EU wants radio auctions

by Gary Spinka & Jon Heasman

BRUSSELS — A discussion paper released by the European Commission is proposing a uniform system of radio regulation which would strongly "encourage" EU member states to make licence awards via frequency auctions. Currently, national governments each have their own methods of awarding radio licences. While one or two EU states, such as Sweden and the Netherlands, already have auction systems in place, most EU countries prefer to "award" licences rather than inviting cash bids.

The proposals are contained within a wide-ranging Communication (discussion document) paper from the Commission, "Next Steps in Radio Spectrum Policy," which suggests the creation of a pan-European regulatory framework to harmonise the way radio spectrum is used and controlled, to cope with growing demand. The document will trigger a lengthy consultation process involving the radio industry and the governments of EU member states. It is due to be discussed first by the European Council's Telecommunications Council (comprising national ministers responsible for broadcasting and telecommunications) on November 30.

Per Haugaard, the Commission's Press Spokesperson, said, "We are proposing a new system of radio licensing in Europe which would encourage the introduction of more radio licences via market mechanisms. This would provide greater flexibility and diversity, and could help to improve the quality of radio services in the long term."

The proposals are in line with the European Union's Digital Agenda, which aims to create a single European market for all modes of communication, including radio. The Commission wants to see the introduction of more radio licences across the EU, and believes that this would encourage innovation and investment in the radio sector. The proposals are also intended to harmonise the way radio licences are awarded across the EU, and to provide a framework for the future development of radio.

FRANCE'S RADIO RECIPE

More than any other European country, French radio stations have developed the knack of exploiting the power of the Internet and the rapid development of digital technology, according to the company's chairman Eric Nicoli. Speaking at the presentation of the company's half-year results—his first to the company's chairman Eric Nicoli.

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Radio France stations on Le Mouv’

by Rémi Bouson

Paris — Radio France (RF) president Jean-Marie Cavada is rumoured to be planning to change the current structure of the group’s 40 local stations. According to sources, Cavada’s plan is to divert more resources to some of the public broadcast-er’s local outlets.

RF’s alternative “youth” station Le Mouv’, which is set to receive new frequencies in more urban locations in order to expand its reach. It is anticipated that Le Mouv’, which is likely to be re-named, will be given frequency slots currently allocated to the eclectic FIP FM news and music stations in three of France’s largest cities—Lille, Marseille and Lyon—boosting its potential audience by an extra three million listeners overnight.

But some 21 of Le Mouv’s more rural frequencies in small towns will be allocated to MOR talk network Radio Bleu or to local stations. The programming of two other FIP stations, in Metz and Nice, will also revert to local radio stations. In short, Cavada’s plan is to phase out five of the Group’s six local radio stations.

Some Radio France employees are worried about the magnitude of these changes, others welcome the plan. Says an RF executive: “For the first time, we have a realistic plan that increases the number of local radio stations, puts an end to FIP stations in the cities they didn’t want to develop, Le Mouv’ in urban cities and ties the programming of Radio Bleu and the local stations, which both have a similar older audience.”

Marc Garcia, general manager of Le Mouv’, is satisfied with the changes. “We will have a more harmonious and significant network,” he says. “Now we will have to prove that there is room in the radio landscape for a public youth-oriented radio station. If we can confirm that such is the case, Paris will be our next move, later.”

Garcia reveals that Le Mouv’s format will be modified to suit its new audience. “We will move from a rock- based station to a mix of rock and techno,” he says. There are no exact dates as yet, and the plan has still to be approved by broadcasting authority the CSA.

Shrimpton: No decision for new euro-chief

LONDON — Stephen Shrimpton, who has been confirmed as the next chairman/CEO of Warner Music International (M&M, November 27), is optimistic about the company’s business prospects in Germany and France in 2000. He also says he will not be rushed into appointing a new chief for Europe, and declares that whether it will be an internal or external appointee.

Warner Music Group chairman/CEO Roger Ames announced on November 22 that Shrimpton would succeed WMF chairman/CEO Ramon Lopez when he retires at the end of the year. Australian-born Shrimpton, 55, has been president of Warner Music’s international division since 1995. He will remain based in London, and will report to Ames.

“With Roger’s departure, it has been soft,” says Shrimpton, “and we’re doing things to rectify that. We see a much improved position both in Germany and France next year.”

Gerd Gebhardt, president of Warner Music’s operations in central and northern Europe, will report to Shrimpton from January 1, as will Gerolamo Caccia Dominioni, president of southern Europe; Manfred Lappe president of eastern Europe; and Nick Phillips, chairman of the UK company.

“We’re working with several people [about becoming president of Warner Music Europe],” says Shrimpton, “but we won’t rush. It’s such a significant post, and we have four very capable, seasoned executives in charge of the regions now.” The job has been vacant since Manfred Zumkeller departed at the end of February.

Nevertheless, with change in the wind throughout the Warner Music Group, Roger Ames’ appointment means that the international division’s much vaunted stability is bound to be tested. “Roger is going to be the catalyst for a lot of activity,” agrees Shrimpton.
Soap problems cause Chrysalis profits shrink

by Jon Hoeman

LONDON — A failed Australian soap opera appropriately titled "Breakers" — has plunged UK music and media group Chrysalis further into the red, although the company's radio division has moved into profit for the first time and wants to expand overseas.

Presenting its financial results for the year ended August 31, 1999, the Chrysalis Group recorded overall pre-tax losses of £5.9 million (euro 9.67 million), a £4.7m increase on last year's losses of 1.2m. Some £3.0 million of the loss was a write-down on "Breakers," which UK public broadcaster the BBC decided not to reconvene from Chrysalis' visual entertainment division.

There was excellent news for Chrysalis Radio, though, which recorded its first year of profit, despite heavy costs associated with the start-up of dance station Galaxy 101-106 in north east England and the rebranding of Choice Fm/Birmingham to Galaxy 102.2. The radio division's net operating profit of £700,000 compares with a loss of £100,000 last year, with turnover up 50% to £27.5 million.

Chrysalis Group managing director Richard Huntingford, speaking at a press conference, revealed that the radio division is looking at making overseas investments with local partners. Huntingford said overseas expansion was likely to take place in English-speaking territories where there was more of a "cultural fit" with the group's existing UK stations, admitting that Australia was one of the markets currently being looked at.

by Mark Dezzani

MILAN — Italian AC network Radio Capital has doubled its audience during the past 12 months, according to latest ratings figures from Audiradio.

After languishing below the half million daily listener barrier for the rest of the first half of the year, the network was acquired by the Expreso Publishing Group in 1997, Radio Capital registered a daily listeners average of 690,000 in the third quarter survey of 1999. Radio Capital's sister Espressa station, CHR network Radio Deejay, consolidated its recent gains, with its daily average up 8% on the previous quarter.

Radio Capital's new programme director Carlo Mancini, formerly music director at RTS, took up his position in October. "It's my target to double the figures again by the end of next year to reach the two million mark," boasts Mancini.

That put Radio Capital in the top 10 league of Italian national radio networks with its roster (which includes Moloko, Feeder and Baby Bird) doubled profits to £2.2 m. Next year's outlook for Chrysalis shareholders promises to be rosier — the company's brokers are predicting group pre-tax profits of £2.2 million, a figure backed by both Wright and Huntingford.

