Dotgone: Musicmaker is latest web casualty

by Juliana Koranteng

LONDON — The significant progress made by the music industry in the Internet sphere during the past year hasn't stopped a number of once high-flying online companies from crashing, as seen in the demise of Musicmaker.com, the US online music service provider formerly part-owned by EMI.

Musicmaker, which specialised in digital downloads and custom-made CDs, has officially closed down its website. Its value had slumped to just over $2 per share from a staggering $261 high on its flotation in July 1999. Unable to clinch any major licensing deals from record companies, secure any more cash injections from investors, or find a buyer, Musicmaker has become the latest victim of the dotcom downturn that began last April.

While the majors have been making greater forays into the digital delivery sector, analysts say several smaller pure-play Internet companies have struggled to compete.

"The revenues haven't come in as fast as they would have liked," notes Simon Dyson, media analyst at London-based Informa Media Group. "The majors control so much of the (most popular) music, digital delivery was always going to be dictated at their pace. They are so big, it was unrealistic for these smaller companies to stay competitive and in business." Other victims swept away by the dotcom downturn include:... continued on page 29

MidemNet to set out future visions

CANNES — The increasing role the Internet is playing in the distribution of music—and the debate it has created in the industry—will take centre stage at the second MidemNet summit.

Over 1,000 delegates are expected to attend the interactive music conference held on January 20 ahead of the main Midem music market in Cannes.

Internet developments have had a major impact in recent years in the development of Midem. Acknowledges Midem director Dominique Leguerron, continued on page 29

Is Schmidt-Holtz BMG’s stop-gap?

by Emmanuel Legrand & Wolfgang Spahr

HAMBURG — BMG has a new chief executive, but the jury is out on his longevity at the helm of the German major.

Rolf Schmidt-Holtz (pictured above), parent company Bertelsmann’s chief creative officer (CCO), was appointed on January 5 as president and CEO of BMG Entertainment as a replacement for Rudi Gassner, who died on December 23.

The announcement made by Bertelsmann’s chairman Thomas Middelhoff suggests that Schmidt-Holtz, who has no experience in the music industry, could only be there for a transition period, pending the resolution and the approval of a merger between BMG and EMI Music.

continued on page 29
BOL deals with Boxman corpse

by Kai R. Lobefoa

STOCKHOLM — The Boxman online retail adventure has officially been laid to rest. On December 19, Bertelsmann’s subsidiary BOL International acquired the rights to the dissolved competitor’s trademark, centralised customer database, and all European Web site domain names that the former London headquartered company had registered.

Munich-based BOL is interested in exploiting the 600,000 customers on Boxman’s database rather than reviving the failed e-tailer. By acquiring its trademark, it has also effectively blocked any potential national attempt to re-assemble Boxman.

“In view of Boxman’s bankruptcy, the brand is too negatively tainted. We will have on-screen information in every corner, but that’s not something we would want to comment on.”

by Emmanuel Legrand

News

BOL — Boxman Ltd — went bankrupt in December, leaving its online wholesale and retail adventure officially laid to rest.

“With the collapse of Musicmaker.com, which comes after a rather shaky year for online music companies, there is some concern in the new media community that the music dotcom bubble has burst.”

However, the Internet is still full of promise, as next week’s M&Media conference in Cannes will certainly show — only now investors are more realistic about the potential of the Net.

Last year’s M&Media suggested it had all the ingredients to become the premier international rendez-vous for online music: worldwide distribution, the best place to be to take the industry’s temperature.

The potential of the Internet will be put fully into perspective by two of M&Media’s keynote speakers — Michael Robertson and Peter Gabriel. Both are highly opinionated professionals and should provide entertaining views and food for thought. Robertson, as we describe in this issue of M&M, is a businessman with a Net music plan, whereas Gabriel is a music man with a Net business plan.

One major benefit of the utilisation of the BOL’s database is that it has been inactive for several months. There are also legal considerations to sort out in each country in which BOL can start using any of the information in the database, in the current legal framework. The company’s senior managing director is currently being verified by BOL for potentially erroneous entries.

Boxman’s individual national websites can use the BOL logo (with an underlying hyperlink) and a recommendation to shop at BOL. The deal, which has more strategic implications than commercial implications, was brokered by Nilsson and Stockholm-based solicitors Wistrands Advokatbyrå, which is administering Boxman’s assets.

Nilsen declined to comment on the financial details, besides saying, “It’s not much. Not compared to what the shareholders of Boxman have invested in the company.”

Other recent management news by Emmanuel Legrand, M&M’s editor-in-chief
Net radio cynicism at Noorderslag

by Menno Visser

GRONINGEN — The viability of Internet radio was questioned during Music & Media's international panel on The Future Of Public Radio at the Noorderslag Festival in Groningen on January 6.

More than 1,200 national and international delegates were present for the annual gathering of the Dutch public radio network, which also plays host to the European showcase festival Euronomic. Acts appearing at both Euronomic (January 5) and Noorderslag (January 6) were broadcast by stations which are members of the European Broadcast Union.

Speaking on the public radio panel moderated by M&M deputy editor Jon Heasman, Paul van der Lugt, programme controller at Dutch public station Radio 3 FM argued that "Internet radio is little more than repackaging [of existing content] at the moment. But there is more of an opportunity for public radio to explore it, since there is no money to be made yet."

Ian Wilson, producer at Irish public CHR station RTE 2FM, claimed that "the problems with Internet radio are the reluctance of the record companies to clear the rights and the technology—MP3 sounds like an audio cassette."

Debating the future of public music radio, Wilson warned that the public radio sector was needed as a counterbalance to the big private sector broadcast groups which are emerging as a result of ownership liberalisation. "Instead of creating a public monopoly which many countries had in the '70s, we are now seeing the development of commercial monopolies. There's only one thing more greedy, stupid and inefficient than a public monopoly, and that's a commercial monopoly."

John Peel

Topics of discussion in other panels at Noorderslag included sessions on tough new Dutch tax rules imposed on international touring artists; the security of live events following the Roskilde festival tragedy; and the inclusion of airplay in the official Dutch singles charts.

An international panel chaired by M&M's Netherlands correspondent Robbert Tulli invited international guests, including, from the UK—BBC Radio 1 legend John Peel, to comment on tracks from bands appearing at Noorderslag and Euronomic. In giving his opinions, Peel defended his right to play only the music he personally likes on most commercial radio. He had no regrets in turning down material in the '70s and '80s from the then unknown U2, Dire Straits and Bruce Springsteen, and would take the same decision today.

The Noorderslag Festival's 'Year industry executive award was presented to Riny Schreijenberg, managing director of Sony Music Netherlands, who was praised for his courage in backing unfashionable Dutch schlager artists such as Frans Bauer.

Dutch popdance act Arling & Cameron (Emperor/Norton Records/PIAS) were awarded the prestigous annual Dutch Pop Award. The Pop Prize is sponsored by Dutch music promoter Goncalus, author's rights body BUMA and neighbouring rights organisation SENA. Former winners of the prize include The Rolling Stones, Morgan, The B-52s, Sade, Betty Serveert and 2 Unlimited.

Frederiksen seeks fresh direction for DR

by Siri Stavenes Dove

COPENHAGEN — Former programme director at Denmark's biggest commercial station The Voice, Eik Frederiksen, moves into the public sector on February 1 to take up a newly-created position at Denmark's Radio (DR).

As a member in the central programme department, Frederiksen will oversee the musical output of national CHR network P3 and DR's chain of P4 full-service local stations.

"We chose to take on a music editor who can solve the challenging task of steering the musical profile of P3 and P4 through a competitive market," explains DR programme director Jesper Grunwald. "But we need a [music] profile that also reflects the fact that we are a public service broadcaster. Music that is not necessarily commercially viable should get a chance here."

DR has recently been failing to meet its Danish music quota target laid down by the government. P3's output must contain 30% Danish acts, while P4 is required to play 50% Danish music. It will be Frederiksen's task to ensure the networks meet these targets.

Despite Frederiksen's appointment, P3 and P4's existing music programmers will be kept on. "The day to day responsibility is with the music editors at the stations," says Grunwald. "Eik's task is to minimise the distance between intention and the product, and he will ultimately be responsible for the musical output as a whole."

Frederiksen, described by Grunwald as "possibly the most competent music manager in Denmark," had for the last six months been working, at his own request, in The Voice's CD content department. He will be granted a subsidy by DR following 10 years as the station's programme manager.

"If an offer I couldn't refuse," says Frederiksen of his switch to DR. "Their music output wasn't working as they would like and I suppose they needed someone who knows about these things."

ON THE BEAT

IFPI announces December Platinum Europes

LONDON — Some 13 acts have received IFPI Platinum Europe Awards for December 2000. The Beatles' compilation album 1 (EMI) has gone seven times platinum after chalking up a staggering seven million European sales over the Christmas period. Universal acts Eminem and U2 have received a triple Platinum Europe award for The Marshall Mathers LP and All That You Can't Leave Behind respectively. Albums which hit the two-million mark in December were Craig David's Born To Do It (Telstar), Crowded House's Recurring Dream (EMI), Eros Ramazzotti's Stileburo (BMG), Texas' Greatest Hits (Universal), Westlife's Coast To Coast (BMG) and Robbie Williams' Sing When You're Winning (EMI). New Platinum winners, with one million units sold in Europe, were Limp Bizkit's Chocolate Starfish And The Hotdog Flavored Water (Universal), Joe Cocker's Greatest Hits (EMI), S Club 7's 7 (Universal) and Sade's Lovers Rock (Sony).

ERICSSON INVESTS IN POPWIRE

STOCKHOLM — Mobile communications company Ericsson has taken a 15% stake in the Swedish online media company Popwire which is linked to Ericsson's development of 3G mobile phone technology and Popwire's development of broadcasting solutions to enable the streaming of music and other content to mobile users and wireless networks.

"Entertainment is set to be one of the most popular broadband applications for Internet applications," predicts Hakan Osterberg, VP of content aggregation at Ericsson Business Innovation.

