

Music & Media

JANUARY 22, 2000

Volume 17, Issue 4

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we talk to radio

M&M chart toppers this week

- Eurochart Hot 100 Singles**
EIFFEL 65
Move Your Body
(Bliss Co.)
- European Top 100 Albums**
CELINE DION
All The Way...A Decade of Song
(Epic/Columbia)
- European Radio Top 50**
CELINE DION
That's The Way It Is
(Epic/Columbia)
- European Dance Traxx**
EIFFEL 65
Move Your Body
(Bliss Co.)

Inside M&M this week

INTERNET INSIGHT
In our first ever on-line special, M&M gets the very latest views on how the Internet is impacting upon the music and radio businesses from those executives tasked with making the decisions. There is also a unique guide to the world's best music web sites, as nominated for the MidemNet Awards. **Pages 9-23.**

SOUL FRANCAIS
Omar Chakil purveys a distinctive brand of French R&B with a Middle Eastern flavour, and is hoping sophomore single *Tout Les Amants Du Monde* can match last summer's 60,000-selling debut single *Victimes Du Temps*. **Page 24.**



Music's on-line future shapes up

by Juliana Koranteng

LONDON — Last week's unexpected takeover of Time Warner by on-line giant America Online (AOL) not only confirms the much predicted convergence of old and new media, but also acknowledges the Internet as the biggest influence on the future growth of global music sales.

According to analysts, shareholder and regulatory approval of AOL/Time Warner—the name of the newly created media juggernaut valued at more than \$300 billion—will make AOL the most powerful player in the fast growing on-

line music market. Also, the deal could catapult Warner Music Group (WGM), Time Warner's music division, into frontrunner position in the digital delivery race among the five majors.

The AOL/Time Warner merger immediately overshadowed other important downloadable music deals announced shortly beforehand by Universal Music Group (UMG) and Sony Music Entertainment (SME).

But as the world's biggest Internet company, AOL's acquisition of Time Warner, the largest traditional media group, has some logic. "There's nothing

untoward about one of the world's media groups merging with the world's most successful on-line group," notes New York-based Aram Sinnreich, analyst at Jupiter Communications. "It will help speed the adoption of on-line music by consumers." Sinnreich adds that "It could even make or break a band, which has not been done so far on the Internet. But AOL has the ability to do so. As a well-known global brand, AOL's ambitions will be far-reaching. AOL is good at marketing on-line."

Before the Time Warner deal, AOL had already entered the on-line music

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Introducing Scottish Ginger

by Jon Heasman

LONDON — The Scottish Media Group (SMG) has become the first TV company to make a major move into the UK's commercial radio sector following its proposed £225 million (euro 367 m) acquisition of the Ginger Media Group.

In addition to its original TV production company, Ginger operates national AM rock service Virgin Radio and sister Lon-

don FM rock station Virgin 105.8 FM. It bought both stations from Richard Branson in 1997.

SMG operates two commercial TV franchises in Scotland—Scottish TV and Grampian—and its other media interests include publishing, outdoor advertising and cinema advertising. The combined company will be known by the initials SMG rather than the Scottish Media name.

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N'Dour ready for the world

by Nigel Williamson

Youssou N'Dour's biggest hit may have been called *7 Seconds*, but it has taken him five long years to follow up the million-selling album from which it came.

Now he is finally ready to step back into the fray next month with his debut album for Sony, *Joko—From Village To Town*, and determined to reach beyond the "world music" banner. Released across Europe on February 21, the album still betrays strong traces of the Senegalese singer's African roots, but now there's also a far more cosmopolitan flavour. "I want people just to say that it is good music, not that it is good for African music. It's music that is as relevant on the streets of New York as on the streets of Dakar," says N'Dour. "This is about moving on to the next

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Radio giants limber up for multiplex bout

LONDON — Another heavyweight contest has emerged in the battle to win the right to operate London's second digital radio multiplex, writes Jon Heasman.

The licence has been advertised by UK regulator the Radio Authority (RA), which last year awarded the first London digital multiplex to CE Digital, a joint venture between Emap Radio and Capital Radio (M&M, May 22, 1999).

The three applications submitted to the RA by its January 11 closing date are from MXR London, Score Now and Switchdigital.

MXR London, which was unsuccessful in its application to run the first London multiplex last year, brings together Chrysalis Radio (45%), Border Radio (35%), DMG Radio (10%) and Choice FM owners Soul Media (10%). In addition to a digital upgrade for exist-

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Upfront

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

The 20th century was transformed by three major technological inventions: telephone, radio and cinema (actually all three invented in the 19th century). In other words, the life of billions has been changed for ever thanks to Graham Bell, Guglielmo Marconi and the Lumière brothers.

There's no doubt that this new century will be dominated by a 20th century innovation which is radically realigning the way we operate, think and do business—it is, of course, the Internet, dubbed as “the revolution of the century” by Italian writer Umberto Eco.

Although it is not possible to put a name on the “inventor” of the Net, it is not wrong to say that the Net is the prodigal grandson of Bell, Marconi and the Lumières, in that it integrates telecommunications, sound and vision, and that it is more than the sum of its parts.

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

This week, Music & Media presents its first ever “On-line Spotlight,” a 16-page special which tries to assess how radio stations and record labels are reacting to this new media revolution, and previews some of the most innovative music-related web sites selected for the MidemNet Awards.

How and to what extent the revolution is going to affect the music and broadcasting industry is still under discussion—but if there is one thing everyone is convinced of, it's that it'll change the business radically.

And if there were still people who needed to be convinced about the scale of the Net revolution, last week's cyber Big Bang—AOL acquiring Time Warner, and not the other way around—would be a rude wake-up call. A venerable, established \$26bn media group built over decades gobbled up overnight by one of these “nouveau riche” Net companies rising on this amazing financial bubble, which nobody had heard of ten years ago. Talkin' 'bout a revolution!



Emap ups Performance Ford

by Jon Heasman

LONDON — UK media group Emap has promoted Dee Ford, formerly managing director of its radio operations, to MD of Emap Performance, the new cross-media division which groups all of the company's music-oriented brands (M&M, November 27).

In her new role, Ford will oversee the division's London-based music magazine, radio, TV and Internet businesses, reporting to Emap Performance chief executive Tim Schoonmaker.

The 39 year-old Ford is described by an Emap insider as “a great leader who grabs both heads and hearts,” who is particularly strong at managing change.

Jerry Perkins, previously publishing director of Emap Music Magazines, is appointed MD of the Emap Metro

(magazines) sub-division, reporting to Ford. The company's music TV and Internet businesses (which include The Box music TV channel) will also report to Perkins.

For the time being, the managing directors of Emap's radio stations based outside of London will report direct to Tim Schoonmaker, although sources suggest that this is likely to be a temporary arrangement until a new radio head is appointed under Ford. It is also rumoured that the company's radio operations are set to become more centralised, in line with the UK's other big radio groupings.

Meanwhile, there have also been some changes of management at

Emap's local stations, with Aire FM/Leeds managing director Steve King leaving to join regional AC/talk station Century 105 in Manchester.

Michelle Surrell, MD at Rock FM/Preston moves across the Pennines to replace King as Aire MD, while Rock FM programme director Paul Jordan moves up to MD in place of Surrell.

More managerial changes are expected to be announced by the company shortly, as well as the creation of a new sales house—Dolphin—which will sell on behalf of the entire Performance division, replacing existing media-specific sales operations such as the former Emap Radio's sales house Emap on Air.



Dee Ford

Echo 2000 nominations announced

by Gesa Birnkraut

HAMBURG — The millennium Echo Awards, to be held on March 9 in Hamburg's Congress Centre, boast an impressive programme of live performances from national and international artists.

At a press conference in Hamburg announcing this year's nominees, Gerd Gebhardt, head of the board of the German Phono-Academy, said: “We are proud to announce that Buena Vista Social Club, Sabrina Setlur, Tina Turner, Lou Bega and Sasha have already confirmed their attendance at Echo 2000.”

The event, said to be the third biggest music award show in the world after the Grammys and the

Brit Awards, will be preceded, on March 3, by the release of the double Echo CD featuring pop, Schlager and comedy. It is produced this year by Warner Special Marketing.

The show will be broadcast on March 10 in a prime-time 20.15 slot on public TV channel ARD, which will devote a full two hours to the event airing.

Professor Werner Hay, CEO of the Academy, announced the nominees in the 14 categories which are determined by Media Control's charts. The remaining ten categories, are subject to voting by juries drawn from members or committees of the Phono-Academy. BMG is the leading company with 17 nominations, followed by Warner with 13 and Sony with 11.



Werner Hay & Gerd Gebhardt

Echo 2000 nominations in selected categories:

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Sting (Motor)
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International group:

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Bloodhound Gang (Motor)
Buena Vista SC & R. Cooder (eastwest)
The Offspring (Columbia)
Red Hot Chili Peppers (WEA)

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Pop Prize for the best contribution to Dutch pop music.



One of the international panels was dedicated to the "Swedish success story," examining how Sweden has sustained a successful music export profile going back as far as Abba. Good timing, understandable lyrics for non-English speaking audiences and a strong domestic production bias are the keys, the Swedish panelists concluded. Dag Heaggqvist, veteran chairman of the Swedish IFPI, even suggested that London has lost its position as the music trade centre of

is actually doing something itself."

Another clash occurred between Dutch record companies over the policy, adopted by some, of releasing only four-track CD singles instead of the cheaper two-track singles. According to Rob Schouw, commercial director at BMG, his record company's policy of skipping two-tracks didn't influence chart positions, because "singles are increasingly bought by an older audience." According to Gerard Rutte, GM of Epic, who still believes in the two-track, "that is a self-fulfilling prophecy."

Flemish government plans two commercial stations

by Marc Maes

BRUSSELS — Flemish Prime Minister Patrick Dewael has announced that by September 1 Flanders may have two "national" (as opposed to local) commercial radio stations on the air.

Until recently, the Flemish media ministry has always put the launch of "national" commercial radio back on the grounds that there were not enough frequencies available for extra broadcasters. Now, the new media minister, Dirk Van Mechelen, has decided to carry out full-scale frequency research into the possibility of including one or two new Flanders-wide stations, on the FM waveband.

The radio situation in Flanders has traditionally favoured public broadcaster VRT, whose five channels have benefited from a de facto monopoly position, leaving no room for competition from commercial broadcasters. Commercial stations and networks such as Radio Contact, TopRadio, Mango and Family Radio have less than 20% of the audience share in Flanders. By contrast, in the south of Belgium healthy competi-

tion between commercial networks such as BEL RTL, Radio Contact and NRJ and the public broadcaster RTFB have stimulated a dynamic radio market.

Insiders expect that competition in Flanders will have a similar beneficial effect. Moreover, VRT's management contract with the Flemish government expires in 2001, and it is likely that in the light of a more competitive environment the government will review the current arrangement whereby public radio carries commercial advertising in addition to receiving considerable government funding.

During his new year speech, VRT's CEO Bert De Graeve expressed the hope that VRT "would not become a victim of its own success."

A media ministry spokeswoman confirms that plans for two commercial stations are being studied. The minister's brief and policy plans also specify that the allocation of national frequencies is to be effected through auction. "But the quality aspect is at least as important as the financial aspect of this auction," the spokeswoman warns.

eral other radio stations. It grossed Ffr 73 million (euro 11.1m) in 98/99. According to NRJ vice-president Alain Weill, Sogetec needs Ffr 500 million to finance a nationwide digital network capable of carrying not only radio signals but also data. Weill estimates that in the current situation, Sogetec is "worth Ffr 1 billion," and doesn't rule out partnerships with telecoms companies or foreign broadcasting operators.

DR WOOS YOUTH

COPENHAGEN — The Danish Broadcasting Corporation (DR) is launching a two-pronged programming strategy on its DR1 TV channel to capture more music video viewers in the youth market. From Monday, January 17 DR1 will air "Voxtop" in a 14.05-14.20 slot, featuring eight new music videos which viewers can vote for. This will fill a void which has existed on DR1 since a similar programme was cancelled in 1991. To augment the Monday night programming, DR1 is airing "Voxpop," a one-hour programme featuring a video top 10 plus news and comment, at 16.15 each Saturday evening. Voxpop already exists on Swedish TV, and the Danish version will be produced in cooperation with the Swedish public broadcaster SVT. With a broader production base, the two programmes expect to secure interviews with major acts. "It's quite positive news," says Virgin product manager Las Thomsen. "There are lots of videos around but not many outlets".

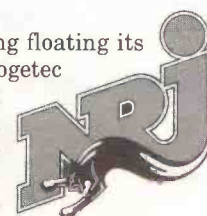
EUROPEAN PROMO HOUSES MOVE INTO LICENSING

LONDON — Two European independent promotion/media services companies, London-based Music House and Hamburg-based Public Propaganda, have launched a new joint venture licensing division. Based in Music House's west London headquarters, the new division operates under the name Europropaganda and is headed by licensing manager Marcus Fergusson, formerly licensing manager/A&R at indie label Higher State. Fergusson says: "We are actively looking for unsigned material—for recording and/or publishing—to promote and licence, both in the U.K. and abroad. For signed acts, we can offer a comprehensive service whereby we will market and promote the act and then offer assistance in licensing the track on." Public Propaganda already has its own associated labels in Germany, but Fergusson says "the material from these would only represent a fraction of what we hope to pick up." He adds: "We would initially be concentrating on dance-related product, but there is no reason why this should not expand to a wider brief if the material was suitable."

MOVING CHAIRS

MADRID — Spain's second biggest private radio group, Cadena COPE, has appointed **Jésus Wolstein** as the coordinator of AC/rock Cadena 100 in Valencia, the country's third biggest city. Wolstein will also be responsible for the production and generation of Cadena 100 musical events at national level. Cadena 100 is Spain's third most popular music network, with a million listeners daily.

COLOGNE — **Jochen Rausch**, head of music at public youth station **Eins Live** is named editor-in-chief at the station with effect from February 1. He will for the time being retain his position as head of music pending recruitment of a replacement.



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Noorderslag widens international scope

by Menno Visser

GRONINGEN — A record number of international attendees joined the annual gathering of the Dutch music industry at the Noorderslag Seminar in Groningen on January 7-8.

Growing interest in the international showcase EuroSonic, broadcast live on radio by members of the European Broadcasting Union, added no less than 170 international delegates to the more than 900 Dutch music industry professionals at the two days of seminars and two nights dedicated to upcoming acts. On the second night the Noorderslag Festival, showcasing the new breed of Dutch acts, presented V2-signed hiphop/reggae crossover act Postmen, surprise winners of the prestigious annual Dutch Pop Prize for the best contribution to Dutch pop music.

One of the international panels was dedicated to the "Swedish success story," examining how Sweden has sustained a successful music export profile going back as far as Abba. Good timing, understandable lyrics for non-English speaking audiences and a strong domestic production bias are the keys, the Swedish panelists concluded. Dag Heaggqvist, veteran chairman of the Swedish IFPI, even suggested that London has lost its position as the music trade centre of

Europe. "London is no longer any more important than Munich or Stockholm," he declared.

Although more recent developments such as the mergers in the Dutch record industry and the possible privatisation of the Dutch broadcast organisation VARA were too fresh to have been included in the list of topics, there was plenty to discuss in the seminar's domestic panels. Most intriguing was the open criticism by Kees van der Hoeven, director of Universal Music Publishing, of the Dutch industry's own anti-CD-R campaign, Don't Stop The Music, which he claimed was having no effect. Paul Solleveld, director of the NVPI, was moved to reply: "It's still early days. The first target was to raise awareness. A positive side effect is that it shows the government that the industry is actually doing something itself."

Another clash occurred between Dutch record companies over the policy, adopted by some, of releasing only four-track CD singles instead of the cheaper two-track singles. According to Rob Schouw, commercial director at BMG, his record company's policy of skipping two-tracks didn't influence chart positions, because "singles are increasingly bought by an older audience." According to Gerard Rutte, GM of Epic, who still believes in the two-track, "that is a self-fulfilling prophecy."

Panelists at the "Swedish success story" seminar.



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by Marc Maes

BRUSSELS — Flemish Prime Minister Patrick Dewael has announced that by September 1 Flanders may have two "national" (as opposed to local) commercial radio stations on the air.

Until recently, the Flemish media ministry has always put the launch of "national" commercial radio back on the grounds that there were not enough frequencies available for extra broadcasters. Now, the new media minister, Dirk Van Mechelen, has decided to carry out full-scale frequency research into the possibility of including one or two new Flanders-wide stations, on the FM waveband.

The radio situation in Flanders has traditionally favoured public broadcaster VRT, whose five channels have benefitted from a de facto monopoly position, leaving no room for competition from commercial broadcasters. Commercial stations and networks such as Radio Contact, TopRadio, Mango and Family Radio have less than 20% of the audience share in Flanders. By contrast, in the south of Belgium healthy competi-

tion between commercial networks such as BEL RTL, Radio Contact and NRJ and the public broadcaster RTFB have stimulated a dynamic radio market.

Insiders expect that competition in Flanders will have a similar beneficial effect. Moreover, VRT's management contract with the Flemish government expires in 2001, and it is likely that in the light of a more competitive environment the government will review the current arrangement whereby public radio carries commercial advertising in addition to receiving considerable government funding.

During his new year speech, VRT's CEO Bert De Graeve expressed the hope that VRT "would not become a victim of its own success."

A media ministry spokeswoman confirms that plans for two commercial stations are being studied. The minister's brief and policy plans also specify that the allocation of national frequencies is to be effected through auction. "But the quality aspect is at least as important as the financial aspect of this auction," the spokeswoman warns.

ON THE BEAT

MXP SET IN NEW FORMAT

COPENHAGEN — The Danish Music Export and Promotion unit (MXP), which coordinates projects for music organisations, launched the compilation CD *Music from Denmark 2000* on 11 January. The four-disc set includes rock/pop, folk, jazz and a new variation featuring works by singer-songwriters. MXP has produced 4,000 boxed sets for promotional purposes, and to complement the release has updated its website to make it easier to use and give it more impact. The site contains links to virtually all other websites related to Danish music. "We're excited about the new CD collection and the new site," says MXP coordinator Mikael Hjørnis. "Both are valuable marketing tools."

FLANDRIA WINS HOME LICENCE

BRUSSELS — Cable station Radio Flandria has been granted a Flemish broadcast licence. The CHR-formatted station was launched two years ago but has been broadcasting from Luxembourg because there was no Flemish legislation dealing specifically with cable radio. It has now moved its studios to Antwerp.

NRJ PLANS SOGETEC FLOAT

PARIS — French radio group NRJ is considering floating its wholly-owned transmission services provider Sogetec on the stock exchange in order to ensure and finance its development, especially in the area of digital broadcasting. Sogetec handles all the technical aspects of the NRJ group, and of several other radio stations. It grossed Ffr 73 million (euro 11.1m) in 98/99. According to NRJ vice-president Alain Weill, Sogetec needs Ffr 500 million to finance a nationwide digital network capable of carrying not only radio signals but also data. Weill estimates that in the current situation, Sogetec is "worth Ffr 1 billion," and doesn't rule out partnerships with telecoms companies or foreign broadcasting operators.



DR WOOS YOUTH

COPENHAGEN — The Danish Broadcasting Corporation (DR) is launching a two-pronged programming strategy on its DR1 TV channel to capture more music video viewers in the youth market. From Monday, January 17 DR1 will air "Voxtop" in a 14.05-14.20 slot, featuring eight new music videos which viewers can vote for. This will fill a void which has existed on DR1 since a similar programme was cancelled in 1991. To augment the Monday night programming, DR1 is airing "Voxpop," a one-hour programme featuring a video top 10 plus news and comment, at 16.15 each Saturday evening. Voxpop already exists on Swedish TV, and the Danish version will be produced in cooperation with the Swedish public broadcaster SVT. With a broader production base, the two programmes expect to secure interviews with major acts. "It's quite positive news," says Virgin product manager Las Thomsen. "There are lots of videos around but not many outlets".

EUROPEAN PROMO HOUSES MOVE INTO LICENSING

LONDON — Two European independent promotion/media services companies, London-based Music House and Hamburg-based Public Propaganda, have launched a new joint venture licensing division. Based in Music House's west London headquarters, the new division operates under the name Europropaganda and is headed by licensing manager Marcus Fergusson, formerly licensing manager/A&R at indie label Higher State. Fergusson says: "We are actively looking for unsigned material—for recording and/or publishing—to promote and licence, both in the U.K. and abroad. For signed acts, we can offer a comprehensive service whereby we will market and promote the act and then offer assistance in licensing the track on." Public Propaganda already has its own associated labels in Germany, but Fergusson says "the material from these would only represent a fraction of what we hope to pick up." He adds: "We would initially be concentrating on dance-related product, but there is no reason why this should not expand to a wider brief if the material was suitable."

MOVING CHAIRS

MADRID — Spain's second biggest private radio group, Cadena COPE, has appointed **Jésus Wolstein** as the coordinator of AC/rock Cadena 100 in Valencia, the country's third biggest city. Wolstein will also be responsible for the production and generation of Cadena 100 musical events at national level. Cadena 100 is Spain's third most popular music network, with a million listeners daily.

COLOGNE — **Jochen Rausch**, head of music at public youth station **Eins Live** is named editor-in-chief at the station with effect from February 1. He will for the time being retain his position as head of music pending recruitment of a replacement.

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trade secrets

Keith Pringle

Group Programme Director
Chrysalis Radio (UK)



What was your first ever job? I was third under-manager Saturday boy in Tesco's fabulous 1970s Home 'n'Wear Department.

What has been the highlight of your career to date? Launching and then watching the growth of Heart 106.2.

Three words that describe you best? By my PA: Shambolic; irritating; unpleasant. By me: Passionate; pushy; lovely.

What makes you mad? When I hear a mistake on one of our stations. I usually scream, or swear—or both.

What other career would you have liked to follow? Advertising, I think. Dreaming up ad campaigns that require exotic location shoots.

What radio station do you listen to most apart from your own? [BBC] Radio 5 live.

What was the first record you bought? It was *Bend It* by Dave Dee, Dozy, Beaky, Mick and Titch.

Whom do you most admire within

the industry? David Briggs, the guy who devised "Who Wants to be a Millionaire?"; [Emap Radio's] Mark Story who, despite being the most miserable man in the world, is also one of the brightest; and the Chrysalis team.

