web sites:
Sweden; Norway; Denmark; Finland;
France; UK; Germany; Netherlands.



CDnow

European launch date: April 2000
Ownership: CDnow Inc.; Time Warner; Sony Corp
Number of music titles and entertainment items in stock: 500,000 items including CD titles, DVDs, video tapes and custom CDs.
International localised Web sites:
Currently only the US original www.cdnw.com translated into Portuguese, Dutch, Italian, French, Spanish, German and Japanese.



GetMusic.com

European launch date: Late 2000
Ownership: BMG Entertainment; Universal Music Group
Number of music titles in stock: 250,000
International localised Web sites:
Currently only the US original www.getmusic.com



Netherlands.

But dot-com music shops should not be complacent. The challenge from traditional rivals is gradually gathering momentum. Physical retailers setting up international “click-and-mortar” sites include the European arms of Tower Records and HMV as well as FNAC in France.

Duncan Bell, e-commerce and information technology director at the HMV Media Group, is responsible for four international sites serving the UK, North America, Japan and Australia. Tower Express, the smaller outlets being developed by Tower Europe, is installing banks of Apple Macintosh's iMac computers in its stores to offer buyers free

Internet access. E-tail groups also need to start to pushing their individual brands as the one of choice, as the majors are bound to remain loyal to their traditional distribution outlets.

As Mark Foster, Warner Music International's recently promoted senior VP of new media, puts it: “Our new media plan is to co-operate with the bricks-and-mortar stores' ventures on the Web. As for the e-tailers, we're open to discussions with them. But we don't want to jeopardise our relationships with our current partners.”

*Additional reporting by
Kai R. Lofthus*

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*this agreement is limited to excerpts of tracks for which the SPPF has been expressly mandated

Can fulfilment companies deliver the goods?

For record companies and their artists, the current surge in soundcarrier sales on the Internet will count for nothing in the long term if the online customer is dissatisfied with the quality of service or the product's condition on delivery. In part two of our Online Spotlight, Juliana Koranteng reports on the behind-the-scenes fulfilment industry responsible for keeping Web site promises.

As Internet music stores BOL, Boxman, Amazon and the Web sites of music retailers such as Tower Records and HMV battle for Internet market share, their need to get products to customers is creating a whole new industry of its own.

"Fulfilment is going to generate new employment and more business. The more Internet people we pick up, the more people we'll need to employ," says Jonathan Gold, export director of UK music-to-computer games distribution company S Gold & Sons, which currently supplies audio products to online music retailers and plans to expand into fulfilment later this year.

Others also believe that stagnant global music sales will be rejuvenated as Europe's e-tailing and fulfilment sectors become more sophisticated. "We're going to see growth again for the record industry," predicts Charlie Gilreath, the chief executive of international fulfilment company GlobalFulfillment.com.

Logistical problems

But in order for the online sector to fulfil its potential, the logistics of direct-to-home delivery in Europe need to be improved. Helge Zimmer, the country manager of pan-European e-tailer Boxman in Norway, says: "Fulfilment is the single most important thing to get a grip on. The logistics haven't been satisfactory for anyone who deals with online retailing. It simply hasn't been possible to get the products home fast enough to people."

And a new report Home Delivery and Fulfilment 2000, published in March by UK retail research company Verdict, warns: "So far, most online retailers are failing to satisfy consumers and are providing a poor service." The report adds that online stores will need to outsource fulfilment to third-party companies at "enormous risk."

These views pose a great challenge for the major players in the fulfilment game in Europe, which include the US' GlobalFulfillment, the UK's Entertainment UK (EUK) and DocData in the Netherlands, among others. As Charlie Gilreath explains, the fulfilment process begins the moment a customer clicks the PC mouse to order the CD.

It continues with the following:

- processing the orders;
- making available the immense number of products ordered;
- combining the same customer's different requirements in a single package;
- branding the packaging with the e-tailer's identity;
- providing complete statistical reports to the e-tailer;
- hiring the cheapest but most efficient courier for speedy home delivery.

According to industry observers, Europe's on-line fulfilment business is up to two years behind the US. But

former traditional music distribution companies and wholesalers which ship CD products to brick-and-mortar music stores in Europe are rising to the challenge.

In the UK, for example, where an estimated 200 new CDs are released each week, a fulfilment company has to keep track of all the releases, try to second guess their sales performance, and order the number of units required accordingly.

Traditional distributors score

Record labels, ranging from the multinationals to numerous independents, are supplying music product to e-tailers. But instead of approaching every one of the labels individually, Web retailers use one-stop shops such as Entertainment UK, one of Britain's biggest and oldest distributors to conventional music retailers.

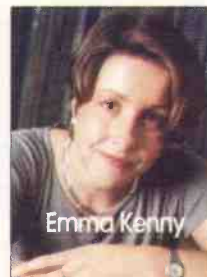
EUK launched an online fulfilment division last October. "We knew there was a demand for it because

some of our existing customers were going online," explains Emma Kenny, EUK's business development director. Her company, part of the British retail conglomerate Kingfisher, serves the Web sites of general and music retail chain Woolworth's and the UK business of BOL, the books and music e-tail service, among others. For BOL and Woolworth's, EUK offers the complete fulfilment facilities.

In other circumstances, EUK will supply only the ordered items to the client's warehouse, as in the case of e-tailer Amazon.co.uk, which handles its own packaging and delivery. European expansion is now in the pipeline for EUK. "Our clients want a pan-European service," Kenny notes.

Divisions of labour

An existing pan-European e-tailer such as Boxman, on the other hand, is very specific about the role of fulfilment



Emma Kenny

Fulfilling Global dreams

US-originated GlobalFulfillment.com, the international e-commerce fulfilment specialist, is reportedly seeking to launch an initial public offering (IPO) on one of the international stock exchanges.

The company itself declines to comment on a potential IPO, but the rumour illustrates how companies like GlobalFulfillment are thriving on consumers' growing demand for the speedy and safe purchase of goods online.

Charlie Gilreath, GlobalFulfillment president and worldwide CEO, will not disclose its current annual revenues, but says the firm expects to generate more than \$2.5 billion by 2004.

With offices in Europe, the US, Latin America and Asia-Pacific GlobalFulfillment is currently one of the few music fulfilment specialists with a truly international remit.

"The Net is global. CDnow and Amazon's approach of shipping to the world from two continents is not," Gilreath declares. "Our entire business model and technology was borne out of our relationship with the recording industry. We understand the difference between the mechanical and performance [royalty] rates internationally. We set up a system that took into account all these factors."

Gilreath's company prides itself on eliminating international trade difficulties for high-profile clients. They include the e-commerce arms of traditional music retailers Tower Records Europe, the US' Trans World Entertainment, UK online retailer Jungle.com, and pan-

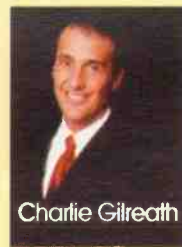
European Internet service provider World Online.

In addition to offering clients the means to operate in six different languages and process transactions in more than 160 currencies, the company manages its own warehouses worldwide, and handles a large database of one million-plus entertainment titles.

This year is being spent raising GlobalFulfillment's brand profile. To this end, some major appointments have taken place. In February, Phil Wilkerson, the former (online retail) technical chief for youth clothing

retailer Gap Inc. and jeans brand Levi Strauss, came on board. Pivotal to his role will be providing a secure environment on clients' Web sites for on-line consumers to disclose their credit-card details. And Vince Monsey, the former CEO of UK interactive music TV channel The Box, became GlobalFulfillment's UK managing director in January.

Meanwhile, Grolier Interactive, one of France's leading multimedia publishers and part of the giant Lagardère Media Group, has acquired a stake in GlobalFulfillment. Grolier Interactive is launching a series of music and entertainment-related Web retail sites such as Digitall.fr (www.digitall.fr) using the Global E-store technology, which is jointly created by GlobalFulfillment and computer software giant Microsoft Corp.



Charlie Gilreath

"We're going to see growth again for the record industry."

Charlie Gilreath,
president and CEO,
GlobalFulfillment

Juliana Koranteng
with additional reporting
from Chris Marlowe

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within its strategy. Wim van Aalst, Boxman's director of operations, says his company controls the fulfilment process' first stage—when the music is supplied by the record companies.

DocData, a Dutch-based fulfilment specialist with operations in Europe and North America, picks up the CD orders from Boxman's central



warehouse, also in the Netherlands, to pack and ship out to customers. The international arm of the Dutch national post office service then takes care of the final stage direct-to-home delivery.

So why this division of labour for Boxman? "We looked at which part of the chain was critical for us to manage ourselves, and decided the [customer's] purchasing part is the most important," van Aalst says. "Reliability is what our customers want. That is assured if we control the in-bound flow [of CDs to the warehouse] and that guarantees success."

Additionally, the packaging procedure needs to be streamlined, especially for e-tailers selling different product categories such as music, books, DVDs and merchandise. BOL, for example, has music products and books shipped separately. "The next step is to integrate all fulfilment and for the shipment of books and music to be placed inside one package," a BOL spokesman says.

The operating costs can be both astronomical and risky for fulfilment companies. All communications are computerised, meaning the fulfilment company needs to set up customised databases and information technology systems to suit each client's individual needs. EUK's Kenny concludes: "And because consumers' expectations are going up all the time, we need to do everything improve the speed of service."

Additional reporting from Kai Lofthus and Chris Marlowe

Internet fulfilment: the US experience

by Chris Marlowe

The fulfilment sector serving Internet stores is more developed in the US than in Europe. With a heritage of catalogue retailers serving customers in hard-to-reach rural areas, US direct marketers have always needed to be efficient in getting a myriad of goods to their destinations.

That experience in long-distance customer services is being passed on to the US' booming online e-tail market. Moreover, the fulfilment services

are expanding their capabilities. Now the leading companies not only stock and handle products, they also provide value-added services ranging from CD album artwork and proprietary content to creating customised online stores for clients.

US fulfilment services, such as Fingerhut Business Services, Valley Media Inc. and Global Fulfillment are also developing new opportunities for bricks-and-mortar music retailers. Some in-store computerised kiosks allow customers themselves or the

shop assistants to order items. The CDs can then be shipped directly to the customers' home or to the shop for the customers to pick up.

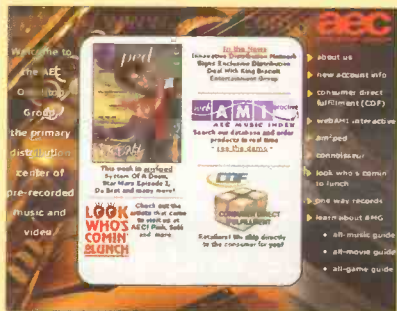
The kiosk format allows sales from hugely expanded inventories without forcing the retailer to invest in extra storage space. Although this approach makes for thin profit margins, according to a report by Ken Cassar at Jupiter Communications, it can help produce happier customers, lower capital expenses, increased flexibility and improved cost management.

US fulfilment services in the music e-tail sector: the major players

Alliance Entertainment Corporation

<http://www.aent.com>

Music distribution giant Alliance established its Consumer Direct Fulfillment division in response to e-tailers' unique needs. One specific asset is that AEC's customers license its entertainment databases, the All-Music Guide and the All-Movie Guide, giving e-tailers a rich source of website content that encourages both



purchases and return traffic. Alliance also distributes digital content directly into retail outlets over its RedDot Network, which includes installed facilities for point-of-sale access. Among its many clients is ARTISTdirect, the online entertainment venture partly owned by four multinational record companies.

Keystone Internet Services, Inc

<http://www.keystonefulfillment.com>

Established in 1997, Keystone is the fulfilment division of direct retailer Hanover Direct Inc. With over 50 years of experience, Hanover is supplying its extensive knowledge and

vast facilities to Keystone's online clients. On the "front-end," Keystone can provide the logistical services required by e-commerce companies such as order processing, credit-card



transaction processing and customer-database management. On the "back-end," the company's services include fulfilment, inventory management, and facility management. Keystone has partnerships with search engine Excite and Xoom.com, an online community hosting free Web pages, among others, to devise new e-commerce strategies.

Fingerhut Business Services Inc.

<http://www.4fbsi.com>

The Fingerhut Corporation built on its 50 years of direct marketing business to create subsidiary Fingerhut



Business Services (FBS), which provides fulfilment services on an out-source basis. FBS' services use the physical, technical and systems infrastructure evolved by the parent company from its original direct-mail business. FBS' business partnerships include Tower Records, Sony Music Direct and K-Tel.

Valley Media Inc.

<http://www.valley-media.com>

Valley Media recently received the award for Large Wholesaler of the Year bestowed by the US' National Association of Recording Merchandisers. The company provides fulfilment and other services to



approximately 100 entertainment e-tailers, including music e-tail giants Amazon.com and CDnow Inc. Also, it offers a range of publications and database products along with complete distribution, information compiling and other services. Valley Media is affiliated with business-to-business digital music distributor amplified.com. The relationship enables Valley Media to offer several facilities, such as online music sampling capabilities to customers which include Billboard Online.