SMITH MAKES CAPITAL MOVES

LONDON — Programme controller Jeff Smith has made the first significant changes to London CHR 95.9 Capital FM's weekday line-up since his appointment last summer. Weekday show Wednesday Night with Jo Whiley and Margherita Taylor (pictured) moves to mid-mornings to replace Steve Penk, who will now be presenting an extended (08.00-12.00) weekend breakfast show, while Smith has introduced a specialist R&B show Monday-Thursday 22.00-00.00, presented by Justin "Schoolboy" Phillips, who joins from Galaxy 102/Birmingham. Previous evening presenter James Cannon moves to the early breakfast slot. Also joining the station is children's TV star Cat Deeley, who from January 21 will present a Sunday afternoon celebrity interview show with her friend Edith Bowman.

MOVING CHAIRS

HAMBURG — European download network Vitaminic has named Obi Oberhofer as managing director of Vitaminic Germany. Hamburg-based Oberhofer, formerly product manager and Internet consultant at the German division of Verve Records, reports to COO Andrea Ross.

BONIS — Susan Zahraii-Hassani has been named the new public relations manager at the VPRT, the German trade body representing commercial broadcasters and telecom companies. Zahraii-Hassani previously worked for Baden-Wuerttemberg's state media regulator.

BRUSSELS — Hildegarde Konings, who previously worked as a product manager with Sony Music Belgium and with labels such as Byte, Arcade Music and Dino, has set up her own company, entitled PR-K. From February 12, Konings will be offering artist promotion, compilation consultancy and artist management.
SR launches new digital channels as Liberals propose privatisation

by Johan Lindström

SWEDEN — In the same month that Swedish public broadcaster Sveriges Radio has been outlining plans for three new digital radio services, it is also facing calls for its privatisation.

The board of Sveriges Radio has given the green light for three new digital radio channels, which it plans to launch in the autumn.

The first channel will be aimed at teenagers and will be produced by SR's national CHR station P3, which has lost a large number of its youngest listeners in the past decade.

The second service, produced jointly by national news/talk station P1 and SR's P4 chain of regional stations, will consist of cultural programming mixed with music, primarily intended for older pop and rock listeners. There will also be an experimental channel, on which all parts of SR will be allowed to broadcast trial programming.

SR already operates two digital radio channels in the shape of P1 Sisuradio, designed to cater for the minority Finnish-speaking population in Sweden, as well as classical music outlet P2 Musik.

Concurrent with the announcement of the new channels, SR's board has been demanding government action to speed up the development of digital radio in Sweden. To date, only SR broadcasts on digital, and only a couple of thousand digital radio receivers have been sold to the public.

Meanwhile, the long-term future of SR has been thrown into question by Sweden's opposition Liberal Party. The Liberals want to scrap the TV licence and replace it with five public broadcasting funds, financed by the sale of state-owned telecommunications company Telia. Licence money paid by commercial radio and TV channels would then replenish these funds each year.

Controversially, however, money from the fund would not only be available to Sweden's current public broadcasters of SR, Ubildningsradio (which produces educational programming) and Sveriges Television, but also to broadcasters from the commercial sector.

As a result of this change, funding arrangements, SR and the country's other public broadcasters would be privatised. The Liberals argue this new system would boost the funding of public service broadcasting and would also reduce political influence on programming.

The Voice/Copenhagen's morning show team, Charlotte and the New Kaos Krew, recently received a gold disc in recognition of Danish sales of their Christmas charity single "Tre stags slid, lidt snaps og en logn," recorded with former politician Mimi Jakobsen, now secretary general of children's charity Red Barnet, to which proceeds from the single are being donated. (Pictured from right) is pictured with Kaos Krew members (left to right) Lars Sandstrom; Charlotte Vigel; Allan Kjergaard; and Lars Johansson.

Vitaminic goes live with sub service

by Juliana Koranteng

LONDON — Vitaminic, the pan-European Internet music service provider, this month launches what it claims is the first online music subscription service in Europe.

Branded as The Vitaminic Music Club, the service will be available in three different packages.

First, there is the Vitaminic Retail Offer, the basic service targeted at consumers. It still isn't clear what Vitaminic will charge users per month, but it's likely to be similar to the $9.99 (€10.60) per month the company charges in the US.

Customers will be given a unique access code to stream and download unlimited numbers of individual tracks every month. But to prevent mass-copying of tracks, they'll be limited to making three copies of each download.

The Vitaminic Wholesale Offer is targeted at third-party companies which would like to offer The Vitaminic Music Club as part of an online promotion package. For example, Brain Technology, an Italian company which makes and sells personal computers online, is paying for several subscriptions, each of which will be passed on to Brain Technology customers for free when they make a purchase.

A third package, the Retail Affiliate Program, invites online music retailers, web portals and Internet service providers to sell on the Music Club to consumers on Vitaminic's behalf.

"We believe we're the first to offer this service in Europe because no other site has the pan-European reach that we have," says Charlotte, managing director of Vitaminic in the UK.

"Some 50% of the income generated from the three packages will be divided among record companies and content owners, based on their share of the music sold. The other 50% of Music Club revenues will go to Vitaminic, which will pay mechanical fees to publishers from its share.

HMG to replace Veronica brand

HILVERSUM — The Holland Media Group (HMG) is developing a new multimedia, TV and radio concept called ME as replacement for the Veronica brand name which it must cease using in September this year. The move follows former public broadcaster the Veronica Association's de-merger from HMG in December 1999. The new branding will apply to both Veronica TV and CHR station Veronica FM.

Stiff catalogue revisited

LONDON — The back-catalogue of legendary UK indie label Stiff Records, formed in 1976 by Dave Robinson and Jake Riviera, has been licenced to Union Square Music, which will launch a series of releases this year. First out in February will be Stiff, Stiffer, Stiffest: The Very Best Of Stiff, featuring tracks from Elvis Costello, Ian Dury, Kirsty MacColl, Nick Lowe and Wreckless Eric among others. Pictured (l-r) are: Pete Gardiner (Stiff Records), Wreckless Eric; Peter Stack (MD, Union Square Music) and Phil Lamb (product manager, Union Square Music).

V2, Fritz present best of Berlin

BERLIN — V2 Records and Berlin-Brandenberg public alternative station ORB Fritz are promoting music from the new German capital with the release of a compilation album entitled Berlin Macht Schule on January 29. The record will feature 21 examples of Berlin-produced pop music, including acts such as Paula, Jeans Team and Commercial Breakup.

AIM targets Midem

LONDON — AIM, the UK body representing independent record labels, has produced a business directory which will be distributed at its "British stand for independence" at Midem 2001. The directory, sponsored by AIM's commercial arm Musicindie, lists participating labels' details as well as delegate contact information. An AIM compilation CD will also be handed out at the stand, which AIM will share with over 70 independent labels.

Radio via the Internet is still mostly a novelty rather than a mainstream medium. One of the major reasons for this is that most people don't want to be stuck at their computer while they listen. iRhythm is one of several devices addressing this stumbling block, and so far it's the least expensive one. Created as a partnership between Acer NeWeb and Sonicon, it's a cute wireless tuner that can play both Internet radio and stored music files through the user's home stereo. The signal is sent from a base which is connected from a PC to the wireless receiver. The receiver then connects to an external stereo's audio inputs. A remote control is completely separate from everything else. The sound isn't immaculate, but at $120 (€127.5) the price is hard to beat.
Perfect meeting place for a truly global industry

Now in its 35th year, Midem continues to be the yearly magnet for the international music industry. And the Cannes-based event, which takes place from January 21-25, has evolved alongside the industry.

One of the main signs of this evolution is the development of the Internet and its impact on the music community. The key event highlighting Midem's new media concerns is the MidemNet conference, which will take place on January 20 as a pre-opening day dedicated to Internet-related music issues.

Internet developments have had a major impact in recent years in the development of Midem, acknowledges Midem director Dominique Leguern, with an increasing number of Internet companies attending and the MidemNet conference.

Global summit

Last year, the first ever MidemNet drew some 1,000 delegates, and was described as the global summit designed to examine the Internet's role in the international music business. Leguern anticipates the Internet to again be the main issue running through this year's Midem, despite the recent wave of dot-coms.

"Internet is the future of the music industry. This [online] business is growing in a different way than we all thought. You can't deny the Internet, it's there and will be a major actor in the future," she says.

"It's like a gold mine—everybody gets there and think they'll find gold. Some find gold and some don't, that's the evolution of every new industry."

Keynote speakers at MidemNet will include MP3.com founder Michael Robertson and artist turned new media guru Peter Gabriel and More than 10,500 delegates are expected to take part in the 35th Midem, which kicks off in Cannes on January 20. Sire Stavenes Dove previews the main highlights of the trade show with its director Dominique Leguern.

(see profiles on pages 11 and 13).

"We'll have a lot of key Internet people coming from all over the world," says Leguern. "We'll talk about technology, marketing, rights and business models. These four points are really what the industry people and our participants want to know more about.

"I want to point out that as far as I know, we are the only Internet conference that approaches the issues from a worldwide point of view, with the various nationalities of the speakers."

This year's Midem is Dominique Leguern's first in her new capacity as director—she replaces Christophe Blum who left at the beginning of 2000 to set up his own company in the UK. But she also continues to be the show's artistic director. As such, she books and oversees over a hundred concerts taking place in Cannes during five days.

In this field, one of the innovations of the 2000 event was the creation of the NRJ Music Awards, which will be repeated in 2001 on the Saturday preceding the opening of the event. The Award show will be broadcast live on TFI, as last year, and simultaneously on NRJ France. The programme will also go out on NRJ's European radio network, to a total of nine countries. A number of showcases will take place during the five-day event, including a showcase for Boys Noize's singer Mikey Graham, who will perform six tracks from his forthcoming album. The Monday night will see a tribute to the Montreux Jazz Festival which celebrates its 35th anniversary this year. "We have a very big jazz presence here this year," says Leguern, adding that, as last year, the Swiss Montreux Jazz Club will put on club nights every night.

As usual, a variety of conferences take place during the days while a wide spectrum of music styles and artists will be showcased in the evenings. This year's Midem encompasses nights for Cuban, Jamaican, Brazilian, African and Belgian music.

The emphasis on sub-markets such as Midem Classique and the Electric Village was strengthened at Midem 2000 and will continue this year. Midem Classique 2001 includes classical, contemporary, traditional and jazz. The extension of Palais des Festivals, which was new last year, will play host to this classical area.

