Snoopstar dogs Duet moves

by Juliana Koranteng

LONDON — The major companies’ battle for control of music online distribution is heating up with Vivendi Universal and Sony Music moving forward with their joint project Duet, Napster’s offer to settle with labels, and Bertelsmann’s development of a new technology using MP3 files.

The latter system has been in development for the past few months by a Bertelsmann eCommerce Group (BeCG) subsidiary called Snoopstar, an information-technology development specialist company based in Hamburg. Using MP3 technology and involving 1,000 participants around the world, it is currently at the testing stage.

Circulating in the industry only as a “new file-swapping system” rumour until now, the news was confirmed last week by BeCG spokesman Alexander Adler, who said it had nothing to do with the file-sharing technology behind Napster. Both however use MP3 technology.

Nick Henry-Stolz, a music analyst at JP Morgan, London, agrees that Snoopstar’s software has not been designed specifically to replace Napster. But the nine-month-old Snoopstar was acquired by Bertelsmann, through BeCG, last summer, and before it formed an alliance with Napster late last year. This, he says, showed that Bertelsmann’s decision to invest in file-sharing technology wasn’t based on a whim. “This confirms how serious Bertelsmann has always been about the possibilities offered by file-sharing,” Henry-Stolz notes.

Analysts suggest the Snoopstar development could be seen as a failsafe or parallel system Bertelsmann can use, depending on whether Napster will be ordered by the US courts to shut down or be allowed to continue trading. That court decision was pending (March 2) as M&M went to press.

To prevent it being shut down, Napster recently offered to compensate the music industry by paying $1 billion over the next five years for the use of authorised music. The revenue is expected to come from the paid-for version, which is set to launch in July. In a recent interview with the LA Times, Bertelsmann chairman and CEO Thomas Middelhoff confirmed the July launch date for the pay-ser.

continued on page 17

David’s profile boosted despite Brit awards snub

by Gareth Thomas & Gordon Masson

LONDON — It could have been the crowning of an amazing year for the 19-year-old UK artist Craig David. Instead, the Wildstar/Teletstar R’n’B singer who emerged at the end of 1999 with Artful Dodger’s ‘Rendezvous’, left the Brit Awards ceremony without a single award, despite being nominated in six categories.

The managing director of a UK-based record company not linked to the artist called the absence of David from the final list of accolades “a disgrace”.

However, industry movers predict that the controversy surrounding David’s absence from the list of winners at the Brits will help his profile going forward. Craig David of the Brits

continued on page 17

Jazz FM slides into the back black

by Jon Heasman

LONDON — A combination of a smoother music policy and related CD sales has finally enabled the UK radio station Jazz FM to make a profit, 11 years after its London station went on air (March 1990).

In figures just released, Jazz FM—formerly Golden Rose Communications—which runs Jazz FM 102.2/London and Jazz FM 100.4/Manchester, recorded pre-tax profits of £50,000 (£50,900) for the six months ending December 31 2000, on revenues of £3.9 million. This contrasts with a £286,000 loss for the equivalent period last year.

One of the crucial contributing fac-

continued on page 17

Isabelle Boulay

The new single ‘Un Jour Ou L’Autre’ at radio now. The stunning album ‘Mieux Qu’ici-bas’ features the French Top 5 hit ‘Parle-Moi’

M&M chart toppers this week

Eurochart Hot 100 Singles
OUTKAST
Ms Jackson
(DeLaFace/Arista)

European Top 100 Albums
DIDO
No Angel
(Cheeky/Arista)

Eurochart Hot 100 Singles
ROBBIE WILLIAMS
Supreme
(Chrysalis)

European Dance Traxx
RUI DA SILVA feat. CASSANDRA
Touch Me
(Kismet/Arista)

Inside M&M this week

NORWAY’S COLD COMFORT
This year’s by:Larm convention found the Norwegian music industry in rude health, bolstered by the growing international reputation of a number of local acts. Page 4

ROXY TO ROCK AGAIN
After 18 years’ absence from touring, Roxy Music are back on the road. Paul Sexton finds out why, and what we can expect from the glam-rock band that influenced a whole generation of artists. Page 10

RADIO ADDS ADDIS
Swedish hip hop is going places with boy-girl duo Addis Black Widow. Our man in Scandinavia, Kai R. Lofthus, shows how, following a deal with Instant Karma, the band is picking up radio interest across Europe. Page 10

March 10, 2001
Volume 18, Issue 11
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Samantha Mumba’s Always Come Back To Your Love (Wild Card/Polydor) is this week’s highest new entry on M&M’s Eurochart Hot 100 Singles at number 11.
Often in life it doesn’t take much to gain self-confidence—or lose it.

The male applies to business as well. Take Norway. By demographic standards, it’s not a big country. Musically, it has suffered from an inferiority complex to neighbouring Sweden, recognised since the days of ABBA as a major source of repertoire. However, things started to change for Norway a couple of years ago when Lene Marlin, a native of the North ern city of Tromsø, embarked on an international journey. She was the proof the Norwegian music community needed that not only could they produce an artist of international calibre, but that they could also sell that artist themselves to the rest of the world.

This new self-confidence was certainly apparent last week at the by:Larm music festival and convention. As Music & Media values its readers’ opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk

Radio news still adds local value

by Gareth Thomas

LONDON — News is compelling and entertaining. It provides something to talk about. But this only applies to business as well. Take Norway. By demographic standards, it’s not a big country. Musically, it has suffered from an inferiority complex to neighbouring Sweden, recognised since the days of ABBA as a major source of repertoire. This new self-confidence was certainly apparent last week at the by:Larm music festival and convention. As Music & Media values its readers’ opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk

UMPTON

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

Virgin Records MD Per Erik Johansen—the architect behind Lene Marlin’s success—said at by:Larm, what can make Norwegians proud is that Marlin’s success—unlike, say A-ha’s in the ‘80s—was that it originated from, and was overseen by, the local Norwegian industry.

The creativity in Norway is buoyant, and an army of artists—some of whom featured in our Norwegian Spotlight last week—are ready to conquer the planet.

Radio news still adds local value

by Wolfgang Spahr & Siri Stavenes Dove

LONDON — MTV Europe has made two key appointments in its biggest markets.

Swiss TV executive Catherine Mühlemann has been named managing director of MTV Central Europe, where Christine Boar has been made production and programming VP at VH1 UK and VH1 Classic, having previously held the equivalent position at MTV UK.

Mühlemann’s hiring comes in the same week as official German TV ratings for the first four weeks of 2001 indicated that MTV Central Europe’s TV ratings have been overtaken once more by its local competitor Viva, which has a daily market share of 14.4%, compared to MTV UK’s 10.2%.

Mühlemann, who will report to Brent Hansen, president/CEO of MTV Networks Europe, is currently head of programming at Zurich-based cable television station TV3, the leading commercial TV channel in her native Switzerland.

She will take up the MTV post on May 1, replacing Christiane zu Salm, who will become MD of commercial German broadcaster TM3 at the end of April. In her new Munich-based position, Mühlemann will oversee all of MTV Central’s European activities, including programming and production, advertising sales, distribution, strategy, planning and marketing/FR.

She also has a brief to further develop the interactive content for platforms such as SMS, broadband and interactive TV.

Bremen-based Christine Boar joined MTV Europe in 1996, having previously worked as a producer at public CHR station BBC Radio 1. At MTV, she started as VP programming and production before moving on to the position of director of talent and music for MTV Networks UK. One of her immediate tasks will be to increase VH1 UK’s focus on newer artists and music.

Christine has been a dedicated and valued team player at MTV Networks for five years, and has a knowledge and edge for music that is second to none," says MTV Networks UK managing director Michael Bakker.

Meanwhile, local and regional stations are being specially targeted by the British government in its bid for re-election, and Prime Minister Tony Blair lunched with conference delegates at Downing Street.

Blair’s press secretary, Alistair Campbell, told journalists: “It’s much more effective telling listeners that their local school around the corner is doing better, rather than saying that education is improving nationally.”

Other topics that came under the conference spotlight included the future of radio regulation following the publication of the government’s recent White Paper on communications reform (dMam, December 23).