When was the last time you bought a record? And what was it? Last weekend. I bought an album by Al Dimeola (very credible!).

Describe, in three words, the radio business Dynamic, creative and fun.

Do you have any hobbies? Manchester United; cycling; trying to speak French.

What's the best piece of advice you've ever been given? Everyone is responsible for everything.

What's the best gig you've ever seen? Prince at Wembley Stadium—the one with the bed.

Who is your favourite all-time artist? Pat Metheny.

What is your all-time favourite movie? Terms of Endearment.

What is your all-time favourite book? Private Parts by Howard Stern.

Are you in favour of the Euro? Sure am.

Who would you most like to have dinner with? David Beckham and Bill Gates. I'm sure we'd all get on like a house on fire.

LETTERS TO THE EDITOR

Dear Sir,

Having read your editorial on the fines levied against two UK radio stations by the Radio Authority [M&M, December 25], I can only conclude that you hadn't heard the broadcasts in question, or you would not spend time bothering to point out that "good taste is debatable."

If de-regulation means, as you suggest, that a London radio station should feel free to talk in graphic detail of bestiality videos at breakfast time, and a station in Sheffield should feel free to encourage rape, then that will ensure radio regulation is around for much longer than it appears you would like.

**Martin Campbell, Director of Programming & Advertising,
Radio Authority, London, UK.**

Reply from Emmanuel Legrand, editor-in-chief:

If the broadcasts in question were so despicable, there are certainly enough provisions in British common law to prosecute the on-air presenters who committed the alleged offences, and the broadcasters who let them do it. Mr. Campbell has not convinced me that it is up to regulators to make these decisions. As far as the notion of "good taste" is concerned, I stick to my point: it is a highly debatable concept. US comedian Lenny Bruce was sent to jail in the '60s for saying things which would barely raise eyebrows nowadays.

Dear Emmanuel,

I read with interest your editorial of December 25 regarding censorship and fines. While I certainly agree with your basic point, I do feel compelled to point out that the FCC stance on such things is not exactly as you described it.

Years ago when the FCC first pounced on a station (for playing *Fish Cheer* by Country Joe and The Fish), it was quickly pointed out to them by the American Civil Liberties Union that Free Speech and Freedom of Expression are not rights granted by the government but instead guaranteed by the First Amendment of the US Constitution.

The Commission ultimately decided that "obscenity" can only be determined by "local standards." So, in fact, the FCC agrees with you when you assert that what may be regarded by one community as obscene may be quite passable in another.

Jack Kelly, Monaco.

MIDEM gets the 'Net touch

MIDEM, the annual trade show held in Cannes January 24-27, will this year see the worldwide music industry assembling in a market which is giving more and more room to Internet companies and web-related issues. *Emmanuel Legrand reports.*

Although it is not yet certain how the Internet will affect the future of the music industry, it will certainly play a major part in the future of MIDEM.

This year, more than 50 Internet companies will be exhibiting in Cannes, from Microsoft to Lucent Technologies, Intertrust and WorldOnline, many of them present at MIDEM for the first time. The importance of the Internet is also underscored by the creation, this year, of MidemNet, a fully dedicated day of conferences which some 1,000 participants are expected to attend. The MidemNet Awards are also inaugurated this year, celebrating the best music-related web sites (for a full review of MidemNet nominees, see page 17).

The MidemNet conference will gather speakers such as edel CEO Michael Haentjes, Liquid Audio CEO Gerry Kearby, GlobalFulfillment.com president Charlie Gilreath, Larry Kesnwill, president of Universal Music Group's ECAT Group, and Nic Garnett, former director general/COO of IFPI who recently joined Silicon Valley company Intertrust.

Christophe Blum, the departing director of the music and multimedia division of MIDEM organiser Reed MIDEM Organisation (RMO), admits that the Internet companies are a key element in the development of the event. Says Blum: "The movement started three years ago and people were saying 'It's not going to last.' But I think they are here for good and they come to MIDEM to do real business."

Manfred Schmitz, sales director for leading UK export company Lightning Export, agrees with Blum that the presence of Internet companies is crucial to keep the market attractive. "MIDEM is a fabulous show [organised by] a fantastic company and they are definitely moving in the right direction with the introduction of MidemNet," says Schmitz. "I hope that they are going to find the right focus in the future, and MIDEM will be perceived by a lot of new players in the market to be the only event for music-related issues with regard to e-commerce, the 'Net, fulfilment, downloading, retailing and the publishing side of the business. If those 'new' companies are there, it will give MIDEM the extra drive which it will need for the next ten years."

According to Blum, 'Net companies attending MIDEM go there either to show products or software which has an application to music, or are looking for licensing deals with labels, or simply to do some PR.

Blum says that Internet-related business is one of the main sectors fuelling the growth of the market. Ten days before the event, Blum reports that attendance is up 10% compared to the same period of last year, while the number of stands has increased by 15%, which reflects roughly the increase in space following the long-

Dominique Leguern



awaited opening of the extension of the Palais des Festivals.

"It's obvious we have more space and more people eager to book space," says Blum, who also sees in the rising numbers "a Y2K effect. People want

to be part of the MIDEM of the Millennium and we'll be in a festive mood," he reckons, adding that the opening party will culminate in fireworks over the bay of Cannes.

Growth has also come from two specialised music genres: classical, for which a special marketing effort was made by RMO this year; and dance, with the increasing attendees in the "Electronic Village" which hosts indie dance and techno labels. "It's catching up very quickly," says Blum. "We're expecting more than 800 people in the Village against 300 last year. It answers a real need. It certainly mirrors the evolution of the

dance scene as more and more of these small indie labels are looking at the global market to develop."

As usual, MIDEM has lined up a series of musical showcases and music events, reflecting MIDEM artistic director Dominique Leguern's desire to show that "the global music scene is thriving." Among the key events this year are the newly created NRJ Music Awards (see below) and the "premiere" of the English version of the French musical Notre Dame de Paris.

MIDEM 2000 will be Blum's last MIDEM working for RMO after 17



Christophe Blum

years with the company. After MIDEM and RMO's multimedia market Milia in February, Blum will step down and move to the south of France where he'll start devoting his attention to Stand Service, a stand builder and event organiser, which he recently acquired with a partner. "I'm leaving for personal reasons," explains Blum. "I'm 44 and I didn't see myself retiring from MIDEM in twenty years' time. I was presented with a great opportunity and took it. But I couldn't dream of a better time to leave. This is going to be the best MIDEM ever, in terms of events, variety and most certainly business."

• MIDEM's full conference and concert programme is available on MIDEM's web site: www.midem.com

Top global acts gather for NRJ Music Awards

by Rémi Bouton

Midem will benefit this year from the addition of a new prestigious event, the NRJ Music Awards, which will bring to the Croisette in Cannes top national and international acts. Created by France's leading CHR music radio station, these awards aim to offer a window on the most popular acts of the past 12 months. In the words of Max Guazzini, president of the board of NRJ, these awards are a way for the radio group "to pay tribute to the artists who played a large part in NRJ's success. We will honour the artists who are played daily on the station, based on votes cast by our audience."

NRJ worked for a year on the planning of this event, and finally chose Midem to organise it. "Midem is the unique rendez-vous for music professionals worldwide and Cannes is a prestigious and magic city. You can't find a better place in France to stage an award ceremony," says Guazzini.

The show is a partnership between NRJ, France's top commercial TV channel TF1, which will broadcast the show live on prime time, and the Reed Midem Organisation. RMO's Christophe Blum says these awards bring an additional touch of glamour to the trade event, with a record presence of top acts lined up for the January 22 show. "For a long time we have wanted to broadcast a prime time TV show from Midem, and we are delighted that NRJ has brought us the opportunity to do so," says Blum.

This show, which some view as a rival to France's official music awards show Victoires de la Musique, will

attract to Cannes international artists such as Jamiroquai, Whitney Houston, Enrique Iglesias, Tina Turner, Texas, Tina Arena and Mariah Carey, who will share the stage with national artists such as Mylène Farmer, Pierpoljak, Francis Cabrel, Jean-Jacques Goldman, Florent Pagny and David Hallyday.

TF1 is hoping to catch a wide audience for the show. According to TF1 vice-president Etienne Mougeotte, "the NRJ Music Awards is a very important event." Hosted by East West recording artist (and TV presenter) Ophélie Winter, the show will feature 12 to 15 performances by international and domestic stars, and will award prizes in 12 different categories. The votes will be cast by a professional jury, and by the audience which was invited to vote via the Internet. Each will have 50% of the total voting power. The professional jury is composed of 20 professionals, 10 from TF1 and 10 from NRJ.

The ceremony will be followed by the release of an 18-title compilation on the recently launched label NRJ Music. This

record will also finance the NRJ Foundation created last year by NRJ's chairman Jean-Paul Baudécroux.

NRJ plans to broadcast the event in the nine European countries where it operates, and plans to give it a wider international presence in future. NRJ Group vice president and managing director Alain Weill considers that "the NRJ Music Awards are a recognition of the NRJ brand across Europe as a key player in the music field." According to Weill, "there are now two major European music events: the MTV Awards and the NRJ Awards."



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European radio making 'Net gains

With their advantages of instant brand recognisability and the scope to constantly plug their own Internet sites on air, Europe's radio broadcasters are already starting to provide some of the most effective and most-visited websites in Europe. *Lucy Aitken* reports on the medium's progress in working with the Internet.

Some 60% of traffic on the Internet is connected to music, according to the Reed MIDEM Organisation's music division director Christophe Blum. And with approximately 10% of stations in Europe already streamlining their output on-line, music radio stations have an excellent opportunity to make their mark on the new media revolution.

Rick Ducey, senior vice president, Research & Information Group at the US-based National Association of Broadcasters (NAB) observes: "There is a lot of creativity and innovation happening in European radio and the Internet. There are some great Internet operations leading the way, and the access charges are starting to come down in some cases. I've heard a few European broadcasters estimate that the UK market is on its own curve, but one perhaps approximating

radio sites in the US, where people are trying to integrate their output with an on-line presence. That's what we want to do."

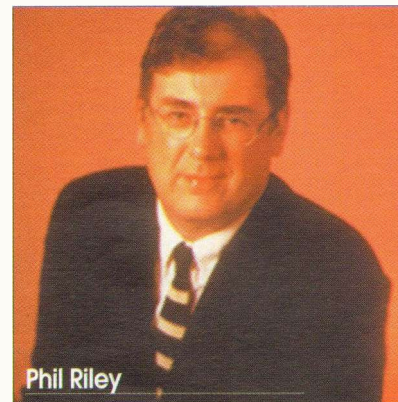
Chrysalis Radio's sites, which launched in September 1999, have a desktop function which allows surfers to listen to the radio while browsing other sites or even while working on another software package altogether. The sites also feature an e-commerce function via Yalplay (formerly iMVS), where consumers can simply click to purchase the track currently being played on air.

Many other commercial stations are currently offering, or plan to offer, a similar facility. Andreas Schultz, head of programming at Frankfurt-based Planet Radio (urban/CHR), which set up an Internet presence in December 1997, says: "We don't currently offer this facility, but we do plan to start something along those lines. If a listener wants to buy the song they've just listened to, they should be able to press an 'I Want It' button to order it."

E-tail opportunities

E-commerce is, of course, a natural step for stations to take, particularly considering the wealth of music retail sites available on the Internet. The number of stations selling their own merchandise or affiliating with partners clearly is on the rise, but there is still lots of room for growth. As David Gould, chief executive of customdisc.com in the US observes, "Radio is the most significant medium through which music is sold." His company, which is 25% owned by the recently-merged US radio giant AMFM/Clear Channel, provides music product e-commerce for all AMFM/Clear Channel stations, which direct significant ready-made audiences to customdisc.com.

There are many benefits of radio stations establishing an on-line presence, whatever size they are or however many regular listeners they attract. Norbert Brackmann has just taken up the reins at the helm of the new media department at public broadcaster NDR in Germany, which runs edgy CHR station n-joy, Hot AC service NDR 2, and news/talk station NDR 4. To him, the main advantages



Phil Riley

for radio include "direct and fast communication with our listeners, and added value for them through the ability to offer further information and services."

Perhaps surprisingly, many record labels have been slow in working with radio stations on-line, despite the ready-made audiences that on-line radio provides. Andreas Schultz says: "I am surprised the labels don't take advantage of our web presence and advertise their albums on these websites. It would be a perfect target group for them to reach."

Schultz also makes the point that "on the radio a lot of song titles are not introduced anymore. However, on the Internet one can easily access this information."

Cost barriers

One of the major stumbling blocks in on-line development for many of Europe's radio broadcasters—particularly with regard to the feasibility of launching Internet-only services that do not merely replicate the output of existing terrestrial stations—is the cost to consumers of spending time on-line. Internet radio listening is significantly cheaper in the US, where around \$25 (euros 25) will buy up to 168 hours on-line per week.

Planet Radio's Schulz feels that those high costs are hindering radio's on-line development. "The cost of Internet access should be lower, so it's easier for our listeners to visit our station on-line for as long as they want," he says.

NDR's Norbert Brackmann agrees that high costs are indisputably a factor in Internet take-up. "Internet Radio will start to be interesting for

www.galaxyfm.co.uk

where the US was a year or so ago."

Ducey notes that on-line listening in the US has doubled in the past year. Currently, over 1,300 terrestrial radio stations broadcast their output on the 'Net, and over 4,200 US radio stations have some form of Internet presence, according to BRS Media. Ducey advises both US and European radio stations to chart each other's on-line progress. "I think US broadcasters would do well to keep their eyes on European radio because there is a lot happening that could be instructive," he says. "In the meantime, it does not hurt European radio operators one bit to watch Americans try things out and see what works."

But, he adds: "One size, of course, will not fit all, and each station will want to develop its own unique solution in the Internet market space."

The US model

So far in the interactive arena, European companies have, more often than not, taken their cue from their counterparts in the US—and radio is no exception to this. As Phil Riley, chief executive at the UK's Chrysalis Group—home to radio brands such as Heart (www.heartfm.co.uk) and Galaxy (www.galaxyfm.co.uk)—admits: "Our inspiration really came from innovative and cutting-edge

the German market only when the costs for the average household come down," he predicts. NDR has "n-joyed" an Internet presence since 1996, when it first set up a website for that station.

Brand power

Despite these problems associated with the cost of real-time radio listening on-line, radio's great advantage among the plethora of Internet sites

"With the Internet, we're back to square one and have to learn new business models and create new value propositions with our web audiences."

Rick Ducey, senior vice-president,
Research & Information Group, NAB

being launched every day is that stations have well-established brand names and are, in most cases, already perceived positively by consumers. Stations can also extensively promote their sites on the air for free. "Listeners think that radio stations are their friends," claims Chrysalis' Riley. "Our names are also easy to remember, and these two things give us an enormous advantage in the converged world.

Nevertheless, everyone inside Chrysalis wanted our sites to be innovative. People expected Chrysalis to do something different and we did."

One particularly welcome spin-off from the Internet revolution for the commercial radio sector has been ad revenues flowing from new dotcom businesses seeking out a cheap and reliable medium through which to make themselves known to the world. Says Riley: "The number of dotcoms

advertising their sites on Chrysalis' radio stations has probably risen from about 3% over the last couple of months to be somewhere between 5-10% now. The most important thing for new media companies is their name and address. On radio, that gets repeated, whereas in a newspaper it's more difficult to get that across."

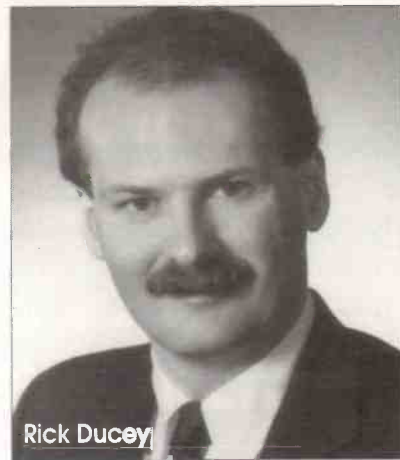
He adds: "There's been some controversy about radio stations allowing

Internet companies to advertise, as some people have thought it will distract [the audience] from listening to the radio, but I don't think this is the case. I don't imagine that even audio streams on the web will steal massively from the radio audience. Radio is extremely well placed to be at the forefront of on-line."

Attractive listeners

According to Rick Ducey, research undertaken in the US by Arbitron and Edison Media Research, which has examined the relationship between the Internet and radio (available at www.arbitron.com), shows that almost one out of every three web users have listened to radio on-line and, what's more, on-line radio listeners are a very attractive proposition. They are more likely to make purchases on-line, bookmark a web site, or visit a particular web site because of a radio ad.

"In many ways, consumer discovery of the web is more akin to their discovery of radio," says Ducey. "TV had it made in its early days, because radio had already established the business model and value propositions with the audience. With the Internet, we're back to square one and have to learn new business models and create new value propositions with our web audiences. You'd have been crazy to bet against radio in 1920, and the same is true 80 years later for the Internet. It might take a



Rick Ducey

while to figure it out, but the Internet's impact will only grow."

For the moment, going on-line is still very much a learning experience for Europe's radio stations, as indeed it is for companies all over the world, from global brands to local services. Susan Blomström, a web designer for the SBS-owned Rix FM and Power Hit Radio in Sweden admits: "We just jumped into it without any kind of vision. We are planning some great changes to take effect shortly, but I have no vision of where we will be in five years' time. Everything changes so quickly in this business that, for the moment, I can hardly tell you what will happen next week, let alone next year."

Additional reporting by Gesa Birnkraut and Siri Stavenes Dove.

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Majoring on the Internet

Last year saw the major record companies fully embrace the Internet, launch a series of new media initiatives and set up strategic partnerships. On the eve of the Midem-Net conference in Cannes, Music & Media asked repre-

sentatives from three majors to outline their new media policy, and asked them to answer the same five questions. The interviews took place prior to the announcement of the AOL/Time Warner merger.

Yoel Kenan

Vice president, marketing, Universal Music International



1 In 1999, the 'Net went mainstream. Not a day passed without yet another new story in the media about how the Internet is dramatically revolutionising our society.

Our industry is, of course, in the middle of the storm. What is more, music is an easily downloadable good, and therefore is more attractive as a sales item on the Internet than other consumer goods. Our industry has never had as much media exposure.

During this period of transition, our business is under siege from a wealth of dynamic young start-up companies. It is a moment of great excitement and tension where intelligent established companies can leverage their assets better than ever before.

I don't believe that the attitude to change has altered significantly, but what is immediately evident is the new speed and urgency propelling the industry players forward. It is vital for a company to be focused, pro-active and flexible. The name of the game is speed, and a new philosophy of doing business is required for success.

The time is right. Internet penetration, outside the US, has finally reached a level that will permit the implementation of more aggressive and wide-reaching business strategies across the board.

2 Our objective is to marry our position as the leader off-line with a similarly dominant and powerful on-line position. We are aggressively developing, and refining, our on-line expertise in marketing and promotion. We aim to remain at the forefront of the rapidly evolving digital world and in this manner assure the best service, and the widest opportunities, to our

As the downloading of digital music becomes a mainstream reality, the consumption of music will be altered dramatically. With this vision of the future firmly in mind, we have been concentrating on the development of the necessary infrastructure to achieve these goals. In addition, the importance of being a prime mover and pioneering fresh approaches has never been greater, so we continue to pursue new and innovative ways of doing business both on-line and off-line.

3 The Internet revolution offers on the one hand a direct and powerful relationship with the consumer, and on the other the possibility to break into a new and previously untapped creative dimension. I believe that the strength of the Internet lies in its inherent capability to better develop and enhance our understanding of consumers and their needs. This special wealth of knowledge will allow us both to more accurately target our consumers (and respond to their needs) and at the same time develop cost effective niche marketing. The interactivity of the medium, and its personalisation, are the core of the revolution that is changing the way we buy and will experience music in the future.

With the convergence of new technologies and the development of a true interactive medium, the creation of music, video and other means of artistic expression will reach new heights. In the same way that new technological applications such as sampling, made possible by the advent of micro computers, and videos (aided and abetted by the growth of cable television) have given birth to a new style of expression, the 'Net is nurturing and

4 Inherent to the nature of the 'Net is its potential to create and reinforce communities and so link, in a manner previously unimaginable, people from all around the world. The compression of time and distance makes our world seem ever smaller—a global medium defining the essence of our "global" village. However, despite this technological revolution, or perhaps because of it, human nature remains more concerned with his or her local community.

In my view, a successful company should behave like an incubator encouraging and developing new ideas wherever their origin within the

Eritmo.com, a latin music web site which has an on-line digital library and e-commerce functions.

Magex, an innovative digital commerce service from NatWest designed to make it easier and safer to buy and

The Questions

1. Until very recently, the major companies' approach to new media has been quite conservative—to say the least—but 1999 was marked by impressive activity in the sector. Why such a sudden change in attitude? Has something changed in the global environment?
2. What is your company's approach to new media?
3. What is the Internet's biggest attraction for labels? E-commerce? Reaching consumers directly? A different approach to A&R?
4. Would you favour a global or a local approach to the Internet?
5. Practically, what is your company doing in the field, and can you give a few examples of the ways in which you plan to use the Net in the next year?

“The strength of the Internet lies in its inherent capability to better develop and enhance our understanding of consumers and their needs.”

Yoel Kenan, vice president, marketing,
Universal Music International

artists. Discovering, developing, nurturing, marketing talent remains the heart of our business. In tandem, we are improving our understanding of music consumers as a whole, alongside the changing needs of our partners—media and retailers.

making accessible a new breed of experimental artists. In this manner, the relationship between the artists, their music and their audience will become a more rounded, multi-dimensional, interactive experience.

organisation. The creative dynamic will be stronger in a horizontally structured company. So it is essential that the company be encouraged to act locally on the Internet in order to preserve its vitality and maintain its relevance to the local community.

5 Here are some of the latest deals and projects that have emerged so far. Digital downloads from Universal will be compatible with the digital music player from Internet leader RealNetworks. Universal and Real Networks will also join together in on-line and off-line digital music marketing activities including Universal's distribution of Real Networks' RealJukebox player.

