Enlightened by Emmanuel Legrand

PARIS – France, once the champion of intellectual property rights, stands accused of planning to provide a lower protection system for the digital age than the US.

The accusation came during a one-day conference organised in Paris under the aegis of the French parliament in partnership with French labels’ body SNEP, alongside its counterparts for cinema (ARP) and book publishing (SNE).

Entitled “New frontiers for cultural industries in Europe,” the conference was initially designed to assess the current challenges faced by the industries dealing with intellectual property in the digital age, but instead turned into an all-out

Radio Uptown’s breakfast show, Wake Uptown, will be sending Copenhagen’s 10 biggest Madonna fans to Paris to see the artist perform live at Hørev. The rules of the contest are simple: “What will you do to go with Uptown to Paris?” The listener in the picture secured his ticket by sailing around the Little Mermaid statue in Copenhagen for half an hour dressed in a Santa suit and using a broom as an oar—much to the amusement of Uptown’s listeners and passing tourists.

The Original First Lady of Hip-Hop

The summer anthem

The Original First Lady of Hip-Hop

The summer anthem

THE ORIGINAL FIRST LADY OF HIP-HOP

RETURNS WITH THE SUMMER ANTHEM

OH YEAH

BURNING UP RADIOS ACROSS EUROPE NOW

Universal 'job share' for Larsen

LONDON — “This is basically a job-sharing situation at a high level.”

So says Universal Music International (UMI) chairman/CEO Jorgen Larsen, explaining the new role of John Kennedy, named president/COO of UMI, on June 14, advancing from chairman of Universal’s UK operations (M&M, June 23).

“T’m the No. 1 guy, John is the No. 2 guy, and we share the job,” says Larsen, who retains accountability for the larger European territories because of ongoing issues with which he has

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French attack new digital legislation

continued on page 21

Inside M&M this week

COMPETITION TIME

Gone are the days when a station T-shirt and a few unwanted CDs would suffice as competition prizes. These days, the pressure is on to make radio station contests as imaginative and as lucrative as possible.

Page 7

OSLO CALLING

In the first of a new series of City Profiles, Kai R. Lofthus looks at the problems caused by frequency sharing in the Norwegian capital.

Page 8

CHANSON ESPANA

Norbert Kal fon, head of French marketing and promotion company Talis, has reinterpreted French chanson with a flamenco twist for the Spanish market.

Page 9

M&M chart toppers this week

Eurochart Hot 100 Singles

SHAGGY FEAT. RAYVON

Angel

(MCA/Universal)

European Top 100 Albums

MANU CHAO

Proxima Estacion: Esperanza

(Virgin)

European Radio Top 50

R.E.M

Imitation Of Life

(Warner Bros.)

European Dance Traxx

FAITHLESS

We Come 1

(Cherrytree/Arista)

Radio Uptown's breakfast show, Wake Uptown, will be sending Copenhagen's 10 biggest Madonna fans to Paris to see the artist perform live at Hørev. The rules of the contest are simple: "What will you do to go with Uptown to Paris?" The listener in the picture secured his ticket by sailing around the Little Mermaid statue in Copenhagen for half an hour dressed in a Santa suit and using a broom as an oar—much to the amusement of Uptown's listeners and passing tourists!

Music & Media

we talk to radio

Consolidation on hold as UK media bill is delayed

by Gareth Thomas

LONDON — UK radio industry executives have given a mixed reaction to news that the introduction of the government’s Communications Bill—set to relax the rules governing media ownership and to create a single media regulator—has been postponed to 2002 at the earliest.

Prior to the June 7 general election, the Communications Bill had been expected to be passed in the forthcoming parliamentary session, but June 20’s Queen’s Speech only promised the drawing up of a draft Communications Bill, probably around autumn.

“The reference to the bill came fairly late in the speech,” notes GWR Group chief executive Ralph Bernard, “which implies we’ve slipped down the legislative timetable. However, that will allow a little more time to get the draft absolutely right, to achieve the objectives Her Majesty mentioned.”

In a similar vein, Radio Authority spokesperson Julie McCatty says: "We welcome the government’s intention to publish a draft bill. This will provide us with the opportunity to get the legislation right," says Larsen, who retains accountability for the larger European territories because of ongoing issues with which he has

continued on page 21

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TRAVIS
THE INVISIBLE BAND

THE HIGHLY VISIBLE EUROPEAN ALBUM DEBUTS:

UK: #1
Ireland: #1
Norway: #1
Iceland: #1
Germany: #3
Austria: #3
Europe (Music&Media): #3
Sweden: #5
Denmark: #5
Switzerland: #6
Italy: #13
Finland: #13

The breakthrough artist development story of the year. European tour starts mid August.
Green light for SR youth station

by Susan L. Schuhmayer

VIENNA — Vienna station 92.9 HitFM is autumn of this year, after Austria’s constitutional paper is heavily involved in Krone licence has been stripped of its licence after six months in which to BY “buy” listeners, who are in turn are sold on to

Money can’t buy everything, but for radio stations, it can certainly win listeners.

Following in the footsteps of US radio, European stations are increasing the number of on-air competitions in order to avoid a concentration of

On-air contests are almost as old as radio itself. They are often referred to by radio experts as a way to “buy” listeners, who are in turn sold on to

Competition prizes can range from a few CDs to the £1 million in cash given away by UK rock station Virgin Radio a couple of years back.

But, as radio executives agree in our feature on page 7 this week, what has more value than anything

by Johan Lindström

STOCKHOLM — The board of Sveriges Radio has given the go-ahead for its CHR station P3 to launch a brand new youth service in the autumn of this year.

The new, as yet unnamed station from the Swedish public broadcaster will be available on digital radio and the Internet, but not terrestrial AM or FM. The station is similar to Denmark’s CHR station Hit FM, which is expected to launch a schlager/Gold format, or one co-ordinated music format, or alternatively up to five different versions of the station with separate music formats.

Sveriges Radio

The latter model would be similar to the one used by Danmarks Radio (DR), which programmes different SKUM channels with formats covering alternative rock, dance and pop.

As well as its youth radio project, SR is also planning a new “lifestyle” station, SR Mer, which will be tested during the autumn and brought into permanent service on digital radio and the Internet during the second part of 2002.

Hit FM stripped of Vienna licence

by Susan L. Schuhmayer

VIENNA — Vienna station 92.9 HitFM is autumn of this year, after Austria’s constitutional paper is heavily involved in Krone licence has been stripped of its licence after six months in which to

The station spent last Tuesday afternoon (June 19) “saying goodbye to listeners and thanking them for their loyalty,” according to Hit FM’s entertainment director Christian Beck.

KommAustria says that the station has been stripped of its licence in order to avoid a concentration of media ownership in the hands of Kronen Zeitung, the country’s largest newspaper. In addition to its interests in Hit FM, the newspaper is heavily involved in Korone HitRadio, a national chain of 12 stations which launched at the end of this month (M&M, May 26).

Hit FM was one of 24 commercial radio stations which had their broadcast licences taken away by Kommun Austria’s constitutional court ruled that part of the law which established the previous broadcasting authority was unconstitutional, since it gave the body judicial-like powers, allowing it to operate without reference to the court or parliament.

Thus the replacement broadcasting authority, KommAustria, was forced to withdraw the licences of 24 stations that had faced legal challenges when the licences were issued by its predecessor in 1997.

To enable them to stay on the air, the stations in question were all given temporary, six-month licences while decisions are made about the revised licence awards.

On June 19, KommAustria ruled that the other 23 stations could keep their licences for the time being, but that CHR station Hit FM would have to come off the air immediately.

Marco Huter, head of the Austrian broadcasters’ association by Branntaufer, says that the comment which aired on state radio is being investigated by the broadcasting authority.

Hit FM’s frequency is to be reallocated to a consortium called Donauradio, whose ownership includes the Vorarlberger Nachrichten, a newspaper in western Austria. The company is expected to launch a schlager/Gold station aimed at listeners between the ages of 35 and 60. The new station has three months in which to get on the air.

Although there’s no way of preventing Donauradio’s launch, Hit FM could have used its station against KommAustria’s decision to the new federal communications senate or to the constitutional court.
Euro group fights for local radio
by Mark Worden

MILAN — A new European trade group representing local commercial radio and TV is looking to expand its embryonic membership.

The Confédération Européene des Radios et Télévisions Indépendantes et Locales (CERTIL), based in Brussels, was launched on May 30 and currently represents broadcasters in Italy, France, Greece and Switzerland, although its president, Marco Rossignoli, tells M&M that "others will soon be joining our ranks."

CERTIL represents the interests of around 1,500 local radio and 800 local TV stations, most of which are based in Italy. Its charter says it exists to "defend the freedom of broadcast communication."

“We’ve decided to do this because local TV and radio has never had adequate representation at European level," explains Rossignoli, a lawyer who also heads Italian local TV and radio body AER-ANTI-CORALLO. “The evolution of TV and radio has often been to the detriment of local stations. As we approach new issues, such as transition to the digital format, local stations risk having second-class citizenship, and we feel it’s time to do something about this.”

