**European indies strike historic deal with Napster**

by Gordon Mason & Juliana Koranteng

LONDON — Napster has found in Europe what continues to elude the US file-sharing service back home—legitimate content.

Napster founder Shawn Fanning and interim CEO Hank Barry flew into the UK this week to announce a ground-breaking alliance with Europe's independent music labels. The deal was finally tied up by the UK's Association of Independent Music (AIM), European indies body Impala and Napster in a transatlantic phone call concluded in the early hours of Saturday June 23, bringing to an end four months of negotiations.

Financial details were not disclosed, but AIM chairperson/CEO Alison Wenham describes it as a "very large" sum of money for all involved. "The deal that we've done covers more than 150 record companies at the present time, and will open up the access [to the Internet] for many, many more independent record companies as we go forward," says Wenham.

"[The Napster agreement] is a transparent deal and a commercial solution to a very difficult situation," she says. "We needed to consider how the independents were going to be represented at a level beneficial to them."

Brussels-based Impala currently has about 1,500 member companies throughout Europe, while AIM counts nearly 800 member labels across the UK.

"It's important to have the independents involved in our venture mainly because most people don't listen to just one type of music," Fanning tells M&M. "People don't just want to listen to the Top 200, they also want to listen to what is obscure. And they want to organise it in the way they want."

He continues: "These deals with AIM and Impala are pretty major steps for our membership-based service because there's no equivalent of AIM in the US, although we've done a deal with [US independent label] TTV.

The agreement gives all European indies the chance to reach out to Napster's 60 million-plus registered users when the controversial service enters its "legitimate" phase through the launch of its subscription service this summer. The agreement will only come in to effect when the subscription service is opened up to the music industry.

One wild 12 months for Bon Jovi

by Adam Howorth

LONDON — With album sales of 12 million in the past 13 months, Bon Jovi can quite literally be said to have "crushed" the opposition.

Last year, when their record label, Universal, was gearing up for the May 29 release of Crush, the band's eighth album in 17 years, UMI chairman/CEO Jorgen Larsen told those present at the European Radio Top 50 conference in London. "Sony has continued on page 25

Sony Music creates global A&R structure

by Emmanuel Legrand

LONDON — Sony Music is creating an international A&R network to optimise the potential of the company's repertoire on a worldwide basis.

This new emphasis on A&R is an initiative of Sony Music Entertainment (SME) chairman/CEO Thomas Mottola, who has assigned the task to build and operate this network to SME senior VP A&R David Massey. Earlier this year Massey was promoted to this slot from executive VP A&R at Epic Records Group.

The latest development in this global plan is the set up of a full-fledged European A&R team in London, "Sony has continued on page 25
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**Italian radio makes digital plea**

by Mark Worden

**MILAN** — Italy's radio sector is hoping that the country's newly-elected centre-right government will not turn its back on the previous administration's plans to get digital radio established in Italy. In March the Italian parliament approved legislation which effectively gave the go-ahead for "experimentation" in both digital TV and radio. On the radio side, existing national networks were given permission to start broadcasting with licences to be granted via the country's Communications Authority by June 30. A more complete study of the situation had to be presented by the previous government by the end of the year.

Sergio Natucci, secretary general of radio trade group RNI and president of Italy's DAB Club, says of the current situation: "The new government is only beginning to take shape and perhaps it's a little early to pass judgement. I can say that the new Minister for Communications, Maurizio Gasparri, has our full support, even if he hasn't yet finalised his ministerial team."

Natucci points out that, "when it was in opposition, the centre-right supported digital radio and therefore he assumes that, "now they are in government, they will put this legislation into effect. If they don't, it would be a very serious matter. It's vital that Italy's digital revolution is conducted in an orderly manner, and not the kind of chaos that accompanied the growth of "free radio" [on FM and AM] in the past."

Pietro Varvello, managing director of Emediia, the company that forms part of the Espresso media group which owns Radio Capital, Radio Dee-jay and Italy Radio, tells M&M that he "wholeheartedly" endorses Natucci's view: "It's vital that, as Italian radio makes the transition from analogue to digital, the mistakes of the past are avoided."