Universal Music Group together with BMG Entertainment, Sony Music Entertainment, Warner Music Group, Cisneros Television Group and Yahoo! Inc have acquired stakes in ARTISTdirect, Inc. Universal has taken a strategic investment in the Miami-based

sell digital products over the Internet, has been named as the preferred provider of financial clearing house services for Universal's digital music distribution system.

We have also launched a new Internet focused record label headquartered at FarmClub.com. Partners in the venture are Universal, America Online, USA Networks and MTV Networks. Universal and Intertrust have announced a long-term agreement to establish, deploy and disseminate MetaTrust certified applications and to build and operate clearing house and data centre services for music industry e-commerce. Universal and BMG have formed GetMusic, consisting of on-line music channels and an e-commerce site, getmusic.com.

Finally, Universal is developing cutting edge applications for our artists' sites. For example, the new Aqua site (aqua.de) will offer a fully interactive and personalised service to both fans and the trade.



Kevin Conroy

Senior vice-president, worldwide marketing & new technology, BMG Entertainment

1 BMG embraced the Internet early on, and believe more than ever that it represents an exciting way for us to reach more music fans and consumers in a more targeted way. We are already seeing huge benefits associated with using this medium to market both our developing and established artists.

2 Since we began our Internet-related efforts in 1995, we have been working to establish a significant presence for BMG in on-line music programming, e-commerce and digital distribution, while supporting our existing channels of distribution. These areas of opportunity are closely

“We want to provide the best possible experience on-line for music fans and consumers, while promoting our artists and protecting their work.”

Kevin Conroy, senior vice-president, worldwide marketing & new technology, BMG Entertainment

connected, and together represent an emerging new value chain for music.

BMG is developing a very significant on-line programming presence around the world as a way of further marketing our artists and their music. BMG was the first major record company to create consumer

branded, music and lifestyle web sites as a way of building compelling on-line communities of interest. This strategy helps to drive sales through all channels of distribution. BMG was also the first to establish an agreement (with AOL) through which we direct consumers to our web sites directly from our artists' CDs. As a part of this effort, consumers were provided with incentives to go on-line by offering exclusive promotions.

BMG was also the first to use downloading technology to promote sales of physical product, both on-line and off-line. The success of BMG's on-line strategy led to a joint venture partnership in GetMusic, which pro-

notes artists and sells their music over the Internet.

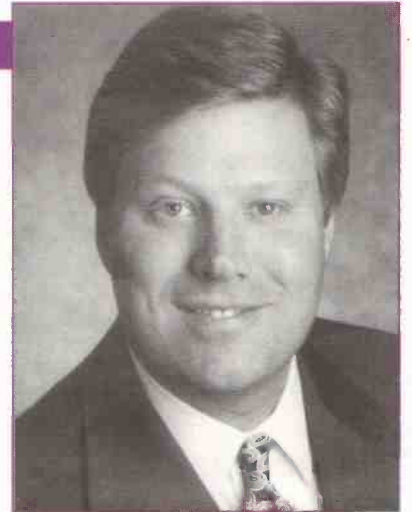
BMG was also actively involved in the creation of SDMI (Secure Digital Music Initiative). We believe that we need an open standard, rather than an array of approaches from which consumers would be required to

choose. Consumers, artists, technology companies, electronics companies, retailers and music companies will all benefit if approaches to digitally delivered music are both secure and standardised.

3 Our goal is to create exposure for our artists through as many meaningful outlets as possible, and BMG has demonstrated its commitment to using the Internet to create a digital connection between our artists and their fans. We want to provide the best possible experience on-line for music fans and consumers, while promoting our artists and protecting their work, and are looking forward to taking advantage of the full range of opportunities related to digital music.

4 We believe that while there are significant regional and global branding opportunities, both for our music and lifestyle sites and the programming we create for these sites, the fan and consumer experience must be uniquely local. The Internet is a worldwide interactive broadcast medium, with significant distribution potential both for physical and digital product, but consumer behaviour is determined locally. We can look to other forms of programming (television, radio and video) to understand some of these influences better.

5 BMG's Worldwide Marketing Group continues to forge a leading role in Internet-related marketing efforts with a number of innovative



initiatives designed to bring our artists to their fans via the Internet and help build the market for digitally delivered music. In addition to continuing to support GetMusic, and work with our other programming partners, including AOL, we have developed a Play Pack promotion and Artist Showcase with Microsoft; a streaming promotion with Real Networks; a number of downloads using Liquid Audio; and strategic marketing agreements and investments in Riffage.com and ARTISTdirect. These agreements, many of which involve linkages to GetMusic, along with our other activities, are all examples of BMG's commitment to using the Internet and new media to provide greater exposure for our artists. As a result of these agreements, we have developed strong ties to many of the companies helping to shape the on-line music marketplace, and have delivered significant value to our artists.

Martin Craig

Vice-president, new media group, Warner Music International

1 With real results to look at and heightened awareness fuelled by a constant media barrage, people's per-

ception has changed rapidly. The technology enthusiasts have long been evangelical, but in 1999, key decision makers began to get the message that the Internet is not just

“The Internet is not just another promotional tool, but a whole new way of doing business.”

Martin Craig, vice-president, new media group, Warner Music International

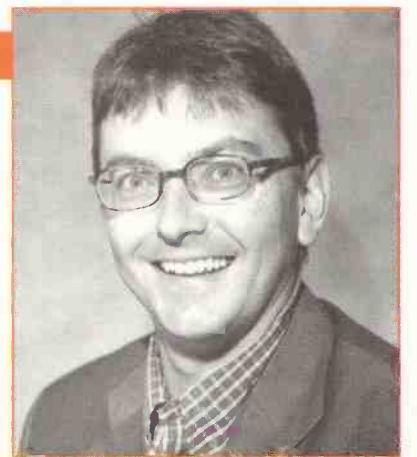
ception has changed rapidly. The technology enthusiasts have long been evangelical, but in 1999, key decision makers began to get the message that the Internet is not just

2 As a music company, our aim is to get our artists' work exposed to the widest possible audience, allowing people to make informed buying decisions. The world of new media

promises to facilitate both those concepts. We welcome the opportunities it presents and the challenge of managing its growth.

3 The Internet offers communication opportunities the like of which we have never seen nor could have imagined. The fundamental changes it heralds can only lead to more people getting access to more artists, more music and more information than they were able to before. This positively supports our goals of reaching the entire audience for an artist and not just a subset of it.

4 The Internet is a global marketing opportunity which will be governed by local cultures and legislation. It will allow people to access what they want in the way they want



to. We favour an approach which best suits our artists and their fans' needs.

5 These are very early days; we have begun to experiment and plan to continue doing so. We want to learn as much as possible about what people want and in doing so, provide the best possible service.

The expert's perspective

Music & Media asked two observers to comment on the new media revolution and its impact on the music industry as a whole—and in particular on the question of protection of copyright ownership.

Nanette Rigg

Nanette Rigg was until the end of last year director general of British Music Rights, an organisation which comprises representatives from all the different right owners' bodies in the UK. She has now set up her own company, Blencathra Productions, which specialises in Internet and media-related businesses.



Q: Do you understand the early reluctance of record companies (and rights societies) to embrace the Internet, and was this attitude justified?

A: I do understand the reasons and agree that the tail—new means of delivery—should never be allowed to wag the dog—core business. However, I have always had grave concerns that the response of the music business as a whole has been too cautious and too slow. As a result, I believe that instead of being able to manage change gently, the business is now faced with a revolution, rather than evolution. It will have to invest quickly and adapt fast or its core business may be threatened in any event.

On-line communication and delivery of goods and services will in 2000 and 2001 become possible through broadcasting and telecommunications technology. The mass take-up of these

services through broadcasting technology is likely to be fast.

Six years ago my catchphrase was "get a move on"—and in 2000 I can only repeat it in large print! I do not think that the music business has ten years or even five years to get on top of this emerging market—it should be prepared within the next 18 months.

Q: How can artists and labels make best use of the Internet?

A: Different artists, writers, labels and publishers will be able to use new technology as a tool for doing business and/or creating in different ways.

Some writers/artists—those out of the mainstream, appealing to a niche audience, those particularly successful and those unsigned—will find new technology useful to develop creatively by communicating and working with other creators around the world. They will basically be networking; to

communicate directly with their fans, develop a fan base and understand their market; to get their work heard; and even, in some situations, to sell directly.

New media is a tool that allows people in the business to do their jobs better—in some instances differently, but always better.

Q: What advice would you give to music companies looking for Internet opportunities, and what are the pitfalls they should be aware of?

A: The Internet as a marketing tool should fit in with off-line marketing and be targeted in the same way. It should be a cohesive part of the business plan. Companies need to be clear how they are branding themselves or their artists and how the existence of the site is signposted—off-line marketing should be budgeted for this.

The Internet remains slow and cumbersome—most people's hardware is not up to high speed reactions or good quality sound. The more sophisticated a site the more likely it is that it will not work well on home PCs.

If offering goods for sale by mail order, fulfilment of orders through an experienced off-line fulfilment house is vital. As we have seen from Christmas 1999, the consumer base will be mightily pissed off if you cannot fulfil on time—notwithstanding that it might be illegal.

In the next 18 months broadband capability will be widely available. Businesses need to be geared up for cross-platform delivery and cross-platform marketing.

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Paul Jessop

The International Federation of the Phonographic Industry (IFPI) has been at the forefront of the battle for the protection of copyright owners for the use of their works on the Internet. IFPI's director of technology Paul Jessop outlines the organisation's priorities for 2000.



Q: Is cyberspace still the Wild West when it comes to protection for copyright owners?

A: Yes, in a sense cyberspace is always going to be like the Wild West. We should note that even the Wild West evolved into the world's largest free market. Our strategy is to enforce our rights where they are seen being abused, but also to create a voluntary environment through SDMI where the benefits to the consumer of compliance (quality assured access to cool new content and value added features) outweigh the downside of controls over access to demonstrably pirated music.

Q: What is the latest on SDMI? Has it achieved its goals and met its deadlines?

A: Having met its early deadlines, SDMI continues to move ahead—now looking very closely at the screening technology which will be used to exclude the demonstrably pirated stuff—which is where we start to get some protection for our CD-delivered material, which has otherwise been exposed to being freely circulated in MP3 format.

Over the last ten months we've

made amazing progress. There is a very interesting debate starting on interoperability—i.e. making sure that the consumer has as much access to as much music as possible on the broadest range of players. Everyone is anxious to make SDMI work by adding as much value as possible to SDMI compliant players.

Q: What will be IFPI's agenda in 2000 with regard to Internet-related issues?

A: My personal agenda for 2000 will be to complete the screening work I mentioned above and to ensure we get the most creative—but practical—ideas included in the search.

Beyond that we have a lot of work to do ensuring that the WIPO treaties are implemented in a way which ensures the new protection and rights management systems cannot be subverted. We are also web-crawling to track down infringements on-line, but note that we must not forget the physical world where CD piracy continues to hurt the industry to a greater extent. Of course, this may not be the case in a few years time so we have to follow both.



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The key to e-commerce

The world's best music web sites

As part of its focus on music and the Internet at Cannes this year, the MIDEM organisation is presenting its first ever MidemNet Awards, which aim to recognise the best music-oriented websites from around the world. Here, M&M's Chris Marlowe reviews the 28 sites which were nominated by a jury of European media professionals. The winner, determined by an on-line public vote during December, will be announced at a special awards ceremony at MIDEM on January 22.

Best label/record company

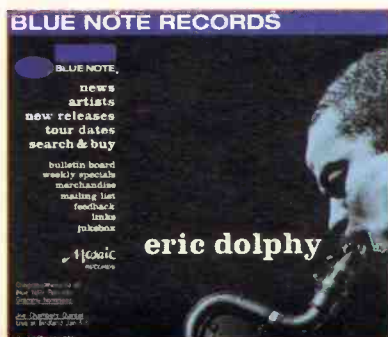
Atlantic Records



www.atlantic-records.com

Visitors to Atlantic Records' site can instantly see that there is a lot of content available, including artist interviews, news, special event information, chat rooms and tour dates along with a music video channel. A simple layout and small, cheerful graphics help facilitate navigation. The site's most unusual offering is its "frequent browser" feature that allows registered users to accumulate points by visiting various areas of the site. These points can be used towards merchandise or competitions. Most of the artist pages offer current information and multimedia plus links to official or sanctioned fan sites.

Blue Note



www.bluenote.com

Launch: 2 July 1999

Head of site: Bo Kjaer and Dylan Fulmer, executive producers, Capitol Records

Blue Note has had a distinctive and recognisable visual identity throughout its existence, so it is absolutely appropriate that it uses the same stylistic elements throughout its web site. It's a sophisticated look that translates well to on-line. Users can find live chats with artists, short personality profile questionnaires, artist spotlights and retail specials as well as the typical news and information. There's also a well designed music and video "jukebox" that encourages visitors to discover new product.

Realworld



www.realworld.on.net

Each of Real World's business entities gets a slightly different identity within these pages. For example, Peter Gabriel's section includes interviews, photos and the usual fan-oriented artist material while the Real World Publishing area addresses the industry professional with catalogue and licensing information. The studio section is a blend of both, so that curious fans and potential customers can find what interests them. Entire separate areas are devoted to retailing, the WOMAD festival, multimedia art and charitable organisations. Navigation is by following elegantly spare graphic iconography, creating an appropriately "new age" environment.



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Rykodisc



www.rykodisc.com

Launch: April 1998

Traffic: 100,000 unique visitors per week

Head of site: Gina Cone, marketing and new media

Every album in Rykodisc's catalogue gets its own piece of this web site in which to offer things like background information, press clippings, reviews, interesting trivia and media clips. News, tour dates and message boards are also label-wide, however. Charming graphics reminiscent of a retro car radio incorporate clear navigation bars that welcome visitors to explore as well as go directly to particular features. Competitions favour the informed fan, thereby encouraging users to peruse artists' sites. Visitors can also personalise the site by expressing their preferences and can obtain discount coupons for purchasing product.

Best artist

Aerosmith



www.aerosmith.com

Traffic: Part of the Artist Direct network, which gets over 12m page views weekly

The identity Aerosmith has spent years establishing sets the tone for its web site. Many menu options are given in groups of five, echoing the five gems imagery the quintet often uses on its albums and merchandise, and the band's winged logo appears prominently. The brand reinforcement continues throughout. For example, biographies and the like are gathered in a section called Aeromsmithsonian and a feed of 72 complete songs is named Aeroradio. Fans can also "jam with the band" thanks to several game-like activities that use sound files.

Beastie Boys



www.beastieboys.com

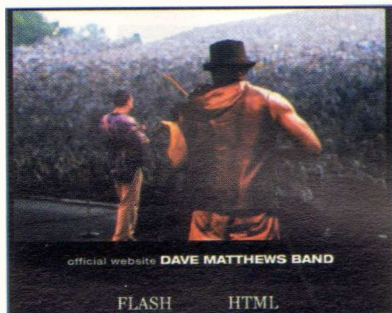
Launch: December 1993,

relaunched July 1998

Traffic: Part of the Artist Direct network, which gets over 12m page views weekly

Head of site: Ian Rogers and Jonathan Schuman, webmasters

One innovation offered on this site deserves particular notice. Visitors can select any 40 tracks from the Beastie Boys' five albums and have them burned onto a customised 2-CD set, complete with a personalised insert, for US\$20 thanks to a strategic partnership with Musicmaker.com. Purchasers of such an anthology can then return to the site and download an additional single for free. The band has been at the forefront of Internet utilisation for many years, and a complete revamp is pending.



official website **DAVE MATTHEWS BAND**

Launch: October 1999

Traffic: Over 1.2 million page views per week

Head of site: Eric Gertner, producer

The clean, somewhat refined design of this site is totally appropriate for Dave Matthews Band fans. A complete timeline offers an attractive career overview, and those interested in learning more can either click on it or go to the comprehensive biographies, discographies and other definitive stores of information. Tracks unavailable elsewhere can be downloaded, some for free. While most artists provide tour details on their sites, here an entire section is devoted to everything from set lists to insider anecdotes and light-hearted photos of the road crew at a truck stop. Fans can even get exclusive songs recorded live at concerts.



David Bowie

www.davidbowie.com

Launch: September 11998

Traffic: Approximately 2 million hits per week

Head of site: Howard Jackowicz, David Bowie's webmaster

More than a web site, BowieNet is also a complete dial-up ISP, an e-mail address, an art gallery and practically a way of life. The artist puts his own stamp on most offerings, from the site's striking graphics to personally signed remarks. All of the usual biography and discography information is easily accessible, along with a

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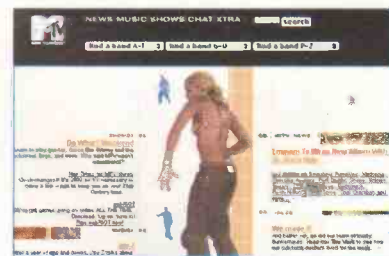
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ON-LINE SPOTLIGHT

Beatnik-powered remix section, celebrity chat sessions and an intriguing selection of lifestyle links. Subscribers are literally involved in Bowie's career. For example, they have designed merchandising and selected which remix of the most recent single to release. They also get instant messaging, personal web space and other aspects of a genuine on-line community, plus they get priority tickets and exclusive offers.

MTV



www.mtv.com
Launch: 1994
Traffic: 76.1m page views (September 1999)

Head of site: Rick Holzman, VP
 The newly streamlined design of MTV's site is clean and easily navigated. The excellent music news is entertaining, and there are sections devoted to programming schedules, charts, special event information, watchable videos, presenter biographies, music features and the like, with different material in each international market. Also featured is a huge database searchable by title or artist that delivers extensive information (provided by the All-Music Guide) without removing the user from the site. A few Flash toys are available too, along with several promotional and advertising items targeted toward its core of young adult consumers.

Webnoize



www.webnoize.com
Launch: January 1997

Positioning itself as a focal point for emerging music and new media, Webnoize addresses those interested in music from a cutting-edge professional standpoint. Over 60,000 registered users (not counting guest visitors) read the site's daily updates of consumer and industry news. Its Webnoize Live section posts timely video discussions, interviews and profiles of key people and companies. Additionally, paid subscribers can access extensive in-depth archives and research materials, and personalised reports can be commissioned. Webnoize also posts information about its seminars and annual conference addressing all topics relevant to its area of expertise.

Best shopping/digital dist.

Amazon



Best media

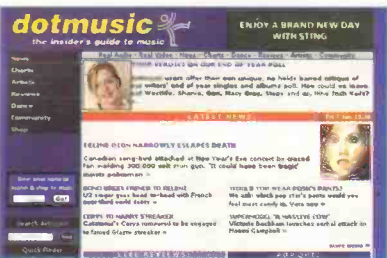
Billboard



www.billboard.com
Launch: March 1996
Traffic: 9 million hits per month
Head of site: Editorial director, Ken Schlager; News & Features Editor, Julie Taraska

The bright and lucid look of Billboard's home page reinforces the association with the 105 year-old print version. Visitors can read definitive and frequently updated news stories and reviews, peruse an extensive selection of charts, check out other exclusively on-line offerings, listen to music clips and even try their hand at the crossword puzzle. There is also the option to subscribe to the daily Billboard Bulletin as well as access to a huge database of research material that includes charts dating back to 1948 and complete issues from the past eight years.

Dot Music



www.dotmusic.com
Traffic: Over 78,000 visitors per week

Dotmusic tries to be "the insider's guide to music" and does a good job of doing just that for the dedicated fan. News items are presented in a breezy, engaging style without sacrificing any integrity. Visitors can also look at charts, read reviews of live and recorded music, watch video interviews, participate in discussion groups and listen to clips. Users may also choose to receive free e-mails of news and charts. The site content and credibility benefits from being part of Miller Freeman Entertainment, the publisher of the UK's Music Week and other trade magazines.

www.amazon.com

Launch: July 1995

Traffic: 13.1m paying customers
Head of site: Jeff Bezos, founder and CEO, Amazon.com

Easy shopping procedures and many simple ways to search for products have helped boost Amazon's popularity, making e-tailing a viable reality. Originally the best known on-line bookstore, Amazon now claims to have "Earth's Biggest Selection" of products. The addition of British and German sites has broadened its scope even further by giving it a strong European presence. Besides retail, the site provides product information, customer opinion and feedback, a special occasion reminder service, free downloads and e-cards. Its associate programme with outside web sites increases sales, as do the Internet Movie Database, LiveBid Auctions and PlanetAll sites which are also under its corporate umbrella.

CDNow



www.cdnow.com

Launch: July 1994

Traffic: Average 700,000 visitors daily, with a peak of over one million

Head of site: Jason Olim, president and CEO, CDNow

Like a retail store with knowledgeable and helpful sales assistants, extensive background information matches CDNow's extensive selection of music products. News, comprehensive reviews and links, track listings, downloads, recommendations based on a growing database of buying patterns, pre-release reservation capability and clear purchasing procedures involve visitors in a personal shopping experience. Search and browse functions are easy to use and users can customise the site by expressing preferences. CDNow also includes its Cosmic Music Network, an on-line community for unsigned bands, which adds more weight to its promise of being "a complete music resource."

Liquid Audio



www.liquidaudio.com

Launch: January 1996

One of the pioneers of digital music delivery, Liquid Audio has established a home page that serves all visitors,

from the casual user to the professional programmer. The company's software and services are key tools for anyone interested in music on the Internet. Using the proprietary Liquid Player software—available for free download—users can preview and purchase music from over 300 web sites in its Liquid Music Network affiliates programme. Publishing, syndication and sales with copy protection and copyright management are possible. The site is also a helpful gateway for fans seeking special music web events.

MP3.com



www.mp3.com

Launch: March 1998

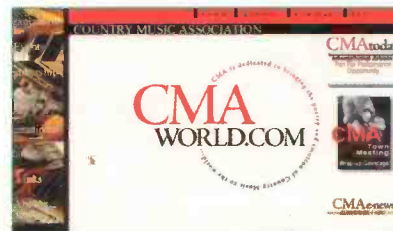
Traffic: Over 3.2 million visitors per week, 35,600 approved artists on the site

Head of site: Michael Robertson, CEO and chairman

The trailblazing technology behind MP3.com has matured beyond its controversial beginnings into an essential aspect of on-line music delivery. Millions of songs from its catalogue of over 35,600 approved artists (all get their own dedicated home page space) have been downloaded, spanning every conceivable genre. News and analysis of digital music topics are frequently updated, and traffic is boosted further by specials such as free tracks by major artists like Alanis Morissette, the Beastie Boys and Pete Townshend. The site provides extensive technical assistance, suggests new music based on each user's previous selections, offers other personalisation features and guides hardware choices.