In addition to Italy’s numerical dominance, the CERTIL office in Brussels is also that of the Italian trade organisation, Confcommercio, while AER-ANTI-CORALLO’s offices in Ancona will also play an administrative role.

The French members of CERTIL are affiliated to the country’s Syndicat Interprofessionnel des Radios et Télévisions Indépendantes (SIRTI), whose Philippe Gault becomes CERTIL’s vice-president.

While the French and Italian members are from local radio and television, the Greek and Swiss members are drawn exclusively from local TV.

On a trip to London recently, Linkin Park met up with staffers from Warner Music International (WMI) to collect special awards in recognition of one million international sales of their Warner album Hybrid Theory. Pictured (back row, l-r): Joseph Hahn (Linkin Park); Paul McGhie (marketing manager, US labels, Warner Music Europe); Andy Murray (VP international marketing, WMI); Brad Delson (Linkin Park); Thomas Starck Johann (VP marketing, WM Europe); Rob Bourdon (Linkin Park); Paul Rene Albertini (president, Warner Music Europe); Mike Shinoda (Linkin Park); Melanie Urquhart (promotions manager, Warner Music Europe); and Jon Uren (senior director, marketing/promo, Warner Music Europe). In the front row (l-r) are Linkin Park members Phoenix and Chester Bennington.

Artists’ body slams chart composition
by Kai R. Lofthus

OSLO — The body representing the majority of Norway’s artists is claiming the country’s official charts discriminate against local repertoire.

Norsk Artistforbund (NA) has filed a complaint to Norway’s competition authorities, which argues that sales figures from petrol stations and other markets should be included in the chart’s compilation.

Despite Norway having been more successful at exporting music recently, it is still grappling with record low sales of local repertoire at home. According to GPR/IPPI, which compiles the charts on behalf of daily newspaper VG and public broadcaster NRK, local sales in May this year accounted for just 13% of total CD sales.

The NA claims that the sales of domestic artists would increase if the charts included sales from the so-called rack market—which covers petrol stations and supermarkets—and not just point-of-sale reports from around 100 high street retailers.

The rack market represents between 30% and 40% of Norway’s total music market, according to industry sources, and is especially favourable towards popular local acts, such as schlager band DDE (Norske Gram/EMI) and country singer Heidi Haugé (Showtime).

The NA says these artists could subsequently achieve higher sales figures if they were higher in the charts, as high street retail buyers base their decisions on what is in the top 20.

But secretary general of chart compilers GOF, Semund Fiskvik describes the NA’s complaint as “whining.” He says: “Adding rack market sales to the chart represents an increased likelihood for [chart] manipulation, so it’s one step forward but 10 steps back.”

Fiskvik adds: “Norway’s competition authorities reviewed the chart regulations four years ago and found it did not require any changes to the reporting structure.”

On the beat

PROFITS DOWN AT NRJ

PARIS — As anticipated, France’s NRJ Group has announced a sharp decline in its profits for the first half of fiscal year 2000-2001. The radio group posted profits of euros 24.9 million, a 12.3% drop compared to the same period last year. However, the group’s turnover grew by 8%, to euros 150.2 million. Presenting the figures, NRJ reported that advertising revenues “sharply declined” last month and that June has so far followed “a similar trend.”

RU BUYS HALF OF RUAB

STOCKHOLM — The Swedish commercial broadcasters’ organisation RU has purchased 50% of RUAB—the company which produces the official radio listening figures in Sweden—from individual commercial radio operators SBS, Bonnier and SRU. Public broadcaster Sveriges Radio will retain control of the other half of RUAB. “This deal means that all commercial radio in Sweden has representatives in RUAB’s ownership,” explains RU managing director Christer Jungerud. “We want RUAB to focus on radio surveys and strengthen its basic operations.”

NEW DEPARTMENT AT SONY EUROPE

LONDON — Sony Music Europe (SME) senior VP Julie Borchard has announced the creation of a new Release department, following the departure from the company of VP advertising, operations and merchandising, Gary Williams. The new unit will concentrate on the co-ordination and scheduling of all artist and strategic releases. New release manager Anne van de Poel has been promoted to director, new release planning, reporting to Borchard.

GRAMO TO COLLECT MORE FEES

OSLO — Norwegian collecting society GRAMO, which handles broadcasting-related remuneration for artists and record companies, has been given the go-ahead by the Norwegian government to collect fees for other public performances directly, primarily for music played in hotels and restaurants. Acting culture minister Trond Giske says the law will be made effective from July 1. According to GRAMO managing director Martin Grande, the change will enable the organisation to collect an extra Nkr 30-50 million (euro 3.8-6.3 m) over the next two years.

MOVING CHAIRS

BERLIN — Neffi Temur has been promoted from head of A&R to managing director at Universal Records Germany. He replaces Konrad von Löhnswen, who is leaving to become managing director at the new Ministry of Sound affiliate in Berlin.

ZURICH — Dani Richiger is stepping down as head of music at Swiss AC station Radio 24/Zurich after 18 years in radio, and will join TPC, the production company of Swiss public TV. Vlad Barbossa will fill his shoes at Radio 24. A previous employee of the station, Barbossa is currently promotion manager at Warner Music Switzerland.

LONDON — Universal Music Publishing has named Simon Baker to the newly created position of European finance director. Baker joins Universal after 13 years at Sony, most recently as European director of financial analysis and planning at Sony Music Publishing.

NEW YORK — BMG Entertainment is beefing up its New York-based staff with the promotion of BMG veteran Michael Smellie to the newly-created position of chief operating officer, effective immediately. Smellie joined BMG in 1993 as MD of BMG Australia and has been senior VP of BMG’s Asia Pacific Region since 1995.
GVM hooks up with Sony

by Howell Llewellyn

MADRID — Spanish music conglomerate Gran Via Musical (GVM) has teamed up with Sony Music and musican/producer Emilio Estefan’s Miami-based label, Crescent Moon, to create a new joint-venture Latino label.

Set to be launched in July, the as-yet-unnamed label will be based in Madrid and will specialise in discovering, developing and establishing Latin music artists around the world.

The label will be integrated into GVM, which is owned by Spanish media giant Grupo Prisa, and its target markets will be Spain, Latin America and the US. It will be run by a Spanish CEO who will be named when the label is officially launched, and who will be advised by a committee representing all three companies. GVM will finance 60% of the label, with Sony and Estefan accounting for the remaining 40%.

Last year, GVM set up a Miami-based Latino label with Universal Music Group, called MuXXic Latino, the geographical remit of which—unlike the new venture—extends outside established Latino markets.

Speaking from the company’s New York office, GVM’s head of Latin at Universal Music, Thomas Mottola, explains: “When we negotiated that deal with Universal, we also spoke to Sony as well as to other multinational labels. The main difference between MuXXic Latino and the new label is that the new one will be focused mainly on the Spanish market, although the artists can come from any Latino territory. That is where Estefan’s talent factory comes into play—Emilio will produce artists for the new label.”

Polanco adds: “This accord extends and strengthens the work undertaken by Grupo Prisa in the music sector during the last year through Gran Via Musical. In just 18 months, we have made GVM very Spanish and very international at the same time. And there is no reason not to continue that process.”

The signing which sealed the accord took place in New York with Sony Music Entertainment CEO/president of Sony Music International, M Bowlin (chairman, Sony Music International), and Universal’s recording group president Emilio Estefan, and Universal vice president of A&R Cindy Lauper.

Pictured (l-r): Rick Dobbis (president, Sony Music International); Estefan; Motolla; Polanco; and Robert M Bowlin (chairman, Sony Music International).

Lara Fabian, recently in Portugal to perform on the TV show Herman Sic, was presented with a double platinum award for Portuguese sales in excess of 80,000 of her self-titled Sony Music album. The presentation was made by Sony Music Portugal managing director Carlos Pinto.

National returns on UK AM transmitter

by Menno Visser

HILVERSUM — Revived-again Dutch schlager station Radio Nationaal is attempting to side-step the country’s current national frequency impasse (M&M, June 16) by taking to the air on a BBC World Service AM frequency covering Holland and Flanders.

The Hilversum-based station—declared bankrupt on March 2 this year—will, in its latest incarnation, begin broadcasting on the 1290kHz AM frequency from July 1 between 05.00 and 20.00, with a BBC World Service programme being broadcast to eastern Europe in the evening.

The transmitter, which is situated in Harwich on the east coast of England, is being rented from broadcast facilities company Merlin Communications, a company created in 1997 through a management and employee buy-out from the BBC World Service, following the UK government’s decision to privatise the public broadcaster’s transmission network.

“We can’t wait any longer for the Dutch government to decide when and how to distribute the frequencies,” says Radio Nationaal managing director Karel van Cooten of his station’s unusual move. “We were surprised when we found out about this possibility. We are still in favour of a (domestic) Dutch frequency, but it is important to be on the air quickly.”

The new investors in Radio Nationaal are understood to be paying less than Dfl2 million (euro 900,000) a year for use of the frequency. The station is also hoping to further boost its cable availability in Holland.