Varvello expects the new administration to respect the new legislation and notes that "Italy has come a long way from the early 1990s when we had the most chaotic and anarchic [broadcasting] situation in Europe. There were 3,000 radio stations in operation but, thanks to a combination of good legislation and good sense, that number has been cut to 1,000."
DR progress on local repertoire

by Charles Ferro

COPENHAGEN — Newly-released figures show that public broadcaster Danmarks Radio (DR) is moving steadily towards reaching its publicly-stated target of playing more local music on its stations.

In a policy laid down by the broadcaster itself, DR aims to play 30% Danish music on its CHR station P3, and 50% local repertoire on its chain of P4 regional stations.

"We will reach the goals by the year's end," predicts DR's regional director Haan Frederiksen. "We're close to it now, and will soon be getting a half-year report."

The figures for 2000 are contained within DR's recently-published annual report, which it is required to issue by law. They show that last year around 22% of P3's music content in Denmark, as was 48.7% of the music content of full-service P4, which appeals to an older audience and plays more Danish oldies.

Frederiksen admits that it is difficult to find domestic repertoire which fits P3's contemporary format "but recently there's been a lot of good releases," he notes. "Debut acts often have a tough time. We often legitimise the music for other stations — we'll play something and other stations follow suit."

Mogens Oddershede Jensen, general manager of EMI Music Denmark's local repertoire division, Medley Records, agrees with DR's unofficial quotas policy. "In the absence of music TV in Denmark, radio is extremely important in exposing new talent," he contends. "DR is the country's only independent commercial broadcaster with any punch, so it's important that it supports new Danish acts and music."

From September, DR plans to give both P3 and P4 a younger feel. "We don't want there to be a big age gap between them," Frederiksen explains. "There will be other programme changes in September when we'll also adjust the other DR's commercial director to give them a new profile."

Jamm'In Oldies come to Sweden

by Johan Lindström

SWEDEN — SBS has become the first broadcaster in Scandinavia to programme a US-style Jammin' Oldies format, following the relaunch of Stockholm Soft AC station Easy FM.

Rebranded as E FM as of June 25, the new station has been positioned as a rhythmic oldies outlet, playing "Stockholm's biggest soul and dance classics."

"It's exciting to be first with this format in Scandinavia," says E FM programme director Håkan Morland. "According to the research we've done, there's a large target group that will enjoy this kind of music."

Unlike the US Jammin' Oldies stations, which tend of focus mainly on '60s and '70s repertoire, E FM will be playing rhythmic oldies primarily from the '70s and '80s, featuring the likes of Madonna, Barry White, Marvin Gaye, Janet Jackson, Wham!, Prince, Salt-N-Pepa and Shalamar. The general target group are women 30-49, with a special focus on female listeners aged 35-44.

"This has been researched to see where the gap in the market is," says Morland of the new format. "We have also taken into consideration the formats of the other two stations we run in Stockholm."

Easy FM was originally launched as a smooth jazz station in January 2000, but was later moved into more traditional Soft AC territory. The station failed to reach more than 2% of Stockholm's daily audience.

Sample hour: E FM/Stockholm

Aimi Stewart (Knock On Wood
Marvin Gaye/Sexual Healing
Janet Jackson & Luther Vandross/The Best Things In Life Are Free
Delegation/Put A Little Love On Me
Pet Shop Boys/West End Girls
LaBelle/Lady Marmalade
Kool & The Gang/Cheritis
M/Pop Musik

Espera to extend Cadena Top network

by Howell Llewellyn

MADRID — A new national music radio network is to be launched in Spain this September by the loss-making Radio Española group.

The network will be based around Radio Española's current music station, Madrid's Cadena Top, and will see Radio Española's 16 news/talk stations (which all use the parent company's name) switch to the Cadena Top name and CHR format. Radio Española's news/talk format will only now be available on the AM band in Madrid.

"The news/talk format was losing us too much money," explains company spokesman Tito Estevez. "As a music network, we can work without journalists, with fewer technical staff, and with less administration."

