M&M chart toppers this week

Eurochart Hot 100 Singles
BRITNEY SPEARS
Lucky
(Jive)

European Top 100 Albums
THE CORRS
In Blue
(Atlantic)

European Radio Top 50
ROBBIE WILLIAMS
Rock DJ
(Columbia)

European Dance Traxx
DARLIE
Sandstorm
(16 Inch)

Inside M&M this week

IT HAPPENED AT POPKOMM
This year’s Cologne trade fair saw a host of important music and media announcements and launches, as well as the usual industry talk-in at the Popkomm conferences. Pages 8-9

INTRODUCING THE POPTONES
M&M’s music editor Adam Howorth spotlights some of the acts signed to Alan McGee’s newly-floated Poptones label. Page 10

BARCODES CHECKED-OUT
Danish electronic act the Barcode Brothers are hoping for a pan-European breakthrough with their Universal debut album

Swipe Me. Page 10

Middelhoff: ‘cool’ Napster sent labels a wake-up call

by Emmanuel Legrand

COLOGNE — One of the most powerful men in the entertainment industry, Bertelsmann’s chairman Thomas Middelhoff, has acknowledged that the rise of file-sharing systems such as Napster and Gnutella has “woken up” the music industry to the importance of music downloads and has urged record companies to react.

“Labels must do everything they can to digitise their music and place their entire catalogues on the Internet,” Middelhoff (pictured) told a packed room during his keynote speech at the Popkomm trade fair in Cologne on August 18. He added: “We should try out new and flexible forms of alliances between labels and e-commerce platforms to give customers unrestrained access as large as possible a music database. The music industry has developed security and billing systems and should agree on a common standard quickly to ensure online distribution which protects the rights of the artists and the labels.”

It is just how labels can agree on a standard that has left some observers dubious about Middelhoff’s initiative. Former BMG chief executive, who only recently left the music industry, Bertelsmann’s chairman Thomas Middelhoff, is now a director of Napster, which is in the process of acquiring peers2music, one of the most active music trading networks on the Internet.

Morcheeba’s ‘pop slutiness’

by Paul Sexton

LONDON — Last time out, they soared to worldwide, seven-figure album sales without the safety net of a major single. This time, Morcheeba look to be on their way to repeating that success — but with the added bonus of a European airplay hit.

After emerging in 1997 with Who Can You Trust?, the English trio, comprising brothers Paul and Ross Godfrey and Skye Edwards, sold more than a million copies of 1998’s Big Calm, also released on the now-defunct Chrysalis label. After establishing such a solid following via their trade-mark lazy, trip-hop sound, Morcheeba have changed their spots for a more pop-based style on Fragments Of Freedom, issued in most of Europe on July 10 by East West.

The result is a substantial airplay winner, with the album’s first single Rome Wasn’t Built In A Day standing at number 12 in its eighth week on M&M’s European Radio Top 50 chart, and the album sitting at number 14 in European Top 100 Albums.

“People are finding the album a lot more accessible,” says Theo Gupta, senior international manager at Warner Music. Continued on page 21

Introducing the billionaire label

by Brian Garrity & Adam White

LONDON — Universal Music Group (UMG) has become the first ever record label to post more than $1 billion in profits.

For the financial year ending June 30, UMG’s pre-tax profits rose to $1.02 billion from $861 million a year ago. Revenue dipped slightly, however, due to unfavourable international currency exchange rates — falling to $6.24 billion from revenue of $6.34 bn in 1999.

According to estimates, Universal Music International’s (UMI) profit contribution in the last fiscal year was $700 million, on revenues of approximately $3.5 billion. “Our proportion of the UMG results is continuing to rise,” said CEO Doug Morris.

German sales point to European recovery

by Wolfgang Spahr & Gordon Masson

COLOGNE — There are signs that Europe’s music industry is emerging from the doldrums, with its biggest markets all reporting increased record sales for the first half of the year.

Sweden, the UK and France have already announced improving sales figures for the first six months of the year. Now Germany also seems to be on the road to recovery.

Europe’s largest recorded music market, Germany had its first positive results in two years as sales returned to growth over January-June. Published by label continued on page 21

Following "In Our Lifetime" and "Summer Son" - both No 1 at EHR

The new single "In Demand" at radio now

From the forthcoming album "Texas - Greatest Hits"

www.texasuk.com
Anastacia

I'm Outta Love
The number one European single
From the top 10 European album Not That Kind.
Gold in France and Germany. Platinum in Switzerland

www.anastacia.com
DANISH GOVERNMENT VALIDATES FREQUENCY AUDIT

There was something disarmingly honest about the way Bertelsmann supremo Thomas Middelhoff described at Popkomm last week the dilemma the music industry faces with the rapid development of file-sharing services such as Napster and Gnutella.

To paraphrase him, the message was: the following; as much as we love to hate them, these systems are not going to go away; we have to turn to our profit (in all senses of the word), but we do not know how this can be achieved; nevertheless, the future of the music industry is online.

Rarely has such a highly ranked entertainment executive been so open and straightforward about his own questions about the future...and his lack of answers.

Middelhoff did give the impression, however, of being out of touch when he suggested that the music industry should set up technical standards for digital downloads. The job of the industry is not to enter the technical arena, but to make the best of what technology can offer. Remember the CD—that sound-carrier would have never existed if the industry had had its way.

Middelhoff touched a raw nerve when he said the millions of people who download illegal files on the Net can’t be considered criminals. And if they are criminals, it is because they have, so far, not been offered legitimate material. This situation arose out of a vacuum, and the industry risks losing sight of consumers’ needs while consumers slowly drift away from the influence of the industry.

It’s becoming of paramount importance for the music industry to turn these “criminals” into good citizens—by entering the direct downloads market—even though new models have not yet proven their worth.

After all, it’s just the starting point of something and, as Rod Gassner, one of Middelhoff’s former employees, said last week at Popkomm, “no one will crucify us if we make mistakes.” But the biggest mistake of all would be to do nothing.

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

New faces at Music & Media

LONDON — Music & Media is adding to its London-based editorial team with the appointment of Gareth Thomas as news editor and Steve Adams as features/specs editor, effective immediately.

Thomas (left) has extensive experience in European media. He worked for 10 years in Italy as a teacher and radio presenter, before moving to France in 1996 to join TV channel Euronews. On returning to the UK, he worked for Anglia TV as production journalist and then for two years as news editor of RLFMKing’s Lynn.

“Gareth has a versatile experience in journalism in three different European countries, a real understanding of radio and a love of music—in other words, the perfect candidate for the job,” comments M&M editor-in-chief Emmanuel Legrand.

Steve Adams (right) has for the past three years been editor of business magazines at Kensps Publishing in Birmingham. He has written on music for publications such as the Birmingham Post, The Page, Record Collector and The Beat.

“Steve combines first rate editing experience with a great interest in music,” says Legrand. M&M’s reporting team has also been strengthened. In Italy, M&M’s long-serving Italian correspondent Mark Dezzani will now be joined by Milan-based Mark Worden in covering one of Europe’s liveliest radio and music markets, while in Finland Helsinki-based Jonathan Mander joins to expand M&M’s coverage of this rapidly developing repertoire source.

Upfront

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

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Website claims to wrap up music

by Juliana Koranteng

London — A British company is introducing a new internet system designed to stop unauthorised users of copyrighted material in their tracks.

UK-based Wrap Tech is believed to be in talks with several record companies, including one (unidentified) multinational, following the creation of Soundwrap, a software system which "shrinkwraps" MP3 sound files to prevent them from being copied unless the end-user has paid for them.

Launched in July, Soundwrap is still being developed and is the music industry's version of Softwrap, a software system which "shrinkwraps" MP3 sound files to prevent them from being copied unless the end-user has paid for them.

Electric, democratic: Vienna's new 92.9

by Susan L. Schuhmayer

Vienna — "People power" is coming to Vienna.

Local Vienna station 92.9 RTL has swapped its rock format for an eclectic mix of dance, rock and pop featuring a minimum of three new tracks per day, which are then judged by its listeners.