Paul Brown, chief executive of commercial radio trade body CRCA, said he believed commercial radio was still “over-regulated, stifling choice and growth”. He also said that “the jury was out” regarding the wisdom of the government’s proposals for creation of new multi-media “super-regulator” Ofcom.

by Paul Brigden

MTV Europe makes major market moves

by Wolfgang Spahr & Siri Stavenes Dove

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by Paul Brigden

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Sales boost for Grammis winners

by Johan Lindstrom

STOCKHOLM — A return to live TV coverage of the Swedish Grammis awards season, repeating the country's annual music awards, was undertaken this year after a five-year absence. The ceremony in Stockholm's Globe arena was broadcast live again, it gave out. Since 1996. "We are very satisfied with how it turned out. It was exciting to broadcast live again, it gave the show more of an attitude," says TV4 executive producer Fredrik Areflo.

The biggest winners were rock act Teddybears STHLM (MNW) and hip hop/rap artist Thomas Rusiak (Led Recordings/Universal). Teddybears, who last week announced they were switching labels to Sony Music, scooped the album of the year and pop/rock group of the year, with producer Fabian Torsson picking up producer of the year. Rusiak, meanwhile, took home the male pop/rock, newcomer and music video awards. Virgin act And the Angels were also multiple winners, receiving artists of the year and song of the year.

The Swedish government's annual export award was presented to ABBABA Bjorn Ulvaeus and Benny Andersson by international trade minister Lars Pargotsky, while Jorgen Elofson was named composer of the year for his work with Westlife and others.

Swedish Grammis 2001: The Winners

Album: Teddybears STHLM/Led Effect/Universal (MNW); Song: The Arctic Tiles A Fist To The Baroness (Virgin); Artist: The Ark (Sony); Pop/Rock: Teddybears STHLM (MNW); Pop/Block Female: Lisa Nilson (Nordisk Muzik); Male: Thomas Rusiak (Led Recordings/Universal); Christian: Thomas Rusiak (Led Recordings/Universal); Hard Rock: The Haunted (Earache/MNW); Chi/Midno: Anklebone (Stockholm Records); Hip Hop/Soul: Pov (Bananas/Universal); Danceband: Bertolds (Maritron); Annell/Elke: Lennart Åberg (Phono Suecia); Folk Music: Rickard Wolf (EVD); Classical Music: Hakan Hedenbergen (Bio/Names); Children: Doris & Kaukoluoktteri Me Pepe (Sannsojat Studios); Composer: Jorgen Elofson (BBG Music Publishing/Gevisle Music Publishing); Lyricist: Hakan Helstrom (Virgin/Universal Music Publishing); Producer: Fabian "Flato Falso" Persson and Teddybears (STHLM); Music Video: Thomas Rusiak feat. Teddybears STHLM/Highrider/Led Recordings/Universal; Open Category: Right Click (Command Unique (Gazell)); Special Award: Stefan Wermelin for SR P3's music history documentary "Swedish Rock, also named composer of the year.

Dutch CHR station Radio 538 officially opened its new studios in Hilversum on February 2, which it claims are "the most advanced in Europe." One special feature, to facilitate stand-up DJing, is an ergonomic mixing desk which is variable in height. Picture: Dutch music radio.

Vitaminic boost for Ireland

DUBLIN — Ireland-based music website Vitaminic has launched its service in Ireland (Vitaminic.ie)—the company's tenth local consumer portal, which follows its recent launch in Denmark.

"Teaming up with Fasttrax gives us the opportunity to create an industry standard in online music research," adds SongPeople's Ruppert. "Reading and understanding consumer music preferences is an increasingly vital issue for the music and broadcasting industries, as sales charts don't truly represent popular taste.

Ruppert, a former head of music at MTV Germany, also reveals that there are plans to extend the Call-Out-US service into the rest of Europe.

Call-out-US to provide free music research

by Gareth Thomas

LONDON — Former Capital Radio group head of programmes Clive Dickens has teamed up with Peter Ruppert, founder of research company SongPeople.com, to launch Call-out-US, a new service which will supply UK radio programmers and the music industry with free weekly music analysis.

Each week a panel of 200 13-34 year olds, split equally between the sexes, will give their verdicts on 15 tracks (a mix of hits, chart climbers and new releases). Information on how the tracks score will be sent free every Friday to radio stations via Fasttrax.co.uk's digital music delivery service. The research data will also be available free of charge to the music industry via Fasttrax's website www.fasttrax.co.uk.

"Music research is an essential tool for radio programmers who want audience feedback," says Dickens. "Only the big radio groups can currently afford to conduct this type of online research, and I feel that it was time to level the playing field and give everyone access to this data."

SongPeople currently conducts telephone-based music research for public CHR broadcaster BBC Radio 1 and MTV Networks Europe.

In addition to the aim of generating new broadcasting clients who may not currently use music research, Call-out-US is being seen as a "loss leader" to encourage more record companies to use the kind of music research already undertaken by many of the UK's big commercial radio groups.

"It is essential for the music industry in this country to factor in consumer taste into 'singles sales," says Dickens. "If they don't they are not keeping in touch with what customers want.

"Teaming up with Fasttrax gives us the opportunity to create an industry standard in online music research," adds SongPeople's Ruppert. "Reading and understanding consumer music preferences is an increasingly vital issue for the music and broadcasting industries, as sales charts don't truly represent popular taste.

Ruppert, a former head of music at MTV Germany, also reveals that there are plans to extend the Call-Out-US service into the rest of Europe.
The Norwegian music industry is finally becoming a force to be reckoned with. The international successes of acts such as Lene Marlin, Marit Larsen, and Madrugada—soon to be followed by those of Briskeby or Bertine Zetlitz—has brought a new found self-confidence in the potential of Norwegian talent and the capacity of the industry to ensure home-grown talent gets global exposure.

This confidence was palpable in the various panels and discussions which took place February 20-25 at the by:Larm music festival and industry conference in Tromsø in the North of Norway, which offered a sunny, frozen winter landscape, surrounded by white mountains and ice cold sea.

Arctic edition
But even if the fourth by:Larm was dubbed the “arctic edition”, the 600 delegates and 70 acts attending quickly warmed to the numerous panels, debates and showcases in the Polar city.

Summarising the changes in the Norwegian music industry, Virgin Records Norway MD Per Erik Johansen—who was welcomed almost as a hero in his home town for engineering the event—said that “it was the success of a completely Norwegian team—the artist, the label, the management.”

His comment was echoed by Lene Marlin (who sold 1.6 million albums worldwide)—said that the difference between now and 15 or 20 years ago with the success of A-ha is that “it was the success of a completely Norwegian team—the artist, the label, the management.”

Among the international guests at by:Larm this year were Mute Records founder/president Daniel Miller, IFPI general counsel and executive director Allen Dixon, WIPO director of copyright law division Jørgen Blomqvist, and journalists from the UK and Germany.

by:Larm’s chairman Paul Ritter Schjerpen, says the growing number of foreign guests is the proof that by:Larm is “regarded as an important event from an international perspective”.

Industry analysis
The Norwegian music industry was analysed down to the smallest detail, including the role of music journalists, the relevance of WAP technology (under the title “WAP is crap?”) and the role of newly formed Music Export Norway.

The Norwegian music press, usually in the form of daily newspapers, were criticised for creating hype rather than informative reviews, and for their treatment of Norwegian artists. Virgin’s Johansen brought up the issue of lack of radio support for Norwegian acts and the lack of music on TV. He urged programmers to take more local acts into consideration and give them the exposure they deserve.

In one of the seminars, Universal Music Norway managing director Petter Singsaacon concurred with Johansen and promised: “Norway hasn’t got any TV shows for showcasing artists, the radio scene is indifferent, and we haven’t got any music magazines. It’s really difficult to get the ball rolling.”

In the same panel, Christian Jeseen, head of music at commercial CHR station Radio 1, said that in order to be picked up by hit radio stations “you have to make pop music that’s pop music, not Norwegian. It has to fit in our format.”

Marketing methods
S2 Records Norway managing director Terje Engen, who was previously the managing director of Swedish indie label Sanet, noted, “It’s unfortunate that good old marketing has been replaced by TV advertising. It reminds me of when my mother drove her car. She thinks everything works out fine, but she doesn’t pay any attention to those in the ditches behind her.”

