Inside M&M this week

NO MORE EXCLUSIVES?
Warner Music Sweden has been forced to admit that—
with the evolution of the Internet—it can no longer “guarantee” stations exclusive premiers of its top new releases. Page 4

PROTESTS AT NAB
The NAB Radio Show came to San Francisco this year—but faced the wrath of angry demonstra-
tors. Pages 8-9

RADIO HEADING SOUTH AGAIN
The Beautiful South, the UK band who by their own admission provide “the perfect soundtrack for painting and decorating the living room,” return with a new Mercury album which maintains their reputation for good melodies and quirky lyrics. Page 10

EMI-Time Warner: the wedding is off
A Music & Media / Billboard staff report

LONDON — The ambition to create “the world’s premier music group” has been forced to admit that—
their merger agreement regarding the merger of their music divisions.

Consequently, the two companies have decided to withdraw their merger application to the European Commission, while agreeing “to con-
tinue discussions with each other, the Commission and other regu-
lators in order to attempt to achieve a combination which is acceptable to
all parties,” according to a state-
ment.

In the statement, EMI chairman Eric Nicoli said: “The with-
drawal of our application allows additional time to reasess regulators’ con-
tests and to pursue solutions simultane-
ously in Europe and the US.” However, he added that “any concessions that are ultimately made must be consistent with our shareholder value objec-
tives.”

Several EMI Records MDs and division heads from Europe and the US were in a meeting in Budapest, Hungary on Thursday morning
continued on page 21

Radiohead take the risk
by Paul Sexton

LONDON — Not many million-sell-
ing bands would risk their com-
ercial profile to retain creative autonomy. But Radiohead take great pleasure in shedding the industry rulebook.

The Parlophone act, who the label estimates sold 4.5 million copies worldwide of their 1997 album OK
Computer, released the hugely anti-
cipated Kid A on October 2, raising eyebrows not only because of the music but also with the marketing tactics—or rather lack of them.

There’ll be no single and no con-
ventional video from the boundary-
challenging record, with the likelihood of another Radio-
head album next year from the material that didn’t make Kid A, and even talk that they may soon begin recording
the album after that.

Even to consider such a disman-
tling of the marketing manual is a measure of Radiohead’s artistic conviction, their standing within their record company and the huge
groundswell of support for one of the UK’s few genuine internation-
ally-accepted guitar-based groups. But then the “guitar-based” description itself is under threat on
continued on page 21

BBC set to rock digital
by Jon Heasman

LONDON — It won’t be simply be
“Radio One-and-a-half.”

That’s the word from the BBC on
its new adult rock channel, one of five new digital radio services the UK public broadcaster is planning to launch next year.

“Channel Y,” as it is currently code named, will major on guitar-
based music from the ’70s, ’80s and, to a lesser extent, the ’90s and today, with a particular remit to draw upon the BBC’s extensive archives of live musical perfor-
mancess, concerts and interviews. Core artists will include the likes of David Bowie, Jimi Hendrix, Radio-

Asked whether the new station will help plug the large musical gap
continued on page 20

MidemNet ’01: the countdown begins

PARIS — The countdown to the sec-
ond MidemNet Awards, organised by music industry trade show Midem, has started. The event aims to celebrate the best music websites from around the world.

The first round of voting, which will close on October 30 and is open only to Midem registrees, will con-
sist of selecting the four nominees in seven categories: Label/Record Company, Artist, Media, Shop-
ing/Digital Distribution, Organis-
ation, Event/Festival and Ser-
vice. It marks a change from the
first edition of the awards which saw the nominees selected by a committee of professionals.

continued on page 20

AMSTERDAM DANCE EVENT
19 / 20 / 21 OCTOBER 2000 AMSTERDAM · THE NETHERLANDS

ARTISTS AND DJ'S PERFORMING:
ADAMS • AFRO MEDUSA • BROOKLYN FUNK ESSENTIALS • EDDIE DE CLERCQ • DEF RHIZM • DIRTY BEATNIKS • DJ JEAN • DJ JURGEN • DJ MEKON • DJ OLIVE • DJ TONKA • ELEGI A • FULL INTENTION • HARDY HELLER • LARRY HEARD • KLUB HEADS • MARCELLO • MARK VAN DAELE • JOSE PADILLA • THEO PARRISH • PNAU • ROOG • ED RUSH • SPOOKS • SUPERFUNK • TIESTO • TOWA · TIEI • ULTRA NATE AND MANY MORE

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* NETWORKING NETWORKING LOUNGE AND EXTENDED SOCIAL BUSINESS MIXING ROOM
* DISCUSSIONS PANELS AND MEETINGS ON IMPORTANT DANCE MUSIC ISSUES
* PROMOTION EXCLUSIVE MEDIA COVERAGE AND 1000 MUSIC BUSINESS PROFESSIONALS
Withdrawal: according to the Webster English dictionary, it can mean to take back, remove, recall, retract or retreat.

A few hours after the official announcement that "EMI and Time Warner withdraw their offer for the proposed merger of their music divisions, it really reads as a retreat (as to draw back from a battlefield).

For it was a battle—longer, tougher and bloodier than both parties probably anticipated. The European Commission and its competitor regulations took the matter more seriously than anyone could have imagined, based on the previous experience of the Universal/Mergerogram.

The EC's intense scrutiny of the deal, their thorough analysis of the music market, their understanding of the central and peripheral issues linked to the merger, and their requirement for bigger-than-anticipated concessions—combined with the intensity of the objections to the deal from third parties (most notably those of European independent labels)—were the battlefronts that EMI and Warner had to contend with.

And what in their eyes was probably meant to be a leisurely stroll through Brussels ended up for the British-American troops in a defeat at Waterloo.

So, what's left of the deal? EMI’s group chairman Eric Nolli might well claim that the withdrawal gives both parties time to "pursue solutions," but it seems difficult to believe that once burnt, their counterparts at Time Warner will be willing to risk another rejection—particularly because—for the company—this is the most important thing is to preserve the chances of the AOL/Time Warner deal being approved.

The story is not yet over. EMI is still up for grabs. But the signal coming from the European Commission is that it is unlikely that an existing major will be authorised to merge with another.

However, while it is certainly a blow for EMI Group’s management and shareholders, the collapse of the merger will have the positive effect of keeping the international music industry more open, instead of reducing it to a small cosy club of four players.
MTV Europe Awards: Regional nominations

Best Dutch Act
- Anouk
- Blaf
- Kate
- Krezip

Best French Act
- Bob Sinclar
- Laurent Garnier
- Modjo
- Phoenix
- Saia Supa Crew

Best Nordic Act
- Bumpfun MC's
- Darude
- Shimoli
- The Ark
- Thomas Rusiak

Best German Act
- Die Arzte
- Die Toten Hosen
- Echt
- Fun Sterne Deluxe
- Guano Apes

Best Italian Act
- Carmine Consoli
- Lunapop
- Paolo E Chiara
- Piero Pelù'
- Subsonica

Best Polish Act
- Kazik
- Myslovitz

Best Spanish Act
- Carmen Consoli
- Brathanki

Best German Act
- Reni Jusis
- Doer
- Enrique Iglesias
- OBK
- Monica Naranjo
- M Clan
- Craig David
- Sonique
- Travis
- Westlife
- Robbie Williams

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MTV Europe Awards: Regional nominations

More regions in MTV Europe Awards

by Siri Stavenes Dove

LONDON — The MTV Europe Awards claims it is extending its coverage of European music with the inclusion of four regional categories, unveiled at the nominations in London on October 2.

"This year we'll be adding what I think is a major step by reflecting MTV's increasing number of European regional channels, by introducing more awards and recognising musical excellence in key parts of Europe," said Bent Hansen, president and chief executive of MTV Networks Europe. Poland, Spain, Holland and France have been added to the list, with all the artists being nominated by viewers in their respective regions.

But MTV's efforts to recognise European talent, only one of the 60 nominations in the 12 traditional categories is from continental Europe, compared with four last year. The traditional award nominees are chosen by a committee of 800 people from the European music industry, plus MTV viewers.

UK artist Robbie Williams heads the list of hopefuls with a total of five nominations. Williams is nominated in the Best Pop Act, Best Video, Best Male, Best Song (Rock DJ) and Best UK & Ireland Act categories.

The awards themselves, which take place at the Globe Arena in Stockholm on November 16, will be hosted by Wyclef Jean and there will be live performances by Backstreet Boys, Guano Apes, Spice Girls and U2. At precast time, no Swedish acts had been chosen to perform at the night. The event will be streamed live online for the first time.

The MTV Europe Awards will also mark the end of the first Stockholm Music Week— a collaboration between MTV and the Swedish music industry.

Older stations improve listening figures

by Robbert Tili

HILVERSUM — "Older" stations have seen a sharp rise in their ratings, following new methodology incorporated into Holland's radio listenership survey.

Following the inclusion of the first mini census in four years in Holland, which reveals an aging Dutch population, ratings company Intomart has changed its survey sample to take account of the latest demographic changes.

The result is "grey" stations winning at the expense of those with a format geared towards a younger audience.