Since August 7, the station also has a new name—92.9 Hit FM. Christian Boeck, the station's entertainment director, says Hit FM wants to provide something different for Viennese listeners, "It's really new in Austria to play new songs every day from different genres—dance, rock and pop," he says.

Listeners can rate the new songs played on the station each day on a scale from one to five via the station's website (www.hitfm.at). If a track gets a high approval rating, the station will continue to play the track more often. If not, it will be removed from the playlist. "We make programming for our listeners, not ourselves or as a reaction to other radio stations," affirms Boeck.

Boeck says the continuous rotation of new tracks to the playlist will reflect 92.9 Hit FM's target audience of 14 to 29-year-olds.

Among this demo, the station is in direct competition with NRJ-owned CHR Radio Energy, Vienna's public alternative music station FM4 and national public CHR station O3.

The new format is the fourth for the station (which is 26% owned by the RTL Group, formerly CLT-UFA) since it launched 1998. It began life as a rock-oriented AC outlet switching to dance and then rock. The change back towards a guitar-driven sound appeared to pay dividends in the first half of this year, with the station achieving a 4% market share, compared to 1% in the first half of 1999.
Indepependents challenge new statutes for Italian rights body

by Mark Dezzani

ROMA — Independent authors and publishers in Italy are launching a legal challenge to a set of new statutes drawn up by the country's authors rights society, SIAE.

The society hopes the statute will be approved in the autumn—will signal the end to a period of turbulence for the body, which is undergoing its second emergency stewardship by a government-appointed commissioner in eight years.

The Italian government appointed commissioner Mauro Masi in July last year to head up the society following a large deficit in its budget. Former economics professor Masi achieved a turnaround in the body's fortunes through cutbacks in expenditure and increased revenues from rights collection, following revised deals with the country's leading broadcasters.

"My task has been to consolidate the budget," says Masi. "We now have— which is a remarkable result."

But he now faces a second bigger task of implementing reforms. "It is very difficult to ensure the correct balance of representation between the authors, who are the foundation of the SIAE, the publishers and the public institutions," says Masi. "But I feel we have drafted new statutes which are balanced, transparent, flexible and dynamic."

However, representatives of three independent authors and publishers associations—publishers' association ANEM and the two authors' associations, L'Associazione and SNAC—have requested amendments prior to ministerial approval.

Secretary general of L'Associazione Aldo Argenio is critical of the new statutes: "We are afraid that they are too vague and do not guarantee sufficient representation to smaller independent associations," he says.

President of ANEM Tony Verona also hopes that the new statutes will not be approved in their present form. "They are too simple and refer to rules and regulations which have yet to be defined," says Verona. "We fear that the new statutes will maintain the SIAE as it is and will miss an essential opportunity for real renewal."

Others are welcoming Masi's reforms as long overdue. Grammy-award-winning songwriter Tony Renis says: "Until now the SIAE has been riddled with divisions, dubious practices and has had an elephantine bureaucratic structure." He adds: "I believe that Masi's reforms will cut out these practices which have been holding back the SIAE from dealing effectively in the new era where rights collection is becoming ever more important."

Top Swedish networks (% daily reach)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>II '00</th>
<th>III '00</th>
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<tbody>
<tr>
<td>SR P4 (full-service, local)</td>
<td>38.0</td>
<td>36.6</td>
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<tr>
<td>SR P3 (CHR)</td>
<td>14.4</td>
<td>13.7</td>
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<tr>
<td>P1 (speech)</td>
<td>11.6</td>
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<tr>
<td>Mix Megapol (AC)</td>
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Chris Martow

PIAS opens in Spain

MADRID — Independent label Play it Again Sam (PIAS) has opened a marketing and promotions operation in Spain. The label will initially be based at the Edel office in central Madrid. The agreement with PIAS's current Spanish distributor, Mestra, expires at the end of August, when sales and distribution will be taken over by Edel. PIAS co-president Kenny Gates says the move is part of the label's strategy of establishing a base for its artists in the main European territories.

ON THE BEAT

Rix FM and NRJ make ratings gains

by Johan Lindström

STOCKHOLM — The year's third set of official Swedish radio ratings from RUAB Radioandradningar show Rix FM and NRJ gaining ground, while public broadcaster Sveriges Radio (SR) has seen its stations' reach decline.

The daily reach of MTG's Hot AC network Rix FM is up from 9.7% to 9.9% survey-on survey, while French-owned CHR network NRJ has staged a significant recovery in its ratings, up from 8.2% to 9.5%.

"Rix FM has recovered some of the losses we made after our record ratings at the start of the year," explains MTG Radio MD Christer Modig. NRJ Sweden managing director Jay Supovitz says: "These results are there because of a lot of effort. I'm very happy that we've increased our figures in 17 out of 21 cities."

All four of public broadcaster SR's national channels are down, with total daily reach falling from 56.2% to 54.1%. SR's P4 chain of local stations has slipped to 5.4%.

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Source: RUAB Radioandradningar

Top Stockholm stations (% daily reach)

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<th>II '00</th>
<th>III '00</th>
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<tr>
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<td>18.8</td>
<td>18.7</td>
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<tr>
<td>P1 (speech)</td>
<td>15.4</td>
<td>14.4</td>
</tr>
<tr>
<td>Power Hit Radio 106.1 (CHR/Dance)</td>
<td>11.5</td>
<td>12.2</td>
</tr>
<tr>
<td>Power Radio Stockholm (full-service)</td>
<td>11.4</td>
<td>11.6</td>
</tr>
<tr>
<td>P3 (CHR)</td>
<td>9.5</td>
<td>8.5</td>
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<tr>
<td>Laguvärd Favoriter</td>
<td>9.7</td>
<td>10.2</td>
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<tr>
<td>NRJ 105.1 (CHR)</td>
<td>8.2</td>
<td>9.0</td>
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<tr>
<td>Mix 104.3 Megapol (AC)</td>
<td>7.2</td>
<td>6.6</td>
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<tr>
<td>Vinyl 107 (Gold)</td>
<td>6.1</td>
<td>5.4</td>
</tr>
<tr>
<td>10.5 Stockholm (Rock)</td>
<td>4.5</td>
<td>4.3</td>
</tr>
<tr>
<td>Rix FM 101.9 (Hot AC)</td>
<td>4.4</td>
<td>3.9</td>
</tr>
<tr>
<td>Radio City 105.9 (AC)</td>
<td>3.7</td>
<td>3.8</td>
</tr>
<tr>
<td>Wowl 105.5 (Modern AC)</td>
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Source: RUAB Radioandradningar

Tones—a website for aspiring musicians—was founded by Oscar/ Grammy winning lyricist Carole Bayer Sager, producer/composer David Foster and singer-songwriter and producer Kenneth "Babyface" Edmonds. The site assists aspiring musical talent by offering interactive music lessons taught by successful artists. There are also participatory showcases, a members-only discussion group as well as networking and educational resources.

Tones achieved its highpoint when one of its registered users was chosen to perform on the soundtrack for a Hollywood film, Alysia Antonino performed on Pokemon 2000 after sending her demo in to a Tones Challenges competition.

Chris Martow
Clear path ahead for Norway’s Radio 1

Changing what was once a popular programming format often requires long and tedious arguments with presenters and sales staff, not to mention a cold-hearted determination on the part of management to sacrifice a slice of the existing audience in order to attract a new one. Kai R. Lofthus reports on the experiences of a station which has just come through that process, Norway’s Radio 1.

I n the past two years, Norway’s commercial AC chain Radio 1 has been busy transforming itself into a younger, more versatile music-intensive Hot AC format, limiting its music library to 470 titles, and both honing up and improving its production values, with some highly imaginative new jingles and sweepers.

The changes have coincided with US radio giant Clear Channel Communications taking a 50% share of the station, although the change in programming direction had already begun prior to Clear Channel’s involvement.

Last year, nine staffers, including one of the station’s highest-profile personalities Bjarne Faarlund (who had been at Radio 1 for 15 years), left over disagreements concerning the station’s new direction.