With regard to low domestic A&R share and higher international visibility, Singsaacon is all about refocusing local labels. “A couple of years back, [Universal] emerged from [PolyGram] which released 30 to 40 albums a year, and the staff didn’t necessarily know what was released,” he said. “That certainly had an impact on the market, and with today’s competition there needs to be an underlying idea behind the releases. Clarity hasn’t really been a trademark within the Norwegian industry. There’s a lot of competent musicians, but that doesn’t automatically lead to sales.”

One satisfying factor for the Norwegian music industry is that it is now gaining the interest of the government. Tore Sandvick, the secretary of state at Norway’s Ministry of Trade and Industry pledged to support the industry, saying: “Music has a great position in our policy. The officials can’t select what can be developed and marketed, but we can stimulate growth and development. With pulse, bureaucracy, creativity, politics, art, and regulations, we can create noise together.”

Sandvick expressed a wish from the ministry to be in closer contact with the music industry. “Music as a trade is important to Norwegian industry as a whole—a picture of Norway as a modern culture rich nation strengthens the element of competition.”

The Norwegian city of Tromsø was host to the fourth by:Larm convention, where the local music industry assessed the international potential of its repertoire. Siri Stavenes Dove and Kai R. Lofthus report from the cold.

"(Lene Marlin) was the success of a completely Norwegian team—the artist, the label, the management."

Per Erik Johansen, MD, Virgin Records Norway

Marius Lillemoen, music programmer at NRK PeTre. During a panel on the success story of Lene Marlin, that in previous by:Larm editions, the debates were “about the possibility of having success with our artists, this time, it has happened and it’s a good thing for everyone in the industry.”

For Johansen, Virgin has proven that it is possible to manage an international promoting and promotional campaign from “a small country like Norway” and be successful. He hopes the success will be emulated by others in the country, and judging by the intense activity planned by Norwegian labels and the wealth of talent displayed at by:Larm, 2001 may well be the year for Norwegian music.

Although some high profile participants like Ahmet Ertegun and Moby’s manager Eric Harle were unable to attend, the event welcomed a large share of international delegates.

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The German Music Award “ECHO” is happening again. We look forward to another phantastic evening together with our artists, managers, producers and colleagues from around the world.

March 15, 2001
ICC BERLIN

TV Prime Time: RTL 9.15 p.m.


### ARTISTS & MUSIC

**DANCE GROOVES**

by Gary Smith

**GIVE THE ALIGATOR A BONE**

Although it is, in principle, a frightfully risqué song, DJ Aligator Project's Doggy Style (EM/Denmark) is one of the many tracks that have been released in recent times. The track may lack English lyrics but it does, however, have an instantly memorable hook line of the tune. That said it is all well, commercial by virtue of its fuzzy, uply music that recalls 2 Unlimited.

**HOT & SPICY**

The “Gork Edit” of Woodoo by MADRAS (New Music International/Italy) sees a return to the sort of rhytymic drive pioneered by Boney M during their mid '70s peak. The track may lack English lyrics but it does, however, have an instantly memorable hook line of the tune. That said it is all well, commercial by virtue of its fuzzy, uply music that recalls 2 Unlimited.

**INTO THE DEEP SWING**

US duo Deep Swing were one of the sensations of the 1990 Winter Music Conference, a fact that has perhaps been somewhat obscured by the fuss surrounding Stardust. Their latest release, In The Music (Rise/Italy) is already deservedly making waves in Italy, where it topped the Suburba radio chart and is currently climbing towards the top 20 of the singles sales chart. A laid-back monologue, sax, some slapped bass and a layers of strings form the basis of a house track that is cool but far from icy. Different and refreshing.

**A NEW NAME IN WHITE LIGHTS**

Also refreshing but for very different reasons, the White Lights (Japan) are a band of four whose debut album, Femme Fatale, has been well received. The band's sound is a mix of Japanese pop and electronic dance music. Their music has a catchy, upbeat feel, with a strong emphasis on melody and rhythm.

**AT HOME IN NEW YORK**

With a three-night-a-week residency at New York's Au Go-Go, the band members-Pigeon from Addis Ababa in Ethiopia and Cream from Teheran, Iran—me as children in San Francisco before being reunited in Stockholm. Switching between the Swedish capital and London seemed natural after having their career threatened by continuous corporate upheaval since 1995. In 1994, they signed with Breakin Bread, an independent label based near Stockholm operated by Gordon Cyrus (a former member of Hult/Virgin UK-based signed rock band Whale). He signed a distribution deal in January 1995 with Sonet, but that label's managing director Terje Engen left seven months later over troubles arising from the four-year-old merger with PolyGram. The result was a flop for Addis Black Widow's debut album The Battle Of Adua.

Addis Black Widow's current break came when Rob Dickins heard the band while on holiday. "I have a house in France, and I remember I used to see the video to Innocent on MTV there," Dickins tells M&M. "So I had heard the song quite a lot. When Steve Fargnoli (the band's manager) showed their new material for me, I said to him 'I love this, I've gotta meet them'." After signing the act, Dickins went to Stockholm to help them with the structure of their songs. "They had so many ideas, so it's just a matter of bringing through their greatest ideas and having to stop them at some point!"

"We had briefly heard about Rob Dickins before we signed with Instant Karma," says Cream. "We knew he had an ear for different sounds and that he had been in the business for a while. There was a choice between his company and the others that wanted to sign us at the time. It's a different story with Instant Karma, because Rob owns the label and we also have a really good manager. We didn't have anyone beforehand."

In the UK, a different single, Wait In Summer will be released on May 28. "It's a great song. It's catchy and it's performed in a very extraordinary way." This view is echoed by Radiohead from Denmark's head of music, Ville Vilen. "Like it often is today, this song has a very clever hook that doesn't get to you right away," he says. "After several times that you get it and then it just gets better. It has gone into power rotation this week."

The band members—Pigeon from Addis Ababa in Ethiopia and Cream from Teheran, Iran—me as children in San Francisco before being reunited in Stockholm. Switching between the Swedish capital and London seemed natural after having their career threatened by continuous corporate upheaval since 1995. In 1994, they signed with Breakin Bread, an independent label based near Stockholm operated by Gordon Cyrus (a former member of Hult/Virgin UK-based signed rock band Whale). He signed a distribution deal in January 1995 with Sonet, but that label's managing director Terje Engen left seven months later over troubles arising from the four-year-old merger with PolyGram. The result was a flop for Addis Black Widow's debut album The Battle Of Adua.

**Roxy Music back on the road again**

by Paul Sexton

With the news that Bryan Ferry, Phil Manzanera and Andy Mackay will head a Roxy Music arena tour starting June 9 in Dublin, the familiar media suspicion about rock reunions has largely been outweighed by the prospect of seeing one of Britain's truly seminal bands back in action.

It's 18 years since a North American tour signalled the end of the original Roxy, whose combination of prog, krautrock, the new romantic sound and futuristic elements with an individualistic fashion sense influenced many, prog and Kraut-rock, the new romantic sound and futuristic elements with an individualistic fashion sense.

Ferry adds that the trio are now in the process of putting together a band that can play all the stuff, because it stretchess stylistically quite a long way. "The band has a lot of interesting stuff to cover, I think."

Ferry says that the live set will be a mixture of familiar tracks such as Street Life and Virginia Plain and the key album material. "You want to give it a sense of occasion," he confesses. "I thought we were going to get more flak about being too old, doing it for the money, blah blah."

**Roxy Music**

**Addis Black Widow**

The Music Sweden] said they loved [Goes Around Comes Around]," explains Instant Karma director of international marketing Phil Straight. "We didn't intend to release that as a single ourselves, and it wasn't a conscious move either to break it in Scandinavia first." Instant Karma confirms that Goes Around Comes Around will be released in Germany and France shortly.

Additional reporting by Miriam Hubner

Please note that Gary Smith has moved...