Forthcoming Spotlights in Music & Media



Issue 20: NORDIC SPOTLIGHT

M&M's correspondents based in Scandinavia bring you the region's freshest new musical talent, analyse the current state of the markets and ask whether a true Pan-Nordic music market now exists. Cover date: May 13 Street date: May 5



Issue 20: THE MUSIC FACTORY FIVE YEARS

M&M pays tribute to the Netherlands' leading music TV channel, which celebrates its fifth anniversary this year. There will also be coverage of the TMF Awards 2000. Cover date: May 13 Street date: May 5

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Eurochart Hot 100® Singles

this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	1	7	American Pie Madonna - <i>Maverick / Warner Bros. (Universal)</i>	ADK.FIN.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.FL.WA	34	22	20	Move Your Body Eiffel 65 - <i>Bliss Co. (EMI / Universal)</i>	FGRE.IRL.I.CH.UK.WA.	68	52	11	Caught Out There Kelis - <i>Virgin (EMI / Various)</i>	LNL.S.CH.UK.FL.WA.
2	4	7	Maria Maria Santana - <i>Arista (Rondor / EMI / Sony ATV)</i>	A.D.GRE.NL.E.S.CH.HUN.	35	18	3	The Time Is Now Moloko - <i>Echo (Chrysalis)</i>	FIN.D.GRE.IRL.NL.CH.UK.FL.WA.	69	62	17	Parce Que C'Est Toi Axelle Red - <i>Virgin (Not Listed)</i>	F.FL.WA.
3	2	14	Sex Bomb Tom Jones & Mousse T. - <i>Gut / V2 (Rondor)</i>	A.FD.I.NL.E.CH.HUN.FL.WA.	36	30	10	Mein Stern Ayman - <i>East West (Triple M / EMI)</i>	A.D.CH.	70	51	8	Liebesbrief Thomas D - <i>Columbia (EMI)</i>	A.D.CH.
4	3	9	Sha Lala Lala Vengaboys - <i>Violent / Various (Warner Chappell)</i>	ADK.FD.IRL.NL.N.S.CH.UK.FL.WA.	37	36	2	Summer Moved On A-Ha - <i>WEA (Copyright Control)</i>	A.D.NL.N.CH.	71	NE		Candy Mandy Moore - <i>550 Music / Epic (Not Listed)</i>	F.D.CH.
5	7	13	Anton Aus Tirol Anton Aus Tirol Feat. DJ Ötzi - <i>EMI (Fechter)</i>	A.D.NL.CH.	38	46	4	I Will Love Again Lara Fabian - <i>Epic (Not Listed)</i>	F.D.E.S.CH.FL.WA.	72	96	5	Bongo Bong - Je Ne T'Aime Plus Manu Chao - <i>Virgin (EMI)</i>	D.
6	8	12	Desert Rose Sting feat. Cheb Mami - <i>A&M (Magnetic)</i>	A.FD.GRE.I.NL.CH.HUN.WA.	39	23	29	Man! I Feel Like A Woman Shania Twain - <i>Mercury (Universal / Zomba)</i>	F.WA.	73	60	12	Si Loin De Toi Pit Baccardi - <i>Hostile / Virgin (Not Listed)</i>	F.
7	5	8	Pure Shores All Saints - <i>London (Various)</i>	A.FD.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.FL.WA.	40	37	5	Be With You Enrique Iglesias - <i>Interscope (EMI / Rive Droite)</i>	A.D.GRE.I.NL.E.S.CH.FL.	74	NE		Life Story Angie Stone - <i>Arista (Warner Chappell / Bahama Rhythm)</i>	D.UK.
8	6	3	Never Be The Same Again Melanje C. - <i>Virgin (Various)</i>	DK.FIN.D.IRL.I.NL.N.S.CH.UK.FL.WA.	41	NE		Airwave Rank 1 - <i>Manifesto (Corbeau / Universal)</i>	D.IRL.NL.UK.	75	75	8	The Ballad Of Chasey Lain Bloodhound Gang - <i>Geffen (Universal)</i>	A.D.NL.CH.FL.
9	15	11	My Heart Goes Boom French Affair - <i>RCA (Warner Chappell)</i>	A.D.K.F.D.I.E.S.CH.	42	45	21	Il Y A Trop De Gens Qui T'Aiment Hélène Segara - <i>Orlando / East West (Not Listed)</i>	F.WA.	76	58	3	Je Ne Veux Pas Travailler Pink Martini - <i>Naïve (Not Listed)</i>	F.WA.
10	NE		Fill Me In Craig David - <i>Wildstar (Warner Chappell / Windswept Pacific)</i>	IRL.UK.	43	40	17	What A Girl Wants Christina Aguilera - <i>RCA (EMI / Hit & Run / Warner Chappell)</i>	F.IRL.CH.UK.FL.WA.	77	83	7	Le Fruit Defendu Mystic - <i>Epic (Crepescul / Sony ATV / Art Music)</i>	F.WA.
11	13	12	Lucky Star Superfunk - <i>Fiat Lux / Delabel (Fiat Lux / Delabel / Warner Chappell)</i>	DK.FD.GRE.NL.S.CH.FL.WA.	44	32	18	Born To Make You Happy Britney Spears - <i>Jive (Zomba)</i>	FGRE.S.CH.UK.WA.	78	65	4	Crash And Burn Savage Garden - <i>Columbia (Warner Chappell)</i>	D.IRL.S.UK.
12	10	7	Bye Bye Bye 'N Sync - <i>Jive (Grantsville / Zomba)</i>	ADK.D.GRE.FL.I.NL.N.E.S.CH.UK.FL.WA.	45	53	3	Big In Japan Guano Apes - <i>GUN / BMG Köln (Budde)</i>	A.D.I.CH.	79	69	7	Pour La Vie Patrick Bruel - <i>RCA (Not Listed)</i>	F.WA.
13	12	25	If I Could Turn Back The Hands Of Time R. Kelly - <i>Jive (Zomba)</i>	FS.CH.FL.WA.	46	35	4	Still Dre Dr. Dre feat. Snoop Dogg - <i>Interscope (Various)</i>	F.IRL.UK.	80	71	15	Still Believe Shola Ama - <i>WEA (Not Listed)</i>	F.WA.
14	14	9	All The Small Things Blink 182 - <i>MCA (EMI)</i>	A.D.IRL.I.NL.N.S.CH.UK.FL.	47	49	4	The Riddle Gigi D'Agostino - <i>BXR / Media (Not Listed)</i>	A.F.	81	31	2	See Ya Atomic Kitten - <i>Innocent / Virgin (EMI / Windswept Pacific / Universal)</i>	IRL.UK.
15	NE		Flowers Sweet Female Attitude - <i>WEA (Reverb)</i>	UK.	48	59	4	Private Emotion Ricky Martin & Meja - <i>Columbia (Intro)</i>	FIN.D.NL.CH.FL.WA.	82	92	2	Thong Song Sisqo - <i>Def Soul (Various)</i>	NL.
16	19	3	Ces Soirées La Yannick - <i>La Tribu / Sony (Not Listed)</i>	F.	49	41	3	Feelin' So Good Jennifer Lopez - <i>Columbia (EMI / Various)</i>	D.GRE.IRL.NL.CH.UK.HUN.FL.WA.	83	73	10	Onderweg Abel - <i>PIAS (Not Listed)</i>	NL.WA.
17	NE		A Song For The Lovers Richard Ashcroft - <i>Hut / Virgin (EMI)</i>	D.IRL.UK.	50	56	8	Tu Me Manques Depuis Longtemps Sonia Lacen & Sebastien Lorca - <i>Mercury (Not Listed)</i>	F.WA.	84	NE		Light A Candle Daniel O'Donnell - <i>Ritz (Universal)</i>	IRL.UK.
☆☆☆☆ SALES BREAKER ☆☆☆☆					51	44	6	Where Are You Paffendorf - <i>Edel (Upright / BMG Ufa)</i>	A.D.K.D.CH.FL.	85	86	4	Schlaflos Atemlos - <i>Edel (Syndicate / BMG Ufa)</i>	A.D.CH.
18	64	25	The Bad Touch Bloodhound Gang - <i>Geffen (Universal)</i>	F.IRL.I.E.CH.UK.WA.	52	39	25	I Try Macy Gray - <i>Epic (EMI)</i>	A.F.D.CH.FL.WA.	86	67	7	Optimistique-Moi Mylène Farmer - <i>Polydor (Not Listed)</i>	F.CH.WA.
19	16	11	Rise Gabrielle - <i>Go!Beat (Sony ATV / CC / Perfect)</i>	ADK.FIN.D.IRL.NL.N.S.CH.UK.HUN.FL.WA.	53	29	5	Bag It Up Geri Halliwell - <i>EMI (EMI / 19 / BMG)</i>	D.GRE.IRL.NL.CH.UK.HUN.WA.	87	79	18	Join Me HIM - <i>Terrier / BMG (BMG Ufa)</i>	A.FIN.D.CH.
20	11	4	Say My Name Destiny's Child - <i>Columbia (Various)</i>	IRL.NL.N.S.CH.UK.FL.WA.	54	38	18	Nothing Else Matters Metallica - <i>Vertigo (Creepin' Death / Universal)</i>	A.D.NL.CH.FL.WA.	88	NE		If Only Hanson - <i>Mercury (Not Listed)</i>	FIN.D.NL.N.S.CH.FL.WA.
21	NE		Deeper Shade Of Blue Steps - <i>Jive (All Boys)</i>	IRL.UK.	55	42	3	Don't Say You Love Me M2M - <i>Atlantic (Warner Chappell / Various)</i>	ED.IRL.NL.UK.FL.WA.	89	82	7	Movin' Too Fast Artful Dodger - <i>Locked On / XL (Not Listed)</i>	IRL.I.NL.UK.
22	17	12	Smooth Santana - <i>Arista (Warner Chappell / EMI)</i>	A.FD.GRE.IRL.CH.UK.FL.WA.	56	55	3	Let Me Be The One Sasha - <i>WEA (Click / BMG Ufa)</i>	A.D.I.CH.	90	81	5	Best Friend Puff Daddy - <i>Puff Daddy / Arista (Various)</i>	F.D.NL.CH.FL.WA.
23	33	15	Bla Bla Bla Gigi D'Agostino - <i>BXR / Media (Warner Chappell)</i>	A.D.CH.	57	NE		Too Much Of Heaven Eiffel 65 - <i>Bliss Co. (Universal)</i>	A.F.D.I.CH.	91	88	3	Disco Disco Mabel - <i>WEA (Universal)</i>	A.F.D.CH.
24	25	7	I Wanna Love You Forever Jessica Simpson - <i>Columbia (Various)</i>	ADK.FIN.D.I.NL.N.S.CH.FL.WA.	58	NE		Bingo Bango Basement Jaxx - <i>XL Recordings (Universal / Momentum / Sherlock Holmes)</i>	UK.	92	90	6	I Wanna MMM... The Lawyer - <i>Time / Sony (Not Listed)</i>	F.NL.WA.
25	9	2	Fool Again Westlife - <i>RCA (Zomba / BMG)</i>	IRL.I.S.UK.FL.	59	43	4	Ex-Girlfriend No Doubt - <i>Interscope (World Of Dolphin / Universal)</i>	D.NL.E.S.CH.WA.	93	74	3	D.E.V.I.L. 666 - <i>Dance Street (Activate)</i>	DK.F.S.
26	20	7	Don't Give Up Chicane - <i>Xtravaganza / Sony (Various)</i>	DK.D.GRE.IRL.I.NL.N.S.CH.UK.FL.WA.	60	94	3	The Darkside Hypetraxx - <i>EMI (Universal)</i>	A.D.CH.	94	54	4	Killer ATB - <i>Kontor / Ministry Of Sound (EMI / Universal)</i>	IRL.UK.
27	28	15	Freestyler Bomfunk MC's - <i>Epidrome / Sony (Not Listed)</i>	DK.NL.N.S.FL.WA.	61	34	12	Show Me The Meaning Of Being Lonely Backstreet Boys - <i>Jive (Grantsville / Zomba)</i>	A.D.GRE.IRL.NL.S.CH.HUN.FL.WA.	95	66	12	Bella Stella Highland - <i>East West (Various)</i>	A.D.CH.
28	27	11	Les 3 Cloches Tina Arena - <i>Columbia (Meridian / Peer Music)</i>	F.WA.	62	NE		Aimer Cecilia Dara & Damien Sargue - <i>Baxter (Not Listed)</i>	F.	96	85	3	Show Me The Way Sko - <i>Ariola (Not Listed)</i>	F.
29	48	7	Tonton Du Bled 113 - <i>S.M.A.L.L. Sony (Not Listed)</i>	F.WA.	63	50	11	Thank God I Found You Mariah Carey - <i>Columbia (EMI / Sony ATV)</i>	F.D.NL.CH.UK.FL.WA.	97	91	3	Silence Delerium - <i>Nettwerk (Not Listed)</i>	IRL.FL.WA.
30	21	10	Cartoon Heroes Aqua - <i>Universal (Universal)</i>	A.FD.IRL.I.NL.E.S.CH.UK.FL.WA.	64	57	7	Don't Wanna Let You Go Five - <i>RCA (EMI / Sony ATV / Universal)</i>	D.IRL.I.NL.S.CH.UK.FL.WA.	98	NE		Wonderland Passion Fruit - <i>X-Cell / Epic (Various)</i>	A.D.CH.
31	26	26	Bring It All Back S Club 7 - <i>Polydor (Sony ATV / 19 / Windswept Pacific / BMG)</i>	A.FD.NL.CH.WA.	65	47	7	Sitting Down Here Lene Marlin - <i>Virgin (EMI / BMG)</i>	IRL.NL.UK.	99	72	3	Right Before My Eyes N n'G/Kallaghan - <i>Urban Heat (BMG / Famous)</i>	UK.
32	NE		Blow Ya Mind Lock N' Load - <i>Pepper (Various)</i>	IRL.UK.	66	NE		Amazed Lonestar - <i>Grapevine / BMG (Various)</i>	D.IRL.UK.	100	NE		Right Here In My Arms HIM - <i>Terrier / BMG (BMG UFA)</i>	FIN.D.CH.
33	24	9	Get It On Tonite Montell Jordan - <i>Def Jam (Warner Chappell / BMG)</i>	F.D.NL.CH.UK.	67	61	5	Das Boot 2001 U 96 - <i>Universal (Bavaria Sonor)</i>	A.D.CH.	A - Austria, B - Belgium, CZE - Czech Republic, DK - Denmark, FIN - Finland, F - France, GRE - Greece, D - Germany, IRL - Ireland, I - Italy, HUN - Hungary, NL - Netherlands, N - Norway, E - Spain, S - Sweden, CH - Switzerland, UK - United Kingdom, FL - Flanders, WA - Wallonia				

☆☆☆☆ SALES BREAKER ☆☆☆☆ indicates the single registering the biggest increase in chart points.

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CIN (UK); Ireland; Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tite-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic).