UNIVERSAL SIGNS PHONE DEAL

STOCKHOLM — Universal Music International and Schibsted Telecom have signed an agreement to deliver music content from Universal to consumers in Sweden via the telephone on a pay-per-listen basis. Consumers can listen to tracks they read about in daily newspaper Aftonbladet’s magazine, Pulse, weeks before they are available in the shops. The service, which is only available in Sweden, will offer a mix of domestic and international repertoire. Director of business development for Universal’s eLabs, Jonathan Gruber, says that the service is part of the company’s strategy of forging new distribution channels for music.

BEAT’S JEFFRIES SWITCHES TO GALAXY

LONDON — Chrysalis Radio has poached Beat 106Glasgow programme director Andrew Jeffries to perform a similar role at its Leeds-based dance station Galaxy 105. Jeffries replaces dean Branch, who will move to a different post within Chrysalis Radio when she returns from maternity leave. Former Southern FM/Brighton programmer Jeffries has been nominated as CRCA Programmer of the Year for his work at Beat, whereas he will be replaced by former Forth FM/Dinburg drivetime presenter Mark Findlay. Also joining the Capital-owned Alt.Rock/dance station is breakfast show host Paul Harper (from Tay FM/Dundee) and executive producer Claire Pattenden (from BBC Radio 1).

MUSIC VIDEO HONOURED IN GERMANY

BERLIN — German music video award ceremony Clip MTV 2001 took place for a second time on June 8 in Berlin. The awards have become one of the most important dates in the calendar of the German music video industry, which produces about 400 music videos every year—or about 40% of the programming on German music TV channels MTV, Viva, MTV II and Viva Zwei. Mouse on Mars’ ‘Actionist Resepte’ video won two awards, for best pop production and the best special/visual effects, while producer Zoran Biljic took the awards for the best rock production (for Links 2 3 4 by Rammsstein) and best dance production (for No Melody by Turntablebrocker).

DR BUYS ITS TRANSMITTERS

COPENHAGEN — Denmark’s two public broadcasters, TV2 and Danmarks Radio (DR), have formed a joint-venture company to purchase transmitters from the US-owned Danish telecommunications operator TDC. According to DR deputy director Poul Same, the move is being made to ensure the broadcasters have guaranteed control over transmission in the future. The new company will acquire nine transmitters from Vestsjaellands Radio, the geographical remit of which will be integrated into GVM, which is owned by Spanish media giant Grupo Prisa, and its target markets will be Spain, Latin America and the US. It will be run by a Spanish CEO who will be named when the label is officially launched, and who will be advised by a committee representing all three companies. GVM will finance 60% of the label, with Sony and Estefan accounting for the remaining 40%.

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This joint project from the UK’s Association of Independent Music (AIM) and law firm Denton Wilde Sapte gives free legal advice to AIM members. Dr John, aka John Benedict, addresses the problems small indie labels face. Questions and answers of more general interest are archived in a section available to all site visitors—regardless of AIM membership. AIM is a non-profit trade organisation with 500 member labels; independent record companies accounted for 29.9% of the UK albums market last year and 23% of the singles market. Within the next six months, the rest of the website will include a database, brokerage services and other practical functions.

Chris Martowe
ANOTHER DAY IN PARADISE

GERMANY #2  UK #5  SWEDEN #4  HOLLAND #6  BELGIUM #8
AUSTRIA #5  SWITZERLAND #3  DENMARK #9  NORWAY #5  IRELAND #5
CZECH REPUBLIC #14 airplay  HUNGARY #2  POLAND #5


Special thanks for your support:
UK: MTV UK, CDUK, The Box, Pepsi Chart Show,
    Capital Radio Group, EMAP, Galaxy, GWR, SRH, Kiss
SWEDEN: Power Hit Radio, P3, NRJ, Aftonbladet
HOLLAND: Radio 538, TMF, Yorin FM, Sky Radio,
    MTV Holland, Noordzee FM
BELGIUM: Radio Donna
SWITZERLAND: VIVA Swizz, Radio 24, Radio 105, Radio Virus

DENMARK: NRJ, ANR & Radio Viborg
    NRJ, Radio 1, P4
IRELAND: Radio 2FM, Today FM, FM 104, Top 30 Hits, 2TV
FRANCE: NRJ, Fun Radio
GREECE: Klik FM, Mad TV
CZECH REPUBLIC: Radio Europe 2
HUNGARY: Radio Danubius, Radio Juventus, VIVA+ TV
POLAND: RMF FM, HOP BEC Chartshow

WEA RECORDS - A DIVISION OF WARNER MUSIC GERMANY. © A WARNER MUSIC INTERNATIONAL COMPANY - WWW.WEA.DE.
And the winner is...

With big-money prizes becoming more commonplace across all forms of media, the challenge is on to make radio station contests more innovative, as well as lucrative. Sri Stavenes Dove, Deborah Friedman and Gareth Thomas look at three different approaches taken by stations in Sweden, Germany and the UK.

Daniel Åkermann, programme director at NRJ’s CHR-formatted Energy network in Sweden, believes that all radio station contests must meet four essential criteria: a good prize, a good name/concept, a fitting connection with the station, and — most importantly — they must be fun and entertaining.

Åkermann adds that external marketing is important to make competitions work effectively, and the contest itself needs to be straightforward. "Competitions which are too complicated with lots of rules won't work," he says. "It has to be a clear concept and it has to deliver us results.

Many stations run competitions without having a clear idea of what they want to achieve from them. "Maybe they are doing it purely for an advertiser, and that's not good. You have to be creative.

Energy runs a number of different competitions every week, with cash contests and artist promotions being the most popular. For example, the network is currently planning a Janet Jackson competition in which the winner will be flown off to Vancouver for the opening night of the artist's world tour on July 5. The winner will also receive lessons from Jackson's choreographer, and have the chance to dance with Ms Jackson herself.

These type of money-can't-buy prizes are "all about co-operation with the record companies," says Åkermann. He explains that while the communication between the station and label is a two-way street, but warns that, ultimately "it will always be what we want because it has to fit in with the radio station. We will only make suggestions that fit in with the station's strategic goal. It's sharper than just looking at what suits our demographic."

Driving traffic

As with many stations operating in the technologically advanced Swedish market, Energy's web site has become an important tool in marketing the competitions and utilising the one-to-one aspect of the Internet. "For the big station competitions we want as much exposure as possible, and to co-ordinate it with our home page where the listeners can find more information," says Åkermann. To help drive traffic to its site, Energy also stages online-only competitions on its website, which are promoted on air.

Carsten Hoyer, deputy programme director of Radio NRW/Oberhausen in North Rhine-Westphalia, Germany says that "a lot of manpower and a lot of creativity" goes into designing the AC station's contests. Hoyer says the ideal competition strikes a balance between valuable prizes and a creative contest mechanism.

Twice a year, Radio NRW presents eight-week long competition marathons. In the spring it gives away a total of 50 cars, while in the autumn listeners can call in to win a foreign holiday. Both competitions are built around the hours/ building device of listening out for particular hits and then building the tension through callers having to answer general knowledge questions. "The key is to find a device that can carry for such a long period of time without losing its luster," Hoyer says. "The excitement can easily fizzle out if you're giving away a car every day."

Keeping it fresh

To sustain the intensity of the competition, Hoyer looks to consistently refresh the way the contest is presented on the air each day. "Inserting winners' reactions, new trailers and teasers constantly gives the contest a new feel so it doesn't always sound the same."

For the most part, Radio NRW devises its own competition ideas and presents these to clients and potential sponsors. Those ideas come from a team consisting of one marketing employee specifically responsible for competitions, two station producers and the presenter of the show which the competition will run on.

Occasionally, though, a client will make their own suggestions, and "in negotiations and talks we'll work out a mutually beneficial strategy," explains Hoyer. But he won't hesitate to reject a sponsor's idea if it interferes with the station's programming objectives. Hoyer recalls one client who wanted to arrange an on-air karaoke contest. "We were not inclined to turn our reputed music format into a public cromming session," he smiles. "Fortunately we've never seen a competition flop, so when we present sponsors with a detailed concept, they're usually more than willing to go along with our ideas."

One of the most highly-publicised "stunt" competitions in Europe in recent years was aired in the UK by Birmingham CHR station, 96.4 FM BRMB. Called "Two Strangers And A Wedding," the idea was to marry two people who had never met before, with the station footing the bill for a plush wedding and an exotic honeymoon. Launched in January 1999, the contest saw 100 men and around the same number of women turning out for selection in response to on-air ads. After being tested separately for suitability, the entrants were narrowed down to two smaller groups. The male and female candidates were then chosen by the station's listeners following appearances on air, and the "winning" couple got married later that month.

The competition received extensive local, national and international coverage in the media, especially after church leaders openly criticised the station for taking the institution of marriage in vain. The coverage intensified further following a TV documentary on the event and the subsequent split of the couple after just 13 weeks.