M-80: ROLLING STONE UK FOR BOWIE WEEK

MADRID — Cadena SER's AC/Gold network M-80, in collaboration with the new Spanish AC/Gold network M-80, ROLLING STONE UNK FOR A WEEK.

In London to M-80 presenter Julian Ruiz, the themed week included songs from Bowie's new album Hours..., as well as listeners' selections of Bowie's best songs.

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Dutch Sky to cover Denmark

by Charles Ferro & Robbert Tili

COPENHAGEN/HILVERSUM — The Netherlands' Sky Radio is to launch a Danish version of its market-leading Soft AC station following the popularity of its Dutch station on Danish cable.

The station's launch date in Denmark depends on some minor technical details being finalised, but it was 11 November, a national holiday, with a three-strong Danish programming team based at Sky's headquarters in Bussum, Holland. It will transmit to Denmark via satellite.

Martin Banga, director of public affairs and international development at Sky Radio, explains: "We discovered that our regular Dutch programming was being distributed on the Danish cable network and was popular among the locals."

Labels in Denmark have welcomed the news. "If it targets a Danish audience and they play Danish music then it will be good for us", says Flemming Poulsen, repertoire co-ordinator at compilations specialist CMC. "We would compare Sky to [national cable AC station] Radio 2 and the new Voice Pop, which have both been good for us."

Adds Poulsen: "I think these developments show there's a big market for AC in Denmark, as proved by the fact our compilations consistently top the album sales lists. It makes you wonder why radio here took so long to target this particular market."

The first six months of Sky Radio in Denmark will be commercial-free. "In this test period we initially want to measure the audience's popularity with the Danes and take it from there," says Banga, who reveals that a German Sky Radio outlet is the company's ultimate ambition. Sky was recently forced to shut down its Stockholm outlet in Sweden because of poor ratings (M&M, November 20).

Universal, BMG make classical moves

by Terry Heath

LONDON — Universal Classics & Jazz has restructured its London-based international marketing team and is forming a new catalogue development department, in order to "stay ahead of changes" according to the division's president, Chris Roberts.

Wulf Müller, formerly vice president, international marketing—jazz, will head the marketing operation as vice president, international marketing, classics & jazz, based in London and reporting to Roberts. Emma Perry, named international marketing director, classics & jazz, will report to Müller, and Marina Detienne, new international marketing manager, classics & jazz, will report to both Perry and Müller.

The new catalogue development department is headed by London-based vice president Tom Deacon, reporting to Roberts and responsible for overseeing and developing the entire Universal Music classical catalogue. Deacon was previously head of catalogue development at Universal's Philips Music Group. The new department also includes Stephen Greene as business manager and Jonathan Bird as clearance administrator, both previously with Universal's Decca label, Kevin Kleinmann, formerly vice president international marketing — classics, is taking on a consultancy role with Universal Classics from January 2000, having spent nearly 14 years with PolyGram and Universal.

In other Universal news, Martin Tunson Engstroem, founder and executive director of the Verbier Festival and Academy in Switzerland, has been appointed vice president of A&R at the company's classical imprint Deutsche Grammophon, effective December 1.

BMG Classics' Lars Toft, head of the Munich-based European division, is to exit December 1. Toft, who has held the post since 1997, is returning to his native Denmark, and is to be replaced by David Eyer, currently general manager of BMG Classics, who will report to Rudi Gassner, acting president of BMG Classics and president/CEO of BMG Entertainment International.
New media—alongside the "old"—are all vying to be first with the next big thing in music. Lucy Aitken reports on the Internet sites that are prompting record labels to make strategic partnerships in the new media environment.

Since MP3 became a household name overnight, music industry delegates at conventions all over the world have been told they have to go with the flow or suffer the consequences. Teaming up with companies who have the technical expertise and can use the A&R and promotion skills of record companies may well be a step in the right direction.

"I believe that in the future the majority of music that becomes commercially available will be auditioned and discovered through the Internet," said Doug Morris, chairman and chief executive officer of the Universal Music Group, at the group's presentation of a new label with its HQ on the Internet.

Jimmy and Doug's Farm Club—the brainchild of Morris and Jimmy Iovine, co-chairman of Interscope, Geffen and A&M—harnesses the potential of on-line alongside the experience of backers such as MTV Networks, and the technical resources of sol.com (American Online, Inc) and could be a precursor of things to come.

New players competing
Yet other organisations—not traditional record companies—are also moving onto the scene. On-line music retailer Vitaminic, which has local sites in the UK, Germany and Italy (where it claims to be the third most looked-at site) and has just opened up Vitaminic.com for Spain, allows artists to promote themselves and/or get signed. Artists can choose to charge for any downloads, with Vitaminic retaining 50% of any takings. Yet the contract is royalty-free and non-exclusive.

However, in the new media environment, where co-operation with other companies is central to strategy while growth continues at an exponential rate, the sites do not see themselves as stealing the clothes of traditional record companies. Chris Cass, CEO of Vitaminic, says that Vitaminic provides a service for "unsigned artists or artists who look after their own destiny and record labels," adding: "Record companies and publishers are never really going to go away. We don't own digital rights, or any rights for any music."

Cass believes that digital distribution will take off enormously, but will not necessarily encroach on existing sales. Instead, he says, new—and cheaper—means of getting hold of music will simply expand existing sales, with sites such as Vitaminic providing an additional source of revenue for artists on top of what they get from record deals with labels. The company already works with a lot of indie labels, but has set its sights on working in a similar fashion with the majors in the future. Cass says: "Because of the nature of the business, the majors are a bit like oil tankers—they take a long time, but once they start there's no stopping them."

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—Chris Cass, CEO, Vitaminic

Music business casts its Net
Having control as an artist is central to many of the relationships which are forming between artists and Internet innovators. OnLineTV, which was founded by Richard A. Siegel, former director of on-line services for MTV/Image Group (Viacom's New York production arm) who created an on-line music conference which also incorporates over 60 entertainment venues forming between record labels—both indies and majors—and heavyweights in the new media arena who have the skill, expertise and resources to ensure that artists have the widest possible world stage.

As Jorgen Larsen, chairman and CEO of Universal Music International, said in an exclusive interview with Music & Media in October: "You will still need to promote your artists outside the Internet, it's not enough to put something on the Internet. How do you start selling when people don't know about it? We still have to continue to work the traditional media: radio, television, retail, clubs etc. And we will still need to sign local artists. Our basic functions as record companies will not change—it's only the delivery."
Was it a digital Christmas?

- The state of the music industry has a year of drastic changes, including a growing impact of the internet on the music business. The major labels' digital delivery strategies, business models, and growing sales of portable MP3 devices...

- Did the recently past holiday season represent a shift in the internet music buyers overall numbers and demographic profile?

- Internet radio takes on increased significance.

- Some artists are reaching fans on the internet via their own initiatives, others via established record companies.

- Broadband business and investment models established so far, including strategic partnerships, technologies and payment structures.

- The international implications of SDMI specifications, the dominant and future formats for digital distribution (MP3, Liquid Audio, RealAudio, Windows Media Audio, MP4, ...) and marketing ramifications of a globalized, downloadable music industry.

- The state of the broadband revolution, the media partnerships that are being established

- The partnerships that global internet media companies are developing with the music industry.

