M&M chart toppers this week

Eurochart Hot 100 Singles
SHAGGY feat. RICARDO
It Wasn't Me
(MCA)

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

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

Inside M&M this week

READY FOR TAKE OFF
New UK soul artist Shaun Escoffery's mix of R&B and dance could ensure his single Space Rider reaches the stars. Page 6

DO YOU WANNA ROCK, DJ?
The American "nu metal" wave, led by bands such as Limp Bizkit (left) is helping to recharge the batteries of Europe's rock radio stations, including London's Xfm. Pages 8-10

SECUURING SDMI'S FUTURE
Once landed as the saviour of the record industry, the Secure Digital Music Initiative has so far failed to live up to expectations and remains a concept rather than fully-fledged technology. Will a new regime finally bring it to fruition? Pages 13-18

Albertini outlines Euro vision

by Emmanuel Legrand

LONDON — It's time for a wake-up call at Warner Music Europe.

Recent changes in the company's top management and the end of the period of uncertainty linked to the ill-fated merger with EMI Group have signalled the start of a new era for the major, which has been a sleeping giant in Europe for the past couple of years.

A series of decisions made this week by Paul-René Albertini—who took over last December as president of Warner Music Europe after two years as executive VP of Sony Music Europe—send strong signals both internally and externally that Warner Music has recognised Europe as a key region for the group's expansion.

Albertini has announced the elevation of Warner Music International president Southern Europe Gero Caccia to the newly-created position of executive vice president Warner Music Europe, with effect from April 1, and has appointed former Mercury/Island France managing director Yan-Philippe Blanc as chairman and CEO of what is described by Albertini as "an expanded Warner Music France operation".

As a result of Caccia's change of status, the French and Iberic operations, respectively under the management of Blanc and Saul Tagarro, will now report directly to Albertini.

In his new role, Caccia will continue continued on page 29

Pringle joining Capital; Rangooni out of Heart?

by Jon Heasman

LONDON — It's musical chairs time once again in the UK radio industry with the news that Puremix.com founder and former Chrysalis Radio group programme director Keith Pringle is returning to his old stomping ground of Capital Radio, while unconfirmed reports at press time suggest that programme director Jana Rangooni has exited London AC station Heart 106.2.

Pringle is joining Capital from April 17 on a six-month contract to, says the company, "assist with the Group's development and exploitation of creative content".

Pringle's untitled role will see him working with Capital's strategy and development team headed up by Sally Oldham. He will "explore ways in which unique content can be leveraged, both on air and through other platforms, as well as through partnerships with third parties."

In addition to Oldham, Pringle will also report to Capital's operations director, Paul Davies, and will help support group programming following the vacuum in that area created by Richard Park's resignation as group director of programmes (M&M, March 24) and regional programme director, north Paul Jackson's departure to Virgin Radio (M&M, March 31).

However, a Capital spokesperson emphasises that Pringle is in no sense a replacement for Park, particularly since the latter is still involved with the Capital group as a consultant.

Sources close to Capital indicate, however, that the six months is likely to be used to assess Pringle's suitability for some kind of group-wide programming function in the future.

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Brandy and Ray J's Another Day In Paradise (WEA) is the highest new entry on this week's Eurochart Hot 100 Singles, at number 21.

Daft Punk sales reveal sureness of French touch

by Gary Smith

PARIS — As the UK's music and radio industries prepare to debate the impact of the "French music invasion" at the Radio Academy's Music Radio conference on April 3, the initial success of Daft Punk's sophomore album Discovery (Virgin) certainly serves as a reminder that the groundswell continues.

The album is currently at number two in Music & Media's European Top 100 Albums chart, having entered at the same position the previous week, hot on the heels of an impressive second position in the UK charts.

Virgin France head of export and international development Thierry Jacquet says that 1.3 million albums were sold worldwide during the last continued on page 29
MANIC STREET PREACHERS. KNOW YOUR ENEMY

'NACH EINER STUNDE, WENN DER LETZTE TON VON "KNOW YOUR ENEMY" VERKLÜNGEN IST, WIRD SICH AUCH DER GROSSE ZYNISMEI DER BAND NICHT MEHR VERSCHESSSEN KÖNNEN: DIE SONGS DER MANICS SIND ZUSCHON, UM NICHT WAHR ZU SEIN.' ALBUM OF THE MONTH, ROLLING STONE, GERMANY. LE GROUPE PROFESSE UNE FOIS ENCORE SON AMOUR D'UNE POP LÉCHÉE ET EXUBERANTE, CONTAGIEUSE ET INTELLIGENTE. MA GIC! FRANCE. 'ANNU ETT VALDIGT BRA MANIC'S ALBUM!' FEB ER, SWEDEN. 'LOS GALESES HALLAN EL EQUILIBRIO EXACTO EN UN DISCO SOLIDO, UN DISCO QUE SE ABRE FURIBUNDAMENTE CON "FOUND THAT SOUL" Y QUE YA NO PARA DE SACUDIR HASTA EL FINAL BENDICIDO POR UNA COHERENCIA SONORA QUE HACE QUE CON SU VENA MÁS EXPERIMENTAL Y AGRESIVA CONVIVAN CON SUS TEMAS MÁS POP SIN CHIRRIAR.' EL PAIS DE LAS TENTACIONES. 'DENNE GANG KAN MAN NÆSTEN KUN BLEVE MANISK AF GLÆDE OVER ET MEGET FINT ROCKALBUM.' POLITI KEN, DENMARK. 'MANIC STREET PREACHERS RIFLETTONO NELLA LORO MUSICA LA REALTA CHE LI CIRCONDA. RICERCANDO LE MOTIVAZIONI CHE DANO ORIGINE ALLE GUERRE, ALLE INGUSTIZIE E AL DILEMMA DELL'INDIVIDUALISMO. UNA BAND UNICA NEL PANORAMA MUSICALE DEI NOSTRI GIORNI, MUSICA ITALY. 'WIE HAD DAT Ooit Gedacht? NIET SUEDE. Zeker NIET BU UR, NEE ZELFS NIET OASIS GROEIDE UIT TOT DE NIEUWE BRITSE SUPERGROEP HET ZIJN DE MANICS, VAN WIE TEGENwoordig ELKE RELEASE WORDT ONTHAALD ALS DE NIEUWE GESPELD OR, HOLLAND. HIENOÄ, ET LA JOILLAKIN ON TAITO PURKAA AGGRESSIONSA MAAILMAA KOHTAAN NAIN KAUNIILLA JA KOSKE TAVALLA TAVALLA!' SOUNDI, FINLAND.

'THEIR RICHEST, MOST ECLECTIC ALBUM YET.' Q, UK.
COPENHAGEN — As widely expected, public broadcaster Danmarks Radio (DR) has been awarded the country’s fourth national FM frequency by the Culture Ministry’s radio and TV committee.

DR beat five other applicants for the frequency (M&M, March 17). “Nobody can say it’s a surprise, as the general opinion was that the ministry’s criteria were tailor-made for DR. The only surprise was how fast they made the decision, but then it was an easy decision to make,” says Erik Aller, managing director of the Aller media group, which was involved in the P5 Private consortium, one of the unsuccessful applicants.

Chairman of the radio and TV committee Mogens Kokkedegaard said that “it was DR, which clearly outlined its intentions for the programme content of the station, which was the applicant most suited to meet demands.”

The criteria set by the ministry included the provisions that the new national station would have to provide clear public service content, and that the music must mainly be classical with at least one other form of “serious” music.

Under the terms of the licence, the new station—to be called P2 Musik & Kultur—must go on air within six months. Director of DR Radio Leif Lensmann says: “Right now I’m preparing to get the transmitters ready for us, working on budgets and looking for staff. It was a surprise the decision was made so soon, but I still hope to get going in some regions before the September deadline.”

P2 plans to broadcast around the clock, featuring roughly 60% classical music, including a full-classical nighttime line-up. Lensmann says P2 will also feature jazz and forms of experimental music which do not currently have a radio platform in Denmark.

The team from SBS-owned Classic Radio in Stockholm receive their award for best commercial station at the inaugural Swedish radio awards, Stora Radiopris, held at Stockholm’s Nalen Jazz Club on March 5.

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More new music for Boar's VH1
by Siri Stavenes Dove

LONDON — MTV's adult contemporary channel VH1 is in the process of being "stripped back to the bare bones," according to its newly-appointed production and programming vice president, Christine Boar.

"The VH1 brand is not in such a strong position. It stands for Video Hits but nobody knows that," admits Boar, who explains that the aim is to create a brand of the same calibre as MTV.

Acknowledging that "the channel has become a bit bland," Boar is looking at ways of introducing new music to VH1's target 25+ age group through two new features, VH1 Recommends and VH1 Introduces. She is also preparing for the eventual launch of separate VH1 UK and VH1 Europe channels.

VH1 Introduces will showcase new acts, with artists talking about them themselves and their background. "Hopefully you'll be able to trust that we are giving you the best new music," says Boar. VH1 Recommends will suggest the must-have albums for viewers' CD collections.

"The most important thing to me is that VH1 isn't perceived as a nostalgia channel," she says.

Meanwhile, VH1's digital spin-off channel, the gold-formatted VH1 Classic, will restructure its format from May 1, airing as VH1 Classic Smooth during the day and VH1 Classic Rock at night.

The VH1 developments co-incide with the news that MTV Networks UK is expanding its services with the April 20 launch of MTV Dance on the Sky Digital Platform. As a result, MTV Extra—which broadcasts a mix of contemporary pop and dance—will now concentrate on pop and will change its name to MTV Hits.

Zniber brings French touch to Galaxy
by Gareth Thomas

LONDON — In a rare cross-channel programming switch, Sam Zniber—formerly scheduling director of national French dance network Fun Radio—has been appointed programme director at Manchester dance station Galaxy 102 in the UK.

Zniber, who has spent the past four years at the Paris-based station, was born in Morocco and started his career at a pirate station in Montpellier. He says of the switch to the Chrysalis-owned station: "It's great to get back to the basics of local radio and get back to a local market. It's a really good move for me.

He says what he calls "the French touch" may have had some bearing on his appointment. "Maybe the popularity of French dance music has had some influence on it. It may be an element," he admits.

Zniber joined national French CHR network NRJ as a presenter in 1990 and went on to become general manager of Fun TV, launching France's first radio-style music TV format on cable and satellite.

Zniber, who takes up his new post on April 17, says he will bring his passion for dance music to Galaxy. "At Fun, which was a rock and talk station, I fought hard to bring dance and R'n'B into the programming," he says. "That's the music I love."

Zniber admits, however, he will have to get used to his new environment. "I have to learn. I have to get a feel for the city and the team."

Chrysalis Radio group programme director Jim Hicks says: "Sam's appointment to Galaxy 102 is massively exciting both locally and across the network. He will undoubtedly bring fresh energy, European creativity and energy to our existing team."

Unique Broadcasting changes name, structure

LONDON — Unique Broadcasting has re-branded itself as Unique The Production Company in a move to better reflect its new structure and areas of interest, writes Gareth Thomas.

The Unique Broadcasting Company began life in 1989 as the UK's first independent radio production company. The structure has created two new business divisions—Programming, headed up by Phil Critchlow and the Content Division headed by Anna Burles.

"The Content Division comprises Unique's entertainment news service, broadcast to 62 stations in the UK and elsewhere in Europe, and also delivers feeds to the GWR Group's internet portal, Koko."

The initiatives follow the appointment of former PR executive Pippa Sands as managing director of production in October last year.

"There's a tremendous pool of editorial talent here," says Sands, "and our revised structure means that talent can be channelled into the specialisms in each area."

Meanwhile, UK commercial radio trade body the CRCA has re-awarded Unique the contract for the Pepsisponsored singles chart, broadcast every week by B95 of the UK's commercial radio stations, for the next two years.

ON THE BEAT

Mostiko moves into UK market

HILVERSUM — Independent dance label Mostiko, part of Roadrunner Arcade Music, is expanding into the UK. The label, which focuses on more accessible trance and progressive house, already has offices in Sweden, Norway, Denmark, Holland, Belgium, Germany, France, Spain, Japan and Australia. The first release for its London office will be Struggle For Pleasure by Belgian female DJ Minimalistix on April 23.

Other scheduled releases include tracks by DJ Gert and Junkie XL.

Carl Cox joins Radio 1

LONDON — Public CHR station BBC Radio 1 is further strengthening its acclaimed specialist dance line-up with the signing of Carl Cox (pictured). Cox will be presenting the Essential Mix from the early hours of Saturday morning on a bi-monthly basis. Cox has played key roles in both the Berlin and UK Love Parades, and has enjoyed a residency at Ibiza's Space for the last three years. He is also launching Cox TV on Radio 1 Online, which will include footage of his live mixes.