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, bd Gueein, 13008 Marseille, France. E-mail: garysmith@jazzfree.com.
**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mr. Jackson</td>
<td>Free</td>
<td>DE, UK, AUS, NLD, CAN, BEL, SWI</td>
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<tr>
<td>2</td>
<td>Stan</td>
<td>Eminem Feat. Dido</td>
<td>Interscope (Various)</td>
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<tr>
<td>3</td>
<td>Daylight In Your Eyes</td>
<td>No Angels - Zeigfeld/Flyer (Not Listed)</td>
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<tr>
<td>4</td>
<td>Can't Fight The Moonlight</td>
<td>LeAnn Rimes - Curb/Warner/EMI/R</td>
<td>BPI Communications Inc.</td>
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<tr>
<td>5</td>
<td>Whole Again</td>
<td>Atomic Ritten - Inox/Universal/EMI Widespread Music London</td>
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<tr>
<td>6</td>
<td>Love Don't Cost A Thing</td>
<td>Jennifer Lopez - Epic/Virgin</td>
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<td>7</td>
<td>Wassup?</td>
<td>Da Mattia - Eternal/WEA (Copyright Control)</td>
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<td>8</td>
<td>Rollin'</td>
<td>Limp Bizkite - Interscope/Zomba (Big Business)</td>
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<td>9</td>
<td>Nobody Wants To Be Lonely</td>
<td>Ricky Martin &amp; Christina Aguilera - Columbia (Not Listed)</td>
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<td>10</td>
<td>Always Come Back To Your Love</td>
<td>Shai - Epic/RCA/BMG (EMI)</td>
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<td>11</td>
<td>Here With Me</td>
<td>Papa Roach - Dreamworks/RCA (Warner Chappell)</td>
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<td>12</td>
<td>Daddy DJ</td>
<td>DJ Row - Sony (EMI)</td>
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<td>13</td>
<td>Things I've Seen</td>
<td>Spotify - Arista Records/R. B-Style/Spread Out/Arnold</td>
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<td>14</td>
<td>Solaire Pleaure</td>
<td>MC Cook - Jive/Columbia (EMI)</td>
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<td>15</td>
<td>Teenage Dirtbag</td>
<td>Wheatus - Columbia (EMI)</td>
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<td>16</td>
<td>It Wasn't Me</td>
<td>Stargate Feat. Ricardo &quot;Dillard&quot; Desènt - RCA (Lil' Big Boy)</td>
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<td>17</td>
<td>Wynter Jez &amp; Mary J. Blige</td>
<td>Colombia (Sony ATV/EMI)</td>
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<td>18</td>
<td>What A Feeling</td>
<td>Ab-Soul - Jive/Columbia (EMI)</td>
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<td>19</td>
<td>One More Time</td>
<td>Daft Punk - Virgin (Zomba/Flipside)</td>
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<td>20</td>
<td>Supreme</td>
<td>Robbie Williams - EMI (EMI BMG) (Universal)</td>
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<td>21</td>
<td>Sonne</td>
<td>Elly Tambini - Motor (Not Listed)</td>
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<td>22</td>
<td>The Call</td>
<td>Alex De Lief - Jive/EMI/Warner Chappell</td>
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<td>23</td>
<td>Who Let The Dogs Out</td>
<td>Baha Men - Arista/RB/Epic (Desolation)</td>
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<td>24</td>
<td>Feels So Good</td>
<td>Melanie B - EMI (Virgin)</td>
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<td>Back In A Moment You Can't Get Out Of My Head</td>
<td>J. Cash Island/Ryde Mountains (Universal)</td>
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<td>26</td>
<td>The Lizard Lord</td>
<td>R. Kelly - Jive/EMI W (EMI)</td>
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<td>The Time</td>
<td>Steve Burton &amp; His Orchestra - EMI (EMI BMG)</td>
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<td>28</td>
<td>Overload</td>
<td>Sugarbabes - London (EMI) (Copyright Control)</td>
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<td>Super</td>
<td>Gig Gragg &amp; Associates feat. Albirras - RCA (Warner Chappell)</td>
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<td>30</td>
<td>Gravel Pit</td>
<td>Wu-Tang Clan - Loud! Epic (Epic-Tone)</td>
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<td>31</td>
<td>The Chase</td>
<td>Tom Jones - Jive/EMI (EMI)</td>
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<td>32</td>
<td>Case Of The Ex</td>
<td>Mya - Interscope (Various)</td>
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<td>What Makes A Man</td>
<td>Westlife - RCA (Rondor) (Universal)</td>
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<td>Fight Song</td>
<td>Marilyn Manson - Interscope (EMI)</td>
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<td>35</td>
<td>Verone</td>
<td>Frederic Charter &amp; La Troupe - Mercury (Not Listed)</td>
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<td>7 Days</td>
<td>Dj K-Deep - Wilder/Edel (Warner Chappell) (Universal)</td>
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<td>Stutter</td>
<td>Joe feat. Mystikal - Jive (Viacom)</td>
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<td>Les Rois Du Monde</td>
<td>D'Avila/Sargaux/Baguet - Mercury (Not Listed)</td>
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<td>Exploration Of Space</td>
<td>Cosmic Gate - EMI Universal (Manuscript)</td>
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<td>PuShchhaden</td>
<td>Stronger</td>
<td>Britney Spears - Virgin (EMI)</td>
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<td>41</td>
<td>Ich Geh Nicht Ohne Dich</td>
<td>Walter - EMI (EMI)</td>
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<td>42</td>
<td>Feeling So Good</td>
<td>Down For One (EMI BMG) (Universal)</td>
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<td>Feel The Beat</td>
<td>B Turn Up - Virgin (EMI)</td>
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<td>Bitch Je N'Appelle Pas Les Femmes</td>
<td>Petit Mel - Delabel/Virgin (Not Listed)</td>
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<td>Walking Away</td>
<td>Isabelle Boulay - Not Listed</td>
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<td>You Are My High</td>
<td>Damien vs. Heartbreaker - S.M.A.L.L./Sony (Not Listed)</td>
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<td>Airhead</td>
<td>Girliz/Play - Gismo (Sony ATV) (M. Scott/Many Voices Like A Hit)</td>
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<td>48</td>
<td>Jelle</td>
<td>Simm Schneider feat. Tido - Roadrunner Aradenad Music (Not Listed)</td>
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<td>Between Me And You</td>
<td>A Rule feat. Christina Milian - Def Jam (Various)</td>
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<td>Return Of Hip Hop</td>
<td>DJ Tominek - Fila (BMG Ufo)</td>
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<td>Celebrate Our Love</td>
<td>Alice Deeply - Violent (Universal/Molyn)</td>
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<td>Could I Have This Kiss Forever</td>
<td>Whitney Houston &amp; Enrique Iglesias - Arista (Universal)</td>
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<td>Shine</td>
<td>Vanessa Amorosi - Universal/Mavas/Square/Standard M/Holden</td>
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<td>54</td>
<td>We Will Survive</td>
<td>Warp Brothers - Des De Der/Various (Warner Chappell) (EMI)</td>
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<td>55</td>
<td>I Ist Gei Ein Arschloch Zu Sein</td>
<td>Christian - Hound (Manhattan/Racoon) (Warner Chappell)</td>
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<td>56</td>
<td>Simon Papa Tara</td>
<td>Vannick Noah - Sony Music Addicts</td>
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<td>57</td>
<td>Shake The Beat</td>
<td>Chance Moore - MCA (Not Listed)</td>
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**European Top 100 Albums**

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<tr>
<th>Week 11/01</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Dido</td>
<td>Born To Do It</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
</tr>
<tr>
<td>3</td>
<td>Anastacia</td>
<td>Not That Kind - Epic</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
</tr>
<tr>
<td>4</td>
<td>Limp Bizkit</td>
<td>Chocolate Starfish And The Hog Tied</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
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<tr>
<td>5</td>
<td>The Beatles</td>
<td>A Day In The Life</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
</tr>
<tr>
<td>6</td>
<td>Jennifer Lopez</td>
<td>LL Cool J - Epic</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Born When You're Winning - Chrysalis</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
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<tr>
<td>8</td>
<td>Craig David</td>
<td>Born To Do It</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
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<tr>
<td>10</td>
<td>Eros Ramazzotti</td>
<td>L'Espresso - A.</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
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<td>11</td>
<td>Enya</td>
<td>A Day Without Rain - EMI</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
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<td>12</td>
<td>Texas</td>
<td>The Greatest Hits - Mercury</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
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<td>13</td>
<td>Sade</td>
<td>Love Songs - Virgin</td>
<td>A.DE.N.I.N.P.S.CHR.</td>
<td>A.</td>
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**SALES BREAKER**