Last month, Radio Española's shareholders voted unanimously to make 98% of its staff redundant — 168 employees out of a total of 208. The company has been struggling for some time, and a series of negotiations to rescue its news/talk network involving leading commercial radio groups Onda Cero Radio and Cadena Cope, as well as newly-emerging media giant Telefonica Media, collapsed over an assessment of Radio Española's debts, which are understood to run into "several billion pesetas," according to sources.

Cadena Top in Madrid currently attracts a daily audience of around 135,000, according to official EGM figures. Its director Gregorio Ramón is likely to play a leading role in the expanded network.

PALMER TO HEAD CAPITAL DIGITAL

LONDON — Capital Radio's new group programming structure is starting to take shape following the appointment of Kevin Palmer as executive producer for the company's digital radio brands, moving from his position as content director for Chrysalis "public service and mainstream" category. Palmer will produce Capital's existing digital stations, Life and Century London, and will be working on a new digital radio project, details of which will be unveiled next month.

VIVA COMPILATION RELEASED

BERLIN — German music TV channels Viva and Viva Zwei are releasing (on July 2) a CD compilation called Pop 2001 to tie in with their documentary series on the last 50 years of German pop music, Pop 2000. In collaboration with production company MME Pop 2001 — History In The Making features 15 German stars from different music genres who have aimed to breathe new life into German classics. Tracks include Rammstein's interpretation of the classic Hildegard Knef song, Engel, rock band Scye's version of Modern Talking's hit You're My Heart, You're My Soul, while Liquido cover Boney M's '70s classic Brown Girl In The Ring.

DIGITAL LICENCES ISSUED IN HESSEN

BERLIN — The commercial radio authority for Hessen, LPR, has awarded licences for digital radio frequencies in the state. CHR station Hit Radio FFH has been awarded a digital licence in the "public service and mainstream" category, while other successful applicants include FAZ Business Radio, a financial news station owned by FAZ Electronic Media, Urban broadcaster Play Radio (owned by Radio Tele FFH), and Gold service RTL Radio, from RTL Germany. The owner of the multiplex is Hessen Digital Radio.

MELODI TAKES TO THE AIR

STOCKHOLM — A new station playing music from the '50s, '60s and '70s mixed with country and dance band music has gone on air in Kungälv, Ale and North Gothenburg in Sweden. Melodi FM also promises to provide information on what is happening in the local community. The station is to launch in other parts of the country shortly, broadcasting on local community radio frequencies. Radio advertising producer Tore Strömberg and Radio City co-founder Patrik Itzle are behind the project.

MOVING CHAIRS

LONDON — BMG GSA vice president and chief financial officer Andreas Bölte has added to his responsibilities the new position of managing director of BMG European Services, effective immediately. In his new Munich-based role, he will be responsible for manufacturing, distribution, copyright and finance at a European level and will report directly to London-based Stephen Navin, VP operations, BMG Europe. In his BMG GSA function, he will continue to report directly to the company's president Christoph Schmidt.

GÜTERSCHEL — Frank Sarfeld, currently senior VP corporate communications for the Bertelsmann eCommerce Group (BeCG), is to join Bertelsmann corporate as VP media relations, reporting to senior VP media relations and chief press officer Oliver Herrgesell.

OSLO — Espen Moshakk is joining the Oslo-based business development manager as sales and marketing manager, effective immediately. He will be responsible for overseeing the company's international business.

HAMBURG — Jacob Bilabel (pictured), previously managing partner of Teltel, has assumed the position of VP new business and corporate communications at Universal Music Germany in Hamburg. His predecessor Magnus von Zitewitz is leaving the company to pursue an independent career.
NRJ applies for Flemish licence

by Marc Maes

BRUSSELS – Flanders’ NRJ-owned, 17-station network Energy Vlaanderen is negotiating with publishing groups VUM and Concentra to put together a bid for one of the two the new “national” commercial radio licences up for grabs in Flanders.

The move follows the Flemish government’s official advertisement of the licence tender. The advertisement includes a list of the 48 frequencies on which the new stations will operate. Both broadcasters will also have access to the country’s cable network.

NRJ will supply the necessary radio background for the other partners,” explains Werner Schaeffer, head of operations at Energy Vlaanderen. “I do think that this will improve our chances of winning the licence—a joint venture with two major press groups has advantages for all of us.”