Edda launches record label

REYKJAVIK — The largest book publisher in Iceland, Edda Media & Publishing, has launched an eponymous music division which aims to release 20 albums this year. Edda managing director Skuli Helgason has already signed poet/folk musician Megas, funk band Jaguar, and rock band Upa. Helgason says the company will be involved in all genres "except commercial pop music." International distribution deals have yet to be finalised.

Austria records gains in 2000

VIENNA — The Austrian record market has expanded. Latest figures show it reached a value of Sch4.3 billion (€3.1 billion) in 2000, up 3.5% from 1999. CD album sales surpassed the Sch4bn milestone for the first time, with sales rising 4% to Sch4.005bn. The singles market generated sales of Sch197 million, down 1.5%.

Vitaminic buys out IUMA

MIAN — Italy's Vitaminic has acquired Internet Underground Music Archive (IUMA) from EMusic.com for $990,000. IUMA, the pioneering US online community for artists which was one of the first web-based music sites when it launched in 1993, will be revamped to include e-commerce and subscription services and will be merged with Vitaminic's US website.

Moving chairs

HELSELINKI — Anssi Autio has been appointed deputy editor of Finnish public broadcaster MTV 3's youth music TV programme, Jyrki. Autio leaves public CHR station Radiomafia, where he co-hosted new music programme, UpTeekki. He replaces Antti "Pizza" Pekkarinen at MTV3, who has left to form his own TV production company.

OLDE — Radio Kristiansand has appointed Rolf Tveit as its editor-in-chief, effective April 1. Tveit was previously head of the editorial department at Hot AC Radio 102 Nord Rogaland.

Andreas Willie Paulsen has been appointed promotion manager for Ezel Records in Norway. He replaces Christer Jacobsen, who leaves for a similar position at Zomba Records Norway. Paulsen was formerly radio promotion manager at BMG Norway.
SR forced to cut digital spend
by Johan Lindström

STOCKHOLM — The Swedish government has ordered public broadcaster Sveriges Radio to spend less on digital radio while the future of the digital medium is decided by a parliamentary committee.

As part of the proposals for a new four-year contract with the government, Sveriges Radio will also have to get permission from the government before launching any new digital radio channels.

“We are carrying out a review of the situation, during which the budgets for digital radio will be cut,” explains culture minister Marita Ulvskog.

Sveriges Radio has the chance to secure the quality of its analogue broadcasts with an extra grant, and the digital radio broadcasts will continue on a reduced level.”

Under the new agreement, SR will receive €2.5 million for its development of digital radio over the next four years, plus a special grant of €2.2 million for new media projects.

In the commercial sector, trade organisation the RU says it is still awaiting a political decision on the allocation of commercial radio’s digital frequencies. According to the organisation’s MD, Christer Jungeryd, “This situation can only be solved if legislation is introduced. When that happens we will go ahead with digital at full speed.”

Meanwhile, the RU is also lobbying the government on its proposed revamps of existing analogue radio legislation, which include the scrapping of the Sweden’s current auction system in favour of “beauty contest” licence awards.

According to Jungeryd, the prospect of new talks with ministers has led the RU to delay an advertising campaign in which it had planned to publicly criticise the government’s proposals.

The revised legislation will be voted on in parliament in May.

Sou124-7 seeks donors to stay alive

LONDON — UK-based Internet station Soul24-7 is asking listeners to send in donations to avoid closure in a “matter of weeks.”

Soul24-7 launched in May last year claiming to be the first “real” specialist soul station on the web, and has proved to be a big hit in the US in particular. But the lack of major investment now means the London-based station is struggling.

“Basically the funds we had to start out with are running dry,” says director and co-founder Alex James. “It’s three-quarters of station need and how they can get the money to us.”

Soul24-7 plays current soul music, such as India, Areykah Badu, Jaheim and R Kelly, as well as classiﬁcations of northern soul, and has helped to break artists like Grammy nominee Jill Scott.

Audience ﬁgures for Soul24-7 hit around the thousand a day mark, according to ﬁgures supplied by streaming company MediaWave. The station claims to receive three hundred e-mails per day.

“We get thousands of e-mails from the States saying there’s nothing like us over there,” says co-founder and programme controller Steve Bennett. “If we didn’t exist, you’d have to invent us.”

Soul24-7 has expressed an interest in helping the campaign. “The response to our e-mail for donations has been phenomenal,” he says. “People are asking us how much we need and how they can get the money to us.”

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Absentees gain most votes at Premios
by Howell Llewellyn

MADRID — An absent Alejandro Sanz and the late Carlos Cano were the main winners of Spain’s fifth Premios de la Música award ceremony held in Madrid on March 23.

Sanz, who was on tour in Mexico, won best composer, pop artist and album for El Alma (Air) (Warner Spain), which has sold 1.3 million units in Spain alone.

Cano, who died of heart failure aged 54 just three months ago, was voted best composer and artist in the Spanish song category, and best song overall for his Maria La Portuguesa.

The night’s big losers were brothers David and José Manuel Mújós who, as rumba-rock act Estopa, have sold one million units of their debut album Estopa. Despite that, Estopa won just one award, for best video, out of the three they were nominated for.

The three-hour show went out live on Tele 5 TV, pulling in more than 2.5 million viewers. Ricky Martin stole the show by performing a flamenco medley with flamenco-pop group Ketama and newcomer Estrella Morente. Martin also collected the honorary Latino award.

Other winners included Manolo Tena (rock artist), Raul (new artist), Hevia (traditional folk), Blanco y Negro (indie label), GoldVAC network M-80’s “La Gramola” (radio music programme), and The Concerts of Radio 3 (TV music programme).

This year’s Premios was the last to be organised by authors’ and publishers’ society SGAE and artists’ association AIE.

The two groups are to jointly form an Academy of Musical Arts and Sciences to stage future events.

Funds raised by the ceremony went to a foundation to help disadvantaged children in Calcutta, set up by Nacho Cano and actress Penelope Cruz.

Absentees gain most votes at Premios

MILAN — Carmen Consoli, Luciano Ligabue and Subsonica (pictured) each received two awards in the seventh Premio della Musica Italiana (PIM) Awards, held in Milan on March 20. Consoli took home the award for Best Female Artist and Best Single for Parole di Burro (Universal/Cyclope), while Ligabue won the Best Male Artist and Best Tour categories. The surprise of the evening came with the prizes to Subsonica for Best Album for Microchip Emozionale (Mescal) and Best New Act, beating off popular boyband Lumapp.

LORBERG TO LEAVE NORSKE GRAM

OSLO — Arve Leberg is to exit as managing director of EMI Norway’s Norske Gram label after four years with the company. Stein Vanebo, who co-founded the label, is to take over as MD while retaining his current role as sales and marketing manager. Leberg is moving to an undisclosed position at Oslo-based Internet firm Chess Communications. Meanwhile, Norske Gram is being reorganised into two divisions: Norske Gram, which will work with local artists, and CMC Norway, which will handle international repertoire.

DANCE AWARDS INTRODUCE BUSINESS CATEGORIES

LONDON — DanceStar 2001, held at London’s Alexandra Palace on June 6 and, as well as being webcast live on Tiscali’s music portal MUSIX, the event will be broadcast the following Friday on UK’s Channel 4 TV.

RUBIN PROMOTED AT BMG

NEW YORK — Stuart Rubin (pictured) has been promoted to senior vice president worldwide marketing BMG Entertainment, replacing Bill Wilson who is leaving the company. Rubin, who joined BMG in 1998, leaves his management, director BMG New Zealand to take up the post in New York. He reports directly to executive vice president, worldwide marketing and A&R, Thomas Stein.

Purist classical music fans might be sceptical about online sound quality, even with cutting edge broadband technology, but they can’t complain about the free and legal content at Online Classics. The UK-based site webcasts major performances and then keeps them available in archives, all fleshed out with critical essays and other educational material. Highlights range from the Vienna State Opera performing Mozart’s Die Zauberflote to John Adams’ El Niño, directed by Peter Sellars. The content is not limited to classical, either, at the moment visitors can enjoy The Mystery of Charles Dickens starring Simon Callow, from London’s Albery Theatre.

Chris Marlowe

ON THE BEAT

SUBSONICA SURPRISE AT PIMS

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VALID UNTIL DECEMBER 2001
Is rock still Europe’s hard place?

Following the US grunge wave of the early '90s and then the Britpop bubble in the middle of that decade, it's been a fallow few years for the guitar-based genre in Europe. This is probably reflected by the fact that despite many more radio licences being issued in most European countries in the past decade, hardly any new stations coming on air have chosen to specialise in rock, particularly in comparison to the number of dance, urban or "rhythm and dance" outlets signing on.

In France, for example, rock has been in danger of disappearing from the airwaves altogether, with RTL Group's national rock network Fun Radio flipping to dance in 1999, and CHR networks such as NRJ all opting for a pop/dance approach. Even the AC networks like Europe 2 have preferred to go with a more rhythm-driven sound in recent times—more Stevie Wonder and M People, less Phil Collins and Queen. As Michael Gentile, managing director of Paris-based rock station Oui FM, observes, "it has been a desert."

In the UK last year, national rock station Virgin Radio—which had always deployed a large pop component in its music mix—decided to go even poppier because, according to Virgin's deputy programme director Nik Goodman, "we felt there was a distinct lack of good contemporary rock material available, which we also felt were good radio records."

Thus the station was playing the likes of Craig David, Gabrielle, the Corrs and All Saints alongside its more traditional fare of REM and U2.

Game on?

But in 2001, things seem to be looking up for the rock format, thanks to a combination of stronger material and a realisation by programmers in comparison to the number of dance, urban or "rhythm and dance" outlets signing on.

In tandem with its switch back to rock, Virgin—which outside London broadcasts on the AM band—is also moving older, although it doesn't see itself as a classic rock station as such. "We realise that a new, younger audience might not be as accepting of AM in a world where everything's going digital," says Goodman. "Persuading younger people to listen to AM is slightly more difficult than persuading older people who grew up with it. So we've focused back on those people and how to push their buttons musically."

"We did a lot of research, and our older 30-plus listeners really like the new U2 album, Trible and the Coldplay album. But they also love the stuff U2 were doing in the '80s, Simple Minds, and they think the Police and The Jam are really cool. Then you wind it back a bit further and ask 'what about all the '70s records from Bowie and the Stones?" and they say, 'yes I like those.' Then we look at the fact that the biggest selling album of last year was the Beatles."

Sascha Thiel, managing director, Delta Radio

"In our view rock has enough potential to compete with the media prevalence of pop and dance music."

Sascha Thiel sees rock as one of the music industry's few constants, and the emergence of so-called "nu metal" bands from the US such as Limp Bizkit and Papa Roach symbolise the genre's diversity. "But this isn't the comeback of rock," he exclaims, "because it was never dead!"

These acts do, however, provide the format with a new energy. "It shows that, even after grunge and the revival of punk, rock music continues to redefine itself and incorporate new elements," adds Thiel.

Three years ago, French public broadcaster Radio France was another to spot the unfashionable "gap in the market for rock when Toulouse-based Le Mouv' was launched as the corporation's youth network. "Fundamentally, our analysis was to go for a music format which offered an alternative to what you could find on commercial stations," explains Le Mouv's managing director Marc Garcia. "We did a lot of research, and our younger listeners really like the new U2 album, Trible and the Coldplay album. But they also love the stuff U2 were doing in the '80s, Simple Minds, and they think the Police and The Jam are really cool. Then you wind it back a bit further and ask 'what about all the '70s records from Bowie and the Stones?' and they say, 'yes I like those.' Then we look at the fact that the biggest selling album of last year was the Beatles."

The nu metal saviour?

Arguably, though, it could be the popularity of the nu metal wave from the US which could finally cement the appeal of specialist rock stations in Europe, as most of the artists concerned simply pose too many problems for most daytime CHR formats.

Oui FM's Gentile says he doubts whether France's mainstream national networks "will play sharp and loud rock, like Limp Bizkit or Papa Roach. These records usually don't do well in research, and if you only play it safe—which I predict these stations will do—you'll never go for these acts. You'll go for the softer tempos. If they..."
RADIO ACTIVE
develop to play Nirvana, I can bet it's going to be unplugged because the rest will be too loud for them!"

At Delta Radio, the station's management also believes that the nu metal wave can help add spice to the format. "We try to ensure variety, within the broad genre of rock," says Sascha Thiel. "We don't want to weave the cloth too tight or in just one colour."

At Belgian public alternative rock and dance station VRT Studio Brussel, head of music Luc Direz says that, in response to the nu metal phenomenon, "we have become a little bit louder during daytime, with more loud guitars: Deftones, 28 Days, Linkin Park. If you play Limp Bizkit nowadays, most of the listeners are familiar with their sound."