*The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.*
Absolutely Everybody is still very big over here. Absolutely Everybody came out in Europe late last year the track established her as fixture on mainstream radio. Shine is a well produced but

SALES

Eurochart A/Z Indexes

Hot 100 singles

Billboard

Top 20 US singles

Top 20 US albums

1. Stutter (Featuring B-Tight & RC)
2. Butterfly (Crazy Town)
3. Again (Rayvon Feat. Rikk Rok)
4. Love Don't Cost A Thing (Jenny Love)
5. I Want Me (Snoop Dogg Feat. 2 Chainz)
6. Love Is In The Air (Kiss & Drive)
7. Love Of My Life, Part 3 (The Commodores Feat. Whitney Houston)
8. Like A Virgin (Madonna)
9. Leave The World Behind (Shaggy Feat. Rikk Rok)
10. Nothing But A Heartache (Suede)

Music & Media March 10, 2001

AmericanRadioHistory.com
After an unprecedented 13-week stay at the top of the Dance Traxx chart, Daft Punk’s One More Time (Labels/Virgin) finally stepped down from one to five this week. The new number one is Portuguese-born but British-signed Rui Da Silva’s Touch Me (Universal), featuring vocals by Cassandra. It means Brazil now takes the lead over Germany and the US, with 10 UK-signed number ones in the history of the Dance Traxx chart. However, the number two track Danish Saffi Du’s Played-A-Live (The Bongo Song) (Universal) is running Da Silva close, so there may be a new number one as soon as next week.

German act Warp Brothers’ We Will Survive (Dot Or Die) climbs from six to three, while Modjo (at four) have an excellent chance of achieving their second number one (following up Lady) with Chillin’ (Sound Of Barclay) which already has reached the top spot in the clubplay chart.

Now released through Ministry Of Sound’s Rulin imprint, Dave Leka aka Jakarta sprouts from 31 to 11 with American Dream (originally on the act’s own Z Records), and tops this week’s Movers chart. A high debut in the Spanish club chart and high new entries on the dance sales charts in Britain and beyond are the main factors behind the track’s rise.

US-signed house act Kluster feat. Ron Carroll Now released through Ministry Of Sound’s Rulin imprint, Dave Leka aka Jakarta sprouts from 31 to 11 with American Dream (originally on the act’s own Z Records), and tops this week’s Movers chart. A high debut in the Spanish club chart and high new entries on the dance sales charts in Britain and beyond are the main factors behind the track’s rise.

Surprisingly, Silence (Alphabet City) from German-signed Taiko first appeared on the Belgian dance charts through a N.E.W.S. release weeks before its impact at home. But it’s now climbing to new heights thanks to support in Germany, Holland, Sweden, Norway and Spain. It rockets 41-16 this week and is number five in the Movers listing.

Finally, Faithless’ spin-off outfit Sister Bliss take a giant leap from 101 to 32 with Deliver Me (Multiply) thanks to a high position in the UK Chart listings. There may be a new number one as soon as next week.

DAWN OF THE DIGITAL DANCE REVOLUTION

are you ready for the next phase of the digital music revolution?

...the event that puts you in touch with the leaders of digital music in Europe and beyond...

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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**

Shea Seger
Clutch
(RCA)

"It's a singer/songwriter tune with a little dance beat. This dancy beat combined with the more traditional style it is an exciting mix and everyone at Radio Stockholm likes it very much."

Robert Jonsson
head of music
Radio Stockholm/Sweden

**UK:**

**KISS 100**

HEAD OF MUSIC: SIMON LONG
FORMAT: DANCE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY PM
GROUP/OWNER: EMAP
www.kiss100.com

Beenie Man/ Girls Dem Sugar
Chante Moore/ Straight Up
MI#:Soulja / Nugget
Craig David/ Rendevous
Zxbell/X
Blackout/ Mr. DJ
Architects/ Show Me The Money
Duff Punk/ Aerodynamic

**UK: BBC RADIO 1**

97-99fm

EDITOR OF MUSIC POLICY: ALEX JONES DONELLY
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

The Offspring/ Want You Bad
Madonna/ What It Feels Like For A Girl
Lil Bow Wow/ Bow Wow (That's My Name)
Westlife/ Up With Girl
Duff Punk/ Aerodynamic
Feeder/ Seven Days In The Sun
Missy Elliott/ Get U Freak On

**SWEDEN:**

**RADIO STOCKHOLM**

SR P5 Radio Stockholm

MUSIC DIR: ROBERT JONSSON
FORMAT: FULL SERVICE
SERVICE AREA: STOCKHOLM
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/stockholm

Body Drawn Boy/ Once Around The Block
Mystikal/ Danger (Been So Long)
Black Eyed Peas feat. Macy Gray/ Request Line
Ronan Keating/ Lovin' Each Day
Poor Rich Ones/ Down
Cloroform/ The Future Ain't What It Used To Be

---

**FRANCE:**

**FUN RADIO**

HEAD OF MUSIC: CHRISTIAN LEFEBVRE
FORMAT: DANCE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: RTL
www.funradio.fr

Moby/ Porcelain

---

**GERMANY:**

**RADIO FFH**

HEAD OF MUSIC: RALF BLASBERG
FORMAT: CHR
SERVICE AREA: HESSEN
PLAYLIST MEETING: WEDNESDAY PM
GROUP/OWNER: INDEPENDENT
www.ffh.de

Sugababes/ Overload
Enya/ Wild Child
 Roxette/ The Centre Of The Heart

---

**SPAIN:**

**LOS 40 PRINCIPALES**

HEAD OF MUSIC: JAIME BARIO
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.cadena40.es

Artful Dodger/ Woman Trouble
Chris Anderson & DJ Robbie/ Last Night
Fragma feat. Maria Rubia/ Everytime You Need Me
DJ Bopo & Irene Cara/ What A Feeling
The Corrs/ Give Me A Reason
El Cantó Del Loco/ Eres Un Canalla
BK/ Yo Se Que No

---

**NORWAY:**

**NRK PETRE**

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

Badly Drawn Boy/ Once Around The Block
Mystikal/ Danger (Been So Long)
Black Eyed Peas feat. Macy Gray/ Request Line
Ronan Keating/ Lovin' Each Day
Poor Rich Ones/ Down
Cloroform/ The Future Ain't What It Used To Be

---

**SWEEDEN:**

**RIX FM**

HEAD OF MUSIC: ANDERS SVENSSON
FORMAT: HOT AC
SERVICE AREA: NATIONAL
GROUP/OWNER: MTG
www.rixfm.com

BB & Tuck/ Black Here
Matchbox 20/ If You're Gone
2/5/ Shut In A Moment You Can't Get Out Of
Illy/ Come Along
Magnus Uggla/ Mossan E Olkei

---

**SWEDEN:**

**SR P5: RADIO STOCKHOLM**

P5 Radio Stockholm

HNO/ Don't Care
Eran Driot/ Still Believe
La Rissa/ I Do Both Jazz And Jane
Shea Seger/ Clutch
Ilia/ Soul Seta
Roxette/ The Centre Of The Heart
Yellow Fever/ Shout Loud
Me And Jon/ Someone True
Axwell/ Pull Over
The Avalanches- Since I Left You
Diamond Dogs- Anywhere Tonight
Dizzi La Pestie- Au Coin De Ma Rue
Bad Cash Quartet- Big Day Coming
GERMANY: ANTENNE BAYERN

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

Debelah Morgan/Dance With Me
Backstreet Boys/The Call

ITALY: RADIO DEEJAY NETWORK

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

Wu-Tang Clan/Grovel Pit
Photeek feat. Robert Owens/Mine To Give
Roland Orzabul/Low Life
Ronan Keating/Lovin' Each Day
Daft Punk/Aerodynamic
Eartha Kitt/This Is My Life

FRANCE: SKYROCK

GM/PROG. DIRECTOR: LAURENT BOUHEAU
FORMAT: URBAN
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: ORBUS
www.skyrock.com

Crazy Town/Bullet
Limp Bizkit/Getcha Grove On
Saian Supa Crew/Plus
Sulay Sefili/J'Voulais