“We believed that our previous programming strategy wasn’t winning enough new listeners,” explains Radio 1 music director Christian Jebsen, “so our average listener was aged between 30 and 32, and now it’s around 25-27. We’ve lost people aged 35 and upwards, but we’re convinced that it was the right thing to do. I’m not sure that people still want to hear Nik Kershaw all the time.”

Christian Jebsen, music director, Radio 1

show a problem with Take A Look Around by Limp Bizkit. It’s really a song which fits a rock format, but there’s no doubt that the song is a strong hit,” he says.

Pioneering role
Throughout its 18 year history, Radio 1 has been something of a pioneer. It was taken off the air in 1986 for airings commercials (which were eventually legalised two years later). In 1989, in an early example of brand extension, it opened the now defunct discotheque Radio 1 Club. In the late 80’s and 90’s most of the station’s presenters had their own TV shows, and in 1993, Radio 1 became the first station to broadcast from the North Pole, as well as from the top of Kilimanjaro. That same year the station also initiated an airbourne traffic service—another first in the Norwegian market.

Radio 1’s programming department currently consists of 16 staffers, including presenters Marius Kopperud, Rune Dahl, Andreas Volle, Line Andersen and Frode Langhelle. Overall, the station employs a further 29 people. The station’s music database undergoes a comprehensive revision and output month, with fortuitously call-out research determining the burn-out factor of some 25-30 songs.

Radio 1 doesn’t have a formal playlist meeting, but Jebsen communicates regularly with Clear Channel Communications’ London-based programming director for Europe, Jonathan Bass, and also has contacts at London CHR powerhouse 95.8 Capital FM.

Dictatorial power
Each Radio 1 affiliate has its own music head, since networking is illegal in Norway and stations have to originate their own local programming. There is, however, a core centralised playlist which is drawn up by Jebsen and used by all the Radio 1 stations. “I wouldn’t say that I’m democratic,” says Jebsen, “but I do listen to their views because it pays off. I also have a tendency to pay attention to the female employees here, because they tend to be more hit-oriented than men.

“Music on radio is a catalyst for happiness than men.”

Christian Jebsen, music director, Radio 1

Jebsen has abanoned many of the conventional music scheduling rules such as “fast, slow, fast, slow” or “fast, medium, slow.” “I’m more of a fan of fast, fast, medium, fast man,” he smiles. “Having said that, I would never programme two fast currents back-to-back, but there’s no problem scheduling a fast current next to an uptempo oldie. I also think it’s possible to go from a song of 130 BPM to under 100, provided that you have a station ID between them.

“Segueing is primarily a problem for music-intensive stations,” Jebsen argues. “Most Norwegian stations, such as [rival commercial station P4], generally don’t have that problem, because they always have speech-based elements between each song. We’re often programming three songs back to back, so it’s important to match the tempo of the outgoing song to that of the next song.”

Keyfacts: Radio 1
Ownership: Radio 1 Norway (Clear Channel owns 50%)
Format: Hot AC
TSA: Oslo, Bergen, Stavanger and Trondheim
Managing director: Pål-Thore Krosby
Programme director: Lars Eikanger
Sales house: Radio 1
Website: radiol.no

Sample daytime hour
Radio 1/Oslo
August 4, 2000 13.00-14.00
Kylie Minogue/Spinning Around
Sixpence None The Richer/Kiss Me
Toploader/Dancing In The Moonlight
Aaliyah/Try Again
Jessica Folcker/It Do
Rona's Keating/Life Is A Rollercoaster
A-ha/Major Earth, Minor Sky
DJ Mendo/E Stoccolmo
Anastacia/I'm Outta Love
En Vogue/Riddle
Aretha Franklin & George Michael/I Know You Were Waiting For Me
Destiny's Child/Jumpin'Jumpin'
The offices in which Radio 1's studios are based, near to the Akerselva river in Oslo.
Last year in Miami we partied like it was 1999 at our best attended conference ever. This year you can wake up in the city that never sleeps!

Seminar highlights

- Opening Night Party
- Great Networking Opportunities
- Electrifying Artist Performances
- Re-formatted Awards Ceremony
- $199 Radio Registration Rate
- FREE Registration for Radio Station Award Nominees

The Grand Finale!

The Billboard/Airplay Monitor RADIO AWARDS
Honoring America's leading programmers and personalities. Previous participants include Casey Kasem, Dick Clark, Prince, Simply Red, Jon Secada, LL Cool J and many more!

Cutting-edge Panel Topics . . .

What Do Listeners Want From a Website?
Exclusive Arbitron Internet listening study.

From Programmer to Entrepreneur:
Advice on everything from financial planning to contract negotiation.

Artist Panel:
Past panelists have included Brian McKnight, Sugar Ray's Mark McGrath, Jim Brickman, Montell Jordan, Wynonna, Coolio, Meredith Brooks, and Pras. Don't miss this year's crop of hitmakers!

The Personalities Are Back:
Radio's hottest talent discuss today's current topics and trends.

Format-Specific Panels

Michele Jacangelo 646.654.4660 • www.billboard.com/events/radio

NY Hilton
212.586.7000
room rate $259
cut off September 14th
(cancellations made after 9/14 will be charged first and last nights room deposit)

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Popkomm predicts tomorrow's world

The music industry is trying to plug the gap between the old and new economy. But, based on the debates which took place at German trade show Popkomm during August 17-19, there's still a long way to go, as Emmanuel Legrand reports.

Underscoring throughout the three days of this year's Popkomm was the feeling that the music industry had made a slow start in embracing new media and that a quick reaction was now necessary. 

As BMG Entertainment GSA and Eastern Europe president Thomas M. Steen put it in his opening keynote speech: "We, the representatives of the old economy, cannot afford to miss the opportunities offered by the new economy."

He added: "The new (economy) will not be possible without the old. However, the day the (digital) revolution will devour record companies, causing the death of the music industry, is a long way off and we won't see it any time soon."

The sense that the music industry's model has been shaken by the development of the Internet but still had the time to react to it was widely shared by many speakers, not least by Thomas Middelhoff, CEO of German media group Bertelsmann, BMG Entertainment's parent company.

Middelhoff admitted with frankness that "Napster and Gnutella have woken up the industry." "We underestimated the importance of MP3 or Napster," he said. "There is no way to stop Napster—they are here to stay. The new file exchange technology cannot be stopped. But the question now is how can we use it legally. We need to develop business models and be able to distribute our products to the consumer." 

Urging the industry to increase the speed of digitisation of files and place them on the Internet, Middelhoff was nevertheless confident that the traditional functions of labels, which source talent, develop it and promote it, will remain of paramount importance in the future. "We have to focus more on artists," he urged. "In good and bad times, artists need support from labels."

Speaking at a panel on "New Business Models" directly after Middelhoff's speech, former BMG Entertainment International president/CEO Rudi Gassner reflected on the changes in the industry. He added that now, however, "we are in a consumer-driven business due to the digitisation of our business."

The consequences of this, he argued, were that "new solutions and the company's hierarchies may become the business form of the past. The consumer rules, more fragmentation in location and musical tastes will be the challenge." Gassner added: "We are not 'blown to bits' but we have a hard time reinventing ourselves and here, by nature, the oligopoly will find it hard to change."

But Gassner warned that announcing the death of the industry would be premature: "Pieces of our business are vulnerable, but the industry as a whole is not as much alive—however different from today. Instead of oligopolies, we will have a fragmented, reper-toire/artist ownership model based on pre-testing songs and hooked up to the most sophisticated marketing systems available to give the consumer what he/she wants in whatever configuration.

For Gassner, the answer to the fragmentation of the market is not mega mergers but rather alliances between creators of repertoire ("the master owners will have the key to the future of our business") and service providers to access the market.

Speaking on the same panel, Canadian new media consultant Heather Gold invited the music industry to invest in start-up companies and respect their creativity and their independence. "Innovation comes from small structures and they are far quicker than in the entertainment business," she said. However, she admitted that this kind of attitude is difficult to accept from majors which "like to keep things centralised."