The electronic village has become a magnet for the international event will be dedicated to French music, because "French music has a high export for the first time in many years, due to electronica and world music," says Leguern. "Artists like Modjo, Air, Cassius and Manu Chao all come from France and I think it has to be celebrated. That's why it was chosen as the opening night theme."

Political support

Leguern reveals that the artist line-up so far includes Modjo, Anggun, and Benjamin Diamond, among others. The opening night will also be graced by the presence of representatives from the French government, including the minister of culture Catherine Tasca, minister of foreign affairs Hubert Vedrine and foreign trade minister François Huart. All three ministers will conclude a full conference day entitled "France Influence" which is dedicated to French export efforts (see page 14). "This will highlight the significance of political support and belief in the export power of French music," says Leguern.

This Midem's Personality Of The Year is David Foster (see profile, page 8), who will be the eighth recipient of the Neeshi Eggen trophy. The Corrs will perform live during the dinner to honour Foster.

Leguern has no doubts about the choice for this year's award. "He is an enormously successful composer, musician and arranger and he has worked with every single star in the record business," she says. "From Whitney Houston and Celine Dion to Madonna and Paul McCartney, he has worked with everybody."

"He is also a record industry figure, so he has two façades. He is the owner and founder of 143 records and signed and produced The Corrs. I think he deserves this award because it's very rare to have artists that are also industry personalities, usually you get one or the other."
David Foster was already planning a visit to Cannes this month for his first-ever Midem, when he found out his presence was required as one of its guests of honour.

At least that gave him time to reinforce his mantelpiece and wave room next to his 14 Grammy Awards and countless other mementoes of a stellar career, for the trophy that confirmed the Midem Personality of the Year 2001.

"When someone gets honoured, I used to think it was a pretty cool thing," confides the softly-spoken Canadian. "Then I realised that a lot of the time when they gave you an award, the organisers just wanted your friends' money. But in this case Midem is an organisation I've heard about for a long time, and always thought very highly of. It's the one global meeting place for the industry, and in my heart this really feels like an honour. I felt it was really an award about the work."

His enthusiasm for Midem is married to a realisation that the musical world does not begin and end in the US. "In America, we've been pretty cocky about the music business and our place in it," he says. "But finally everyone's realised it's a globe. When you make an album now, you're talking about a global thing."

**Lifetime of achievement**

The Midem accolade encompasses a lifetime of achievement across a vast swathe of the global music business. At 51, David Foster may still not—perhaps may never be—a household name, but his work is in nearly every household where modern mainstream popular music is played.

From pre-teen piano prodigy to top-flight session man, as producer and composer of some of the biggest records of the past quarter-century, and now as a top-flight label executive, Foster has the lifelong knack of mastering a musical skill, absorbing craftmanship and expertise in other fields and promptly upstaging his champions.

As founder of 143 Records, distributor by Atlantic, he has overseen the rise and rise of the Corrs (who he famously discovered after they gave him an impromptu performance while he was in the studio with Michael Jackson) and more recently of Nashville-based Christian band Plus One, who by the end of 2000 had clocked up a 30-week run on The Billboard 200 with their newly-gold album The Promise. They go out on a Pacific Rim tour in February with Foster eyeing platinum status. "We could have another year's run with that," he says.

143 has also enjoyed recognition with singer-songwriter Beth Hart, whose Screamin' For My Supper album has sold some 250,000 copies in the US, according to Foster. The new year also brings the debut of Joth Groban, a 19-year-old discovery and, "popera singer, I call it, because he's not pop and not opera. We're recording his album now. He's just finished touring [in the US] with Sarah Brightman, and he came back a lot more experienced than when he left."

Groban is due to showcase at Midem, and then, says Foster, "I think we'll be doing a big tour of the Pacific Rim with him, much like I did ten years ago when I presented Color Me Badd, Peabo Bryson and Celine Dion. That sounds strange, doesn't it? Ladies and gentlemen, Celine Dion—who?"

Yet Foster, confident as he is of his own abilities, believes he has a long road to travel as a label chief. "My plan is to be as good an executive as I was—and am—a musician, but I'm a good musician because of 45 years of practice. You don't get to that after three years as an executive."

Of the failed merger between the Warner Music and EMI Groups, he says the alliance would have brought many benefits. But he adds that Warner Music Group chairman/CEO Roger Ames, who Foster describes as a "stone cold music man," had been required to spend so much time on the proposed union that "we've now immediately seeing positive improvements, and I'm glad we have him completely immersed in our business again."

Foster was born in Victoria, British Columbia, and began that 45-year musical term when he took up the piano at five, winning a place in the University of Washington's music program at a mere 13. At 16, incredibly, he was a member of Chuck Berry's mid-'60s band, and by the early 1970s, relocation to Los Angeles brought US record success of his own. He played keyboards in Skylark, a band he'd helped form back in Vancouver. In 1973 they signed to Capitol, and the hit number 9 on the Billboard 200 with their newly-gold album Fire's After The Love Has Gone, which turned on a tap that has flowed ever since. His versatility was underlined by his second award in 1982, as producer of the original cast album for the Broadway smash Dreamgirls, and he has become one of the best-selling albums of the decade, such as Lionel Richie's Can't Slow Down and Chicago 17, which led to the first of three Producer of the Year Grammy to date in 1984.

**Resumé of success**

Since then, amid a bulging resumé of successes as writer and producer, Foster has become the ballad king, producer of the most successful soundtrack album in history—the Whitney Houston smash The Bodyguard—and a producer of choice for Michael Jackson, Madonna Celine Dion and indeed the Corrs. He helmed their 143/Lava/Atlantic debut after that fateful encounter when, as he recalls, "they whipped out their acoustic instruments and proceeded to blow my mind. I wish more than anything that they had the pop success in North America that they have in the rest of the world. However, the groundswell is alive and well, and they will achieve huge success in the US.

The early stages of 2001 provide a typically crammed workbook for Foster, who will be in the studio again soon with R&B queen Brandy, and has just finished writing the music for an animated feature film called The Greatest King. He is also collaborating again with Jackson on "still one more song" for his almost mythical next album, adds Foster, "the set about 40 things, but is quite adamant about finishing this one," says Foster.

"As a label man, Foster says he looks forward to working with Joeecute, Doug Morris and Quincy Jones, "and recently the template for everyone is [Interscope Geffen A&M co-chairman] Jimmy Iovine. I relate to him more than most because he was a record producer, and one night he just decided to go for it."

Could Foster make that move, and leave the hands-on side of record-making behind? His answer may surprise some. "Oh, absolutely. I don't know if I quite have that business sense, but I could leave record-making behind in a heartbeat. Because I do love a new challenge, and being a full-time executive would be a challenge, but it's not quite the time yet."

**Whether Foster is in the producer's chair, or at the piano for his desk, he continues to apply instincts honed over three decades of record-making, but mistrusts anyone who tells him an exact science. "We're just trying to figure out what's going to hit and what isn't," he says. "As if I know about anything, I can tell whether or not somebody has talent."
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- Playback Appliances: Dedicated Devices to Beat Convergent Platforms

FEATURED KEYNOTE:
Andreas Schmidt
President & CEO
Bertelsmann eCommerce Group

FEATURED SPEAKERS:
Martin Craig, VP New Media, Warner Music International
Ted Cohen, VP New Media, EMI Recorded Music
Tim Bowen, EVP, Universal Music International
Emmanuel de Buretel, President, Virgin Continental Europe
David Philips, CEO, iCrunch
Gianluca Dettori, CEO, Vitaminic
Ernesto Schmitt, Founder, President & Chairman, Peoplesound.com
Nico Koepke, VP, Technology & eMedia, Sony Music Europe
Howie B, Artist & Founder, Pussyfoot Records
James Bethell, Managing Director, Ministry of Sound Media, Ministry of Sound
Ken Potashner, Chairman & CEO, SonicBlue
David Stockley, CEO, DX3
Patrick Campbell, Chairman & CEO, Magex
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Businessman with Net music plans

A s the keynote speaker at this year's MidemNet, the interactive music conference held at the Midem market in Cannes, France, Michael Robertson should be a sight to behold and a voice to listen to attentively.

The CEO of MP3.com, the controversial US online music service, Robertson can hold his head up and boast he survived last year's battle against what he claims were the labels' unfounded accusations of copyright infringement.

But his company put aside a massive $170 million to pay for settlements with BMG Entertainment, EMI, Sony Music Entertainment and Warner Music Group, the $53 million the courts awarded to Universal Music Group, plus other pending cases.

Some will insist that, at best, the victory is Pyrrhic. Yet, he proudly states with turbo-charged enthusiasm, that the San Diego-based MP3.com is still up and running. And, to boot, a major portion is still left of the $400 million in cash earned from its July 1999 stock exchange flotation.

Court case

The highly publicised court case, which kicked in with a suit filed by the Recording Industry Association of America (RIAA) in January 2000, certainly took its toll on Robertson, a visionary entrepreneur.

"It’s certainly been the biggest challenge in my life. But looking back, I never thought I would be here today, being part of a digital music company," he declares.

However, he doesn’t regret the price he’s paid to be a pioneer of the digital music scene, as will be seen in his MidemNet keynote speech, which has thus far depended on adver-
sion, the future of interactive music, offering consumers a place "where you put or store your music" to access and consume, which had agreed to releasing some of their CDs. By then, international superstars David Bowie and Paul Simon had agreed to releasing some of their works on MP3.com. Such stellaguarriage confirms how Robertson succeeded in convincing the majors about the digital future, even during a potentially disruptive legal dispute.

In January, My.MP3.com will be accessible via non-PC devices. With the Internet industry acknowledging that high-speed broadband access will make the Internet more enjoyable, MP3.com is introducing a broadband music player. This is an opportunity to further connection to a TV set, a stereo system and a remote control device.

His future plans now focus on localising the service internationally. He admits: "Some of our top artists are European, but we've not been doing a good job in promoting them back into their own countries.” In addition to the current, French, Spanish and German editions, his company is looking at other major European markets and Asia-Pacific.

Making money

The next objective is to make money. MP3.com is still loss-making, but the signs look positive. Net revenue for the third quarter ended 30 September 2000 yielded $20.5 million, a 40% jump from the same period in 1999. The net loss during the same quarter was $6.1 million, slashed from $17.8 million the previous year.