For example, stations which more specifically serve the older demographic, such as public news/talk Radio 1 and AC Radio 2 increased by half a point in market share in the July/August period. Most of all, regional radio jumps from 14.3% to 15.6%. Soft AC, marke leader Sky Radio 100.7FM remains stable at 14.2%.

Meanwhile, public CHR station Radio 3FM and commercial CHR/Dance Radio 538 both saw dramatic drops of 1.6% compared with the previous survey period (June/July).

538, which benefitted from a new "dream team" DJ line-up over the past few months, is now firmly back to where it was before the stars joined the station back in April.

Some 8,000 panelists from all age groups take part in the Intomart survey.

Since 1999 the panel, which is constantly refreshed, has been expanded by the addition of 10-19 year olds who hold 538’s market share.

Population figures have always formed the basis for Intomart's research but researcher at Intomart, André van de Wail, explains: "The changes are more marked than before, as the last mini census research was published four years ago. Mind you, it's not just the effect aging has on the ratings, the market itself is constantly changing as well."

Top Dutch Stations (% market share)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>June/July</th>
<th>July/August</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional Radio (Various)</td>
<td>14.3</td>
<td>14.2</td>
</tr>
<tr>
<td>Sky Radio 100.7FM (AC)</td>
<td>14.1</td>
<td>14.2</td>
</tr>
<tr>
<td>Radio 3FM (CHR)</td>
<td>11.5</td>
<td>9.9</td>
</tr>
<tr>
<td>Radio 538 (CHR/Dance)</td>
<td>9.1</td>
<td>7.5</td>
</tr>
<tr>
<td>Radio 2 (AC)</td>
<td>8.6</td>
<td>9.0</td>
</tr>
<tr>
<td>Radio 1 (News/talk)</td>
<td>8.3</td>
<td>8.8</td>
</tr>
<tr>
<td>Radio 100.7FM (Gold)</td>
<td>8.0</td>
<td>8.5</td>
</tr>
<tr>
<td>Noordzee FM (AC)</td>
<td>6.0</td>
<td>6.6</td>
</tr>
<tr>
<td>Veronica FM (CHR)</td>
<td>4.7</td>
<td>4.4</td>
</tr>
</tbody>
</table>

Source: Intomart

IFPI announces Platinum Europe

LONDON — After only three weeks in the charts, Madonna's Music (Warner) has been certified double Platinum in Europe, for sales in excess of 2 million units. New albums by Destiny's Child (picture, 'The Writing's On The Wall' (Sony Music Europe), Ronan Keating's Ronan (Universal) and Robbie Williams' LP Sing When You're Winning (Chrysalis/EMI) have all achieved Platinum Europe sales status according to the latest figures released by IFPI.

"The event will be streamed live online for the first time. The MTV Europe Awards will also mark the end of the first Stockholm Music Week—a collaboration between MTV and the Swedish music industry."

ON THE BEAT

V2 secures Poptones deal

LONDON — UK indie label V2 has struck a license deal with Alan McGee's new label Poptones for Italy and Greece. Initial releases will include albums from El Vez, The Montgolfier Brothers, Selenaze 74 and Outrageous Cherry. Mark Bond, general manager of licensed repertoire for V2 Group, says: "We are delighted to be working with Poptones, and believe it is a label with a lot of potential for development in the long term." James Kyllo, GM of Poptones, says: "Poptones are very excited to be working with V2, who we see as our ideal partner for these markets. We know they will understand the acts on the label."

Sanz sets Spanish record

MADRID — Spanish singer Alejandro Sanz (pictured) has smashed records in his country by selling more than 700,000 units of his new Warner album El Alma Al Aire in its first four days of release. Warner Music Spain president Saul Tagarro notes that the equivalent in the US—which IFPI estimates has a retail market nearly 20 times greater than Spain's—would be 15 million units. In addition, WEA Latina has shipped 800,000 copies of the album to Latin America and US Latino markets, where Sanz begins a tour in February. His previous album, Mestizaje, sold 90,000 copies within one million Spanish sales in four months in 1997.

SR covers Stockholm Music week

STOCKHOLM — Public CHR station SR P3 and local sister station P5 Radio Stockholm have finalised arrangements to broadcast live from the MTV Europe Awards at Stockholm's Globe Arena on November 16 (see facing story). In addition to the live proceedings, both stations have earmarked airtime and resources to focus on the gala and various events planned as part of Stockolm Music Week. The Week (November 12-17), which will feature concerts, public events and seminars, is being organised jointly by MTV and IFPI Sweden for the first time to coincide with the MTV ceremony. Both parties say they hope it will become a permanent fixture on the Swedish events calendar.

MOVING CHAIRS

LONDON — After six years with the label, WEA UK director of business affairs Steve Lazarus is joining the production division of Carlton Television on October 30.

OSLO — Nina Jeanette Steinmoen, who is depart- ing Edel Records Norway as deputy promotion manager at the end of the year, is setting up booking and management companies Villspor and Norwegian Management.
Piracy blamed for poor figures

by Mark Worden

MIlan — Music piracy is one of the factors behind a drop in recorded music sales in Italy, according to the country's labels' association FIMI.

Record sales in the first half of 2000 were 5.5% down compared to the same period in 1999, according to figures published on September 20 and based on the findings of auditors, Pricewaterhouse Coopers. The total number of units sold was 24.6 million, producing a sales value of L345 billion (€178 million)—0.37% down on 1999. Local repertoire accounted for 45% of the units sold—4% down on 1999—while international artists accounted for 52%. The remaining 5% was classical sales.

Cassette sales registered a 23.8% drop in value and vinyl was 56% down in value. Singles, which had grown in 1999, were down by 93% in units and by 2.8% in value. CD sales were up by 3% in unit terms and 6.3% in value. Thanks to the continuing popularity of dance music, 12-inch singles were up by 27% in value. According to Enzo Mazza, FIMI president, the reasons for Italy's poor record sales are fourfold: the current absence of "strong titles"; the growth of Napster and other downloade music; the Italian predilection for other electronic "hobbies" (from TV to PlayStation and mobile phones); and traditional music piracy, which—as in Germany—accounts for an estimated 25% of the market.

The day before the figures were released, a military police operation, which had served in the Kosovan conflict, raided an illegal CD plant in Naples, arresting Matteo, a member of the Camorra (the Neapolitan mafia) and seized 120 CD burners, 15,000 inlay cards and 10,000 CDs. It was, in Mazza's words, "the confirmation of what we knew all along, namely that organised crime is heavily involved in music piracy." According to 1999 IFPI figures, Italy has a $110 million piracy industry, the fourth biggest after Russia, China and Brazil.

Radio play linked to advertising

by Emmanuel Legrand

PARIS — There is a direct correlation between the most played songs on French radio and radio advertising expenditures to promote those songs, according to a study unveiled in Paris by independent labels organisation UPFI

The study, carried out by play monitoring company Ipsos Music, shows that, out of just under 1,200 different artists programmed by French radio stations during the first quarter of 2000, over 130 were promoted through radio advertising. According to the report, 46 of these 134 artists have titles among the 50 most played songs in the period.

"There is a correlation between the most played titles and advertising expenditure," confirms UPFI general manager Jerome Roger, who refuses however to call it "pay-for-play" but rather "a system in which there is a link between the two."

The "system," which was originally implemented by CHR network NRJ, consists of a partnership between the station and a label, whereby the station gets its logo on a TV advertising spot for a given artist, in exchange for free ad spots on the station. This system still seems the most prevalent at NRJ, where six titles among the 10 most played songs have also been advertised on NRJ. On Dance-formatted Fun Radio, five advertised titles are among the 10 most played songs and 18 are in the Top 50 of the station.

Fun Radio scheduling director Sam Zniber says the system does not necessarily guarantee airplay, which remains the prerogative of the A&R department. "A station would be suicidal to link its name to an artist it isn't playing," explains Zniber. "In no way are we going to jeopardise our format simply because there is a TV advertising campaign with our logo behind it. We've seen stations using and abusing this system and it didn't help increase their audience. Indie labels complain that they don't have the financial muscle to sustain such investments and that this system tends to favour the majors.

Overall, record labels have invested the equivalent of Fr 147 million (€71 million) at rate card value in radio advertising during the period, with major companies accounting for 90% of the total radio advertising expenditure, while independent labels accounted for 10%.

MD leaves BMG Norway

OSLO — Managing director of BMG Norway, Elly Joys, will be leaving her position as at the end of the year for family reasons. M&M understands that the affiliate is currently being reorganised, following the recent departures of A&R manager Truels Brotdkorb and head of promotion Jan Henrik Ohme. Joys, who joined the company as marketing director in 1996 and succeeded managing director Frode Farstad the following year, has been credited with turning the loss-making company into a profitable operation. She started in the music business as a promotion assistant at PolyGram Records in Oslo in 1985, and eventually became marketing manager at that company.

Radio cashes in on folk revival

BRUSSELS — MOR talk station VRT Radio 1 and Antwerp based ARS Productions have released a folk music compilation, following a renewed interest in the genre among young Belgians. Folk group Lais recently sold over 30,000 units of their self-titled debut album during the recent Dranouter folk festival drew a younger crowd than previously, attracting over 35,000 fans. The 21-track compilation album combines international folk standards alongside a selection of Belgian acts, including Lais, Girotondo, plus Kader Rezaie and Vogala. VRT Radio 1 producer Frank de Maeyer, who helped put Folk together, said it would help them attract a younger audience.