UK: VIRGIN RADIO

PROGRAMME DIRECTOR: HENRY OWENS
FORMAT: ROCK
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: SMG
www.virginradio.com

Rod Stewart/I Can't Deny It

HOLLAND: RADIO 538

MANAGING DIR: ERIK DE ZWART
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: INDEPENDENT
www.rADIO538.nl

Shea Seger/Clutch
R. Kelly/The Storm Is Over Now
Son By Four/Purest Of Pain
Angellic/Can't Keep Me Silent
D-12/Shit On You

BELGIUM: VRT RADIO DONNA

HEAD OF MUSIC: JAN VAN HOORICQ
FORMAT: CHR
SERVICE AREA: BRUSSELS
GROUP/OWNER: PUBLIC BROADCASTER
www.donna.be

Paul Matthew/Heavenly
Sade/This Could Be Heaven
Murcielago/Los Americanos
Gloria Estefan/Out Of Nowhere
Standfast/Carcasses
Paul Michiels/Let Me Be Turned To Stone

DENMARK: DR P3

MUSIC CONTROLLER: MORTEN RINDHOLT
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.dr.dk

Janet Jackson/All For You
Brother Brown presents Frank'ee/Star-catching Girl

NETHERLANDS: RADIO 3FM

PROG. CONTROLLER: PAUL VAN DER LUGT
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Luna/Playa No Mo'
Shea Seger/Clutch
Semisonic/Chemistry
Rod Stewart/I Can't Deny It
Bastian/You've Got My Love

UK: 95.8 CAPITAL FM

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

Medio/Chillin'
Gabrielle/Out Of Reach

FINLAND: YLE 2 RADIOMAFIA

HEAD OF MUSIC: VILLE VILEN
FORMAT: HOT AC
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.yle.fi/radiomafia

Wheatus/Teenage Dirtbag
Brittney Spears/Don't Let Me Be The Last...
Ronan Keating/Lovin' Each Day
Maja Vikkumaa/Nonka Yakoesta Se On

SPAIN: CADENA100

DIR. OF PROGRAMMING: JOHDI CASQUERA
FORMAT: HOT AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadena100.es

Eric Clapton/Ain't Gonna Stand For It
Estopa/B De Medio De Las Chicos
Txoko Bengoetxea/Eras Del Sol

FRANCE: RTL

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

R. Kelly/The Storm Is Over Now
Eric Clapton/Ain't Gonna Stand For It
Michel Jonasz/Le Mil'naire
Yves Duteil & Véronique
Sanson/Melancolie
Faudel/La Main Dans La Main
Cesaria Evora/Nutrinidha
Alessandro Safina & Chrissie Hynde/Aria & Memoria
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 name.

Station Reports include all new additions to the playlist. Some reports will also indicate “Play” songs, which receive special emphasis during the week. All Play songs are printed, whether they are reported for the first time or not.
Veteran rockers Aerosmith and Rod Stewart are making an assault on M&M’s European Radio Top 50 this week. Following the former’s success with ‘Jaded’ (Columbia), at 21 this week, Stewart enters at 41 with new track ‘I Can’t Deny It’ (Atlantic).

AC stations M-80 in Spain and Radio 2 in Denmark and rock/CHR station Virgin Radio in the UK are among the fans of the track. “It’s a great pop song, probably the best Rod has come up with in the last few years,” says music director at Virgin Radio, James Curran. He says that the quality of the track is largely due to the skills of songwriter Craig Alexander, who also has worked with Ronan Keating.

Virgin meanwhile is beeking up its live music output. The station has launched a new feature called ‘Guest List Only’, which takes bands back to where they first started-out. Ocean Colour Scene recently played at the 100 Club in London’s Oxford Street in front of 200 people. Listeners win tickets on air by answering band-related questions, “so that we get some real fans,” said Curran.

Back in the chart, US R’n’B artist R Kelly enters like a ray of sunlight at 29, with ‘The Storm Is Over Now’ (Jive). It is the highest new entry this week and has been picked up by AC stations 104.6 RTL in Germany and BBC Radio 2 in the UK as well as CHR station Radio 538 in the Netherlands.

Ireland’s U2 (pictured) are slowly inching their way up the European Radio Top 50 chart, and are now getting dangerously close to the number one spot, occupied by triple-brits winner Robbie Williams’ ‘Supreme’ (Chrysalis). Stuck In A Moment You Can’t Get Out Of (Island) goes up to two after 13 weeks in the chart. The Irish veterans themselves took two prizes at the Brit Awards, for best international act and for their outstanding contribution to music. Bono showed the band’s support for Craig David, who was nominated for six awards but didn’t win any, by singing lines from Walking Away over One Love on the night. The track in question, David’s ‘Walking Away’ (Wildstar/Edel), is still popular on European radio, and goes up from nine to eight in the chart this week.

Swedish Eurythmics lookalikes Roxette are occupying the European airwaves with their new single ‘The Centre Of The Heart’ (EMI). The track, which is currently getting a lot of support, especially from German radio stations, tops the Most Added chart this weekend and is guaranteed an entry in next week’s Top 50.

Finally, some Irish candidates are queuing to get into the chart next week. Ronan Keating’s ‘Lovin’ Each Day’ (Polydor) is rapidly growing on radio, and The Corrs’ ‘Give Me A Reason’ (Lava/Atlantic) is proving an equally popular choice among programmers.

Siri Stovenes Dove

week 11/01

ED MARCH 10, 2001

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MUSIC & MEDIA 16

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M’s reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

**NE** Indicates singles which previously featured in the Border Breakers chart

**Highest New Entry** **Greatest chart points gainer**
David's profile grows continued from page 1

Murielle Ruyet, programme sales director at Wise Buddah, the UK production company responsible for the show's global radio syndication. She estimates that 20 million people listened to the event worldwide. In Europe that figure was around 10 million with 22 countries, including Bosnia and Russia, taking the transmission, mainly live via satellite.

Broadcasters with their own on-site broadcast crew on the night included Italy's Hot AC network RTL 102.5, and London dance station Kiss FM. In addition, Spain's AC network Cadena 100 joined the ranks for the first time this year.

"The Brits is being seen as the music event of the year,—a lot of people prefer it now to the Grammys. It's seen as more relevant to the youth market," says Ruyet. Out of the major European territories only France did not take the feed. "I think it may have had something to do with the Brits coming hot on the heels of the Victories," conjectured Ruyet.

The event was broadcast the following night on commercial channel ITV in the UK and screened in the days after the event by most of the European countries which have secured broadcast rights.

Seventy countries around the world—around 20 of them in Europe—have taken the feed. For the first time this year Parachute, which is serviced by the British Phonographic Industry, suggested that the controversy was overblown. "The best thing is to perform on the show and win an award," he said. "The second best is to perform and third is to win an award."

But if David was this year's loser, then EMI/Chrysalis' Robbie Williams was the winner, walking off with three gongs—for Best Male Solo Artist, Best British Single and Best Video for Rock DJ. The tally takes Williams' Brits collection to a record 12 trophies.

Parachute won the most awards, bagging six, while Universal acts took five. Sony notched two awards, while BMG and Warner took one each.

Internationally, the event continues to gain popularity and was broadcast on radio stations in 32 countries worldwide. "It was a great success and we had plenty of positive feedback from broadcasters," says David's profile grows continued from page 1

BRIT AWARDS 2001—THE WINNERS

Dance Act: Fat Boy Slim (Skint); Female: Sonique (Universal); International Female: Madonna (Maverick/Warner); Male: Robbie Williams (EMI/Chrysalis); International Male: Eminem (Interscope); Newscomer: A1 (Columbia); International Newscomer: Kats (Virgin); Pop Act: Westlife (RICCA); Group: Coldplay (Parlophone); Single (voted for by commercial radio listeners): Rock DJ/Robbie Williams (EMI/Chrysalis); Album: Parachute/Coldplay (Parlophone); Video (voted for by viewers of The Box): Rock DJ/Robbie Williams (EMI/Chrysalis); International Group: U2 (Island); Outstanding Contribution: U2 (Island);

Snoopstar dogs Duet service and pleaded that Napster should be allowed to continue to operate during the transition.