Mike Owen, managing director of Mike Owen Media (and a former station manager of BRMB) was hired by BRMB's owners Capital Radio to manage the press and PR for the stunt. "Somebody at Capital had seen something similar in Australia," recalls Owen. "It was raised at a programme meeting and Paul Jackson, who was programme controller at the time, thought it could be done at BRMB."

National coverage

Owen says that, these days, radio stations need more than just awareness in the local market to add serious amounts of listeners. "You need the national newspapers," he says. "If you look at UK daily tabloids The Sun's penetration — it's immense. Their readers may not be listeners, so the nationals give you considerable coverage you would miss otherwise. After the coverage of Two Strangers And A Wedding, there was virtually nobody that lived in this area that didn't know about the event."

The interest generated by a such a high-profile stunt can also be advantageous in terms of attracting new advertisers and retaining current clients. "The profile of the station with its listeners was very high, which obviously rubs off on advertisers, who start to view the station as an essential, glamorous outlet."

"It has to be a clear concept and it has to deliver us results."

— Daniel Åkermann, programme director, Energy/Stockholm

Owen says the option of going for the creative, fun angle personified by "Two Strangers" is now often preferable to the big-money cash give-away. "The stakes are so much higher now with the National Lottery and with TV giving away prizes of a million pounds," he notes. "It's more interesting, it's more difficult, and it's also giving away lots of money for answering some questions. It means involving the listener in a more pro-active way."
Commercial players seek to end Oslo’s ‘Stalinist’ radio regime

The requirement for Oslo’s 29 local commercial radio stations to share seven just FM frequencies between them has led to low ratings and little willingness to experiment with music formats other than AC and CHR. Kai R. Lofthus reports in the first of a new series of M&M City Profiles.

People have no rational understanding of different stations sharing frequencies. When they tune into one frequency, they expect to hear one station.” – Sverre Bjørnsen, programme director, Radio Tango.

URGENTLY ENOUGH, although Oslo is inhabited by 450,000 people and is by some margin Norway’s biggest city, the only Oslo station to figure among the country’s top 20 local stations in terms of audience is the Hot AC Arial Radio 1 Oslo. That’s because the city’s more commercially-ambitious stations are forced to share their frequencies with broadcasters licensed for government to maintain a commitment to culture and democracy, such as ethnic and religious stations. Furthermore, the Norwegian government is also keen to preserve the status of public broadcaster NRK in the city. As Radio 1 Norway programme director Lars Eikanger claims: “NRK is retaining quite a few available frequencies just in case they should need them.”

Thus while the Norwegian music industry is experiencing a shift in music tastes, towards rock, rap and R&B more conservative music programming has inevitably become the safety-first solution for Oslo stations fighting to minimise the all-too real risk of bankruptcy.

Radio 1 Oslo’s appearance in Norway’s top 20 local stations can be explained by the fact that it has been able to broadcast around the clock on its own frequency (FM 102) since 1998, but other stations say they are suffering from having to share frequencies with other broadcasters which have contrasting formats.

Rock-formatted Radio Tango, for instance, shares 105.8 FM with Tamil Murasan (a Tamil station), Islandsforeningen (Icelandic), Radio America, Latino (Latin American) and Radio Siellan (Sami), and is consequently struggling to attain acceptance with both listeners and the music industry. “It’s been really difficult over the years trying to maximise our ratings,” says Radio Tango programme director Sverre Bjørnsen, “because people have no rational understanding of different stations sharing frequencies. When they tune into one frequency, they expect to hear one station.”

Bjørnsen, who was previously chairman of an association for local Oslo stations, describes the Norwegian radio sector as “Stalinistic.” He compares frequency sharing to “farmers sharing a common soil throughout the day, where one wants to sow corn, another wants to herd sheep, and another wants to grow Christmas trees.”

Managing director of Norway’s local radio association NLR, Erik Fagerøe, believes there are “too many licensees” compared to the number of available frequencies in Oslo. “We’ve lobbied for the introduction of one additional frequency which doesn’t have the same credibility filter as [national public CHR station NRK P3]. R&B has also become more of a household genre.”

So, is there any light at the end of this particularly dark tunnel? Radio 1’s Eikanger says: “The arguments from the Ministry of Culture and the Post and Telecommunications Authority is that there is no weight for any more stations. But you don’t need to go any further than Sweden to see that there can be a higher density of stations on the FM dial.”

The Norwegian affiliate of French radio giant NRJ has a Norwegian head office in Oslo, but its studios and two frequencies are in Nesodden and Lillestrøm. It recently applied for an Oslo frequency, but the frequency situation means that NRJ is far from guaranteed to receive it.

International scepticism

Radio Tango’s Bjørnsen says that he has spoken with several representatives from international media companies down the years who have “researched the market, shook their heads, and gone home.” Adds Bjørnsen: “In the real world, outside the Stalinistic Norwegian radio sector, stations are valued highly because they’re viewed as investments. In Norway, you’re not even guaranteed to retain your time slots during the licensing rounds,” he says.

As an example of what could be achieved, after landing its rare exclusive frequency, Radio 1 Oslo considerably improved its financial platform and was able to attract additional investment from US radio corporation Clear Channel Communications, which now owns 50% of the station (Norwegian group Norsk Aller has the other half).

Norway’s Ministry of Culture would not talk to M&M for this article, instead referring us to media authority Statens Medieforvaltning (SMF), which is due to re-assign frequencies to Oslo’s licensees this summer.

In a June 1 press release, the Ministry of Culture promised that “no local radio station will have their airtime [immediately] revoked during the upcoming licensing rounds,” while adding that “all licensees who want a specific time slot during a period which is attractive [to them] are entitled to it.”

M&M understands there are continuous attempts to co-ordinate frequencies according to programming strategies, but there remain disagreements among stations because of opposing viewpoints on the attractiveness of various time slots. Still, nobody is totally unhappy with the present situation, which does give opportunities to very small specialist broadcasters which might not be viable as full-time operators. For example, Terje Helweg, editor-in-chief of jazz station Jazzradio’n, presents a daily 16.00-20.00 show on FM 106.8, a frequency which it shares with Soft AC-formatted Melodi FM. “I’m satisfied with our time slot – we really couldn’t cope with any more airtime,” he admits.
Chanson gets flamenco touch

by Howell Llewellyn

As music policies go, reinterpreting French chanson with a flamenco twist for the Spanish market certainly maps uncharted territory.

The brainchild of Norbert Kalfon, the Madrid-based head of French marketing and PR for promotion company Taiss, is a 12-song album—Chanson Flamenco—was released on June 4 through Spanish indie label, El Eupean. Additional funding for the project came from French authors and publishers society, SACEM, and its Fonds d’Action, which subsidises cultural projects.

The album, which features flamenco translation of El Eupean works written or recorded by artists such as Edith Piaf, Jacques Brel, Serge Gainsbourg and Charles Aznavour, is scheduled for a French release in October, to give more time for pre-release promotion. There are also plans to release the album in Japan, Germany, Portugal and South America.

After conceiving the project, Norbert Kalfon then persuaded pianist Pedro Ojesto to arrange and produce the record in Madrid. “Pedro is a flamenco expert and he jumped at our chanson-flamenco idea,” says Kalfon. “Our main effort has been in adapting these songs to a flamenco sensitivity, to equip them with a new dimension in order to obtain not just an original fusion, but a genuine recreation,” adds Kalfon. He explains that he and Ojesto took their demo disc to El Eupean director Borja Casani, who agreed to release the material. El Eupean specialises in releasing high cultural material with low commercial prospects, often in CD-book format.

Chanson Flamenco, which is distributed by Madrid’s Karontes Distribuciones, comes in a standard CD format only.

Outside of Spain and France there is also international interest. “In Japan there is a strong following for both chanson and flamenco, so it is a natural market for this CD,” says Kalfon. A June 20 showcase was held at the French Institute in Madrid, attended by the French ambassador to Spain with five of the album’s artists set to perform. Tracks on the album include No Me Arrepiento De Na sung by Eva Durán—a translation of Piaf’s Non Je Ne Regrette Rien—Gainsbourg’s Couleur Café performed by Yves de Cé die au Guitare, Aznavour’s Plus Bleu Que Tes Yeux sung by Manuel de Maria as Más Azul Que Tus Ojos, and Brel’s Ne Me Quitte Pas performed as No Me Dejes by Juanes.

More support for Rockam Ring

by Taijun Kesgin

The 16th Rock am Ring Festival held on 1-3 June was in equal parts music event and media circus.

Main sponsor MTV Central was this year joined by North-Rhine-Westfalian public broadcaster WDR in helping to fund over 100 domestic and international acts performing on four stages in front of a crowd of an estimated 70,000 fans.

Every year since 1985, the two sister events “Rock im Park” in Nürnberg (south Germany) and “Rock am Ring” on the world-famous Nürburgring race track give bands and artists two separate platforms to perform at two events over one weekend.

Joining headliners Radiohead were Limp Bizkit, Anastacia, Outkast, Alanis Morisette, Söhne Mannshaus, and Eltok.