Sveriges Radio celebrates birthday

STOCKHOLM — Sveriges Radio, Sweden's public broadcaster, celebrated its 75th anniversary on September 23. The highpoint in the festivities was a concert broadcast live from Stockholm. There was also a documentary broadcast on the history of the company featuring highlights from its programmes since its launch in 1925. Yra Produktion has produced a special webpage on the history of the station, with text, pictures and audio files from SRF's archives. The celebrations will culminate on October 13, when Sveriges Radio will arrange open days at its studios all over the country.

No Grammys for Denmark

COPENHAGEN — The Danish branch of the worldwide labels association, IFPI, can no longer use the word "Grammy" in conjunction with its music awards. The Supreme Court of Denmark has ruled in favour of the US Recording Academy in a three-year-old trademark infringement lawsuit. The court said that the Academy now has exclusive rights to the Grammy name. While the suit was pending, IFPI continued to call its awards programme the Danish Grammys.
Protesters hijack San Francisco NAB

Perhaps it shouldn’t have been a surprise in a city famed for its radical political movements, but attendees at this year’s NAB Radio Show in San Francisco witnessed a number of demonstrations against the recent ownership consolidation of American radio. Jon Heasman, Sean Ross and Frank Saxe report in the first of a two-part NAB 2000 review.

Early-bird arrivals to this year’s NAB Radio Show in San Francisco (September 20-23) were greeted by about three dozen protesters from the US National Organization for Women chanting, “Hey, hey, ho, ho! Howard Stern has got to go.”

National Organization for Women president Patricia Ireland said radio has become an industry “dominated by men.”“Cheap Channel.” “We have always had a very under-leveraged balance sheet,” he said, adding that the company’s stock has been one of the industry’s best performers since the mid-’80s.

Mays appeared to play down gossip that Clear Channel, having expanded its radio interests to the legal hilt in the US, was on the brink of launching a massive expansion programme internationally, particularly in Europe where it already has a number of radio interests. “We’re not going to go international for international’s sake,” he said. “We want to provide the highest return for our shareholders.”

Neither is Clear Channel in a hurry to get into the record business, according to Mays. Having purchased US concert promoters SFX in addition to AMFM in the past year, it has been suggested by more than a few legal representatives were arrested following protests inside the convention hall itself. Speaking at the “Policymakers Breakfast” session, Harold Furchtgott-Roth, commissioner of US broadcast regulator the Federal Communications Commission (FCC) was intercepted at the podium by a woman who identified herself as being with “the free-speech protesters.” She managed to declare that “the airwaves are for the public, not the corporations” before being dragged out along with another protester.

Shortly afterwards, four men chained themselves together at the entrance to the exhibit hall. “Brent,” one of the four protesters, said his objective was to “raise the public awareness about who controls the airwaves.” Fellow protester Ian said, “The media, radio, is out to make money, not serve the public. It’s a business—that’s all it is.”

Mays’ Clear view
The debate surrounding increased ownership concentration was touched upon from the opposite perspective during an NAB “super-session” with Lowry Mays, chairman of Clear Channel Communications and former rival radio group AMFM.

Echoing arguments which have been made in recent times by a number of big European radio groups (particularly the UK’s GWR) Mays argued that consolidation in the US industry was already benefiting listeners. “There is much more diversity,” he claimed, comparing the current radio market to its pre-consolidation days in 1995. “You go into any market and you will find two or three times the choices as far as content is concerned.”

Mays also attacked some US trade press reports that his company had put a cap on employee earnings.

Cluster management
Putting political arguments about consolidation aside, an interesting panel session on “The Core Values of Clustering” got down to the nitty gritty of some of the practical day-to-day problems faced by companies.

Protesters chain themselves together in the foyer of the Moscone Convention Centre, home to this year’s NAB Radio Show.

Yet despite the anti-ownership concentration protests taking place and the fact that this was the first major radio conference since the formal ratification of the Clear Channel-AMFM merger, it was the Internet which dominated most of the proceedings at this year’s NAB.

In last week’s M&M, we reported on the unveiling at the NAB of new Arbitron-Edison research which showed that the number of Americans who have listened to a radio station online has tripled in the past three years to 20%.

US radio ratings provider Arbitron, this time working with Coleman Research, were also behind the release of another interesting Internet survey, which potentially has even greater long-term significance for the industry.

The Arbitron-Coleman study looked at the media habits of the (so far) minority of Americans who live in houses with broadband (as opposed to traditional “dial-up”) Internet connections. The advantage of broadband is that it makes Internet connections. The advantage of broadband is that it makes
using the web much quicker, and also provides much better quality streaming and downloaded audio. The study was done through a series of focus groups as well as telephone and online surveys during July and August, interviewing a total of 3,283 Americans.

**The Internet gets even**
The survey reveals that in the typical non-broadband home, the daily time spent with TV, radio and the streamed audio on the Internet (including the online streams of terrestrial radio services), this figure increases to 49% among broadband users. Perhaps more importantly, broadband users are more likely to be habitual audio streamers, as 16% of them have done so in the past week, versus 6% of dial-up users. Broadband users also are far more likely to listen to Internet-only radio services than those with dial-up connections—33% compared to 17%. As our graph shows, broadband users are generally more likely to venture beyond their local station on the 'Net.

Coleman VP Warren Kurtzman says the research found that the use of Internet audio in broadband homes is not being driven by dissatisfaction with traditional radio. "In fact, satisfaction with radio overall is highest of any of the media that we measured in the study, and it's not significantly lower in people who are in broadband households or are big users of Internet audio," he says.

Instead, Kurtzman says, consumers' motivation for listening to music streams on the Web is to discover what else is out there. "They go to the radio to hear things they're familiar with, then they go to the Internet to hear things that are wacky, obscure, and different, to often focus on niches that they understand are too narrow for broadcast stations," he says.

AmericanRadioHistory.Com

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**Delegates queue up to visit the exhibit hall at the NAB Radio Show.**
Our answer is yes, but they have to develop some strategies in light of what we're seeing. "So can they survive?"

---

Sean Ross is group editor, Airplay Monitor. Frank Saxe is radio editor, Billboard.

**Next week:**
In the second part of our NAB 2000 Review, M&M reports on highlights from more of this year's panel sessions, including new formats for the new millennium; the latest in station automation and voice-tracking; developments in CHR, AC and Rock; current youth trends and creating emotion on the radio.

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**Arbitron-Coleman study: % of respondents using streaming audio**

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<th>Dial-up Households</th>
<th>Broadband Households</th>
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**Arbitron-Coleman study: streaming audio listening habits**

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<td>Local AM/FM</td>
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<td>Out-market AM/FM</td>
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<td>Foreign AM/FM</td>
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**Music & Media wants your playlist**

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

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e-mail: bevans@musicandmedia.co.uk
**HEARING VOICES**

A huge hat and extremely fizzy keyboard riff opens Voices. Prezioso featuring Marvin’s debut single for Time Records. Pop dance at its best with plenty of top-end supporting a velcro-esque chorus which is in turn reinforced by that unforgettable over the top synth riff. It goes without saying that this is extremely programmable stuff. It is also, happily, more evidence that Italian studies are producing the classiest dance pop of the moment by some distance.

**XL-ENT!**

It is entirely unsurprising that Monsta Boy’s Sorry (XL-Locked On/UK) has been causing above average excitement since it first appeared as a white label in early July. The idea of combining a crisp, 2 step production with Denzie’s goozy vocal tones and a simple, highly effective tune, albeit one straight out of the N’Sync lexicon, comes, certainly as far as the UK is concerned, at just the right time. However, the jury is still out as to whether the track will open more doors on the continent and in the US.

**TWISTED LOVE**

Already regularly featuring on Italian dancefloors, Top 10 in the French dance chart Hit Des Clubs and packing up national airplay momentum in Spain, La Venus’s Agua y Amor (New Music International/Italy), is a splendid slice of twisted dancefloor pop. Insouciant Portuguese vocals, leading to a lazy, sensual singalong chorus, are laid over a jumpy house groove. The radio edit efficiently delivers the chorus while the spacy Marucana and ’80s-influenced Shamur remixes are big-hearted enough to have widespread dancefloor appeal.