Best organisation

Country Music Association



www.cmaworld.com

Launch: March 1999

Traffic: Minimum of 5,000 visitors per week

Head of site: Chris Felder, CMA manager of Internet services

More features keep getting added to this user-friendly site with each passing month, most recently of which are listings. Major new developments to provide members-only services are also underway. Fans can learn all about the special events the organisation sponsors, and the site also serves

Come hear

David Haynes, co-founder and CEO of AudioBase, at the MidemNet conference titled, "How Are Technologies Going To Serve Music On The Internet?"

David will discuss the ways in which AudioBase empowers music marketers, labels, and artists to easily implement a **sonified web experience** without the use of plug-ins or other cumbersome technologies.

Please join him on **Saturday, January 22nd, 2000, from 3:00-4:30pm** in the Auditorium Debussy, Level 1, Palais des Festivals, Cannes, France.

AudioBase
www.audiobase.com

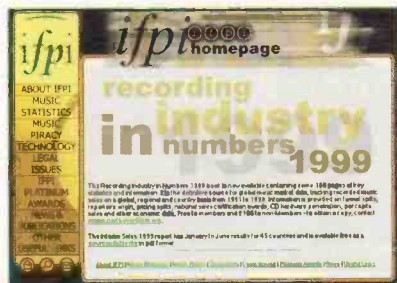


The Easiest Way to
Be Heard on the Internet

ON-LINE SPOTLIGHT

its primary function of explaining the Country Music Association's purpose and endeavours. News updates and event pages ensure that the information remains useful. Anyone interested can also sign up to receive e-mailed industry bulletins.

IFPI



www.ifpi.org

Visitors can read coverage and explanations of the issues addressed by the international music industry body. Relevant legal matters and definitions, an overview of the problems and opportunities raised by new technologies, the facts about music piracy and lots of definitive statistical data is included in the site. IFPI's most recent official interim sales report for 45 countries is freely downloadable in .pdf format, and many other publications can be found as well. For example, this is the place to find answers to questions about the European Platinum Awards and different countries' certification requirements.

RIAA



www.riaa.com

Dramatic yet understated graphics welcome users to the Recording Industry of America's on-line home. Separate sections provide excellent information about the various concerns addressed by the RIAA, including ongoing topics of discussion such as censorship and web licensing. Technology, pending and enacted legislation, industry news and other topics also get full coverage, and there are always recently completed analytical reports made available to anyone who is interested. Although it is an

American society, it provides international insights and overviews.

SACEM



www.sacem.org

launch: 1996
Traffic: 25,000

Head of site: Laure Dillon

The Société des Auteurs, Compositeurs et Editeurs de Musique has come a long way since its inception in 1851. Its site addresses the needs of music authors, composers and publishers with sections devoted to multimedia, documentation requirements, registration procedures and more. Aspiring professionals, on the other hand, can learn a great deal about the practicalities of rights and royalties. There's even an easily understood flow chart illustrating the basics of how the whole system works. Everything is in the user's choice of French or English, and visitors can sign up to receive a free international newsletter.

Best festival/award/event

Lilith Fair



www.lilithfair.com

Even though the Lilith Fair tour has ended, its official web site continues to be updated. Fans are still sending in photos and reminiscences, and reports are posted regarding the charitable causes that benefited from the tour's involvement. There are hundreds of photographs, tour reports and other scrapbook offerings to browse, plus links to artists, relevant non-profit organisations and past Lilith Fairs are provided. Chickmail, the official e-mail of Lilith Fair, is also available.

Popkomm



www.popkomm.de

Anything anyone might want to know about the European trade fair can be found here, from complete registration information to comprehensive schedules of artists' performances. The site is active only in the months preceding and during Popkomm itself, at which time it includes much more about company events and press activities, but all year round it gives summaries and details of the previous fair. Virtually everything is posted in German or English.

Roskilde



www.roskilde-festival.dk

Geared towards music fans interested in attending the Roskilde Festival in Denmark, this site is a complete resource of information. Practical details like ticket prices, maps and available transportation are given, as are any relevant news items regarding the artists or the festival itself. Users can enter a competition all year to win tickets, and extensive collections of documentary photos from every year can be viewed at any time. When the schedule of performers gets posted, it includes links to each artist's home page where applicable. Chat rooms and an e-mail bulletin service are also provided. The vast majority of material is posted in Danish or English.

Woodstock



www.woodstock.com

Launch: February 1999
Traffic: Over 100,000 visits per week

Head of site: Caroline Collins, web producer

At the time of Woodstock 1999, this site was the main source of related information and entertainment as well as being the home of the official webcast. Interviews, news and artist biographies were easily found, as were schedules, traffic data and other practical considerations. The site continues to sustain many of the features that began during the festival, including the games section and the e-mail newsletter service. Music fans are invited to post personal photographs, jokes and messages, plus approximately 4,000 registered people use the woodstock.com e-mail address. Streaming audio of artists from Woodstock '69 and '99 get separate channels.

Best services

Artist Direct



www.artistdirect.com

Launch: 1996
Traffic: Part of the Artist Direct network, which gets over 12m page views weekly

Head of site: Marc Geiger, chairman and CEO, Artist Direct Inc. Behind the scenes, Artist Direct operates and maintains the official web sites for a large number of internationally known artists. Its own home page obviously serves as a convenient gateway to these artist sites as well as to other facets of its network such as the Ultimate Band List search engine, the Music On-Line Community, the Downloads Direct collection of MP3 files, the Superstore of music product and authorised merchandise, the Kneeling Elephant record label and the Artist Direct Talent Agency. Special features such as competitions and webcasts from throughout the network get highlighted on the splash page.

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GROSSOMODO

mp3

E-MAIL PORTAL

www.desmouse.com

CDDB

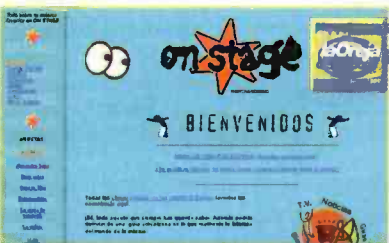


www.cddb.com

Head of site: Ann E. Greenberg, senior VP, marketing and business development

Many people visit CDDB just to access its absolutely huge database of over 4,500,000 tracks on 400,000 CDs. Song titles, performers or album titles entered completely or partially into the search engine will turn up matches which can then be cross-referenced. However, users can also use free CDDB-enabled player software to play CDs using a PC drive, which then provides album, artist and song names in an on-screen display. The site also maintains a Top 100 chart using its proprietary Disc Recognition Service. On associated sites, CDDB Inc. operates the digital music distributor Cductive.com and CDDB Auctions.

On stage



www.onstage.es

Official merchandising company On Stage uses its home page to provide an important centralised source of information about major Spanish-speaking artists as well as to sell licensed products. The National pages, in particular, give biographical and recorded material details about native Spanish talent in a well laid-out format complete with photographs. News and tour information about these and other international performers gets updated at least twice weekly. Everything is posted solely in easily navigated Spanish.

Ultimate Band List



www.ubl.com

Launch: June 1994

Traffic: Part of the Artist Direct network, which gets over 12m page views weekly

Head of site: Steve Rennie, president

Having been operating for years, the UBL is the premier music-oriented search engine. Artist home pages, record labels, retailers, radio

stations, live broadcasts and more are all indexed in these extensive pages. UBL itself provides a great deal of content, such as new artist spotlights, numerous competitions, a Top 100 chart and carefully sourced music news categorised into industry, label and celebrity sections. There's also exclusive programming, including live concerts and magazine-style video shows. Users are invited to participate by submitting sites and comments or by visiting the message boards and chat areas.

• The 28 nominated sites were pre-selected by a jury of media professionals from Billboard, MBI/Music Week/Fono, Music & Media, Musica & Dischi, Musikwoche, Musique Info Hebdo, Muziek & Beeld, Pollstar, Showpress and Webnoize.

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Dance grooves

by Gary Smith

TWISTED UP

It was a mixed 1999 for NY flagship label Twisted America, but the new versions of Celeda's *Burnin' Up* should kick off 2000 with a bang. Celeda, who has a big, phat, throaty voice, is completely at home with the acidic, trancey house of the Luca Cassani remix. A definite crossover contender thanks to a full vocal, *Burnin'* is a real song in all the conventional senses, but one that still has both feet on the dancefloor.

TRANCE HOUSE

Continuing the vibe of previous Pro-Zak Trax releases by Grant Phabou and De Pompidou, *Luxus* by Whash is yet another slice of admirably different French house. The music is dense, highly syncopated and, like many current Pro-Zak releases, influenced by trance. That said, it most certainly has nothing to do with ATB et al. Not as commercial as Kojak, but an important underground sound that will eventually filter into the mainstream.

SHINING BRIGHT

Having been somewhat ahead of its time first time around, the Space Brothers' classic trancer *Shine* deserves a re-release. *Shine 2000* (Manifesto/UK) comes with a thumping new set of mixes that generally manage to retain the vocal-led charm of the original while adding a more contemporary edge. Best of the new bunch are Commie's mix, with its extra keyboards, crunchy bass and palpable textures, plus the Translucid Vocal Mix. The latter is a natural for that all-important radio edit.

ETHNIC COLLISIONS

While the benefits of mixing delicate ethnic forms with dance beats are increasingly in doubt, Hamid El Gnawi's call and response style is more robust than most. Indeed, Al West's remix of *Merhba* (Detour/France) is entertaining enough, until one listens to the original. Then questions as to the validity of the exercise raise their head. West has produced a run-of-the-mill horizontal house track, but whether it will bring new listeners to El Gnawi's superb music is doubtful.

TOTAL TOSCA

As one half of Kruder & Dorfmeister, Richard Dorfmeister is now one of the planet's bestselling underground artists. The *K&D Sessions* have notched up well over 500,000 global sales, while recent albums by so-called scene leaders like Orbital and Underworld have performed disappointingly. Following occasional tracks under the name Tosca—working with Rupert Huber—an album, *Suzuki* (G-Stone/Austria), is out in early February. As is usually the case with projects that Dorfmeister is involved in, the beats are laid back and the music is peppered with jazz references. Vocal parts, which tend to be textural and “in the mix” rather than upfront, create a sense of intimacy that other sampled-based artists—DJ Shadow and Amon Tobin excepted—can merely aspire to.

This is warm, rich, profoundly melodic music that is uncompromising, credible and highly conventional all at the same time. Quite a balancing act. Title track *Suzuki* is an instant classic as is the sublime, haunting *Annanas* and so, more or less, it continues. The first unmissable, indubitable five-star album of 2000!

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o. Roger de Lloria 45 -3° -2, 08009 Barcelona, Spain.

Grandi designs on Europe

by Mark Dezzani

Irene Grandi is hoping to follow in the footsteps of a fellow Florentine. With her fourth album *Verderossoebly* (Greenredandblue), on CGD-East West, the singer plans to mirror the achievements of Gianna Nannini by finding international success.

Grandi, who has collaborated with Eros Ramazzotti, Jovanotti and Pino Daniele, spent her formative years playing clubs and taverns in Tuscany with various rock outfits, before taking the traditional route to recognition in Italy via the Sanremo Song Festival in 1994. Four albums and career sales of 600,000 albums later, Grandi says her new album is powered by the energy released after coming to terms with the music industry machine.

“It's too easy to succumb to authoritarian figures in the business who want to mould you to their own model instead of being free to develop your own personality. Eventually it exhausts you,” muses Grandi, who explains that the colours in the album title represent hope (green), desire for love (red) and tranquillity (blue).

After securing a new manager, a new contract with CGD-East West and new songwriting collaborators, Grandi is revitalised and in control of her own destiny; and has her sights on the international market. “Music now represents a joyous way to express myself instead of just work,” she says. “The new album has more funky US and UK rhythms. I keep the heat of the Mediterranean influences, but the choice of songs and arrangements are more international with a lot of acoustic instrumentation and the more coherent sound of a group.”

The lead-off single *Eccezionale* has already

been an airplay hit in Italy. “It's a very catchy, radio-friendly single,” comments Carlo Antonucci, music director at Rome based CHR network Radio Dimensione Suono, who has had *Eccezionale* in medium rotation. “Irene has adopted a more melodic rock style which compares well with many of the US contemporary female singer-songwriters around at the moment.”

The new album contains the previously unpublished Sheryl Crow composition *Limbo*, with new lyrics by Grandi. “I decided to interpret the song with ambient textures,

taking off the harder rock edge which Sheryl had indicated in her version,” she says.

Alda Gandini, international exploitation manager at CGD-East West, describes *Verderossoebly* as “a very strong album with good international potential,” adding that it represents a return to the

form of her bestselling second album in 1995, *In Vacanza Da Una Vita* (On Vacation From Life), which according to the label shifted 250,000 copies.

“Irene has already had a taste of international success,” adds Gandini, “with a best-of compilation recorded in Spanish, and a duet and tour with the German artist Klaus Lager. Unlike many Italian artists who appeal to southern European and Latin markets, Irene has also received attention from Scandinavia and has a strong appeal to northern Europeans. This album has all the elements to establish her.”

With Grandi touring Italy early in the year, Gandini notes that the label chose to wait until after the “Christmas sales bulge” before encouraging a full response from international affiliates. “Irene is a very powerful live performer and we expect her to perform a series of showcases in Germany and elsewhere after the Italian tour.”



Irene Grandi

Chakil's Middle Eastern promise

by Paul Sexton

French R&B with Middle Eastern credentials, presented by “un gentleman soul.”

That's the story behind WEA France prospect Omar Chakil, who'll release his second single *Tous Les Amants du Monde* next month on the back of a highly successful debut.

Chakil was born in Beirut, and spent five years at an American school in Egypt before returning to Paris armed with his love of soul and jazz, from Stevie Wonder to Ella Fitzgerald. After a period with R&B/gospel group Washa, his first solo release, *Victimes du Temps*, became a top 10 airplay success in France last summer and autumn, selling 60,000 copies.

“That's really good for a first single by an artist who wasn't well known,” enthuses Patricia Mortagne, international exploitation manager for WEA France. The new release, written by Chakil with René de Wael, has a sophisticated midtempo groove,

helped by an arrangement by English sideman Simon Hale, known for his work with Incognito, Jamiroquai and Bjork. It's mixed by another experienced Britsoul campaigner, Jo Dworniak, once a member of English early '80s act I-Level.

Tous Les Amants du Monde has already gone to radio, and so far its only problem has been the longevity of its predecessor. “We've had good reaction from Europe 2, RTL and others,” says Mortagne, “but they are still playing *Victimes du Temps*, so we have to wait a little to release it.”

Chakil's debut album, intended for next month, has now also been nudged back slightly, and will be out in France in late March. His music has also been released in Belgium and Switzerland, and with his Lebanese heritage, there is considerable excitement about Chakil there and in Israel. Next, WEA France hopes to persuade Warner Music in the UK that he is full of Middle Eastern promise.



Omar Chakil

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- The importance of music for the internet, and the partnerships that global internet media companies are developing with the music industry.

Was it a digital Christmas?

- The state of the music industry after a year of drastic changes, including a growing impact of the internet on the music business: SDMI, 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?
- **Jason Fiber, VP, New Media, Warehouse Music (USA)**
- **Michaël Haentjes, CEO, Edel (Germany)**
- **Jean-Christophe Hermann, CEO, FNAC Direct (France)**
- **Larry Kenswil, President, ECAT Group, Universal Music Group (USA)**
- **Tony Salter, Chairman & CEO, Boxman Group (Sweden)**
- **Jay Samit, Senior Vice President New Media, EMI Recorded Music (USA)**
- **Adam Somers, VP, New Media, Dreamworks Records (USA)**
- **Ted Cohen (Moderator), Executive Vice President, Webnoize (USA)**

Music in the 21st century: the telecommunication perspective

- 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.
- **Marek Rymaszewski, Channel Manager, Internet & Multimedia Services, British Telecom (UK)**
- **Tom Roli (Moderator), Publisher, Webnoize (USA)**

Broadband: the next revolution?

- With the coming broadband revolution, the media and entertainment perspective on Webcasting and internet radio takes on increased significance.

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

How are technologies going to serve music on internet?

- 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.
- **Karlheinz Brandenburg, Head of Multimedia Department, Fraunhofer Institut IIS-A (Germany)**
- **Scott Campbell, Director Audio Initiatives, Lucent Technologies (USA)**
- **J.D. Heilprin, Publisher & General Manager, RioPort.com (USA)**
- **Gerry Kearby, CEO, Liquid Audio (USA) (TBC)**
- **Will Poole, Senior Director, Business Development & Strategy, Microsoft (USA) (TBC)**
- **Joanne Marino (Moderator), Editor, Webnoize (USA)**

Intellectual property rights: legislation, protection and management in the digital reality

- 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?
- **David Leibowitz, President, Aris Technologies (USA)**
- **François Xavier Nuttall, CEO, Audiosoft (Switzerland / USA)**
- **InterTrust (USA)**
- **Robert Allan (Moderator), Senior Equity Partner, Denton Hall (UK)**

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

- Some artists are reaching fans on the internet via their own initiatives, others via established record companies. Still others are carving a new path by partnering directly with a new breed of cyber company.
- How is the internet affecting artists' creativity and finances?