Public CHR station WDR EinaLive presented a total of 10 hours of live broadcast recreation. The schedule includes the 40-hour spots from 20.00 to 01.00 on Friday and Sunday the station covered live performances, including the final performance on the centre stage from the US band, Korn, as well as a series of interviews and backstage stories. Oliver Jaeger, responsible for the event management at Eins Live, says that although the station had been approached by the Marek Lieberberg concert agency in previous years to get involved in the festival, they had not done so due to the fact that the location of the festival is outside the transmission area of the Colgone-based station. “But this year Marek Lieberberg presented us [with] statistics showing that 70% of the Rock Am Ring visitors in previous years were coming from our area,” says Jaeger. “And since the festival line-up was very compatible with our format, we decided to take part this year and will strongly consider [taking] part in the future, too.”

MTV Central began its live broadcast with Radiohead’s performance on the Friday night and, for the first time in the channel’s history, the MTV Select show was presented live from the festival with star guests interviews, views, broadcast via cable, satellite and website mtv.de for one hour each day. WDR’s TV network had extensive coverage available through its legendary “Rockpalast” format on two extended evening shows on the Saturday and Monday—the first of which was additionally transmitted via national public network ARD.

What rocked:

- Radiohead playing their only German gig of the year
- A truly heavyweight line-up and 70,000 happy fans

What sucked:

- The teeth-grindingly cold two degrees centigrade Bank Holiday weather
- Guns ‘n Roses pulling out due to illness
<table>
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<th>Label/Publisher</th>
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<td>Dreamworks (EMI)</td>
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<td>R&amp;B 2 Rue</td>
<td>Marley - Come</td>
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**Sales Breaker**

- Daddy DJ @ My Way
- Lorie - Right Now
- Wheatus - 22 16 7
- Lil Bow Wow - So So Def
- 45 14 Supermen Lovers - Vogue
- Sully Sellf - 2 (Not Listed)
## European Top 100 Albums

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<tr>
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<th>countries charted</th>
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<td>Crazy Town</td>
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</tbody>
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**SALES BREAKER**

- The Beatles
- Westlife
- Scooter
- Gabrielle
- Janet Jackson
- Creedence Clearwater Revival
- Scorpions
- Nelly Furtado
- Tamara
- No Angels
- Crazy Town
- Rammstein
- Vasco Rossi
- Eddy Grant
- Electric Light Orchestra
- Soundtrack
- Kastlunger Spatzen
- Billy Joel
- Eros Ramazzotti
- Bob Dylan
- Stere MC's

**SALES BREAKER** indicates the artist(s) with the highest increase in chart points.
### TW LW ALBUMS

<table>
<thead>
<tr>
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<td>134</td>
<td>Shaggy</td>
<td>Hotshot</td>
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<tr>
<td>135</td>
<td>Sting</td>
<td>Sacred Heart</td>
</tr>
<tr>
<td>136</td>
<td>The Eagles</td>
<td>The Very Best Of The Eagles</td>
</tr>
<tr>
<td>137</td>
<td>Faithless</td>
<td>We Come 1</td>
</tr>
<tr>
<td>138</td>
<td>Oasis</td>
<td>Stop The Clocks</td>
</tr>
<tr>
<td>139</td>
<td>The Prodigy</td>
<td>The Fat of the Land</td>
</tr>
<tr>
<td>140</td>
<td>The Clash</td>
<td>London Calling</td>
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### TW LW SINGLES

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<td>140</td>
<td>The Clash</td>
<td>London Calling</td>
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### DEPARTMENT

- **SPAIN**
- **DENMARK**
- **NORWAY**
- **FINLAND**
- **IRELAND**
- **POLAND**

**Switzerland**

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**Belgium**

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<td>140</td>
<td>The Clash</td>
<td>London Calling</td>
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**Top National Sellers**

- **UNITED KINGDOM**
- **GERMANY**
- **ITALY**
- **FRANCE**
- **SWITZERLAND**
- **NETHERLANDS**
- **HOLLAND**
- **DENMARK**
- **FRANCE**
- **NORWAY**
- **FINLAND**
- **IRELAND**
- **POLAND**

Based on the national sales charts from 16 European markets. Information supplied by CIN (UK); Full chartservice by Media Control GmbH 00494221.366201 (Germany); SNEP (France); VMI (France); GfK (Vale Music)

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SALES

The pick of the week’s new singles by Adam Howarth & Miriam Hubner

Boris Dlugosch feat. Rosilyn Murphy

Never Enough

(Persimmon Jam)

Release date: June 4 (UK), July 23 (rest of Europe)

In 1998 German remixer and producer Boris Dlugosch remixed his first hit single, Horny by German DJ Mousse T. A fan of indie/trip-hop act Moloko, and in particular of singer Rosilyn’s distinctive voice, Dlugosch remixed Sing It Back for free giving the UK act both a dance anthem and huge chart hit. Never Enough—featuring Rosilyn—is reminiscent of Moloko with an intelligent arrangement and high-class production that should appeal to both clubbers and mainstream listeners alike. In particular, its strong melody should establish Never Enough as one of the summer’s top tunes. David Rees, head of music at Red Dragon FM enthuses: “It’s a fab record. I think it could just about establish Never Enough as one of the summer’s top tunes. The single is already Top Ten in Ireland but this is their first attempt to crack the UK market,” continues Curran. “It’s guitar-driven, got a great hook and great melody, but kind of akin to Stevie Wonder.” Rob Wood at EMI International confirms the track is the band’s first for the label outside of Ireland, while “the album will be released in the UK in the autumn.”

RELIST

You’re Thinking Of Me

Release date: July 2

There’s something about brothers in rock’n’roll that lends their music an edge. This is Everly, the Wilstones, the Gallaghers, all elevated their craft with the help of filial empathy—despite the often volatile nature of their relationships. A new name to watch out for is Papenfus—Ken and Carol—who, along with bassist Darren Campbell are making waves across the Irish Sea and onto British shores courtesy of EMI. Originally from South Africa, the brothers grew up in Downpatrick, Northern Ireland and follow the thin Lizzy blueprint of an Irish, black rock band. “It’s a fresh summery sound that effortlessly mixes guitars with soulful vocals,” says James Curran, head of music at the UK’s Virgin Radio (Rock), about Relish’s third single You’re Thinking Of Me. “They won Best New Hope at the IRMA Irish Music Awards last year and the album (Wild Flowers) is already Top Ten in Ireland but this is their first attempt to crack the UK market.”

Currenty playing at: Radio 105 (One-O-Rival), Switzerland, Denmark Radio TV/Denmark, Beat 104/France, FM+UK, BBC Radio 1/UK, Galaxy Network/UK, Kiss 100/UK, Red Dragon FM/UK, Kiss 109 FM/Greece, 2FM/Ireland, NRH Ireland.

Eurochart A/Z Indexes

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2 All For You 51 Magaliya
3 All I Want 50 T94
4 All Rise 49 More Than That
5 Angel 48 Baddiel & Skelton
6 Another Day In Paradise 47 Red Dragon FM
7 Be Austere 46 New Order
8 Best Friend 45 The Voice Of Germany
9 Bom! 44 No More (Baby) T da Right
10 How Now (That’s Your Name) 43 Uncle Kracker
11 Butterfly 42 JLS
12 Can’t Get Enough 41 Peaches & Cream
13 Can’t Stop Lovin’ You 40 New Kids On The Block
14 Changes 39 Boyzone
15 Close To You 38 Pachea
16 Cold As... 37 U2
17 Don’t Let Go 36 Beyoncé
18 Do Or Die 35 Top Model
19 Dream Of You 34 Dream Team
20 Dream On 33 End of Summer
21 Drown You Out 32 Dione
22 Drown Me 31 Joss Stone
23 Drown Me 30 U2
24 Digital Love 29 U2
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26 Dream Of You 27 My Blood
27 Dream On 26 Jive
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29 Drums Of Justice 24 Dione
30 Dream Of 23 U2
31 Do You Really Like 22 JLS
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33 Dream Of You 20 Lisa Maffia
34 Dream On 19 Jive
35 Dream Of You 18 Dream Team
36 Drums Of Justice 17 U2
37 Do You Really Like 16 JLS
38 Don’t Stop Movin’ 15 M People
39 Dream Of You 14 Dream Team
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41 Dream Of You 12 Dream Team
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43 Dream Of You 10 Dream Team
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45 Dream Of You 8 Dream Team
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47 Dream Of You 6 Dream Team
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49 Dream Of You 4 Dream Team
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51 Dream Of You 2 Dream Team
52 Laila-i 1 Dream Team

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Top 20 singles

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4 I Know You’re Upset 4
5 I Know You’re Upset 5
6 I Know You’re Upset 6
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19 I Know You’re Upset 19
20 I Know You’re Upset 20

TOP 20 US SINGLES

JUNE 21, 2001

TOP 20 US ALBUMS

JUNE 21, 2001
**EUROPEAN DANCE TRAXX**

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<thead>
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<td>We Come 1</td>
<td>Chesky/Arista (BMG)</td>
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<td>14</td>
<td>[Image]</td>
<td>Never Enough</td>
<td>Recognize Music/Positiva (EMI)</td>
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<td>14</td>
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<td>Let Go</td>
<td>Kontor/Universal (Universal)</td>
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<td>14</td>
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<td>Innocente (Falling in Love)</td>
<td>Netwerk/Yrs (N.E.W.S.)</td>
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<td>14</td>
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<td>Keep a Little Love</td>
<td>Universal</td>
<td>3</td>
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<td>14</td>
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<td>I Wanna Be U</td>
<td>United Recordings/Record/Parrhilome (EMI)</td>
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<td>14</td>
<td>[Image]</td>
<td>Somebody Rise</td>
<td>Warner/Universal</td>
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**DANCE BEAT**

The weekly dance chart comment by Harald Roth

UK act Faithless hold onto the European Dance Traxx chart's number one slot for the fifth consecutive week with *We Come 1* (Cheeky). The track debuts on dance sales charts in the UK, Ireland, Belgium and France this week, and goes to right the top in Scandinavia. Clubplay charts in Italy and Finland also report the track as a new entry, which shows there is still room for further growth in its popularity.