The news of the these developments comes on the heels (February 21) of Vivendi Universal's chairman Jean-Marie Messier's confirmation that subsidiary Universal Music Group and Sony Music Entertainment are jointly launching a "virtual jukebox" service this summer to rival Napster.

In fact as long as ago last May—before it was acquired by French media giant Vivendi—UMG had announced plans to jointly launch a subscription-based audio and video service with Sony Music. With Duet as a working title, the service is currently being tested in San Francisco using UMG's secure bluematrix distribution platform. Messier estimated that Duet will offer a range of music from "the world's music by licensing tracks from other labels plus UMG and Sony's catalogues. In addition to subscription-based packages, it is expected to feature a pay-per-play option.

The recent revelations from Messier indicate that the race to offer consumers the first legitimate subscription-based file-sharing online music service is intensifying, according to Henry-Stolz.

"Vivendi and Universal are known for keeping their cards close to their chests, so I found Messier's decision to talk about Duet surprising," says analyst Simon Dyson at Informa Media Group, London. "But it's like a big card game in which no one wants to reveal their true hands. So it's difficult to know who's bluffing whom."

Jazz FM slides into the black continued from page 1

tors behind the company's move into the black has been its decision to export the record business. The three labels owned by Jazz FM Enterprises—Jazz FM Records, Hed Kandi and Onion—accounted for 58% of turnover in the period.

"The whole thing feeds off itself," says Jazz FM programme director John Baish. "Part of the reason Jazz FM Enterprises is doing well is that we're releasing CDs that we make popular on the radio, and we are advertising them in the commercial breaks on the station."

Increased time spent listening to both Jazz FM outlets has also boosted the company's airtime sales revenues. Baish puts the 37% increase in listening hours during the past year down to the success of the US-inspired smooth jazz and soul format, which was introduced in 1999 to replace the station's more traditional jazz output during the daytime.

"There's no doubt that playing jazz from the '50s, '60s and '70s was never going to build an audience at breakfast time and during the day. We've proved that beyond any contestable doubt," says Baish. "We had to do something different, and there were lots of roads we could have taken."

He says the stations on air have gone younger and more urban, or more intensively soul, but that they wanted a format that would keep the upmarket profile of their audience, and that was "going to stay broadly compatible with the traditional jazz that was, and is, working so well in the evening and weekends."

Baish also attributes the improved audience figures to employing personality presenters, particularly at breakfast, where Robbie Vincent in London and Mike Read in north west England have both proved big crowd pullers.

Julian Allit, managing director of Jazz Radio/Berlin—one of the few other full-time jazz stations in Europe—says news of Jazz FM's profits is "very welcome, although not unexpected. They and ourselves are proving that jazz is actually a strong commercial format. Allit adds that Jazz Radio, which has doubled its revenues every year in the past three years, also hopes to move into profit during the current financial year.
### Music & Media (March 10, 2001)

**BORDER BREAKERS**

<table>
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<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>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>20</td>
<td>DAFT FUNK/ONE MORE TIME</td>
<td>(LABELS/VIRGIN)</td>
<td>FRANCE</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>9</td>
<td>Modjo/Chillin'</td>
<td>(Barclay)</td>
<td>FRANCE</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Modjo/Lady (Heard Me Tonight)</td>
<td>(Barclay)</td>
<td>FRANCE</td>
<td>25</td>
<td></td>
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<tr>
<td>4</td>
<td>19</td>
<td>Gigi D'Agostino/La Passion</td>
<td>(BXR/Media)</td>
<td>ITALY</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>Eros Ramazzotti/Un Angelo Non E'</td>
<td>(Ariola)</td>
<td>ITALY</td>
<td>18</td>
<td></td>
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<td>6</td>
<td>6</td>
<td>Dj Bobo &amp; Irene Cara/What A Feeling</td>
<td>(Metrovinyl/EMI)</td>
<td>SWITZERLAND</td>
<td>16</td>
<td></td>
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<td>7</td>
<td>13</td>
<td>A* Teens/Upside Down</td>
<td>(Stockholm)</td>
<td>SWEDEN</td>
<td>16</td>
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<td>8</td>
<td>22</td>
<td>Phoenix/If I Ever Feel Better</td>
<td>(Source/Virgin)</td>
<td>FRANCE</td>
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<td>9</td>
<td>26</td>
<td>Eagle Eye Cherry &amp; Neneh Cherry/Long Way Around</td>
<td>(Diesel/Polydor)</td>
<td>SWEDEN</td>
<td>15</td>
<td></td>
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<tr>
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<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
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<td>BELGIUM</td>
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<td>11</td>
<td>12</td>
<td>Hooverphonic/Mad About You</td>
<td>(Columbia)</td>
<td>FRANCE</td>
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<tr>
<td>12</td>
<td>14</td>
<td>Benjamin Diamond/Little Scare</td>
<td>(Epic)</td>
<td>SWEDEN</td>
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**EURO CONVERSION RATES**

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<td>Spain*</td>
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<td>U.S.</td>
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* Denotes "eurozone" countries with a fixed exchange rate.

**HOTLINE**

**Included in this week's Hotline**

Competition is heating up in France for the national airplay monitoring tender launched by labels organisation SNEP. Hotline understands that three companies have made bids - newcomer Yacast, which has developed an online service, pan-European airplay data supplier Music Control, and the current contract holder, Ipsos Media, which took everyone by surprise by announcing a last-minute partnership with Mobiquid, a start-up company specialised in the instant recognition of music. SNEP should render its verdict by the end of March.

Former president/CEO of BMG Entertainment Strauss Zelnick (pictured) has joined the board of directors of San Francisco-based streaming music company Echo Networks and his holding company, zelnickmedia llc, has made an undisclosed cash investment in Echo.

Hotline has learned that Swedish Bonnier Radio in Group is looking to expand into Denmark, as the company recently applied for the fourth national radio licence in the country.

UK-based, Storm Digital Broadcasting, run by ex - BBC Radio 1 DJ Bruno Brookes, reportedly plans to expand his Internet radio station Storm Live into Sweden, as well as India and South Africa.

Universal toppled the Dutch Edison awards, which took place in Amsterdam on February 27, with the label's artists taking home six of the 19 accolades. French jazz act St Germain (Blue Note/EMI) and Dutch country singer Ilse Delange (WEA) received two awards each.

Still with music awards, the Swedish Grammis, closely followed by the industry, obviously got the majors interested in the new hard rock trend. A week after Teddybears and Status Quo, now Styx, has been nominated for eight Grammis, Sony Music snapped up the act from Stockholm-based independent label Music Network Records Group.

Staying in Sweden, former MD of Motor SE and EMA Telstar Management Parentes H Lundén has launched Talent Trust, a Scandinavian artist management company owned and run by Lundén himself. The artist roster of the Gothenburg-based company includes the Cardigans, Jo Jo Tempest and Weeping Willows.

Hotline hears that the NAB Europe Radio Conference has secured the approval of a leading European operator as a keynote speaker at the forthcoming event in Paris in November. In the US, industry veteran Russ Thyret, has left Warner Bros. Records, where he served as chairman/CEO. Current president Phil Quartararo will assume day-to-day responsibility for the company, until Tom Whalley, president of Interscope Geffen A&M, joins in January 2002.

And finally, Italian tenor Luciano Pavarotti is to stand trial for tax evasion in his home town of Modena on May 2. If found guilty, he risks anything from one to three years' imprisonment. Pavarotti has been under investigation since 1996, but paid the amount he owed, L424 billion, to the similarly large and bearded Italian Minister of Finance Ottaviano Del Turco. However, under Italian law, paying up does not prevent penal action. The centre of the problem is the tenor's misleading declaration of L500 billion (€25.5 million) in royalties earned between 1989 and 1995.