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this week	last week	TITLE	ARTIST	countries charted	this week	last week	TITLE	ARTIST	countries charted	this week	last week	TITLE	ARTIST	countries charted			
	no. of wks	original label (publisher)				no. of wks	original label (publisher)				no. of wks	original label (publisher)					
		☆☆☆☆ SALES BREAKER ☆☆☆☆			34	64	Il Y A Trop De Gens Qui T'Aiment	Hélène Segara - Orlando / East West (Not Listed)	FWA	68	80	Drop It	Scoop - Antler-Subway (Not Listed)	NL			
1	2	7	Move Your Body	Eiffel 65 - Bliss Co. (Not Listed)	ADK.FD.GRE.I.NL.E.CH.HUN.FL.WA	35	31	Imagine	John Lennon - Parlophone (Chappell Music)	GRE.IRL.I.NL.UK	69	68	15	Titelgesicht	Subzonic - Columbia (Not Listed)	CH	
2	1	14	If I Could Turn Back The Hands Of Time	R. Kelly - Jive (Zomba)	ADK.D.IRL.NL.N.S.CH.UK.FL.WA	36	30	9	Will 2 K	Will Smith - Columbia (Various)	FD.IRL.I.NL.S.CH.UK.HUN.FL.WA	70	NE	WE	Weinst Du	Echt - Edel (Not Listed)	D
3	5	5	Born To Make You Happy	Britney Spears - Jive (Not Listed)	A.FIN.D.GRE.I.NL.N.S.CH.FL.WA	37	41	6	Adelante	Sash! - Edel (Not Listed)	DK.D.NL.N.E.S.CH.FL.WA	71	63	9	Can We Talk About It	Organiz' - M6 Int. (Not Listed)	FWA
4	3	10	That's The Way It Is	Celine Dion - Epic / Columbia (Grantsville)	A.FIN.FD.GRE.IRL.I.NL.N.S.CH.UK.FL.WA	38	26	20	Aller Plus Haut	Tina Arena - Columbia (Not Listed)	FWA	72	66	5	Everybody	Progress presents The Boy Wunda - Manifesto (Warner Chappell / Windswept Pacific)	IRL.UK
5	6	9	Kiss (When The Sun Don't Shine)	Vengaboy's - Breakin' / Various (Universal)	ADK.FD.IRL.NL.E.S.CH.UK.FL	39	49	5	Barber's Adagio For Strings	William Orbit - WEA (Schirmer)	IRL.UK	73	76	9	Strangers Like Me	Phil Collins - Walt Disney (Not Listed)	A.FD.NL.CH.WA
6	4	8	Maschen-Draht-Zaun	Stefan Raab - Edel (Roof Groove / EMI / Brainpool)	A.D.CH	40	39	7	Fuck The Millennium	Scooter - Edel (Loop Dance / Hanseatic)	A.FIN.D.S.CH.FL	74	62	4	Binnen	Marco Borsato - Polydor (Not Listed)	NL.FL
7	8	4	I Have A Dream/Seasons In The Sun	Westlife - RCA (Bocu / Francis Day & Hunter / EMI)	IRL.NL.UK.FL	41	36	12	Tell Me Why	Prezioso feat. Marvin - BXR / Media (Not Listed)	ADK.FD.CH	75	77	8	I Need To Know	Marc Anthony - Columbia (Not Listed)	D.NL.N.S.CH.FL.WA
8	9	37	Mambo No. 5	Lou Bega - Lautstark / BMG (Peer Music)	FGRE.I.CH.FL.WA	42	37	16	Man! I Feel Like A Woman	Shania Twain - Mercury (Universal / Zomba)	A.F.IRL.NL.S.CH.UK	76	70	12	Flying Without Wings	Westlife - RCA (Rokstone / Rondor)	DK.NL.N.S.UK.FL
9	7	17	(You Drive Me) Crazy	Britney Spears - Jive (Grantsville / Zomba / BMG)	A.FD.GRE.I.NL.N.S.CH.HUN.FL.WA	43	38	8	The World Is Not Enough	Garbage - Radioactive / MCA (United Lion)	A.FD.GRE.I.NL.S.CH.UK.WA	77	71	8	Salome	Chayanne - Epic (Not Listed)	FCH.WA
10	17	7	Irgendwie, Irgendwo, Irgendwann	Jan Eissfeldt - EMI (Not Listed)	A.D.CH	44	43	6	I Learned From The Best	Whitney Houston - Arista (EMI)	D.GRE.IRL.NL.E.S.CH.UK.HUN.FL.WA	78	74	12	Bug-A-Boo	Destiny's Child - Columbia (EMI-Windswept Pacific)	D.NL.S.CH.FL.WA
11	16	6	Re-Rewind The Crowd Say Bo Selecta	Artful Dodger - Public Demand (Warner Chappell / Windswept Pacific)	IRL.UK	45	40	7	Every Day I Love You	Boyzone - Polydor (Zomba / Tuneover)	D.IRL.NL.N.S.CH.UK.FL.WA	79	73	8	Sang Pour Sang	Johnny Hallyday - Mercury (Not Listed)	FWA
12	23	9	Why Does My Heart Feel So Bad	Moby - Mute (Not Listed)	A.D.CH	46	55	2	What A Girl Wants	Christina Aguilera - RCA (Not Listed)	A.D.I.NL.S.CH.FL.WA	80	69	12	I Knew I Loved You	Savage Garden - Columbia (Warner Chappell)	A.IRL.I.NL.S.CH.UK
13	11	4	Two In A Million/You're My Number One	S Club 7 - Polydor (Various)	IRL.UK	47	56	5	Steal My Sunshine	Len - Columbia (EMI)	IRL.I.UK	81	72	5	Doekoe	Def Rymz - Virgin (Not Listed)	NL
14	25	9	Rhythm Divine	Enrique Iglesias - Interscope (Not Listed)	ADK.FIN.FD.GRE.IRL.I.NL.N.S.CH.HUN.FL.WA	48	NE	NE	You Only Tell Me You Love Me When You're Drunk	Pet Shop Boys - Parlophone (EMI / Cage)	UK	82	NE	NE	Adler Sollen Fliegen	Pur - Intercord (Not Listed)	D
15	14	8	Turn Your Lights Down Low	Lauryn Hill feat. Bob Marley - Columbia (Various)	DK.FD.IRL.NL.N.S.CH.UK.FL.WA	49	34	22	Summer Son	Texas - Mercury (EMI / Anxious / Universal)	F.CH.HUN.WA	83	98	2	Freestyler	Bomfunk MC's - Epidrome (Not Listed)	S
16	18	8	Back In My Life	Alice Deejay - Violent / Various (Various)	DK.IRL.I.NL.N.S.UK.FL.WA	50	44	13	Where I'm Headed	Lene Marlin - Virgin (Not Listed)	FIN.FS.CH	84	NE	NE	Hazin' & Phazin'	Choo Choo Project - Defected (Mega Platinum / Housefly)	UK
17	15	11	Waiting For Tonight	Jennifer Lopez - Work / Columbia (Warner Chappell)	A.FD.GRE.IRL.I.NL.E.CH.UK.HUN.FL.WA	51	91	2	Anthem #2	Floorfilla - Airplay (Camaleonte)	F	85	NE	NE	Nastradamus	NAS - Columbia (Zomba)	NL.UK
18	13	7	Les Enfants De L'An 2000	Lââm - Odeon (BMG)	FWA	52	33	25	Better Off Alone	DJ Jurgen - Violent / Various (Various)	F.CH	86	NE	NE	Sex Bomb	Tom Jones & Mousse T. - V2 / Gut (Not Listed)	FIN.I.NL.E.S.FL.WA
19	21	4	Say You'll Be Mine/Better The Devil You	Steps - Jive (Various)	IRL.UK.FL	53	42	4	The Final Countdown 2000	Europe - Epic (EMI)	D.IRL.NL.E.S.CH.UK	87	75	12	When The Heartache Is Over	Tina Turner - Parlophone (Rive Droite / Riverhouse)	F.D.NL.CH.HUN.FL.WA
20	12	22	Genie In A Bottle	Christina Aguilera - RCA (EMI / Appletree)	A.F.GRE.IRL.I.NL.E.CH.UK.FL	54	51	7	All I Really Want	Kim Lucas - Exe Records (Not Listed)	ADK.F.NL.S.CH.FL	88	87	4	It's Only Rock 'N' Roll	Millennium All Stars - Universal TV (Not Listed)	IRL.I.NL.CH.UK
21	19	12	Satisfy You	Puff Daddy - Puff Daddy / Arista (Various)	A.FD.NL.S.CH.FL.WA	55	60	4	A Little Bit Of Luck	DJ Luck & MC Neat - Red Rose (Millennium Distribution / Westbury / CC)	UK	89	92	4	Horny Horns	Perfect Phase - Roadrunner (Club)	IRL.UK
22	10	34	Blue	Eiffel 65 - Bliss Co. (Universal)	FD.GRE.IRL.S.CH.UK.HUN.WA	56	47	4	Cognoscenti vs. Intelligentsia	Cuban Boys - EMI (Peermusic / Sony ATV / Arhond)	IRL.UK	90	RE	RE	No Blaggada	Vibe - Island (Not Listed)	F
23	27	37	The Bad Touch	Bloodhound Gang - Geffen (Rondor)	A.DK.D.NL.N.CH.FL	57	53	13	Mamma Mia	A* Teens - Stockholm (Universal / Union Songs)	A.FD.CH	91	RE	RE	Still Believe	Shola Ama - WEA (Not Listed)	FD.WA
24	20	11	Immer Wieder	Laura - East West (Not Listed)	A.D.CH	58	45	4	Mr. Hankey The Christmas Poo	Mr. Hankey - Columbia (Hilarity / Winding Brook)	IRL.UK	92	79	7	Big Boys Don't Cry/Rockin' Robin	Lolly - Polydor (Sony ATV / Records)	IRL.UK
25	29	10	Keep On Movin'	Five - RCA (Various)	D.IRL.I.NL.E.S.CH.UK.FL.WA	59	57	20	Sun Is Shining	Bob Marley - Club Tools (Blue Mountain / 56 Hope Road / Odnil)	F.I.NL.S.CH.FL.WA	93	NE	NE	Graceadelica	Dark Star - Harvest (Warner Chappell)	UK
26	50	5	Parce Que C'Est Toi	Axelle Red - Virgin (Not Listed)	FWA	60	61	6	Northern Star	Melanie C. - Virgin (EMI)	FIN.D.I.S.CH.UK	94	97	20	It's Not Right But It's OK	Whitney Houston - Arista (EMI / Famous)	F
27	22	16	Heartbreaker	Mariah Carey - Columbia (Various)	FD.IRL.I.NL.CH.UK.FL.WA	61	58	4	Join Me	Him - Terrier (Not Listed)	FIN.D.CH	95	89	4	Under Pressure '99	Queen & David Bowie - Parlophone (EMI / Queen)	IRL.I.NL.UK
28	46	4	Nothing Else Matters	Metallica - Vertigo (PolyGram)	A.D.GRE.I.NL.S.CH.FL	62	65	2	Dear Lie	TLC - Arista (EMI / ECAF / Grung Girl)	D.IRL.NL.S.CH.UK	96	83	5	Le Petit Bonhomme En Mousse	Patrick Sebastien - Polydor (Not Listed)	F
29	32	9	She's The One/It's Only Us	Robbie Williams - Chrysalis (EMI / BMG / Universal)	AD.GRE.IRL.I.NL.S.CH.UK.FL.WA	63	78	9	L'Ombre Et La Lumiere	Tilly Key - M6 Int. (Not listed)	F	97	RE	RE	Lift Me Up	Geri Halliwell - EMI (Various)	D.I.NL.UK
30	48	5	Adagio	Lara Fabian - Epic (Not Listed)	F.NL.FL.WA	64	NE	NE	Boys	Die Allianz - Epic (Not Listed)	D.CH	98	RE	RE	Super Trouper	A* Teens - Stockholm (Bocu)	D
31	28	12	So Bist Du	Oli P. - Hansa (Red Rooster / Autarc)	A.D.CH	65	59	12	Vater Unser	E Nomine - What's Up / Polydor (Various)	A.D.CH	99	RE	RE	Jolie Mome	Florent Pagny - Mercury (Not Listed)	FWA
32	24	8	The Millennium Prayer	Cliff Richard - Papillon (Various)	D.IRL.NL.CH.UK.FL	66	52	6	Dragan & Alder Weihnachtsmedley	Mundstuhl - Columbia (Not Listed)	D.CH	100	96	2	Ta Mere Elle Va Jumper	DJ Xam & Boris - Dance Pool (Not Listed)	FWA
33	35	15	I Try	Macy Gray - Epic (EMI)	FD.IRL.NL.CH.UK	67	54	8	King Of My Castle	Wamdue Project - Airplane (Warner Chappell)	IRL.UK						

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points.
 The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CIN (UK); Ireland; Full chartservice by Media Control GmbH 0049-7291-366201 (Germany); SNEF/IFOP Tit-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/APFYVE (Spain); YLE 2 Radiomafia/IPFI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic).

European Top 100 Albums

this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted
1	1	8	Celine Dion All The Way...A Decade Of Song - Epic/Columbia	A,DK,FIN,D,GRE,IRL,I,NL,N,P,E,S,CH,UK,HUN,CZE,WA,FL	34	28	10	Les Enfoirés Les Restos Du Coeur, Dernière Edition - Resto Du Coeur/BMG	F,CH,WA	68	RE	6	Moby Play - Mute	A,D,GRE,N,CH,UK
2	2	11	Cher Greatest Hits - WEA	A,DK,FIN,D,GRE,IRL,I,NL,N,P,E,S,CH,UK,HUN,CZE,WA,FL	35	32	6	Abba The Complete Singles Collection - Polar	A,D,CH	69	56	12	R. Kelly R. - Jive	D,NL,CH,UK,WA,FL
3	4	7	Metallica S&M - Universal/Vertigo	A,DK,FIN,F,D,GRE,IRL,NL,N,P,E,S,CH,HUN,CZE,FL,WA	36	51	3	Hevia No Man's Land - Hispavox	I	70	76	35	Backstreet Boys Millennium - Jive	D,GRE,IRL,S,CH,UK,FL
4	6	39	Shania Twain Come On Over - Mercury	A,DK,FIN,F,D,IRL,NL,N,S,CH,UK,WA,FL	37	26	10	Mariah Carey Rainbow - Columbia	A,DK,F,D,GRE,IRL,NL,E,CH,UK,WA,FL	71	75	3	Various Artists En Salig Samling - Frølsningsarmen	S
5	8	8	The Corrs Unplugged - 143/Lava/Atlantic	A,DK,F,D,IRL,NL,N,P,E,S,CH,UK,WA,FL	38	31	8	Claudio Baglioni Viaggiatore Sulla Coda Del Tempo - Columbia	I,CH	72	65	5	Francis Cabrel Hors Saison - Columbia	F,F
6	3	5	George Michael Songs From The Last Century - Virgin	A,DK,FIN,D,GRE,IRL,I,NL,N,P,E,S,CH,UK,CZE,WA,FL	39	40	13	Eurythmics Peace - RCA	F,D,GRE,IRL,I,NL,S,CH,UK,CZE,WA	73	RE	6	Boney M 20th Century Hits - BMG	FIN,D,E,S,HUN,CZE
7	7	36	Britney Spears Baby One More Time - Jive	A,DK,FIN,F,D,GRE,IRL,NL,N,P,E,S,CH,UK,HUN,CZE,WA,FL	40	79	6	Tina Arena In Deep - Columbia	F,CH,WA	74	77	6	Pascal Obispo Soledad - Epic	F,CH,WA
8	16	7	Enrique Iglesias Enrique - Interscope	A,DK,F,D,GRE,I,NL,N,P,E,S,CH	41	45	34	Ry Cooder Buena Vista Social Club - World Circuit	F,D,GRE,IRL,NL,N,CH,WA	75	NE	6	Marco Borsato Luid En Duidelijk - Polydor	NL
9	9	9	Queen Greatest Hits III - Parlophone	A,DK,D,GRE,IRL,I,NL,N,P,E,S,CH,UK,HUN,WA,FL	42	42	28	Jennifer Lopez On The 6 - Work/Columbia	F,D,GRE,IRL,NL,P,E,CH,UK,HUN,WA,FL	76	66	4	Miguel Bosé Lo Mejor De Bosé - WEA	E
10	5	10	Andrea Bocelli Sacred Arias - Sugar	A,FIN,F,D,IRL,I,NL,P,CH,UK,CZE,WA,FL	43	52	15	Sting Brand New Day - A&M	F,D,GRE,I,NL,N,CH,HUN,CZE,WA	77	73	8	Korn Issues - Immortal/Epic	A,D,NL,HUN,FL
11	10	10	Westlife Westlife - RCA	DK,GRE,IRL,NL,N,S,UK,FL	44	57	7	Lara Fabian Lara Fabian - Epic	F,NL,CH,WA,FL	78	64	13	Joe Cocker No Ordinary World - Parlophone	DK,D,NL,CH,WA,FL
12	15	33	Travis The Man Who - Independiente	IRL,UK	45	44	44	Stereophonics Performance & Cocktails - V2	IRL,UK	79	72	2	Barry White The Ultimate Collection - Mercury	N,S,FL
13	12	8	Bryan Adams The Best Of Me - A&M	A,DK,FIN,D,GRE,IRL,NL,N,E,S,CH,UK,WA,FL	46	84	33	Lene Marlin Playing My Game - Virgin	DK,F,I,N,S,CH	80	89	5	Jamiroquai Synkronized - Sony S2	F,UK,WA
14	11	7	Alanis Morissette Unplugged - Maverick/Warner Bros.	A,F,D,GRE,I,NL,N,P,CH,WA,FL	47	49	8	Robbie Williams I've Been Expecting You - Chrysalis	D,IRL,NL,UK	81	81	9	Bob Marley Chant Down Babylon - Island	F,D,GRE,NL,S,CH
15	20	17	Macy Gray On How Life Is - Epic	F,D,IRL,NL,N,CH,UK,FL	48	55	5	Eiffel 65 Europop - Bliss Co.	A,DK,FIN,F,D,CH,HUN,CZE	82	53	59	The Offspring Americana - Columbia	F,D,GRE,IRL,NL,CH,FL
☆☆☆☆ SALES BREAKER ☆☆☆☆					49	38	9	Savage Garden Affirmation - Columbia	DK,FIN,D,GRE,IRL,P,S,CH,UK	83	RE	6	Helmut Lotti Out Of Africa - Piet Roelen	NL,WA,FL
16	59	12	Andre Rieu Das Jahrtausendfest - Polydor	D,CH	50	29	11	Steps Septacular - Jive	IRL,UK,FL	84	83	3	Destiny's Child The Writing's On The Wall - Columbia	F,D,IRL,NL,CH,UK,WA
17	17	9	Soundtrack - Tarzan Tarzan - Walt Disney	A,DK,F,D,NL,E,CH,WA,FL	51	50	12	Patrick Bruel Juste Avant - RCA	F,CH,WA	85	87	42	Manu Chao Clandestino - Virgin	F,GRE,I,CH,WA
18	25	32	Red Hot Chili Peppers Californication - Warner Bros.	FIN,F,D,GRE,IRL,I,NL,N,P,E,S,CH,UK,FL	52	39	10	Vonda Shepard Heart & Soul: New Songs From Ally McBeal - Epic	A,DK,D,IRL,NL,E,S,UK,FL	86	NE	6	Roy Orbison Sweets For Sweden - The Very Best Of - Virgin	S
19	37	11	Santana Supernatural - Arista	A,D,GRE,NL,P,CH,HUN	53	36	8	Will Smith Willennium - Columbia	A,F,D,IRL,NL,CH,UK,WA,FL	87	98	3	TLC Fanmail - Arista	D,IRL,S,UK
20	14	9	Five Invincible - RCA	DK,FIN,D,GRE,IRL,I,NL,S,CH,UK,HUN,WA,FL	54	46	9	Miliki A Mis Niños de 30 Años - Bat Discos	E	88	74	11	André Rieu Bal Du Siècle - Philips	F,WA,FL
21	24	15	Tom Jones Reload - Gut/V2	A,D,IRL,NL,E,S,CH,UK,FL	55	71	11	883 Grazie Mille - FRI/Sony	I,CH	89	91	46	George Michael Ladies & Gentlemen, The Best Of George Michael - Epic	DK,D,IRL,NL,FL
22	13	5	Die Toten Hosen Unsterblich - East West	A,D,CH	56	48	6	Echt Freischwimmer - Edel	D	90	RE	6	Vonda Shepard Songs From Ally McBeal - Epic	A,DK,F,D,NL,E,CH,FL
23	19	17	Johnny Hallyday Sang Pour Sang - Mercury	F,CH,WA	57	63	9	Cat Stevens Remember: The Ultimate Collection - Island	A,D,IRL,N,P,S	91	RE	6	Christina Aguilera Christina Aguilera - RCA	D,IRL,NL,E,CH,UK,WA,FL
24	34	35	Texas The Hush - Mercury	DK,F,D,IRL,CH,UK,WA,FL	58	54	5	Dr. Dre 2001 - Interscope	D,NL,N,UK	92	86	8	Mina Mina N.O. - PDU/Sony	I
25	21	60	Whitney Houston My Love Is Your Love - Arista	F,D,GRE,IRL,NL,S,CH,UK,WA,FL	59	67	7	Beastie Boys Anthology - The Sounds Of Science - Grand Royal/Capitol	A,FIN,D,IRL,NL,N,S,CH,UK,FL	93	62	2	Tracy Chapman Tracy Chapman - Elektra	IRL,UK
26	23	35	Adriano Celentano Io Non So Parlar D'Amore - Clan/Sony	I,CH	60	80	5	Kent Hagnesta Hill - RCA	FIN,N,S	94	RE	6	Di Leva För Sverige I Rymden - Di Levas Bästa - Metronome	S
27	35	2	S Club 7 S Club - Polydor	F,IRL,UK	61	47	5	Andrea Bocelli & Eros Ramazzotti Sogno - Sugar/Polydor	A,D,GRE,NL,CH	95	NE	6	Polo Hofer & Die Schmetterband Härzbluet - SOU	CH
28	22	13	Eric Clapton Chronicles: The Best Of Eric Clapton - Reprise Pl	A,DK,FIN,D,N,P,E,S,UK,HUN,WA,FL	62	58	6	Guns N' Roses Live Era '87 - '93 - Geffen	A,FIN,D,GRE,IRL,NL,N,P,CH	96	78	10	Schlümpfe Jetzt Knallt's Vol. 10 - EMI	A,D,CH
29	41	33	Boyzone Boyzone...By Request - Polydor	DK,D,IRL,NL,S,UK,FL	63	61	20	A* Teens The Abba Generation - Stockholm	DK,FIN,NL,E,S,CH,CZE,FL	97	60	5	Luis Miguel Amarte Es Un Placer - WEA Latina	E
30	27	47	Abba Gold - Greatest Hits - Polar	FIN,IRL,E,S,CH,UK,WA,FL	64	69	2	The Corrs Forgiven Not Forgotten - 143/Lava/Atlantic	UK	98	NE	6	Mike Oldfield The Millennium Bell - Warner	A,D,E,CZE
31	33	8	Alain Souchon Au Ras Des Paquerettes - Virgin	F,CH,WA	65	70	4	Ricky Martin Ricky Martin - Columbia	D,GRE,IRL,NL,CH,UK	99	82	7	Die Ärzte Wir Wollen Nur Deine Seele - Hot Action	A,D,CH
32	30	2	Bloodhound Gang Hooray For Boobies - Geffen	A,DK,FIN,D,N,S,CH,FL	66	93	3	Joaquin Sabina 19 Dias Y 500 Noches - Ariola	E	100	85	8	Charlotte Church Charlotte Church - Sony Classical	IRL,NL,UK
33	18	10	Tina Turner Twenty Four Seven - EMI	A,DK,F,D,NL,N,CH,UK,HUN,CZE,WA,FL	67	43	11	Genesis Turn It On Again - The Hits - Virgin	A,DK,D,CH,UK,FL	A - Austria, B - Belgium, CH - Czech Republic, DK - Denmark, FIN - Finland, F - France, GB - Great Britain, I - Italy, J - Japan, NL - Netherlands, N - Norway, P - Portugal, E - Spain, S - Sweden, CH - Switzerland, UK - United Kingdom, FL - Flanders, WA - Wallonia				

1 IPPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Top National Sellers

UNITED KINGDOM

Table with columns TW, LW, SINGLES, and album titles for the United Kingdom chart.

GERMANY

Table with columns TW, LW, SINGLES, and album titles for the Germany chart.

FRANCE

Table with columns TW, LW, SINGLES, and album titles for the France chart.

ITALY

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SPAIN

Table with columns TW, LW, SINGLES, and album titles for the Spain chart.

HOLLAND

Table with columns TW, LW, SINGLES, and album titles for the Holland chart.

FLANDERS

Table with columns TW, LW, SINGLES, and album titles for the Flanders chart.

SWEDEN

Table with columns TW, LW, SINGLES, and album titles for the Sweden chart.

DENMARK

Table with columns TW, LW, SINGLES, and album titles for the Denmark chart.

NORWAY

Table with columns TW, LW, SINGLES, and album titles for the Norway chart.

FINLAND

Table with columns TW, LW, SINGLES, and album titles for the Finland chart.

IRELAND

Table with columns TW, LW, SINGLES, and album titles for the Ireland chart.

SWITZERLAND

Table with columns TW, LW, SINGLES, and album titles for the Switzerland chart.

AUSTRIA

Table with columns TW, LW, SINGLES, and album titles for the Austria chart.

PORTUGAL

Table with columns TW, LW, SINGLES, and album titles for the Portugal chart.

GREECE

Table with columns TW, LW, SINGLES, and album titles for the Greece chart.

Based on the national sales charts from 16 European markets. Information supplied by CINE (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

Album spotlight

by Chris Barrett

AIR THE VIRGIN SUICIDES - OST

International release date: February 28

After the understated ambient splendour of *Moon Safari* and *Premiers Symptomes*, Jean-Benoit Duncket and Nicolas Godin broaden their horizons, and potentially their popularity, with this successful first attempt at a soundtrack. Air's music has never been short on atmosphere, but Sofia Coppola's debut film, starring James Woods and Kathleen Turner and adapted from Jeffrey Eugenides' best selling novel, required a darker and more diverse sound. The dreamlike quality of their previous work remains, but this time there's also the occasional nightmare.

As you would expect from Air, this is a gorgeous album, but unlike *Moon Safari* it is almost entirely instrumental except for the opening track *Playground Love*, which features vocals by the strangely named Gordon Tracks and is due as a single on February 14. Possible candidates for airplay are the entrancing *Dirty Trip* and the tastefully titled *Dead Bodies*, which is as close to gothic dance music as you're likely to get. While *Virgin Suicides* may be lacking the vocal charm of Beth Hirsch, it benefits

greatly from the array of instrumentation used, including acoustic guitar, saxophone, piano and a whole range of bizarre sound effects. The French masters of post-club enchantment have again produced a work of seemingly effortless quality that should help cement their reputation worldwide.