**ON THE MONEY**

Funk For Sale make smooth funk music that flirts dangerously with elevator vacuity. Most of the time though, Money (Guest-BMG/FRANCE) manages to remain either interesting or edgy or surprising enough to avoid that dreaded place. On Divine Society croaky, tribal synth muscle flexing. The result is a mix of old and nu-skool-unashamed but thankfully disciplined instrumental riffs and smouldering vocal samples sit alongside the dreaded place. On Divine Society croaky, tribal synth muscle flexing. The result is a mix of old and nu-skool-unashamed but thankfully disciplined instrumental riffs and smouldering vocal samples sit alongside the dreaded place. On Divine Society croaky, tribal synth muscle flexing. The result is a mix of old and nu-skool-unashamed but thankfully disciplined instrumental riffs and smouldering vocal samples sit alongside the dreaded place. On Divine Society croaky, tribal synth muscle flexing. 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### Eurochart Hot 100® Singles

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<tr>
<th>#</th>
<th>Week 42/00</th>
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<th>Original label (publisher)</th>
<th>Countries charted</th>
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<tr>
<td>1</td>
<td>34</td>
<td>La Bomba</td>
<td>King Faron - Via Musica (Musiweben)</td>
<td>FNL.CEL.SC.RM.</td>
<td></td>
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<tr>
<td>2</td>
<td>35</td>
<td>She's Got That Light</td>
<td>Orange Blue - Edel (Peer Music)</td>
<td>D.CH.</td>
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<td>3</td>
<td>36</td>
<td>Doesn't Really Matter</td>
<td>Janet Jackson - Def Soul/Mercury (EMI)</td>
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<td>4</td>
<td>37</td>
<td>Take On Me</td>
<td>A-ha - Columbia (Sony ATV)</td>
<td>FNL.CEL.</td>
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<tr>
<td>5</td>
<td>38</td>
<td>Ces Soirées La</td>
<td>Yemeak - La Tribu/Sony Abetik (Abetik)</td>
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<tr>
<td>6</td>
<td>39</td>
<td>Unleash The Dragon</td>
<td>Singo - Def Soul/Mercury (Mercury)</td>
<td>V.R.</td>
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<tr>
<td>7</td>
<td>40</td>
<td>Breathless</td>
<td>The Curls - I-Soload/Abete (Universal/Bee)</td>
<td>F.D.BL.FE.EC.TS.RM.</td>
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<tr>
<td>8</td>
<td>41</td>
<td>Summer Jam</td>
<td>Unexpected Project - Sony Japan Concorde/Universal (Copyright Japan)</td>
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<td>9</td>
<td>42</td>
<td>Overload</td>
<td>Sugababes - London (EMI/Music Copyright)</td>
<td>D.R.IEU.RM.</td>
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<tr>
<td>10</td>
<td>43</td>
<td>Ain't No Stopping Us</td>
<td>Macc Lark &amp; I-Nest - Red Rose (Various)</td>
<td>UK.</td>
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<tr>
<td>11</td>
<td>44</td>
<td>Maria Maria</td>
<td>Santana - Artists (Ronde/EMI/Sony ATV)</td>
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<td>12</td>
<td>45</td>
<td>Come On Over Baby (All I Want Is You)</td>
<td>Christina Aguilera - RCA (Various)</td>
<td>F.CEL.GR.</td>
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<tr>
<td>13</td>
<td>46</td>
<td>Bisch Parlat</td>
<td>Labrador - Music (Not Listed)</td>
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<tr>
<td>14</td>
<td>47</td>
<td>Absolutely Everybody</td>
<td>Vanessa Amorosi - Mercury (Mark Holden/Threshold)</td>
<td>D.R.IEU.RM.</td>
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<tr>
<td>15</td>
<td>48</td>
<td>Blessure Breakdown</td>
<td>Bouga - Delobel/Virgin (Not Listed)</td>
<td>D.R.IEU.RM.</td>
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<tr>
<td>16</td>
<td>49</td>
<td>Que Si, Que No</td>
<td>Judy Bernal - Don (Not Listed)</td>
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<td>17</td>
<td>50</td>
<td>Something Deep Inside</td>
<td>Bob Sinclar - Virgin (ATV Universal)</td>
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<tr>
<td>18</td>
<td>51</td>
<td>On A Night Like This</td>
<td>Kylie Minogue - Parlophone (Rice Dreise/Robin House)</td>
<td>D.R.IEU.RM.</td>
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<tr>
<td>19</td>
<td>52</td>
<td>Jumpin' Jumpin'</td>
<td>Destinys Child - Columbia (Bouncing All Black/35)</td>
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<tr>
<td>20</td>
<td>53</td>
<td>The Next Episode</td>
<td>Dr. Dre feat. Snoop Dogg - Eminem/I-Term/Troncent (RMC Universal)</td>
<td>D.R.IEU.RM.</td>
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<tr>
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<td>54</td>
<td>Natural</td>
<td>S - Polydor (Polydor)</td>
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<td>22</td>
<td>55</td>
<td>It's Gonna Be Me</td>
<td>Wesley (Universal)</td>
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<td>23</td>
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<td>Wyclef Jean - Columbia (Sony ATV/EMI Universal)</td>
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<td>24</td>
<td>57</td>
<td>Slave To The Wage</td>
<td>Placebo - Hut (Virgin EMI/Famous)</td>
<td>D.R.IEU.RM.</td>
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<td>25</td>
<td>58</td>
<td>Wees Geht</td>
<td>The Arista - Hot Action/MTV (PMS)</td>
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<td>26</td>
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<td>Paroles-Moi De Nous</td>
<td>Hélène Ségara - Orlando/End West (Not Listed)</td>
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<td>27</td>
<td>60</td>
<td>Take Your Breath Away</td>
<td>SuReel - Cream (Warner Chappell)</td>
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<tr>
<td>28</td>
<td>61</td>
<td>Out Of Your Mind</td>
<td>True Steppers &amp; V. Beckham - Bully (Artists Universal)</td>
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<tr>
<td>29</td>
<td>62</td>
<td>ShakeeShes (Praise You)</td>
<td>Mary Mary - Columbia (EMI/Vari)</td>
<td>D.R.IEU.RM.</td>
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<tr>
<td>30</td>
<td>63</td>
<td>A Qui BonLes Milles Ep Une Vies D'Ali Baba</td>
<td>Smia Luoen &amp; Sebastien Lema - Mercury (Not Listed)</td>
<td>D.R.IEU.RM.</td>
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<td>64</td>
<td>B-Boys &amp; Fly Girls</td>
<td>Bombon Mc's - Sony (IDR Music/EMI)</td>
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<td>Another Way</td>
<td>Gigi D'Agostino - Blerix/Medlang (Warner Chappell)</td>
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<td>33</td>
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<td>I Turn To You</td>
<td>Chrislie - A2A (RCA - Europa)</td>
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<td>34</td>
<td>67</td>
<td>With My Own Eyes</td>
<td>Sasha - S/T/Various (Step By Step)</td>
<td>D.R.IEU.RM.</td>
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</table>

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### Sales Breaker

1. **Could I Have This Kiss Forever**
   - Whitney Houston & Enrique Iglesias - Arista (BMG/EMI)
2. **L'Envie D'Aimer**
   - Hélène Ségara - Hélène Ségara (Sony ATV/Universal)
3. **It Feels So Good**
   - Kylie Minogue - Parlophone (Rice Dreise/Robin House)
4. **Absolutely Everybody**
   - Vanessa Amorosi - Mercury (Mark Holden/Threshold)
5. **Blessure Breakdown**
   - Bouga - Delobel/Virgin (Not Listed)
6. **Que Si, Que No**
   - Judy Bernal - Don (Not Listed)
7. **Something Deep Inside**
   - Bob Sinclar - Virgin (ATV Universal)
8. **On A Night Like This**
   - Kylie Minogue - Parlophone (Rice Dreise/Robin House)
9. **Jumpin' Jumpin'**
   - Destinys Child - Columbia (Bouncing All Black/35)
10. **I'm Outta Love**
    - Christina Aguilera - RCA (Various)
11. **It Feels So Good**
    - Kylie Minogue - Parlophone (Rice Dreise/Robin House)
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18. **I'm Outta Love**
    - Christina Aguilera - RCA (Various)
19. **It Feels So Good**
    - Kylie Minogue - Parlophone (Rice Dreise/Robin House)
20. **Absolutely Everybody**
    - Vanessa Amorosi - Mercury (Mark Holden/Threshold)
## European Top 100 Albums

### Top 10

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
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<td>42</td>
<td>Madonna</td>
<td>Music</td>
<td>Maverick / Warner Bros.</td>
<td><strong>SALES BREAKER</strong></td>
<td>18</td>
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<td>Mark Knopfler</td>
<td>Sailing To Philadelphia</td>
<td>Mercury</td>
<td>18</td>
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<td>Craig David</td>
<td>Born To Do It</td>
<td>Wildstar/Edel</td>
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<td>42</td>
<td>Bobbi Williams</td>
<td>Sing When You're Winning</td>
<td>Chrysalis</td>
<td>14</td>
<td>16</td>
<td>24</td>
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<td>Eminem</td>
<td>The Marshall Matthews</td>
<td>Interscope</td>
<td>19</td>
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<td>The Corrs</td>
<td>In Blue</td>
<td>1439/13/4ad</td>
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<td>Britney Spears</td>
<td>Copac...I Did It Again</td>
<td>Jive</td>
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<td>42</td>
<td>Moby</td>
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<td>Virgin</td>
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<td>Kylie Minogue</td>
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<td>Parlophone</td>
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<td>Ronan Keating</td>
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<td>A.D.CH</td>
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<td>Anastacia</td>
<td>Not That Kind</td>
<td>Epic</td>
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<td>42</td>
<td>Laura Pausini</td>
<td>Tra Di E Mare</td>
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<td>Santana</td>
<td>Supernatural (UK)</td>
<td>A.D.CH</td>
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<td>Bon Jovi</td>
<td>Crush</td>
<td>Mercury</td>
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### Top 100

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

 French, Dutch, and German sales certificates for one million units, with multi-platinum titles (indicated by a symbol in the chart points).