European Top 100 Albums

rank	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	42		Santana Supernatural - Arista	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA	2	34	33	2	Chicane Behind The Sun - Xtravaganza / Sony	D.GRE.IRL.NL.CH.UK.FL	68	NE			Sash! Trillennium - Edel	FIN.D.N.S.CH.FL.WA
2	3	4		Vengaboys The Platinum Album - Violent / Various	A.DK.FIN.D.GRE.IRL.NL.N.P.E.S.CH.UK.HUN.CZE.FL	35	26	21		Celine Dion All The Way...A Decade Of Song - Epic / Columbia	DK.D.GRE.IRL.NL.P.E.S.CH.UK.HUN.FL.WA	69	64	2		Marie Fredriksson Antigen - Marie Fredrikssons B'sta - EMI	S.
3	2	2		Pink Floyd Is There Anybody Out There - The Wall Live 1980-1981 EMI	A.FD.IRL.I.NL.N.P.CH.UK.FL.WA	36	45	27		Bloodhound Gang Hooray For Boobies - Geffen	A.D.NL.E.CH.HUN.CZE.FL	70	94	4		Gregorian Masters Of Chant - Edel	FIN.D.P.FL
4	8	16		Moby Play - Mute	F.D.GRE.IRL.I.NL.N.CH.UK.CZE.FL.WA	37	43	9		Francesco Guccini Stagioni - EMI	I.	71	89	25		Destiny's Child The Writing's On The Wall - Ruffhouse / Columbia	D.NL.CH.UK.FL.WA
5	4	7		AC/DC Stiff Upper Lip - Elektra	A.DK.FIN.FD.GRE.NL.N.P.E.S.CH.HUN.CZE.FL.WA	38	32	49		Hevia Tierra De Nadie - Hispavox	A.DK.D.I.CH.HUN	72	69	12		Louise Attaque Comme On A Dit - Atmosphériques / Sony	F.CH.WA
6	5	27		Tom Jones Reload - Gut / V2	A.FD.IRL.I.NL.E.S.CH.UK.HUN.CZE.FL	39	56	14		Barry White The Ultimate Collection - Mercury	A.FIN.I.NL.N.S.FL.WA	73	52	7		Bertin Osborne Sabor A Mexico - Mercury	E.
7	6	30		Macy Gray In How Life Is - Epic	A.DK.FIN.FD.IRL.I.NL.N.P.S.CH.UK.CZE.FL	40	28	2		NTM Live - Epic	F.CH.WA	74	66	3		Lisa Nilsson Viva - Diesel / Sony	DK.FIN.S.
8	7	6		Aqua Aquarius - Universal	A.DK.FIN.D.GRE.I.NL.N.P.E.S.CH.HUN.CZE.FL.WA	41	38	58		Britney Spears Baby One More Time - Jive	F.D.GRE.IRL.NL.P.CH.UK.HUN.FL.WA	75	NE			Doves Lost Souls - Heavenly	UK
9	12	3		Böhse Onkelz Ein Böses Märchen - Virgin	A.D.CH	42	46	26		S Club 7 S Club - Polydor	A.D.NL.CH.UK.HUN.CZE.FL	76	82	48		Adriano Celentano Io Non So Parlar D'Amore - Clan / Sony	I.CH
10	11	45		Red Hot Chili Peppers Californication - Warner Bros.	A.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.CZE.FL.WA	43	36	6		Modern Talking 2000 - Year Of The Dragon - Hansa	A.D.N.S.CH.HUN.CZE	77	RE			Noa Blue Touches Blue - Mercury	F.IE.CH.WA
11	10	28		Sting Brand New Day - A&M	A.FD.GRE.I.NL.CH.UK.HUN.CZE.FL	44	74	2		Soundtrack Pokemon: 2.B.A. Master - Koch	A.FE.	78	70	22		Five Invincible - RCA	GRE.IRL.NL.UK.FL
12	9	70		Shania Twain Come On Over - Mercury	F.D.IRL.NL.E.S.CH.UK.FL.WA	45	17	2		Dynamite Deluxe Deluxe Soundsystem - EMI	D.	79	RE			Helmut Lotti Goes Classic - Piet Roelen / Mercury	S.
☆☆☆☆ SALES BREAKER ☆☆☆☆						46	35	8		Tracy Chapman Telling Stories - Elektra	A.FD.IRL.E.CH	80	NE			Hank B. Marvin Marvin At The Movies - Universal TV	UK
13	34	23		Westlife Westlife - RCA	DK.IRL.S.UK.FL	47	75	3		Renato Zero I Miei Numeri - Fonopoli / Epic	I.	81	77	11		Hélène Segara Au Nom D'Une Femme - Orlando / East West	F.CH.WA
14	13	2		Peter Dinklage X - Ariola	D.CH	48	47	2		Monica Naranjo Minage - Epic	E.	82	79	12		Luna Pop Sque'Rez? - Banana Records	I.
15	15	10		Blink 182 Enema Of The State - MCA	A.D.IRL.I.NL.S.CH.UK.FL.WA	49	67	2		Jessica Simpson Sweet Kisses - Columbia	D.NL.N.S.CH	83	90	18		Steps Steptacular - Jive	UK
16	18	20		Enrique Iglesias Enrique - Interscope	A.DK.D.GRE.NL.P.E.S.CH.HUN.CZE.FL.WA	50	48	5		Shania Twain The Woman In Me - Mercury	UK	84	NE			Van Dik Hout Ik Jou & Jij Mij - Double T / Sony	NL
17	20	3		'N Sync No Strings Attached - Jive	A.FIN.D.GRE.I.NL.N.E.S.CH.UK.FL	51	39	4		Soundtrack The Million Dollar Hotel - Island	A.FD.GRE.N.E.CH.CZE.FL.WA	85	44	2		Embrace Drawn From Memory - Hut / Virgin	IRL.UK
18	21	11		HIM Razorblade Romance - Terrier / BMG	A.FIN.D.CH	52	57	2		Engelbert Humperdinck At His Very Best - Universal TV	UK	86	63	27		Johnny Hallyday Sang Pour Sang - Mercury	F.CH.WA
19	40	8		Melanie C. Northern Star - Virgin	DK.D.IRL.NL.S.UK	53	NE			Musical Romeo & Juliette - Baxter / Universal	F.	87	99	3		Sisqo Unleash The Dragon - Def Soul / Mercury	NL.UK
20	16	6		Les Enfoirés Enfoirés En 2000 - Resto Du Coeur / BMG	F.CH.WA	54	55	6		Gigi D'Alessio Quando La Mia Vita Cambiera' - RCA	I.	88	62	4		Irene Grandi Verde Rosso E Blu - CGD	I.
21	24	11		Gabrielle Rise - Go! Beat	A.D.IRL.NL.N.CH.UK	55	51	19		Bomfunk MC's In Stereo - Epidrome / Sony	DK.FIN.NL.N.S.	89	80	2		Rowwen Hèze Vandaag - Roadrunner Arcade Music	NL
22	19	7		Oasis Standing On The Shoulder Of Giants - Big Brother / Sony	A.FD.IRL.I.CH.UK.CZE.FL.WA	56	14	2		Pantera Reinventing The Steel - Elektra	A.FIN.FD.GRE.NL.S.CH.HUN.FL	90	NE			Soundtrack Pokémon: The First Movie - Atlantic	A.FIN.D.N.FL.WA
23	22	6		Smashing Pumpkins Machina/The Machines Of God - Hut / Virgin	A.FIN.FD.GRE.I.NL.N.E.E.CH.CZE.FL.WA	57	59	22		Savage Garden Affirmation - Columbia	DK.IRL.S.UK	91	83	4		Trance Allstars Worldwide - Zeitgeist / Polydor	D.CH
24	25	46		Travis The Man Who - Independiente	D.IRL.N.UK	58	NE			OBK Antropop - Hispavox	E.	92	65	47		Backstreet Boys Millennium - Jive	D.GRE.IRL.NL.CH.UK
25	31	9		Santana The Ultimate Collection - Sony Music TV	D.GRE.IRL.NL.P.CH.UK.FL.WA	59	54	3		Lynda Lemay Live - WEA	F.WA	93	RE			Carmen Consoli Stato Di Necessita' - Cyclope / Polydor	I.
26	23	21		The Corrs Unplugged - 143 / Lava / Atlantic	A.FD.IRL.NL.P.E.CH.CZE.FL.WA	60	49	2		Ayman Hochexplosiv - East West	D.	94	RE			Limp Bizkit Significant Other - Interscope	D.NL.WA
27	NE			Lou Reed Ecstasy - Reprise	A.DK.FD.I.NL.N.CH.UK.FL	61	58	80		Manu Chao Clandestino - Virgin	A.FD.CH.WA	95	NE			Gerardina Trovato Gechi & Vampiri - Sugar / Polydor	I.
28	50	2		Soundtrack Taxi 2 - Hostile / Virgin	F.CH.WA	62	81	24		Patrick Bruel Juste Avant - RCA	F.NL.CH.WA	96	73	22		Geri Halliwell Schizophonic - EMI	UK
29	29	4		Stefan Raab Das TV-Total Album - Edel	D.	63	60	18		Eiffel 65 Europop - Bliss Co.	DK.FD.P.CH.HUN.CZE	97	88	12		Enigma The Screen Behind The Mirror - Virgin	D.GRE.NL.P.CH.HUN.CZE.FL
30	27	47		Ry Cooder Buena Vista Social Club - World Circuit	A.FD.GRE.NL.CH.WA	64	42	2		Jacky & Ben J Le Bilan - S.M.A.L.L. / Sony	F.	98	92	5		Les Rita Mitsouko Cool Frénésie - Delabel	F.
31	30	33		A* Teens The Abba Generation - Stockholm	A.D.E.S.CH.HUN.CZE	65	61	30		Tina Arena In Deep - Columbia	F.CH.WA	99	71	52		Lene Marlin Playing My Game - Virgin	F.CH.UK.WA
32	41	18		Dr. Dre 2001 - Interscope	D.IRL.NL.N.S.CH.UK.FL	66	53	7		Soundtrack The Beach - London	A.FD.GRE.N.CH.HUN.FL.WA	100	NE			Elastica The Menace - Deceptive	UK
33	37	20		Metallica S&M - Vertigo	A.DK.D.NL.N.P.S.CH.HUN.CZE.FL.WA	67	NE			Soundtrack Ghost Dog: The Way Of The Samurai - Columbia	A.FD.GRE.WA	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GBR = Great Britain, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom, FL = Flanders, WA = Wallonia					

☆☆☆☆ SALES BREAKER ☆☆☆☆ indicates the album registering the biggest increase in chart points.
 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
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Album spotlight

by Adam Howorth & Jason Christie



PAUL WELLER

HELIOCENTRIC

Universal/Island
Release Date: April 10

Like Bowie before him, Paul Weller seems to have the knack of reinventing himself at crucial moments. After taking The Jam from the underground to the top of the charts, he preserved their reputation by swiftly cutting them off in their prime and formed the Style Council. Realising the error of his ways he went solo and, as the Mod Eric Clapton, invented Dadrock, the spiritual and parental guardian of Britpop. Weller's solo efforts have been at times inspired—*You Do Something To Me*—and at others mediocre—most of *Heavy Soul*—but where *Heliocentric* succeeds is that it lends his standard 4:4 compositions an air of vulnerability. Consequently numbers like *Sweet Pea*, *My Sweet Pea* and the Dennis Wilson sounding *Love-Less* offer an extra dimension to his usual muscular output which makes for easier and more enjoyable listening. *Dust And Rocks* combines his trademark acoustic and electric guitars with strings before slowly decaying and returning with a lush string coda. *There's No Drinking, After You're Dead* is pretty weird—for the most part a gentle, Sixties-sounding lament which is interrupted by over-the-top drum fills and over-fiddly violins. Curiously *With Time And Temperance* sounds oddly like *Trick Of The Tail*-era Genesis. The new Phil Collins then? Hardly. With

Heliocentric, Weller has produced a suitably summery yet complex record which does his talent justice. "It's easier for me to write when I'm pissed off but I wanted to send out something with a bit more than just that," he says. Thankfully he has. AH

SAHARA HOTNIGHTS

C'MON LET'S PRETEND

RCA
Release Date: April 24

Given that the all-girl four-piece hail from the Swedish arctic circle, Sahara Hotnights is probably not the most suitable name they could have chosen. But this hasn't stopped their debut album *C'mon Let's Pretend* (BMG/RCA) going gold after selling 40,000 units in Scandinavia since its release last October. Not bad for a band who had to take a sabbatical year off from high school to record the album. Sahara Hotnights started on the road to fame and fortune after winning a talent competition. The result is a gutsy, punky first album that has elements of PJ Harvey or even late-era Lush, particularly on numbers like the radio hit *Drive Dead Slow, Push On Some More* and *Quite A Feeling*. *Drive Dead Slow* was the obvious domestic debut single but *Oh Darling* and *Wake Up* must have been close contenders, if lacking in the dramatic content of the rest of the album. Named after an Australian racehorse, *Sahara Hotnights* have their sights firmly set on the UK. When the album is released there later this month they will have already negotiated the first jump—a showcase at London's LA2. JC

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Adam Howorth (Music Editor), Music & Media, 50 - 51 Bedford Row, London, WC1R 4LR, UK.