Gorny, president of Universal Music Germany, argued that "Napster and Gnutella have woken up the industry. We are in a situation that requires a complete rethinking," concluded Gassner. "Journalists are already writing our epitaphs. But there is still a lot of traditional business that will be done for a long time. As for the rest, we have to experiment and nobody is going to crucify us if we try things that don't work."

But all concurred that if the free-for-all model was to become the hegemony it would have a devastating impact on the future of the industry. "Next year, there will be an explosion in kiosk use in Europe. People will access music in all kinds of places such as gas stations, movie theatres and so on," predicts Malone. 

Dieter Gorny, CEO of Viva Media, parent company of music TV channels Viva and Viva 2, and one of the founders of Popkomm 12 years ago, argued that systems like Napster could mean "the end of the music industry because everything would be on an exchange basis."

Gorny conceded that one of the flaws in the free-for-all model is that does not take in consideration the simple notion that "creative people want to be paid for their work."

The debate about the revenue model was one of the hottest potatoes at Popkomm. Middelhoff pleaded for a "flexible billing system" allowing consumers to access music on a pay-for-play basis or through a monthly fee for downloads, which would include both catalogue and new releases. "We need to find which remuneration models will work," he said.

Gold on the contrary, believes that the most rational model is a one-time payment for a downloaded title rather than a model based on fees. For her, access providers are "the main solution to the problem," in that they have a direct relationship with consumers and that revenue sharing with them could become the dominant model.

Europe: the new playground for US firms

Europe constitutes one of the main areas of growth for US Internet music companies providing services and technical solutions for the digitisation and secure distribution of music on the Net.

One of the clear sign that US companies' attention was turning to Europe could be confirmed by the high number of online service companies present at Popkomm, from digital rights management companies Intertrust and Digital World Service to content fulfilment www.com or digitisation specialist Liquid Audio.

Find it hard to move one step forward by joining companies like Intertrust to set up a European division. London-based Liquid Audio Europe plc will cover the entire European market place and will be targeting artists, labels, retailers and web sites to provide them with a series of technological solutions for the secure digital delivery of music. Recent European companies signing with Liquid Audio include German indie Edel Music, music retailer Libro and Italian portal vinile.com.

Liquid Audio VP of European business development Kevin Malone expects the European market "to become bigger for us than the US." He elaborates: "Each market here is both regional and local with a combination of local repertoire and regional repertoire. It means that in each market, we will be duplicating our work. Each country will want its own solution—it can generate more business opportunities for us.

Malone says the European market is slightly behind the US market in terms of digital distribution but this should change. He explains: "Europe being a year behind the US in adopting new technologies, we are confident it can catch up quickly because we have learned a lot from our US experience. The European market is coming to speed and reaching maturity."

Liquid Audio's European office functions currently with some 10 staffers but Malone, who's been in Europe since April, says he plans to expand the staff to 40 people by the end of the year. It will also set local sales offices, the first one being in Germany, followed probably by France and Scandinavia. Malone predicts that "a growing market in Europe for the services Liquid Audio can provide, from distribution services to labels or retail kiosk solutions."

Next year, there will be an explosion in kiosk use in Europe. People will access music in all kinds of places such as gas stations, movie theatres and so on," predicts Malone.

Emmanuel Legrand
Eins Live revamp increases talk
by Tayfun Kesgin

Cologne-based public broadcasters WDR Eins is to increase its speech-based programming following a major relaunch due to take effect on September 1. The station's CHR formatted music policy will be unaffected by the revamp.

According to programme director Jochen Rausch, the changes "pay due respect to our responsibility as public broadcasters to inform the local listenership about news and events." As a result, news bulletins will be increased to every half hour, and "what's on" tips will be featured every day. A new Friday show will feature a young German author reading from his/her latest work.

Virtual trade fair is the way forward
by Tayfun Kesgin

As part of its efforts to make the music industry more accessible to the general public and to address digital issues, the German Phonographic Society launched the campaign "musicENTERtainment" in May. The centre piece of the campaign—a follow-up to last year's Copy Kills Music—is PhonoKomm, a virtual trade fair featuring some 75 labels and companies from the music industry.

The initiative features 400 music-related online projects in the form of webcasts, online radio, chat rooms and freely available downloads, all of which are available on the world wide web until September 15. During PhonoKomm, the board of the campaign's patrons presented the first feedback on the virtual trade-fair, which went online on August 7 in a collaboration with PopOnline.

Universal opens up archives

Universal Music Germany has opened up its classical music archives to provide a unique new service by launching Classics&Jazz, a new consumer portal. "The classical music lover needs more than normal e-commerce platforms that don't provide content and expertise," said Mic Jöwner, general manager Classics & Jazz at Universal.

In addition to the shop and site content, consumers can choose from more than 700,000 classical titles from Universal's digitised archives-on-demand, many tracks of which can no longer be found. For DM 150-300 (€75-150)) consumers get a personal CD recorded direct from the original masters.

"Classics & Jazz will be presented on the Yahoo music pages, and music downloads are planned for the end of the year," explained Christian Thron, head of marketing of Classics & Jazz. Wolf Gang Gramatke, chairman and CEO Universal Music Germany, added: "We will always be closer to the artist and therefore be able to offer more value than companies like Napster."
ARTISTS & MUSIC

Dance Grooves
by Gary Smith

AUSTRALIA 2 EUROPE

Already hugely popular in their native Australia, Sister 2 Sister are now set to take Europe. What's A Girl To Do ? (Mushroom/Australia) is not going to win any prizes for ground-breaking moves but it is, nevertheless, a hugely broadcast-friendly tune. Combining a slow-slash dance groove with grungy synths and a single-galang chorus, this one will be huge. The duo's youthful, toothy good looks should allow them to slip easily into the Britney/Britney demographic.

BARNES WEARS THE CROWN

Having built a solid base in France, Ilene Barnes is now being launched across Europe with the Stevie Wonder/Gary Byrd-penned The Crown (Columbia/France). The chorus is as good as they get, combining an instantly memorable refrain with a dash of populist philosophy ("I wear the crown, we all wear the crown"). The rich production on the Soda Club radio edit—easily the best short version—is redolent of early Philly soul. Barnes' rapping is a bit limp but when she lets rip she has a fine soul voice. The Soda Club Mastermix again goes for the Philly sting juggling with extra wah-wah guitar and a gospel ending.

COSMOPHONIC TAKES OFF

Combining thumpy house grooves and breakbeats with the odd dash of ambient headnod, First Flight by Cosmophonic (Le Maquis/France), is a splendid album in the conceptual mould. Combining snippets of NASA communications with subtle, multi-layered music and some particularly fine orchestral touches the record is pleasantly eclectic but manages to retain a tight overall focus. While 5,4,3,2,1... Ignition is deep house, repeated phrases, but put together quite sensibly, with plenty of good melodies to keep it moving along.

RADIANT'S SURREAL DEAL

After kicking off in early June with Trinity Into The Blue, Radiant Records, the new PIAS pop/dance imprint based in Holland, looks set to score a major international hit with its third release, Surreal's You Take My Breath Away. Based around a trance-like construct, the song's main strength is a pure pop chorus that is truly velcro-esque. "We closed the deal [for Europe except the UK] with Cream just before Popkomm," says PIAS international dance A&R manager Maria Jimenez. "During the event I had license requests from all the major territories."

Unfortunately for those interested parties, the track will generally be going through PIAS' own affiliates. Alongside the song's undeniable pop potential there is the added bonus of a DJ Tiesto remix. Tiesto is, alongside Ferry Corsten, the most popular/credible trance DJ/producer of the moment. The combination of a soul-influenced, pleasantly whistful chorus with Tiesto's club sensibility should guarantee that the track, scheduled for a mid-September release, sees major crossover action. A recently completed video will be serviced to broadcasters "within two to three weeks."

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 Lurco 45-3* 2, 08097 Barcelona, Spain.

The new faces of Poptones

by Adam Howorth

A strict music policy has been thrown out the window at former Creation boss Alan McGee's new Poptones label.