Dutch-signed act Bartheza's *On The Move (Purple Eye)* is another heavyweight veteran, with 17 weeks on the chart already under its belt. It climbs to a new peak this week of number three.

Meanwhile, Boris Dlugosch featuring Moloko vocalist Roisin Murphy's *Never Enough (Peppermint Jam)* shoots up from 13 to four, thanks to high sales in the UK, Germany, Austria and Sweden.

At 20 are French label Scojbo's signing, EDP, with *Sweet Music*. EDP—Everyone Dreams Of Paris—are huge in Britain as well as at home in France. The company recently launched a London office, which partly explains the UK success of the track.

Fellow French act The Superman Lovers climb to 21 this week with *Starlight* (Vogue). Belgium, Norway and Italy are also fans of the track. Another contender for the hit of this summer? DJ Tiesto's trancy *Flight 643* (Magik Muzik).

**THIS WEEK'S MOVERS**

<table>
<thead>
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<th>Daft Punk (Label)</th>
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<tr>
<td>Faithless (Cheeky)</td>
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<tr>
<td>Mam Pop</td>
<td>Phil Futter Works 2 (Kosmo)</td>
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<tr>
<td>Another Chance</td>
<td>Roger Sanchez (K-Sera/Defected)</td>
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<td>5</td>
<td>Phoenix Boys (Electro)</td>
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<td>6</td>
<td>Never Enough (Peppermint Jam)</td>
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<td>Superstar</td>
<td>Cynara (Eye Up)</td>
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<td>8</td>
<td>Broni/Winter <em>We Know</em> Head: Rosamond Ley (Deep Records)</td>
</tr>
<tr>
<td>9</td>
<td>Hann mich mach/We tretten... 2-Room-Wohnung (GloKah)</td>
</tr>
<tr>
<td>10</td>
<td>Coates in The Sky</td>
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Movers are those which jump at their greatest gains in points during the week.
What It Feels Like For A Girl is still sitting at number nine after 14 weeks in the chart, while the new single Amazing (both Maverick/Warner Bros), is being picked up across Europe and looks likely to enter the chart soon.

U2's (pictured) Elevation (Island/Universal) moves up the chart, climbing from 30 to number 18 this week, while another stadium filler, Janet Jackson, flies up to 19 from 41 with her Someone To Call My Lover (Virgin) which comes in at 36 this week. The track is doing well in Italy, where the CHR-formatted station Radio Deejay Network and Kiss Kiss Network adds. "Lots of stations in Germany are picking up the track because it's a really great track," says head of music at Radio NRW NRW and RTL Berlin and CHR EMs Live this week. "It's a very, very, very relaxed summer single, and their success in the European market is also testament to the song's success."

Meanwhile, Beyonce and the others are still enjoying massive airplay with Survivor, at number 50. Stations adding the track to their playlists include Studio Brussel in Belgium and Radio 105 in Italy and alternative station VRT Studio Brussel in Belgium. According to reports, the single is being played on more than 30 stations in Germany, and is expected to debut on the chart soon.

Destiny's Child's Beyonce Knowles' younger sister, Solange, is to join her in the music biz limelight. Solange, who has performed with the Texan R&B act on occasion when they were between band members, is to release a solo single later this year. Meanwhile, Beyonce and the others are still enjoying massive airplay with Survivor, at number 10 after 14 weeks in the chart, and funky new offering Babylicious (Columbia) looks set to break into the chart in the weeks to come.

**Three big names are coming to Europe this summer, and their success in the European Radio Top 50 reflects the excitement.**

While Madonna (pictured) fans in Germany are apparently being invited to have sex with journalists in return for tickets, the Danes are prepared to row around Copenhagen's Little Mermaid dressed as Santa Claus for a chance to see the Material Girl perform live (see front page).

Shaggy feat. Rayvon/Angel (MCA) moves up to 19 from 41 with her Flashback (Island/Universal) moves up to 30 to number 18 this week, while her younger sister, Solange, is to join her in the music biz limelight. Solange, who has performed with the Texan R&B act on occasion when they were between band members, is to release a solo single later this year. Meanwhile, Beyonce and the others are still enjoying massive airplay with Survivor, at number 10 after 14 weeks in the chart, and funky new offering Babylicious (Columbia) looks set to break into the chart in the weeks to come.

**Top 20 New Additions**

- Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me (MCA)
- Nelly Furtado/I'm Like A Bird (Dreamworks)
- Janet Jackson/All For You (Virgin)
- Ronan Keating/Lovin' Each Day (Polydor)
- Crazy Town/Butterfly (Columbia)
- Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me (MCA)
- Westlife/Uptown Girl (RCA)
- Depeche Mode/Dream On (Mute)
-Life/Uptown Girl (RCA)
- North/South/Left/Right (Atlantic)
- Backstreet Boys/More Than That (Jive)
- Manu Chao/Mens Och Tus (Virgin)

**Top 20 Greatest Chart Points Gainers**

- Gorillaz/Clint Eastwood (Parlophone)
- Joss Stone/In These Arms (EMI)
- India.Arie/Video (Motown)
- Faith Hill/There You'll Be (Warner Bros.)
- Sugababes/Run For Cover (London)
- Bran Van 3000 feat. Curtis Mayfield/Astounded (Grand Royal/Virgin)
- Eve/Who's That Girl? (Ruff Ryders/Interscope)
- Danette Thomas feat. Pras/Miss California (Elektra)
- Tityyo/Come Along (Superstudio/WEA)
- Atomic Kitten/Whole Again (Innocent/Virgin)
- Jessica Simpson/Invisible (Columbia)
- Ricky Martin/Loaded (Columbia)
- Dido/Here With Me (Cheeky/Arista)
- LeAnn Rimes/I Need You (Curb/Various)
- Anastasia/Cowboys & Kisses (Epic)
- Nelly feat. City Spud/Ride Wit Me (Fo'Real/Universal)
- S Club 7/Don't Stop Movin' (Polydor)
- Eros Ramazzotti & Cher/Piu Che Puoi (Ariola)
- Blue/All Rise (Innocent/Virgin)
- Lisa Stansfield/Let's Just Call It Love (Columbia)
- Outkast/Soul Fresh, So Clean (LaFace/Arista)
- Fragman/You Are Alive (Gang Go/Orbit/Various)
- Roxette/The Centre Of The Heart (Roxette Recordings/EMI)
- Weathus/Teenage Dirtbag (Columbia)
- No Angels/Rivers Of Joy (Zeitgeist/Polydor)
- Roger Sanchez/Another Chance (Defected)

**Highest New Entry**

- Daft Punk/Digital Love (Labels/Virgin)
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.

**PICK OF THE WEEK**

**'N-Sync**

*Pop*

(Jive)

"'N-Sync have been 'super-heroes', in the US for quite some time, but they are still not appreciated in Europe. The single is well done and has a lot of different influences—dance, rock, R&B. It should be a hit."