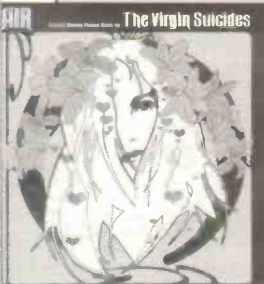
WILLIAM ORBIT PIECES IN A MODERN..

WEA

International release date: January 17

After a long apprenticeship, William Orbit has become one of the most desirable producers of all. Recent credits include Blur, on *13*, and Madonna, who worked with him on the multi-platinum *Ray Of Light* and again recently on her next album project. In between, Orbit has found time to record a startling and varied collection of modern interpretations of classical works. Samuel Barber's *Adagio For Strings* opens the album and previewed it when released in early December as a UK single, charting in the top five and selling well throughout Christmas and the new year. Orbit's choice of tracks ranges from Handel's *Xerxes* and Beethoven's *Opus 132* to more recent pieces including *In A Landscape* by John Cage and Henryk Gorecki's *Piece In The Old Style I & III*. All are given such a sensitive and respectful treatment that the end result is an ambient masterpiece to rival Brian Eno at his best. A personal project more than a commercial venture that further demonstrates why Orbit is increasingly in a league of his own.

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



Eurochart A/Z Indexes

Hot 100 singles

A Little Bit Of Luck	55	Le Petit Bonhomme En Mousse	96
Adagio	30	Les Enfants De L'An 2000	18
Adelante	37	Lift Me Up	97
Adler Sollen Fliegen	82	Mambo No. 5	8
All I Really Want	54	Mamma Mia	57
Aller Plus Haut	38	Man! I Feel Like A Woman	42
Anthem #2	51	Maschen-Draht-Zaun	6
Back In My Life	16	Move Your Body	1
Barber's Adagio For Strings	39	Mr. Hankey The Christmas Poo	58
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Big Boys Don't Cry/Rockin' Robin	92	No Blaggada	90
Binnen	74	Northern Star	60
Blue	22	Nothing Else Matters	28
Born To Make You Happy	3	Parce Que C'Est Toi	26
Boys	64	Re-Rewind The Crowd Say Bo Selecta	11
Bug-A-Boo	78	Rhythm Divine	14
Can We Talk About It	71	Salome	77
Cognoscenti vs. Intelligentsia	56	Sang Pour Sang	79
Dear Lie	62	Satisfy You	21
Doekoe	81	Say You'll Be Mine/Better The Devil You	19
Dragan & Alder Weihnachtsmedley	66	Sex Bomb	86
Drop It	68	She's The One/It's Only Us	29
Every Day I Love You	45	So Bist Du	31
Everybody	72	Steal My Sunshine	47
Flying Without Wings	76	Still Believe	91
Freestyler	83	Strangers Like Me	73
Fuck The Millennium	40	Summer Son	49
Genie In A Bottle	20	Sun Is Shining	59
Graceadela	93	Super Trouper	98
Hazin' & Phazin'	84	Ta Mere Elle Va Jumper	100
Heartbreaker	27	Tell Me Why	41
Horny Horns	89	That's The Way It Is	4
I Have A Dream/Seasons In The Sun	7	The Bad Touch	23
I Knew I Loved You	80	The Final Countdown 2000	53
I Learned From The Best	44	The Millennium Prayer	32
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I Try	33	Titelgesicht	69
If I Could Turn Back The Hands Of Time	2	Turn Your Lights Down Low	15
Il Y A Trop De Gens Qui T'Aiment	34	Two In A Million/You're My Number One	13
Imagine	35	Under Pressure '99	95
Immer Wieder	24	Vater Unser	65
Irgendwie, Irgendwo, Irgendwann	10	Waiting For Tonight	17
It's Not Right But It's OK	94	Weinst Du	70
It's Only Rock'N'Roll	88	What A Girl Wants	46
Join Me	61	When The Heartache Is Over	87
Jolie Mome	99	Where I'm Headed	50
Keep On Movin'	25	Why Does My Heart Feel So Bad	12
King Of My Castle	67	Will 2 K	36
Kiss (When The Sun Don't Shine)	5	You Drive Me Crazy	9
L'Ombre Et La Lumiere	63	You Only Tell Me You Love Me	48

Billboard. ★★ ★

TOP 20 US SINGLES

TOP 20 US ALBUMS

JANUARY 22, 1999

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
2	4	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	2	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
4	3	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
5	10	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
6	9	I NEED TO KNOW COLUMBIA	MARC ANTHONY
7	7	HOT BOYZ THE GOLD MIND/EASTWEST/EEG	MISSY "MISDREMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
8	5	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
9	11	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
10	6	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
11	14	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
12	15	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
13	13	U KNOW WHAT'S UP UNTOUCHABLES/LAFACE/RISTA	DONELL JONES
14	17	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
15	19	GET IT ON TONITE DEF SOUL/IDJMG	MONTELL JORDAN
16	—	SAY MY NAME COLUMBIA	DESTINY'S CHILD
17	—	AMAZED BNA	LONESTAR
18	18	HE CAN'T LOVE YOU SO SO DEF/COLUMBIA	JAGGED EDGE
19	20	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
20	—	MEET VIRGINIA AWARE/COLUMBIA	TRAIN

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	8	SUPERNATURAL ARISTA	SANTANA
2	1	LIFE AND TIMES OF S. CARTER ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
3	2	AND THEN THERE WAS X RUFF RYDERS/DEF JAM/IDJMG	DMX
4	3	ALL THE WAY... A DECADE OF SONG 550 MUSIC/EPIC	CELINE DION
5	7	NOW 3 UNIVERSAL-EMI-ZOMBA-UTV	VARIOUS ARTISTS
6	4	CHRISTINA AGUILERA RCA	CHRISTINA AGUILERA
7	5	DR. DRE — 2001 AFTERMATH/INTERSCOPE	DR. DRE
8	6	STILL I RISE INTERSCOPE	2PAC+OUTLAWZ
9	14	MILLENNIUM JIVE	BACKSTREET BOYS
10	13	DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/AG	KID ROCK
11	20	FLY MONUMENT/SONY (NASHVILLE)	DIXIE CHICKS
12	—	EUROPOP REPUBLIC/UNIVERSAL	EIFFEL 65
13	16	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
14	11	SIGNIFICANT OTHER FLIP/INTERSCOPE	LIMP BIZKIT
15	17	S & M ELEKTRA/EEG	METALLICA
16	12	ENIMA OF THE STATE MCA	BLINK-182
17	9	RAINBOW COLUMBIA/CRG	MARIAH CAREY
18	—	COME ON OVER COLUMBIA/CRG	SHANIA TWAIN
19	—	UNLEASH THE DRAGON DRAGON/DEF SOUL/IDJMG	SISQO
20	15	BORN AGAIN BAD BOY/ARISTA	THE NOTORIOUS B.I.G.

► Records with greatest sales and/or airplay gains. © 1999, Billboard/BPI Communications.

Top 100 albums

Die Ärzte	99	Tom Jones	21
888	55	R. Kelly	69
A* Teens	63	Kent	60
Abba	30	Korn	77
Abba	35	Jennifer Lopez	42
Bryan Adams	13	Helmut Lotti	83
Christina Aguilera	91	Bob Marley	81
Tina Arena	40	Lene Marlin	46
Backstreet Boys	70	Ricky Martin	65
Claudio Baglioni	38	Metallica	3
Beastie Boys	59	George Michael	6
Bloodhound Gang	32	George Michael	89
Andrea Bocelli	61	Luis Miguel	97
Andrea Bocelli	10	Miliki	54
Boney M	73	Mina	92
Marco Borsato	75	Moby	68
Miguel Bosé	76	Alanis Morissette	14
Boyzone	29	Pascal Obispo	74
Patrick Bruel	51	The Offspring	82
Francis Cabrel	72	Mike Oldfield	98
Mariah Carey	37	Roy Orbison	86
Adriano Celentano	26	Queen	9
Manu Chao	85	Red Hot Chili Peppers	18
Tracy Chapman	93	André Rieu	88
Cher	2	André Rieu	16
Charlotte Church	100	S Club 7	27
Eric Clapton	28	Joaquin Sabina	66
Joe Cocker	78	Santana	19
Ry Cooder	41	Savage Garden	49
The Corrs	5	Schlumpfe	96
The Corrs	64	Vonda Shepard	52
Destiny's Child	84	Vonda Shepard	90
Di Leva	94	Will Smith	53
Celine Dion	1	Alain Souchon	31
Dr. Dre	58	Soundtrack - Tarzan	17
Echt	56	Britney Spears	7
Eiffel 65	48	Steps	50
Les Enfoirés	34	Stereophonics	45
Eurythmics	39	Cat Stevens	57
Lara Fabian	44	Sting	43
Five	20	Texas	24
Genesis	67	TLC	87
Macy Gray	15	Die Toten Hosen	22
Guns N' Roses	62	Travis	12
Johnny Hallyday	23	Tina Turner	33
Hevia	36	Shania Twain	4
Polo Hofer & Die Schmetterband	95	Various Artists	71
Whitney Houston	25	Westlife	11
Enrique Iglesias	8	Barry White	79
Jamiroquai	80	Robbie Williams	47

Dance Beat

The weekly dance chart comment by Harald Roth

It's getting tighter at the top of the charts, and Alice might soon send Eiffel 65 into wonderland.

Eiffel 65's *Move Your Body* (Skooby/Bliss Co.) holds at number one on the chart for the fourth straight week, nearly echoing their run at number one with *Blue*, but the trio of singer/composer Jeffrey Jay, keyboard player Maurizio Lobina and DJ Gabry Ponte, are getting strong competition from second-placed Alice DeeJay with *Back In My Life* (Violent).

If this trend continues, Alice DeeJay could possibly take the top slot after being denied number one crown with *Better Off Alone* a few months back by Bob Marley Vs. Funkstar's *Sun Is Shining* (Hypnotic/Club Tools). This week, *Back In My Life* is already leader in the sales section of the chart outperforming Eiffel 65, while the latter continue their lead in the club play section.

After the holiday hiatus, movement has returned to the European Dance Traxx. This week's chart shows 10 new entries into Top 100, double last week's tally, but still well under the weekly average of 17 entries. This week's highest new entry falls two positions short from the Top 40. It's Alex Christensen's project U96, with a renewed version of 1991's Polydor-released classic *Das Boot*, now re-titled *Das Boot 2001*. It is currently available on Universal label Urban. Already a debutee on last week's Belgian club chart, *Das Boot 2001* also premiered on this week's dance chart in Germany and in Poland.

However, the biggest gain on the sales part of the chart is Australia's Madison Avenue with *Don't Call Me Baby* (Vicious Grooves/Sony Music), which moves up to number eight. Already charted in France, it debuted on the German Top 30 Sales chart and has also re-entered the UK 12" dance singles sales chart. It is also getting increasing airplay, so expect this title to continue to rise.

Further down the list, Belgian company Byte enjoys one of its biggest successes of the last months with Starfighter's *Apache*. Currently, the nearly one year-old track is having a good run on two of the pan-European dance chart's biggest territories, Britain (licensed to Ministry Of Sound there) and Germany (licensed to EastWest's Fuel). As a result, it moves up to 22 from 36.

THIS WEEK'S MOVERS

TITLE	ARTIST	LABEL
1	DAS BOOT 2001	Urban
2	DUB STAR	Kontor
3	VISIT ME	Clubstar
4	DON'T CALL ME BABY	Vicious Grooves
5	PHANTOM FORCE	Phantom Audio
6	THAT SOUND	Strictly Rhythm
7	WHERE ARE YOU?	Gang Go
8	BUDDY X 99	Dream Team Vs. Neneh Cherry
9	INTO ANOTHER	Tetsuo
10	THA MUSIC	Strictly Rhythm

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

EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined - Issue 4/2000	Original Label Reports Charted - BPM	Peak CO
1	1	7	MOVE YOUR BODY Eiffel 65	*** No.1 *** [4th week] CP(82%): Uk.D.S.Dk.N.Fi.I.Au.F.Cz.Pol. / S(18%): F.Cz.Pol. - 131	Skooby	1 Italy
2	2	13	BACK IN MY LIFE Alice DeeJay	CP(76%): D.H.S.Dk.N.Fi.Au.E.Hun. / S(24%): Uk.D.F.Pol. - 138	Violent	2 H
3	3	10	MY FEELING Junior Jack	CP(76%): D.S.Dk.N.Fi.Au.F.Pol.Hun. / S(24%): D.B.F.Pol. - 132	Noise Traxx/P.I.A.S.	1 B
4	4	9	TONITE Phats & Small	CP(80%): Uk.D.S.Dk.N.Fi.Au.B.Pol.E. / S(20%): D.F.Pol. - 129	Multiply	4 U.K.
5	6	6	SEX BOMB Tom Jones Vs. Mousse T.	CP(76%): D.S.Dk.N.Fi. / S(24%): D.B.F.Pol. - 125	Peppermint Jam	5 U.K./D
6	7	6	RAINBOW COUNTRY Bob Marley Vs. Funkstar Deluxe	CP(87%): Uk.D.H.S.Dk.N.Fi.Au.F.B.Pol.Hun. / S(13%): D.F. - 128	Hypnotic/Club Tools	4 Jam/D
7	5	9	ADELANTE Sash!	CP(94%): Uk.S.Dk.N.Fi.I.Au.F.B.Cz.Pol.E.Hun. / S(6%): F.Cz. - 136	X-It	5 D
8	9	14	DON'T CALL ME BABY Madison Avenue	CP(73%): D.S.Dk.N.Fi.Pol.Hun. / S(27%): Uk.D.F. - 127	Vicious Grooves	8 A
9	10	9	KISS (WHEN THE SUN DON'T SHINE) Vengaboys	CP(84%): S.Dk.N.Fi.Au.F.Cz.E. / S(16%): F.Cz. - 140	Breakin'	9 H
10	8	16	ANOTHER WAY / AVENUE Paul Van Dyk	CP(85%): D.H.N.I.Au.Cz.Pol.E.Hun. / S(15%): D.Cz. - 136	Vandit Records	2 D
11	18	10	THAT SOUND Michael Moog	CP(65%): Uk.D.S.N.Pol. / S(35%): Uk.D. - 128	Strictly Rhythm	11 USA
12	11	15	COMMUNICATION (SOMEBODY ANSWER THE PHONE) Mario Piu'	CP(79%): Uk.I.F.E.Hun. / S(21%): Uk. - 137	BXR	10 Italy
13	14	13	IN AND OUT OF MY LIFE ATFC presents Onephatdeeva	CP(66%): D.H.Au. / S(34%): D.H.F. - 128	Defected	11 U.K.
14	12	16	ALL I REALLY WANT Kim Lukas	CP(73%): Dk.Au.F.Cz. / S(27%): F.Cz.Pol. - 128	EXE Records	12 U.K.
15	13	12	WAITING FOR TONIGHT Jennifer Lopez	CP(69%): D.S.Dk.Fi.Cz. / S(31%): F.Cz.Pol. - 124	WORK Group USA	6 Puer.
16	26	43	BETTER OFF ALONE DJ Jürgen (Alice DeeJay)	CP(64%): Dk.Fi.Au.F. / S(36%): Uk.F. - 137	Violent	2 H
17	17	5	DREAMS Miss Shiva	CP(56%): D. / S(44%): D.B. - 138	Sony Dance Division	17 D
18	16	18	HORNY HORNS Perfect Phase	CP(75%): Uk.S.Dk.E.Hun. / S(25%): Uk. - 139	2-Play	16 H
19	24	5	FEEL IT Nerio's Dubwork feat. Darryl Pandey	CP(80%): F.B. / S(20%): B.F. - 127	Reshape	19 Italy
20	15	11	FEEL THE SAME Triple X	CP(68%): D.H.Au.E.Hun. / S(32%): D.F. - 124	Time	15 Italy
21	23	4	WELCOME TO THE DANCE Des Mitchell	CP: Uk.S.N. - 136	Antler-Subway	21 B
22	36	6	APACHE Starfighter	CP(86%): Uk.D. / S(14%): D. - 140	BYTE Progressive	22 B
23	19	7	YOU'RE THE REASON Wamdue Project	CP(83%): D.Dk.I.Au.Hun. / S(17%): D. - 126	Strictly Rhythm	19 USA
24	25	15	KERNKRAFT 400 Zombie Nation	CP(75%): Au.B. / S(25%): B.Pol. - 120	Gigolo	12 D
25	21	14	(MUCHO MAMBO) SWAY Shaft	CP(65%): D.S.Dk.Fi.Hun. / S(35%): D.I. - 129	Wonderboy	7 U.K.
26	52	3	JAGUAR Jaguar	CP(64%): D. / S(36%): D. - 139	Sony Dance Division	26 D
27	30	19	SUN IS SHINING Bob Marley Vs. Funkstar Deluxe	CP(77%): Dk.Fi.F.Cz.E.Hun. / S(23%): F.Cz.Pol. - 129	Hypnotic/Club Tools	1 Jam/D
28	31	2	PITCHIN' (IN EVERY DIRECTION) Hi-Gate		Incentive	28 U.K.
29	34	27	GET GET DOWN Paul Johnson	CP(70%): Dk.Fi.F.Cz.Hun. / S(30%): F.Cz.Pol. - 127	Moody	2 USA
30	29	10	RISE Eddie Amador		Yoshitoshi	29 USA
31	43	15	I GOT A GIRL Lou Bega	CP(72%): F.Cz. / S(28%): F.Cz.Pol. - 124	Lautstark	31 D
32	32	27	TELL ME WHY Prezioso feat. Marvin	CP(75%): Dk.Au.F.Cz. / S(25%): F.Cz. - 132	BXR	12 Italy
33	27	15	NEW YORK CITY BOY Pet Shop Boys	CP(87%): S.Dk.Fi.Cz.E. / S(13%): F.Cz. - 132	Parlophone	8 U.K.
34	57	4	NOBODY'S CHANT House Negro feat. DJ Melvin	CP(63%): H.B. / S(37%): H.B. - 135	IT	34 H
35	28	18	DESTINATION SUNSHINE Balearic Bill	CP: S.Dk.N.Fi.E.Hun. - 140	Xtravaganza	6 H
36	22	4	THE CHASE Giorgio Moroder	CP(77%): Uk.D. / S(23%): D. - 136	Caus-N'-ff-ct (Logic)	22 Italy
37	38	3	MUST BE THE MUSIC Joey Negro feat. Taka Boom		Incentive	37 U.K.
38	41	6	BARBER'S ADAGIO FOR STRINGS William Orbit	CP(23%): Uk.N. / S(77%): Uk.H.B. - 135	WEA	38 U.K.
39	39	8	THE BAD TOUCH Bloodhound Gang	CP(88%): S.Fi.Au.Cz. / S(12%): Cz.Pol. - 122	Geffen	32 USA
40	40	2	DEFECTED PROMO E.P. Various Artists		Defected	40 U.K.

Peak=peak position • CO = artist's country of origin • CP(%): countries/S(%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) ★ indicates a point increase of 100% or more; ☆ indicates an increase in points
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The Dance Traxx is based on the information from the following clubplay (CP) and specialist dance sales (S) sources: UK=United Kingdom; Music Week Club Chart (CPA CIN Dance Singles (S)); Au=Austria; De=Germany; DDC Deutsche Dance Charts (CP+S); E=Spain; Deejay magazine Technics Top 50 (CP); H=Holland; IDP Dance Board 50 (CP); Sighting Mega Charts/Dance Trends (S); C=Czech Rep.; Czech Dance Chart (CP+S); B=Belgium; IDP's Belgian Dance Chart (CP); Ultratop 40 Dance (S); Hun=Hungary; XimYOY Club Chart (CP); F=France; Extra Club Music; System (CP); Maxi Dance (S) © Thierry Savignac/Musibox France; I=Italy; Media Italian Top 30 Club Charts/Musica e Diachi (CP); Canali Vendita Mix (S); S=Sweden/N-Norway/F=Finland; Deejay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Dk=Denmark; M&I Service dancechart.dk (CP); Pol=Poland; Top 30 Dance Chart (CP); DJ Promotion/DMC DJ Top 50 (S).



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Power layers

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

*pick of
the week*

R.E.M.

The Great Beyond
(Warner Bros.)

“Any song containing the lyrics ‘I’m pushing an elephant up the stairs’ deserves to be played on FM 104! It’s a classic track which will stay with us for a long time.”

Dave Kelly
Music director & deputy programme editor
FM 104/Ireland



R.E.M.