"You won't get too many 30 and 40-year-olds buying a Papa Roach album. But the material is very strong and the rock revival is certainly happening."

Nik Goodman, deputy programme director, Virgin Radio

Direz also says the trend is having an impact on Studio Brussel's back catalogue. "A couple of years ago we weren't playing '70s or '80s rock anymore, but now we are playing John Hiatt, The Doors or Led Zeppelin again."

Over the border in the Netherlands, Jan Hoogesteijn, station manager of alternative rock and dance station Kink FM, is a little more downbeat, although his station is giving plenty of airtime to nu metal alongside equally cutting-edge dance fare. "I do agree with the notion of a comeback, but progressive rock has never been very popular in The Netherlands—dance and pop have always been mainstream. Five years ago the Seattle sound used to be popular, but it would have been stupid to build a format on that."

In line with his station's older target audience of 30-50 year-olds, Virgin's Goodman is also more cautious about the nu metal wave. "I'm agree with the notion of a comeback, but progressive rock has never been very popular in The Netherlands—dance and pop have always been mainstream. Five years ago the Seattle sound used to be popular, but it would have been stupid to build a format on that."

In light of the above, Virgin is navigating the nu metal wave on a track by track basis. "We haven't played Limp Bizkit, but have played Feeder and Wheatus. If a group comes out with a suitable record for a cross the board audience we'll play it. (Feeder's) Buck Rogers was a good example. Although it is quite a tough, hard record, it has a good tune, strong melody, a great chorus and is well produced."

Turning up the heat

With so much happening musically within the format this year, rock programmers recognise life could start to get a bit more competitive, with the more adventurous CHRs starting to muscle in on the territory and the possibility of new rock stations launching. Michael Gentile admits that the success of Oui FM has started to intrigue his competitors, and reckons that it might not be too long before he starts having some serious competition in Paris.

"But you also have to think in terms of credibility," he says. "How's your audience going to react if you have the same DJs who were telling you how good French musicals were suddenly transformed into rock experts. How credible is that?"

Le Mouv's Garcia also notes that "more and more stations seem to be interested in rock. Oui FM's and Le Mouv's good audience figures have given some ideas to struggling national networks like Europe 2 or RTL2, but I think they will have to be very careful. It is still potentially dangerous material to deal with."

Reporting by Jon Heasman, Emmanuel Legrand, Deborah Friedman and Menno Visser.

* Next week, in a special Artists & Music feature, M&M looks at the artists creating the nu metal wave.

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MUSIC & MEDIA 9 APRIL 7, 2001
Still searching for the X factor?

It’s been a turbulent three and a half years on the air for London alternative rock station 104.9 Xfm. But with a genuine rock revival seemingly underway, could this be the year it finally clicks? Jon Heasman reports.

outside Capital’s Leicester Square headquarters. Assurances were given by Capital management that the station’s ethos would not change, but that seemed to ring hollow when soon after all of Xfm’s specialist shows were systematically axed.

Under Capital, and Bob Geldof’s production company Planet 24 which was brought in to help re-programme Xfm, the station stuck squarely to its official remit of new guitar-based alternative rock music aimed at an 18-30 audience, but was highly researched and rotated, with little back-catalogue and the same uniform output day and night. Some accused Capital of original ethos of being more open to different types of music.

Phillips may be understating the case a little, as the current Xfm is arguably more reminiscent of the original. Sammy-Jack Xfm than Capital’s early days in charge, with a raft of eclectic specialist shows, some of which venture into the realms of dance, rap and hip hop, featuring DJs such as James Hyman and Arthur Baker. Phillips also bought back critically acclaimed indie guru John Kennedy, who had initially been ousted by the Capital regime.

Genre vs. demo graphic

One of the most difficult questions facing Xfm programmers has always been whether it should be a “youth” station defined by age or a station defined by music genre. With those who grew up with punk rock now in their late 30s and early 40s, those with an appetite for raw-sounding guitar music at an age that is a realistic target or not may feel clearly plays a crucial role. “At The Drive In tested badly because of high degree of unfamiliarity—but we know it’s a fantastic song for us. Even Limp Bizkit might not necessarily test very well, but you know it’s right.”

Phillips says that Capital eventually hopes to get a million listeners tuning into Xfm every week (it currently has 423,000). Whether that is a realistic target or not may even put in an album track.

The music is quite heavily researched, with testing normally carried out on a new track after its first 100 spins on the station. Back-catalogue research is also undertaken. Having said that, says Phillips, “at a station like Xfm you feel clearly plays a crucial role. “At The Drive In tested badly because of high degree of unfamiliarity—but we know it’s a fantastic song for us. Even Limp Bizkit might not necessarily test very well, but you know it’s right.”

Phillips says that Capital eventually hopes to get a million listeners tuning into Xfm every week (it currently has 423,000). Whether that is a realistic target or not may well depend on whether nu metal turns out to be a format or fad.

Sample Hour: Xfm

Natasha, Wednesday March 28, 10.00-11.00

Gorillaz / Clint Eastwood
Superchunk / Good Single
Spook/Skarma Hotel
Ugly Duckling/Eye On The Gold Chain
Queens Of The Stone Age/Tried
Massive Attack/Protection
Coldplay/Don’t Panic
Moby/Porcelain
Ocean Colour Scene/Up On The Down Side
My Vitriol/Grounded
Crazy Town / Butterfly

MUSIC & MEDIA APRIL 7, 2001

AmericanRadioHistory.com
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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?
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With the support of
Pumping up the Jam in Germany

The "Berlin-based black music specialists," as they like to describe themselves, Jam FM has discovered a niche audience for its urban format which majors on hip hop, rap and R&B, while also providing splashes of dance, reggae and jazz. Tayfun Kesgin reports.

Station Factfile: Jam FM

Owner: Skyline Medien
Format: Urban
Managing director: Frank Nordmann
Programme director: Matthias Bimmermann
Key Presenters: Inspector G, Nico Bielefeld, Steven Garrett, Megan Jones.
Sales House: ARD Sales & Services
Transmission Area: National (on cable and satellite); Saarbriicken on 99.6 FM.
Audienceratings: 71,000 per average hour (weekday 0600-1800). Source: MA 2001
Website: www.jamfm.de

Frank Nordmann, managing director, Jam FM

“We didn’t understand why everyone else in Germany was just sticking to CHR or AC formats.”

As fans of R&B and hip hop, Jam FM founder and managing director Frank Nordmann and his friends were frustrated about the lack of exposure for this type of music, and decided to undertake market research during their academic studies into the listening habits of people living in and around metropolitan areas in Germany.

“To our surprise we found out that there was a possible market share of around 20% for a specifically formatted radio station,” says Nordmann. “We didn’t understand why everyone else in Germany was just sticking to CHR or AC formats.”

Due to the lack of available terrestrial frequencies in Germany, Jam FM was forced to begin life in 1993 confined exclusively to cable and satellite transmission. Staff soon realised that the lack of terrestrial coverage was going to make it difficult to sell airtime, particularly given the station’s young target audience. “We had to cease transmission for about six months due to severe financial short-comings,” says Nordmann.

Breakthrough

What turned things around for the station was the award of a terrestrial FM frequency in the Saarland area of southern Germany, allocated in March 1999. As a result of this terrestrial coverage, the station has been able to increase its total audience by some 73.2% to 71,000 listeners per average hour in the MA ratings for the second half of 2000 published last month. The station’s next obvious task is get terrestrial coverage in its home-town state of Berlin-Brandenburg. “The German political machinery is quite slow at times,” laments Nordmann, “but once we have added that frequency we’ll be able to compete properly.”

Jam FM has no plans to use any future frequencies to compete head-on with more mainstream music stations. “The market is completely closed in Top 40, so you only have a chance if you follow a policy of tight segmentation and specify your target group very closely,” says Nordmann.

A total of 3,800 titles comprise the total music database of Jam FM, and tracks are picked both by the station’s music schedulers and by the presenters themselves. Current hits are rotated between 10 and 30 times per week, although for particularly strong tracks there is also an “Xtra Rotation” category ensuring 40 weekly plays. There are two Gold or recurrent tracks spun in every playlisted hour, and there is also a specialist show, “Replay,” dedicated to hits from the ‘90s to the ‘00s.

“Aside from the young demograph- ics, research shows that we have people right up to 60 tuning in,” says Nordmann. “That is related to the popularity of black music in the ‘70s and ‘80s, with artists like Barry White and Stevie Wonder, who found their way into the German music scene mainly through the [US] GI presence in the country.”

Increased competition

While Jam FM was a pioneer of urban music and German hip hop in particular, today there are quite a few media outlets in Germany covering the genre. Music TV channels MTV and VIVA have developed their own specialist hip hop shows featuring a mixture of domestic and international acts, and a whole range of German online services such as rap.de and mroe.com have started to exploit the genre on the Internet.

Unsurprisingly, Jam FM has taken the opportunity to establish links to some of these new ventures. Recently a co-operation with one of the most prolific German-language sites, rap.de, has been sealed through which the magazine now has a weekly, branded show on Jam FM presented by its staff.

“Net gains

Jam FM’s own Internet presence (at www.jamfm.de) has been developed over the years to become a central point of the station’s marketing and communications. Next to an extensive online CD shop and a music archive containing a list of titles which are constantly updated in line with playlist additions, there is also a live stream of the station’s output.

Up to 360 events and club nights are presented annually by Jam FM, which attract a total attendance of around 1.2 million. The station has also enjoyed a regular presence at the Popkomm trade fair in Cologne over the past few years in order to stay in contact with existing partners and find ways of developing new collaborations with labels and the media alike. “We’ve always had a very good link to the music industry, and with the rise in popularity of urban music our contacts with specialist labels and majors alike have improved substantially,” says Nordmann.

But although specialist labels like Tommy Boy or Def Jam have discovered the German market to have highly lucrative potential for the type of music they promote, it is still sometimes hard, as Nordmann points out, “to get hold of the newest and most trend-setting stuff from the US-based labels.”
Future of SDMI looks far from secure

SDMI have been buzz letters in the music industry for some years, but will the technology designed to save the record industry ever truly see the light of day? Juliana Koranteng reports.

I s SDMI, the Secure Digital Music Initiative that was going to save the traditional record industry from being raped and pillaged by music pirates, in danger of falling on its own sword?

After what seemed like several months of silence, the forum issued a press release in March saying that Leonardo Chiariglione, the SDMI's executive director, was presented with a kabuto, Japan's traditional Samuri armour, as a going away present.

A key driver in pushing SDMI into the industry's consciousness, Chiariglione had quit to join Telecom Italia. Press reports indicated he had had his fill of a thankless job.

His mission was to encourage the 200 SDMI members (companies from the music, consumer electronics, information technology and telecommunication industries) to collaborate in finding a technology standard for protecting digitally delivered content.

Viable alternative

The end result would be a commercially viable alternative to the free unprotected MP3 music files, a standard that Chiariglione had ironically helped develop as co-founder of trade body the Moving Picture Experts Group (MPEG).

But after two years as the lynchpin in SDMI holding together the different business sectors—which are also looking after their individual interests—he's leaving. Is SDMI in danger of disappearing, like the myriad of unprofitable dotcom music companies?

No, according to its supporters. "It remains an important influence in the record industry," says Paul Jessop, chief technology officer at the music industry's international trade body IFPI. "We have hopes that we'll be able to agree with the other industries on the appropriate specifications."

David Stockley, CEO of DX3, the European digital distribution service provider and an SDMI member, says SDMI isn't a failure. Its original expectations to annihilate digital piracy totally were, however, unrealistic. "[The members] have discovered it's difficult to come up with a perfect solution—there isn't a perfect one."

"It's difficult to totally stop piracy. The issue is for SDMI to make sure it's as small as possible..."

David Stockley, CEO, DX3

What is needed is one that works for most of the people, most of the time." Stockley agrees with EMI Music's Jay Samit (see interview, page 18) that there has always been some kind of piracy and always will be. The concept of unauthorised copies has existed ever since consumers began making copies of their favourite music cassettes in the 1970s, he says. "It's difficult to totally stop piracy. The issue is for SDMI to make sure it's as small as possible."

All the same, according to London-based JPMorgan music analyst Nick Henry-Stolz, the forum's image and message needs to be sharpened. He wasn't impressed that an Open Letter to the Digital Community in Chiariglione's name was still on the SDMI Website (www.sdm.org) in March, long after everyone knew he was leaving.

Henry-Stolz also notes there's been a series of embarrassing moments. He recalls the $5,000 the SDMI offered to anyone who could hack a series of watermarked technologies. These are inaudible systems embedded into digitised recordings to help detect pirated copies. Two people cracked the system and received $10,000.