- The importance of music for the internet, and the implications of the internet on the music industry.

- Telecommunications companies are paying close attention to music's growing importance in the digital age, and are integrating music into their businesses.

- The partnerships that are being established between telecom giants and the music industry.

- Wireless Music (USA)

- Music in the 21st century: the artist's perspective

- The international harmonisation of legislation on intellectual property is now the crucial issue to be tackled before electronic commerce development can truly take off.

- The USA have reached a step with the DMCA act (Digital Millennium Copyright Act).

- The European Copyright Directive remains to be passed into law by the European Commission and then by each individual country.

- Should the DMCA serve as the model for the rest of the world?

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French radio airs over Europe

French radio groups are among the most active in Europe, spreading their wings from Vladivostok to Stockholm, Prague to Berlin. Rémi Bouton looks at the reasons for this success story.

"Ten years ago was the golden age of radio. Now, the markets are more closed and it's getting more expensive."
— Jean-Christophe Lestra, vice president, EDI

French radio groups are renowned for being good at exporting their media models, the French have nevertheless managed to make a mark on the European radio scene, developing an expertise beyond their borders.

The collapse of the Berlin Wall and the global deregulation taking place in Europe, tied to a limited growth potential at home, were the main factors which triggered the international expansion of France's leading radio groups.

In the late '80s and early '90s, every radio group had some sort of international plan: Skyrock moved into Russia; Fun Radio set up stations in Belgium and Bratislava; Radio Nostalgie went into Belgium and a few other countries. Europe 1 Communication started to establish a series of stations in eastern Europe. Meanwhile, NRJ was looking north.

Jean-Christophe Lestra, vice president of Europe Développement International (EDI), the international arm of Europe 1 Communication, says expansion came out of necessity: "Today, it would be more difficult to create radio stations, particularly in countries such as Poland. However, the picture is brighter looking east: EDI now has the leading commercial station in Russia, the first and third in the Czech Republic and the second in Poland, and last July secured the only national licence in Romania.

"We focused on emerging countries because in the rich western European markets development was more difficult or very expensive," says Lestra. "In eastern Europe it's been possible to create value from scratch. And the financial investment has been relatively light."

"France was among the first European countries to deregulate and make room for private broadcasters," explains NRJ group general manager Alain Weill. "Operators have been able to develop national networks and national groups ready to export their products and their expertise."

Strategies emerging

A decade on, consolidation on the French market and a more realistic approach has reduced the number of key French players on the international scene to two—NRJ and EDI. Different groups employing different strategies and methods, but with an equal thirst for expansion. At EDI the strategy, masterminded and implemented by EDI president Martin Brisac in the wake of the Berlin Wall collapse, was to "choose local partners and respect local regulations," according to Lestra, and to build stations which fit local cultures.

By contrast, NRJ has tried in other countries to duplicate the format of its leading CHR station NRJ, and has chosen to build a network of stations sharing the same brand. "The brand strategy offers synergies in the area of advertising and promotional operations," explains Weill. "We are not the only ones to consider this strategy, and some US operators are visiting us to learn about it, although their market is more competitive than ours."

Inspired by the "act local, think global" concept, NRJ has developed local radio stations with a common name—NRJ or Energy—and all the stations across Europe have common format specifications. "All are hit radio and they all target an audience below 50. Sometimes they are younger and sometimes more adult, depending on the local competition," Lestra explains.

The two groups also differ in their geographical focus. NRJ developed its brand in major central and northern European markets (Germany, Scandinavia), starting in Berlin in 1989, and is present in nine countries. EDI moved essentially into the emerging countries of eastern Europe, and is now also developing radio in Asia and South Africa.

"For the past 10 years we've been present in the region of the former Eastern Bloc, and in 1998 we have expanded into Central Asia, inspired by the 'act local, think global' concept," says Lestra. "We have now established a series of stations in the region, and we have invested heavily in development."

"We have focused on emerging countries because in the rich western European markets development was more difficult or very expensive," says Lestra. "In eastern Europe it's been possible to create value from scratch. And the financial investment has been relatively light."

Like NRJ, EDI looked at other countries such as the UK, Spain and Italy, but to no avail. "These markets are very competitive and the required investment is high-end," says Lestra.

According to Weill, "Our strategy is to choose local partners and respect local regulations."

"Today, it would be more difficult to create radio stations, particularly in countries such as Poland. The markets are more closed, and it's getting more expensive."

"Our goal was to create assets. Licences are a scarce commodity and brands acquire value. All our licences have been always renewed, and we have always chosen a very local approach." In terms of formats, EDI has chosen the full-service station option (Radio Zet in Poland, Frekvence 1 in the Czech Republic), or has developed AC stations (Europa 2 in Prague). Music research, introduced by EDI, is now a regularly used tool in eastern Europe.

Financially, Lestra says EDI will start its first positive results in 1999-2000, thanks to excellent ratings in all the territories. Reveals Lestra: "In three countries, the balance is already positive—South Africa with FM Radio Active.

Jean-Christophe Lestra

The EDI portfolio:

- Germany
  Radio Salu (created in 1989), AC, leading in the Sarre.
  Kiss FM (1995), the dance radio of Berlin.
  Berlin Aktuell (1996), Berlin's news radio.
- Luxembourg
- Russia
  Europa Plus (1990), CHR, the leading station in Moscow and St. Petersburg.
- Czech Republic
  Europa 2 (1990), AC, the leading musical network in the Czech Republic.
  F1 Frekvence 1 (1993), national full-service station.
- Poland
  Radio Zet (1990), the only commercial full-service in the country.
- Romania
  Radio Total (1996), full-service aimed at the 30-45 years old.
- Hungary
- China
  Golden Voice, 270 minutes per day in the area of Canton.
  Bashen, radio production company aimed at 54 radio stations in China.
- South Africa
  Jacaranda FM, AC, playing music from the '60s to today.
- Turkey
  Radio Gene.

NRJ's work in progress

Started in the early '90s, NRJ's European expansion is still under construction. Some countries are breaking even, such as Germany, but all the other operations are still..."
losing money. “It’s logical, because Germany is our first international move, but Scandinavia will soon be profitable too,” says Weill.

In Sweden, NRJ got off to a successful start, being one of the first commercial broadcasters in the country, but tough competition eroded the station’s performances. “We were big in Sweden for three years and then we got beaten—we rested on our laurels and we’re paying for it,” explains an NRJ executive. “But the foundations are good and we are going back to the basics. We’ve learned a lot through this process.”

One of the main disappointments in NRJ’s international strategy is the group’s inability, so far, to crack the UK market, despite four attempts. Recently, the group was rumoured to be looking closely at Chris Evans-owned Virgin Radio, which would provide the group with an FM window in one of the most lucrative radio markets in Europe—London. (NRJ sources make no secret that they are not that much interested in Virgin’s national AM licence.)

“We have contacts and we are discussing with different players,” says Weill. “If we wanted to enter whatever the price, we could, but we are waiting for the right opportunity.”

Weill adds that the group is also interested in the Netherlands, “but we are not interested in southern Europe because radio is already well developed there.”