Robertson dismisses any comparison between his experience and that of Napster, the song-swapping online operation also sued by the majors last year. Napster is now in talks with the majors. But Robertson, who says his career background in digital technology has allowed him to see the future in a way the labels could never do, adds: "The good thing about all this, it shows the importance of technology to record labels.”

The increasing role that file sharing and the Internet are playing in the distribution of music—and the debate they have created in the industry—make this year's MidemNet a must.

Juliana Koranteng profiles two players in the game: key speakers Michael Robertson and Peter Gabriel.

Stagnating music industry

For Robertson, My.MP3.com summed up how digital entertainment could provide a lifeline to the stagnating music industry. No one could upload their CDs on the Web site without MP3.com's knowledge nor pass on copies to friends. In other words, to use the service, consumers had to prove they had bought the CD.

As further evidence of the company's good intentions, it introduced Payback for Playback, a type of royalty programme that financially rewarded MP3.com's unknown acts for every song downloaded by fans.

During the same month, MP3.com, which had thus far depended on advertising for its revenue, launched one of the Web's first subscription-based online music services, the Classical Channel, for $9.99 a month. A similar subscription channel focusing on children's music followed shortly after.

Then there are the radio-related ventures. These allow fans to set up personalised interactive stations, or affiliate terrestrial stations to receive music news and downloaded tracks on their airwaves. Also, MP3.com provides a business-to-business service to retailers seeking to use background music on their shop floors.

Agreements with majors

Between June and November last year (2000), Robertson reached amicable agreements with the formerly hostile majors. The deals allowed the labels to catalogue to MP3.com. Shortly afterwards, the irrepressible Robertson embarked on his future plans.

In December, the full commercial version of My-MP3.com kicked off. Users can load up to 25 CDs on to their individual accounts for free. For $49.55 a year, they can load up to 50 CDs. By then, Robertson's company posed, insisted My.MP3.com will be accessible via Web TV sets and even computer games consoles such as Sony Corp's PlayStation.

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**MP3.com milestones**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov 1997</td>
<td>Launch of MP3.com</td>
</tr>
<tr>
<td>July 1999</td>
<td>MP3.com announces its Initial Public Offering</td>
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<tr>
<td>Nov 1999</td>
<td>The launch of Payback for Playback, paying royalties to MP3.com acts</td>
</tr>
<tr>
<td>Dec 1999</td>
<td>MP3.com unveils &quot;first fully interactive&quot; personalised the radio stations for fans</td>
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<tr>
<td>Jan 2000</td>
<td>Confirms lawsuit filed by the RIAA</td>
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<tr>
<td>Feb 2000</td>
<td>Files a countersuit against the RIAA; more than 10 million registered users</td>
</tr>
<tr>
<td>May 2000</td>
<td>First $1 million Payback for Playback payment made to MP3.com acts; launches the Classical Music Channel for $9.99 a month, the &quot;first-ever on-demand subscription service&quot;</td>
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<tr>
<td>June 2000</td>
<td>Settles copyright infringement lawsuit with BMG Entertainment and Warner Music Group</td>
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<tr>
<td>July 2000</td>
<td>Launches second subscription service The Children's Channel for $9.99 a month in English, French and Spanish; settles copyright infringement suit with EMI</td>
</tr>
<tr>
<td>Aug 2000</td>
<td>Settles copyright infringement suit with Sony Music Entertainment</td>
</tr>
<tr>
<td>Oct 2000</td>
<td>Legendary singer/songwriter Paul Simon posts four songs from his new Warner Bros, album You're The One on MP3.com site before album's release</td>
</tr>
<tr>
<td>Nov 2000</td>
<td>US court awards Universal Music Group $53.4 million in damages and legal fees in the copyright infringement case against MP3.com; MP3.com issues 3 million shares to UMG as part of settlement; Davis Bowie is first major-label act to allow fans to access to his catalogue via My.MP3.com</td>
</tr>
<tr>
<td>Dec 2000</td>
<td>The official commercial launch of My.MP3.com</td>
</tr>
</tbody>
</table>
The rapid development in the multimedia and internet field has created a situation which even for those involved is very confusing. The aim of who is who in internet & music is to provide an overview of market circumstances in Europe, the USA and Canada. The featured articles and the industry guide (more than 400 companies are listed) provide the music industry, the music publishers, the retail trade and dotcoms with insight into the present state of affairs.

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Music man with Net business plans

Peter Gabriel is invariably described as a flamboyant front man, eccentric, rock star, and video wizard. But these epithets, combined or separately, fail to do justice to the original co-founder of rock supergroup Genesis and singer/songwriter par excellence, if multimedia pioneer and Internet music entrepreneur aren't added to his resume. Gabriel, making his debut as a key panelist at the MidemNet 2001 conference in Cannes, France, is one of the first international artists who came to the digital media market, saw what it could do, and has since conquered it.

Challenges and principles
"In a way, the music industry has been the first to enter the ring, because the same challenges and principles apply to movies, computer software, information and books; it's all up for grabs," he asserts.

Today, he jointly owns On Demand Distribution (OD2), arguably one of Europe's leading digital distribution operation, which he co-founded with high-tech veteran and OD2 CEO Charles Grimsdale.

Launched less than a year ago, in May 2000, OD2 has been selected by top-notch recording groups, including Real World enterprises (www.realworld.co.uk) and that people will continue to buy CDs for some time to come," he observes. Until then, he's an avid user of Web sites, especially for researching and discovering new music, which he then goes and buys offline.

The recent alliance between an established music label, like Bertelsmann and Napster, the illegal file-swapping online music company, also intrigues Gabriel. "One arm of Bertelsmann is battling Napster in the courts, while another is canoodling with Napster in the backroom," he notes. But Napster's ability to bring millions of people to music on the Web is a positive aspect that can't be ignored, he adds.

He also sees the Net as a reliable way for distributing niche genres that fall under the World Music umbrella. "Minority-interest music has a better chance on the Internet because, no matter the number of people out there, it gives you the potential to reach them directly," he adds. "Even if they're spread around the world, now it's possible to connect to them directly."
France flexes its export muscle

In Cannes, French artists will serenade Midem participants during the opening party, following a day of conference during which the place of French production in today's music world will be discussed. Emmanuel Legrand reports.

France was one of the last countries in Europe to recognise the importance of exporting its music production in the early 1990s. Since then, a lot of ground has been covered and France can boast in 2000 a significant place as a repertoire supplier for the international market.

A decade ago, the notion that French music could be exported would have been looked at with polite irony, especially in English-speaking countries. However, since then, foreign fans have been exposed to the wealth of French talent and have now reached the highest positions in M&M's Eurochart and have even made headway in the UK, a market renowned for its toughness.

Once reticent to invest in what was considered a waste of time, energy and money, labels have gradually built up their export efforts and acquired the expertise to yield good results. Revenues from export have grown tenfold in a decade. It is estimated that export sales have reached some FFr 500-650 million (US$76 million) in 1998-99, representing close to 10% of the industry's sales in France.

"There have been significant inroads," rejoices Universal Music France president/CEO Pascal Negre, whose company produced one of Europe's main hits in 2000 with Modjo's "Lady." "It is a tribute to the quality of production in France, of our artists' creativity and our capacity as labels to promote them abroad."

Cross-industry support

Negre's comments sum up recent developments by both the French industry and its artists. Production standards have now reached international levels—if not sometimes being trendsetting—creativity is buoyant, with talent emerging in genres as diverse as electronica (Modjo, Daft Punk or Modjo), world music (Cesarina Evaora, Wes), and even musicals (Notre Dame de Paris, Les 10 Commandements), and labels are getting their act together.

In addition, France, probably like no other country in Europe, has set up one of the most thorough schemes to promote French artists abroad as part of a global effort, which combines the industry and the government. To recognise these achievements, France will this year be the country hosting the opening party at Midem on January 21, with an eclectic line-up of artists including Anggun, The Nubians, Modjo, and Superfunk. The performances will come as a climax of a full day conference—titled France Influence—dedicated to France's export efforts, which will include participants such as Sacem president Jean-Loup Tournier, Naive and UPF president Patrick Zelnik and artists such as The Nubians and Tahiti 80.

"The purpose of the gathering is first and foremost to put the spotlight on the recent successes of French artists and productions outside France," explains the event's co-ordinator Jean-François Michel, managing director of the French Export Office. "It is quite significant that not only are sales volumes increasing but the number of artists selling abroad is also on the rise. Another characteristic is the diversity of the genres that are selling, from traditional chanson to rap and electronica (for a specific round-up on electronica's international development, see page 17). Professional estimates that the geographic reach is also diversifying, with success not only in Europe, the main market traditionally for French music, but also in Latin countries or in Asia."

Michel says another purpose of the conference is to promote the attempt to bring together all the different partners involved in the development—and financing—of French music exports. Michel notes the industry's pro-active policy in recent years is gaining ground and has now been endorsed by different government departments, which have joined in the financing of export efforts.

As a sign of this new union between officials and the industry, no less than three ministers will grace Midem with their presence—minister of foreign affairs Hubert Vedrine, her colleague from culture and communication Catherine Tasca, and François Huvart, for foreign trade. "It is exceptional to have been able to catch the attention of three ministers on this occasion," rejoices Michel.

Among the new contributors to France's export set-up is the Ministry of Foreign Affairs, which signed up at the end of 2000 to support export efforts to the tune of FFr 2 million. The Ministry of Foreign Trade is also involved in trying to set up mechanisms helping French companies to export, and the Ministry of Culture is backing some initiatives financially.

"For the first time, all the parties involved in the export of music are going to be present," says Michel. "There is a genuine mobilisation of all forces and this is a reason to celebrate."

Rémy Rony, general manager of labels' trade body SNEP, which partly finances the French Export Office, sees as a positive sign the recent agreement, signed by the Ministry of Foreign Affairs, "It's a recognition of the increasing importance of export from both a financial and a cultural point of view," he says.

Altogether, government subsidies and industry financing allocated to the international promotion of cinema. Michel estimates that in addition, labels spend some FFr 25-30 million in marketing and promoting their artists abroad.