Falling membership

Supertracks, a US digital distribution specialist used by EMI Music, resigned its SDMI membership last year. Online distribution software developer, Liquid Audio, has told Music & Media sister publication Billboard Bulletin that it can no longer justify the costs of attending SDMI meetings.

And while the SDMI held meetings, the free song-swapping system Napster thrived. Its users were increasingly exchanging pirated copies of music on the 'Net and the US judiciary was forced to step in and curtail its activities.

Hence, for some SDMI isn't dead, but these incidents indicate it has a long way to go. "SDMI is more a concept than a workable solution. Content security is still very much in its infancy," he says.

"Today the real solution for content owners is to come to the market quickly and aggressively, with an enhanced product reasonably priced, that encourages people to purchase rather than to steal online."

SDMI Timeline

- Set up two years ago, the SDMI was hailed as the technological defender of copyright owners. During the second half of 1999 and early 2000, the recording industry couldn't say enough about it.
- Unprotected music compressed into the MP3 format would no longer be guaranteed a free ride online; SDMI's technical standards would ensure someone paid for tracks sent, copied or exchanged via the Web.
- To this end, it invited companies from the recording industry, consumer electronic goods manufacturers, information technology specialists and telecommunication groups to join forces and develop a workable solution to the problem.
- Moreover, the solution had to be user-friendly. Ease of use and convenience would encourage consumers to pay for the service and generate income for rights owners.
- So far, it has set up specifications that protect music copied from the Net on to SDMI-compliant portable listening devices such as the Rio and Samsung Electronic's Yupp, which can download protected and unprotected MP3 files.
- Making copies of their favourite music is one of piracy's most popular activities.
- It's difficult to come up with a perfect solution..." What is the Secure Digital Music Initiative?

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SDMI Timeline

- Feb 1999: International music industry and technology companies join forces to launch SDMI.
- March 1999: SDMI forms a Portable Device Working Group to examine how to protect music copied on to portable listening devices.
- June 1999: SDMI announces a standard for new portable devices being manufactured in the international marketplace. Phase I allows new MP3 players to accept both SDMI-protected and unprotected music compressed in all formats. Discussions begin on Phase II, which will lead to a screening technology that can detect and filter out pirated music on the 'Net when the consumer wants to download tracks. Also, before they can download an SDMI-protected song, the screening technology will prompt consumers to purchase an upgraded portable device if they want to hear the music.
- Aug 1999: The SDMI selects the audio watermarking technologies created by Ars technologies (now known as Verance Corp.).
- May 2000: SDMI membership grows to 200 company members, and now includes telecommunications companies.
- July 2000: The type of portable devices allowed to play SDMI-compliant music now includes mobile phones, portable AM/FM radios and voice recorders, not just dedicated MP3 players.
- Nov 2000: The SDMI awards $10,000 to two people who successfully hacked a series of screening technology systems designed to detect pirated music online. In the HackSDMI project, the SDMI had invited the public to test the robustness of five systems under consideration.
- Jan 2001: Executive director Leonardo Chiariglione announces plans to resign this spring.
- March 2001: Work continues testing possible screening technologies for Phase II, even though Phase I was scheduled for completion at the end of 2000.
- June 2001: Deadline for finalising Phase II specifications.

It is now working on the next phase, which is behind schedule. According to an insider, the SDMI has accepted that it will never be able to control "non-compliant" formats such as MP3 files.

But the goal is to ensure that SDMI-protected music is never available in the same package as standard MP3 music files for consumers to access. Also, the insider believes consumers should be able to make MP3 copies of the CDs they've purchased "as long as they stay with the individuals who bought them."

All the more reason, he argues, that the forum needs to develop a screening technology that allows the players to tell the difference between protected and pirated music.

"The technology still remains immature," he admits. "But we're looking for a way to detect the source of the music, to ensure it has been legitimately bought. However, that could still be a problem in some markets such as Japan, where CD rental is big business, or where the CD is borrowed from a library."

Juliana Koranteng
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Anti-piracy battle must never stop

Jay Samit, EMI Music's senior VP of worldwide new media, has always been highly outspoken about his distaste for the unauthorised distribution of copyright music on the Web.

And that is why, speaking to Music & Media from Los Angeles, he continues to support the concept of SDMI wholeheartedly. He also explains the future challenges facing multinational artists on the 'Net, arguing that SDMI's positive contributions shouldn't be underestimated. However, it must be prepared to constantly evolve as well.

"The SDMI had a very specific series of goals to protect content at the digital download scenario," he explains. "But the world has moved on from that simplistic view. Downloading is only one of a myriad distribution methods—such as subscriptions, music lockers, downloading kiosks, custom compilations—that need to be dealt with."

Like several other top executives at the majors, Samit was aware that artists had no control over the fate of their works once posted on the Internet in the open MP3 format. SDMI was designed to give artists and labels the option to distribute protected versions of their works.

Since the initiative kicked off two years ago, Samit points out that there have been some positive developments. First, SDMI initiated a dialogue between the music industry and electronics goods makers about copyright protection.

Second, Microsoft agreed to add digital rights management (DRM) systems to its Windows Media Technologies format. Without DRM, the Windows Media format threatened to flood the Internet with unprotected MP3 music players, especially since Microsoft's software is on more than 80% of the world's PCs.

Third, it became clear that the telecoms sector—previously never associated with the music industry—needed to join the SDMI as mobile phones became a viable distribution channel. But didn't Samit lose confidence after some members of the public successfully hacked screening technologies SDMI had selected to detect pirated digital music? He argues that hackers have shown that you can break down most media. But that hasn't discouraged most consumers from paying for them. Which is why the anti-piracy battle must never stop.

"In my mind, [SDMI] was never about making something that M15 couldn't crack. It was about providing the digital equivalent of car keys," he says. "Anyone can hotwire and steal a car, but most people who own car keys are honest."

"No matter how many laws there are, there has always been murder. So does that mean we should stop arresting murderers?"

The speed at which the Internet was developing prompted the sectors involved in SDMI to act rapidly. The success in setting up the first set of specifications in two years should be commended, he adds, as most industry standards, such as the new MP4 format, can take up to five years.

So, apart from shutting down illegal operations such as Napster's free song-swapping system, what more can the majors do to market secure digitally delivered music to consumers?

"Two years ago, everyone said consumers would never take the time to download songs because it took such a long time. Today, there are 250 million downloads a week, minimum," Samit observes. "No one can compete with free [music]. Would people be willing to pay only a penny for a [digital] song? Yes. Would they pay £10 for a song? No. Somewhere in the middle is a multi-billion dollar business."

In his view, the legitimate international recording industry needs to be much more flexible about music sales. "Two years ago, [EMI] was the first to sell music to [online retailer] Amazon, when no one else would. Amazon didn't threaten retail—that was retail."

Samit also notes that Amazon was the first to offer more titles than any other traditional retailer. Also, digital kiosks enable smaller retailers to handle a large inventory of titles.

Such new-media developments can only boost business, he adds. But, as often as possible, that business must be based on authorised works. "The battle against unbriddled piracy has been next to impossible. But the goal is to develop a legitimate business model, so that artists can make a living in this digital environment."

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**Ronan Keating**

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**Out This Week**

Across Continental Europe

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Majors put focus on new media

There are certain unsavoury business realities the major companies can't avoid, according to Jay Samit, EMI Music's new media boss. One in five people who visit record stores never find the CD they want. Nine out of 10 albums released worldwide lose money. Many artists go unnoticed due to a need to spend heavily on advertising to reach their audience. That said, 92% of the world's population spend money on music.

The flexible format of the Internet can only be an asset because it allows record companies to develop one-to-one relationships with fans. As a result, "between 10% and 15% more of our music will be able to make money," says Samit. The five majors (EMI Music, Sony Music, Universal Music Group, BMG Entertainment and Warner Music Group) know this. That's why they've been battling against online piracy while pushing to make money from the Internet.

To inject new life into the stagnant $40 billion global music industry, the majors have turned to digital distribution, including commercial downloads, online video-on-demand, subscription-based services and digital kiosks.

"Napster has taught the majors the potential of online music," says Nick Henry-Stolz, music analyst at JP Morgan in London. "Even if Napster disappears [the majors] need to bring the maximum content online as soon as possible, in order to counter the potential explosion of decentralized P2Ps. At the end of this year, we shall see their works sold through subscriptions models, and in a convenient format, such as the Duet initiative."

Even EMI Music appears to be making money from new media, thanks to strategic investments in successful and failed dotcom upstarts during the last three years. According to its annual report, new media boosted EMI's income by about £90m (+45.8%) in the 18 months to September 2000.

The individual interests of their parent companies, plus the threat of online piracy, however, have meant the majors and their parents need to avoid accusations of anti-trust practices.

Indeed, last month Thomas Middelhoff, CEO of Bertelsmann—owner of the US digital music company BMG Entertainment—left the board of Vivendi Universal, which owns Universal Music Group. This came shortly after reports that BMG Entertainment, which owns EMI America, is being sold, and formed alliances on Internet music ventures, the majors and their parents need to avoid accusations of anti-trust practices.

As the online music community gathers at the Plug-in conference in Barcelona (April 2-3), Music & Media offers a guide to the new media attitudes and working practices of the major record companies. By Juliana Koranteng.

Time, UMG and Sony are jointly working on Duet, the working name for a planned subscription-based online music service.

This is happening at the same time as Bertelsmann, which broke ranks last October to form an alliance with Napster, develops another subscription-based service for this summer.

In addition, the majors have introduced new media initiatives at different times, used varied pricing systems, and sold through different Web retailers. This scenario of rivals joining forces temporarily while continuing to do their own things sends confusing messages.

"The truth is they're not good at working together and technically it's difficult. If [all five majors] get together and set up a digital distribution platform, MP3.com would go straight to the anti-trust authorities and complain. It's a very tricky situation," adds Henry-Stolz.

Even EMI Music appears to be making money from new media, thanks to strategic investments in successful and failed dotcom upstarts during the last three years. According to its annual report, new media boosted EMI's income by about £90m (+45.8%) in the 18 months to September 2000.

The individual interests of their parent companies, plus the threat of online piracy, however, have meant the majors and their parents need to avoid accusations of anti-trust practices.

Indeed, last month Thomas Middelhoff, CEO of Bertelsmann—which owns BMG Entertainment—left the board of Vivendi Universal, which owns Universal Music Group. This came shortly after reports that BMG Entertainment, which owns EMI America, is being sold, and formed alliances on Internet music ventures, the majors and their parents need to avoid accusations of anti-trust practices.

As the online music community gathers at the Plug-in conference in Barcelona (April 2-3), Music & Media offers a guide to the new media attitudes and working practices of the major record companies. By Juliana Koranteng.

"The truth is they're not good at working together and technically it's difficult. If [all five majors] get together and set up a digital distribution platform, MP3.com would go straight to the anti-trust authorities and complain. It's a very tricky situation," adds Henry-Stolz.

While they try and solve that problem, the majors have been spending time in courts, suing operations such as Napster and MP3.com, who have been indicted for copyright infringement in the US courts.

Sadly, it's given the majors an aggressive image of being constant litigants, instead of assured creators of entertainment content. But the lawsuits were inevitable, argues industry executives.

Yet, despite a slowdown in the global economy, they can't afford to sit on the sidelines indefinitely as aggressively ambitious entrepreneurs look for ways to enter the highly coveted entertainment business.