"Eclectic" is one of the most tediously over-used words in music journalism, along with "genius," but there is no escaping their apothecaries in deciding the new direction at UK independent label Poptones and the mercurial talents of its chief executive Alan McGee. Since leaving Creation at the end of last year and founding Poptones on May 15, McGee has successfully floated the company on London's Alternative Investment Market—raising £15.7 million—and is now gearing up for the first phase of releases on his essentially albums-only label.

First up on September 18 are El Vez with Pure Aztec Gold and The Montgolfier Brothers with Seventeen Stars. Backed by the Eleventh Hour, also a thack press file from the US behind him and is hoping his Latina take on the king and championing of revolutionary communists Che Guevara and Cesar Chavez will translate into record sales. The next releases on September 25 are Out There In The Dark from Outrageous Cherry, "a gigal-Watt formula for creating a fmla which radio presenters love to spin."

Check out the Barcode Brothers!

by Charles Ferro

Imagine Hot Butter's '70s hit Popcorn updated with 21st century electronic gadetry and the techno edge of the Chemical Brothers—without the chemicals—and you get some idea of the Barcode Brothers' debut album Swipe Me (Universal). Currently at number three on the Danish album chart, the success of the album is a major achievement for a duo who only formed 18 months ago.

The reason for their success is that the Brothers—Christian Møller Nielsen and Anders Ølgaard—have whipped up an 8-giga-Watt formula for creating electronic dance music which radio presenters love to spin.

As Copenhagen CHR station The Format head of programming Erik Frederiksen asserts, the Brothers' brand of electronic encompasses "minimalistic hooky melodies and phrases put together so it's not irritating, and that's difficult. It's a fine balance."

First single off the album, Dooh Dooh was released in early 1999. "It's an older song, but we still play it," Frederiksen says. Universal initially sent copies of Dooh Dooh to its organisation and got release commitments, but since there was no album to back the label decided to wait. The Brothers then spent a lot of studio time refining their sound, and eventually Swipe Me was released in mid-summer.

Universal now has release commitments from nearly 20 countries across Asia, Australia, Latin America, and Europe but will still focus on key markets to begin with. "We're getting ready to run a marketing strategy [with] Germany committed to a huge programme," says Universal A&R director Niclas Anker. "But we will proceed slowly with other territories—we need to make sure we have key markets in place."

The reason is that radio is generally unresponsive to instrumental tracks, "but Dooh Dooh evolved into a pop song. It was six months in radio rotation, and not many stations will play a long life," he notes. "The second single, It's A Fine Day is even more radio friendly. The Voice's Frederiksen adds: "the Barcode Brothers' music is special—it's not like a lot of other assembly-line, electronic music, and that makes a big difference."
### Eurochart Hot 100® Singles

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<th>Week 36/00</th>
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<th>Original Label (Publisher)</th>
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<td>Britney Spears - Jive (Zomba)</td>
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<td>I’m Outta Love</td>
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<td>I Turn To You</td>
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<td>Freestyler - BMG (BMG USA)</td>
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<td>Take A Look Around</td>
<td>Moby - Interscope (Rufus)</td>
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<td>Maria Santoro - Warner Chappell</td>
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<td>Chicago - Arista (EMI)</td>
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<td>Limp Bizkit - Interscope (Universal)</td>
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<td>Groove Caldera - Universal (Universal)</td>
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<td>Son Jovi - Mercury (Universal/Screen Gem)</td>
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<td>Jennifer Lopez - Columbia (EMI)</td>
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<td>Aaliyah - Virgin (Warner Chappell)</td>
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<td>U2 - Virgin (EMI)</td>
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<td>Madonna - Warner Chappell</td>
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<td>Shakira - Sony (Sony ATV)</td>
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**SALES BREAKERS**

- The Corrs
- Britney Spears
- Eminem
- Bon Jovi
- Santana
- Moby
- Anastacia
- Red Hot Chili Peppers
- Eric Clapton & B.B. King
- Whitney Houston
- Soundtrack
- Melanie C.
- Craig David
- Morcheeba
- Ronan Keating
- Luna Pop
- Marc Anthony
- Limp Bizkit
- Ayman
- David Gray
- The Olsen Brothers
- Julio Iglesias
- Gigi D'Agostino
- Coldplay
- Savage Garden
- By Cooler
- De La Soul
- Dr. Dre
- Shania Twain
- Vengaboys
- Sonique
- Richard Ashcroft
- Helmut Lotti
- Wolfgang Petry

---

**SALES BREAKERS** indicates the album registering the biggest increase in chart points.
### Top National Sellers

#### United Kingdom

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<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Sales</th>
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<tbody>
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<td>1</td>
<td>Britney Spears - 'Oops!...I Did It Again'</td>
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<tr>
<td>2</td>
<td>Whitney Houston - 'The Greatest Hits'</td>
<td>51,038</td>
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<tr>
<td>3</td>
<td>Nelly Furtado - 'Mi Vida Loca'</td>
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#### Germany

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<td>Britney Spears - 'Oops!...I Did It Again'</td>
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<td>R.E.M. - 'Losing My Religion'</td>
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#### France

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<td>Britney Spears - 'Oops!...I Did It Again'</td>
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<td>R.E.M. - 'Losing My Religion'</td>
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<td>Britney Spears - 'Oops!...I Did It Again'</td>
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#### Sweden

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<td>R.E.M. - 'Losing My Religion'</td>
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#### Spain

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<td>R.E.M. - 'Losing My Religion'</td>
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<td>3</td>
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### Weekly Sales Report

#### Top Albums

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<td>2</td>
<td>Whitney Houston - 'The Greatest Hits'</td>
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<td>Nelly Furtado - 'Mi Vida Loca'</td>
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#### Top Singles

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<td>Whitney Houston - 'The Greatest Hits'</td>
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<td>Nelly Furtado - 'Mi Vida Loca'</td>
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SALES

The pick of the week's new singles
by Siri Stevens-Dove & Mat Davies

BADLY DRAWN BOY

RELEASE DATE: SEPTEMBER 4

"Once Around The Block" [a promo release].

The Dandy Warhols really want you to hear their latest single. The group's official website contains the unusual statement: "Hey man, is your local station playing Bohemian Like You? If not, bribe your local DJ with sex and drugs! They like it!" Despite these extreme marketing tactics, the group have so far had more success in Europe than in their native US — both Not If You Were也能A Great Song On Every Day Should Be A Holiday, from their previous album The Dandy Warhols Come Down, were hits on this side of the Atlantic. Bohemian Like You, the second single from their third and current album Thirteen Tales From Bohemia and the follow-up to Get Off, is doing well on MTV across Europe. The catchy rock-tracks — "reminiscent of the Rolling Stones — good rock'n'roll" according to head of music at Belfast CHR station 107.6 FM, enthuses: "In my eyes, Damon Gough, is having a great year so far. Besides his enduring debut long-player, The Hour Of The Beaulderbeast (currently a hot tipped Mercury award nominee in the UK), Disillusion is the latest in a line of excellent singles. In keeping with his sentimental roots and stripped-down lilting acoustic, Disillusion is an up-tempo, vaguely disco sounding record featuring an atmospheric hammond organ with bass, guitar and drums courtesy of fellow Mercury nominees Doves.

Disillusion will feature two new tracks — Wrecking The Stage and Bottle Of Tears, the latter of which was first played at this year's Glastonbury festival. Vic McGlynn, evening presenter at Liverpool's Dance/Alt.Rock station Juice 107.6 FM, enthuses: "In my eyes, Damon Gough can do no wrong, I've been a fan ever since Once Around The Block (a promo release). The accompanying Hammer & Tong video's great — Badly Drawn Boy as a taxi is such a funny concept."

MD

Currently playing at: Juice 107.6, RTBF Radio 21

Currently playing at: XFM, Cool FM, BBC Radio 1
Bob Sinclair is continuing his flirtation with the top of the chart. The oncoming will be won't he soap opera this week sees I Feel For You (Yellow Productions) once again go into reverse, ousted by French project Modjo's Lady (Heard Me Tonight) (Sound Of Barclay) which races from six to two. Meanwhile, Darude's Sandstorm remains becalmed at the summit.