Germany: Radio FFH

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



Playlist Additions

Ralf Blasberg
Head of music

Pet Shop Boys/Drunk (n/a)
Pur/Adler Sollen Fliegen (n/a)
A*Teens/Super Trouper (n/a)
The Corrs/Radio (n/a)
Chris De Burgh/A Woman's Heart (n/a)
Macy Gray/I Try (n/a)
Westlife/I Have A Dream (n/a)



Norway: NRK P3

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



Playlist Additions

Marius Liljeliien
Head of music

Monica Roland/Fly On Your Wall (15)
Oasis/Go Let It Out (15)
Blink 182/All The Small Things (15)
M. Organ/Miss Parker (15)
Manic Street Preachers/The Masses Against The Classes (8-10)
Unni Wilhelmsen/St. Cecilia (8-10)
Pharoahe Monch/Simon Says (8-10)



Italy: Radio Dimensione Suono

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



Playlist Additions

Carlo Anflicci
Head of music

Kelis/Caught Out There (28)
Oasis/Go Let It Out (28)
Lucio Dalla/La' (28)



U.K.: Kiss 100

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



Playlist Additions

Andy Roberts
Programme director

Artful Dodger/Movin' Too Fast (n/a)
Kelis/Caught Out There (n/a)
Byron Stingily/That's The Way Love Is (n/a)
The Tamperer feat. Maya/Hammer To The Heart (n/a)



UK: BBC Radio 1

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



Playlist Additions

Jeff Smith

All Saints/Pure Shores (n/a)
Artful Dodger/Movin' Too Fast (n/a)
Raissa/How Long Do I Get (n/a)
Air/Playground Love (n/a)
Hepburn/Deep Deep Down (n/a)
Jamelia feat. Beenie Man/Money (n/a)
Meeker/Save Me (n/a)
Muse/Sunburn (n/a)
Ninety-9/Willow (n/a)
The Tamperer feat. Maya/Hammer In The Heart (n/a)
Shania Twain/Don't Be Stupid (You Know I Love You) (n/a)

97-99 FM **BBC RADIO 1**

UK & Eire: Atlantic 252

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



Playlist Additions

David Dunne
Programme director

Shania Twain/Don't Be Stupid (You Know I Love You) (30-35)
Aurora/Hear You Calling (20-25)
The Tamperer feat. Maya/Hammer To The Heart (20-25)
Kelis/Caught Out There (20-25)
Notorious B.I.G./Notorious BIG (20-25)
Scanty Sandwich/Because Of You (20-25)
Space Brothers/Shine 2000 (20-25)



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

Robert Sehlberg
Music director

Orup/Unga Hjärta (10-15)
Sweet Chariot's/Cry No More Tears (10-15)
Tina Turner/Whatever You Need (10-15)
Juice/Not In Love (10-15)
Jill Johnson/Secrets In My Life (5-8)
Junior Jack/My Feeling (5-8)
Len/Steal My Sunshine (5-8)
Macy Gray/Still (5-8)
Oasis/Go Let It Out (5-8)
Martina McBride/I Love You (3-5)

SR P5 Radio Stockholm

UK: Galaxy Network

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



Gordon Crawford
Head of music

Playlist Additions

Five/Keep On Movin' (n/a)
Shania Twain/Don't Be Stupid (You Know I Love You) (n/a)
All Saints/Pure Shores (n/a)
Kelis/Caught Out There (n/a)
Fierce/Sweet Love (n/a)
Sash!/Adelante (n/a)



Germany: BR Bayern 3

FORMAT: Rock
SERVICE AREA: Bavaria
PLAYLIST MEETING: Wednesday 11:00
GROUP/OWNER: Public Broadcaster
www.br-online.de/bayern3



Walter Schmich
Music director

Playlist Additions

Gabrielle/Rise (7-10)
Phil Collins/Son Of Man (7-10)
Simply Red/Your Eyes (7-10)
Oasis/Go Let It Out (7-10)
Him/Join Me (7-10)
Herbert Grönemeyer/Da Da Da (7-10)



France: Fun Radio

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



Christian Lefebvre
Head of music

Playlist Additions

Christina Aguilera/What A Girl Wants (7-10)
Bob Marley vs. Funkstar De Luxe/Rainbow Country (7-10)



U.K.: 95.8 Capital FM

FORMAT: CHR
SERVICE AREA: London
PLAYLIST MEETING: Varies
GROUP/OWNER: Capital Radio
www.capitalfm.com



Richard Park
Group programme director

Playlist Additions

N n'G/Kallaghan/Right Before My Eyes (30-40)
Sisqo/Got To Get It (30-40)
Missy Elliott/Hot Boyz (30-40)
All Saints/Pure Shores (30-40)
Oasis/Go Let It Out (30-40)
Baby Bumps/I Got This Feeling (30-40)
Angie Stone/Life Story (30-40)
Big Ron/Let The Freak (30-40)



UK: Virgin Radio

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



Henry Owens
Programme director

Playlist Additions

Simply Red/Your Eyes (n/a)
David Bowie/Survive (n/a)
Oasis/Go Let It Out (n/a)



Germany: WDR Eins Live

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



Jochen Rausch
Music director

Playlist Additions

Die Toten Hosen/Unsterblich (7)
Giorgio Moroder vs. Jam & Spoon/The Chase (7)
Alice Deejay/Back In My Life (7)
DJ Thomilla feat. Afrob/Get Up (7)
Macy Gray/I Try (7)
Kelis/Caught Out There (7)
Sisqo/Got To Get It (7)
Anna Loos/My Truth (7)



Denmark: DR P3

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



Morten Rindholt
Music controller

Playlist Additions

Mint Royale/Don't Falter (29)
Ashley Ballard/It Was You (7-8)
Jean-Michel Jarre/C'Est La Vie (3-4)
Mew/Am I Wry? (3-4)
Sauce/Colour Blend (3-4)
Peshay/Truly (2-3)
Missy Elliott/Hot Boyz (2-3)
Boss Hog/Whiteout (2-3)
Bush/Letting The Cables Sleep (2-3)



Spain: Los 40 Principales

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



Jaime Baro
Music manager

Playlist Additions

Joaquin Sabina/Cerrado Por Derribo (n/a)
Simply Red/Thank You (n/a)
Melon Diesel/Quiero Un Camion (n/a)
Crowded House/You Can Touch (n/a)
Ruido Pegajoso/Cara Oculta (n/a)
Lynda/No Quiero Verte (n/a)



Norway: Radio 102

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



Egil Houeland
Head of music

Playlist Additions

Britney Spears/Born To Make You Happy (10-12)
Christina Aguilera/What A Girl Wants (10-12)
De Lillos/Nå Vil Vi Til Sverige (10-12)
Jonas Fjeld/Sundown (10-12)
Madison Avenue/Don't Call Me Baby (10-12)
Mike & The Mechanics/All The Light I Need (10-12)
Shelby Lynne/Your Lies (10-12)
Travis/Turn (10-12)
Tre Vise Menn/Sang Til Herborg (10-12)



Ireland: FM104

FORMAT: Hot AC
SERVICE AREA: Dublin City and County
PLAYLIST MEETING: thursday/friday
GROUP/OWNER: Independent
www.fm104.ie



Dave Kelly
Music director & deputy programme editor

Playlist Additions

Andreas Johnson/Glorious (n/a)
Eurythmics/Seventeen Again (n/a)
Progress presents The Boy Wunda/Everybody (n/a)
R.E.M./The Great Beyond (n/a)
Oasis/Go Let It Out (n/a)



France: Skyrock

FORMAT: CHR/Urban
SERVICE AREA: National
PLAYLIST MEETING: No meeting
GROUP/OWNER: Orbus
www.skyrock.com



Laurent Bouneou
GM/Programme director

Playlist Additions

Big Red/Aux Armes Etc... (n/a)



Denmark: Radio 2

FORMAT: AC
SERVICE AREA: National
PLAYLIST MEETING: Wednesday AM
GROUP/OWNER: Clear Channel
www.radio2.dk



Jan Brodde
Head of music

Playlist Additions

Backstreet Boys/Show Me The Meaning Of Being Lonely (10-16)



On the air

M&M's weekly airplay analysis column

After a slow start to the new year, things are finally starting to stir in the European Radio Top 50. There's a new number one for starters, as Celine Dion's *That's The Way It Is* (Epic/Columbia) knocks Jennifer Lopez's *Waiting For Tonight* (Work/Columbia) down to the number two spot, after eight weeks at the top. We also have no less than four new entries this week.

Oasis starts the new century with their own new label as well as two new band members. Their first single featuring their current line-up, *Go Let It Out* (Big Brother), is the highest new entry this week at 18. Music director at public station SR P5 Radio Stockholm, Robert Sehlberg, was one of the programmers to add the track to his playlist this week. "We've played a few Oasis tunes in the past and this is not their best song," he says. "But it's got their trade mark '60s Beatle-like sound, as well as having a kind of news-worthiness attached to it because of the new band members and the launch of their own label. Liam Gallagher's visit to Stockholm last week also increased the public's interest in their new material."

Like a lot of stations, Radio Stockholm is enjoying a fairly quiet post-Christmas period. But it won't last long. "Lots of artists are coming to see us at the end of the month when there will be many concerts and album releases again," reports Sehlberg. "Swedish duo Sweet Chariots, which is made up by members from former bands Atomic Swing and Popsicle, are coming to see us in studio soon. They are good, and might do well internationally. The Pet Shop Boys are playing at Globen in Stockholm later in the month, and we'll also have visits from Sven Orup and Enrique Iglesias."

Other new entries on the chart this week are Backstreet Boys' *Show Me The Meaning Of Being Lonely* (Jive) at 35, Kelis' aggressive *Caught Out There* on Virgin (and easily recognisable by the chorus "I hate you so much right now!", at 37, and Roxette's tamer *Salvation* (Roxette

Recordings/EMI) at 42.

Looking to next week's chart Artful Dodger's *Rewind The Rowd Say Bo Selecta* (Public Demand/Relentless) is a good bet. The Eurythmics' *Seventeen Again* (RCA) may also be among the new entries next week.

Siri Stavnes Dove



Backstreet Boys

advertisement

THE NEW SINGLE
CARTOON HEROES

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week 04 - 00 European Radio Top 50

©BPI Communications Inc.

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	2	12	CELINE DION/THAT'S THE WAY IT IS	(EPIC/COLUMBIA)	62	1
2	1	15	Jennifer Lopez/Waiting For Tonight	(Work/Columbia)	52	0
3	9	6	Britney Spears/Born To Make You Happy	(Jive)	54	7
4	3	12	Five/Keep On Movin'	(RCA)	48	1
6	4	14	Robbie Williams/She's The One	(Chrysalis)	51	3
7	5	12	Will Smith/Will 2 K	(Columbia)	43	0
8	15	6	Tom Jones & Mousse T./Sex Bomb	(Gut/V2)	42	4
9	10	9	Whitney Houston/I Learned From The Best	(Arista)	48	3
10	11	10	Texas/When We Are Together	(Mercury)	39	3
11	7	9	Enrique Iglesias/Rhythm Divine	(Interscope)	38	2
12	8	12	Bryan Adams/The Best Of Me	(A&M)	39	0
13	6	12	Melanie C./Northern Star	(Virgin)	38	0
14	19	9	Garbage/The World Is Not Enough	(Radioactive/MCA)	35	1
15	29	16	Macy Gray/I Try	(Epic)	37	6
16	23	5	Eiffel 65/Move Your Body	(Bliss Co.)	32	3
17	13	16	Savage Garden/I Knew I Loved You	(Columbia)	35	1
19	21	13	Marc Anthony/I Need To Know	(Columbia)	31	1
20	20	18	Ricky Martin/She's All I Ever Had	(Columbia)	24	0
21	17	9	The Corrs/Radio	(143/Lava/Atlantic)	31	2
22	16	9	Shola Ama/Still Believe	(WEA)	30	0
23	14	17	Tina Turner/When The Heartache Is Over	(Parlophone)	25	2
24	18	10	Geri Halliwell/Lift Me Up	(EMI)	30	0
25	25	13	R. Kelly/If I Could Turn Back The Hands Of Time	(Jive)	30	1
26	26	2	TLC/Dear Lie	(LaFace/Arista)	27	3
27	27	13	Cher/Dov'E' L'Amore	(WEA)	26	1
28	40	6	Alice Deejay/Back In My Life	(Violent/Jive)	28	6
29	22	18	Mariah Carey/Heartbreaker	(Columbia)	25	0
30	33	8	George Michael/Roxanne	(Virgin)	22	0
31	34	6	Moby/Why Does My Heart Feel So Bad	(Mute)	19	1
32	24	18	Pet Shop Boys/New York City Boy	(Parlophone)	18	0
33	28	10	Lauryn Hill feat. Bob Marley/Turn Your Lights Down Low	(Columbia)	24	0
34	30	17	Shania Twain/Man! I Feel Like A Woman	(Mercury)	21	0
35	>	NE	Backstreet Boys/Show Me The Meaning Of Being Lonely	(Jive)	24	12
36	32	10	Phil Collins/Strangers Like Me	(Walt Disney)	23	1
37	>	NE	Kelis/Caught Out There	(Virgin)	17	11
38	39	8	Jamiroquai/King For A Day	(Sony S2)	23	2
39	38	5	Vengaboys/Kiss (When The Sun Don't Shine)	(Breakin'/Jive)	25	0
40	>	RE	Bloodhound Gang/The Bad Touch	(Geffen)	19	3
41	44	7	Santana/Smooth	(Arista)	19	1
42	>	NE	Roxette/Salvation	(Roxette Recordings/EMI)	21	3
43	43	16	Lou Bega/I Got A Girl	(Lautstark/BMG)	17	1
44	35	6	Ricky Martin/Shake Your Bon Bon	(Columbia)	18	0
45	47	3	Andreas Johnson/Glorious	(Metronome)	22	5
46	42	9	Puff Daddy/Satisfy You	(Bad Boy/Arista)	19	0
47	37	9	Tin Tin Out feat. Emma Bunton/What I Am	(VC Recordings)	20	0
48	46	4	Boyzone/Every Day I Love You	(Polydor)	24	1
49	36	7	Prince/The Greatest Romance Ever Sold	(NPG/Arista)	18	1
50	31	22	Christina Aguilera/Genie In A Bottle	(RCA)	17	0

The European Radio Top 50 chart is based on a weighted-scoring system.

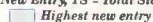
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NEWS

Wider role

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Ogden is expected to expand his team to reflect his increasing responsibilities. In his new role, he will be more closely involved in the development of non Anglo-American acts from an early stage. He has already been associated with several projects involving contemporary artists—*Metamorphoses* by Jean-Michel Jarre and *In* by Finland's Bomfunk MC's.

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Published by the Billboard Music Group

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Music's on-line future shapes up

continued from page 3

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Additionally, WMG could now see a change in its fortunes in the digital music arena. Until now, WMG had not set up a significant dedicated music website and instead added music to general entertainment sites such as Entertaimdom. "Warner hasn't made too many waves in digital distribution and has fallen behind some of the other majors such as Sony and EMI, which are to start selling music in this form soon," says Simon Dyson, MTI's music market analyst.

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Like MXR, Switchdigital also applied for the first London multiplex last year, but has since made changes

to both its backers and proposed services. Previous investors the Wireless Group (formerly Talk Radio), US-based Clear Channel International and Virgin Radio's owners the Ginger Media Group are now joined by mobile phone retailer the Carphone Warehouse, one of commercial radio's biggest advertisers.

Aside from Jazz FM, all the occupants of Switchdigital's multiplex slots would be entirely new services created especially for digital radio. The formats proposed are: classic soul; AC; full-service; classic rock/sport; MOR; CHR/dance and a traffic news information service. Outside programme providers include Saga Radio (MOR) and Ministry Of Sound (CHR/dance).

The Score Now application also focuses on bringing new radio services to the capital. Backed by the GWR Group, Scottish Radio Holdings and the Guardian Media Group, the formats the application proposes are: country; soft AC/talk; rock; AC; soul; MOR/gold and cutting-edge dance. Like the other applicants, it also promises to carry Jazz FM.

PLACE STAMP HERE

By Airmail

On the

M&M's weekly airplay analysis

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Backstreet Boys

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17	13	16			(Columbia)	35	1
				Savage Garden/I Knew I Loved You			
19	21	13		Marc Anthony/I Need To Know	(Columbia)	31	1
20	20	18		Ricky Martin/She's All I Ever Had	(Columbia)	24	0
21	17	9		The Corrs/Radio	(143/Lava/Atlantic)	31	2
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23	14	17		Tina Turner/When The Heartache Is Over	(Parlophone)	25	2
24	18	10		Geri Halliwell/Lift Me Up	(EMI)	30	0
25	25	13		R. Kelly/If I Could Turn Back The Hands Of Time	(Jive)	30	1
26	26	2		TLC/Dear Lie	(LaFace/Arista)	27	3
27	27	13		Cher/Dov'E' L'Amore	(WEA)	26	1
28	40	6		Alice Deejay/Back In My Life <small>Border Breakers</small>	(Violent/Jive)	28	6
29	22	18		Mariah Carey/Heartbreaker	(Columbia)	25	0
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Border Breakers Indicates singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer

N'Dour ready for the world

continued from page 3

level. It's music for the whole world."

Deborah Siegel, international marketing director at Sony Music France, which signed N'Dour ten months ago, says: "It definitely isn't a world music album. It is simply great music that happens to be made by an African artist. We are expecting retail to rack it in pop and rock sections."

The first single, *My Hope Is In You*, was serviced to European radio on January 3. Bernard Chereze of full-service station France Inter/Paris comments: "It's a very good single, with a nice atmosphere. We like Youssou because of his unique voice and his personality. We put it on air as soon as we received it, and we are playing it up to four times a week in daytime rotation."

The song is accompanied by a video directed by Philippe André, whose previous credits include Texas and All Saints. N'Dour begins an 18-month world tour in April.

Advance promotion on the album has been extensive. French journalists and international press representatives were flown to Senegal in November to see N'Dour performing live at the Thiosanne, the nightclub in Dakar which he owns, and where he plays most weekends when he is in town.

In December, N'Dour undertook a whirlwind long-lead promotional tour of Europe taking in Belgium, Holland, the UK, Germany and Switzerland. A major offensive in France begins with a performance at MIDEM in Cannes on January 26,

followed by TV spots on Canal Plus and France 2, among others.

N'Dour's 1994 album *Wommat—The Guide* sold one million units internationally, according to Sony, aided by that breakthrough singles success with Neneh Cherry on *7 Seconds*. Bestselling markets for the album were France, with 200,000 units; Germany (121,000) and Italy (110,000). *7 Seconds* was named Best Song at MTV Europe's inaugural awards in 1994, after reaching number one in eight territories and number three in the UK, where it charted for 21 weeks.

The long delay before the follow-up to *The Guide* has been partly due to the demands of the extensive business empire built up by N'Dour in Senegal. He owns not only Dakar's most famous nightclub, but also the leading state-of-the-art recording studio, the biggest record label, the main cassette manufacturing plant (the format by which 97% of the domestic market is still served) and the daily newspaper L'Info Sept and its sister radio station Com Sept.

"I haven't had an international release since *The Guide* because my priority over recent years has been as a Senegalese artist," says N'Dour. "I live there and I believe in my country and its music. I've helped a lot of Senegalese musicians through my label. Also I was a little bit concerned about how big the world was after *The Guide*. I've been building up more energy and confidence. Now I'm ready."

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Ogden takes wider role

by Emmanuel Legrand

LONDON — Sony Music Europe senior vice president Richard Ogden is adding the international development of continental European artists to his current responsibilities.

The move, effective immediately, reflects the company's desire to improve its performance in exploiting continental European repertoire on a global scale.

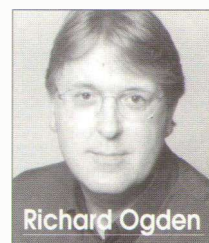
"This is a vitally important role for Sony Music across the region and will require careful and constant attention at a very senior level," said SME executive VP Paul-René Albertini, to whom Ogden reports, in a statement.

According to a spokesman for SME, Ogden's new role is "to increase the focus on Continental European acts. The rationale behind this appoint-

ment is to increase the number of local hits [in each European territory] and take them around Europe."

Ogden, who managed Paul & Linda McCartney for six years prior to joining Sony Music in November 1993, retains his current responsibilities for Sony Music's European marketing operations, where he is in charge of the overall international marketing of Columbia and Epic's repertoire.

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Richard Ogden

Introducing Scottish Ginger

continued from page 3

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Riley also says that the RA "has recognised that some broadening of choice will be by dint of competition between new services serving the same audience rather than new niche services. You could put a folk station on there, but is that really broadening choice compared to putting on a station that will give Capital FM a run for its money?"

Like MXR, Switchdigital also applied for the first London multiplex last year, but has since made changes

to both its backers and proposed services. Previous investors the Wireless Group (formerly Talk Radio), US-based Clear Channel International and Virgin Radio's owners the Ginger Media Group are now joined by mobile phone retailer the Carphone Warehouse, one of commercial radio's biggest advertisers.


Aside from Jazz FM, all the occupants of Switchdigital's multiplex slots would be entirely new services created especially for digital radio. The formats proposed are: classic soul; AC; full-service; classic rock/sport; MOR; CHR/dance and a traffic news information service. Outside programme providers include Saga Radio (MOR) and Ministry Of Sound (CHR/dance).

The Score Now application also focuses on bringing new radio services to the capital. Backed by the GWR Group, Scottish Radio Holdings and the Guardian Media Group, the formats the application proposes are: country; soft AC/talk; rock; AC; soul; MOR/gold and cutting-edge dance. Like the other applicants, it also promises to carry Jazz FM.


Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	7	EIFFEL 65/MOVE YOUR BODY	(BLISS CO.)	ITALY	25
2	2	19	Lou Bega/I Got A Girl	(Lautstark/BMG)	GERMANY	16
3	3	13	Lene Marlin/Where I'm Headed	(Virgin)	NORWAY	17
4	6	9	Roxette/Salvation 	(Roxette Recordings/EMI)	SWEDEN	19
5	7	32	Lene Marlin/Sitting Down Here	(Virgin)	NORWAY	14
6	4	9	Vengaboys/Kiss (When The Sun Don't Shine)	(Breakin'/Jive)	HOLLAND	14
7	5	9	Kim Lucas/All I Really Want	(Exe Records)	ITALY	15
8	10	13	Ann Lee/Voices	(X-Energy)	ITALY	11
9	8	14	Andreas Johnson/Glorious	(Metronome)	SWEDEN	12
10	16	6	Alice Deejay/Back In My Life	(Violent/Jive)	HOLLAND	11
11	13	10	Axelle Red/Parce Que C'Est Toi	(Virgin)	BELGIUM	6
12	11	16	Bob Marley vs. Funkstar De Luxe/Sun Is Shining	(Hypnotic/Club Tools)	DENMARK	8
13	17	3	Bob Marley vs. Funkstar De Luxe/Rainbow Country	(Hypnotic/Club Tools)	DENMARK	12
14	9	18	Paul Johnson/Get Get Down	(Rise)	ITALY	7
15	>	NE	Him/Join Me	(Terrier)	FINLAND	8
16	18	6	Prezioso feat. Marvin/Tell Me Why	(BXR)	ITALY	10
17	12	11	Ace Of Base/C'Est La Vie	(Mega/Polydor)	DENMARK	11
18	21	7	A* Teens/Super Trouper	(Stockholm)	SWEDEN	5
19	19	4	Wamdue Project/You're The Reason	(Rise)	ITALY	8
20	>	NE	Aqua/Cartoon Heroes	(Universal)	DENMARK	6
21	14	6	Sash!/Adelante	(Edel)	GERMANY	8
22	22	14	Manu Chao/Bongo Bong - Je Ne T'Aime Plus	(Virgin)	FRANCE	4
23	20	7	Jessica Folcker/Tell Me Why	(Jive)	SWEDEN	5
24	23	8	Kent/Musik Non Stop	(RCA)	SWEDEN	4
25	24	4	Eric Gadd/Riding High	(Strawberry)	SWEDEN	5

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

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

Hotline

Edited by Jon Heasman

The Universal Music Group and BMG Entertainment have decided to cancel the market trial of their joint secure digital delivery system, code-named Nigel (M&M, December 18). The two majors have declined to comment on the reasons, although one source suggests that the system was "not ready" for a full market test. Other partners in the Nigel project are InterTrust Technologies and AT&T.