"The window of opportunity for the multinationals is open now but will not stay open indefinitely," says Larry Miller, US-based CEO of digital rights management company Reciprocal Entertainment. "Whether it happens with a new version of Napster or some other offer, the labels, technology providers and service companies, retailers and consumer electronics firms need to make this new channel simple, compelling and fun for consumers."
EMI Music

Ownership: EMI Group

Leading new media executives: Jay Samit, senior VP of worldwide new media

Music-related websites:
- EMI Recorded Music more than 60 labels, including:
  - Capitol Records (www.hollywoodandwine.com)
  - Capitol Records Nashville (www.capitol-nashville.com)
  - EMI Electrosa (www.emi-electrosa.de)
  - EMI-Medley (www.emi-medley.dk)
  - EMI Classics (www.emiclassics.com)
  - EMI Chrysalis (www.emichrysalis.co.uk)
  - Hemisphere Records (www.hemisphere-records.com)
  - Toshiba EM (www.toshiba-em.co.jp)
  - Virgin Records America (www.virginrecords.com)
  - Virgin Records Spain (www.virgin-record.es)

EMI Music Publishing (www.emimusicpub.com)

Music-related websites belonging to sister companies that might affect your own sites:
- Not applicable

Income from new media in 2000:
- Year ended 31 March 2000: first profits from EMI's new media strategy included £24.7 million (£39.9m) made from the now defunct Musersmaker.com.
- Six months to 30 Sept. 2000: £1.1 million

EMI Group’s revenue and profits in 2000:
- Turnover in year ended 31 March 2000: £2.4 billion
- EBITDA in same period: £248.4 million
- Turnover in six months ended 30 Sept. 2000: £1.1 billion
- EBITDA in same period: £113.9 million

Digital-delivery activities:
- June 1999: EMI takes equity stake in the now defunct Musersmaker.com, one of the pioneering online music service providers.
- April 2000: Forms an alliance with On-Line Entertainment Network to distribute music and live-concert Webcasts in a pay-per-view service.
- July 2000: EMI launches its US digital download trial, but tracks sold only through sites of a limited number of US traditional retail partners, Virgin Records America sells 20 David Bowie classic hits via digital delivery, at the time, the largest single commercial downloads by a major.
- Oct. 2000: Another 60 albums added to digitally delivered repertoire in the US, now available to larger number of retail sites and entertainment Web portals; EMI Music Asia rolls out digital download trial via Soundbuzz.com website; in Europe, EMI signs agreement to sell downloadable tracks via Tornado Group’s digital distribution system.
- Nov. 2000: EMI enters a non-exclusive, multi-year licensing agreement with US-based Supertracks’ distribution system, technology applicable in Europe; and by Microsoft’s Windows Media format, Supertracks’ distribution system, technology.
- March 2001: Virgin Spain offers promotional digital downloads for local act Tam Tam Go

EMI Music distributes content via D3X and On Demand Distribution digital technology in Europe; and by Microsoft’s Windows Media format, Supertracks’ distribution system, technology provider Preview Systems; plus the distribution systems supplied by Liquid Audio, Amplified worldwide

Online music video activities/companies:
- EMI has entered strategic agreements with and taken small equity stakes in virtuobroadcasting.com, European on-demand video and audio streaming service; Musicridge.de, Swedish-based on-demand streamed video site; ilbncom TV Group, a UK-based streamed video-on-demand service; Entertainment Boulevard, which operatesDiasent.com, Launch.com, the global streamed music video service

Online subscription activities/companies: See EMI’s links to commercial audio and video on-demand services above

Digital kiosks: EMI titles available via the RedDotNetwork CD-burning kiosks, now owned by Alliance Entertainment

Investments in digital rights management companies: Not applicable

Investment in broadband-distribution ventures or activities: See investments in on-demand online video services above

Other (any major ventures that might not falling under the above categories):
- Has licensed its catalogue to US-based Imbotech Inc, which will use its MusicTube software to promote EMI recordings on US online radio stations, to DiscoverMusic.com, music sampling service.
- EMI Music Publishing forms partnership with mobile phone manufacturer Nokia to sell its catalogue for downloadable mobile-phone ring tones, and with the UK’s BT Cellnet to offer interactive mobile music via the GPRS mobile phone network.
- Joined other majors to invest in Listen.com, search engine for music sites
- Has formed an alliance with Radiowave.com, which develops entertainment contest for Web radio stations

Sony Music

Ownership: Sony Corp.

Leading new media executives: Fred Ehrlich, president, new technology & business development

Music-related websites:
- Sony Music Online (www.sonymusic.com)

Music-related websites belonging to sister companies that might affect your own sites:
- Not applicable

MusicClub – music magazines (www.musicclub.sonystyle.com)
- Planet5G – Sony an investor in Asian music and entertainment portal (www.planet5g.com)
- Bit Music – Japanese downloading service (www.bitmusic.co.jp)

Estimated amounted invested in new media for 2000 and 2001: Not applicable

Total music revenue and profits in 2000:
- Nine months to 31 Dec. 2000: $9.34 billion ($6.43bn)
- Operating income: $131 million

Digital-delivery activities:
- Aug. 1999: Launch of promotional streaming audio and digital downloads April 2000: Launch of commercial downloads with online retailers such as Alliances Entertainment, Hastings Entertainment and Tower Records
- Jan. 2001: Norton Publishers and Sony Classical joint commercial download venture aimed at higher education sector
- SME’s technology partners include Reciprocal Entertainment, Microsoft’s Windows Media and Liquid Audio

Online radio – Columbia Records launched the Columbia Radio Network and The Rock Network in July 2000, the first Web radio service launched by a major. Sony Classical’s site also features radio
- Wireless – Since February 2001, Columbia Records tracks available to subscribers of AvantGo wireless service via their digital personal assistants
- Online locker – SME has licensed its catalogue to MPG.com and musicbank’s online locker services
Universal Music

Ownership: Vivendi Universal (www.vivendiuniversal.com)

Leading new media executives:
Larry Kenneth, president of Universal eLab, a division of Universal Music Group
Heather Myers, executive VP (New York, London, New York)

Music-related Websites:
Universal Music Group (www.universalmusic.com)
November 1999: Jim and Doug's Farm Club, US online A&R and label division
Farmclub.com—subscription-based streaming audio service was tested in a trial last year.
UMG starts trial of bluematter, its commercial downloadable service offering multi-
music-related websites belonging to sister companies that might affect your own sites:
Vivendi Music—music channel on Vivazi, international
Web portal jointly owned by Vivendi/Universal and mobile phone operator Vodafone (www.vivazi.com)

Estimated amount invested in new media for 2000 and 2001: Not available

UMG's revenue and profits in 2000:
Net Revenues: $6.8 billion
EBITDA: $1.2 billion

Digital delivery activities:
Jan 2000: UMG announces alliance with RealNetworks for consumers to use RealNetworks'
RealJukebox software for playing digitally delivered UMG tracks
Aug 2000: UMG starts trial of bluematter, its commercial downloadable service offering multi-
music-related websites belonging to sister companies that might affect your own sites:
Vivendi Music—music channel on Vivazi, international
Web portal jointly owned by Vivendi/Universal and mobile phone operator Vodafone (www.vivazi.com)

Estimated amount invested in new media for 2000 and 2001: Not available

Online music video activities/companies: Not available

Online subscription activities/companies: Not applicable

Digital rights management companies: Not applicable

Investment in broadband-distribution ventures or activities: Not applicable

Other developments (any major ventures that might not fall under the above categories):

Warner Music

Ownership: AOL Time Warner (www.aoltimewarner.com)

Leading new media executives:
Paul Yinich, executive vice president, strategic planning and business
development
Kevin Gage, VP strategic technology & new media, New York
Mark Foster, senior VP new media, London
Martin Craig, VP new media, London

Music-related Websites:
Warner Music Group (www.wmg.com)
Atlantic Records (www.atlantic-records.com)
Columbia House Records (www.columbiahouse.com)
The D.A.V.E. — Direct Audio Video Express Retail Site (www.thedave.com)
Elektra Records (www.elektra.com)
Ivy Hill Corp. — Warner Media Services B2B site (www.ivyhill-wms.com)
Kinetic Records (www.kineticrecords.com)
Maverick Records (www.maverick.com)
Preview Tunes — movie soundtracks (www.previewtunes.com)
Reprise Records (www.reprise.com)
Rhino Records (www.rhino.com)

Total I - mail order (www.totale.com)
Warner Bros. Publications — music sheets (www.warnerbrospublications.com)
Warner Bros. Records (www.wbr.com)
Warner/Chappell Music Inc. — music publishing (www.warnerchappell.com)

Estimated amount invested in new media for 2000: Not available

Total music revenue and profits in 2000:
Warner Music Group full-year financial results
Revenues: $4.1 billion (4.16bn)
EBITDA: $518 million

Digital delivery activities:
November 2000: WMG starts offering digital downloads in US and Canada via online retailers such as
Musicland, Tower Records, Clignow, and CDPplus. WMG links up with digital distribution technology company
Liquid Audio, and also adopts Microsoft's Windows Media digital rights management system.

Online music video activities/companies: Not available

Online subscription activities/companies: Not available

Digital kiosks: Not applicable

Digital rights management companies: Not applicable

Investment in broadband-distribution ventures or activities: Not applicable

Other developments (any major ventures that might not fall under the above categories):
Kevin Costro, former chief marketing office and president of new technology at BMG
Entertainment, joins AOL Time Warner as head of AOL Music division to direct online relationship-
s with record labels.
## Eurochart Hot 100® Singles

**Week 15**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Countries charted</th>
</tr>
</thead>
</table>
| 1 | It Wasn't Me | Robbie Williams | A.D.F.G.E.L.P.N.
| 2 | Mr. Jackson | Outkast | A.D.F.G.E.L.P.N.
| 3 | Nobody Wants To Be Lonely | Ricky Martin & Christina Aguilera | A.D.F.G.E.L.P.N.
| 4 | Teenage Dirtbag | Wheatus | A.D.F.G.E.L.P.N.
| 5 | Daylight In Your Eyes | No Angels | A.D.F.G.
| 6 | Seul | Garos | F.G.W.
| 7 | Pure And Simple | Hear Say | B.L.U.K.
| 8 | Wassup! | 2 Unlimited | F.G.W.
| 9 | Be Myself | Dr. Feelgood | A.D.I.R.L.S.
| 10 | Whole Again | Atomic Kitten | A.D.F.G.
| 11 | Uptown Girl | Westlife | A.D.F.G.
| 12 | Here With Me | A.D.G.F.G.E.L.P.N.
| 13 | One More Time | Daft Punk | A.D.F.G.E.L.P.
| 14 | Stan | Eminem Feat. Dido | A.D.F.
| 15 | 15th | Craig David | A.D.F.
| 16 | The Storm Is Over Now | R. Kelly | A.D.N.E.L.W.
| 17 | Solaar Pleure | MC Solaar | F.G.W.
| 18 | I'm Like A Bird | Nelly Furtado | A.D.F.G.E.L.
| 19 | Another Day In Paradise | Brandy & Ray J | A.D.
| 20 | Mr. Writer | Stereophonics | I.R.L.U.K.
| 21 | Clint Eastwood | Gorillaz | H.N.S.L.
| 22 | Shit On You | De-Phazz | A.D.F.L.N.S.
| 23 | Can't Fight The Moonlight | LeAnn Rimes | A.D.F.L.N.S.
| 24 | No Nagging Anymore | NaNa, Na, Na, Na, Na, Na | A.D.F.L.N.S.
| 25 | Don't Let Me Be The Last To Know | Britney Spears | A.D.F.L.
| 26 | Things I've Seen | Sponks | A.D.F.L.
| 27 | 911 | Wyndi Jean & Mary J. Blige | A.D.
| 28 | A Passion EP | Gig D'Agostino | A.D.F.
| 29 | Rollin' | Limp Bizkit | A.D.
| 30 | Bonne | Rammstein | A.D.
| 31 | Rendezvous | Craig David | D.G.N.S.
| 32 | Street Fight | Robbie Williams | A.F.G.
| 33 | I Wanna Be U | Elton John | A.D.C.O.R.
| 34 | Elle Ter Dendig | Phoenix | F.N.W.
| 35 | Dance With Me | DJ Neat | A.D.C.O.R.
| 36 | Wenn Das Liebe Ist | Glasschman | A.D.C.
| 37 | Jaded | Aerosmith | C.O.K.
| 38 | Still Be Lovin' You | Damage | D.U.K.
| 39 | Tu Vas Me Quitter | Helene Segara | N.F.L.S.C.
| 40 | Bow Wow (That's My Name) | Lil Bow Wow & Sis D | N.F.L.S.C.
| 41 | Always Come Back To Your Love | Samantha Mumba | B.L.U.K.
| 42 | I Need You | LeAnn Rimes | B.L.U.K.
| 43 | Best Friends Forever | Tevin Campbell | B.L.U.K.
| 44 | Heaven Is A Halftipe | OPM | A.B.O.C.
| 45 | Win The Race | Modern Talking | F.B.W.
| 46 | L'Alizé | Alizée | P.W.A.
| 47 | Inner Smile | N.L.S.
| 48 | What A Feeling | UB40 | A.D.E.R.U.K.
| 49 | Plug In Baby | Muse | F.L.N.
| 50 | Touch Me | Ron Da Silva | G.R.D.L.N.S.
| 51 | Si Je M'En Sors | Julie Zenatti | C.O.L.
| 52 | Straight Up | Chante Moore | F.N.A.
| 53 | L'Histoire D'une Fée, C'Est... | Mylène Farmer | D.L.N.U.K.
| 54 | He Loves U Not | DM Black | D.L.N.U.K.
| 55 | Lay My Love On You | DMB | A.S.
| 56 | Suck A Judgement | Korn | D.L.U.K.
| 57 | Stick In A Moment You Can't Get Out Of | The Script | D.L.U.K.
| 58 | Chase The Sun | Plant Funk | B.L.U.K.
| 59 | Paradise | Karl | B.L.U.K.
| 60 | Turn The Tide | Sylvester | B.
| 61 | Starlight | Supernova | B.L.U.K.
| 62 | Who Let The Dogs Out | Baha Men | B.L.
| 63 | Mr. DJ | Blackout | F.M.A.
| 64 | Porets Of Pain | N.E.E.
| 65 | Operation Blade (Bass In The Place) | Point 4 | D.
| 66 | I'm Osten | Nikolaj Berlin Records | B.L.
| 67 | American Dream | Jackson 5 | D.
| 68 | Feels So Good | Melanie B | B.L.
| 69 | Dancing In The Moonlight | Toploader | Y.
| 70 | Pop Ya Collar | Usher | D.L.N.
| 71 | La Bas | Aosta | F.B.
| 72 | This Is Where I Came In | Ben Harper | B.L.
| 73 | Stutter | Joe feat. Mystikal | N.L.
| 74 | Why Oh Why | ATC | C.
| 75 | Whaazzah | B-Boys | D.L.
| 76 | Romeo | Shingaling - Bonniers (Northern) | B.L.
| 77 | The Call | Backstreet Boys | J.
| 78 | Think About Me | Artful Dodger feat. Michelle Esselery | F.B.
| 79 | Avant De Partir | Eve Angels | M.
| 80 | Carillon | Magneit - Time (Not Listed) | B.L.N.C.
| 81 | Last Resort | Papa Roach | B.L.N.C.
| 82 | Un Jouor L'Autre | Isabelle Boulay | V.
| 83 | Ameno | DJ Quicksilver | A.
| 84 | Plano Loco | Dal Loco & MC Nest - Island (License Copyrighted) | B.L.
| 85 | Gravel Pit | Wu-Tang Clan | A.D.