Eurochart A/Z Indexes

Hot 100 singles

A Song For The Lovers	17	Les 3 Cloches	28
Aimer	62	Let Me Be The One	56
Airwave	41	Liebesbrief	70
All The Small Things	14	Life Story	74
Amazed	66	Light A Candle	84
American Pie	1	Lucky Star	11
Anton Aus Tirol	5	Man! I Feel Like A Woman	39
Bag It Up	53	Maria Maria	2
Be With You	40	Mein Stern	36
Bella Stella	95	Move Your Body	34
Best Friend	90	Movin' Too Fast	89
Big In Japan	45	My Heart Goes Boom	9
Bingo Bango	58	Never Be The Same Again	8
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Born To Make You Happy	44	Parce Que C'Est Toi	69
Bring It All Back	31	Pour La Vie	79
Bye Bye Bye	12	Private Emotion	48
Candy	71	Pure Shores	7
Cartoon Heroes	30	Right Before My Eyes	99
Caught Out There	68	Right Here In My Arms	100
Ces Soirées La	16	Rise	19
Crash And Burn	78	Say My Name	20
D.E.V.I.L.	93	Schlaflös	85
Das Boot 2001	67	See Ya	81
Deeper Shade Of Blue	21	Sex Bomb	3
Desert Rose	6	Sha Lala Lala	4
Disco Disco	91	Show Me The Meaning Of Being Lonely	61
Don't Give Up	26	Show Me The Way	96
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Don't Wanna Let You Go	64	Silence	97
Ex-Girlfriend	59	Sitting Down Here	65
Feelin' So Good	49	Smooth	22
Fill Me In	10	Still Believe	80
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Pool Again	25	Summer Moved On	37
Freestyler	27	Thank God I Found You	63
Get It On Tonight	33	The Bad Touch	18
I Try	52	The Ballad Of Chasey Lain	75
I Wanna Love You Forever	24	The Darkside	60
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Il Y A Trop De Gens Qui T'Aiment	42	Too Much Of Heaven	57
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Top 100 albums

A* Teens	31	Peter Dinklage	14
AC/DC	5	Lene Marlin	99
Aqua	8	Hank B. Marvin	80
Tina Arena	65	Metallica	33
Louise Attaque	72	Moby	4
Ayman	60	Modern Talking	43
Böhse Onkelz	9	'N Sync	17
Backstreet Boys	92	Monica Naranjo	48
Blink 182	15	Lisa Nilsson	74
Bloodhound Gang	36	Noa	77
Bombfunk MC's	55	NTM	40
Patrick Bruel	62	Oasis	22
Melanie C.	19	OBK	58
Adriano Celentano	76	Bertin Osborne	73
Manu Chao	61	Pantera	56
Tracy Chapman	46	Pink Floyd	3
Chicane	34	Stefan Raab	29
Carmen Consoli	93	Red Hot Chili Peppers	10
Ry Cooder	30	Lou Reed	27
The Corrs	26	Les Rita Mitsouko	98
Gigi D'Alessio	54	Romeo & Juliette	53
Destiny's Child	71	Rowen Haze	89
Celine Dion	35	S Club 7	42
Doves	75	Santana	1
Dr. Dre	32	Santana	25
Dynamite Deluxe	45	Sash!	68
Eiffel 65	63	Savage Garden	57
Elastic	100	Hélène Segara	81
Embrace	85	Jessica Simpson	49
Les Enfoirés	20	Sisqo	87
Enigma	97	Smashing Pumpkins	23
Five	69	Soundtrack - The Beach	66
Marie Fredriksson	78	Soundtrack - Ghost Dog: The Way Of The...	67
Gabrielle	21	Soundtrack - The Million Dollar Hotel	51
Irene Grandi	88	Soundtrack - Pokemon 2.B.A. Master	44
Macy Gray	7	Soundtrack - Pokemon:The First Movie	90
Gregorian	70	Soundtrack - Taxi	28
Francesco Guccini	37	Britney Spears	41
Geri Halliwell	96	Steps	83
Johnny Hallyday	86	Sting	11
Hevia	38	Trance Allstars	91
HIM	18	Travis	24
Engelbert Humperdinck	52	Gerardina Trovato	95
Enrique Iglesias	16	Shania Twain	12
Jacky & Ben J	64	Shania Twain	50
Tom Jones	6	Van Dik Hout	84
Lynda Lemay	59	Vengaboys	2
Limp Bizkit	94	Westlife	13
Helmut Lotti	79	Barry White	39
Luna Pop	82	Renato Zero	47

Billboard

TOP 20 US SINGLES

TOP 20 US ALBUMS

APRIL 22, 2000

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MARIA MARIA	ARISTA SANTIANA FEATURING THE PRODUCT C&B
2	3	BREATHE	WARNER BROS. (NASHVILLE)/WRN FAITH HILL
3	2	SAY MY NAME	COLUMBIA DESTINY'S CHILD
4	4	BYE BYE BYE	JIVE 'N SYNC
5	6	THONG SONG	DRAGON/DEF SOUL/IDJMG SISQO
6	5	AMAZED	BNA LONESTAR
7	8	I TRY	EPIC MACY GRAY
8	11	IT FEELS SO GOOD	FARM CLUB/REPUBLIC/UNIVERSAL SONIQUE
9	13	EVERYTHING YOU WANT	RCA VERTICAL HORIZON
10	10	GET IT ON TONITE	DEF SOUL/IDJMG MONTELL JORDAN
11	12	SMOOTH	ARISTA SANTIANA FEATURING ROB THOMAS
12	7	THERE YOU GO	LAFACE/ARISTA PINK
13	9	SHOW ME THE MEANING OF BEING LONELY	JIVE BACKSTREET BOYS
14	15	I WANNA KNOW	JIVE JOE
15	18	YOU SANG TO ME	550 COLUMBIA MARC ANTHONY
16	14	THAT'S THE WAY IT IS	550 MUSIC/550-WORK CELINE DION
17	16	NEVER LET YOU GO	ELEKTRA/EEG THIRD EYE BLIND
18	-	TRY AGAIN	550 BACKGROUND/VIRGIN AALIYAH
19	19	ONLY GOD KNOWS WHY	TOP DOG/LAVA/ATLANTIC KID ROCK
20	-	GOODBYE EARL	MONUMENT DIXIE CHICKS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NO STRINGS ATTACHED	JIVE 'N SYNC
2	2	SUPERNATURAL	ARISTA SANTIANA
3	NEW	YEEEAH BABY	LOUD/COLUMBIA/CRG BIG PUNISHER
4	4	UNLEASH THE DRAGON	DRAGON/DEF SOUL/IDJMG SISQO
5	3	ROMEO MUST DIE - THE ALBUM	BLACKGROUND/VIRGIN SOUNDTRACK
6	6	DR. DRA - 2001	AFTERMATH/INTERSCOPE DR. DRE
7	8	THE WRITING'S ON THE WALL	COLUMBIA/CRG DESTINY'S CHILD
8	9	ON HOW LIFE IS	EPIC MACY GRAY
9	11	DEVIL WITHOUT A CAUSE	LAVA/ATLANTIC/AG KID ROCK
10	10	AND THEN THERE WAS X	RUFF RYDERS/DEF JAM/IDJMG DIMX
11	5	OPPOSITE OF H2O	RUFF RYDERS/INTERSCOPE DRAGON
12	17	HUMAN CLAY	WIND-UP CREED
13	7	WAR & PEACE VOL. 2 (THE PEACE DISC)	LENCH MOB/BEST SIDE/PRIORITY ICE CUBE
14	13	FLY	MONUMENT/SONY (NASHVILLE) DIXIE CHICKS
15	14	HOORAY FOR BOOBIES	REPUBLIC/GEFFEN/INTERSCOPE BLOODHOUND GANG
16	15	CHRISTINA AGUILERA	RCA CHRISTINA AGUILERA
17	-	VOL. 3... LIFE AND TIMES OF AS.CARTER	ROC-A-FELLA/DEF JAM/IDJMG JAY-Z
18	NEW	DIRTY HARRIET	FLIPMODE/ELEKTRA/EEG RAH DIGGA
19	18	BTNHRESURRECTION	RUTHLESS/EPIC BONE THUGS-N-HARMONY
20	12	WWF:WORLD WRESTLING FEDERATION - AGGRESSION	VARIOUS PRIORITY

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

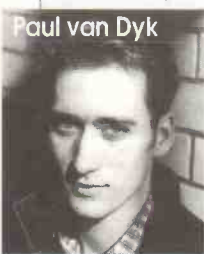
Dance Beat

The weekly dance chart comment by Harald Roth

Chicane featuring Bryan Adams with *Don't Give Up* (Xtravaganza) returns to the top of the Dance Traxx chart this week, with last week's chart-topper, Hi-Gate's *Pitchin' (In Every Direction)* (Incentive) falling to eight after two weeks at the summit.

German signing French Affair's *My Heart Goes Boom* (La Di Da) (RCA) looks set to be the next number one, moving up five positions to number two this week. But, perhaps set to follow Chicane's example, another former number one, Tom Jones Vs. Mousse T's *Sex Bomb* (Peppermint Jam/Gut), will benefit from its release in the UK next week. If the track makes it in the high end of the UK dance charts, it may well gain enough momentum to regain the crown.

Belgian signings have had a difficult time internationally lately, consistently overshadowed by neighbouring Holland which always makes a dent outside the Benelux with its trance productions. But entering high on the Dance Traxx chart this week is a regional Benelux hit from Belgium's Scoop with *Rock The House* (A&S Productions), which has the potential to be well received outside the region. This week, it stands at 26, up from 61, based solely on activity in Belgium and Holland.



Busy German Paul van Dyk has another hit in the pipeline with *Tell Me Why (The Riddle)* (Vandit). The track scored the unusual feat of climbing on the UK club chart, while debuting on the dancestore chart in Germany. *Tell Me Why* is this week's highest Top 100 entry at 31 (from last week's 111).

What do Scandinavians have in common with the French? Well, they can't wait to enjoy the latest hits from German signing 666. That act's debut hit *Alarma!* (House Nation) was number one on the chart for five weeks some two years ago. Their current release *D.E.V.I.L.* (House Nation) already penetrates dance charts throughout Scandinavia, and this week entered the French club chart, even before the track made any appearance on the German chart. Climbing from 95 to 46, it's poised to enter the Top 40 next week.

THIS WEEK'S MOVERS

TITLE	ARTIST	LABEL
1) TOCA'S MIRACLE	Fragma	Gang Go
2) AFTER LOVE	Blank & Jones	Gang Go
3) DOWN, DOWN, DOWN	Gambafreaks	Vocal Bizz
4) FEELING THIS WAY	The Conductor & The Cowboy	Serious
5) SINGULARITY/BRAINCHILD II	DJ Tandu presents Ayla	Unsubmissive
6) TELL ME WHY (THE RIDDLE)	Paul van Dyk feat. St. Etienne	Vandit
7) ONE, TWO	THREE, SQ-1	Kontor
8) FUNKY MUSIC	Utah Saints	Echo
9) CHEQUE ONE TWO	Sunship feat. MCRB	Filter
10) FEELS LIKE FLYIN'	Woody van Eyden	Kontor

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

EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Sales Combined - Issue 17/2000	Original Label Reports Charted - BPM	Peak CO
1	2	9	★ DON'T GIVE UP Chicane feat. Bryan Adams	*** NO.1 *** [2nd week] CP(71%): Uk.D.H.Dk.N.Fi.I.Po.E.Hun. / S(29%): Uk.D.H.B. - 131	Xtravaganza	1 U.K.
2	7	6	★ MY HEART GOES BOOM (LADIDA) French Affair	CP(78%): S.Dk.N.I.Au.F.Cz. / S(22%): F.Cz.Po.I. - 130	RCA	2 D
3	3	12	LUCKY STAR Superfunk feat. Ron Carroll	CP(81%): S.Dk.N.Fi.I.Au.F.B.Hun. / S(19%): B.F. - 126	Fiat Lux/Labels	1 F
4	5	8	THE TIME IS NOW Motoko	CP(67%): Uk.D.Fi.I.Au.Po.E.Hun. / S(33%): Uk.D.F. - 128	Echo	4 U.K.
5	6	10	★ STOP PLAYING WITH MY MIND Barbara Tucker feat. Darryl D'Bonneau	CP(69%): Uk.D.H.Dk.Fi.I.Hun. / S(31%): Uk.D.B.F. - 127	Strictly Rhythm	5 USA
6	4	11	OFF THE WALL (ENJOY YOURSELF) Wisdom	CP(74%): D.H.S.N.Fi.B.Hun. / S(26%): Uk.D.B.F. - 128	MPL/Positiva	2 Italy
7	9	4	★ DO IT TO ME AGAIN Soulsarcher	CP(69%): Uk.D.B.E.Hun. / S(31%): Uk.D. - 128	Defected	7 USA
8	1	15	PITCHIN' (IN EVERY DIRECTION) Hi-Gate	CP(63%): D.H.Dk.I.E. / S(37%): D.H.B.F.Po. - 138	Incentive	1 U.K.
9	8	19	★ SEX BOMB Tom Jones Vs. Mousse T.	CP(78%): Uk.S.Dk.Fi.I.Au.F.Cz. / S(22%): F.Cz.Po. - 125	Peppermint Jam/Gut	1 U.K./D
10	11	6	★ TURN UP THE BASS Klubheads	CP(73%): D.H.Au. / S(27%): D.H. - 138	D'N'A	10 H
11	10	21	THE BAD TOUCH Bloodhound Gang	CP(73%): Dk.Fi.I.Au.F. / S(27%): F.I. - 122	Geffen	6 USA
12	15	4	★ THE NIGHTFLY Blank & Jones	CP(75%): D.H.E.Hun. / S(25%): D.Po. - 140	Gang Go	12 D
13	13	21	BLOW YA MIND Lock 'n Load	CP(95%): Uk.S.Dk.N.F. / S(5%): F. - 138	Blue White Records	13 H
14	14	28	KERNKRAFT 400 Zombie Nation	CP(73%): H.F.B.Po. / S(27%): H.F.Po. - 141	Gigolo	12 D
15	16	6	★ AMERICAN PIE Madonna	CP(86%): S.Dk.N.Fi.F.Cz.Hun. / S(14%): F.Cz.Po. - 128	Maverick	15 USA
16	26	5	★ CRY System F	CP(81%): Uk.H.B.Hun. / S(19%): H. - 138	Tsunami	16 H
17	12	12	AIRWAVE Rank 1	CP(98%): Uk.H.Au.B.Po.E.Hun. / S(2%): Po. - 138	Free For All	1 H
18	21	10	NOW OR NEVER Tom Novy feat. Lima	CP(69%): D.Au.Po.E.Hun. / S(31%): D.Po. - 128	Kosmo	12 D
19	28	4	★ LOVE COME HOME DJ Jean	CP(70%): H.B.Hun. / S(30%): H.Po. - 133	Mo'Bizz	19 H
20	22	13	WHERE ARE YOU? Paffendorf	CP(78%): Dk.Au.F.Cz.Hun. / S(22%): F.Cz.Po. - 139	Gang Go	20 D
21	20	17	AFTER LOVE Blank & Jones	CP: Uk.F. - 137	Gang Go	14 D
22	23	9	START ROCKIN' Antiloop	CP: S.Dk.N.Fi.Hun. - 131	Stockholm	22 S
23	17	19	BARBER'S ADAGIO FOR STRINGS William Orbit	CP(91%): H.F.Cz.E.Hun. / S(9%): B.Cz. - 135	WEA	4 U.K.
24	19	20	MOVE YOUR BODY Eiffel 65	CP(73%): Dk.I.F.Cz. / S(27%): F.Cz.Po. - 134	Skooby	1 Italy
25	32	6	★ LET ME STAY Prezioso feat. Marvin	CP(78%): I.Au.Cz.E. / S(22%): Cz.Po.I. - 134	BXR	25 Italy
26	61	3	★ ROCK THE HOUSE Scoop	CP(60%): H.B. / S(40%): H.B. - 141	A&S Productions	26 B
27	18	14	MUST BE THE MUSIC Joey Negro feat. Taka Boom	CP(78%): Uk.D.S.Dk.B. / S(22%): D. - 130	Incentive	18 U.K.
28	40	4	★ JAMMIN' Bob Marley feat. MC Lyte	CP: S.Dk.N.Fi.Au.Po.Hun. - 128	Island	28 Jam.
29	42	2	★ TOCA'S MIRACLE Fragma	CP: Uk. - 135	Gang Go	29 D
30	31	8	★ MAGIC FETT Unconditional	CP(85%): I.Au.F. / S(15%): F.	Spotsound	30 Italy
31	NEW	1	★ TELL ME WHY (THE RIDDLE) Paul van Dyk feat. St. Etienne	CP(87%): Uk. / S(13%): D. - 138	Vandit Records	31 D
32	24	11	FREESTYLER Bomfunk MC's	CP: S.Dk.N. - 82	Epidrome	17 Fi
33	27	7	THE DARKSIDE Hypetraxx	CP(57%): D.Po. / S(43%): D. - 138	Overdose	26 D
34	25	10	CARTOON HEROES Aqua	CP(94%): S.Dk.N.I.F.Cz. / S(6%): Cz. - 130	Universal	15 Dk
35	62	2	★ PARTY DRUMZ The Crazy Drummer	CP(68%): H. / S(32%): H. - 139	Sunrise	35 H
36	35	2	★ ALRIGHT! (MAKE ME FEEL) ToFunk feat. Jenny B.	CP(85%): I.F. / S(15%): F.	Rise	35 Italy
37	41	33	★ LUVSTRUCK Southside Spinners	CP(72%): Uk.H.E. / S(28%): H. - 141	District	10 H
38	NEW	1	★ SINGULARITY/BRAINCHILD II DJ Tandu presents Ayla	CP(77%): D. / S(23%): D. - 137	UnSubmissive	38 D
39	75	10	★ DOWN, DOWN, DOWN Gambafreaks	CP: Uk. - 130	Vocal Bizz	39 U.K.
40	33	5	I DON'T WANT NOBODY (TELLIN' ME WHAT TO DO) Cherie Amore	CP(82%): Uk.D.Dk.F. / S(18%): D. - 130	Eternal	33 F