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### Top National Singles

**UNITED KINGDOM**

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**IRELAND**

<table>
<thead>
<tr>
<th>Week 42/00</th>
<th>Chart Position</th>
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Based on the national charts from various European markets. Information supplied by CIN (UK) Ltd with charters by Media Control GmbH 06/01-3251-3682 (Germany); BNP (France); Foncalic/Sony (Italy); Billboard Top 100 (Belgium); SoundScan (Spotify); IFPI (Sweden); Media Control (Austria); Top 30 charters by Media Control GmbH 06/01-3251-6859 (Sweden); IFPI (Czech Republic). Listings taken from the national music marketing companies.
CHR/Dance outfit's playlist. "We've had it for of music at Power Hit Radio in Stockholm, track, it feels like a new and fresh record. It is soundtrack of the Bond film Tomorrow Never record under their belt
all over Europe. Aurora already have a hit melodious trance record, certain to make waves Simon Le Bon's Irish singer-songwriter Naimee Coleman to take
Currently playing at: Radio M-1/Lithuania, BBC Radio 1/UK, Orchard FM/UK, Jeronimo

The pick of the week's new singles

Ordinary World brought When it was released in 1993, Released date: UK September 11, Positiva

The list includes a variety of artists and songs, such as: Madonna, Mel C and Celine Dion, working with Madonna, Eros Ramazzotti, a typical Eros Ramazzotti tune, says. On the Ulm in two minds. On the one hand the song is
puts Matthias Ihring, head of Music at Radio 7, currently being picked up by programmers all over Europe. With a warm, Mediterranean touch, particularly popular in Germany and Spain as
new album Stileliberto. The Italian heartthrob, is working with Madonna, Mel C and Celine Dion. a awaited
now, a typical Eros Ramazzotti tune," he says. "On the

The list includes artists such as: Eros Ramazzotti, Madonna, Mel C and Celine Dion, working with Madonna, Eros Ramazzotti, a typical Eros Ramazzotti tune, says. On the Ulm in two minds. On the one hand the song is

The pick of the week's new singles

Ordinary World brought When it was released in 1993, Released date: UK September 11, Positiva
Madonna continues to take her Music to the masses. This week the track debuts on the Dutch club chart, a move that gives her almost blanket coverage on dance rankings across Europe. The only chart yet to fall into line are the Belgian club chart and the Dutch and UK dance sales charts.

Storm's *Time To Burn* (Zeitgeist) lives up to its name, reaching the top ten of the Dance Traxx chart some five months after its release. Holland, Sweden/Ne, Norway/Finland, Sweden/Ne, Norway/Finland, Italy, and the UK dance sales charts. This week the track debuts on the Dutch dance sales charts.

Timo Maas feat. Martin Bettinghaus' *Ubik* (Hope Recordings) rockets from 31 to 14, thanks to the German act. UK are territories carrying a torch for the chart some five months after its release. Holland, the UK dance sales charts.

- MADONNA
- *Music* (Warner Records)
- *I Want To Tell You* (Warner Bros.)
- Různí interpreti
- *Madonna* (Virgin Records)
- *Music* (Warner Records)
- *I Want To Tell You* (Warner Bros.)

**THIS WEEKS MOVERS**

1. **JAZZ IN THE WAY YOU KNOW**
   - JAZZ IN THE WAY YOU KNOW
   - Perfecto (Mushroom)
2. **JUNGLE BOOGIE**
   - Wicked Plunkk
   - SPY\s Time
3. **BODY & SOUL**
   - Samantha Mumba
   - BMG Cards
4. **CHANGE**
   - Avenues
   - Vandaags (Boombays)
5. **SHINE**
   - Grain Court feat. Deli 4
   - Motown/Clubdance
6. **FEEL THE BEAT**
   - Dance\s Music
   - Perfecto (Mushroom)
7. **JAY (NEAR ME TONIGHT)**
   - Miquelle
   - Sound Of Bondy
8. **UBK**
   - Tomo Maps
   - Ho\s Recordings/Perfecto
9. **AUTUMN TACTICS**
   - Chopine
   - Hodelling
10. **HARRY BEATOLUS & ORSON**
    - KingSo (BMG Cards)

**MUSIC & MEDIA**

**EUROPEAN DANCE TRAXX**

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**NEW**

1. **I TURN TO YOU** | Madonna | D\'N\A (Dancewax) |
2. **HEALTHY SO GOOD** | Serious\s Farmclub.com (Republic/Universal) |
3. **FEEL FOR YOU** | Blank & Jones |
4. **BIG BASS BOMB** | Play\s Music |
5. **ANTHEM #4** | Defected |
6. **HOW'S YOUR EVENING SO FAR? (FRENCH KISS)** | Defected |
7. **KERRIN\S** | Defected |
8. **KEEP IT VIBBING** | Defected |
9. **SHINING/RAINEFIGURATION** | Logspot (Drizzy/Club Culture) |
10. **BEAT THAT** | Defected |

**GRAMMAR VIDEOS**

- Madonna
- *Music* (Warner)
- *I Want To Tell You* (Warner Bros.)

**COUNTRY LETTERS = CHART ENTRY**

- BPM * beats per minute (if known)
- * indicates a point increase of 100% or more
- ** indicates an entry into the top ten

**EUROPEAN DANCE TRAXX**

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**GERMANY**

HP 3, Jünkerath

Hess-Jürg Kombach - Programme Director

PlayStation Additions:

- Vanessa Amadour - Absolutely Everybody
- Katrin Schmidt - Alles Weitere
- Spiller - Good Vibes (At The AX1 House)
- Baggi - Give Me Some Love

Spice Girls - Holler

NRB 2, Hamborn

AC

Joerg Bollmann - Programme Director

PlayStation Additions:

- Dealing's Child - Jumpin', Jumpin'
- Jean-Pierre Millet - Raw Intent
- Flat - Want In This Life
- Boris Biekel - Backstreet Boys - Shape Of My Heart

**ITALY**

**ITALIA NETWORK: LOS CUENTAS CALIENTES/Bologna**

Chir.

Maxime Menager - Prog Dir

PlayStation Additions:

- Detroit Grand Pubahs - Sandwiches
- Bishop Diamond - In Your Arms
- Georgie Porgie - Life Goes On
- Scary - I Get A Kick Out Of It
- Pezzista feat. Morris - Voice
- Scorpio - My Life

**SWeden**

**SVERIGE**

PlayStation Additions:

- Charming Agi - Can Oni Overdrivet
- Pops & Snobs - N'Hej For The World
- Sykes - Rockstar
- Bollgrip - Superstar
- Max Best - Two Worlds

**AUStralia**

**SRV 3, Boden/Boden/Bogota**

Chir.

Gustav Herluf - Head Of Music

PlayStation Additions:

- Lena Falck - I Am Who I Am
- A-Ha - Velvet
- Westergren - Rosanna

**DELTA RADIO/FZL/EU**

ROCK’n’ROLL

Frank, Willem - Head Of Music

PlayStation Additions:

- "L.G.F. & Friends" - Turn Up For Love
- Foo Fighters - Interscope
- Poa Bros - Lost Youth
- 3 Doors Down - Looker
- Love & Theft - Low
- The Script - Drown Your Sorrows
- Suede - Superman
- Silverstein - See The Day
- Black & Jones - DJ Culture
- Atreyum - Diesel Fuel

**OCTOBER 14, 2000**

**MUSIC & MEDIA**

**Most added**

**Backstreet Boys**

Shape Of My Heart

Richy Martin

Sky

Sode

Robbie Williams & Kylie Minogue

Kids

Sonique

Sky

Eagly-Ene & Neneh Cherry

Long, Around

(Poison)/Davy

Lenny Kravitz

Again

Enos Ramazzotti

Fucco Nel Fuocco

(CD)/V(erg)

Spice Girls

Holler

**Backstreet Boys**

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Fucco Nel Fuocco

(CD)/V(erg)

Spice Girls

Holler

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 new additions 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 also include featured new albums, as indicated by the abbreviation "AL.

AL - Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S), bronze (B), and silver (S). All playlists must be researched by Monday of 13.00 c.t.
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.