NRJ’s aspirations are very ambitious. Group general manager Alain Weill claims that NRJ will be the leading European commercial radio player by the end of the year 2000. EDI will continue to focus on Eastern Europe, consolidating its position and creating a second format complementary to the established one, whenever possible. Lestra says there are also plans to build Internet businesses.

Meanwhile, EDI will look at new territories outside Europe. “Asia’s economy is on the rebound and a number of territories are now attractive again, including India, Thailand, Korea and the Philippines. We have no plans today, but we have to go now because in two years it will be too expensive,” concludes Lestra.

“The brand strategy offers synergies in the area of advertising and promotional operations.”

—Alain Weill, group general manager, NRJ

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MUSIC & MEDIA 9 DECEMBER 4, 1999
ITALIANS UNAFRAID OF HEIGHTS

by Mark Dezzani

Electro-pop band Bluvertigo are no typical Italian Top 40 outfit. Their musical influences are strongly rooted in the pioneering late '70s work of Robert Fripp, Brian Eno, David Bowie and Talking Heads, with a splash of '80s pop from the likes of Duran Duran.

"We have renounced the particular elements of Italian melodic pop and harmony for a sort of electronic minimalism that I prefer to call simplification," explains Bluvertigo's lead vocalist, bassist and synth player Morgan, who also takes on the title of art director. Their third album, Zero (NOYS/Columbia/Sony), completes what the band describe as a "chemical trilogy," the first two elements being their 1995 debut album Acidi e Basi (Acids & Bases) and the 1997 release Metallo Non Metallo (Metal Not Metal) which went platinum, shipping more than 100,000 copies.

"Zero represents a cycle," says Morgan. "Pioneering music such as Talking Heads' Remain In Light album remains as innovative now as it was at the end of the '80s. This is the type of music that is our reference rather than techno or drum's bass which are more fashionable than evolutionary."

"Image is a very important element for Bluvertigo," says MTV Italy music director Luca De Gennaro, "and it's their strong emphasis on the visual in their pop videos and their appearance, as well as their music, which helped establish them as regular guests on MTV Italy."

"I like to call Bluvertigo 'the Thinking Heads'," says Michele Barrile, director of A&R development for Columbia and their alternative music imprint NOYS. "They are great communicators in terms of their music, image, lyrics and interviews. Morgan is the thinking-head, Andy the image-head and Sergio the techno-head. They are very independent and produce everything from the music to their videos and album covers within the group."

Barrile says that although the Zero album requires time for the listener to assimilate, it also contains sufficient singles to sustain a year-long radio promotion campaign. "We are planning four singles over the arc of one year, and the first single, La Crisi [The Crisis] is currently in the airplay top 20 here in Italy."

"The first single off the album resembles, and has the catchy crossover potential of, the Psychedelic Furs' hit Heaven," says De Gennaro of MTV Italy, which along with CHR networks Radio Deejay and Radio 105 has been instrumental in introducing Italian audiences to cutting-edge pop.

Simone Rivetta, international promotion manager at Sony Music Italy, says the album and video clip for La Crisi has already gained attention from international Sony Music affiliates. "The album has a strong international potential and we have had very strong interest from the UK and Japan," says Rivetta, citing the track's video, made in the style of the avant-garde Danish film director Lars Von Trier.

Concludes De Gennaro: "Their latest album is musically ambitious, from a group who feel they have established a level of professionalism and popularity that allows them to take risks."

AMERICAN RADIO HISTORI

"KITTENS MORE THAN CUTE"

by Paul Sexton

Three teenage singers, two seasoned pop star writers, a multi-platinum production team and a highly successful young label make up the promising story of Atomic Kitten.

The trio from Liverpool, comprising Kerry Katona (17), Lisa McClarnon (18) and Natasha Hamilton (17) are catching the ear of UK programmers with their debut single Right Now, released on November 29 on Innocent, the Virgin imprint already responsible for the chart-topping success of Billie and Martine McCutcheon. And if Atomic Kitten are aiming squarely at the teen-pop market, they're doing so with more savvy than many young ingenues.

The trio were formed by ex:OMD member Karl McKee, who wrote the infectious, drop-flavoured single with another '90s chart resident, Nik Kershaw. It was pro-duced by Absolute, the team behind the Spice Girls' sound. Atomic Kitten have already performed in the UK on the TV Hits tour and with 911, with the Smash Hits tour to come.

"It's very catchy, it's what it is, and already it's been marketed very cleverly," says David Dunne, programme director of UK and Eire CHR outlet Atlantic 252, which is playing Right Now 20-25 times a week. BBC Radio 1 and IRL stations including Downtown Radio in Belfast and Essex FM in Southend have also been swift to add the single.

"I've seen the three girls in interviews and they've got plenty to say," continues Dunne. "It's not pretentious, it's a dead catchy pop record even if you don't tend to like those kind of girl-pop things." With a thought for an aforementioned leading group in that genre, he adds with a smile: "I look forward to the solo projects in particular."
This page contains a chart titled "Eurochart Hot 100® Singles" with various songs ranked by sales. The chart includes columns for the artist, title, week 49/99, and countries charted. Some notes indicate charts for countries like Switzerland, Italy, and the UK, and mentions of sales breakers and re-entries. The chart also notes songs such as "Mambo No. 5" by Lou Bega and "I Know I'm Losing You" by Whitney Houston. The chart appears to be a snapshot of the music industry's popular singles at the time.
### European Top 100 Albums

**Week 49 / 99**

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<tr>
<th><strong>#</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>ARTIST TITLE</strong></th>
<th><strong>countries charted</strong></th>
<th><strong>original label</strong></th>
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<tbody>
<tr>
<td>1 ITD</td>
<td>Celine Dion</td>
<td>All The Way</td>
<td>A.D.FIN.IRL.ISL.NL.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>2 D.D.</td>
<td>Cher</td>
<td>Greatest Hits - West</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
</tr>
<tr>
<td>3 D.D.</td>
<td>Ysma Turner</td>
<td>Twenty Four Seven - Parlophone</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
</tr>
<tr>
<td>4 D.D.</td>
<td>Queen</td>
<td>Greatest Hits III - Parlophone</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
</tr>
<tr>
<td>5 D.D.</td>
<td>Shania Twain</td>
<td>Come On Over - Mercury</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>6 D.D.</td>
<td>Mariah Carey</td>
<td>Rainbow - Columbia</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>8 D.D.</td>
<td>Korn</td>
<td>Issues - Epic</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>9 D.D.</td>
<td>Savage Garden</td>
<td>Affirmation - Columbia</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
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<td>10 D.D.</td>
<td>Genesis</td>
<td>Turn It On Again - The Hits - Virgin</td>
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<td>A&amp;M/Columbia</td>
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<tr>
<td>12 D.D.</td>
<td>Bloodhound Gang</td>
<td>Hour For Hour - Geffen</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>13 D.D.</td>
<td>Five</td>
<td>Invincible - RCA</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>14 D.D.</td>
<td>Westlife</td>
<td>Westlife - RCA</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>15 D.D.</td>
<td>Eurythmics</td>
<td>Peace - RCA</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>16 D.D.</td>
<td>Steps</td>
<td>Stoppartular - Joe</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
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<td>17 D.D.</td>
<td>The Corrs</td>
<td>Unplugged - Atlantic</td>
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<tr>
<td>18 D.D.</td>
<td>Simply Red</td>
<td>Love And The Russian Winter - East West</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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<tr>
<td>19 D.D.</td>
<td>Vonda Shepard</td>
<td>Heart &amp; Soul: New Songs From Ally McBeal - Epic</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
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<tr>
<td>20 D.D.</td>
<td>Will Smith</td>
<td>William - Columbia</td>
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<td>A&amp;M/Columbia</td>
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<td>21 D.D.</td>
<td>Andrea Bocelli</td>
<td>Sacred Arias - Sugar - Philips</td>
<td>A.P.ATL.NL.N.S.POL.FR.RO.NL.USA</td>
<td>A&amp;M/Columbia</td>
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#### Soundtrack Breaker