Alfred Rosenauer
head of music
03/Austria

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**SWEDEN:**

**SR P3**

HEAD OF MUSIC: PIA KALEHIS
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3

Lisa Miskovsky/Driving One Of Your Cars
Sunshine Anderson/Heard It All Before
Addis Black Widow/Wait In Summer
Backyard Babes/Brand New Hate
Roger Sanchez/Another Chance
Palace Of Pleasure/Eastbound
Uno Svenningsson/Wagamort
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Phoenix/Heard It Al...
GERMANY: ANTENNE BAYERN

PROG. DIRECTOR: STEPHAN OFFEROWSKI
FORMAT: AC
SERVICE AREA: BAVARIA
GROUP/OWNER: INDEPENDENT
www.antennebayern.de

Melanie Thornton/Heartbeat
Jam & Spoon/Be Angelled

UK: 95.8 CAPITAL FM

PROGRAMME CONTROLLER: JEFF SYTH
FORMAT: CHR
SERVICE AREA: LONDON
PLAYLIST MEETING: VARIOS
GROUP/OWNER: CAPITAL RADIO
www.capitalfm.co.uk

Damage/So What If I

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

Bois Duglasch feat. Roisin/Neve Enough
Destiny's Child/Bootylicious
Nitin Sawhney/Sunset
Tiffy/Come Along

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

Sleepwalker feat. HH-City Allstars/Vorsprechtermin
Dante Thomas feat. Pras/Miss California
Manic Street Preachers/Ocean Spray
Teddysbear/Rock 'n' Roll Highschool
Ricky Martin/Loaded
M.O.P./Ante Up

SPAIN: CADENA100

DIR. OF PROGRAMMING: JORDI CASOIJVA
FORMAT: HOT AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadenal00.es

Janet Jackson/Someone To Call My Lover
Alejandro Sanz/ The Corrs/Madrid
Paulino Rubio/Viva El Verano
Shaggy feat. Rayvon/Angel
Bacilos/Tabaco Y Chanel
El Kombo Grancho/Hoy
Catamico/Prisionero

SPAIN: LOS 40 PRINCIPALES

MUSIC MANAGER: JAIME BARO
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.los40.com

Lena Al Mono/Hoy Sa
Melon Diesel/Grito

ITALY: RADIO DIMENSIONE SUONO

MUSIC DIRECTOR: CARLO ANTONUCCI
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: VARIOS
GROUP/OWNER: INDEPENDENT
www.rds.it

Vasco Rossi/Ti Prendo E Ti Porto Via
Anastacia/Cowboys & Kisses
Estef 65/Lucky (In My Life)
Jennifer Lopez/Play

FRANCE: RTL

HEAD OF MUSIC PROG.: ALAIN TIBOLLA
FORMAT: FULL SERVICE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.rtl.fr

Christophe/Comm 'Sta La Terre Pen-chait...
Janet Jackson/Someone To Call My Lover
Henri Salvador/Jazz Mediterranean
U2/Elevation

ITALY: RADIO DEEJAY NETWORK

HEAD OF MUSIC: DARIO USUELLI
FORMAT: CHR/DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Israel Kamakawiro'Ole/Over The Rainbow
Couleur2/The Last Good Day Of The Year
Paolo & Chiara/Fino Alla Fine
Otto Ohms/Amore Al 3 Piano
Ricky Martin/Loaded
Robert Millers/Prats
U2/Elevation

NORWAY: NRK PETRE

HEAD OF MUSIC: ATLE BREDAL
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.nrk.no/p3

Mopedo/Dina Tied Her Silver Bow
Vince/Where's The Love Gone
Folk & Rövere/Inverital Lit
Supermen Lovers/Starlight
Corbin/The Dreamers
Faithless/We Come 1
Outisdat/I'm Leavin'

BELGIUM: VRT RADIO DONNA

HEAD OF MUSIC: JAN VAN HOOICIC
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBUC BROADCASTER
www.donna.be

JenJan Jackson/Someone To Call My Lover
Milk Incorporated/Never Again
Destiny's Child/Bootylicious
Paul Michaels/Daydream
Faithless/We Come 1
K 3/Tele-Romeo
R. Kelly/Rasta
Walter Schmich - Head of Music
CHR
BAYERN 3/Munich P

Playlist Additions:

Playlist Additions:

'N Sync
U2
Madonna
Dante Thomas feat. Pras
during the week, In the case of a tie, songs are listed alphabetically by artist.

Most Added are those songs which received the highest number of playlist additions

Power Play songs are

Yamboo-Pata Pata
Melanie B -Lullaby
Madonna -Amazing
LeAnn Rimes -I Need You
Captain Jack-Iko Iko
Bell, Book & Candle -Catch You
Ricky Martin -Loaded
Pulsedriver-Cambodia
Wheatus-A Little Respect
No Angels -Rivers Of Joy
Melanie B -Lullaby
I Don't Want A Lover (2001 Remix)

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Dance Music Summit
July 24 - 26 • Waldorf Astoria • New York City

Doin' it properly...
the only way we know how!

Nightly Events
(as of 5/29)

Live Performances
at N.Y.'s hottest night clubs:
Shine, Centro-Fly & Sunset Terrace at Chelsea Piers

Ultra Naté
Strictly Rhythm Records

Gloria Gaynor
Logic Records

Official After-Party at Frying Pan
Immediately following Opening Night Party...
presented by
Strictly Rhythm/Groovilicious/G2

Reina, Crystal Waters & Abigail

Performing DJs
• Dimitri From Paris, Paris
• Artil Dodger's Mark Hill, London
• The Angel, Los Angeles
• Paulette, London

• Bobby Shaw, New York
• Erick Morillo, New York
• Smash, New York
• Rhythm Masters, London
• Tony Trofis, New York

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Michele Jacangelo, Billboard, 770 Broadway, 6th floor, NY, NY 10003

Submission Deadline: June 29
For complete details, rules and regulations www.billboard.com/events/dance/contest

(Submissions sent without completed form and payment will not be accepted.)

ANNOUNCING!

New Talent Discovery Contest

Panels
Comprising the Internet, marketing, promotion, distribution, radio, producers/remixers/DJs, legal issues, licensing, artist/DJ bookings & management & more.

Confirmed Panelists
(as of 5/29)

• Steve Lai, Kinetic Records
• Tom Moulton, remixer/producer
• Seth Heller, Music Choice
• Sarha Paris, Payday Priority
• Tony Portelli, 4 Liberty Records Ltd.
• Peter Rauhofer, Star 69 Records
• Kelly Schweinsberg, Logic Records
• David Steel, V2 Music
• Marc Webber, MCT-BOLD
• Junior Vasquez, Junior Vasquez Music

Online Mail Fax
billboard.com/events/dance
Billboard, Attn. Michele Jacangelo,
110 Broadway, 6th fl, New York, NY 10003
646.654.4614, Attn. Michele Jacangelo

Billboard DJs, Record Pool
Directors

Full registration: after June 8 and on-site $395 $250

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Make all payments to Billboard. Group discounts for 8 or more are available. Contact Phyllis Denso 646.654.4643.

CANCELLATIONS
All cancellations must be received in writing by July 1 and are subject to a $150 administrative fee. No cancellations accepted after July 1 and no refunds will be paid. Substitutions may be made at anytime.

Name: ________________________________
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AmericanRadioHistory.Com
UK radio consolidation on hold

continued from page 1

Universal's 'job-shoe'

continued from page 1

.Mapping a visible second in

command at UMI is welcomed by several of its regional chiefs. One says: "Jorgen had way too much on his plate. Even the best person cannot manage responsibility for all UMI functions and for all countries outside North America. Most regional

countries will have a more focused role."

Instead, Jorgen will be responsible for Universal's 'job-share' operation, which will later be elevated to a full-time role with the new administration.

As part of the Labour government's reshuffle following its election victory, Tessa Jowell moved from minister of state at the Department of Education and Employment to replace Chris Smith as the secretary of state for the Department of Culture, Media and Sport (DCMS).

Under the new system, Tessa Jowell will be responsible for the Digital Millennium Copyright Directive in the EU and will represent the UK's interests in the EU.

The proposals were given an almost full hearing, with the majority of MPs expressing support for the measures to protect intellectual property.

The minister of culture and communications Catherine Tabberer, who delivered the final speech at the conference, is in "an awkward position in the current two years maximum."

Meanwhile, it is almost certain that Kim Howells, former minister for consumer affairs and corporate social responsibility at the Department of Trade and Industry (DTI), will take responsibility for the music industry.

Directors general of UK labels' body the BPI, Andrew Yeates, says he welcomes the change. "From our point of view, the fact that Kim Howells has moved across to the DTI is helpful because he knows the background to our concerns about lobbying for increased copyright infringement powers, and the fact that we've been lobbying very hard to increase the penalties for copyright infringement up to 10 years from the current two years maximum."

="worrying," fearing that it might hamper the overall level of protection for rights in France than in the US."

Rogard summed up the general feeling of the conference when he said that the US has a "greater level of copyright protection through the DMCA with the world's most developed content protection systems."

"Protection and the development of the information society can go hand in hand. France is doing just the opposite," he claimed. "It's sad to see the French government take the beacon of intellectual property, and if the French government goes forward...we'll be bottom of the class."

French social MP Patrick Blocher, one of the copyright experts, was taken aback by the scale of opposition to the proposals but suggested that "the discussion in parliament will offer opportunities to present amendments to the text."

The minister of culture and communications Catherine Tabberer, who delivered the final speech at the conference, is in "an awkward situation," one industry source tells M&M. As a minister, she has to show solidarity with the government, but she is known for usually taking the side of creators. According to the source, Tabberer is discreetly encouraging the various intellectual property bodies to lobby the government and the various parties in parliament to make changes to the law. "The Socialist party seems to have turned its back on protecting creators and intellectual property owners," another industry source tells M&M.

Industry executives are confident they can still win back ground when the text of the law is discussed by the Council of Ministers. For now, all the trade bodies affected have decided to create a new co-ordinating structure, called CLIC, bringing together associations for the music, cinema and book industries.

"The purpose of this new body is to present a united front with all the rights holders to lobby the government and the parliament," says SNEP director general Hervé Rony.