**PICK OF THE WEEK**

*Anastacia - Not That Kind*  
*Epic*

“We play the original album and a more dancey version of this track. Her voice is so strong. She has the ‘wonder voice’ of New York. I think she’s fantastic.”  
Alfred Rosenauer  
head of music  
O3/Austria

---

**DENMARK:**  
**DR P3**

Music Controller: Morten Rindholm  
FORMAT: CHR  
SERVICE AREA: NATIONAL  
PLAYLIST MEETING: WEDNESDAY AM  
GROUP/OWNER: PUBLIC BROADCASTER  
www.dr.dk

**Spain:**  
**LOS 40 PRINCIPALES**

Music Manager: Jaime Baro  
FORMAT: CHR  
SERVICE AREA: NATIONAL  
PLAYLIST MEETING: FRIDAY  
GROUP/OWNER: SER  
www.cadena40.es

**Belgium:**  
**VRT RADIO DONNA**

Head of Music: Jan Van Hooydonk  
FORMAT: HOT AC  
SERVICE AREA: BRUSSELS  
GROUP/OWNER: PUBLIC BROADCASTER

**Belgium:**  
**RADIO CONTACT F**

Programme & Music Dir.: Jean Lou Berth  
FORMAT: HOT AC  
SERVICE AREA: BRUSSELS  
PLAYLIST MEETING: THURSDAY AM  
GROUP/OWNER: PUBLIC BROADCASTER  
www.radiocontact.be

**Germany:**  
**94.3. RS2**

Head of Music: Simone Freund  
FORMAT: HOT AC  
SERVICE AREA: BERLIN  
GROUP/OWNER: PUBLIC BROADCASTER  
www.rs2.de

**Sweden:**  
**SR P5 RADIO STOCKHOLM**

Music Dir.: Robert Sehlberg  
FORMAT: FULL SERVICE  
SERVICE AREA: STOCKHOLM  
PLAYLIST MEETING: THURSDAY AM  
GROUP/OWNER: PUBLIC BROADCASTER  
www.sr.se/stockholm

**Austria:**  
**Ö3**

Head of Music: Alfred Rosenauer  
FORMAT: CHR  
SERVICE AREA: VIENNA  
GROUP/OWNER: oe3.orf.at

---

**UK:**  
**VIRGIN RADIO**

Programme Director: Henry Owens  
FORMAT: ROCK  
SERVICE AREA: NATIONAL  
PLAYLIST MEETING: WEDNESDAY 1000  
GROUP/OWNER: SMG  
www.virginradio.co.uk

Teenage Fanclub/ 'Need Direction' (n/a)  
Santana/ 'Put Your Lights On' (n/a)

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**Tru Faith And Dub Conspiracy/ 'Freak Like Me' (30)**  
**Ricky Martin/ 'She Bangs' (14)**  
**ATFC Feat. Oneophantadoeo/ 'Bad Habit'**  
**Eminem/ 'The Way I Am' (7)**  
**Kongehuse/ 'Disco Baby' (7)**  
**Jill Scott/ 'Gettin' In The Way'**  
**Mester Jacob/ 'Pu Vej Frem'**

**Richard Ashcroft/ 'C'Mon People (We're Making It Now)'**  
**Backstreet Boys/ 'Shape Of My Heart'**  
**Toploader/ 'Dancing In The Moonlight'**  
**Sexy Sadie/ 'Don't Know'**  
**Chayanne/ 'Ay Mama'**  
**Luis Miguel/ 'Tu Solo Tu'**  
**The Corrs/ 'Irresistible'**  
**Sade/ 'By Your Side'**

**Orange Blue/ 'She's Got That Light'**  
**Melanie C/ 'I Turn To You'**  
**Underdog Project/ 'Summer Jam'**  
**Rednex/ 'Spirit Of The Hawk'**  
**Backstreet Boys/ 'Shape Of My Heart'**

**Anastacia/ 'Not That Kind' (n/a)**  
**Marc Anthony/ 'When I Dream At Night'**  
**Robbie Williams & Kylie Minogue/ 'Kids'**

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**MUSIC & MEDIA**

OCTOBER 14, 2000

AmericanRadioHistory.com
SPAIN: CADENA 100 MADRID

Dir. of Programming: Jordi Casoliva
FORMAT: HOT AC
SERVICE AREA: MADRID
GROUP/OWNER: www.cadenal00.es

Head of Music: Víctor Vila
FORMAT: CHIR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER

Waterboys/My Love Is My Rock In The Weary Land (n/a)
Van Morrison/Let's Talk About Us
OBK/Falsa Moral (n/a)
Sergio Dalma/No Me Digas Que No (n/a)
Robbie Williams/Rock DJ (n/a)

FINLAND: YLE 2 RADIORAFIA

Head of Music: Ville Väänänen
FORMAT: HOT AC
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY PM
GROUP/OWNER: PUBLIC BROADCASTER

Muse/Muscle Museum (6-8)
Gurus' Jazzmatazz/Keep Your Worries (6-8)
Egotrip/Kryptic Limbo (6-8)
Eternal Erection/U Can Make Me Dance (6-8)
Freddi/Leijäinen (6-8)
Morgan/Something I Say (6-8)
Suurihelttäiset/Lasse Volat Vaakaan Vieraat Vieraat/1,9tly

HOLLAND: RADIO 3FM

Prog. Controller: Paul van der Lugt
FORMAT: CHIR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Sugababes/Overload (23-24)
Destiny's Child/Independent Woman Part 1 (13-14)
Ree De Lange/Living On Love (13-14)
Eagle-Eye Cherry/Long Way Around (7-8)
Dandy Warhols/Bohemian Like You (7-8)
Radiohead/Morning Bell (7-8)
Radiohead/Idioteque (7-8)
Radiohead/Optimistic (7-8)

HOLLAND: RADIO 538

Managing Dir. Erik de Zwart
FORMAT: CHIR/DANCE
SERVICE AREA: HILVERSUM
GROUP/OWNER: INDEPENDENT
www.radio538.nl

UK: KISS 100

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

Whitney Houston & Enrique Iglesias/ Could I Have This Kiss Forever (n/a)
Gabrielle/Should I Stay (n/a)
Moby/Honey (n/a)

GERMANY: BR BAYERN 3

Music Director: Walter Schmich
FORMAT: ROCK
SERVICE AREA: BAVARIA
PLAYLIST MEETING: WEDNESDAY 1100
GROUP/OWNER: PUBLIC BROADCASTER
www.br-online.de/bayern3

Backstreet Boys/Shape Of My Heart (n/a)
The Vygors/Truth About Love (n/a)
DJ Ötzi/Hey Baby (n/a)

FRANCE: FUN RADIO

Head of Music: Christian Lefebvre
FORMAT: DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL Group
www.funradio.fr

Daft Punk/One More Time (n/a)

UK: GALAXY NETWORK

Group Head of Music: Vaughan Hobbs
FORMAT: DANCE
SERVICE AREA: Yorkshire, Severn Estuary, North East England, Manchester, Birmingham
GROUP/OWNER: Chrysalis Radio
www.galaxynfm.co.uk

Samantha Mumba/Body To Body (n/a)
Dorade/Feel The Beat (n/a)

GERMANY: WDR EINS LIVE

Programme Dir./GM: Jochem Rauch
FORMAT: CHIR
SERVICE AREA: NORTH RHINE WEST PHALIA
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.einslive.de

Backstreet Boys/Shape Of My Heart (7)
ATC/My Heart Beats Like A Drum (7)
Sub Zero/Weatherman (7)
Sonique/Sky (7)

ITALY: RADIO DEEJAY NETWORK

Head of Music: Dario Usuelli
FORMAT: CHIR/DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

French Affair/Do What You Like (n/a)
George Zorg/Her Goes On (n/a)
Phoenix/I Ever Feel Better (n/a)
Lola Montana/Madame Moli (n/a)
Ricky Martin/She Bangs (n/a)
Green Day/Minority (n/a)
Sade/By Your Side (n/a)
Texas/In Demand (n/a)
Bon/Boys (n/a)

GERMANY: ANTENNE BAYERN

Prog. Director: Stephan Offerwol
FORMAT: AC
SERVICE AREA: MUNICH
GROUP/OWNER: INDEPENDENT
www.antennebayern.de

ATC/My Heart Beats Like A Drum (n/a)

MUSIC & MEDIA  OCTOBER 14, 2000

AmericanRadioHistory.com
Greece

ARTISTS OF THE WEEK:

1. Eros Ramazzotti - 'Fuoco Nel Fuoco'
2. Robbie Williams & Kylie Minogue - 'Kids'
3. PJ Harvey - 'Good Fortune'
4. Reamonn - 'Josephine'
5. Colorblind - 'Leave It Up To Me'

New Videos:

- I Wish
- I Turn To You
- I Tum To You
- I Wish
- I Tum To You

New Interviews:

- Lenny Kravitz - 'Again'
- Zucchero & Sting - 'Mi Muoio Per Te'
- Sheryl Crow - 'I Am Free'
- Eddie Van Halen - 'I'm the First to Know'

MTV's New Videos:

- Daftpunk - 'I Can't Live Without It'
- Hot Club de Paris - 'La Soiree'
- The Prodigy - 'Fire'
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MTV Artist of the Week:

- Robbie Williams

MTV Feature:

- 'The Man Who Told Everything'
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- The Prodigy - 'Fire'
- The Prodigy - 'Fire'

MTV Artist of the Week:

- Robbie Williams

MTV Feature:

- 'The Man Who Told Everything'
- 'The Man Who Told Everything'
- 'The Man Who Told Everything'
- 'The Man Who Told Everything'
- 'The Man Who Told Everything'

MTV's New Videos:

- Daftpunk - 'I Can't Live Without It'
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- Robbie Williams

MTV Feature:
Hip-swinging salsa king Ricky Martin once shyly admitted She's All I Ever Had. But now he's gained experience and is a bit more confident and a little less sensitive about his relationships.