Blank & Jones' DJ Culture (Gagglo) is the only track to move into the top ten, rising from 15 to nine. It's crossed over into club charts in both Spain and Hungary and is tipped for a possible UK chart run which would catapult it into the top three.

Further down the chart, Germany's No.1 singles chart hit, ATC's Around The World (King-size), makes a huge jump from 43 to 14. It's currently on dance charts in Denmark, Norway, Italy, Poland and the Czech Republic, and now debuts in Finland and Austria.

Ten German-signed artists feature in the top 40 this week, while nine Italian-signed artists appear with a tenth, BXR-Media-signing Mario Piu's Techno Harmony, bubbling under at 41. The UK comes up with the same score and six tracks are signed to labels in the US.

The success of the Spanish-signed track, Gitta's No More Turnin' Back (Blanco Y Negro) is currently on dance charts in Denmark, Norway, Italy, Poland and the Czech Republic, and now debuts in Finland and Austria.

This week's only new entry in the Top 40 is Irish artist Fergie's Deception (Duty Free), at 30, which debuts because of excellent performances in both the UK and Spanish club charts.

Looking good for next week's top 40 is Orion, one of prolific UK artist Matt Darey's many aliases, with Eternity (Incentive-MOS). It is bubbling away at 54.

---

**EUROPEAN DANCE TRAXX**

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<td>Modjo</td>
<td>Sound Of Barclay (Universal)</td>
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<td>Lost 'N' Alive</td>
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<td>Love Connection</td>
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<td>One Love</td>
<td>Fergie</td>
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<td>Full Moon</td>
<td>DJ Culture</td>
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<td>How’s Your Evening So Far? (French Kiss)</td>
<td>Blank &amp; Jones</td>
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<td>You See The Trouble With Me</td>
<td>Kingsize (BMG)</td>
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<td>Easy Love (Stay The Night)</td>
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<td>Hidden Identity</td>
<td>Gitta</td>
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<td>Lost ‘N’ Alive</td>
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<td>Two Tribes 2000</td>
<td>Frontline Corp To Hollywood</td>
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<td>Get Down On It 2000</td>
<td>De-Lite (Mercury Universal)</td>
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<td>One Goal</td>
<td>IFE</td>
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<td>New Year I</td>
<td>De-Lite &amp; IFE</td>
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<td>Don’t Be Afraid (To Let Yourself Go)</td>
<td>Vivienne/Deep Culture (WEA International)</td>
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<td>Kool &amp; The Gang</td>
<td>Reverb/ Azúl</td>
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<td>Talk To Me</td>
<td>Jawbone</td>
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<td>I Want You</td>
<td>Paul Johnson feat. Atlas (Stargate Music)</td>
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<td>Jump This Party</td>
<td>DJ Frank</td>
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**AMSTERDAM DANCE EVENT**

**EUROPE’S MAIN DANCE MUSIC CONFERENCE**

19 / 20 / 21 OCTOBER 2000 AMSTERDAM | THE NETHERLANDS

**WWW.AMSTERDAM-DANCE.NL**

**REGISTER BEFORE OCTOBER 1 FOR DFL 350 (EURO 160)**

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Notes: DANCE Beat is a weekly dance chart compiled by Harald Roth. The chart is based on data from various clubs and sources around the world. For more information, please visit [AmericanRadioHistory.com](http://www.americanradiohistory.com).
Texas

In Demand (Mercury)

"Like everything from their last two albums it's an intelligent mix of rock and pop, ideal for radio. I'm looking forward to their greatest hits album."

Henry Owens
programme director
Virgin Radio/UK

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)

**UK: 95.8 Capital FM**

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

Playlist Additions
- Mariah Carey/Anti-Christ/All Odds (n/a)
- Nelly/Country Grammar (n/a)
- Aurora/Ordinary World (n/a)
- 5 Club/7/Natural (n/a)
- Pink/Most Girls (n/a)

Jeff Smith
programme controller

**UK: Galaxy Network**

- **FORMAT:** Dance
- **SERVICE AREA:** Yorkshire, North East England, Severn Estuary, Manchester
- **PLAYLIST MEETING:** Wednesday AM

Playlist Additions
- Wyclef Jean/It Doesn't Matter (n/a)
- Billie/Something Deep Inside (n/a)
- Sweet FA/8 Days A Week (n/a)
- Sash/With My Own Eyes (n/a)
- Kristine Blonde/Love S'ty (n/a)
- Sonique/Sky (n/a)

Gordon Crawford
head of music

**Sweden: SR P5 Radio Stockholm**

- **FORMAT:** CHR/AC
- **SERVICE AREA:** Stockholm
- **PLAYLIST MEETING:** Thursday 11:00

Playlist Additions
- 98 Degrees/Give Me Just One Night (Una Noche) (10-15)
- Nine/Wouldn't Mind The Waiting (10-15)
- Reamonn/Super Girl (10-15)
- Mandy Moore/I Wanna Be With You (5-8)
- Destiny's Child/Jumpin', Jumpin' (5-8)
- Boyz II Men/Pass You By (5-8)
- ATC/Around The World (5-8)

Robert Senberg
music director

**France: Fun Radio**

- **FORMAT:** Dance
- **SERVICE AREA:** National
- **PLAYLIST MEETING:** varies

Playlist Additions
- Stooges/Just A Teenage Headache (7-10)
- Lucy Pearl/Don't Mess With (7-10)
- R. Kelly/Sad Man (7-10)
- Lady/I Want You (7-10)
- Nutilea/The Key (7-10)

Christian Lelievre
head of music

**Germany: BR Bayern 3**

- **FORMAT:** Dance
- **SERVICE AREA:** Bavaria
- **PLAYLIST MEETING:** Wednesday 11:00

Playlist Additions
- Underdog Project/Summer Jam (7-10)
- Laith Al Deen/Bilder Von Dir (n/a)
- Texas/In Demand (n/a)
- Nek/La Vida E (n/a)

Walter Schmech
music director
Italy: RTL 102.5 Hit Radio

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

Playlist Additions
Luca Viscardi  
Group programme director

Shirley Bassey/Where Do I Begin (n/a)
Laura Pausini/Te E Il Muto (n/a)
Loa Marini/Maigre Je Moe (n/a)
The Beatles/Free Now (n/a)

UK: Virgin Radio

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

Playlist Additions

William Ovens  
Programme director

Beautiful South/Closer Than Most (n/a)
Texas/In Demand (N/a)

Spain: Los 40 Principales

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

Jaime Baro  
Music manager

Juan Luis Gimenez/Anor Ulgero (n/a)
Gigi D’Agostino/La Passion EP (n/a)
Enrique Iglesias/I’m Your Man (n/a)
Antonio Carmona/Bohemio (n/a)
Mikel Erentxun/California (n/a)

Belgium: Radio Contact F

FORMAT: CHR  
SERVICE AREA: French Speaking Belgium  
PLAYLIST MEETING: Varies  
GROUP/OWNER: CLT-UFA  
www.contactradio.be

Jean-Louis Berlin  
Programme & music director

Playlist Additions

Kylie Minogue/On A Night Like This (n/a)
Zombie Nation/Kernkraft 400 E.P (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

Alex Jones-Donnelly  
Editor of music policy

Lynden David Hall/Let’s Do It Again (n/a)
Kylie Minogue/On A Night Like This (n/a)

Format: Dance
SERVICE AREA: London  
PLAYLIST MEETING: Thursday PM  
GROUP/OWNER: Emapperadio  
www.kiss100.com

Andy Roberts  
Programme director

Kylie Minogue/On A Night Like This (n/a)
Zombie Nation/Kernkraft 400 E.P (n/a)

Denmark: DR P3

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

Morten Rindholt  
Music controller

Spiller/Groovejet (If This Ain’t Love) (30)
Modjo/Lady (Hear Me Tonight) (14)

Format: Rock
SERVICE AREA: National  
PLAYLIST MEETING: Friday AM  
GROUP/OWNER: SMG  
www.virginradio.com