The idea of a visible second in

attack on proposed French and European legislation. At the heart of the discussions were the EU's Directive on E-commerce and the Digital Copyright Directive, their adaptation into local legislation within EU member states, and their comparison with that of other countries from taking the lead in pushing through the Communications Bill, having more expertise in the business issues being debated.

"As far as the Communications Bill is concerned we are obviously interested in the relationship between the DTI and the DCMS," says Yeates. "And the fact Patricia Hewitt has been looking at some of our concerns about e-commerce and making the UK an attractive place to do business from is going to be an important continuity for us."

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The idea of a visible second in
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<td>9</td>
<td>Bosson/One In A Million (MNW/EMI)</td>
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<td>3</td>
<td>Titiyo/Come Along (Superstudio/WEA)</td>
<td>Sweden</td>
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<td>Roxette/The Centre Of The Heart (Roxette Recordings/EMI)</td>
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<td>10</td>
<td>8</td>
<td>Eros Ramazzotti &amp; Cher/Piu Che Puo (Ariola)</td>
<td>Italy</td>
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<td>8</td>
<td>18</td>
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<td>Safri Duo/Played-A-Live (The Bongo Song) (Universal)</td>
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<td>Fragma/You Are Alive (Gang Go/Orbit/Various)</td>
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**EURO CONVERSION RATES**

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<tr>
<th>Country (currency)</th>
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<tr>
<td>Czech Republic</td>
<td>1.1349</td>
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<tr>
<td>Denmark</td>
<td>1.1745</td>
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<tr>
<td>Finland*</td>
<td>1.16594</td>
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<tr>
<td>France*</td>
<td>1.16562</td>
</tr>
<tr>
<td>Germany*</td>
<td>1.17195</td>
</tr>
<tr>
<td>Greece</td>
<td>1.13415</td>
</tr>
<tr>
<td>Ireland*</td>
<td>1.1778</td>
</tr>
<tr>
<td>Italy*</td>
<td>1.19362</td>
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<tr>
<td>Netherlands*</td>
<td>1.1622</td>
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<td>Norway</td>
<td>1.1978</td>
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<td>Poland</td>
<td>1.2340</td>
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<tr>
<td>Spain*</td>
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<tr>
<td>Sweden</td>
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<td>Switzerland</td>
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<td>U.K.</td>
<td>0.8060</td>
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<tr>
<td>U.S.</td>
<td>0.8085</td>
</tr>
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</table>

Conversion rates correct as of June 1, 2001

*Denotes "eurozone" countries with a fixed exchange rate

Coming specials in Music & Media...

**DANCE SPOTLIGHT**

Cover date: July 7  
Street date: July 2  
Artwork deadline: June 25

**R&B/HIP-HOP SPOTLIGHT**

Cover date: July 21  
Street date: July 16  
Artwork deadline: July 9

for details call Claudia Engel. tel: (+44) 207 420 6159 or call your local representative

**HOTLINE**

Edited by Jon Neesman & Siri Stavenes Dove

Dutch indie Roadrunner Arcade has sold its affiliates in Sweden and Norway to Malmo-based European Multimedia Group (EMG). The deal, to take over Roadrunner Arcade's Scandinavian holding company Face Holding includes Arcade Music Sweden, Arcade Music Norway, and defunct compilation unit Mega Dance AS. EMG and its Norwegian partner, Norsk Underholdningindustri (NUI), which owns 50% of EMG, will merge all the companies into a brand new Scandinavian media entity. Hotline understands that Ardade Sweden MD Clas Dahls and his Norwegian counterpart Tor Eriksson will remain in their positions. The new company will be headed by UWI co-founder and incoming CEO Jorn Johnsen, while EMG founder Gerard Helders becomes CEO.

Steve Lewis, (pictured) chief executive of the UK-based Chrysalis Group's music division, is to depart the company on July 4, when his current employment contract expires. Lewis, who has been at Chrysalis since 1993, says "I feel the time is right to make some changes in my life." At the June 20 conference on intellectual property in Paris (see story, front page), Pascal Negre, president/CEO of Universal Music France, was conspicuous by his absence, even though the conference was organised by industry body SNPP, of which he is a vice-president. Officially, he had "a busy agenda" but rumours at the conference were that Negre had been asked to keep a low profile by parent company Vivendi Universal.

Hotline hears that struggling Internet radio station Soul 24-7 is likely to be turned into a subscription service. The London-based station's owners have asked streaming company Media Wave to build them a subscription page to be ready for the end of next month. Popwire has now shut down all of its international offices.

Another high-profile departure is on the cards at French full-service station RTL—vice president Philippe Labro is expected to leave by the end of June after being with the station for more than a decade.

Universal Music UK chairman/CEO designate Lucian Grainge has announced that he's completed a deal to set up a new label with Mark Hill, one-half of UK garage act Artful Dodger. Hill will be a director at the new label, which will operate via Universal Island for the world.

Finally, it seems that the new studio album from Michael Jackson is on track for release this autumn. Several Sony Music executives from around the world flew to New York last week for a preview of 12 tracks from the album (to be named Invincible, according to some Internet rumours, and tentatively scheduled for September). The presentation was hosted by Sony Music chairman Tommy Mottola. "It's vintage Jackson," one exec told Hotline.
### Major Market Airplay

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

**Twix This Week, WOC=WOW On Chart; Top 30 Total Stations**

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cindy Wilson/Phat Cat</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>Sarah Brightman/Conquering Love</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>Take That/Get Closer</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>Shaggy feat. Rayvon/Angel</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Robbie Williams/Scream</td>
<td>Sony</td>
</tr>
<tr>
<td>6</td>
<td>Jennifer Lopez/All I Have</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>7</td>
<td>Eminem/Stan</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>Neneh Cherry/Hot</td>
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<tr>
<td>9</td>
<td>Westlife/High</td>
<td>Universal</td>
</tr>
<tr>
<td>10</td>
<td>Brian McFadden/Come Together</td>
<td>Universal</td>
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</table>

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

#### SCANDINAVIA

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>R.E.M./Lilac</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>The Cardigans/Long</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>The Cardigans/Long</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>The Cardigans/Long</td>
<td>Virgin</td>
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<td>The Cardigans/Long</td>
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<td>The Cardigans/Long</td>
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#### THE NETHERLANDS

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<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Elkie Brooks/Good Vibrations</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>Mark Knopfler/Still Got The Blues</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>The Who/Painful</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>Dire Straits/True Love</td>
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<tr>
<td>5</td>
<td>The Police/Cure</td>
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<tr>
<td>6</td>
<td>The Police/Cure</td>
<td>Virgin</td>
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<tr>
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#### SPAIN

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<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Alejandro Sanz/Hay Un Universo De Pequenas Cosas</td>
<td>WEA</td>
</tr>
<tr>
<td>2</td>
<td>Jennifer Lopez/All I Have</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>Eminem/Stan</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
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<tr>
<td>5</td>
<td>Westlife/High</td>
<td>Universal</td>
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<tr>
<td>6</td>
<td>Brian McFadden/Come Together</td>
<td>Universal</td>
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<tr>
<td>7</td>
<td>The Cardigans/Long</td>
<td>Virgin</td>
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<td>8</td>
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<td>10</td>
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#### POLAND

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<tbody>
<tr>
<td>1</td>
<td>Marcin Kaczmarski/Chodź i Bądź</td>
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</tr>
<tr>
<td>2</td>
<td>Jacek Koman/Jeden Najlepszy</td>
<td>Universal</td>
</tr>
<tr>
<td>3</td>
<td>Rafał Zając/Przełom</td>
<td>Universal</td>
</tr>
<tr>
<td>4</td>
<td>Anna Szczepaniak/No to Break Up</td>
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<tr>
<td>5</td>
<td>Agnieszka Radziwiłł/Be My Baby</td>
<td>Universal</td>
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<tr>
<td>6</td>
<td>Ewa Farna/Samotnie</td>
<td>Universal</td>
</tr>
<tr>
<td>7</td>
<td>Agnieszka Radziwiłł/Be My Baby</td>
<td>Universal</td>
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<tr>
<td>8</td>
<td>Rafał Zając/Przełom</td>
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<td>9</td>
<td>Rafał Zając/Przełom</td>
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<td>10</td>
<td>Jacek Koman/Jeden Najlepszy</td>
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#### ITALY

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<td>Marc Anthony/Love And Dancing</td>
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<td>Marc Anthony/Love And Dancing</td>
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#### FRANCE

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<td>MC Golias/Mon Amour</td>
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<td>Youssou N'Dour/7 Seconds</td>
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<td>Youssou N'Dour/7 Seconds</td>
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#### HUNGARY

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<td>Hedi Wessel/Ritka</td>
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<td>Jennifer Lopez/All I Have</td>
<td>Warner Bros.</td>
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<tr>
<td>3</td>
<td>Eminem/Stan</td>
<td>Warner Bros.</td>
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### Media & Music’s forthcoming

**Issue 28 (street date July 2) for details call Claudia Engel on +(44) 20 7420 6159**

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BLOWBACK

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