She Bangs (Columbia), jumps into the European Radio Top 50 this week at 30. The track is from Martin's forthcoming album Sound Loaded, which is due out across Europe November 7. Among those keen to support his assertion are Radio SAW in Germany, Polskie Radio 3 and Kiss 909 in Greece.

Further down the chart, Backstreet Boys' Shape Of My Heart (Jive) enters at 39, backed by the band's second album, Black & Blue, the boyband's second week, and Robbie Williams & Kylie Minogue's Kids (Virgin) is at 48, whilst waiting for the European Radio Top 50 to arrive.

The European Radio Top 50 chart is based on a weighted scoring system. Stations are weighted by market size and by the number of hours per week.

The European Radio Top 50 chart is based on a weighted scoring system. Stations are weighted by market size and by the number of hours per week.

NASA

The European Radio Top 50 chart is based on a weighted scoring system. Stations are weighted by market size and by the number of hours per week.
**MidemNet: the countdown begins**

The four sites to have obtained the most votes in each category then go on to the second round, with the total of 28 being listed on the Midem site early in November (http://www,midem.com/midemnet-awards.html). The second round vote will be open to the public from November 13 2000 to January 8 2001 via the Midem website.

The winners will be announced in Cannes on January 20 at the end of the MidemNet conference, a one-day summit held in the Palais des Festivals. As the day before the opening of Midem.

MidemNet's schedule includes high profile, in-depth seminars and workshops dedicated to the Internet and the music industry. The list of themes and panelists for MidemNet will be announced shortly.

**M&I, Midem a perfect fit**

Music & Media has sealed a partnership with Midem organisers Reed Midem Organisation for MidemNet 2001. Under the agreement, Music & Media will be MidemNet's official trade publication and will comprehensively cover the event and the MidemNet Awards.

Dominique Leguern, director of Midem, comments: "I'm very pleased to announce the partnership between Music & Media and MidemNet 2001—Music on Internet Summit—and the MidemNet Awards which will take place in Cannes on January 20. As a leading professional publication Music & Media puts a strong emphasis on the importance of Internet for the music industry and showed at MidemNet 1999 an interest in the MidemNet 2000 event. We feel it to be a logical move to take this support a step further this year and believe it will enhance MidemNet and the MidemNet Awards."

Music & Media editor Ron Betist adds: "We are delighted to be associated with Midem in this new event. The need to address the Internet and the music industry. It is a perfect fit."

**Sony to invest in new media companies**

**NEW YORK — Sony Broadband Entertainment (SBE), the US holding company for Sony’s music and film units, has formed a subsidiary to “create, incubate, operate, invest in, and acquire” digital media companies.**

Sony Music president of new technology and business development, Fred Ehrlich, adds the title of president/CEO of the new division, 550 Digital Media Ventures. He says: "We will have “several hundred million dollars” at its disposal and will focus on enabling technologies in the broadband, wireless, and Internet realms."

The unit, headquartered in New York with offices in San Francisco, LA, and London, already has more than 30 companies in its portfolio, ranging from pure Sony start-ups such as Unsurface—a soon-to-launch “digital locker” company—to established entities in which Sony previously invested, such as Yupi and Reciprocal.

Howard Stringer, chairman and CEO of Sony Corp. of America and president of SBE, adds the title of 550 Digital chairman while SBE chief strategy officer Robert Wiesenthal adds the title of vice chairman.

Editor of Channel Y, former Talk Radio programme director Antony Bellkom, promises the new network "will develop and produce a distinctive style of its own—it's not simply plugging a gap between Radio 1 and Radio 2 with a bit of each."

He adds: "There will be some artists that will also be featured by other (BBC) networks, but with them we will be radically different. For instance, we'll be interested in the whole of their work—not simply the most popular, the most successful and the most obvious tunes. While we might have an interest in Elvis Costello or David Bowie, we'll be looking at the whole cannon of their work and not just the obvious tunes from the cannon."

In format terms, Bell likens Channel Y to 'Triple A' (Adult, Album, Alternative) rock stations in the US. "We're interested in an adult audience, and we're interested in album music not singles,"

The other new digital radio channels announced by the BBC last week are a black music channel, a channel that mixes speech and childrens' channel, and an ed- sport-only version of BBC Radio 5 Live, and a national version of the BBC's Asian Network (which is currently broadcast locally in certain cities on AM).

Johnstone emphasizes that the black music station will be "a music station not an identity station" and that it targets towards the UK's younger black population, rather than a full-service ethnic station. Initially coming under the wing of Radio 1 controller Andy Partif, "Channel X" will focus on contemporary R&B and hip hop. "The BBC knows it hasn't done a good enough job providing radio output which has the right appeal for black and Asian Britons," admits Jones.

The BBC is currently at the start of a six-week public consultation process into its digital radio plans and is seeking feedback from the music industry in particular on its proposals for the new channels—comments can be filed at a website, www.bbc.co.uk/consult.

After the consultation period, the plans will be subjected to the approval of the BBC board of governors and, finally, the government's Department of Culture, Media and Sport (DCMS). The DCMS will initiate its own two-month consultation on the BBC’s proposals, including feedback from the UK music industry and commercial radio sector. The BBC is expected to seek feedback from any of the new services will therefore be Spring 2001.

Although the new stations have been created initially to fill the BBC's national digital radio multiplex (which already broadcasts digital the BBC's existing national stations), Jones is keen to point out the new channels are carved from the "independent" and will also be available on digital satellite TV, on the Internet and via digital cable TV. "In a way, it's very difficult to call where digital radio is coming from, speech or music, now and into the future," says Jones. "That said, digital radio is something that the BBC pioneered and that we still believe in."
EMI - Time Warner: the wedding is off

(October 5) when the news was broken by Charlie Dimont, president of EMI Europe. "There were some elaborate phone calls around the table and it's fair to say that we were stunned," a participant says. "I think we were expecting any kind of outcome, rather than this one." "We didn't expect them to prevaricate; feeling was that "another period of uncertainty is now upon us and we didn't need it. It's a real pain in the ass for everyone. Warners, but he can only speculate on the reasons. He says: "They might have thought that the Commission would have not considered their conduct of their executive, a "collective dominance," would create a dominant body in music publishing and would have the potential of dominating the online delivery of music, through the proposed merger, or the IPO of EMI which is also under the scrutiny of European regulators.

The decision to withdraw comes after weeks of hearings and negotiations between Warner and EMI. "It managed to stop Time Warner's decision to "terminate their agreement." "In view of the situation. "It's managed not to make a record, that sounds like OK Computer," says guitarist Ed O'Brien. "We've done that, what's the point, unless you're in it for the lifestyle? We've obviously not made any new modified that the parties might reach."

However, industry sources believe it will be difficult for EMI to present a new project satisfying all parties now that the proposal has been withdrawn. There is intense speculation that EMI will look for other partnerships either as a whole or separately. Scenarios include the acquisition of some of the group's assets by Bertelsmann, or the regroupment of some of EMI's assets with Zomba Group. A senior international major label executive comments: "Personally, I think [Zomba CEO] Jimmy Iovine has been waiting in the wings and has long ago told [EMI Recorded Music CEO] Ken Berry, 'let's do this together.' A number of EMI's execs would have obviously not made any new modified that the parties might reach."

Kern said that the combat started by Impala has "risen the profile of independents in Europe." But he adds: "It is not over. Next on our agenda is the AOL/Time Warner merger and the Vivendi/Universal proposed merger. In both cases, we want to make sure that music will have access to the new ways of distributing. As far as we're concerned, equal access for independent as well as major label music is more important than the general concept of two large music companies merging."

Radiohead take the risk

In the UK, BBC Radio 1 (CHR) and London alternative outlet Xfm immediately played several tracks from Kid A, with Optimistic, Idioteque and How To Disappear Completely emerging as early favourites. But few UK commercial stations are likely to dip their toe into the album. With daytime pop airplay unlikely to materialise, Parlophone focused early radio exposure on public broadcaster Radio 1 where, on September 18, presenter Steve Lamacq's Evening Session show premiered the album in a special show from Paris, also featuring interviews with the band.

"Radio 1 and its listeners have had a very rewarding relationship with Radiohead over their three studio albums," says Alex Jones-Donelly, editor, Radio 1 music policy. "We're excited to be premiering the new album." Of its musical direction, Jones-Donelly says: "What strikes me on a first listen is that it's certainly a challenging but exciting body of work, with new textures and a strong sense of flow. The idea of a 2001 release of some or all of the 13 songs completed but not used on Kid A is rapidly moving from "possible" to "probable," and certainly doesn't make Parlophone UK managing director Keith Wozenroft. "Come January," he says, "we may well be talking about another album. I do see another record next year."

Radiohead played dates around Europe this summer to work in new songs and reintroduce themselves to the road. Anticipation for the album thus rooted, it grew with a series of UK and international playbacks of the album, at which journalists were invited to listen in a conducive and serene atmosphere on cordless headphones.