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

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



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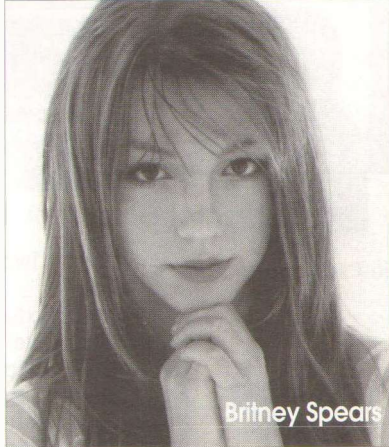
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Most added **Music & Media**

week 17/2000

- Britney Spears** Ooops! I Did It Again (Jive) 27
- Bon Jovi** It's My Life (Mercury) 9
- Eagle-Eye Cherry** Are You Still Having Fun? (Superstudio/Polydor) 9
- Madison Avenue** Don't Call Me Baby (Virgin/Sony) 8
- Angie Stone** Life Story (Arista) 7
- Melanie C.** Never Be The Same Again (Virgin) 6
- A-Ha** Summer Moved On (WEA) 5
- B*witched** Jump Down (Glow Worm/Epic) 5
- Manu Chao** Bongo Bong - Je Ne T'Aime Plus (Virgin) 5
- Sash! feat. Tina Cousins** Just Around The Hill (X-IT/Edel) 5
- Sisqo** Thong Song (Def Soul/Mercury) 5
- True Streppers** Buggin' (NuLife/Arista) 5



Britney Spears

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

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13:00 h. CET.

GERMANY

- ANTENNE BAYERN/Munich P**
AC
Stephan Offerowski - Programme Director
Playlist Additions:
Enrique Iglesias- Be With You
Lara Fabian- I Will Love Again
- HR: 3/Frankfurt P**
CHR
Hans-Jörg Bombach - Programme Director
Playlist Additions:
B*witched- Jump Down
Westlife- Fool Again
A-Ha- Summer Moved On
Peter Maffay- Bis Ans Ende Der Welt
Sabrina Setlur/Xavier Nadoo- Alles
- NDR 2/Hamburg P**
AC
Jörg Bollmann- Programme Director
Playlist Additions:
Mabel- Disco Disco
Dynamite Deluxe- Ladies & Gentlemen
HIM- Right Here In My Arms
Marque- One To Make Her Happy
- RADIO NRW/Oberhausen P**
AC
Carsten Hoyer - Head Of Music
Playlist Additions:
Five- Don't Wanna Let You Go
Gloria Gaynor- Last Night
Britney Spears- Ooops! I Did It Again
- RADIO RPR 1/Ludwigshafen P**
CHR
Playlist Additions:
Mandy Moore- Candy
Jennifer Lopez- Feelin' So Good
No Doubt- Ex-Girlfriend
Sasha- Let Me Be The One
Vanden Plas- I Don't Miss You
- SWR 3/Baden-Baden/Stuttgart P**
CHR
Gerald Hug - Programme Director
Playlist Additions:
Big Country- Fragile Thing
Jessica Simpson- I Wanna Love You Forever
Kid Rock- Only God Knows Why
Tom Jones & Steeplechase- Mama Told Me
A-Ha- Summer Moved On
Anastacia- I'm Outta Love
Laid Back- Feels Like Heaven
- 104.6 RTL BERLIN/Berlin G**
AC
Holger Lachmann - Head Of Music

- Power Rotation:**
All Saints- Pure Shores
- Power Rotation Add:**
Melanie C.- Never Be The Same Again
- Playlist Additions:**
Pink- There You Go
Britney Spears- Ooops! I Did It Again
- ANTENNE BRANDENBURG/Potsdam G**
CHR
Pia Stein - MD
Playlist Additions:
Manu Chao- Bongo Bong
Modern Talking- China In Her Eyes
Gerit Halliwell- Bag It Up
Chris De Burgh- Nothing Ever Happens
Ann Lee- Ring My Bell
Sancie Shaw- Long Live Love
- DELTA RADIO/Kiel G**
ROCK
Frank Wilkat - Head Of Music
Playlist Additions:
Tom Jones & Steeplechase- Mama Told Me
Superfly- Pop Will Save The World
Oasis- Who Feels Love
Guano Apes- Big In Japan
- HUNDERT 6/Berlin G**
AC
Rainer Gruhn - Music Dir
Playlist Additions:
Manu Chao- Bongo Bong
Boel & Hall- Chance Of A Lifetime
Gloria Gaynor- Last Night
- N-JOY RADIO/Hamburg G**
CHR
Thorsten Engel - Programme Director
Playlist Additions:
Manu Chao- Bongo Bong
Belle Perez- Hello World
Mabel- Disco Disco
A-Ha- Summer Moved On
Fury In The Slaughterhouse- Are You Real
Highland- Se Tu Vuoi
Alanis Morissette- Still
- ORB/FRITZ/Potsdam G**
ALTERNATIVE
Bernad Albrecht, Frank Menzel,
Playlist Additions:
Lene Marlin- Unforgivable Sinner
Gabrielle- Rise
Kawala- Humanistic
Millencolin- Penguins And Polarbears
A-Ha- Summer Moved On
TQ- Daily
Die Toten Hosen- Bayern
Paul Van Dyk feat. St. Elienne- Tell Me Why
French Affair- Do What You Like
DJ I.C.O.N.- Erbgut

- RADIO FFM/Hannover G**
CHR
Rainer M. Cabanis - Prog Dir
Playlist Additions:
Marie Frank- Symptom Of My Time
Mirah- Gotta Go Home
Fury In The Slaughterhouse- Are You Real
Bon Jovi- It's My Life
Anastacia- I'm Outta Love
- RADIO RPR 2/Ludwigshafen G**
NATIONAL MUSIC
Playlist Additions:
Anton Aus Tiroi feat. DJ Oetzi- Anton Aus Tiroi
Marc Sandorf- Sweet Mamba Girl
Mary Roos- Einmal Um Die Welt
Dirk Busch- Sie Sagt Was Sie Denkt
Helmut Lotti- Malaika
- RADIO SAW/Magdeburg G**
CHR
Mario Liese - Programme Director
Playlist Additions:
Anton Aus Tiroi feat. DJ Oetzi- Anton Aus Tiroi
Marque- One To Make Her Happy
Gloria Gaynor- Last Night
Britney Spears- Ooops! I Did It Again
- RSH/Kiel G**
CHR
Meike Ziegert - Head Of Music
Playlist Additions:
Enrique Iglesias- Be With You
Melanie C.- Never Be The Same Again
Fool's Garden- Suzy
Régis Clasen- Ich Seh Dich
- JAM FM/Berlin S**
URBAN
Frank Nordmann - Programme Director
Power Rotation:
Pink- There You Go
Playlist Additions:
Common- The 6th Sense
Aaliyah- Try Again
Square One- State Of The Art
Four Colourz- ABCD
- PLANET RADIO/Frankfurt S**
URBAN
Ralf Blasberg - Head Of Music
Playlist Additions:
Juice- Not In Love
Melanie C.- Never Be The Same Again
Britney Spears- Ooops! I Did It Again
French Affair- Do What You Like

UNITED KINGDOM

- 96.4FM-BRMB/Birmingham P**
CHR
Paul Jackson - Programme Controller

- Playlist Additions:**
Tom Jones & Mousse T.- Sex Bomb
Sling- After The Rain
Bon Jovi- It's My Life
Britney Spears- Ooops! I Did It Again
- KEY 103/Manchester P**
CHR
Dave Shearer - Programme Director
Playlist Additions:
Tom Jones & Mousse T.- Sex Bomb
True Streppers- Buggin'
Sash! feat. Tina Cousins- Just Around The Hill
Britney Spears- Ooops! I Did It Again
- METRO FM/Newcastle P**
CHR
Leyton Bracegirdle - Head Of Music
Playlist Additions:
Watergate- Heart Of Asia
Craig David- Fill Me In
Hanson- If Only
Billie- Day & Night
Britney Spears- Ooops! I Did It Again

- CHOICE FM/London G**
URBAN
Ivor Etienne - Programme Controller
Playlist Additions:
Aaron Hall & Kelly Price- Love Sets You Free
Big Scoob- Can Du
Shaola Prospero- Mistakes
Mykyla- Who's Stalking Who
- CLYDE 1 FM/Glasgow G**
CHR
Ross Macfadyen - Head Of Music
Playlist Additions:
Madison Avenue- Don't Call Me Baby
Lonestar- Amazed
Mandy Moore- Candy
Watergate- Heart Of Asia
Jessica Simpson- I Wanna Love You Forever
Angie Stone- Life Story
Jennifer Lopez- Feelin' So Good
Sisqo- Thong Song
True Streppers- Buggin'
Black Box Recorder- The Facts Of Life
Mini Royale- Take It Easy

- COOL FM/Belfast G**
CHR
John Paul Ballantine - Head Of Music
Playlist Additions:
Madison Avenue- Don't Call Me Baby
Fragma- Toca's Miracle
- DOWNTOWN RADIO/Belfast G**
FULL SERVICE
John Rosborough - Prog Dir
Playlist Additions:
Reno- I Think I Know
Jessica Simpson- I Wanna Love You Forever
Maire Brennan- Follow The Word

- FORTH FM/Edinburgh G**
CHR
Tom Wilson - Music Co-ordinator
Playlist Additions:
Made In London- Dirty Water
Dubstar- I
Britney Spears- Ooops! I Did It Again
- INVICTA FM/Whitstable G**
CHR
Luis Clark - Programme Controller
Playlist Additions:
Madison Avenue- Don't Call Me Baby
Sisqo- Thong Song
Mary J. Blige- Give Me You
Sweet FA- Flowers
Lynden David Hall- Sleeping With Victor
- RADIO CITY 96.7/Liverpool G**
CHR
Richard Maddock - Programme Director
Playlist Additions:
Madison Avenue- Don't Call Me Baby
Lonestar- Amazed
B*witched- Jump Down
Sweet FA- Flowers
True Streppers- Buggin'
Craig David- Fill Me In
Sash! feat. Tina Cousins- Just Around The Hill
Shaola Ama- Imagine

- ROCK FM/UK/Preston/Blackpool G**
CHR
Mike Bowden - Programme Controller
Playlist Additions:
Watergate- Heart Of Asia
Sisqo- Thong Song
MJ Cole- Crazy Love
Shola Ama- Imagine
Billie- Day & Night
Lelani- Flying Elvis
Britney Spears- Ooops! I Did It Again

- ESSEX FM/Southend-On-Sea S**
CHR
Paul Chantler - Prog Director
Playlist Additions:
Lonestar- Amazed
Angie Stone- Life Story
True Streppers- Buggin'
Toni Braxton- He Wasn't Man Enough
MJ Cole- Crazy Love
Billie- Day & Night

- JUICE 107.6/Liverpool B**
ALTERNATIVE
Jo Houston - Head Of Music
Playlist Additions:
Semisonic- Singing In My Sleep
Santana- Smooth

- Sisqo- Thong Song**
Nina Person- Theme From Randall & Hopkirk
Eagle-Eye Cherry- Are You Still Having Fun?
William Orbit- Ravel's Pavane
MJ Cole- Crazy Love
Birth- Found A Way Out

- ORCHARD FM/Taunton B**
HOT AC
Steve Bulley - Programme Controller
Playlist Additions:
Destiny's Child- Say My Name
Mary J. Blige- Give Me You
Atomic Kitten- See Ya
Sweet FA- Flowers
Craig David- Fill Me In

FRANCE

- FRANCE INTER/Paris P**
FULL SERVICE
Bernard Chereze - Music Dir
Playlist Additions:
Lou Reed- Modern Dance
Papas Fritas- Way You Walk
Chet- Je L'Aime
Shivaree- Goodnight Moon
Jean Dupont- C'Est Une Histoire
Eddy Mitchell- Décrocher Les Étoiles
- IPSOS CHART/Paris P**
Playlist Additions:
David Hallyday- Ange Etrange
One Shot- Millénaire
- NRJ NETWORK/Paris P**
CHR
Max Guazzini - Dir
Playlist Additions:
Ricky Martin & Meja- Private Emotion