International offices

With the support of different ministries, France has gradually set up a network of offices around the world, with the brief to be at the service of the industry. The first export office was opened in the US in 1990 (the French Music Office), followed by Amsterdam in 1993, Germany in 1995, London in 1999 and Sao Paolo in 2000. For 2001, Michel announces the opening of an office in Miami to cover Latin America, one in Tokyo and one in Madrid. "We are going to map out the most important regions and countries," says Michel.

Each of these offices has an operational budget and a budget to help labels finance local promotion and marketing activities as well as tour support. Marie-Agnès Beau, who opened the French Music Bureau in London in May 1999, says that her most important task is to be "a link between the French and the UK music industries."

"I am here to help French professionals to explore and exploit the British market and develop artist career in the UK," she explains. "But I am also here to do some lobbying and infiltration, especially with local media."

Beau, who helped promote the French-Cuban rap band Orishas and rappers Saian Supa Crew in the UK recently, says that her frequent contacts with British journalists is meant to increase her awareness that France has a large and diverse musical production industry. She cites the example of a recent BBC Radio 4 show dedicated to French music that was initially intended to look at French repertoire with some mockery and ended up substantially more positive after she had the opportunity to present the variety of today's production.

"There is more and more interest from media," she says, "and it is my job to use all opportunities to get them interested in French music."

Rosanna Granieri, export manager for indie label Night & Day, says that the current set up works for labels in that it has a commercial focus. She continued page 17
INTERNATIONAL HOT NEW RELEASES...

ANGGUN

ALABINA
Over half a million albums and 1 million singles sold worldwide! Current album Salam includes their most successful hits with 4 songs remixed by renowned producer Mike Pele (Savage Garden, Maxwell, etc.). Release throughout Europe, Middle East and Latin America.

DEMON
Video "You" has been playing 10 times a day on MTV-F, MTV Scandinavia and on MTV Europe's PartyZone. Single "You" has just entered the Top 100 European Single Charts. For many insiders, Demon is the breakthrough artist on the electronic music scene. Album Midnight Funk already released in more than 15 countries. More to come!

BENJAMIN DIAMOND
The ex-singer of Stardust is back! First album Strange Attitude released in more than 20 countries. First single "In Your Arms (We Gonna Make It)" Top 10 European Breaker Single Charts, Top 20 UK Club Charts, European Dance Charts, German Dance & Club Charts, Italian Single & Airplay Charts, etc. Video on MTV. 2nd single "Little Scare: (Love Will Bring Us Back)" out now!

GEOFFREY ORYEMA

SKI
Ski Oakenfull, legendary player of the 90's UK Acid Jazz scene, has released a jewel of House/Electro/Jazz fusion Life Changes. Video on MTV. Available throughout the world by January 2001! New single "Where did the love go", remixes by Phil Asher, EDP, Dax riders, Sunshine Funk, Mr. Clean.
france influence

In honour of the opening of the 35th Midem, music professionals and public partners are organising a day to promote the exportation of French Music.

January 21st 2001

- Panels with over twenty speakers, all export specialists, partners and professionals.

- Press conference with
  - Mr. Hubert Védrine, Minister of Foreign Affairs,
  - Ms. Catherine Tasca, Minister of Culture and Communication,
  - Mr. François Huwart, Secretary of State for Foreign Trade.

- Export concerts: new and confirmed talents in the Palace of Festivals and at the Martinez Hall.
France Influence 21 January 2001 Midem – Cannes
A French policy for exporting music
The development of French music production on the international scene. The importance of export in the development of French companies.
Panelists: Pascal Negré (president, Universal), Jean-Loup Tourner (president, SAGEM), Patrick Zanin (president, Nouveau Monde), Jean-Guillaume Mayet (director of audio-visual action, ministry of foreign affairs), Marc Thonon (founder, Atmosfègna), Virginie Audcl (MD, Columbia France), Gilles Bressaud (president, XIII bmg).

The international promotion of artists
Panelists: Tahiti R, the Nubians, Bernard Batzé (MD, Airhythm Productions), Thierry Jacquel (director emb. Virgin France), Eric Vanderpoorter (international exploitation manager, Universal), Marie-Agnes Besc (manager, French Music Bureau).

continued from page 14
has already twice used the resources provided by the Export Office and ACTIM, a subsidiary of the Ministry of Foreign Trade, to go to Japan and Popkomm in Germany. She plans to use the same facilities for a trip in March to the SXSW trade fair in Austin.

In the case of Japan, part of the transportation costs of the French delegation was covered, meetings were organized through the embassy representatives, and participants were provided with documents and information on the Japanese market. At Popkomm, ACTIM and the Export Office paid for the stand, negotiated the licences we ask for a market, distributed the documents and information, and organized through the embassy a platform for French participants.

"It is also always helpful when you can count on local support," Granieri adds, naming Germany and the UK as two examples where the structures and people in charge of supporting the industry are efficient and helpful.

"The collaboration between all parties involved seems to bear fruit and that’s how it should be," says Granieri. "What we need are platforms and tools to help as do our job in a more efficient and cost-effective way. Then, it’s up to you to do your job, but at least, you have received the proper support you need to get going."

Granieri concludes: "We are simply using the resources that have been in place for other industries—its standard business practice and it’s a good thing that the music industry is now perceived like any other industry."

Cesaria Evora

Electronica adds flavour to French export efforts

With Modjo, Air, Mr. Oizo and Superfunk topping the charts in Europe, electronica has become France’s hottest export property. Gary Smith investigates.

By virtue of its global popularity, dance music is no longer the preserve of rebel outsiders alone. Competition and a crowded marketplace have introduced a new set of priorities in the international depart- ment of even the smallest labels, and France’s proactive and thriving dance industry is proving particularly adept at dealing with the new world order.

Time was when being the "international manager" of a dance label was an uncomplicated affair: basically, people who had picked up on dance music in the late ’80s and early ’90s—was still a valid, if somewhat exclusive, global network. But things have changed since then.

"Eight years ago, I remember calling our Italian distributor, spinning a record over the phone and getting an order for 500 copies on the spot," says Christian Le Breton, international manager for F Communication. "But the era of the classic vinyl export, which was the lifeblood of the underground scene, is dead and gone."

As dance music has become a more broad-based affair with an audience spanning 10-year-old pop fans to 40-something "nu jazz" and deep house aficionados, it has also become a part of the new world order. The so-called "house nation"—those that love to French export efforts—has been in attitudes. The importance of export in the development of French companies.

The international promotion of artists
Panelists: Tahiti R, the Nubians, Bernard Batzé (MD, Airhythm Productions), Thierry Jacquel (director emb. Virgin France), Eric Vanderpoorter (international exploitation manager, Universal), Marie-Agnes Besc (manager, French Music Bureau).

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<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Countries</th>
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<td>Not That Kind</td>
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<td>Westlife</td>
<td>RCA/Rondor /Realstone (US)</td>
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<td>3</td>
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<td>BoDean</td>
<td>Universal (EMI)</td>
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<td>Walter - Blanck (Not Listed)</td>
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<td>Paroles-Moi</td>
<td>Yulia</td>
<td>(US)</td>
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<td>Could I Have This Kiss Forever</td>
<td>Whitney Houston</td>
<td>Epic</td>
<td>Universal (EMI)</td>
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<td>No Good 4 Me</td>
<td>Dea &amp; Neutrinio - East West (EMI/Warner Chappell)</td>
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<td>Absolutely Everybody</td>
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<td>Darude - En Rich Records (Various)</td>
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<td>Jeanette</td>
<td>Polydor (KU /Macau /EMI)</td>
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<td>Yannick Noah</td>
<td>Virgin (Various)</td>
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<td>Pablo Villarranzen - Mercury (Not Listed)</td>
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<td>33</td>
<td>Come On Over Baby</td>
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<tr>
<td>34</td>
<td>Number 1</td>
<td>Trenchies</td>
<td>BBC (Warner Chappell /Marcy)</td>
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**Eurochart Hot 100® Singles**

**Countries:**
- A = Austria
- D = Germany
- F = France
- I = Italy
- N = Norway
- NL = Netherlands
- NL = Netherlands
- P = Portugal
- S = Sweden
- CH = Switzerland
- UK = United Kingdom
<table>
<thead>
<tr>
<th>Week 04/01</th>
<th>ARTIST TITLE</th>
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<th>Countries charted</th>
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<td>A. V.</td>
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<td>Sony</td>
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<td>Island</td>
<td>A. B. M. G. N. U. F. H. S. E. L. W. A.</td>
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<td>12</td>
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<td>A. J.</td>
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<td>Destiny's Child</td>
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<td>Wu-Tang Clan</td>
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<td>32</td>
<td>Musical</td>
<td>Sony</td>
<td>A. N. L. M. B. L.</td>
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**SALES BREAKER**

<table>
<thead>
<tr>
<th>Week 04/01</th>
<th>ARTIST TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
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<tbody>
<tr>
<td>34</td>
<td>Red Hot Chili Peppers</td>
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<tr>
<td>36</td>
<td>Lionel Richie</td>
<td>Motown</td>
<td>A. D. E. M.</td>
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<tr>
<td>37</td>
<td>Gigi D'Agostino</td>
<td>Virgin</td>
<td>A. V.</td>
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<tr>
<td>38</td>
<td>Papa Roach</td>
<td>Atlantic</td>
<td>A. D. E. M.</td>
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<tr>
<td>39</td>
<td>Henri Salvador</td>
<td>Sony</td>
<td>A. N. L. M. B. L.</td>
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<td>40</td>
<td>Estopa</td>
<td>Sony</td>
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<tr>
<td>41</td>
<td>Bon Jovi</td>
<td>Warner Bros.</td>
<td>A. V.</td>
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<tr>
<td>42</td>
<td>Simply Red</td>
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<td>43</td>
<td>Toploader</td>
<td>Virgin</td>
<td>A. V.</td>
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<td>Elton John</td>
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<td>Bond</td>
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<td>Alizee</td>
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<td>51</td>
<td>Bisio Antonacci</td>
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<td>52</td>
<td>Sonique</td>
<td>Virgin</td>
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<td>Steps</td>
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<td>Die Fantastischen Vier</td>
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<td>Die Ärzte</td>
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<td>56</td>
<td>La Oreja De Van Gogh</td>
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<td>57</td>
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<td>B Kelly</td>
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<td>Melanie C.</td>
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<tr>
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<td>Laura Pausini</td>
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**SALES BREAKER**

The chart is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

**IFPI Platinum Europe certification** for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
<table>
<thead>
<tr>
<th>Country</th>
<th>Week Ending</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>04/01</td>
<td>L'Amour</td>
<td>Liberace</td>
<td>Polydor</td>
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<tr>
<td>Austria</td>
<td>04/01</td>
<td>The Beatles</td>
<td>The Beatles</td>
<td>Universal</td>
</tr>
<tr>
<td>Austria</td>
<td>04/01</td>
<td>The Beatles</td>
<td>The Beatles</td>
<td>Universal</td>
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<td>04/01</td>
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<td>04/01</td>
<td>The Beatles</td>
<td>The Beatles</td>
<td>Universal</td>
</tr>
</tbody>
</table>

**Notes:**
- The Beatles were on top of the German album charts for the second week in a row.
- Liberace's album, "L'Amour," entered the charts at number one.
- The Beatles' album, "The Beatles," remained at the top for another week.
- The album "The Beatles" by The Beatles continued its dominance in the German charts.