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

**Public Domain** indicates the single registering the biggest increase in chart points.

**Top 5** indicates the single registering the biggest increase in chart points.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dido</td>
<td>1. A Girl Like This</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>Discovery</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>ano N который эпический ленты</td>
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<tr>
<td>Anastacia</td>
<td>Not That Kind</td>
</tr>
<tr>
<td>Manic Street Preachers</td>
<td>Know Your Enemy</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing</td>
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<tr>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>The Beatles</td>
<td>Let It Be</td>
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<tr>
<td>Modern Talking</td>
<td>America</td>
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<td>Eva Cassidy</td>
<td>S Medicine</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP</td>
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<tr>
<td>Craig David</td>
<td>That's My Jam</td>
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<tr>
<td>Alison Moyet</td>
<td>All I Ever Wanted</td>
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<td>Coldplay</td>
<td>Yellow</td>
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<tr>
<td>Lionel Richie</td>
<td>Hello</td>
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<tr>
<td>Billy Joel</td>
<td>Texas</td>
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<td>Jennifer Lopez</td>
<td>Limp Bizkit</td>
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<td>Bob Sinidia</td>
<td>Various Artists</td>
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<tr>
<td>Adriano Celentano</td>
<td>Sound Of The 80s</td>
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<tr>
<td>Garou</td>
<td>Vocalalia</td>
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<td>David Gray</td>
<td>White Ladder</td>
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<tr>
<td>Linkin Park</td>
<td>Hybrid Theory</td>
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<tr>
<td>Moby</td>
<td>Why Does My Heart Feel So Sad</td>
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<tr>
<td>Michelle</td>
<td>Westlife</td>
</tr>
<tr>
<td>Gloria</td>
<td>Senza Ali</td>
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<tr>
<td>Eros Ramazzotti</td>
<td>A Day Without Rain</td>
</tr>
<tr>
<td>Hayley Westenra</td>
<td>Since You've Been Gone</td>
</tr>
<tr>
<td>De-Phazz</td>
<td>Death By Chocolate</td>
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</tbody>
</table>

**European Top 100 Albums**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dido</td>
<td>35. Don't Build Me Up</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>36. Love Of My Life</td>
</tr>
<tr>
<td>Linkin Park</td>
<td>37. Numb</td>
</tr>
<tr>
<td>Madonna</td>
<td>38. Like A Virgin</td>
</tr>
<tr>
<td>Gigi D'Alessio</td>
<td>39. Nineteen</td>
</tr>
<tr>
<td>Adriano Celentano</td>
<td>40. Salve</td>
</tr>
<tr>
<td>Garou</td>
<td>41. Larice</td>
</tr>
<tr>
<td>Linkin Park</td>
<td>42. Somewhere I Belong</td>
</tr>
<tr>
<td>Moby</td>
<td>43. Why Does My Heart Feel So Sad</td>
</tr>
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<td>Michelle</td>
<td>44. Westlife</td>
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<tr>
<td>Gloria</td>
<td>45. Senza Ali</td>
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<tr>
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<tbody>
<tr>
<td>Dido</td>
<td>55. Thank You</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>56. Lost In Music</td>
</tr>
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<td>Hayley Westenra</td>
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<tr>
<td>Adriano Celentano</td>
<td>80. Salve</td>
</tr>
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<td>Garou</td>
<td>81. Larice</td>
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<td>Linkin Park</td>
<td>82. Somewhere I Belong</td>
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<td>Eros Ramazzotti</td>
<td>86. A Day Without Rain</td>
</tr>
<tr>
<td>Hayley Westenra</td>
<td>87. Since You've Been Gone</td>
</tr>
</tbody>
</table>
## Top National Sellers

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Hear'Say - Pure And Simple&quot;</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Suggs feat. Bards &quot;Hear'Say&quot;</td>
<td>Warner</td>
</tr>
<tr>
<td>3</td>
<td>28th Feb. feat. &quot;It's Only&quot;</td>
<td>EMI Records</td>
</tr>
<tr>
<td>4</td>
<td>Atomic Kitten - &quot;Who Wants You (Your Eyes)&quot;</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>NE - Stereophonics</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>2NE - Feel The Beat</td>
<td>Virgin (EMI)</td>
</tr>
<tr>
<td>7</td>
<td>2NE - Teenagers</td>
<td>Virgin (EMI)</td>
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AIRBORNE

means about two daily spins but without any moment we play it in C-rotation, which basically confident that it could be around for a while. At the we distinguish ourselves from the others.” Voellm broadcasters Destiny’s Child but with a distinct British flavour,”
"Get Over Yourself"

Top US Albums

1. * supernova, which entered this country target the younger Craig David these four girls (Telstar)

The Avalanches have supported acts such as the Beastie Boys and Public Enemy and Madonna’s label Maverick has shown an interest in signing them to the US after they Avalanches on the day they were signed, having even kooky, love song that Morten Rindholt, is flatmates Robbie Chater and Darren Sel tman & MEDIA

In the footsteps of label mate Craig David these four girls from south London face contemporary R&B with 2.-step. The result is a highly catchy tune, which entered the UK singles chart back in January. At Swiss youth-targeted CHR network Radio 105 (One-O-Five), which is headquartered in Basel, head of music Matthias Voellm explains why he playlisted the track although the genre such as has not made too many inroads in Switzerland up till now. “First of all it is an excellent radio record somewhat similar to recent efforts by Destiny’s Child but with a distinct British flavour,” says Voellm. “Secondly, not too many other broadcasters in this country target the younger listeners like we do, so by programming these sounds we distinguish ourselves from the others.” Voellm continues, “Whether it develops into a major hit over here remains to be seen but up until now I am quietly confident that it could be around for a while. At the moment we play it in C-rotation, which basically means about two daily spins but without any day-part restrictions, something which indicates that we think that it does have potential in this market.”

Top 100 albums


DANCE BEAT

The weekly dance chart comment by Harold Roth

Hip hop is getting closer to the top spot as OutKast's massive hit Ms. Jackson (Laface) rises to a new peak at seven in the European Top 100 Dance Traxx chart this week. The success follows the Scandinavian countries throwing themselves on the hip hop bandwagon that is rolling through Europe.

Rank 1's Airwave (ID&T) made it to number one in the chart exactly a year ago, but since then Dutch trance tracks have found it hard to break the top 10 of the chart. But that record may be improving now as Purple Eye Entertainment's Barthezz jumps five notches to eight with On The Move. Already a biggie at home in the Netherlands, as well as in Germany, it also debuts in the Scandinavian countries. This week, Barthezz is also flying high in the UK club chart, where vocalist Natacha Brice on production outfit Ricky Morrison & Frank Sidoli, The M&S in question are London-based producers. The M&S presents...The Girl Next Door climbs up to 10. But that record then Dutch trance tracks have found it hard to one in the chart exactly a year ago, but since this week.

**THIS WEEKS MOVERS**

<table>
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<th>Week</th>
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**EUROPEAN DANCE TRAXX**

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**Oldies**

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**Getting Started**

Subscribe to Music & Media's Chartfax Service and receive the latest chart & airplay Information 5 days prior publication.
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**

**Depeche Mode**

*Dream On (Mute)*

“This new single is a good mix of classic songwriting mixed with a modern radio sound.”

Ville Vilen
head of music
YLE 2 Radiomafia/Finland

---

**SWEDEN:**

*SR P5: 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/stokholm

Christina Aguilera/Pero Me Acuerdo De Ti
Backyard Babies/Brand New Hate
Hooverphonic/Mad About You
Depeche Mode/Dream On
Wheatfield/Teenage Dirtbag
Craig David/Be Myself
Nelly Furtado/I'm Like A Bird
Rod Stewart/I Can't Deny It
Dario G/Dream To Me
SWEDEN:

**ITALY:**

*ITALY: RADIO 105*

**HEAD OF MUSIC: ANGELO DE ROBERTI**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: INDEPENDENT**

www.105radio.it

Emma Bunton/What Took You So Long?
Madonna/What It Feels Like For A Girl
Alizée/On My Way
S.E.X./Riptide
Cans/Just Another Day
Papa Roach/Between Angels & Insects
Starsailor/Goodsouls
Eve/Who's That Girl?
Jason Downs feat. Milk/Get Your Coat
Cradle of Filth/Save Your Soul
Dario G/Dream To Me
Moby/Play

---

**GERMANY:**

*GERMANY: RADIO FFH*

**Hit Radio FFH**

**EINFACH NAHER DRAN**

**HEAD OF MUSIC: RAUL BLASBERG**

**FORMAT: CHR**

**SERVICE AREA: HESEN**

**PLAYLIST MEETING: WEDNESDAY PM**

**GROUP/OWNER: INDEPENDENT**

www.ffh.de

Right Said Fred/You're My Mate
Nelly Furtado/I'm Like A Bird
Rod Stewart/I Can't Deny It
Dario G/Dream To Me

---

**FINLAND:**

*FINLAND: YLE 2 RADIOMAFIA*

**HEAD OF MUSIC: VILLE VILEN**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: TUESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.yle.fi/radiomafia

Bran Van 3000/Curtis Mayfield/ Astounded
Emma Bunton/What Took You So Long?
Manic Street Preachers/Ocean Spray
Seremoniamestari/Psychedly & Kysy
Teosekoitin/Solar On Sun
Mikaila/So In Love With You
Depeche Mode/Dream On
Paleface/Keep Hope A Lie
Sugababes/Run For Cover

---

**HOLLAND:**

*HOLLAND: RADIO 538*

**HEAD OF MUSIC: ERIK DE ZWART**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: INDEPENDENT**

www.radio538.nl

Madonna/What It Feels Like For A Girl
Alizée/On My Way
S.E.X./Riptide
Cans/Just Another Day
Papa Roach/Between Angels & Insects
Starsailor/Goodsouls
Eve/Who's That Girl?
Jason Downs feat. Milk/Get Your Coat
Cradle of Filth/Save Your Soul
Dario G/Dream To Me
Moby/Play

---

**AUSTRIA:**

**AUSTRIA: Ö3**

**HEAD OF MUSIC: ALFRED ROSENAUER**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.oe3.orf.at

Manic Street Preachers/Ocean Spray
The Avalanches/Since I Left You
Anja Garbarek/Easy Tune
R.E.M./Imitation Of Life
Eve/Who's That Girl?
Jennifer Lopez/Play
Tillya/Some Along
Myc/Free

---

**UK:**

*UK: BBC RADIO 1*

**HEAD OF MUSIC: ALFRED ROSENAUER**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.bbc.co.uk/radio1

Jason Downs feat. Milk/White Boy With A Feather
Papa Roach/Between Angels & Insects
Bel Amour/Sel Amour
Sarsalino/Goodgoss
Eve/Who's That Girl?
M.O.P./Cold As Ice

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**MUSIC & MEDIA**

APRIL 7, 2001

AmericanRadioHistory.Com
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</table>
**Germany**