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<th><strong>ARTIST</strong></th>
<th><strong>ARTIST TITLE</strong></th>
<th><strong>countries charted</strong></th>
<th><strong>original label</strong></th>
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<td>Soundtrack</td>
<td>Tast - Walt Disney</td>
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<td>22 D.D.</td>
<td>Rage Against The Machine</td>
<td>The Battle Of Los Angeles - Epic</td>
<td>A.D.CD.</td>
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<td>Britney Spears</td>
<td>Baby One More Time - Joe</td>
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<td>A.D.CD.</td>
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<tr>
<td>24 D.D.</td>
<td>Alain Souchon</td>
<td>Au Bas Des Paquettres - Virgin</td>
<td>A.D.CD.</td>
<td>A.D.CD.</td>
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<tr>
<td>25 D.D.</td>
<td>Claudio Baglioni</td>
<td>Viaggiatore Sulla Casa Del Tempo - Columbia</td>
<td>A.D.CD.</td>
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<td>26 D.D.</td>
<td>Cat Stevens</td>
<td>Remember - The Ultimate Collection - Island</td>
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<tr>
<td>27 D.D.</td>
<td>Texas</td>
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<td>A.D.CD.</td>
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<td>29 D.D.</td>
<td>Travis</td>
<td>Calmation - Warner Bros</td>
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<td>30 D.D.</td>
<td>Joe Cocker</td>
<td>No Ordinary World - Parlophone</td>
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<td>31 D.D.</td>
<td>Johnny Hallyday</td>
<td>Songe De Sa Vie - Mercury</td>
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<td>33 D.D.</td>
<td>Kenny G</td>
<td>As Time Goes By - Virgin</td>
<td>A.D.CD.</td>
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#### Sales Breaker

**SALES BREAKER**: A.ED. indicates the album registering the biggest increase in chart points. **NEW ENTRY**: A.D.FD indicates an album entering the charts for the first time. **REENTRY**: A.D.CH indicates an album re-entering the charts after a previous charting.
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<td><strong>TW LW SINGLES</strong></td>
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<td></td>
<td>1. Queen - Greatest Hits III</td>
<td>1. Queen - Greatest Hits III</td>
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<td></td>
<td>2. Genesis - Turn It On Again - The Hits (Virgin)</td>
<td>2. Genesis - Turn It On Again - The Hits (Virgin)</td>
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<td>4. Chaka Khan - I'm Every Woman (WEA)</td>
<td>4. Chaka Khan - I'm Every Woman (WEA)</td>
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<td>5. Tina Turner - Twenty Four Seven</td>
<td>5. Tina Turner - Twenty Four Seven</td>
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<td>6. Barbara Streisand - The Greatest Love Of All (Sony)</td>
<td>6. Barbara Streisand - The Greatest Love Of All (Sony)</td>
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<td>7. Shania Twain - Come On Over (Mercury)</td>
<td>7. Shania Twain - Come On Over (Mercury)</td>
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<td>9. Celine Dion - All The Way...A Decade Of Song (Sony)</td>
<td>9. Celine Dion - All The Way...A Decade Of Song (Sony)</td>
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<td></td>
<td>10. The Osmonds - Go, Go, Go (Epic)</td>
<td>10. The Osmonds - Go, Go, Go (Epic)</td>
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<td><strong>NW LW ALBUMS</strong></td>
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<td>3. Enya - The Siewl Unse, Ceilin (Epic)</td>
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<td></td>
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**SALES**

AmericanRadioHistory.com
Like Making Love and other anthems continues his association with SPV's other signings, including Conquistadora, could charm their way onto the charts. He is known for his musical diversity, mixed at his friend Bryan Adams' Canadian studio. ROCK SYMPHONY show and the reunited, original BAD COMPANY were the recipient of a Lifetime Achievement Award. -1? 15

I NEED TO KNOW

BACK THAT THANG UP

LAVA/ATLANTIC

SAVAGE GARDEN

GIRL ON TV

MOTOWN 702
WHERE MY GIRLS AT?
BAD BOY/ARISTA

Puff Daddy
SOMEDAY
(YOU DRIVE ME) CRAZY
BRING IT ALL TO ME
GET GONE
ARISTA
LEO

GIRL ON TV

MOTOWN 702
WHERE MY GIRLS AT?
BAD BOY/ARISTA

Puff Daddy
SOMEDAY
(YOU DRIVE ME) CRAZY
BRING IT ALL TO ME
GET GONE
ARISTA
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GIRL ON TV

MOTOWN 702
WHERE MY GIRLS AT?
Better Alice Deejay (DJ Jurgen).

European success to enter the Dance Traxx Top 3 showed major gains in club play, mostly in the UK, moving in its third week from 74 to 17. The title 'Hit the road, Jack!' in Britain and through Sony labels in most an increase in points on the dance charts.

With German DJ Paul van Dyk climbing to number 2, ahead of Paul Johnson's reaches a new peak this week, closer to the Delux's Sun Deluxe's Sun Is Shining (Hypnotic/edel), the undisputed leader for the seventh consecutive week, is Alice Deejay (DJ Jurgen).

Alice, prominently featured last week on the cover of Music & Media, is making headway in Scandinavia, mainly in Norway and Denmark, also came on board with Italy joining the ranks.

This weekend's movers are titles which show the greatest gains in points during the week, however, it'll take Mr Jack a cross-borders pan-