- RTL/Paris P**
FULL SERVICE
Alain Tibolla - Head Of Prog
Playlist Additions:
Moloko- The Time Is Now
Alain Chamfort- Ça Ne Fait Rien
Helene Segara- Elle Tu L'Aimes
Michel Jonasz- Le Scot
Leyla Doriane- Je Veux Etre Les Étoiles
Eddy Mitchell- Décrocher Les Étoiles

- VIBRATION/Orléans G**
CHR
Maxime Caubel - Prog Coord
Playlist Additions:
Tilly Key- L'Ombre Et La Lumière
Sko- Show Me The Way
113- Jackpot 2000
Yannick- Ces Soirées La
Sheraz & K Mel- Elle Revient Seule

- OUI FM/Paris S**
ROCK
Jean-Patrick Laurent - Head Of Music
Power Rotation:
Ben Harper- Burn To Shine
Moby- Natural Blues
Smashing Pumpkins- Stand Inside U2
The Ground Beneath Her Feet
The Cure- Maybe Someday
Playlist Additions:
Muse- Sunburn
Innocents- Une Vie Moins
Jay Jay Johanson- Keep It A Secret
Tele- Le Meilleur Des Mondes

- RADIO FRANCE LE MOUV/Toulouse B**
ALTERNATIVE
Marc Garcia - Head Of Programming
Playlist Additions:
Ben Harper- Strel My Kisses
The Cure- Maybe Someday
Boons- The Score
Zen Zila- Sauver Cette Étoile
Chet- Je L'Aime

ITALY

- ITALIA NETWORK: LOS CUARENTA/Bologna P**
CHR
Michele Menegon - Prog Dir
Playlist Additions:
Moscow Brothers- Dura Dura
- RADIO 105/Milan P**
CHR
Angelo De Robertis - Head Of Music
Playlist Additions:
Ricky Martin & Meja- Private Emotion
Dot Allison- Close Your Eyes
Jamelia feat. Beenie Man- Money
Isa- Pretender
Lowfinger- Iaiot Radar
DMX- Party Up
Big Time Charlie- Mr. Devil
Shola Ama- Imagine
Moscow Brothers- Dura Dura
Clinton- People Power In The Disco
Bon Jovi- It's My Life
Gloria Estefan- No Me Dejes De Querer
Britney Spears- Ooops! I Did It Again
Funkstar Deluxe/Tony Max- Walking In The Name
99 Posse- L'Anguilla
Teclò- Chiedetelo A Me
Pooper Scooper- The Lord
Lady Violet- Beautiful World
Lunapop- Qualcosa Di Grande
- RADIO DEEJAY NETWORK/Milan P**
CHR

- Dario Uselli - Head Of Music**
Playlist Additions:
Mary J. Blige- Give Me You
Kirsty MacColl- In These Shoes
Sasha- Let Me Be The One
Moloko- The Time Is Now
Sabrina Paris- Look At Us
Toni Braxton- He Wasn't Man Enough
Gloria Estefan- No Me Dejes De Querer
Four Mayo- Ba Ba Sound

SPAIN

- CADENA 100/Madrid P**
CHR
Jordi Casoliva - Director Of Programming
Playlist Additions:
William Orbit- Barber's Adagio For Strings
Aqua- Around The World
Bon Jovi- It's My Life
Vllima- Meteosat

- CADENA DIAL/Madrid P**
NATIONAL MUSIC
Paco Herrera - Prog Dir/Music Programmer
Playlist Additions:
Rosario- Siento
Café Quijano- De Sol A Sol
Jon Secada- Asi
Noelia- Candela
Rumbas Sin Fronteras- Dale Pa'lla
Latinos Pero Con Sabor- Cortes. 1-2-3-4-5
Las Peligro- Salsa Flamenco
Vargas Blues Band- Amapolá Negra
Yolanda Ramos- Como Quererte
Virginia Glöck- Si Te Vas
María Méndez- Querer Y No Poder
Azucar Moreno- Mamma Mia
Los Panchos- Besame Mucho
Javier Carracedo- Una Rosa

- M-80/Madrid G**
AC
Sandro D'Angeli - Director
Playlist Additions:
Bon Jovi- It's My Life
Pink Floyd- Another Brick In The Wall

PORTUGAL

- ANTENA 3/Lisbon P**
CHR
José Paulo Alcobia - Head Of Music
Playlist Additions:
Faith Hill- Breathe
M2M- Don't Say You Love Me
Moloko- The Time Is Now
Aimee Mann- Save Me

HOLLAND

- AIRCHECK NETHERLANDS/Hilversum P**
Playlist Additions:
Ricky Martin & Meja- Private Emotion
Janice Robinson- Nothing I Would Change
Melanie C.- Never Be The Same Again
Linda- No Goodbyes
Toni Braxton- He Wasn't Man Enough
DJ Jean- Love Come Home
De Kast- Dulster
- NOORDZEE FM/Naarden P**
AC
Ron Sterrenburg - Head Of Music
Playlist Additions:
Doe Maar- Als Niet Als
Bert Heerink- Het Afscheid
Alan Case- The Borderline
Erica Young- Voel Wat Ik Voel
Lucky- Move Along
Recht Uit Het Hart- Engel Zonder Vleugels

- NPS KORT EN KLIJN/Hilversum P**
CHR
Tom Blomberg - DJ/Producer
Playlist Additions:
Artful Dodger- Movin' Too Fast
Third Eye Blind- Never Let You Go
Pink- There You Go
Aaliyah- Try Again
Chicks On Speed- Glamour Girl
Britney Spears- Ooops! I Did It Again
Stephane Malca- Next To You

- RADIO 2/Hilversum P**
AC
Ron Stœltje
Playlist Additions:
Bløf- Dansen Aan Zee
Bert Heerink- Het Afscheid
Bill Wyman's Rhythm Kings- Groovin'
- RADIO 538/Hilversum P**
CHR
Erik de Zwart - Managing Director
Playlist Additions:
Ricky Martin & Meja- Private Emotion
Sash! feat. Tina Cousins- Just Around The Hill
TQ- Daily
Deante- Do What You Wanna Do
Klubbeeds- Turn Up The Boss
Scoop- Rock The House

- SKY RADIO 100.7FM/Bussum P**
AC
Vranz van Maaren-PD, Frans van Duns-
Music Dir
Playlist Additions:
Melanie C.- Never Be The Same Again
Doe Maar- Wafje
Sharia Twain & Backstreet Boys- From This Moment On

Power layers

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

Germany: Radio FFH

FORMAT: CHR
SERVICE AREA: Hessen
PLAYLIST MEETING: Wednesday PM
GROUP/OWNER: Independent
www.ffh.de



Playlist Additions

Ralf Blasberg
Head of music

Manu Chao/Bongo Bong - Je Ne T'Aime Plus (n/a)
Gloria Gaynor/Last Night (n/a)



pick of the week

Bon Jovi

It's My Life
(Mercury)

"This popular band are back on top form with a good song. It plays well on all our shows."

Paolo Ravasi
Music Director
RTL 102.5 HIT Radio/Italy

Italy: RTL 102.5 Hit Radio

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Varies
GROUP/OWNER: Independent
www.rtl.it



Playlist Additions

Luca Viscardi
Group programme director

A-Ha/Summer Moved On (n/a)
Hanson/If Only (n/a)
Bon Jovi/It's My Life (n/a)
Britney Spears/Ooops! I Did It Again (n/a)



Italy: Radio Dimensione Suono

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Varies
GROUP/OWNER: Radio Dimensione Suono
www.rds.it

Carlo Antonucci
Music Director

Gerardina Trovato/Gechi E Vampiri (28)
Prozac+/Angelo (28)
Dot Allison/Close Your Eyes (28)
Madasun/Don't You Worry (28)
Bon Jovi/It's My Life (28)
Lunapop/Qualcosa Di Grande (28)
Cast Italia feat. Skin/Stagioni D'Amore (28)
Francesco Renga/Splendido (28)
Pino Beccaria/Io Sono Qui (28)



Spain: Los 40 Principales

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday AM
GROUP/OWNER: SER
www.cadena40.es

Jaime Baro
Music manager

Playlist Additions

Shania Twain/Don't Be Stupid (You Know I Love You) (n/a)
Toni Braxton/He Wasn't Man Enough (n/a)
Eagle-Eye Cherry/Are You Still Having Fun? (n/a)
Café Quijano/De Sol A Sol (n/a)
Eleven Sometimes/Lennon (n/a)
Thalia/Entre El Mary Una Estrella (n/a)
Joaquin Sabina/Diegitos Y Mafaldas (n/a)
Bon Jovi/It's My Life (n/a)
Shakira/Rotar Temas (n/a)
Macy Gray/Still (n/a)



Norway: NRK P3

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Tuesday AM
GROUP/OWNER: Public Broadcaster
www.nrk.no/p3



Playlist Additions

Marius Lillelien
Head of music

St. Germain/Rose Rouge (15)
Titan/Corazon (15)
Phy/Da Da Deep Down (15)
Doctor No/Lastima (15)
Asian Dub Foundation/New Way, New Life (8-10)
Gluecifer/I Got A War (8-10)
Common/The 6th Sense (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

Walter Schmich
Music director

Manu Chao/Bongo Bong - Je Ne T'Aime Plus (7-10)
S Club 7/S Club Party (7-10)
Destiny's Child/Say My Name (7-10)
Britney Spears/Ooops! I Did It Again (7-10)



Bon Jovi

U.K.: Kiss 100

FORMAT: Dance
SERVICE AREA: London
PLAYLIST MEETING: Thursday PM
GROUP/OWNER: Emap Radio
www.kiss100.com



Andy Roberts
Programme director

Playlist Additions

Love/Slice Of Da Pie (n/a)
True Streppers/Buggin' (n/a)
Fragma/Toca's Miracle (n/a)
Toni Braxton/He Wasn't Man Enough (n/a)
MJ Cole/Crazy Love (n/a)
Oxide & Neutrino/Casualty (n/a)
Paul Van Dyk feat. St. Etienne/Tell Me Why (n/a)
Madison Avenue/Don't Call Me Baby (n/a)
Britney Spears/Ooops! I Did It Again (n/a)



France: Fun Radio

FORMAT: Dance
SERVICE AREA: National
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
www.funradio.fr



Playlist Additions

Christian Lefebvre
Head of music

'N Sync/Bye Bye Bye (7-10)
Britney Spears/Ooops! I Did It Again (7-10)
Nuttea/Elles Dansent (7-10)



Finland: YLE *Radiomafia

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Tuesday AM
GROUP/OWNER: Public broad-



Playlist Additions

Ville Vilén
Head of music

Alcazar/Crying At The Dicoteque (n/a)
Maija Vilkkumaa/Pelttrumpu (n/a)
Pauli Hanhiniemen Perunateatteri/Vieraslista (n/a)
Ultra Bra/Villiviini (n/a)



Sweden: SR P5 Radio Stockholm

FORMAT: CHR/AC
SERVICE AREA: Stockholm
PLAYLIST MEETING: Thursday 11:00
GROUP/OWNER: Public Broadcast-
er
www.sr.se/stockholm



Robert Sehlberg
Music director

Playlist Additions

Britney Spears/Ooops! I Did It Again (10-15)
Toploader/Dancing In The Moonlight (10-15)
Jon Secada/Stop (10-15)
Nina Persson/Theme From Randall & Hopkirk
(Deceased) (5-8)
Regina Lund/Miss Colourful (5-8)
Young Girl/Speed Of Sound Enterprise (5-8)
Staffan Hellstrand/Explodera (5-8)
Nightvision/Ready For The Weekend (5-8)
Thomas Rusiak/All Yours (3-5)
Wilmer X/Silver (3-5)

P5 Radio Stockholm

U.K.: 95.8 Capital FM

FORMAT: CHR
SERVICE AREA: London
PLAYLIST MEETING: Varies
GROUP/OWNER: Capital
Radio



Playlist Additions

Richard Park
Group programme director

Madison Avenue/Don't Call Me Baby (30-40)
Bloodhound Gang/The Bad Touch (30-40)
Made In London/Dirty Water (30-40)
Sonique/It Feels So Good (30-40)
Kick Angel/Misunderstood (30-40)
Britney Spears/Ooops! I Did It Again (30-40)



UK: BBC Radio 1

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Thursday 11:30
GROUP/OWNER: Public broad-
caster
www.bbc.co.uk/radio1



Alex Jones-Donnelly
Acting Head of music
policy

Playlist Additions

Madison Avenue/Don't Call Me Baby (n/a)
Britney Spears/Ooops! I Did It Again (n/a)
Dark Star/I Am The Sun (n/a)
Donell Jones/Shorty (Got Her Eyes On Me) (n/a)
Sonique/It Feels So Good (n/a)
Oxide & Neutrino/Casualty (n/a)
Billie/Day & Night (n/a)
Bluetones/Autophilia (n/a)
B15 Project/Girls Like Us (n/a)
Sia/Taken For Granted (n/a)

97-99 FM RADIO 1

The Netherlands: Radio 3FM

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Friday AM
GROUP/OWNER: Public broadcaster
www.3fm.nl



Playlist Additions

Paul Van Der Lugt
Programme coordinator

Mary Mary/Shackles (Praise You) (7-8)
Artful Dodger/Movin' Too Fast (7-8)
Krezip/Won't Cry (7-8)
Bløf/Dansen Aan Zee (7-8)
Pearl Jam/Nothing As It Seems (7-8)
Stephane Malca/Next To You (7-8)
Dilana Smith/To All Planets (7-8)



Germany: WDR Eins Live

FORMAT: CHR
SERVICE AREA: North
Rhine/Westphalia
PLAYLIST MEETING: Friday AM
GROUP/OWNER: Public broadcaster
www.einslive.de



Playlist Additions

Jochen Rausch
Music director

Pink/There You Go (7)
TQ/Daily (7)
Fettes Brot/Da Draussen (7)
MJ Lan/Generate Bodies (7)
Britney Spears/Ooops! I Did It Again (7)
Oceana & Kim/48 Stunden (7)
Blank & Jones/The Nightfly (7)



UK & Ire: Atlantic 252

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Monday 10.30
GROUP/OWNER: CLT-UFA
www.atlantic252.com



Playlist Additions

John O'Hara
Programme director

Madison Avenue/Don't Call Me Baby (20-25)
Watergate/Heart Of Asia (20-25)
Sisqo/Thong Song (20-25)
Britney Spears/Ooops! I Did It Again (20-25)



UK: Virgin Radio

FORMAT: Rock
SERVICE AREA: National
PLAYLIST MEETING: Wednesday 10:00
GROUP/OWNER: Ginger Media
Group
www.virginradio.com



Playlist Additions

Henry Owens
Programme director

Toploader/Achilles Heel (n/a)
Death In Vegas/Dirge (n/a)
Birth/Found A Way Out (n/a)



On the air

M&M's weekly airplay analysis column



Jon Bon Jovi

Previously-permed "hair rockers" Bon Jovi are back with their first album in five years. The first single from *Crush*, to be released in May, *It's My Life* (both Mercury) enters this week's European Radio Top 50 at 32. The track has been picked up by CHR outlets all over Europe, including Swedish public station SR P3. Head of music Pia Kalischer added the track to the playlist this week, and she explains that Jon Bon Jovi has a good track record in Sweden. "Everything he touches turns to gold. We are only playing *It's My Life* once a day, but we don't have intensive rotations here—our highest rotation is around 18 plays a week. The track sounds almost like a Britney Spears or a Backstreet Boys tune, only with Jon Bon Jovi singing. It's a typical Max Martin track. Martin actually began his career in what in Sweden is called 'poodle rock.' Bon Jovi have always had a big following here—so I think the track will do well."