**BAYERN/Munich**
- HOT
  - Jim Morrison - Music Director
  - Playlist Additions:
    - **ROCK**
      - Myline Farmer: L'Histoire D'une Fee, C'Est... (Maverick/Warner Bros.)
      - Keren Ann: Sur Le Fil (Warner Bros.)
      - Hooverphonic: Mad About You (Epic)
      - Depeche Mode: Dream On (Warner Bros.)
      - Jennifer Lopez: Let's Get Loud (EMAP BIG CITY NETWORK/Manchester)
      - Madonna: If Only (EMAP BIG CITY NETWORK/Manchester)

**NDR2/Hamburg**
- AC
  - Andrew Phillips/Jo Burlando - Prog. Contr.
  - Playlist Additions:
    - **ROCK**
      - Mel C: Things I've Seen
      - Modjo: Chillin'
      - The Avalanches: Since I Left You

**NDR3/Bochum**
- AC
  - Vaughan Hobbs - Group Head Of Music
  - Playlist Additions:
    - **ROCK**
      - Aston Merrygold & Rizzle Kicks: Thing I Need
      - McFly: Boy Does Your Mama Know
      - The Osmonds: Go Away Little Girl
      - De Palmas: Nuestro Amor

**NDR4/Osnabrueck**
- AC
  - Consten Hoyé - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - Katy B: Valeria
      - spaghetti: Ra Re Va
      - Groot Nation: We'll Never Learn

**Radio NRW/Oberhausen**
- AC
  - Jan Hoogesteijn - Stn. Manager
  - Playlist Additions:
    - **ROCK**
      - Billy Idol: Generation Fix
      - Soundbar: How Can I Live
      - The Bucketheads: Leave It All

**Radio RPR/1/Ludwigshafen**
- CHX
  - Udo Egen-Hoet - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - Pink Floyd: Comfortably Numb
      - AC/DC: Hells Bells

**Radio SRF/Schaffhausen**
- AC
  - Holger Lochman - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - Pink Floyd: Comfortably Numb
      - AC/DC: Hells Bells
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - The Who: Baba O’Reilly

**Radio SRF/Solothurn**
- AC
  - Antonio Alario - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

**Radio SRF/Zurich**
- AC
  - Peter Granier - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

**SWITZERLAND**

**COULER/Moutier**
- ALG
  - Patrick Rouiller - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - AC/DC: Hells Bells
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - Pink Floyd: Comfortably Numb

**Radio SRF/Zurich**
- AC
  - Antonio Alario - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

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**Spain**

**CATALUNIA**
- AL/Radio*4 - DVD
  - Miquel Costa - Programme Director
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

---

**FRANCE**

**EUROPE 2 NETWORK**
- FR
  - Cédric Bebear - Prog. Dir
  - Power Rotation Add:
    - **ROCK**
      - U2: All That You Can't Leave Behind
      - Radiohead: OK Computer
      - The Rolling Stones: Ronstadt And The Stone Poneys

**FRANCE**

**ALTERNATIVE**
- FR
  - Laurent Rodier - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

---

**HOLLAND**

**ARTYK**
- NLD
  - Peter van Dijk - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

---

**Belgium**

**Belgium**
- BR
  - Simon De Raedt - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

---

**Italy**

**ITALY**
- ITA
  - Stefano Failla - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

---

**HOLLAND**

**AIRPLAY**
- NLD
  - Peter van Dijk - Head Of Music
  - Playlist Additions:
    - **ROCK**
      - The Rolling Stones: Ronstadt And The Stone Poneys
      - AC/DC: Hells Bells
      - Pink Floyd: Comfortably Numb

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**EVERY WEEK 15/01**

**Most Added**

- Madonna: What It Feels Like For A Girl (Maverick/Warner Bros.)
  - Emun Bunton: What You’re Feeling (Virgin)
  - Depche Mode: Dream On (Mute)
  - Jennifer Lopez: Play (The Corrs: Give Me A Reason (14/4 Afternoon)
  - R.E.M.: It’s Alright (Virgin)
  - Destiny’s Child: Survivor (Columbia)
  - Floetry: Yo Let Me Be The Last To Know (London)
  - Modjo: Chillin’ ( Caroline’s Eyes (Maverick/Warner Bros.)
  - Keren Ann: Sur Le Fil (Virgin)
  - Hooverphonic: Mad About You (Mute)
  - Depeche Mode: Dream On (Warner Bros.)
  - Madonna: If Only (EMAP BIG CITY NETWORK/Manchester)
  - Jennifer Lopez: Let’s Get Loud (EMAP BIG CITY NETWORK/Manchester)

**Playlist Additions**

- Madonna: What It Feels Like For A Girl (Maverick/Warner Bros.)
  - Emun Bunton: What You’re Feeling (Virgin)
  - Depche Mode: Dream On (Mute)
  - Jennifer Lopez: Play (The Corrs: Give Me A Reason (14/4 Afternoon)
  - R.E.M.: It’s Alright (Virgin)
  - Destiny’s Child: Survivor (Columbia)
  - Floetry: Yo Let Me Be The Last To Know (London)
  - Modjo: Chillin’ ( Caroline’s Eyes (Maverick/Warner Bros.)
  - Keren Ann: Sur Le Fil (Virgin)
  - Hooverphonic: Mad About You (Mute)
  - Depeche Mode: Dream On (Warner Bros.)
  - Madonna: If Only (EMAP BIG CITY NETWORK/Manchester)
  - Jennifer Lopez: Let’s Get Loud (EMAP BIG CITY NETWORK/Manchester)
DENMARK
THE VOICE/Copenhagen  F  CHR  Philip Lundgaard - Head of Music
Power Rotation Add:

DAINTY
Jocke Bring - Prog Dir
Playlist Additions:

DAINTY
Jocke Bring - Prog Dir
Playlist Additions:

VIVA TV/Copenhagen  G  CHR
March 2004

DANISH
RADIO 2 Copenhagen  A
Jan Brodie - Prog Dir
Playlist Additions:

DANISH
RADIO UP/Down/Copenhagen  G
Jan Brodie - Programme Director
Tanya Minzie - Head of Music
Power Rotation Add:

HUNGARY
RADIO/DAB/Budapest  G
János Tánkay - Music Director
Playlist Additions:

HUNGARY
DANSBÚRIUS/Budapest  G
Sándor Tanács - Music Director
Playlist Additions:

HUNGARY
RÁDIÓ BRIDGE/Budapest  G
István Menczer
Playlist Additions:

HUNGARY
KIVOS 99/9 FM/Athens  G
Kostas Vassilopoulos - Programme Director
Playlist Additions:

GREECE
RADIO MAXIMUM/Moscow/St Petersburg  G  MWO
Mikhail Eidelman - Programme Director
Power Rotation Add:

RUSSIA
KISS 99 FM/Athens  G
Kostas Vassilopoulos - Programme Director
Playlist Additions:

KISS 99 FM/Athens  G
Kostas Vassilopoulos - Programme Director
Playlist Additions:
Whether or not the Spice Girls (picked) are likely contenders for the chart. As noted by music policy Danmarks Radios Fredrikserk, who has added it to the P3 playlist. He says that, compared to the material of Spice colleagues oceans of and and sugababes' "Run For Cover." On (Mute) is one to look out for. For next week, in the coming weeks. With usual Madonna pace, the track looks likely to go to number one in the coming weeks.

1998's UK band Depeche Mode are making a comeback with a brand new album, Excerpt, out on May 14. The first single off the album Dream On (Mute) is one to look out for. For next week, Jennifer Lopez's Play (Epic), REM's long-awaited new single "Imitation Of Life." Wasn't Me (MCA) and Sugababes' Run For Cover (London) are all new single Imitation Of Life (Warner Bros.)

Shaggy's "I Love Me Tonight)" shoots up to 12 from 37 in its second week in the chart and also tops the Most Added chart. With usual Madonna pace, the track looks likely to go to number one in the coming weeks.

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 fullWidth or during specific dayparts.

The table below shows the top 50 songs of the week:

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>Shaggy Feat. Ricardo &quot;Rikrok&quot; Decent If Wasn't Me (MCA)</td>
<td>66</td>
<td>1</td>
<td></td>
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<tr>
<td>2</td>
<td>7</td>
<td>4</td>
<td>Janet Jackson/All For You (Virgin)</td>
<td>62</td>
<td>4</td>
<td></td>
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<tr>
<td>3</td>
<td>2</td>
<td>12</td>
<td>Dido/Here With Me (Cheeky/Arista)</td>
<td>59</td>
<td>2</td>
<td></td>
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<tr>
<td>4</td>
<td>4</td>
<td>10</td>
<td>Ricky Martin &amp; Christina Aguilera/Nobody Wants To Be Lonely (Columbia)</td>
<td>64</td>
<td>0</td>
<td></td>
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<td>5</td>
<td>3</td>
<td>16</td>
<td>Texas/Inner Smile (Mercury)</td>
<td>56</td>
<td>1</td>
<td></td>
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<td>6</td>
<td>6</td>
<td>17</td>
<td>U2/Stuck In A Moment You Can't Get Out Of (Island)</td>
<td>58</td>
<td>0</td>
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<tr>
<td>7</td>
<td>9</td>
<td>12</td>
<td>Modjo/Chillin' (Barclay)</td>
<td>51</td>
<td>5</td>
<td></td>
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<tr>
<td>8</td>
<td>5</td>
<td>18</td>
<td>Jennifer Lopez/Love Don't Cost A Thing (Epic)</td>
<td>56</td>
<td>0</td>
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<tr>
<td>9</td>
<td>8</td>
<td>19</td>
<td>Robbie Williams/Supreme (Chrysalis)</td>
<td>58</td>
<td>0</td>
<td></td>
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<tr>
<td>10</td>
<td>14</td>
<td>7</td>
<td>Nelly Furtado/’Im Like A Bird (Dreamworks)</td>
<td>48</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>4</td>
<td>Ronan Keating/Lovin' Each Day (Polydor)</td>
<td>49</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>37</td>
<td>2</td>
<td>Madonna/What It Feels Like For A Girl (Maverick/Warner Bros.)</td>
<td>47</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

Note: The table represents a snapshot of the European Radio Top 50 chart as of week 15/01/2001. The chart is based on a weighted-scoring system where songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. The table reflects the top 50 songs of the week with their respective positions, labels, and new station adds.
Albertini outlines Euro vision

ue to be based in Milan and will assume A&R, sales, corporate and business development for the entire European region, while continuing to be president of Warner Music's companies in Italy and Greece. Industry sources predict that WEA Records Italy managing director Massimo Giuliano will now play a greater role alongside Caccia.

Albertini says that Caccia's new position is "not a token role—he ranks very high in the Warner European hierarchy". He elaborates: "For me, Gero's appointment is a real acknowledgement of his work and I am sure that he will help me in expanding our business in Europe."

"Currently, there are seven or eight companies in Europe with which we could share some similar interests. We have set a list of geographical and repertoire priorities and mapped the places where we have weaknesses and where there is a potential for growth. Caccia, who has a real background in finances and deal-making, will implement our expansion strategy. He will look at all the companies and make recommendations for a quick expansion."

Albertini declines to name any specific targets, but sources at Warn- er suggest that Scandinavia is already on the Caccia's radar as far as potential acquisitions are concerned.

Central to Albertini's strategy for growth is Warner Music France, a company that, by his own admission, "has not been performing for the past seven or eight years to the level of the other Warner Music companies—it is possible to have only a nine per cent market share in a country like France."

He adds: "Everybody thinks that I have made mistakes with France because I am French, but that's not the point. The French operations are a priority because they were not performing well, and to be a key player in Europe really means strong in France. If we get this country up on its feet, it'll impact our whole profile." Albertini refuses to disclose his market share target in the territory, but sources have enjoyed a 12 per cent rise within a couple of years is on his agenda.

The first step in the rejuvenation of the French company was the appointment by Caccia a year ago of Philippe Desinse, who took the job of president Warner Music France. But Albertini says that he needed to further strengthen the French management team, letting him set the centre of his forte, artist development and marketing, while bringing in an experienced executive to handle distribution. Albertini believes that Blanc, with whom he previously worked when he was in charge of PolyGram France, has the perfect skills to complement those of Desinse. "He is at a crucial time in his career and I believe he has all the qualities required to get the organisation up and running."

Abroad, Desinse has done a fantastic job, which can be seen in our current chart positions. But with Blanc and Desinse I have a winning ticket and one of the best manage-
tment teams in France."