Martin Brisac, who has spearheaded the international development of French radio group EDI over the past decade, will officially relinquish all his activities—both at EDI and at parent company Lagardère Group—at the end of January, in order to pursue personal projects. Last September, Brisac was appointed advisor to Arnaud Lagardère, chief executive of Lagardère Media, while also remaining president of EDI. His deputy, Jean-Christophe Lestra, has been promoted president of EDI. Brisac will host a farewell party on January 18 in Paris. The news comes as EDI announced its withdrawal from Turkey, where it set up a partnership in 1997 with local media owner Osman Ottoman. EDI is said to have lost Ffr 30 million (euro 4.57 m) on its Turkish venture.

The MNW label group's Swedish-based downloadable music operation www.deo.com is set to announce plans to launch a new English-language international web site, to be followed by a UK-specific site and other local sites across Europe. deo.com CEO Frederik Sidfalk was scheduled to unveil the plans in London on January 19.

Amazon.co.uk has appointed Steve Frazier as its managing director, effective January 12. Frazier joins the British arm of the on-line books and music merchant from Kansas-based footwear retailer Payless Shoesource, where he was senior VP, corporate development and had developed the company's Internet business. He reports to Amazon.com president and COO Joseph P. Galli.

And still on the 'Net, former EMI Group CFO Simon Duffy, who was appointed deputy chairman of European Internet portal World Online at the end of last year, will be the man delivering the opening keynote speech at MIDEM's January 22 MidemNet conference in Cannes.

National UK commercial station Talk Radio, the flagship of Kelvin MacKenzie's rapidly-expanding Wireless Group, is to re-brand itself as talkSPORT to reflect the recent changes at the station which have seen it move from news/talk to an all-sport format.

French indie labels organisation UPFI has been going through a major change this week, with most of the "veteran" members stepping down from executive positions to leave room for a new generation of industry representatives. Former Virgin France chairman Patrick Zelnik, now president of indie company Naïve, has been elected president of UPFI, replacing Jean-Michel Fava (AB), and is joined at the board by newcomers such as Eric Morand, founder of indie techno label F.Communications, and Marc Thonon, MD of Atmosphériques.

And finally, despite rumours to the contrary circulating in the UK radio business, long-serving BBC Radio 1 mid-morning presenter Simon Mayo is not leaving—the public CHR broadcaster points out that Mayo only recently signed a new two-year contract with the station.



euro conversion rates

Country (currency)	1€
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr36.27
Denmark	Dkr7.44
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr330.81
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.20
Poland	Z4.26
Portugal*	Es200.48
Spain*	Pta166.39
Sweden	Sk8.63
Switzerland	Sfr1.60
U.K.	£0.63
U.S.	\$1.03

Conversion rates correct as of January 6, 1999

*Denotes 'eurozone' countries with a fixed exchange rate

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Artwork deadline January 14

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Major Market Airplay

The most aired songs in Europe's leading radio markets

TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

week 04/2000

UNITED KINGDOM

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the UK market.

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

GSA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the GSA market.

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

FRANCE

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the France market.

Data supplied by SNEP/IPSOS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Scandinavia market.

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

THE NETHERLANDS

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Netherlands market.

Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience.

ITALY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Italy market.

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

SPAIN

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Spain market.

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

POLAND

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Poland market.

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

HUNGARY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Hungary market.

Compiled by the Hungarian Commercial Radio Association on the basis of playlist

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JANUARY 22, 2000

a supplement to
Volume 17, Issue 5



Cher is 1999's No.1 female dance artist. See page 5.

we dance to radio

Inside

DANCE AT THE TOP

Phats & Small's *Turn Around* (Boo/Multiply) was the No.1 dance track of year, according to the 1999 year end compilation of the European Dance Traxx. It is followed by Armand Van Helden's *You Don't Know Me* (Armed/ffrr), Bob Marley vs. Funkstar Deluxe's *Sun Is Shining* and Eiffel 65's *Blue (Da Ba Dee)* (Bliss Corporation). Music & Media publishes the full Top 75 listing of 1999's top dance songs. **Page 3.**

NEW SOURCES OF TALENT

Germany dethroned the U.K. as the main source of pan-European dance material in 1999, while the Netherlands, Italy and France supply a increasing share of dance repertoire. **Page 5.**

The weekly pan-European dance chart European Dance Traxx is compiled by German company MIS. It is based on a sample of Europe's national club-play charts and specialist dance store charts.

A weekly Top 40 chart is published in Music & Media while the full Top 100 chart is available some 10 days in advance as a special faxed/e-mail-service. If you plan to subscribe to Music & Media, fill the form at the back of this supplement. If you wish to know more about the weekly service, contact Ron Betist at M&M (+31 299 420 274) or Harald Roth at MIS (+49 9131 8175-00).

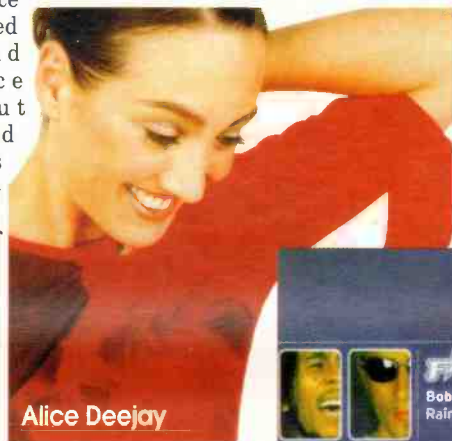
1999—The year in dance

Dance music proved to be very much alive in 1999, with more tracks than ever crossing over from dance-floors to mainstream radio. In this supplement produced in the run up to Midem, Music & Media presents the first-ever overview of the year in dance in Europe, based on the European Dance Traxx (EDT) chart published each week in the magazine. An analysis by Harald Roth.

Last year dance music gained widespread acceptance throughout Europe and confirmed its status as one of the main sources of repertoire for the music and radio industries. In many ways, dance has become a mainstream genre throughout Europe, with hefty sales (Eiffel 65's *Blue* sold over four million singles in Europe and Mr Oizo's *Flat Beat* has passed the two million mark) and strong airplay.

The sheer scale of dance music's impact and penetration can be appreciated by looking at Music & Media's different year-end charts: 15 of the top 20 tracks of 1999's EDT pan-European dance chart appear on M&M's end-of-year Top 100 best selling singles. In addition, some 20% of the most popular tracks on European radio fall into the dance genre (from Eiffel 65 to Armand Van Helden), confirming that mainstream stations have embraced dance as a regular source of repertoire.

According to a full-year analysis, just under 4,000 different tracks, by nearly 3,000 different artists, entered the EDT chart in 1999—an average of nearly 60 new entries every week.



Alice DeeJay

While the number of new entries was great, only nine tracks actually made it to the top of the chart during the year: Phats & Small's *Turn Around* and *Feel*

Know Me; Cher's *Believe*; Bob Marley vs. Funkstar Deluxe's *Sun Is Shining*; Mr. Oizo's *Flat Beat* and Junior Jack's *My Feeling*.

Germany has overtaken the U.K. as the main source of repertoire, both in the number of tracks charted and in chart share (see box).

Overall, the five main territories supplying dance products (Germany, U.K., U.S.A., Netherlands and Italy) account for 80% of the total chart activity.

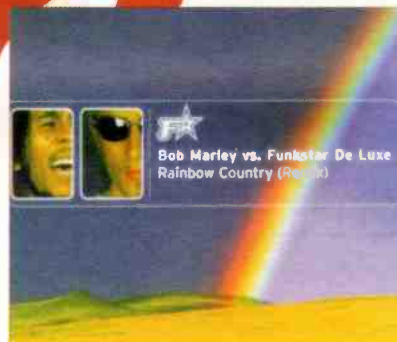
Surprisingly given its wider acceptance, dance music is still dominated by the indie labels, with few major companies making inroads into the genre.

German label Kontor was the top dance label in 1999, with 23 tracks charting in the EDT chart, including

European Dance Traxx Repertoire sources by country of signing

	Chart Share (in %)	Total titles charted (in %)
Germany	24.3	24
UK	22.9	23
USA	14.1	11
Netherlands	11.1	13
Italy	9.1	7
France	6.1	6
Belgium	6.0	9
Sweden	2.4	3
Denmark	1.7	2
Others	1.9	3

source: MIS



Good; Eiffel 65's *Blue* and *Move Your Body*; Armand Van Helden's *You Don't*

European Dance Traxx Top 10 repertoire owners

Label	No. of tracks	No. of artists
Kontor	23	16
Virgin	34	26
BXR	18	8
Multiply	10	8
Strictly Rhythm	12	12
WEA	28	21
Columbia	26	18
Breakin'	5	1
Armed	5	1

source: MIS

ATB's *9PM (Till I Come)*. Other European indie labels that have made an impact are Italy's BXR (Gigi D'Agostino, Mario Piu, Mauro Picotto), the U.K.'s Multiply (Phats & Small), The Netherlands' Breakin' (Vengaboys) and Violent Records (Alice DeeJay), Denmark's Hypnotic (Bob Marley vs. Funkstar Deluxe) and F.Communications (Mr. Oizo).

Lady Violet

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 status: MEMORY IS FULL
 date: JAN. 23 2000
 hour: 08:30:01
 status: MEMORY IS FREE
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Europe dances to the Continental beat

While Music & Media's sales and airplay chart shows that the vast majority of repertoire is from the U.S. and U.K., sources of dance repertoire are more varied, with a much greater input from continental Europe. By Harald Roth.

Germany dethroned the U.K. as the main source of pan-European dance material in 1999. Britain's repertoire source share has fallen from 31% in 1997 to 29% in 1998 and to just 23% in 1999, due to a failure to generate big numbers of pan-European hits as in previous years. Most of British repertoire chart's Top 10 were huge dance hits at home, but didn't get the floor burning enough abroad in Europe.

Analysis of the Top 1000 tracks of 1999 charted in the European Dance Traxx—representing over 80% of the year's overall dance chart activity—shows 24.3% of the chart points scored originate from tracks signed to German labels, 22.9% from the U.K., 14.1% from the U.S., 11.1% from the Netherlands and 9.1% from Italy. Overall, 80% of the repertoire originates from these five territories, with roughly half from the two main sources.

Although Germany failed to deliver the huge dance No. 1s it supplied

over the previous two years—Mousse T's *Horny* (Peppermint Jam Records) in 1998's and Sash!'s *Encore Une Fois* (X-It Records) in 1997—German labels delivered the most tracks charting in the European dance chart in 1999. Some 237 of the Top 1000 tracks were of German origin. The country's repertoire source share increased significantly from 16% in 1997 to 18% in 1998 to nearly 24% in 1999—demonstrating the country's dance chart impact.

The best-performing German-signed track, Avant Garde's *Get Down*, only comes in at 10 on the overall chart and was a bigger hit outside Germany. One of the year's summer hits, Lou Bega's *Mambo No.5* (Lautstark/BMG Berlin), holds the No.2 rank on the German repertoire chart, followed by Andre Tanneberger's ATB project (on Kontor).

U.S. repertoire owners took a 14.1% share of repertoire source, representing 11% of the Top 1000 tracks. The number of tracks fell significantly during the last two years from 18% in 1997 to 12% in 1998 and now 11% in 1999. The reason can be seen in an ever-growing trend for American artists to sign with an European company (Cher, Cevin Fisher and most recently, Roger

EUROPEAN DANCE TRAXX - TOP FEMALE ARTISTS 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank Female	Peak Pos.	Rank Overall	ARTIST No. of records charted	Copyright 1999 by M.I.S.	Label of top 1999 record Top 1999 record (record's year-to-date position)	WOC CO
1	1	7	CHER		WEA Believe (20)	75 USA
2	4	19	ANN LEE		X-Energy 2 Times (14)	52 U.K.
3	5	21	BRITNEY SPEARS		Jive Baby One More Time (25)	72 USA
4	3	32	JENNIFER LOPEZ		WORK Group USA If You Had My Love (40)	39 Puer.
5	6	42	MADONNA		Maverick Nothing Really Matters (53)	46 USA
6	17	49	WHITNEY HOUSTON		Arista It's Not Right But It's Okay (95)	69 USA
7	19	61	LA CREAM		Dr. Records Say Goodbye (151)	47 S
8	25	84	EMILIA		Rodeo Records Big Big World (119)	49 S
9	10	93	MISS JANE		Hitland It's A Fine Day (63)	29 Italy
10	14	98	KIM LUKAS		EXE Records All I Really Want (71)	21 U.K.

EUROPEAN DANCE TRAXX - TOP MALE ARTISTS 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank Male	Peak Pos.	Rank Overall	ARTIST No. of records charted	Copyright 1999 by M.I.S.	Label of top 1999 record Top 1999 record (record's year-to-date position)	WOC CO
1	1	4	ARMAND VAN HELDEN		Armed You Don't Know Me (2)	81 USA
2	2	11	PAUL JOHNSON		Moody Get Get Down (4)	26 USA
3	1	12	MR. OIZO		F-Communications Flat Beat (6)	28 F
4	2	16	DJ JEAN		Mo'Blizz The Launch (12)	67 S
5	6	17	LOU BEGA		Lautstark Mambo No. 5 (13)	47 D
6	8	18	DJ SAKIN		Overdose Protect Your Mind (Braveheart) (30)	91 D
7	17	23	GIGI D'AGOSTINO		BXR Bla Bla Bla (34)	113 Italy
8	10	29	MAURO PICOTTO		BXR Lizard (Gonna Get You) (102)	84 Italy
9	7	30	WILL SMITH		Columbia Wild Wild West (47)	51 USA
10	4	35	PETE HELLER		Junior Boy's Own Big Love (23)	38 U.K.

Sanchez, to name a few).

The other reason may be a decreasing success for the "house"

genre, for which the U.S. is the top source and the market's failure to create dance hits in alternative dance

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TOP FRENCH-SIGNED REPERTOIRE 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank France	Peak Pos.	Rank Overall	TITLE Artist	Copyright 1999 by M.I.S.	Original Label Reports Charted - BPM	WOC CO
1	1	6	FLAT BEAT Mr. Oizo	CP(72%); Uk.D.H.S.Dk.N.F.I.I.Au.F.B.Cz.Pol.E.Hun. / S(28%); Uk.D.H.B.F.Cz.Pol. - 129	F-Communications	28 F
2	2	22	CASSIUS 99 Cassius	CP(74%); Uk.D.H.S.Dk.N.F.I.I.Au.F.B.Pol.E. / S(26%); Uk.D.H.B.F. - 127	Virgin	24 F
3	3	27	MY FEELING FOR YOU Cassius	CP(76%); Uk.D.H.S.Dk.N.F.I.I.Au.F.B.Pol.E.Hun. / S(24%); Uk.D.H.B.F. - 128	Virgin	21 F
4	37	49	EMBARGO! Embargo!		Discobox/Clockwork	40 F
5	13	109	LA MOUCHE Cassius	CP(75%); Uk.D.S.Dk.Au.F.B.E.Hun. / S(25%); Uk.D.B.F. - 131	Virgin	14 F
6	10	143	MY ONLY LOVE Bob Sinclar feat. Lee A. Genesis	CP(81%); Uk.D.Dk.F.Pol.E. / S(19%); D.F. - 124	Yellow Productions	23 F
7	47	149	STRADDI-VIRUS IS BACK Straddi. Virus		Possible	27 F
8	51	154	TOMBER LA CHEMISE Zebda		Barclay	23 F
9	28	170	THE MISSION O Mena		Hot tracks	21 F
10	85	176	JE MIETS LE WAI DJ Fou		Star Tour	39 F

TOP BELGIAN-SIGNED REPERTOIRE 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank BE	Peak Pos.	Rank Overall	TITLE Artist	Copyright 1999 by M.I.S.	Original Label Reports Charted - BPM	WOC CO
1	10	36	UNIVERSAL NATION (THE REAL ANTHEM) Push	CP(68%); Uk.D.H.Dk.N.F.B.Hun. / S(32%); Uk.D. - 136	Bonzai	45 B
2	38	68	T'ES ZINZIN DJ Xam featuring "B"		Now Discs	28 B
3	18	91	BLUE SUNSHINE Viper	CP(66%); D.H.F.B. / S(32%); D.H.B.F. - 136	Yeti	25 B
4	1	94	MY FEELING Mr. Jack	CP(78%); Uk.D.S.Dk.N.F.I.F.B.Hun. / S(22%); Uk.D.B.F.Pol. - 132	Noise Traxx/P.I.A.S.	16 B
5	30	118	LITCHIES '99 Le Park		The Alchemist Records	24 B
6	12	126	L'ESPERANZA Airscape	CP(79%); F.B.Hun. / S(21%); S.F. - 134	Antler-Subway	20 B
7	35	145	DINNER DJ Frank	CP(86%); Uk.H.Dk.N.F.I.B.E.Hun. / S(14%); Uk.H.B. - 140	Jumper	17 B
8	21	162	HIROSHIMA Time Stretcher		Now Discs	20 B
9	86	193	THE NEW MILLENIUM Topazz		Freezy Jam	31 B
10	50	211	HEAVEN The Virtual Zone	CP(84%); Uk.N.F.I.E. / S(6%); Uk.F.I. - 126	Heaven Beats	18 B

TOP SWEDISH-SIGNED REPERTOIRE 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank SE	Peak Pos.	Rank Overall	TITLE Artist	Copyright 1999 by M.I.S.	Original Label Reports Charted - BPM	WOC CO
1	10	66	HERE I GO AGAIN E-Type	CP(86%); Uk.S.Dk.N.F.I.F.Cz.Pol. / S(14%); F.Cz. - 137	Stockholm	26 S
2	25	119	BIG BIG WORLD Emilia	CP(85%); S.Dk.F.I.F.Cz.Pol.E. / S(15%); F.Cz. - 122	Rodeo Records	21 S
3	19	151	SAY GOODBYE La Cream		Dr. Records	16 S
4	26	165	SUPERSTAR Navigators		CNR	18 S
5	52	217	MARS NEEDS WOMEN Miranda	CP. S.Dk.N.F.I.Hun. - 135	Why Not!	19 S
6	33	231	FREE La Cream		Dr. Records	16 S
7	46	234	MAMMA MIA Abba Trems		Stockholm	16 S
8	41	244	PRINCESS OF EGYPT E-Type	CP(98%); S.Dk.N.F.I. / S(2%); Pol. - 100	Stockholm	18 S
9	69	257	OPA OPA Antique		Bonnier Music	25 S
10	62	283	JINGO BA Iyk		Ricochet	20 S

TOP OTHER REPERTOIRE SOURCES-SIGNED TRACKS 1999

Based on the full weekly EUROPEAN DANCE TRAXX charts of the period 2 January - 25 December 1999. Compiled by m.i.s.

Rank Other	Peak Pos.	Rank Overall	TITLE Artist	Copyright 1999 by M.I.S.	Original Label (Country of signing) Reports Charted - BPM	WOC CO
1	14	59	SILENCE Delerium feat. Sarah McLachlan		Netwerk [Canada] CP(64%); Uk.D.B.Hun. / S(36%); Uk.D.B.F. - 130	31 Can
2	9	105	DON'T CALL ME BABY Madison Avenue		Vicious Grooves [Australia] CP(75%); Uk.S.Dk.N.F.I.Pol.Hun. / S(25%); Uk.B.F. - 127	16 A
3	19	106	WORLD WIDE PARTY Black & White Brothers	CP(97%); Uk.D.H.S.N.F.I.I.Au.F.Pol.E. / S(3%); Uk.D.B.Pol. - 123	DMB [Switzerland]	22 Ch
4	17	124	I'M SO EXCITED Nina		Planet Entertainment [Austria] CP. I.Au.F. - 124	30 Croa.
5	61	254	THE RETURN (TIME TO SAY GOODBYE) DJ Visage feat. Ciarissa	CP(61%); S.N.Au.F.B.Cz.Pol.E.Hun. / S(39%); F.Cz. - 139	Dance Lab! [Austria]	23 Au
6	57	284	IS IT LOVE? Chilly Heat		Tinted Records [Australia] CP(73%); H.F.E. / S(27%); H.B.F. - 125	20 A
7	36	344	GOTT TANZTE DJ Taylor & F.L.O.W.		Plaque [Austria] CP(73%); D.Au. / S(27%); D. - 141	14 Au
8	21	366	UP IN FLAMES Satoshi Tomiie feat. Kelle Ali		SMEJ [Japan] CP(93%); U.K.E. / S(7%); U.K. - 129	10 Japan
9	70	387	I'M LONELY Hollis P. Munroe		Stickman [Canada] CP(86%); U.K.H. / S(14%); U.K.H. - 133	18 USA
10	165	458	GEIL DJ Visage		Dance Lab! [Austria] CP(81%); Au.F.Cz.Hun. / S(18%); Cz. - 122	21 Au

came from outside the nine territories mentioned so far. They included Canada's Delerium feat. Sarah McLachlan, Australia's American sounding Madison Avenue, U.S./Swiss duo Black & White Brothers (originally signed to Swiss label DMB Records) or Croatian-native, but Austrian-signed Nina (on Austria's Planet Entertainment).

The repertoire share of these remaining territories fell from 8% in 1997 to 4% in 1998 and to just 3% in 1999. Most of these tracks came from Austria (five) or Spain (four), and in

1999 also from Canada, Norway and Finland (four each). Others came from Australia, Switzerland and Israel (two each), while Japan and Hungary only contributed to one top 1000 rack of the year.

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