Kalischer is also getting enthusiastic about *Love Me Now* by Beenie Man & Wyclef Jean. "It's right up P3's street. It's a wonderful track and I think it will be a big summer hit."

Britney Spears' *Oops! I Did It Again* (Jive) is this week's highest new entry, at 20. The track is supported by stations throughout Europe, including Cologne CHR station Eins Live and Munich AC broadcaster Antenne Bayern. The big CHR players in England like BBC Radio 1 and 95.8 Capital FM are also backing the track.

Sisqo's *Thong Song* (Def Soul) is new at 45, while this week's number one in the UK sales chart, Craig David's *Fill Me In* (Wildstar), enters at 47. David is still, in Europe, best known as the voice of Artful Dodger's *Re-Rewind*. The producer duo has also made a remix of Sisqo's track, and as *Movin' Too Fast* (Locked On/XL) is still in the chart, at 29, they seem to have a finger in every pie this week. Also new is Mary J. Blige's *Give Me You* (MCA) at 48.

Madonna's *American Pie* (Maverick/Warner) still reigns at the top of the chart, but Ricky Martin & Meja's *Private Emotion* (Columbia) is now lurking in a threatening third place this week. Eagle-Eye Cherry's *Are You Still Having Fun?* (Superstudio/Polydor) shoots up from 12 to four and also tops the Border Breakers chart, while A-ha's *Summer Moved On* (WEA) wriggles itself up to five.

Possible contenders for next week's chart are Jon Secada's *Stop* (Epic) and Manu Chao's *Bongo Bong—Je Ne T'Aime Plus* (Virgin).

• Lara Fabian might well be Belgian by birth, record in French and be a major act in France, but she doesn't qualify as a Border Breakers act with her recent English-language album. Sony Music Europe points out that she was signed by Columbia in the US and her album was recorded there. Similarly, Norwegian pop duo M2M do not qualify, as they are directly signed to Atlantic in the US. For the record, Border Breakers titles are tracks by continental European artists breaking out of their country of signing.

Siri Stavenes Dove

week 17/00

European Radio Top 50

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	10	MADONNA/AMERICAN PIE (MAVERICK/WARNER BROS.)		71	0
2	2	13	All Saints/Pure Shores (London)		62	1
3	5	7	Ricky Martin & Meja/Private Emotion (Columbia)		46	4
4	12	3	Eagle-Eye Cherry/Are You Still Having Fun?	(Diesel/Polydor)	43	5
5	8	6	A-Ha/Summer Moved On	(WEA)	39	5
6	9	8	Melanie C./Never Be The Same Again (Virgin)		45	5
7	3	19	Tom Jones & Mousse T./Sex Bomb (Gut/V2)		35	2
8	4	8	Chicane/Don't Give Up (Xtravaganza/Sony)		41	0
9	7	6	Richard Ashcroft/A Song For The Lovers (Hut/Virgin)		40	0
10	20	4	Toni Braxton/He Wasn't Man Enough (Laface/Arista)		36	3
11	11	5	Moloko/The Time Is Now (Echo)		38	4
12	10	4	Destiny's Child/Say My Name (Ruffhouse/Columbia)		35	2
13	14	10	'N Sync/Bye Bye Bye (Jive)		37	3
14	15	6	French Affair/My Heart Goes Boom	(RCA)	29	0
15	17	7	Enrique Iglesias/Be With You (Interscope)		36	3
16	22	4	Sasha/Let Me Be The One	(WEA)	29	2
17	6	11	Gabrielle/Rise (Go! Beat/Polydor)		33	0
18	13	6	Santana/Maria Maria (Arista)		35	0
19	35	3	Sash! feat. Tina Cousins/Just Around The Hill	(X-IT/Edel)	32	5
20	>	NE	Britney Spears/Oops! I Did It Again (Jive)		29	26
21	24	7	Jessica Simpson/I Wanna Love You Forever (Columbia)		28	2
22	16	19	Britney Spears/Born To Make You Happy (Jive)		28	1
23	28	4	Hanson/If Only (Mercury)		29	3
24	19	14	Backstreet Boys/Show Me The Meaning Of Being Lonely (Jive)		29	1
25	21	16	Santana feat. Rob thomas/Smooth (Arista)		32	1
26	18	6	Lara Fabian/I Will Love Again (Epic)		27	1
27	32	9	U2/The Ground Beneath Her Feet (Island)		25	0
28	26	12	Sting feat. Cheb Mami/Desert Rose (A&M)		25	0
29	27	6	Artful Dodger/Movin' Too Fast (Locked On/XL)		29	2
30	23	7	Geri Halliwell/Bag It Up (EMI)		26	1
31	25	8	Blink 182/All The Small Things (MCA)		27	0
32	>	NE	Bon Jovi/It's My Life (Mercury)		18	9
33	31	10	M2M/Don't Say You Love Me (Atlantic)		26	1
34	30	7	Jennifer Lopez/Feel'n' So Good (Work/Columbia)		21	3
35	33	9	Savage Garden/Crash And Burn (Columbia)		26	2
36	39	2	Oasis/Who Feels Love? (Big Brother)		18	2
37	38	29	Macy Gray/I Try (Epic)		18	0
38	29	4	Moby/Natural Blues (Mute)		21	0
39	44	9	Macy Gray/Still (Epic)		24	3
40	41	3	Angie Stone/Life Story (Arista)		25	7
41	>	RE	Madison Avenue/Don't Call Me Baby (Virgin/Sony)		22	8
42	34	10	Will Smith/Freakin' It (Columbia)		18	0
43	37	4	Montell Jordan/Get It On Tonite (Def Soul)		16	0
44	36	12	Aqua/Cartoon Heroes	(Universal)	16	0
45	>	NE	Sisqo/Thong Song (Def Soul)		21	5
46	46	9	Superfunk/Lucky Star	(Fiat Lux/Labels)	21	0
47	>	NE	Craig David/Fill Me In (Wildstar)		22	4
48	>	NE	Mary J. Blige/Give Me You (MCA)		20	4
49	50	15	Lene Marlin/Sitting Down Here	(Virgin)	20	0
50	>	RE	Bloodhound Gang/The Bad Touch (Geffen)		18	1

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

Indicates singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer

Digital Heart ache for Chrysalis

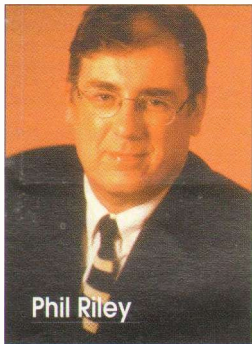
by Jon Heasman

LONDON — The Chrysalis Radio Group is considering its options following its failure to secure a digital radio slot in London for its AC station Heart 106.2.

Although Heart currently enjoys the third biggest share of listening among London's commercial stations (and is ranked second in terms of weekly reach), its digital future looks uncertain following the award of the first two London digital multiplexes to consortiums put together by rival radio groups.

Capital and Emap were jointly awarded the first London multiplex licence last year (M&M, September 18, 1999) while the Radio Authority (RA) announced on April 7 that the capital's second digital multiplex has been awarded to Switchdigital's application.

The Switchdigital consortium comprises The Wireless Company, the Ginger Media Group and US radio giant Clear Channel, plus mobile phone retailer the Carphone Warehouse, which has pledged to help drive digital radio sales at its retail outlets around London. In winning the licence, Switchdigital beat off competition from MXR—the consortium put together by Chrysalis Radio and Border Radio—and Score Digital, backed by Scottish Radio Holdings, GWR Group and the



Phil Riley

Guardian Media Group.

Chrysalis now has two options in trying to secure a digital platform for Heart, which is now the only major London music station without a digital home. It can either apply to Switchdigital to provide the AC service which Switchdigital has promised as part of its multiplex, or it can wait for the RA to advertise a third London multiplex.

With the former option it is not certain that Switchdigital would, for competitive reasons, want Heart on its multiplex. With the latter option, it is understood that the RA will be advertising a third London multiplex at some stage, but an RA spokesperson said it is not currently on its official working list, and could not confirm the RA's intentions on the matter.

"At this stage we really haven't made any definitive decision on the future strategy—we are thinking through our options," says Chrysalis Radio managing director Phil Riley, who admits that he was "surprised and disappointed" by the RA's award.

● Rock station Virgin Radio has accepted the terms from the Radio Authority for the renewal of its national AM analogue licence, which will run for a further eight years from May 1. Virgin, now part of the SMG media group, will have to pay annually £1 million (euro 1.6m) plus 12% of its national advertising revenue.

New affiliates strengthen Zomba activities in Europe

by Gordon Masson,
International news editor, *Billboard*

LONDON — The US-based Zomba Group is strengthening its presence in Europe by opening wholly-owned affiliates in Italy, Spain, Norway and Denmark.

The expansion builds on Zomba's claim that it now is the world's biggest, and arguably most important, independent record company, with its Jive Records label boasting a roster that includes three of the world's most



successful pop acts—Backstreet Boys, Britney Spears and 'N Sync.

The new enterprises in Norway and Denmark—which effectively are dedicated marketing teams rather than individual companies—are already operational, while the new affiliates in Spain and Italy will open on July 1.

Virgin Music Group—which has been Zomba's licensee in Italy, Spain and Scandinavia since October 1996—will now provide Zomba with a full sales and distribution service in those same territories.

Stuart Watson, managing director of Zomba International Record Group, says the move marks the completion of Zomba's sales, marketing and management infrastructure in Europe: "We now have a complete European infrastructure which will be to the benefit of all our artists and repertoire owners. It is supplemented

in territories such as Greece, Portugal, Turkey and Eastern Europe by an ongoing licence agreement with Virgin, with whom we continue to enjoy a first class working relationship."

Roberto Biglia—formerly managing director of Polydor Records Italy—has been appointed managing director of Milan-based Zomba Records Italy. The managing director of Madrid-based Zomba Records España will be Andres Ochaita, who was previously marketing director for Columbia at

Sony Music Spain.

Zomba Records Norway, based in Oslo, will be run by general manager Kenneth Ruiz Davila, previously manager of TV marketing at EMI Records in Norway. Copenhagen-based Zomba Records Denmark will be headed by general manager Irena Harrit. She joins the company from Scandinavian Records, where she was product manager. Both Davila and Harrit will report to Magnus Bohman, managing director of Zomba Records Scandinavia.

However, unlike other managing directors at Zomba's European affiliates—who report directly to Watson—Bohman and Thierry Thielemens, managing director of Zomba Belgium, will report to Bert Meijer, managing director of Netherlands-based Zomba Record Holdings and vice president, Zomba Europe. Meijer reports to Watson.

Montfort moves up at Sony France

by Emmanuel Legrand

PARIS — Sony Music France is undergoing a smooth and carefully planned changing of the guard with the anticipated elevation of Olivier Montfort to the position of chairman and CEO of the company.

Montfort, currently managing director of Columbia and general manager of Sony Music France, replaces Paul-René Albertini, who last year was appointed executive vice-president of Sony Music Europe in London.

Montfort's promotion has been in the pipeline for several months, and he has been working alongside Albertini in the day-to-day management of the company for some time. While keeping his duties at Columbia, he took on greater responsibilities in 1999, directly overseeing the marketing and strategic advertising activities for the entire company, including its Special Marketing department.

"Paul-René's move to the European

regional office, announced at the beginning of last year, was the first step in a clearly-devised plan that now results in Olivier becoming his successor in leading our French company," explains Sony Music Entertainment Europe chairman Paul Russell in a statement. "Olivier, together with the management team will, I know, continue to grow and develop the company in France despite very tough market conditions right now and for the foreseeable future."

During Albertini's five-year tenure at Sony Music France, the company's market share grew from 23% in 1995 to 30.5% in 1999, second only to market leader Universal.

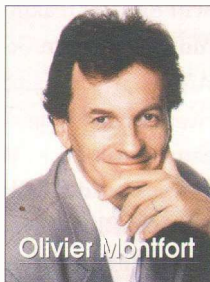
Montfort tells M&M that he views his appointment as a sign of continuity. "When Paul-René was appointed in 1995, we quickly reached an understanding and we

started to work together for the benefit of the whole company. Gradually, I took on more responsibilities and what is happening now is a symbol of this continuity. It is a good thing for the artists and for the team. Actually, this stability in management is a rare value in this business and I think it is one of Sony's strengths."

"I am delighted that Olivier is taking over the reins of Sony Music France," says Albertini. "He is an integral part of our company's culture and has been, together with several other executives,

instrumental and indeed a driving force behind the success of Sony Music France in recent years. His management skills and perfect knowledge of the market make him the right person to take the company further."

Montfort says that he is going to



Olivier Montfort

Prodi to present Euro platinum

Berman tells M&M that the event will be used by the IFPI to highlight some of the priorities for an industry which employs (directly and indirectly) some 600,000 people across the EU.

"Since its inception," says Berman, "the IFPI Platinum Europe Awards have been met with a reception that has exceeded our expectations. The concept of carving out a European identity through the artists has been very well received." Adds Paul Russell, chairman of the IFPI Platinum Awards committee: "These awards are sales-based, so they recognise people whose music directly appeals to huge and diverse markets."