**Additional Information:**
- The Beatles' album "The Beatles" has been the most successful release in Germany for two consecutive weeks.
- Liberace's album, "L'Amour," has entered the charts with high demands and remains at the top.

*Source:* The Official Charts Company (OCC)
EMILIANA TORRINI
To Be Free
(One Little Indian)
Release Date: January 15

To Be Free is the fifth single taken from Torrini's debut album Love In The Time Of Science which came out on October 25, 1999. Half Icelandic and half Italian, the 23-year-old Torrini has increasingly picked up airplay on UK CHR broadcaster Xfm/UK, BBC Radio 1/UK, Radio 3 FM/Netherlands, Jamm My/Germany, SP/Sweden, Etna/Germany, Panal Radio/Germany.

OUTKAST
Ms. Jackson, (Lotto/Arista)
Release date: February 26
Outkast are Big Boi and Dre who take pride in producing hip hop that they describe as "real" music — hip hop without the samples. The Atlanta-based duo's fourth album Stankonia was released in time for Halloween 2000 in the US and was consequently hailed by critics as one of the greatest releases of the year. Ms. Jackson, the second single from the album, is a light-hearted rap track which is being added to both CHR and Urban stations all over Europe thanks to a catchy chorus. Head of music at urban formatted Jam FM in Germany, Frank Nordmann, added the track in the final week before Christmas. "Unbelievably cool," he continues, but admits to feeling "a little sorry that BMI Outkast delayed the release schedule. By the time the single is out, we will already have been playing the track for six or seven weeks."

 CURRENTLY PLAYING AT: Student Broadcast Network UK, Forth FM/UK, Xfm/UK, BBC Radio 1/UK, Radio 3 FM/Netherlands, Jamm My/Germany, SP/Sweden, Etna/Germany, Panal Radio/Germany

In Billboard Top 20 US Singles January 20, 2001

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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<td>1</td>
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<td>APPRECIATE</td>
<td>THE BEATLES</td>
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<td>HONESTLY</td>
<td>MCAGA</td>
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<tr>
<td>3</td>
<td>3</td>
<td>NOW THAT'S WHAT I CALL MUSIC</td>
<td>DJ DUBROW/NOBODYWANTS/VARIOUS ARTISTS</td>
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<td>TRA LAST MEAL</td>
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<td>CHOCOLATE STARCH AND THE HODGOG</td>
<td>LIL TIM BOP</td>
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<td>HUMAN CLAY</td>
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<td>I'M GOMING</td>
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<td>E.</td>
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<td>FIFTH BROTHERS</td>
<td>LENN PARK</td>
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<td>20</td>
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<td>MYKIE FEAT. NIVEA</td>
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Top 20 US Albums January 20, 2001

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<td>LYNCH</td>
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<td>THIS I PROMISE YOU</td>
<td>CHRISSY TEIGE</td>
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<td>EPIC</td>
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<td>BLACK</td>
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<td>CHOCOLATE STARFISH AND THE HOTDOG..</td>
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Current Release:

Outkast's "Ms. Jackson" is already a huge hit in the House scene. The track features some catchy vocals from Ms. Jackson, who is the second single from the album, Stankonia. Outkast are known for their unique style of music, which combines elements of rap, rock, and even classical music. This track is no exception, with its blend of different instruments and rhythms creating a unique sound that is sure to please fans of all types of music. With its catchy hooks and memorable lyrics, "Ms. Jackson" is sure to be a hit for years to come.
Like many of us, the European Dance Traxx chart is evidently still showing signs of sluggishness after the excesses of the Christmas period. There is some movement at the top however, as Pragmatica feat. Marta Rubia goes up to number two with Everything You Need (Gang Co). At the same time Modjo’s big hit of last year (Hear Me Tonight) drops down to three in its 25th week in the chart.

Jam El Mar & Mark Spoon’s Stormanimal (Zeitgeist) jumps from 14 to 7 due to entries in the Irish and Finnish charts. The act is also known as Jam & Spoon or Storm, the latter being the Irish and Finnish charts. The act is also known as Jam & Spoon or Storm, the latter being the moniker under which Stormanimal is released.

Gigi D’Agostino’s La Passion (BXR) also climbs into the top 10 (from 11 to 8) with a unique mixture of reporting countries currently on board for the track: Germany, Austria, Belgium, and the Czech Republic, as well as his homeland Italy. The French singer is mainly responsible for the imprint’s rise from the early beginnings of the European Dance industry, which is the only label in Europe with a Parisian address among its own major distribution company.

From the beginning of the European Dance Traxx in 1997 to 2000’s excellent performance.

The only new entry in the top 40 is Madison Avenue’s Everything You Need (Vicious Grooves). The track topped the charts in the duo’s native Australia months ago. In Europe, the track is so far gaining support in the UK clubs only.

Next week may see the chart shrugging off its winter’s sallow with some new entries. Bob Sinclar vs. Eddie Amador’s Do It! (Yellow Productions), which was bubbling under at 79 this week, may be one of them, along with the four-track various artists Winter Sampler EP from Defected Records, currently at 84. The EP features US act Cleptomaniacs’ cover version of Stevie Wonder’s All I Do (licensed from Soulful Trax), which will possibly enjoy a second entry in next week’s chart through a separate German release on edel. The record also features Hatiras’ Spaced Invader (previously a minor UK club hit), Ministers-De-La-Funk’s proven smash Believe (from America’s Subliminal) and the Astro Traxx Horse’s Energy (Feel The Vibe). The latter was also released separately in Germany by edel.

**DANCE BEAT**

Weekly dance chart comment by Siri Stevnes Dave.

Everytime You Need Me (Gang Co). At the same rate in Germany by edel. Subliminal) and the Astro Traxx Team’s The Energy Avenue’s Everything You Need (Vicious Grooves). Traxx in 1997 to 2000’s excellent performance. from the early beginnings of the European Dance Pid, are mainly responsible for the imprint’s rise from the BXR stable like Mauro Picotto and Mario Pui, are mainly responsible for the imprint’s rise from the BXR stable like Mauro Picotto and Mario De Bellis.

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**EUROPEAN DANCE TRAXX**

**THIS WEEKS MOVERS**

1 Kool Kites (Wasser/Marino Vs. Chicks On Speed) Moddit
2 Amerza DJ Quicksilver Underdog
3 Tele Traxx Cleptomaniacs Soultix
4 We Will Survive Warbros Dogs Or Die
5 Mix To Give People
6 The Free Fall Beem & Marwa Beam Traxx
7 City Lights Mario De Bellis Lighted s.p.a
8 Skritn Kenji Ogura Vs. Melanie Di Seo Traxx
9 Torque Lady Boy (White Label)

Always use this list which show the greatest gains in points on the chart.

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by:Larm 2001 takes place in the city of Tromsø from the 22nd to the 25th of February. Located almost at 70 degrees north, Tromsø is one of the world's northernmost cities. Affectionately named "Paris of the North", Tromsø is an intriguing place that offers a vibrant night life under the arctic light.

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Contact bylarm@bylarm.no for more information

ADR: Tollbugata 28, 0157 Oslo, Norway.
Phone: +47 2310 3795
Fax: +47 2242 4819
All Saints
- All Hooked Up (Ft. Montell Jordan)
- I Ever Feel Better

CHR
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- Classic
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**PICK OF THE WEEK**

**Feeder**

*Buck Rogers (Echo)*

"I think it’s fantastic, and more proof of the resurgence in guitar music. I felt like I was listening to The Undertones, all over again."

Henry Owens

Programme Director

Virgin Radio/UK

**DENMARK: DR P3**

Music Controller: Morten Brinch

Format: CHR

Service Area: National

Playlist Meeting: Wednesday AM

Group/Owner: Public Broadcaster

[www.dr.dk](http://www.dr.dk)

- Dido/Here With Me (30)
- S.O.A.P./Like A Stone (In The Water) (14)
- All Saints/All Hooked Up (14)
- Madison Avenue/Everything You Need (7)
- Colorblind/Diamonds & Pearls (7)
- Bikini/If You Want It That Way (7)
- Usher/Po Ya Collar (7)
- Teddybears Stockholm/Yours To Keep (5)
- Porcelain/Lögerhead (5)
- Ash/Shining Light (5)

**NORWAY: NRK P3**

Head of Music: Mats Løvlie

Format: CHR

Service Area: National

Playlist Meeting: Tuesday AM

Group/Owner: Public Broadcaster

[www.nrk.no/p3](http://www.nrk.no/p3)

- Fragma feat. Maria Rubia/Everytime You Need Me (n/a)
- Demon vs. Heartbreaker/You Are My High (n/a)
- Nelly/It's Gonna Rain (St*)/Country Grammar (n/a)
- Oxide & Neutrino/No Good 4 Me (n/a)
- Samantha Mumba/Body To Body (n/a)
- Nelly Furtado/I'm Like A Bird (n/a)
- Rose & Christian/Get A Life (n/a)
- All Saints/All Hooked Up (n/a)
- St. Etienne/Boy Is Crying (n/a)
- Mya/Coast Of The Ex (n/a)
- Outkast/Ms. Jackson (n/a)
- De Lillos/Klaarliggt (n/a)
- Dido/Here With Me (n/a)
- SR-71/Right Now (n/a)
- Twin/A New Day (n/a)
- Feel/Breathe (n/a)