**THIS WEEK'S MOVERS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHAT WOULD JIMMY DO?</td>
<td>Wonderboy</td>
<td>D.Dk. / S(20%): D.Pol.</td>
</tr>
<tr>
<td>WAITING FOR TONIGHT</td>
<td>Blacksheep</td>
<td>D.Dk. F. / D.S.</td>
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<tr>
<td>All I REALLY WANT</td>
<td>EastWest</td>
<td>D.Cz. / F. / F.</td>
</tr>
<tr>
<td>盤 THE FIRST REBIRTH</td>
<td>Noise Traxx</td>
<td>D.Cz. / F. / F.</td>
</tr>
<tr>
<td>MY FEELING</td>
<td>ADELANDE</td>
<td>D.Dk. / F. / D.</td>
</tr>
<tr>
<td>TELL ME WHY</td>
<td>BXR</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>YOU'RE (YOU DRIVE ME) CRAZY</td>
<td>Jive</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>DESTINY'S PATH</td>
<td>Tracid Traxx</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>WOAH HULALA</td>
<td>Aylon</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>MENTAL ATMOSPHERE</td>
<td>Pulsedriver IV</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>KERNKRAFT 400</td>
<td>Cunnie Williams feat. Heavy D</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>ANYTHING BUT THE SUN DON'T SHINE</td>
<td>Gouryella</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>THE WARNING</td>
<td>Faithless</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>EVERYBODY</td>
<td>Deckard</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>IN AND OUT OF MY LIFE</td>
<td>Simple Minds</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>A WORLD CELEBRATION</td>
<td>Peppermint Jam</td>
<td>D.Dk. / F. / F.</td>
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<td>DOPPELGÄNGER</td>
<td>Kosmo</td>
<td>D.Dk. / F. / F.</td>
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<td>FEELING IT TOO</td>
<td>Multiply</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>IN THE KING OF MY CASTLE</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>TONIGHT</td>
<td>Multiply</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>MAMBO NO. 5</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
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<td>SING IT BACK</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
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<td>TAKE U HIGH/M RUSHLIN 2000</td>
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<td>BACK IN MY LIFE</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
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<td>L'ESPERANZA</td>
<td>Nothing</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>ANGEL FALLS</td>
<td>Nothing</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>THE WARNING</td>
<td>Sinister</td>
<td>D.Dk. / F. / F.</td>
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<tr>
<td>THAT SONG</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
</tr>
<tr>
<td>KING OF MY CASTLE</td>
<td>Strictly Rhythm</td>
<td>D.Dk. / F. / F.</td>
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**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Week Charked</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>Clubplay # Dance Sales Combined - Issue 491999</th>
<th>Original Label</th>
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<td>SUN IS SHINING</td>
<td><strong>NO.1</strong></td>
<td>Violent</td>
<td>Hypnotic/Club Tools</td>
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<td>2</td>
<td>3</td>
<td>36</td>
<td>BETTER OFF ALONE</td>
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<td>Passion</td>
<td>Vicious Grooves</td>
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<td>3</td>
<td>2</td>
<td>20</td>
<td>GET DOWN</td>
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<td>Mushroom</td>
<td>Moodys</td>
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<td>4</td>
<td>4</td>
<td>9</td>
<td>ANOTHER WAY/AVENUE</td>
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<td>Sash!</td>
<td>Dutch Dance Music</td>
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<td>5</td>
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<td>9</td>
<td>WHY GO?</td>
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<td>Scooby</td>
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<td>6</td>
<td>6</td>
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<td>DESTINATION SUNSHINE</td>
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<td>Prezioso feat. Marvin</td>
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<td>7</td>
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<td>27</td>
<td>BLUE (DA BA DEE)</td>
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<td>Skooby</td>
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<td>8</td>
<td>8</td>
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<td>Ain't That A Lot Of Love</td>
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<td>Xtrovaganza</td>
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<td>9</td>
<td>9</td>
<td>8</td>
<td>NEW YORK CITY BOY</td>
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<td>Phats &amp; Small</td>
<td>Dutch Dance Music</td>
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<td>10</td>
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<td>FEEL GOOD</td>
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<td>DON'T CALL ME BABY</td>
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<td>12</td>
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<td>(MOUCHI MAMBO) SWAY</td>
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<td>Phats &amp; Small</td>
<td>Dutch Dance Music</td>
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<td>13</td>
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<td>WAITING FOR TONIGHT</td>
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<td>Simply Red</td>
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<td>(WHEN THE SUN DON'T SHINE)</td>
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<td>Phats &amp; Small</td>
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<td>15</td>
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<td>LA MOUCHE</td>
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<td>16</td>
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<td>THE FIRST REBIRTH</td>
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<td>MY FEELING</td>
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<td>Simply Red</td>
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<td>TELL ME WHY</td>
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<td>Simply Red</td>
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<td>(YOU DRIVE ME) CRAZY</td>
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<td>Simply Red</td>
<td>Dutch Dance Music</td>
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**European Dance Traxx**

The weekly dance chart comments by Harold Roth

"Open up your ears and clean up your eyes...It could be nice to be Alive"

Beatsteak Boys New Single "Alive" at radio across Europe now

**BEASTIE BOYS ANTHOLOGY**

**THE SOUNDS OF SCIENCE**

22 • 11 • 99

42 tracks featuring the new single "Alive" plus hits, misses, rarities, previously unreleased and brand new tracks with an 80pg booklet.

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

Germany: Radio FFH

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

Playlist Additions

98 Degrees/"The Hardest Thing" (n/a)
Laid Back/"Key To Life" (n/a)
Kim Lucas/"All I Really Want" (n/a)
Travis/"Why Does It Always Rain On Me" (n/a)
Tinsel/"Out Of My Head, In Your Heart" (n/a)
Michelle Lenard/"Let It Rain" (n/a)

The Corrs

(143/Loara/Atlantic)

"It's light, easy to listen to and has got the sound we can never get enough of. Besides, it's fun that they sing about radio."

Markus Önnerstam
Music Director
WOW! 105.5/Sweden

Norway: NRK P3

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

Playlist Additions

M2M/"Don't Say You Love Me" (15)
To Roccoos/"Rod/Cars" (8-10)
Motorhomes/"Into The Night" (8-10)
Fiona Apple/"Fast As You Can" (8-10)
Watershed/"Souvenir For A Hundred Years" (8-10)

Sweden: SR P5 Radio Stockholm

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

Playlist Additions

Tom Jones & Mousse T/"Sex Bomb" (10-15)
George Michael/"Miss Sarajevo" (10-15)
R.E.M./"The Great Beyond" (10-15)
Christina Aguilera/"What A Girl Wants" (5-8)
Vonda Shepard/"Read Your Mind" (3-5)
Robyn/"Main Thing" (3-5)
Savage Garden/"Affirmation" (3-5)
Gloria/"Land On My Land" (3-5)
Pet Shop Boys/"You Only Tell Me You Love Me" (3-5)

Denmark: DR P3

FORMAT: CHR
SERVICE AREA: National
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Public Broadcaster
www.dr.dk

Playlist Additions

Madison Avenue/"Don't Call Me Baby" (33)
Motorhomes/"Into The Night" (7-8)
Five/"Keep On Movin'" (7-8)
Cuban Boys/"Cognoscenti vs. Intelligensia" (7-8)
Doublemouth/"Philosophy" (3-4)
E.T.A./"Aya Napa" (3-4)
Eminem/"Role Model" (3-4)
M2M/"Don't Say You Love Me" (2-3)

Italy: Radio Dimensione Suono

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

Playlist Additions

Manu Chao/"Clandestino" (28)
Honey/"Never Let You Down" (28)
Christina Aguilera/"What A Girl Wants" (28)

Spain: Los 40 Principales

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

Playlist Additions

Dover/"Cherry Lee" (n/a)
Boney M vs. Sash/"Ma Baker" (n/a)
George Michael/"Roxyanne" (n/a)
Moneda Dura/"Mama No Quiere" (n/a)
Ketama/"K Chu-Chu" (n/a)
Tam Tam Gold/"Passaran" (n/a)
2 Eivissa/"Bad Girl" (n/a)
Seguridad Social/"Sina Banana" (n/a)
Puzzletron/"Love And Light" (n/a)
The Netherlands: Radio 3FM