This year's event remains in Brussels, but switches to the new venue of Hotel Le Plaza, with Phil Collins as master of ceremonies. Prodi himself has agreed to bestow accolades on some of the artists present for the occasion. Lisa Anderson, executive producer of the show, says she expects 10 artists to collect their awards in person, with three of them performing live.

The final line-up of artist is currently being finalised. Anderson adds that the show will witness the handover from outgoing IFPI artist spokesman Jean-Michel Jarre to the new incumbents, who will be announced shortly.

Several hundred members of the European parliament, representatives from the different EC departments, industry lobbyists, plus media and music industry executives will gather for the din-

continued from page 3

ner. Asked why the show will not be televised, Anderson says that the IFPI Platinum committee decided "to keep the show that way because its purpose is to draw the attention of policy-makers to issues regarding the music industry. It would have been tempting to change it into a razzmatazz, but it serves its purpose better if we keep it as it is."

M&M to produce official IFPI Platinum Europe brochure

The IFPI has chosen Music & Media to produce the official brochure commemorating the IFPI Platinum 2000 awards show. The brochure will be published after the event and will present highlights of the show.

The brochure will be distributed to all M&M and Billboard subscribers and to policy-makers in Europe. It is the third time that Music & Media has been associated with the post-awards show brochure, after the 1996 and 1998 editions of the awards.

"We are very happy to be partnering with Music & Media again for what we hope will be the most successful award show yet," comments Adrian Strain, IFPI director of communication.

"We are absolutely thrilled that the IFPI has decided to continue this fruitful relationship with the Billboard Music Group," comments Music & Media publisher Ron Betist. "We are honoured by this vote of confidence which reinforces Music & Media's status as the publication of choice for the European music and broadcast industries."

Majors reveal digital plans

the month.

The two majors' ventures, which involve selling downloaded music through Web sites owned by traditional retailers and online e-tailers, are scheduled to extend to Europe after an initial US launch.

For market analysts, the fact that EMI Music, Warner Music Group and Universal Music will soon join the digital-delivery sales bandwagon indicates the days of only downloading music for free are coming to an end.

"I think all the major labels have reconciled themselves to this. They all want to start figuring out how to profit from digital delivery," says Aram Sinnreich, music analyst at New York-based Jupiter Communications. "This is the year when all the multinationals will put much of their catalogue online for sale."

BMG has disclosed a strategic partnership venture with six top technology specialists to distribute encrypted music, starting in the US market this summer.

"We've selected a number of different launch partners to ensure that our approach is both secure and flexible," says Kevin Conroy, BMG's New York-based senior VP in worldwide marketing and new technology. After conducting tests for two years, he declares, "it's

continued from page 3

time for us to learn in the marketplace in real time."

BMG has not yet revealed its pricing strategy or its retail partners. But Conroy says content from its current and back catalogues will be "available through an open network of retailers" as long as each retailer uses systems developed by BMG's technology partners. Retail partners are certain to include BOL.com and Get-Music.com, e-tail sites wholly or partly owned by Bertelsmann, BMG's parent company.

Sony Music is more forthcoming about its downloaded retail and pricing plans for the US beginning later this month. Fans of several top Sony acts, including Lauryn Hill, Pearl Jam and Michael Jackson, will be able to purchase up to 50 digitised tracks via US Web sites for Tower Records, Alliance Entertainment and Hastings Entertainment, plus Sony's own e-tail venture the storeatsony.com.

When commercial download will come to Europe is still unclear. But Larry Miller, president of Reciprocal Music says: "The customer experience will need to be regionalised, even though the technology in the background doesn't need to be."

UK charts to get sponsor

gone the old fashioned corporate way and refused a sponsor, we may not have continued the contract. But we discussed it with them all the way, and they have been very flexible. There is also a general feeling in the record industry that the charts should stay with the BBC."

Kennedy adds that no other broadcasters were approached, and no offers had been received.

A spokesperson for BBC Radio 1 explains that the chart sponsorship will be accommodated by following existing producer guidelines which the BBC already applies to sponsored events such as sports competitions. "We'd give two credits—just verbal

continued from page 3

credits at the top and the bottom of the show—saying 'This is the official UK Top 40, compiled by the music industry and sponsored by...'. It wouldn't represent a sponsored programme, it would just be noting that somebody sponsors a national event that we cover."

Kennedy explains that the need for a sponsor has arisen from increasingly high production costs associated with the chart, as well as a desire to improve the chart's profile. "Lately a heavy presence in the media has been lacking, and this is where Worlpop.com can contribute in marketing the brand," he says.

Additional reporting by Gordon Masson

UK garage tools up

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Artful Dodger's Mark Hill and Pete Devereux. David now has a Saturday night show on London's 95.8 Capital FM (CHR). Mark Sadler, programme controller of another Capital Radio-owned station, Hampshire CHR 103.2 Power FM, is delighted at the "local boys make good" success of both acts.

"Pete and Mark's studios are at Ocean Village in Southampton," says Sadler, "and we've been working with them closely on the garage show [also aired by Power FM]. All of the Artful Dodger tracks we just cannot put down. You only have to look at the research we get back on tracks like DJ Luck & MC Neat [A Little Bit Of Luck, on Red Rose], and MJ Cole's Crazy Love [Talkin' Loud/Mercury] is going to be a huge song. It's always important to get behind local talent, but it's made easier when they're putting out tracks of this quality. Power continue to showcase them and be flagship supporters."

At the station's Power In The Park event on June 11, Artful Dodger will, says Sadler, have "their first chance to play to their home crowd" of an anticipated 70,000.

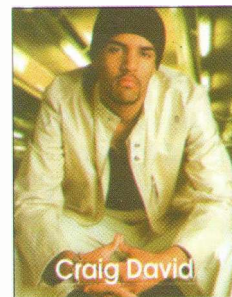
Sales runner-up to Craig David's *Fill Me In* on last week's UK singles chart was *Flowers* by Sweet Female Attitude, a Manchester duo signed to hot pop-dance producers Cutfather & Joe's Milk label, in turn licensed to WEA Germany. "We are proud that our first single release together with Cutfather & Joe and Milk is so successful," says WEA Germany managing director Bernd Dopp. *Flowers* is due for German release next month.

Other artists in the vanguard of UK garage include Pepper/Jive's Shanks & Bigfoot, 4 Liberty's Dreem Teem (who also have their own radio show, on BBC Radio 1) and Colour Girl, and Urban Heat's N n'G featuring Kallaghan. NuLife's *Buggin' Me* by Truестepers featuring Dane Bowers,

licensed to Arista for UK release on April 17, looks set to be the genre's next major crossover.

David's first album for Wildstar, a mixture of garage, R&B and other influences, is due in the summer. He recalls discovering "this new sound, speed garage, which was more four-to-the-floor, not as 'skippy' as it is now with two-step. Then it developed into UK garage, two-step cum R&B, this great formula where you could have a track like Usher's *Nice & Slow* and play it acappella over a garage backing track, and you've got people dancing."

Henry Gross, head of music at public CHR station N-Joy in Hamburg, says: "We play Artful Dodger and Phats & Small, but not because [they're part of] a trend in the UK.



Craig David

There are brilliant single pieces [of music], but I don't think it's going to be a trend itself in Germany." Jan van Hoorickx, head of music at VRT Radio Donna in Brussels, acknowledges Artful Dodger's local club popularity, although he admits *Re-Rewind* "is something we wouldn't play normally."


Sam Zniber, scheduling director of French dance network Fun Radio, says: "We were first in France to play Artful Dodger's *Re-Rewind*, and we are now going to switch to the new single. We are looking at Craig David and a few others in the same genre, not necessarily all coming from the UK, incidentally."

David, meanwhile, has no sympathy with longtime devotees of the genre who feel it has "sold out" to chart glory. "The underground scene is very fickle," he says. "If people say that because a track's gone mainstream, they don't want anything to do with it, you're only going to be selling a thousand copies. If UK garage goes mainstream, it gives the opportunity for the whole of the UK, and even the world, to hear this great music."


Additional reporting by Gesa Birnkraut, Siri Stavenes Dove and Emmanuel Legrand.

Mainland European records breaking out of their country of signing

This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	3	5	EAGLE-EYE CHERRY/ARE YOU STILL HAVING FUN?  (DIESEL/POLYDOR)		SWEDEN	26
2	2	7	A-Ha/Summer Moved On	(WEA)	GERMANY	23
3	4	14	Aqua/Cartoon Heroes	(Universal)	DENMARK	13
4	6	5	French Affair/My Heart Goes Boom	(RCA)	GERMANY	13
5	11	20	Manu Chao/Bongo Bong - Je Ne T'Aime Plus	(Virgin)	FRANCE	13
6	8	5	Sasha/Let Me Be The One	(WEA)	GERMANY	13
7	13	5	Sash! feat. Tina Cousins/Just Around The Hill	(X-IT/Edel)	GERMANY	16
8	5	17	HIM/Join Me	(Terrier/BMG)	FINLAND	13
9	9	11	Superfunk/Lucky Star	(Fiat Lux/Labels)	FRANCE	15
10	10	8	Vengaboys/Shalala Lala	(Violent/Variou)	HOLLAND	11
11	17	24	Lene Marlin/Unforgivable Sinner	(Virgin)	NORWAY	10
12	7	20	Eiffel 65/Move Your Body	(Bliss Co.)	ITALY	9
13	12	11	Bomfunk MC's/Freestyler	(Epidrome/Sony)	FINLAND	9
14	14	10	Lutricia McNeal/Fly Away	(CNR/Arcade)	SWEDEN	8
15	18	3	Eiffel 65/Too Much Of Heaven	(Bliss Co.)	ITALY	5
16	>	NE	Aqua/Around The World	((Not Listed))	DENMARK	7
17	19	7	The Lawyer/I Wanna MMM...	(Time)	ITALY	6
18	>	RE	Lene Marlin/Sitting Down Here	(Virgin)	NORWAY	5
19	20	7	Natural Born Hippies/Am I Not Sweet	(Iceberg)	DENMARK	6
20	21	3	A* Teens/Gimme! Gimme! Gimme!	(Stockholm)	SWEDEN	4
21	22	4	DJ Mendez/Razor Tongue	(Stockholm)	SWEDEN	4
22	>	RE	Andreas Johnson/Glorious	(Metronome)	SWEDEN	5
23	>	RE	Prezioso feat. Marvin/Tell Me Why	(BXR/Media)	ITALY	4
24	24	2	Ace Of Base/Hallo Hallo	(Mega/Polydor)	DENMARK	5
25	25	4	Jarabe De Palo/Depende	(Virgin)	SPAIN	3

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

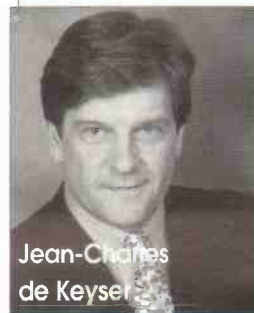
 indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

Hotline

Edited by Jon Heasman

As M&M was going to press, London-based **Capital Radio** group looked to have won the race to buy **Border Television**. Border's management will be recommending that its shareholders accept Capital's £146 million (euro 233.6 m) all-paper offer for the Carlisle-based company, which trumps a £141m bid tabled by **Scottish Radio Holdings** a few days earlier. Capital Radio wants Border for its radio interests—it owns the three AC/talk **Century Radio** stations covering the north east, north west and east Midlands regions of England, plus **Sun FM/Sunderland** and **CFM/Carlisle**. Capital has made it clear it will sell on Border's TV arm, possibly to **Granada**.

Hotline understands that **Jean-Charles de Keyser**, executive VP for TV at **CLT-UFA**, will



Jean-Charles de Keyser

add the group's radio activities to his managerial portfolio. These responsibilities were previously held by **Jean-Michel Kerdraon**, who recently relocated to **RTL** in Paris. And talking of **RTL**, head of artistic services **Alain Tibolla** has been promoted to director of the French full-service station's music and entertainment depart-

ment. He also takes on additional duties as general manager of **SCP**, **RTL**'s affiliate which handles the station's marketing and communication. Tibolla reports to **RTL**'s new MD **Stephane Duhamel**.

After a sabbatical year, former **Arcade/CNR Music Holland** managing director **Robin Simonse** has returned to the music industry. Together with **John Brands**, who stepped down as managing director at the Dutch affiliate of **MCA Music Publishing** two years ago, he has founded a new publishing and production house called **Fatcats Music**, operational since April 1. Brands' own publishing and consultancy company **Brands Music** will continue to remain a separate entity.

Mark Goodier, chairman of UK production and syndication company **Wise Buddah**, has relinquished his shareholding in Internet operation **Worldpop.com**, following that company's sponsorship of the official UK charts (see story, front page). The link was a potentially uncomfortable one for Goodier, who hosts **BBC Radio 1**'s Sunday afternoon show which airs the official Top 40 singles chart.

Hotline hears that French publishing company **Delabel Editions** will be opening a UK office in the coming months. **Delabel Editions** was launched jointly by **Virgin Music** and current **Virgin France** president **Emmanuel de Buretel** in the late '80s.

Following announcements that **BMG** and **Sony Music** are due to start secure music downloads in the coming months (see story, front page), it is believed that **EMI Music** will also be selling downloads in the very near future. Last year, **EMI** clinched a deal with **Liquid Audio** to have a large part of its catalogue converted to digital audio files.

Virgin Germany is set to launch its own **Labels** imprint, following the setting up of similar operations in Italy and **Benelux**. The concept of **Labels** was started in France in the mid-1980s to handle "indie" and more specialised repertoire.

Finally, news from Belgium that cable radio pioneer **Radio Flandria** has gone into receivership following a ruling by the Brussels court of commerce. The station's staff have not been paid since December.

euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr36.48
Denmark	Dkr7.45
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr334.86
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.15
Poland	Z3.96
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.31
Switzerland	Sfr1.57
U.K.	£0.60
U.S.	\$0.96

Conversion rates correct as of April 13, 2000

*Denotes 'eurozone' countries with a fixed exchange rate

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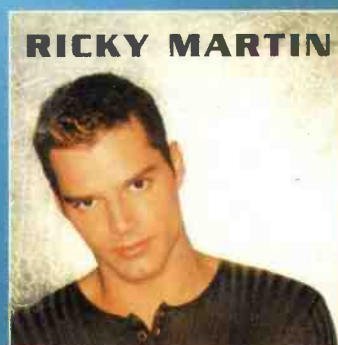
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