**SWEDEN: SR P3**

Head of Music: Pia Kalisher

Format: CHR

Service Area: National

Playlist Meeting: Friday AM

Group/Owner: Public Broadcaster

[www.sr.se/p3](http://www.sr.se/p3)

- Zebrahead/Playmate Of The Year (n/a)
- Babyface/2N' It (n/a)
- LeAnne Rimes/Can't Fight The Moonlight (n/a)
- Melanie C/That Was Me (n/a)
- Mike Posner/Flickerm (n/a)

**GERMANY: WDR EINS LIVE**

Programme Dir./GM: Jochen Rausch

Format: CHR

Service Area: North Rhine Westphalia

Playlist Meeting: Friday AM

Group/Owner: Public Broadcaster

[www.einslive.de](http://www.einslive.de)

- Jay-Z/Remedy (n/a)
- Kylie Minogue/Your Disco Needs You (n/a)
- Backstreet Boys/The Call (n/a)
- A Teen/Up/End Down (n/a)
- Ego/Star (n/a)

**HOLLAND: RADIO 3FM**

Prog. Controller: Paul Van Der Lugt

Format: CHR

Service Area: National

Playlist Meeting: Friday AM

Group/Owner: Public Broadcaster

[www.3fm.nl](http://www.3fm.nl)

- Outkast/Hey Ya! (n/a)
- Prince/Parlez Moi De New York (n/a)
- Brainpower/De Vierde Kaart (7-8)
- All Saints/All Hooked Up (7-8)
- Rui Da Silva/Touch Me (7-8)

**FRANCE: SKYROCK**

GM/Prog. Director: Laurent Benaoune

Format: Urban

Service Area: National

Group/Owner: Orbus

[www.skyrock.com](http://www.skyrock.com)

- Matt/My Life (n/a)
- Matt/These Days (n/a)

**SPAIN: LOS 40 PRINCIPALES**

Music Manager: Jaime Baro

Format: CHR

Service Area: National

Playlist Meeting: Friday AM

Group/Owner: SER

[www.cadena40.es](http://www.cadena40.es)

- Zebrahead/Flamehead (n/a)
- Babyface/Change The World (n/a)
- S2/Recuerdos De Un Adios (n/a)
- Robbie Williams/Superstition (n/a)
- Natalia Oreiro/Tu Veneno (n/a)
- Luna Pop/Viagra (n/a)
UK: BBC RADIO 1

97-99 FM BBC RADIO 1

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

Grandaddy/The Crystal Lake (n/a)
Joe feat. Mystikal/Slutter (n/a)
Papa Roach/Last Resort (n/a)
Manum/Fool (n/a)
Nelly/E.I, (n/a)

SWEDEN: RIX FM

Head of Music: Anders Svensson
FORMAT: HOT AC
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY
GROUP/OWNER: MTG
www.rixfm.com

Sonique/I Put A Spell On You (n/a)

BELGIUM: VRT RADIO DONNA

Head of Music: Jan Van Hoorickx
FORMAT: CHR
SERVICE AREA: BRUSSELS
GROUP/OWNER: PUBLIC BROADCASTER
www.donna.be

Demos vs. Heartbreaker/You Are My High (n/a)
Touch Of Joy/Give It Up, Give It In (n/a)
Bomstunk MC’s/Uprocking Beats (n/a)
Tina Bride/Perfect Love (n/a)
A* Teens/Upside Down (n/a)
Belfry/Come To Me (n/a)

UK: KISS 100

KISS 100

Head of Music: Simon Long
FORMAT: DANCE
SERVICE AREA: LONDON
PLAYLIST MEETING: THURSDAY PM
GROUP/OWNER: EMAP
www.kiss100.com

Dr. Dre feat. Snoop Dogg/The Next Episode (n/a)
Kiddo/Don’t Bring Sand To The Beach (n/a)
Planet Funk/Chase The Sun (n/a)
All Saints/All Hooked Up (n/a)
Aminé/My Desire (n/a)

AUSTRIA: Ö3

Programme & Music Dir.: Jean Lou Berlin
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: VARIES
GROUP/OWNER: RTL GROUP
www.oe3.orf.at

Pierre Rapsat/Les Reves Sont En Nous (n/a)

AUSTRALIA: 3

Head of Music: Alfred Rosenauer
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.3.orf.at

Backstreet Boys/The Call (n/a)
Vanessa Amorosi/Shine (n/a)

HOLLAND: RADIO 538

538

Managing Dir: Erik De Zwart
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: INDEPENDENT
www.radio538.nl

Fatboy Slim feat. Macy Gray/Demons (n/a)
Apollo 440/Charlie’s Angels 2000 (n/a)
Anouk/Don’t (n/a)

ITALY: RADIO DIMENSIONE SUONO

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

Mark Knopfler/Sailing To Philadelphia (n/a)
Phoenix/I Ever Feel Better (n/a)
All Saints/All Hooked Up (n/a)
Alex Britti/La Vaca (n/a)
Modjo/Chillin’ (n/a)

FINLAND: YLE 2 RADIONOMIA

Head of Music: Ville Vilon
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.yle.fi/radionomia

Paleface/Square One (10-15)
Lemonator/Once I Killed A Boy With A Girl (6-8)
Nelly Furtado...On The Radio (6-8)
Offspring/Want You Bad (6-8)
Pink/You Make Me Sick (6-8)
Aerosmith/Jaded (6-8)
Texas/Inner Smile (6-8)
Ash/Shining Light (6-8)
Buskin Luna/Sun (6-8)

MUSIC & MEDIA JANUARY 20, 2001
The charts are still suffering slightly from new year passivity, but at least there are some new entries, all UK releases, in the European Radio Top 50 this week. Madonna’s Don’t Tell Me (Maverick/Warner Bros.) holds out at the top for another week, while Robbie Williams is inching closer week by week with Supreme (Chrysalis), still at two.

At time of press rumours are circulating widely about UK act All Saints (pictured) splitting for good because of internal tensions. Whether it’s true or just a PR stunt, it won’t harm the chances of success of their third single from the 2000 album Saints And Sinners, All Hooked Up (both London Records), which is this week’s highest new entry at 34. The girls, who newspapers report apparently refuse to work together anymore, could lose millions if they split before their forthcoming 11-date UK tour and the Brits awards ceremony in February. “I don’t know whether it’s true or not,” says boss of music at Clyde 1 FM Ross Macfadyen. “There’s always a hype about stuff, and this one is in time for the release of a single.” Clyde 1FM promotes the Saints’ date in Glasgow, and the tickets are still on sale. Although, if they split, “I guess it would be a loss. They have a lot of fans around the country. But the world will go on. Take That split up a loss. They have a lot of fans around the country.” Clyde 1FM promotes the Saints’ date in February. “I don’t know whether it’s true or not,” says boss of music at Clyde 1 FM Ross Macfadyen. “There’s always a hype about stuff, and this one is in time for the release of a single.” Clyde 1FM promotes the Saints’ date in Glasgow, and the tickets are still on sale.

In the meantime, the sassy All Hooked Up, which also tops the Most Added chart, is embraced by CHR and Dance stations across Europe. Stations including CHR station HR 3 in Germany, and CHR station RTL 102.5 in Italy have added the track this week. Head of music at NRK P3 Marius Lillelien thinks that the tune is “one of two good tracks on the album—the other is Black Coffee.” He adds: “It’s a good pop song, but it won’t be one of their greatest hits.” Lillelien is more excited about Dido’s Here (A&M), now at 18 which also was added to the P3 playlist this week.

“This is a better pop song,” he says. “She is relatively unknown to the mainstream audience, but is in the spotlight now in connection with Eminem’s Stan. It’s a very intelligent pop song,” he adds. Talking of Eminem’s Stan (Aftermath/Interscope) is at nine in the chart this week.

Fatboy Slim is back at 43, with a little help from Mary J. Blige on Demons (Skt/Sony). The track crosses formats as well as borders, as Hot AC station Radio 102 in Norway, London Dance station Kiss 100 and CHR station Radio 538 in the Netherlands all have added it this week.

For next week’s chart, Martine McCutcheon’s On The Radio (Innocent/Virgin) looks a likely contender. The former soap star is so far enjoying support in the UK ACMOR station BBC Radio 2 and CHR stations The Pulse, and Thy FM have all added the track this week. Other hopefuls include German dance act Fragma feat. Maria Rubia with their Evergreen (You Need Me, Monstera), which is being picked up by stations all over Europe, as well as Santos’ Camels (Incentive).
Dotcom fail-out include Atomic Pop, which shut down last September, and Riffage, an online label for unsigned acts, which ceased operations in December. Meanwhile, ventures such as Universal Music's Farmclub.com and Listen.com, another download service, were also shuttered partly funded by the majors, had axed staff. Even e-commerce projects aren't safe. Music e-tailer Boxman ceased trading late last year after failing to find a buyer (see story, page 4).

However, Musicmaker.com's specific problems illustrate how some Internet-only players have been overwhelmed by industry developments. Launched in 1997, Musicmaker's plans to sell copyrighted music securely by allowing consumers to download tracks and create personalised CDs via retail kiosks failed to take off. The company didn't have the infrastructure to handle the demand, and consumers didn't want to pay for music.

A group of disgruntled investors filed a US lawsuit last February against EMI, Musicmaker and executives from the company. The defendants misled investors about Musicmaker's future earnings potential and had artificially inflated the company's stock price. EMI reportedly earned more than US$40 million after selling Musicmaker shares shortly after the flotation, while Musicmaker is understood to have earned just US$1 million in revenues from custom CDs since October 1997.

At present, the future seems to lie with Internet companies that have clinched licensing deals covering about 500,000 songs for use in downloading and custom CDs. The agreement was among the first examples of an extensive major-label catalogue being licensed to a custom CD company.

Is Schmidt-Holtz BMG's stop-gap?

However, Schmidt-Holtz refutes this vision. "I am not a transitional solution," he says, making it clear that even after a possible merger with EMI, he would be remaining at the helm of the Middle East for at least a five-year contract. A merger with EMI is fine, but only if the terms and conditions and legal basis of such a deal are of advantage to Bertelsmann alone.