Henry Owens  
Programme director

Beautiful South/Closer Than Most (n/a)
Texas/In Demand (N/a)

Finland: YLE Radiomafia

FORMAT: CHR  
SERVICE AREA: National  
PLAYLIST MEETING: Tuesday AM  
GROUP/OWNER: Public broadcaster  
www.yle.fi

Ville Valen  
Head of music

The Ark/It Takes A Fool To Remain Sane (5-8)
Vieraat Vieraat/Massamurhaaja (6-8)

Germany: WDR Eins Live

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

Stefan Leck  
Head of Music

Die Toten Hosen/In Warum Werde Ich Nicht Satt? (7)
Toploader/Dancing In The Moonlight (7)

UK: Kiss 100

FORMAT: CHR  
SERVICE AREA: London  
PLAYLIST MEETING: Thursday PM  
GROUP/OWNER: Emapperadio  
www.kiss100.com

Andy Roberts  
Programme director

Kylie Minogue/On A Night Like This (n/a)
Zombie Nation/Kernkraft 400 E.P (n/a)

Belgium: Radio Contact F

FORMAT: CHR  
SERVICE AREA: French Speaking Belgium  
PLAYLIST MEETING: Varies  
GROUP/OWNER: CLT-UFA  
www.contactradio.be

Jean-Louis Berlin  
Programme & music director

Playlist Additions

Juice/My Love (21)
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Station Reports Include all songs added to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured "Power Play" songs, which receive special emphasis during the week. In the case of a tie, songs are listed alphabetically by artist.

Christine Brown - Head of Music

CHR

Playlist Additions:
- Paul & Chloé - Vama A Boiler
- Don Philip - Sugar

United Kingdom

KRY 103/Manchester

Davie Shearer - Programme Director

Playlist Additions:
- Laleh - Intergalactic Singer
- Madonna - Frozen Gold
- En-Casa - Carry Something Inside Me

RSK - Logo

CYVE 1 FM/Glasgow

CHR

Playlist Additions:
- Personal Feelings - Built In The Gun
- Opera - Unrock The Dragon
- Sagittarius - Outward
- Aquarius - Beautiful South

NORTHERN IRELAND

COOL FM/Belfast

John Paul Ballantine - Programme Director

Playlist Additions:
- Mariah Caree - Against All Odds
- Kodja - It's Time
- You're Something To Me

SOUTH OF ENGLAND

DOWNTOWN RADIO/Belfast

FULL SERVICE

John Bosco - Prog Dir

Playlist Additions:
- Tony - Spanish Guitar
- Take Me On
- On A Night Like This

EAST SUSSEX

HALLAM FM/Shffield

Anthony Gay - Programme Director

Playlist Additions:
- Love Machine - Unforgettable Siner
- Richard Ashcroft - C'Mon People
- 2Pac - Nelly Furtado - I'm Like A Bird

NORTH EAST

CHR

RADIO 7/lincoln

Matthew Ihring - Head of Music

Playlist Additions:
- Veronique & E - Another Life
- tel: +377 97 97 94 94
- Nelly Furtado - I'm Like A Bird

DURLA RADIO/lincoln

CHR

Fionn William - Head Of Music

Playlist Additions:
- Alternative Allstars - Little Bird
- The World

RHYTHMIC AC

MANN/lincoln

Coldplay - Yellow

Playlist Additions:
- The Knife - Love Connection - The Bomb
- The Smiths - Dancing In The Street

DOCK FM/Marbella

Mike Bowden - Programme Controller

Playlist Additions:
- Shakti - It's Gone
- Funk
- Something Deep Inside

ESSEX FM

CARLowing

Mike Bowden - Programme Controller

Playlist Additions:
- Rosanna - It's Gone
- Funk
- Something Deep Inside

HOLLAND

BOBCAT FM/Breda

Courtney Act - Head Of Music

Playlist Additions:
- Courtney Act - Head Of Music
- Courtney Act - Head Of Music
- Courtney Act - Head Of Music

DUTCH

BUNN/lincoln

Bonlust - Head of Music

Playlist Additions:
- Bonlust - Head of Music
- Bonlust - Head of Music
- Bonlust - Head of Music
AIRPLAY

MUSIC & MEDIA 19
SEPTEMBER 2, 2000

Each week Music & Media publishes the latest playlist additions from more than a hundred radio stations.

Stations wanting to be added to M&M listings should contact: Beverley Evans
Phone: (+44) 20 7822 8321 Fax: (+44) 20 7242 9141
E-mail: bevans@musicandmedialtd.com

Music & Media
want Radio

Radio Hits

RADIO LAC/Lyon, France C HR

Ryo Horie - Prog Dir

Royal Additions:

Papa Ron - Hot

Power Plays:

Japanese Hits - The C-Mute

POWER PLAY RASHO/Detroit, MI 1 CH

Guitar: Take Me Out

DENMARK

THE VOICE/Copenhagen P CH

Elie Fredriksen - Prog Dir

All Spots: Black Coffee

Power Rotation Add:

Marko Pato - Ad Manager

DENMARK

AIRPLAY RBC/Radio

Morten Bach - Programme Director

Power Rotation Add:

Hans Brink - Head Of Music

Power Rotation Add:

Toni Beate - DJ

Following:

Shy Guy - Get Down

DENMARK

RADIO EUPLA/Python, Moscow P CH

Franziska Dreyer - Programme Director

Power Rotation Add:

The Love Hit: The Love Momm... ..

Sky - Young King

Jennifer - I'm Still Here

4 Life Get Loud

Bryan Adams - Inside Out

All Music Around The World

RUSSIA

AIRPLATE PLUS NETWORK/Moscow P CH

Chris

Instagram: @chrismarques

Music & Media
want Radio

Radio Hits
On the air
M&M's weekly airplay analysis column

Robbie Williams achieves first place this week's European Radio Top 50 by the skin of his teeth, and everything else, with the Corrs battling to stay top of the podium for the last six weeks.

A number of interesting newcomers enter the chart this week. First up, Spiller's Groovejet (If This Ain't Love) (Positiva) is named after the Groovejet club in Miami, is one of the big tracks of the summer in the UK and Ibiza. Sophie Ellis-Baxter, from now defunct UK band The Audience, performs vocals on Italian Cristano Spiller's track. Spiller has also produced for Run DMC and Bob Sinclair.

Groovejet is the biggest new entry at 40. The track, which was named after the Groovejet club in Miami, is one of the big tracks of the summer in the UK and Ibiza. Sophie Ellis-Baxter, from now defunct UK band The Audience, performs vocals on Italian Cristano Spiller's track. Spiller has also produced for Run DMC and Bob Sinclair.

Spiller & Baxter

UK act Coldplay's much acclaimed Yellow (Parlophone) is starting to paint a larger canvas across Europe, the band having charmed the UK with their talk of stars, canvas across Europe, and their hits like "Yellow" and "The Scientist." Channel 4, alternative station VRT (Belgium), has added the band's tour dates to its listings.

Also new in the chart is chart veteran R. Kelly's 'Bad Man' (Jive) which debuts at 25. The cut is very well played on Dance/CHR outlets Fun Radio in France, Radio RPR1 in Germany and YLE Radio in Finland.

Bon Jovi's "Say It Isn't So" (Mercury) is racing up the chart, from 35 to 23 this week. The coiffeur/poodle rockers still have strong support across Europe and may even collapse some new followers into the pack this time around, as the track is currently being aired on stations such as UK's T4 FM, Spain's Cadena Dial and the Netherlands' Noordzee FM.

The third solo single from ex-Verve frontman Richard Ashcroft (C'Mon People (Huh/Parlophone) already tops the Most Added chart and is a definite new entry in next week's Top 50.

Siri Stevens Dove
Introducing the billionaire label

Continued from page 1

slightly higher than anticipated," says GM chairman and CEO Jorgen Larsen. "The Americans have had a huge boost in business this year and are making more money than they have in a long time." But the profitability in Europe, where you have good, solid sales, is higher per unit than in the US.