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

Playlist Additions

Kane/Damn Those Eyes (13-14)
Weeping Willows/Broken Promise Land (7-8)
Dangerman/Let's Make A Deal (7-8)
Britney Spears/Born To Make You Happy (7-8)
Stephen Simmonds/Tears Never Dry (7-8)
Masters At Work/To Be In Love (7-8)
Supergrass/Mary (7-8)
Jamiroquai/King For A Day (7-8)

Belgium: Radio Contact F

FORMAT: CHR
SERVICE AREA: French-speaking Belgium
PLAYLIST MEETING: Varies
GROUP/OWNER: CLT-UFA site under construction

Playlist Additions

Queen & David Bowie/Under Pressure '99 (21)
Khaled/El Ciel La Nuit (21)
Mike/Why Did You Do It (21)
Francis Cabrel/Hors Saison (6-7)
Robbie Williams/She's The One (6-7)
Technoetronic/Like This (6-7)
Junior Jack/My Feeling (6-7)

UK: Galaxy Network

FORMAT: Dance
SERVICE AREA: Yorkshire, North East England, Severn Estuary, Manchester
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Chrysalis Radio
www.galaxynfm.co.uk

Playlist Additions

Len/Steal My Sunshine (n/a)
Groove Armada/See You Baby (n/a)
Artful Dodger/Rewind (n/a)

Norway: Radio 102

FORMAT: Hot AC
SERVICE AREA: Haugesund
PLAYLIST MEETING: Wednesday 10-30
GROUP/OWNER: Independent

Playlist Additions

Phil Collins/Strangers Like Me (10-12)
Westlife/Flying Without Wings (10-12)

UK: Virgin Radio

FORMAT: Rock
SERVICE AREA: National
PLAYLIST MEETING: Monday 10.30
GROUP/OWNER: Ginger Media Group
www.virginradio.com

Playlist Additions

Whitney Houston/I Learned From The Best (30-35)
Salt 'N' Pepa/The Brick Track (30-35)
Enrique Iglesias/ rhythm Divine (20-25)
Supergrass/Mary (29-25)
Thunderbugs/It's About Time (20-25)
Michael Moog/That Sound (20-25)

France: Fun Radio

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

Playlist Additions

Whitney Houston/It's Not Right But It's OK (7-10)
Skoo/Un Autre Jour (7-10)
Earth, Wind & Fire/September '98 (Chaka & Small Remix) (7-10)
Simply Red/Ain't That A Lot Of Love (7-10)
Lois Andrea/Vive (7-10)

UK & Eire: Atlantic 252

FORMAT: CHR
SERVICE AREA: Greater Stockholm
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
www.105.6.com

Playlist Additions

Skunk Anansie/You'll Follow Me Down (15)
Garbage/The World Is Not Enough (15)
The Corrs/Radio (15)
Monica Starck/Powerful Thing (15)

Sweden: WOW! 105.5

FORMAT: Modern AC
SERVICE AREA: Greater Stockholm
PLAYLIST MEETING: varies
GROUP/OWNER: CLT-UFA
www.105.6.com

Playlist Additions

Whitney Houston/I learned From The Best (30-35)
Supe...
Most Added is those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Station Reports include all new additions to the playlist. Some reports will also include Power Rotation Additions:

FRANCE

EUROPE 2 NETWORK/
Pierre-Yves - Music Dir
Playlist Additions:
Céline Dion - That's The Way It Is
Eddy Mitchell - Inte Nocturne
Sebastien Chazaud - Complices
Serge Lama - En Trance
Ray Fontaine - Pourquoi Tant d'Amour?

SUCCESS

Jojo - It's About Time
Sade - The Sweetest Memory

Appendix B: Songs Added alphabetically by artist,

FRANCE

EUROPE 2 NETWORK/
Pierre-Yves - Music Dir
Playlist Additions:
Céline Dion - That's The Way It Is
Eddy Mitchell - Inte Nocturne
Sebastien Chazaud - Complices
Serge Lama - En Trance
Ray Fontaine - Pourquoi Tant d'Amour?

SUCCESS

Jojo - It's About Time
Sade - The Sweetest Memory

Appendix B: Songs Added alphabetically by artist,
In search of a position within the music industry, both at national and international levels.

> Over 20 years of experience in the music industry, both at national and international levels.
> Considerable expertise in artist marketing worldwide.
> Excellent teamwork player, innovative, highly creative.
> Self-motivated with the ability to lead and motivate others.
> Fluent in English & German.
> CV available upon request.

Please send your CVs to the attention of: Emmanuel Legrand, editor-in-chief, Music Business Europe, Classifieds Dept. 50-51 Bedford Row, London WC1R 4L United Kingdom.

Music Business Europe's leading weekly music and radio magazine is looking for a:

Music Business & Talent Editor

whose task will be to cover the day-to-day changes in the UK and international music industry and be responsible for artist-related stories in the magazine.

Based on London, the position is open to candidates who have experience in English language journalism, preferably in trade publications. Knowledge of the music industry and a good understanding of the current music scene would be a plus, as well as mastering another language from the European Union.

Salary will be based upon experience.

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As this Latin-flavoured year draws to a close, what better than to have Waiting For Tonight (Work/Columbia) by Latin star Jennifer Lopez on top of the European Radio Top 50 for a second week? Although Tina Turner rises to number 2 with When The Heartache Is Over (Parlophone), Scandinavia is the only territory where Tina beats Jennifer.

As expected, the Lightning Seeds are taking their bow as this week’s highest new entry at 41 with Life’s Too Short (Epic), mainly due to massive support in the UK. Jacky Sanders, programme director at Swiss CHR outlet Radio Lac in Geneva, reckons the track will do well in the rest of Europe, too. “We’ve always liked the Lightning Seeds. This song has a good chance, because it’s a new sound and the singer’s voice is brilliant.”

Sanders, who is soon to leave radio after 20 years in programming, is currently preparing Radio Lac for the digital age: “We are programming CDs at the moment, but we are changing over to hard disk recording. It’s a huge job, and I have to make sure everything is in working order before I leave.”

Other new entries this week include George Michael’s Police cover Roxanne (Virgin) at 42, which is Most Added this week, but his interpretation is struggling on UK radio. Three places lower, Jamiroquai follows up Supersonic with a much lower, Jamiroquai follows up Supersonic (Interscope) by Andreas Johnson (Metronome), Voices by Ann Menno Visser (WEA), and The Greatest Romance Ever Sold by The Artist (Arista).

Some fresh new sounds ready for the Top 50 in the next couple of weeks are: Why Does It Always Rain On Me by Travis (Indiependente), Glorious by Andreas Johnson (Metronome), Voices by Ann Lee (X-Energy), Back In My Life by Alice Deejay (Violent/DJive), and The Greatest Romance Ever Sold by The Artist (Arista).
EMI prepares for digital age

with emerging new media companies in which we consequently own valuable equity stakes." EMI has recently entered partnerships or made investments in new media companies such as musicmaker.com (providing customised compilations via the Internet), Liquid Audio (on-line delivery of music), Digital On-Demand (retail kiosks for digital downloads), sanity.com (the Internet business of Australia's leading retailer) and Preview Systems (developing a secure digital delivery system).

"These initiatives represent important steps as we position ourselves to exploit the power of the Internet and the rapid development of digital technology, whichever direction they may take," said Nicoli. "These transactions are becoming an integral part of our business, and we expect to announce further deals in coming months and years ahead." The new chairman estimated that some 10% of EMI's revenues will come from Internet-related businesses by 2005.