A source familiar with Bertelsmann wonders, however, what will be the longevity of Schmidt-Holtz at BMG. "He has the profile of someone who's there to keep things together until a deal is made with EMI and EMI's executives take over the business," says the source.

As Bertelsmann's chief creative officer, Schmidt-Holtz has until now been responsible for networking the various types of content at Bertelsmann. The new BMG CEO stressed that he would now be devoting a large part of his time to music, with his time split between offices in Hamburg and New York.

Accordingly, Edgar Berger has been made Middle East chief operating officer of Bertelsmann's creative services division, the area for which Schmidt-Holtz was previously responsible. Berger will report to Schmidt-Holtz.

In charge of the music operations, Schmidt-Holtz will be attaching great importance to communication. He plans to install an executive committee to pool the company's key music executives, stating that he found this to be a very useful tool at his previous employer CLT-UFA (now RTL Group)."}

Conroy to leave BMG

New York — The rapidly revolving door at BMG Entertainment will now see the shock departure of Kevin Conroy, the company's key online music strategist, at the end of this month.

While New York-based Conroy's resignation comes as a surprise, developments at both BMG and its parent company Bertelsmann threatened to diminish his role there in the long-term.

As chief marketing officer and president, new technology, Conroy was responsible for implementing plans that catapulted BMG from being an also-ran into the most ambitious new media player among the majors.

He guided BMG into its investment in high-profile Internet ventures such as GetMusic.com, Click2Music, BOL, and its streamed music video-on-demand service launched in December. He was also involved in Bertelsmann's move to acquire CDMow, the pioneering music e-tailer, and took part in the negotiations for last November's ground-breaking alliance between Bertelsmann and the controversial Napster file-sharing service.

"Thomas Middelhoff [Bertelsmann's CEO] made a real effort to encourage me to stay," Conroy tells M&M. "But with all the changes in management at BMG, I just feel this is a good time for me to pursue opportunities." He says he doesn't have anything lined up yet: "Right now, I am really focusing on looking forward to catching my breath."

MidemNet to set out future

continued from page 3

with an increasing number of new media companies attending both Midem and MidemNet.

"We'll have a lot of key Internet people coming from all over the world," says Leguern. "We'll talk about technology, marketing, rights and business. The four aspects are really what the industry people and our participants want to know more about."

Keynote speakers at MidemNet will include MP3.com founder Michael Robertson and artist turned new media guru Peter Gabriel and (see profiles on pages 11 and 13), as well as jazz pianist Herbie Hancock.

The CEO of MP3.com, the controversial US online music service, will certainly offer some interesting insights into the future of online distribution as he sees it.

In his MidemNet keynote speech, Robertson is expected to roll out his vision of the "music refrigerator," where digital music is stored in a place "where you put or store your music" to access and consume from any part of the world.

"We believe all music will be digitally distributed and transmitted in the future. Whether it's the music you listen to down the pub or your personal collection, we want to build the infrastructure and all the technology required for that," he explains.

continued from page 3

Continued from page 3

However, as time passed, EMI's relationship with Musicmaker was in the source of controversy on Wall Street. Some critics argue that the music giant never provided its Internet partner with enough content, contributing to the detriment of Musicmaker and its stock.

A group of disgruntled investors filed a US lawsuit last February against EMI, Musicmaker and executives from the company. The defendants misled investors about Musicmaker's future earnings potential and had artificially inflated the company's stock price. EMI reportedly earned more than US$40 million after selling Musicmaker shares shortly after the flotation, while Musicmaker is understood to have earned just US$1 million in revenues from custom CDs since October 1997.

At present, the future seems to lie with Internet companies that have clinched licensing deals covering about 500,000 songs for use in downloading and custom CDs. The agreement was among the first examples of an extensive major-label catalogue being licensed to a custom CD company.

Continued from page 3
**BORDER BREAKERS**

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<tr>
<th>TW</th>
<th>LW</th>
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<td>13</td>
<td>DAFT PUNK/One More Time</td>
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<td>24</td>
<td>Modjo/Lady (Hear Me Tonight)</td>
<td>(Barclay)</td>
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<td>19</td>
<td>7</td>
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<tr>
<td>7</td>
<td>12</td>
<td>12</td>
<td>ATC/My Heart Beats Like A Drum</td>
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**EURO CONVERSION RATES**

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<td>Germany*</td>
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<tr>
<td>Italy*</td>
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<td>Netherlands*</td>
<td>£2.20</td>
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<td>U.S.</td>
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Coming specials in Music & Media...

**Issue 5: Italy Spotlight**

- **Cover date:** January 27
- **Street date:** January 22
- **Artwork deadline:** January 15

**Issue 5: Online Spotlight**

- **Cover date:** January 27
- **Street date:** January 22
- **Artwork deadline:** January 15

For details call Claudia Engel. tel: (+44) 207 822 8300 or call your local representative.

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Dutch public broadcaster KRO has announced controversial Radio 3FM presenter Giel Beelen (pictured), who presented the national CHR station's weekday afternoon show, after he nominated Adolf Hitler's Mein Kampf as the "most impressive" book he's ever read. Interviewed in Studio, the KRO's own radio and TV listings magazine, the DJ qualified his choice by saying: "This book has proved very instrumental in history. It's interesting to read a book written by a madman." Beelen has previously been in hot water with his employer, who has historical links with the Roman Catholic church, for on-air antics including the use of drugs and having oral sex with a prostitute. He also once threatened to eat a placenta live on his show.

David Kang, a former news media consultant to US management agency The Firm, has been appointed senior VP of new technology at BMG. He'll take over some of the duties currently performed by Kevin Conroy (see story, page 20). Two direct replacements for Conroy, covering new media and marketing, will be announced in the coming weeks.


Bolide hears that Sony Music Europe's vice president marketing for Columbia Holly Diener has left the company. No replacement has been announced yet, and Diener is believed to be looking for new opportunities in London.

Another UK radio sale to report that week is Weston Super Mare has bought Cheltenham -Westcom Media, the owners of 107.7 WFM (Kingsize/Hansa)

The former European chart show's 20 most successful Continental European artists using actual airplay data in the UK and across Europe. The Border Breakers chart is the "hot list" for the most promising Euro acts in the UK, with many of the songs featured here being newly released or about to be released.
### Major Market Airplay

**Week 04/01**

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

**United Kingdom**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>UK</th>
<th>WOC</th>
<th>GSA</th>
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<tbody>
<tr>
<td>1</td>
<td>BON JOVITYOU THANK YOU FOR LOVING ME</td>
<td>Mercury</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Craig David/Walking Away</td>
<td>(Wilmington)</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>Madonna/Don't Tell Me</td>
<td>(Maverick/Warner Bros)</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>Robbie Williams/Supreme</td>
<td>(Chrysalis)</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Backstreet Boys/Shake My World</td>
<td>(Columbia)</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>111</td>
<td>1000</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>LeAnn Rimes/Don't Touch The Moonlight</td>
<td>(Columbia)</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>Shirt/Take That</td>
<td>(London)</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>One Shot/Lettre Ouverte</td>
<td>(Virgin)</td>
<td>9</td>
<td>0</td>
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<tr>
<td>10</td>
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<td>(Columbia)</td>
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**Europe**

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<th>WOC</th>
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<tbody>
<tr>
<td>1</td>
<td>David Morales Presents The Face</td>
<td>Needin' U (Manifesto)</td>
<td>1</td>
<td>0</td>
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</tr>
<tr>
<td>2</td>
<td>U2/Stuck In A Moment You Can't Get Out Of</td>
<td>(Mercury)</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>Fragma feat. Maria Ruhia/Everytime You Need Me</td>
<td>(Polydor)</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>Texas/Inner Smile</td>
<td>(RCA)</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Rui Da Silva/Touch Me</td>
<td>(Virgin)</td>
<td>5</td>
<td>0</td>
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<tr>
<td>6</td>
<td>Eminem Feat. Dido/Stan</td>
<td>(Epic)</td>
<td>6</td>
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<tr>
<td>8</td>
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<tr>
<td>9</td>
<td>LeAnn Rimes/Dance The Moonlight</td>
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**Spain**

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<tr>
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<td>EROS RAMAZZOTTI ANGELO NON E</td>
<td>Araldia</td>
<td>1</td>
<td>0</td>
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</tr>
<tr>
<td>2</td>
<td>Joaquin Sabina/Sus Sabras</td>
<td>Melocoton</td>
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<tr>
<td>3</td>
<td>Bag/Destino</td>
<td>(EMI)</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>111</td>
<td>1000</td>
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<th>LW</th>
<th>WOC</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>ENYA/ONLY TIME</td>
<td>(WEA)</td>
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<td>Free Hanson/Forever</td>
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<tr>
<td>3</td>
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<td>(Columbia)</td>
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<tr>
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<td>Enrique Iglesias/Eyes On You</td>
<td>(Interscope)</td>
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<tr>
<td>5</td>
<td>Shirt/Take That</td>
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<td>5</td>
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<tr>
<td>6</td>
<td>LeAnn Rimes/Don't Touch The Moonlight</td>
<td>(Columbia)</td>
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<tr>
<td>7</td>
<td>Boston/Killing Me Softly With Her Songs</td>
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<td>(Columbia)</td>
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<tr>
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<td>(Epic)</td>
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<tr>
<td>2</td>
<td>Shiloh/Goodnight Moon</td>
<td>(Capitol)</td>
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<td>Madonna/Don't Tell Me</td>
<td>(Maverick/Warner Bros)</td>
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<tr>
<td>4</td>
<td>Craig David/You</td>
<td>(Polydor)</td>
<td>4</td>
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<tr>
<td>5</td>
<td>LeAnn Rimes/Dance The Moonlight</td>
<td>(Columbia)</td>
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<td>Melanie C/Madonna/Everytime You Need Me</td>
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<tr>
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<td>Danielle Steers/Do A Thing</td>
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<td>(Columbia)</td>
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<td>Brian/Backstreet Boys</td>
<td>(REPRIEVE)</td>
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**Sources**

- Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
- Data supplied by Airplay from an electronically monitored panel of national and regional stations. Songs are counted by number of plays and weighted by audience.

**Music & Media's team will be at 200% from September 09**

(Compiled by the Hot 200 magazine on the basis of playlist reports, using a weighted-scoring system, based on audience size.)
the new single 'inner smile'
at radio now