According to Larsen, sales came from the group's 370 dealers and included an "amazingly successful" turnout for Universal Music UK and a notable contribution from Universal Music Italy.

The remarkable financial performance of UMG, in its first full year since the merger with PolyGram, is described by Edgar Bronfman Jr., president/CEO of Universal parent company PolyGram, as a clear reflection of the upside of the merger's cost savings. But he adds that the division's fourth-quarter revenue—which includes PolyGram—increased by 10%—reflects growth from the "real strength" of the music company in markets around the world.

But Bronfman says that while he expects the overall music market to grow and UMG to increase its market share, he does not imagine it will happen at the rate experienced in the period following the PolyGram merger. "Low double-digit growth for next year is appropriate," Bronfman said in a conference call with analysts.

The worldwide largest music company has indicated that it is turning its attention growing at a more organic pace through business practices and acquisitions—inducing opportunities provided by the pending merger with Vivendi.

While executives say there are ample opportunities for cost savings from the merger, Larsen sees the advantages of integration for Vivendi-Universal as being in support areas such as "finance, information technology, tax planning" and other areas that, on the corporate level, are incredibly important and where you don't want any overlap.

Larsen says the merger will not affect 95% of Universal's music business, because there is no equivalent business on the Vivendi side. "And since we have already been restructured and slimmed down post-PolyGram," he says, "there's just not going to be any big shock."

Morcheeba's 'pop slitness'

UK. "The single first is much more radio-friendly, and it's been on the Most Added list in Music & Media twice in the last six weeks."

Ralf Blasberg, head of music at CHR Radio FFH in Hessen, Germany, says the track "should be a hit. We can't believe how well it has been accepted..." He says the band has "no problem" working on a song that is "handmade" and "radio-friendly, and it's been on the air all over Europe."

Gramatke also said he expected the overall music market to grow and Universal to increase its market share, but he added that he is "sceptical about technology but rather in creative industry. I would not invest in technology but rather in creative people."

However, Universal Music Group Germany chairman Wolf D. Gramatke told Music & Media that Middelhoff's suggestion that majors should make music "handmade" is something that consumers was something to pursue. "I think it is very important to form mutual portals because consumers don't really want to search between several majors," Gramatke said. He added: "Consumers want to buy legal products. But if all consumers are offered digital products then there is not a question of willingness anymore."

Middelhoff admitted that the music industry "had underestimated" the power of Napster. But, whatever reservations the music industry may have, said Bertelsmann chairman, Napster is "a cool, fantastic music brand" which offers several interesting characteristics: high quality, prompt service, ease of use, and a global selection of all labels' repertoire.

"I ask you—which one is able to offer music fans a comparable service? Do the majors such as Sony, Warner Music, EMI or BMG have anything to rival this system?" Admittedly, there are plenty of ideas. But so far, this has not been enough to become a trendsetter in the digital music world. And this is why we are all seeking to achieve.

The challenge for Middelhoff is to use the power of the five majors combined. But if all majors are put out of business—what will be left of Napster's capitalisation? Napster without creativity and the artists is nothing."

US media consultant Heather Gold praised Middelhoff's speech as "by far the strongest statement I heard from a music industry executive."

However, she warned that consumers will be looking for "integrated and simple systems to access" and that the music industry needs to make its systems as open as possible for downloads, like Napster or MP3.com do already. "If you lock the market by locking up your files, this is not going to work. Make sure music is easy to access if you want it to work."

Additional reporting by Siri Stevneaux Dose.
**Border Breakers**

Mainland European records breaking out of their country of signing.

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<th>Original Label</th>
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<td>Alice DeeJay/Will I Ever</td>
<td>(Violent/Various)</td>
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<td>(Diezel/Polydor)</td>
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<td>23</td>
<td>4</td>
<td>Darude/Sandstorm</td>
<td>(16 Inch/Various)</td>
<td>FINLAND</td>
<td>8</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>10</td>
<td>Nek/Ci Sei Tu</td>
<td>(WEA)</td>
<td>ITALY</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>6</td>
<td>Worlds Apart/Language Of Love</td>
<td>(EMI)</td>
<td>FRANCE</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>RE</td>
<td>RE</td>
<td>Reamonn/Supertone</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>11</td>
</tr>
<tr>
<td>22</td>
<td>11</td>
<td>39</td>
<td>Manu Chao/Bongo Bongo - Je Ne T'Aime Plus</td>
<td>(Virgin)</td>
<td>FRANCE</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>5</td>
<td>Gigi D'Agostino/Another Way</td>
<td>(RRX/Media)</td>
<td>ITALY</td>
<td>5</td>
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<tr>
<td>24</td>
<td>24</td>
<td>13</td>
<td>The Olsen Brothers/Fly On The Wings Of Love</td>
<td>(CMC)</td>
<td>DENMARK</td>
<td>7</td>
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<tr>
<td>25</td>
<td>15</td>
<td>8</td>
<td>DJ Mendez/Fiesta (House Party)</td>
<td>(Stockholm)</td>
<td>SWEDEN</td>
<td>5</td>
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</table>

**Euro Conversion Rates**

- Austria: 1 € = Sch 13.76
- Belgium: 1 € = Bfr 40.34
- Czech Republic: 1 € = Kc 26.44
- Denmark: 1 € = Dkr 7.45
- Finland: 1 € = Fmk 9.44
- France: 1 € = Frf 56.56
- Germany: 1 € = Dm 1.95
- Greece: 1 € = Dr 33.7
- Ireland: 1 € = Sf 78.78
- Italy: 1 € = Lira 1326.37
- Netherlands: 1 € = Flfr 20
- Norway: 1 € = Nkr 8.06
- Poland: 1 € = Zl 9.93
- Portugal: 1 € = Esc 200.48
- Spain: 1 € = Pts 166.39
- U.K.: 1 € = £0.89
- U.S.: 1 € = $0.89

Conversion rates correct as of August 24, 2000.
### Major Market Airplay

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

**UK**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>57</td>
<td>Cripples</td>
</tr>
<tr>
<td>2</td>
<td>56</td>
<td>Diamonds</td>
</tr>
<tr>
<td>3</td>
<td>55</td>
<td>The Vamps</td>
</tr>
<tr>
<td>4</td>
<td>54</td>
<td>One Direction</td>
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<tr>
<td>5</td>
<td>53</td>
<td>Taylor Swift</td>
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**FRANCE**

<table>
<thead>
<tr>
<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>101</td>
<td>Soprano</td>
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<tr>
<td>2</td>
<td>100</td>
<td>Flo</td>
</tr>
<tr>
<td>3</td>
<td>99</td>
<td>D'Or</td>
</tr>
<tr>
<td>4</td>
<td>98</td>
<td>Alice</td>
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**THE NETHERLANDS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>97</td>
<td>Anonymous</td>
</tr>
<tr>
<td>2</td>
<td>96</td>
<td>Kate &amp; Anna</td>
</tr>
<tr>
<td>3</td>
<td>95</td>
<td>The Ex</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>94</td>
<td>Tiziano Ferro</td>
</tr>
<tr>
<td>2</td>
<td>93</td>
<td>Mahmood</td>
</tr>
<tr>
<td>3</td>
<td>92</td>
<td>Mahmood</td>
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**POLAND**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>91</td>
<td>Marcin Szymanski</td>
</tr>
<tr>
<td>2</td>
<td>90</td>
<td>Anna</td>
</tr>
<tr>
<td>3</td>
<td>89</td>
<td>Anna</td>
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**HUNGARY**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tbody>
<tr>
<td>1</td>
<td>88</td>
<td>Véger</td>
</tr>
<tr>
<td>2</td>
<td>87</td>
<td>Véger</td>
</tr>
<tr>
<td>3</td>
<td>86</td>
<td>Véger</td>
</tr>
</tbody>
</table>

*Compiled by M@M on the basis of playlist reports, using a weighted-scores system based on audience size.*

---

**The Netherlands**

**FRANCE**

**ITALY**

**POLAND**

**HUNGARY**

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