O'Brien said the toil and anguish that went into Kid A will be worth it if the result is the simple freedom to make more music more often. "You have to look at David Bowie in the '70s," he says. "Sometimes he brought out two albums a year. He was on a mission. His albums were hit and miss sometimes, but he was brilliant because of that."
## Airplay

### Week 42/00

**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>10</td>
<td>MODJO/LADY (HEAR ME TONIGHT)</td>
<td>(BARCLAY)</td>
<td>FRANCE</td>
<td>40</td>
</tr>
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<td>2</td>
<td>4</td>
<td>3</td>
<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
<td>(DDD)</td>
<td>ITALY</td>
<td>27</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>11</td>
<td>Paola &amp; Chiara/Vamos A Bailar</td>
<td>(Columbia)</td>
<td>ITALY</td>
<td>23</td>
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<tr>
<td>4</td>
<td>2</td>
<td>10</td>
<td>ATC/Around The World</td>
<td>(Kingsize/Hansa)</td>
<td>GERMANY</td>
<td>20</td>
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<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>Eagle-Eye Cherry/Long Way Around</td>
<td>(Diesel/Polydor)</td>
<td>SWEDEN</td>
<td>18</td>
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<tr>
<td>6</td>
<td>6</td>
<td>4</td>
<td>Rednex/The Spirit Of The Hawk</td>
<td>(Jive)</td>
<td>HOLLAND</td>
<td>10</td>
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<tr>
<td>7</td>
<td>8</td>
<td>4</td>
<td>Benjamin Diamond/In Your Arms/We're Gonna Make It</td>
<td>(Epic)</td>
<td>FRANCE</td>
<td>11</td>
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<tr>
<td>8</td>
<td>7</td>
<td>10</td>
<td>Darude/Sandstorm</td>
<td>(16 Inch/Various)</td>
<td>FINLAND</td>
<td>11</td>
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<tr>
<td>9</td>
<td>10</td>
<td>3</td>
<td>Bombunk MC's/B-Boys &amp; Fly Girls</td>
<td>(Epidrome/Sony)</td>
<td>SWEDEN</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>30</td>
<td>Eagle-Eye Cherry/Are You Still Having Fun?</td>
<td>(Diesel/Polydor)</td>
<td>ITALY</td>
<td>7</td>
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<tr>
<td>11</td>
<td>12</td>
<td>8</td>
<td>Gigi D'Agostino/Another Way</td>
<td>(Media/BXR)</td>
<td>ITALY</td>
<td>6</td>
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<tr>
<td>12</td>
<td>9</td>
<td>6</td>
<td>Negrocan/Cada Vez</td>
<td>(Blanco Y Negro)</td>
<td>SPAIN</td>
<td>6</td>
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<tr>
<td>13</td>
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<td>Black Legend/You See The Trouble With Me</td>
<td>(Rise/Various)</td>
<td>ITALY</td>
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<tr>
<td>14</td>
<td>14</td>
<td>2</td>
<td>Alice DeeJay/The Lonely One</td>
<td>(Violent/Various)</td>
<td>HOLLAND</td>
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<td>15</td>
<td>&gt; NE</td>
<td>Phoenix/If I Ever Feel Better</td>
<td>(Virgin)</td>
<td>FRANCE</td>
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<td>16</td>
<td>13</td>
<td>6</td>
<td>Underdog Project/Summer Jam</td>
<td>(Loop Dance Constructions/Universal)</td>
<td>GERMANY</td>
<td>5</td>
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<tr>
<td>17</td>
<td>21</td>
<td>6</td>
<td>Bob Sinclair/I Feel For You</td>
<td>(Yellow/East West)</td>
<td>ITALY</td>
<td>6</td>
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<tr>
<td>18</td>
<td>22</td>
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<td>The Moffats/Bang Bang Boom</td>
<td>(EMI)</td>
<td>GERMANY</td>
<td>5</td>
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<tr>
<td>19</td>
<td>23</td>
<td>3</td>
<td>Laura Pausini/Tra Te E Il Mare</td>
<td>(CGD)</td>
<td>ITALY</td>
<td>6</td>
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<tr>
<td>20</td>
<td>16</td>
<td>10</td>
<td>Reamonn/Supergirl</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>24</td>
<td>6</td>
<td>Marque/One To Make Her Happy</td>
<td>(Edel)</td>
<td>GERMANY</td>
<td>6</td>
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<tr>
<td>22</td>
<td>26</td>
<td>4</td>
<td>Aqua/Bumblebees</td>
<td>(Universal)</td>
<td>DENMARK</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>12</td>
<td>A-Ha/Minor Earth, Major Sky</td>
<td>(WEA)</td>
<td>GERMANY</td>
<td>7</td>
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<tr>
<td>24</td>
<td>&gt; NE</td>
<td>Andreas Johnson/People</td>
<td>(Metroton/Warner)</td>
<td>SWEDEN</td>
<td>5</td>
<td></td>
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<tr>
<td>25</td>
<td>&gt; RE</td>
<td>Bombunk MC's/Freestyler</td>
<td>(Epidrome/Sony)</td>
<td>FINLAND</td>
<td>6</td>
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**Euro Conversion Rates**

<table>
<thead>
<tr>
<th>Country (currency)</th>
<th>€</th>
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<tr>
<td>Austria</td>
<td>Sch13.76</td>
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<tr>
<td>Belgium*</td>
<td>Bfr40.34</td>
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<tr>
<td>Czech Republic</td>
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<td>Denmark</td>
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<td>Finland*</td>
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<td>France*</td>
<td>Frf6.56</td>
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<tr>
<td>Germany*</td>
<td>Dm1.95</td>
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<td>Greece</td>
<td>Dr399.25</td>
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<tr>
<td>Ireland*</td>
<td>L1936.27</td>
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<tr>
<td>Netherlands*</td>
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<td>Norway</td>
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*Denotes "eurozone" countries with a fixed exchange rate.

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**Forthcoming Special Supplement in Music & Media**

**Amsterdam Dance Event**

**Cover Date: October 21**

**Street Date: October 16**

**Artwork Deadline: October 9**

For details call Claudia Engel, tel: (+44) 207 822 8300 or call your local representative.
### Major Market Airplay

The most aired songs in Europe's leading radio markets

**TV This Week, LW-Last Week, WOC-Weeks On Chart, TS-Total Stations**

### United Kingdom

<table>
<thead>
<tr>
<th>Rank</th>
<th>LW</th>
<th>WOC</th>
<th>Title/Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td>MELANIE C TURN TO YOU (VIRGIN)</td>
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<tr>
<td>2</td>
<td></td>
<td>8</td>
<td>SPARROW'S LUCKY</td>
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<tr>
<td>3</td>
<td></td>
<td>11</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
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<tr>
<td>4</td>
<td></td>
<td>12</td>
<td>U2/BREATHING</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>14</td>
<td>FATBOY SLIM/SUNSET (BIRD OF PREY)</td>
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</tbody>
</table>

### Scandinavia

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<td></td>
<td>18</td>
<td>MADONNA/IN THE MIX</td>
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<td></td>
<td>28</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
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<td></td>
<td></td>
<td>U2/BREATHING</td>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>7</td>
<td>WHITNEY &amp; ENCYCLOPEDIA I/O HAVE THIS RIZZ (RIZZ)</td>
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<td></td>
<td>10</td>
<td>MELANIE C TURN TO YOU (VIRGIN)</td>
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<td>5</td>
<td></td>
<td>16</td>
<td>SPARROW'S LUCKY</td>
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### Italy

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<th>Rank</th>
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<tr>
<td>1</td>
<td></td>
<td>8</td>
<td>MADONNA/IN THE MIX</td>
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<tr>
<td>2</td>
<td></td>
<td>11</td>
<td>MACONNA/ALL I WANT IS YOU</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>12</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
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<td>16</td>
<td>U2/BREATHING</td>
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<th>Title/Artist</th>
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<tbody>
<tr>
<td>1</td>
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<td>2</td>
<td>PEDRO GUERRA/PASARA POR AQUI (VIRGIN)</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>3</td>
<td>JAVIER TANTELLO/CANTE CANTE (VIRGIN)</td>
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<tr>
<td>3</td>
<td></td>
<td>4</td>
<td>MADONNA/IN THE MIX</td>
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<td>5</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
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<td>5</td>
<td></td>
<td>6</td>
<td>SPARROW'S LUCKY</td>
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### Poland

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<thead>
<tr>
<th>Rank</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>2</td>
<td>KATARZyna KOWALSKA/KOMORAY NA BOSCA (UNIVERSAL)</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>3</td>
<td>AC/THAFFERMUGG (PRO)</td>
</tr>
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<td>LEO THOMAS E LAMBERTO/SEMY (Arista)</td>
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<tr>
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<td></td>
<td>5</td>
<td>MADONNA/IN THE MIX</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>6</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
</tr>
</tbody>
</table>

### Hungary

<table>
<thead>
<tr>
<th>Rank</th>
<th>LW</th>
<th>WOC</th>
<th>Title/Artist</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>2</td>
<td>MADONNA/IN THE MIX</td>
</tr>
<tr>
<td>2</td>
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<td>3</td>
<td>MADONNA/ALL I WANT IS YOU</td>
</tr>
<tr>
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<td>4</td>
<td>BILLIE/SOMETHING DEEP INSIDE</td>
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<td>5</td>
<td>SPARROW'S LUCKY</td>
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<tr>
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<td>6</td>
<td>U2/BREATHING</td>
</tr>
</tbody>
</table>

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