The structure Blanc will take over on April 23 will incorporate all the music activities of the French affiliate and Warner/Chappell's music publishing business. Blanc will report directly to Albertini while Desinse—who will continue to oversee the activities of the territories—will report to Wall-Chappell France managing director Tom Arena will report to both Blanc and Los Angeles-based WarnerChappell chairman and CEO Les Foreman. Albertini admits that combining all the company's music interests in France under a single roof is quite an unusual set-up for Warner, as the publishing activities usually operate separately. He says that at this stage, the combination of labels and publishing—which is the norm at a group like Daft Punk—"is one idea but he also adds that the French company's struc-
ture will be an experiment for the wider group. Albertini emphasises, however, that the merger of the two labels in all the major territories—but I mean two labels, not two separ-
ate companies. For historic rea-
s, in most countries, the norm was one company for both labels, per-
parallel and sometimes in a separate way. I think this is inconsistent with today's market conditions. Wherever the size of the market allows, we will have two labels, with their specific A&R, marketing and promo teams, but all the back office functions should be centralised. We are almost there."

Overall, Albertini says that the region has suffered from a lack of leadership for the past two years, since the departure of long-serving Warner Music Europe president Manfred Zumkeller. In his first three months in the job, he says he has travelled a lot, listened to his execu-
tives and that Caccia's and Blanc's appointment is "a sign that he wants to put in place throughout Europe. He says he favours more direct lines of reporting, with key ter-
ritories reporting directly to him. Albertini says he also wants to introduce a greater co-ordination between Warner affiliates around Europe. "I'd like to switch from a feder-
atation to a more hierarchi-
cal system to a model where companies retain an independence but also know how to play together," he says. "This means that we must all work together and at the same time on key international and regional priorities, and sign and develop in a more collec-
tive way projects coming from the region."

On the last point, Albertini says he plans to set up A&R networks throughout Europe to target niche markets and address the notion of segmentation by genre. "I am a strong believer in developing niche genres, because that's how you can achieve cross-over success," he claims.
NJR has received public support from Dominique Baudis, president of French broadcasting authority the CSA, regarding the issue of reciprocal access to European radio markets. NJR raised the issue at the CSA after German media group Bertelsmann in effect became the majority owner of hundreds of French stations when it took majority control of the RTL Group (M&M, February 17). Baudis has said NJR's claims are "legitimate" and that he is planning to raise the whole issue with his counterparts during a forthcoming meeting of European regulators in Barcelona on April 19-20.

As expected, Andy Slater has been named president/CEO of EMI's Capitol Records in the US. Slater begins May 1 but was offered the post several months ago. He joins Capitol from his Slater Management firm, where he has represented Macy Gray, Fiona Apple and the Wallflowers—all of whom has also produced. The move means that Roy Lott, who replaced Gary Gersh as Capitol president in 1998, will return full-time to his duties as deputy president of EMI Recorded Music in North America.

Based in L.A., Slater will report to EMI Recorded Music president/CEO Ken Berry.

Holland's HMG Group has announced that from April 2 the new name for its Veronica-branded radio and TV outlets will be Yorin. HMG's earlier plans to rebrand the station and its ME had to be abandoned following a legal challenge from clothing brand WE, which felt the new name was too similar to their own. The renaming exercise was made necessary by the Veronique Organisation's departure from the HMG Group last year. However, Hotline predicts that Yorin FM could be the subject of some unfortunate mispronunciations...

Antoine Gouiffes-Yan has been promoted to international charge of the development of the company's artists from outside of France. He joined the company in March 1999, taking charge of international marketing and GM of the Columbia group. Gouiffes-Yan will report to Virginie Auclair, Benjamin Diamond, Anggun and Yannick.

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**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week 15/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CRAIG DAVID/KENDRICK</td>
<td>(Wildcard)</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>Janet Jackson/All For You</td>
<td>(Virgin)</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>Kelly Porter/Out Of My Mind</td>
<td>(Downtown)</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>Shaggy feat. Ricardo &quot;Rik rok&quot; Ducent/It Wasn't Me</td>
<td>(MCA)</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>Gordie Clark/Attention</td>
<td>(Fret Jamaica)</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>Boyz II Men/You're The One</td>
<td>(Motown/Frankie)</td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>Emma Bunton/What You Do To Me</td>
<td>(Virgin)</td>
<td>34</td>
</tr>
<tr>
<td>8</td>
<td>Exile/Sweet Thing</td>
<td>(Virgin)</td>
<td>35</td>
</tr>
<tr>
<td>9</td>
<td>Santana/Smooth</td>
<td>(Virgin)</td>
<td>27</td>
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<tr>
<td>10</td>
<td>Destiny's Child/Survivor</td>
<td>(Cheeky/Arista)</td>
<td>11</td>
</tr>
<tr>
<td>11</td>
<td>The Corrs/Give Me A Reason</td>
<td>(Cheeky/Arista)</td>
<td>19</td>
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<tr>
<td>12</td>
<td>Guitar*Spoon/Say It</td>
<td>(Cheeky/Arista)</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>NE DestinysChild/Survivor</td>
<td>(Cheeky/Arista)</td>
<td>13</td>
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<tr>
<td>14</td>
<td>Moby/Third</td>
<td>(Virgin)</td>
<td>29</td>
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<tr>
<td>15</td>
<td>Wheatfield/Dancing</td>
<td>(Columbus)</td>
<td>12</td>
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<tr>
<td>16</td>
<td>Architecture/Sam The Money</td>
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<tr>
<td>17</td>
<td>The No's/Unbelievable</td>
<td>(EMI)</td>
<td>33</td>
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<tr>
<td>18</td>
<td>Ronan Keating/Love Each Day</td>
<td>(Columbus)</td>
<td>15</td>
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<tr>
<td>19</td>
<td>Atomic Kitten/Whole Again</td>
<td>(Columbus)</td>
<td>13</td>
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<tr>
<td>20</td>
<td>The Great Escape/You &amp; Me</td>
<td>(Tommy Boy/EMI)</td>
<td>14</td>
</tr>
</tbody>
</table>

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

**SCANDINAVIA**

<table>
<thead>
<tr>
<th>Week 15/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
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<tbody>
<tr>
<td>1</td>
<td>RONAN KEATING/LOVING'S EVERY DAY</td>
<td>(Polydor)</td>
<td>34</td>
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<tr>
<td>2</td>
<td>BadGirl/Love You Over &amp; Over</td>
<td>(Columbia)</td>
<td>11</td>
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<tr>
<td>3</td>
<td>NR Madrid/La Noche</td>
<td>(Virgin)</td>
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<tr>
<td>4</td>
<td>Destiny's Child/One More Time</td>
<td>(Cheeky/Arista)</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>NR Spaceulu/Big Man</td>
<td>(EMI)</td>
<td>29</td>
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<tr>
<td>6</td>
<td>NR Absolutely/You're The One</td>
<td>(Cheeky/Arista)</td>
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<tr>
<td>7</td>
<td>NR Atomic Kitten/Whole Again</td>
<td>(Cheeky/Arista)</td>
<td>13</td>
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<td>8</td>
<td>NR Eros Ramazzotti/E Il Alma De Los Arboles</td>
<td>(EMI)</td>
<td>19</td>
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<tr>
<td>9</td>
<td>NR La Oreja De Van Gogh/La Playa</td>
<td>(Ariola)</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**THE NETHERLANDS**

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<td>JUDITH/EVERYBODY</td>
<td>(EFDSS)</td>
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<tr>
<td>2</td>
<td>NR Kyla/Miss You</td>
<td>(Columbus)</td>
<td>19</td>
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<tr>
<td>3</td>
<td>NR Lacie Rise/Crazy Dreams</td>
<td>(Columbus)</td>
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<td>NR Britney Spears/Dark Horse</td>
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<td>5</td>
<td>NR Manic Street Preachers/Things To Live By</td>
<td>(EMI)</td>
<td>33</td>
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<tr>
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<td>NR Mad Child/Radioactive</td>
<td>(EMI)</td>
<td>33</td>
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<tr>
<td>7</td>
<td>NR Faith Hill/This Way You Love Me</td>
<td>(Warner Bros.)</td>
<td>22</td>
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<tr>
<td>8</td>
<td>NR Vanessa Amoroso/Start Me Up</td>
<td>(EMI)</td>
<td>19</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.

**SPAIN**

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<th>Week 15/01</th>
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<th>Original Label</th>
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<td>1</td>
<td>PEDRO GUERRERO/FRIENDA</td>
<td>(Arosa)</td>
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<tr>
<td>2</td>
<td>Antonio Vega/Excitaciones</td>
<td>(EMI)</td>
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<td>3</td>
<td>Alejandro Najarro/Alima Al Area</td>
<td>(Remax)</td>
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<tr>
<td>4</td>
<td>Gloria Estefan/Mi Tierra</td>
<td>(EMI)</td>
<td>3</td>
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<tr>
<td>5</td>
<td>NR Tectus/Biennio '98/En El Del</td>
<td>(EMI)</td>
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<td>Neologo/El Regalo De La Pasion</td>
<td>(Sony)</td>
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<td>NR Mecanica/P Palestina</td>
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<td>8</td>
<td>La Casa/Viva El Conocimiento</td>
<td>(EMI)</td>
<td>3</td>
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<tr>
<td>9</td>
<td>NR Paulina Rubio/Tu Deseo</td>
<td>(EMI)</td>
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<td>10</td>
<td>NR Isabel Cerro/Lo Habia</td>
<td>(EMI)</td>
<td>3</td>
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<tr>
<td>11</td>
<td>NR Susanne/Su Amor</td>
<td>(EMI)</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>NR Eros Ramazzotti/La Firma De La Caja</td>
<td>(EMI)</td>
<td>3</td>
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<tr>
<td>13</td>
<td>NR Buena Vista/Lo Que Has Hasta Hablar</td>
<td>(EMI)</td>
<td>3</td>
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<tr>
<td>14</td>
<td>NR Vicente Amigo/Tres Notas Para De Que Sos</td>
<td>(EMI)</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>NR Nacho Cano/Todas</td>
<td>(EMI)</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>NR Sergio Dalma/No Me Vayas</td>
<td>(EMI)</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>NR Shaggy feat. Ricardo &quot;Rik rok&quot; Ducent/It Wasn't Me</td>
<td>(MCA)</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>NR The Corrs/Give Me A Reason</td>
<td>(Cheeky/Arista)</td>
<td>19</td>
</tr>
</tbody>
</table>

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

**POLAND**

<table>
<thead>
<tr>
<th>Week 15/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SLAGO/FRAG/HOCH/BUENOS AIRES/KURTYŚ</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Edyta Barberowiec/Glow</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly/This Is How You Deserve To Be Loved</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>NR Mauro/Daydream</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>NR David Tshifiku/The Ball</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>NR H. Kelly/This Is How You Deserve To Be Loved</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>NR Polish band/Boobs</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>NR Polish band/Boobs</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>NR Polish band/Boobs</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>NR Polish band/Boobs</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>NR Polish band/Boobs</td>
<td>(EMI)</td>
<td>4</td>
</tr>
</tbody>
</table>

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**FRANCE**

<table>
<thead>
<tr>
<th>Week 15/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WYCLEF JEAN/S I</td>
<td>(Small Sony)</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>NR Shaggy/Second Chance</td>
<td>(EMI)</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>NR Shaggy feat. Ricardo &quot;Rik rok&quot; Ducent/It Wasn't Me</td>
<td>(MCA)</td>
<td>19</td>
</tr>
<tr>
<td>4</td>
<td>NR Castelli/Papa Silence</td>
<td>(EMI)</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>NR Fatboy/24/7</td>
<td>(EMI)</td>
<td>39</td>
</tr>
<tr>
<td>6</td>
<td>NR Dutronc/Juste Pour Toi</td>
<td>(EMI)</td>
<td>39</td>
</tr>
<tr>
<td>7</td>
<td>NR Bobine/We Love It</td>
<td>(EMI)</td>
<td>39</td>
</tr>
<tr>
<td>8</td>
<td>NR Tuxedo/Mix Me</td>
<td>(EMI)</td>
<td>39</td>
</tr>
<tr>
<td>9</td>
<td>NR Shaggy/It Wasn't Me</td>
<td>(EMI)</td>
<td>39</td>
</tr>
<tr>
<td>10</td>
<td>NR Janet Jackson/All For You</td>
<td>(EMI)</td>
<td>39</td>
</tr>
</tbody>
</table>

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**HUNGARY**

<table>
<thead>
<tr>
<th>Week 15/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEANNE HINDS/FLY THE MOONLIGHT (CUBERMIRE)</td>
<td>(EMI)</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>NR Jennifer Lopez/Love Don't Cost A Thing</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>NR Ricky Martin/She's The One</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>NR United/United</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>NR B.B. King/What A Feelin'</td>
<td>(EMI)</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>NR The Corrs/Give Me A Reason</td>
<td>(Cheeky/Arista)</td>
<td>19</td>
</tr>
</tbody>
</table>

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

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