**Coming specials in Music & Media...**

**JAZZ SPOTLIGHT ISSUE 13**

**Cover date:** March 24

**Street date:** March 17

**Artwork deadline:** March 12

**CANADA SPOTLIGHT ISSUE 14**

**Cover date:** March 31

**Street date:** March 24

**Artwork deadline:** March 19

For details call Claudia Engel, tel: (+44) 207 420 6159 or call your local representative.
## Major Market Airplay

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

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>UK</th>
<th>WC</th>
<th>Voc</th>
<th>Airtime</th>
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</thead>
<tbody>
<tr>
<td>11/01</td>
<td>UK</td>
<td>Robbie Williams/Supreme</td>
<td>Columbia</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leona Lewis/Crazy</td>
<td>Warner Bros.</td>
<td>2</td>
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<td>Kanye West/Ima</td>
<td>Star Trak</td>
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<td>Radiohead/How To Disappear完全</td>
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<td></td>
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<td>Bruce Springsteen/The Rising</td>
<td>Columbia</td>
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<td>5</td>
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<tr>
<td></td>
<td></td>
<td>David Guetta/Without You</td>
<td>Edel</td>
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<tr>
<td></td>
<td></td>
<td>Katy Perry/Rock Me</td>
<td>Capitol</td>
<td>7</td>
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<tr>
<td></td>
<td></td>
<td>Justin Bieber/One Less Lonely Girl</td>
<td>Island</td>
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<tr>
<td></td>
<td></td>
<td>Adele/Chasing The Stars</td>
<td>Columbia</td>
<td>9</td>
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<tr>
<td></td>
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<td>Avril Lavigne/Sing</td>
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</table>

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

### THE NETHERLANDS

<table>
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<th>Week</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>NL</th>
<th>WC</th>
<th>Voc</th>
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<tbody>
<tr>
<td>11/01</td>
<td>NL</td>
<td>Audioslave/Out Of Exile</td>
<td>Interscope</td>
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<tr>
<td></td>
<td></td>
<td>Eminem/Sing For America</td>
<td>Aftermath/Universal</td>
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<tr>
<td></td>
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<td>Kelly Rowland/Rock The Boat</td>
<td>Virgin</td>
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<td>Beyoncé/Baby One More Time</td>
<td>Columbia</td>
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<td>R Kelly/Checking You Out (Island)</td>
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<tr>
<td></td>
<td></td>
<td>Jennifer Lopez/Don't Love You So Much</td>
<td>Epic</td>
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<td></td>
<td>Descendents/Breathe In The Night</td>
<td>A&amp;M Records</td>
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<td></td>
<td>Enrique Iglesias/All For You</td>
<td>RCA Records</td>
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<tr>
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<td></td>
<td>Michael Jackson/Girlfriend</td>
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<td></td>
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<td>Boys Like Girls/Out Of My Life</td>
<td>Jive</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### ITALY

<table>
<thead>
<tr>
<th>Week</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<th>WC</th>
<th>Voc</th>
<th>Airtime</th>
</tr>
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<tbody>
<tr>
<td>11/01</td>
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<td>Backstreet Boys/The Call</td>
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<tr>
<td></td>
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<td>Green Day/Boulevard Of Broken Dreams</td>
<td>Reprise</td>
<td>2</td>
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<tr>
<td></td>
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<td>Madonna/Hope</td>
<td>Warner Bros.</td>
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<tr>
<td></td>
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<td>Bruno Mars/Uptown Funk</td>
<td>Atlantic</td>
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<td></td>
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<td>Jonas Brothers/They Don't Know You're Alive</td>
<td>SRW Productions</td>
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<td></td>
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<td>Pitbull/Latino</td>
<td>Epic</td>
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<td>David Guetta/Without You</td>
<td>Sony Music</td>
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<td></td>
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<td>Rihanna/Prize Fighter</td>
<td>Def Jam</td>
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<td>Lady Gaga/Poker Face</td>
<td>RCA Records</td>
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<td>Katy Perry/Rock Me</td>
<td>Capitol</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### SPAIN

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<th>Week</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>ES</th>
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<th>Voc</th>
<th>Airtime</th>
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<tbody>
<tr>
<td>11/01</td>
<td>ES</td>
<td>Jaraire De Palacios/Vueltas Y Vueltas</td>
<td>Warner Bros.</td>
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<tr>
<td></td>
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<td>Alejandro Sanz/Al Algumas Veces</td>
<td>Sony Music</td>
<td>2</td>
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<tr>
<td></td>
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<td>Estopa/No Me Dejas En Mi</td>
<td>Sony Music</td>
<td>3</td>
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<tr>
<td></td>
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<td>Rosalía/Con Eso</td>
<td>Warner Bros.</td>
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<td></td>
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<td>Laura Pausini/Lo Amo</td>
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<td>David Bisbal/Los Sures</td>
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<td>Sharko/Soy Muy Grande</td>
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<td>Pablo Alborán/Que Se Enamore</td>
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<td>De Vecem/Donde Viven Los Locos</td>
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<td>Ana Tijoux/El Almacén</td>
<td>Sony Music</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### POLAND

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<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<th>Voc</th>
<th>Airtime</th>
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<td>11/01</td>
<td>PL</td>
<td>Roksana/To Mój!</td>
<td>Universal Music</td>
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<tr>
<td></td>
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<td>Jacek Koman/Nech y Cię Sam</td>
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<td>Dominik/To Niedrzyć</td>
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<td>Agnieszka Holland/Do Płoną</td>
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<tr>
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<td>Anna Bekk/Przepraszam Cię</td>
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<td>Dominik/Kołos</td>
<td>Universal Music</td>
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<td>Anna Bekk/Mam</td>
<td>Universal Music</td>
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<td>Dominik/Staw</td>
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<td>Anna Bekk/Kocham Cię</td>
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<td>Dominik/Przepraszam Cię</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### HUNGARY

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<th>Voc</th>
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<td>11/01</td>
<td>HU</td>
<td>Pallo/Dimmi Che</td>
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<tr>
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<td>Eva Heritage/Nihtvel</td>
<td>Universal Music</td>
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<tr>
<td></td>
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<td>Csilla/It's Time</td>
<td>Universal Music</td>
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<tr>
<td></td>
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<td>Szilvia/Kerész</td>
<td>Universal Music</td>
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<td>Zsófia/Felhő</td>
<td>Universal Music</td>
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<tr>
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<td>Judit/Ne Valj</td>
<td>Universal Music</td>
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<tr>
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<td>Zsófia/Ember</td>
<td>Universal Music</td>
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<td>Szilvia/Úgy</td>
<td>Universal Music</td>
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<td>Universal Music</td>
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<td>Zsófia/Lángal Nap</td>
<td>Universal Music</td>
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</tbody>
</table>

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

Data supplied by SHP/PSRC from an electronically monitored panel of national (R) and regional stations. Songs are ranked by number of plays and weighted by audience.

**Note:** The above table represents the most aired songs in Europe's leading radio markets for the week of 11/01.
DATE
Tuesday 3 April 2001

VENUE
The Peacock Theatre
Portugal Street, London WC2

KEYNOTE SPEAKERS
Feargal Sharkey THE RADIO AUTHORITY
Tony Wadsworth EMI RECORDS GROUP UK & IRELAND

SESSIONS
Musical Youth – The results of exclusive Radio Academy-commissioned NOP research into the listening and leisure habits of 11-14 year olds.
FCUK 2000 – Will last year’s French music invasion continue to flood our airwaves and where’s the ‘rhythmic wave’ going to take us?
Is Anyone Out There? – Leaders in the digital/satellite/online radio fields go against the clock to explain why their chosen medium will engage audiences and have an impact on your business.
Rock Off! – Will rock smack down pop, twist the arm of dance, shoot down indie and kick out R’n’B in 2001?
The Top 100 Powerlist – The results of The Radio Academy’s online voting are revealed!
PLUS for the first time, live music from two new hot acts!

SOAPBOXES
David Bates
DB RECORDS
Tom Hunter
EMAP PERFORMANCE

AWARDS
The Scott Piering Award
FOR MUSIC PROMOTION TO THE RADIO INDUSTRY
The Radio Academy PRS Award
FOR OUTSTANDING CONTRIBUTION TO MUSIC RADIO
The Fastrax Award
FOR THE MOST PLAYED ARTIST ON BRITISH RADIO
IN ASSOCIATION WITH MUSIC CONTROL

A CELEBRATION OF MUSIC RADIO
The party to end all parties – and live music too, of course!

REGISTRATION
Registration and further details are available on The Radio Academy website: www.radioacademy.org
or telephone The Radio Academy on 020 7255 2010

www.radioacademy.org

TUESDAY
3 APRIL 2001

THE PEACOCK THEATRE
PORTUGAL STREET
LONDON WC2

With the support of