EMI witnessed a 9% growth in revenues at £1,080 million (euros 1,714m) during the six months to the end of September, while pre-tax profits were up 9.9% (excluding new media income and retailer HMV), to £241.9m. The group's music and performing rights divisions both grew, and EMI turned in the largest "strong performance" in Japan, despite a declining market there, and saw "a significant recovery in market share in both south east Asia and in Latin America." In the US, where the market grew by 7% in the first half of the year, EMI noted a decline in market share reflecting "a weak first-half release schedule," explained Nicoli, who is confident that the second half-year schedule, with offerings from many established artists, will lead to "satisfactory progress in this year as a whole." However, EMI's sales in Europe were flat. According to a statement, turnover in France rose but was offset by declines in the UK and Scandinavia, because of increased investments in artists and marketing resulted in reduced profits in the region overall," according to a company statement. 

Nicoli pointed out that EMI's Recorded Music division, headed by Ken Berry, has "continued to strengthen its strong management teams." Earlier this year, new company heads were appointed both in France and in Germany, with the arrival of Marc Lumbroso and Alvaro de Marzán respectively. Marty Bandier's Publishing division posted a rise in turnover of 8.1% and in profit of 2.5%, linked to the impact of the recent addition of the Windespekt catalogue.

Analysing the overall performance of the company, Nicoli admitted that "there is still work to be done," citing work in progress in areas such as "reducing the back office cost base, improving the efficiency of the supply chain, preparing for the digital distribution of our products and adapting to other genres." He also pointed out that EMI's Internet-related businesses were doing well, "with the addition of CH/urban rap network Skyrock and Wolfgang's mar- 

EU frequency auctions

Information Society spokesman confirmed: "The Commission has taken the view that the valuation of radio spectrum might be an appropriate means in certain circumstances, for example where spectrum is scarce, to achieve the efficient use of radio spectrum." However, Hauggaard adds that "the Commission acknowledges that public interest considerations should be taken into account where radio spectrum is used for defined public interest purposes such as public safety. It might be the case with public broadcasting." The Commission also proposes to set up an expert spectrum policy group to tackle issues at an EU level, and set out policy objectives for international negotiations on frequencies.

Europe's radio broadcasters—both public and commercial—are generally against the principle of auctioning. A spokesperson from the public broadcaster-dominated European Broadcasting Union argues: "Auctioning is likely to mean higher costs for the licence holders in future, or in certain cases, might be the case with public broadcasting." The Commission also proposes to set up an expert spectrum policy group to tackle issues at an EU level, and set out policy objectives for international negotiations on frequencies.

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Khaled's rival of light

Continued from page 1

rather have broadcast radio licences awarded by some form of beauty page or evaluation by some kind of regulatory authority whose activities must be transparent. We're not in favour of broadcast spectrum being issued on the basis of an auction.

Brown says the reason for the AES opposition to frequency auctions "is that we do perceive there is a public remit that runs with a broadcasting environment where governments must ensure there is a reasonable diversity of ownership and content. Once you win a licence through auction, you can generally do what you like with it, and we think that is socially and politically unattractive.

On what the Commission's Communication might mean in practice, Brown says: "We think this opens the door to auctioning future broadcast spectrum, but not to auctioning of spectrum which is already occupied." Brown notes that, traditionally, "national governments have fiercely struggled to protect their rights through broadcasting structure," although he warns that, on the other hand, "all national governments are interested in having money going into the exchequer," and that an EU directive on frequency auctions could provide a politically convenient reason for their introduction in some states.

Neither Sony nor Creation were prepared to give any more details about the future of the label, citing "lots of issues to resolve with staff, artists and so on," according to Andy Saunders, now head of communications at Creation. A spokesperson for Sony Music declined to comment on UK press reports suggesting that Creation offshoots Sony Teenage Fanclub and the Jesus and Mary Chain, McGee and Green are believed to be tempted by Internet-related businesses. McGee comments: "Creation Records has been our life for 17 years. We started the company from nothing, but it's the end of an era. It's the end of a decade, a new millennium and a new beginning. We're trying to keep our heads above water at some new things. I still intend to be involved with music, but there are other areas that I am keen to investigate." McGee sealed a part-
**AIRPLAY**

**week 49/99**

Mainland European records breaking out of their country of signing

**Border Breakers**

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**MUSIC OF MY HEART**

**THE US HIT SINGLE**

by GLORIA ESTEFAN and *NSYNC From The Original Soundtrack The Music Of My Heart

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**In what could be one of the most significant personnel changes in UK radio this year, EMAF’s new Music Network (M&M, November 27) is understood to be trying to lure a senior BBC Radio executive to head up music content across the Music Network’s broadcasting, publishing and on-line activities. Regardless of whether EMAF’s pitch is successful, Hotline hears that the company is intending to centralise the music policy at its Big City network of local CHR stations.**

Reliable sources report that MTV Italy is in ongoing negotiations with rival Italian music TV channel TMC 2 (formerly Videomusic) should it lose its forthcoming court appeal to keep its terrestrial TV licence.

Universal Music Group senior VP of international Jay Durgan has left the company. He was appointed to the Los Angeles-based post in September after two years in a similar slot at PolyGram. Hotline hears Durgan might go to Warner Music in an international capacity, working closely with Warner Music’s chairman Roger Ames.

The ever-acquisitive Hamburg-based edel music group has taken a 64% share in UK record/video/TV production company Eagle Rock Entertainment. The £7.3 million (€uro 11.9 m) deal sees edel—Eagle Rock’s primary audio distributor in Europe—lose its share from the 17% which it acquired in January this year.

The latest on the EEC Copyright Directive, which was expected to be finalised before the year end, is that no decision will be made under the Finnish presidency—it will most likely wait for the Portuguese presidency from January 1.

French indie label and distributor Musisoft is going through difficult times. Hotline has learnt that an FR 10 million (€uro 1.52 m) cash injection was required to keep the company afloat. Musisoft was founded three years ago by former Sony Music France chief executive Henri de Bodinat. The latest round of the legal battle—between the French record company, French indie label and distributor Musisoft and French independent record company Music France—will most likely be finalised before the year end, is that no decision will be made under the Portuguese presidency from January 1.

UK media and entertainment group Granada has publicly criticised the £225 million (€uro 369 m) bid the Scottish Media Group (SMG) has submitted for the Ginger Media Group, which includes national rock station Virgin Radio. Granada, which is a 20% shareholder in SMG, suspects that SMG is attempting to buy Ginger in order to make itself a less attractive take-over target for Granada. SMG owning Ginger would create significant obstacles for Granada, which, under current ownership restrictions, would not be able to own Virgin Radio’s London FM station because of Granada’s ownership of London Weekend Television.

Finally, congratulations to Terri Hall, head of PR agency Hall Or Nothing, who was presented with a lifetime achievement award at the Nordoff Robbins/BRIT Trust Women of the Year Awards for the music industry and related media in London in November. Also awarded were Vicki Wickham, MD of R&B label Toast Records; Maggie Crowe, BPI director general and Lorraine Barry, international marketing director at Virgin Records. Pictured (l-r) are: Wickham, Barry, Hall and Crowe.
week 49/99

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