Negotiations, which are still at the early stages, are being handled by the French radio group’s Belgian management, headed by NRJ Belgium managing director Peter Larmuseau.

“NRJ will bring considerable additional value to the Flemish radio market,” says Schaeffer, “because the station would benefit from NRJ’s large pan-European structure. Our jingle package, for instance, is produced in English for Germany, Austria, Scandinavia and Belgium—NRJ is much more than just a French network.”

Schaeffer believes that pan-European promotions such as NRJ’s recent meet-and-greet for Madonna’s Paris show would give a national NRJ station a competitive edge in the Flemish market.

“But we must remain realistic and see whether the licence, in view of all its specifications and given the detail of the frequencies, is financially feasible,” he adds.

Broadcasters who have designs on one or both of the licences have to apply to the Flemish government’s official advertisement of the licence tender. The application fee is Bfr2 million (euro 50,000) per licence.

Eros Ramazzotti, performing at three sold-out dates in Brussels recently, was present at a recent meeting at NRJ Belgium’s Brussels headquarters.

FunMP3 launches service

PARIS – RTL-owned dance station Fun Radio has launched a streaming new artists’ service, FunMP3, in collaboration with the UK’s online music service Peoplesound. FunMP3 will form part of the station’s website, with Fun Radio programmers picking the featured artists. There is a slightly wider range of musical styles on FunMP3 than normally found on Fun Radio, although most of the acts are rhythm-based. The artists featured are all unsigned, although Fun Radio is in negotiations with French author’s rights organisation SACEM to feature signed artists on the site.

Roadrunner disposes of Scandi affiliates

by Kai R. Lofthus

OSLO – Dutch independent label Roadrunner Arcade has sold its Swedish and Norwegian affiliates to Sweden-based media company European Multimeda Group (EMG).

The deal, which sees the takeover of Roadrunner Arcade’s holding company Face Holding, covers Arcade Music Sweden, Arcade Music Norway, and the defunct compilation unit Mega Dance (M&M Hotline, June 30). EMG will merge all the companies into a brand new, as-yet-unnamed Scandinavian media company, alongside its Norwegian partner, Norsk Underholdningsindustri (NUI), which owns 56% of EMG.

CEO of the new venture will be NUI co-founder Jorn Johnsøn, a former managing director of PolyGram Records Norway. “We’ve bought everything, including personnel, artists, contracts, and debts,” says the Oslo-based Johnsøn. “What’s important to us is that we now have a fully-fledged set-up in Scandinavia which is attractive to prospective licensees and artists.”

M&M understands the label division of the new company is to be known as EMG Records, with a Scandinavian head office in Oslo and divisions in Stockholm and eventually Copenhagen. CEO of EMG Records will be Cologne-based Barry Guy, previously VP of international pop marketing at EMI Germany.

Erling Johannessen, until recently managing director of NUI Records, becomes VP of EMG Records, while Jørn Dalchow will become the label’s VPhead of A&R, directing all Scandinavian A&R efforts.

“We’re currently in the process of going through all artist contracts and back catalogue at both EMG and Arcade,” reveals Dalchow, previously local A&R manager of Polydor at PolyGram Records Norway and managing director of daWorks. “There is quite a lot of interesting repertoire, especially in Sweden.”

Dalchow’s daWorks is expected to be a pop label, with Johnsen’s Blue Jersey releasing more adult repertoire and Pete Hits dealing with compilations.

The company’s COO will be the Malmö-based founder of EMG, Gerard Holders. Meanwhile, Arcade’s previous managing director of NUI, Ole Vidar Lien, is leaving to concentrate on his own label, United Music. Lien’s duties at NUI are taken over by Per Hermansen, formerly sales manager at BMG Norway.

According to a statement issued by EMG, the new venture is expected to earn revenues of Skr 600 million (euros 65 million) this year.
DANCE GROOVES
by Gary Smith

MAN TALK
Widely tipped as a summer bomb, "Let's Talk About A Man" by Precioso featuring Marvin (Time/Italy) has one of those insidious hooks that rapidly inures itself inside your head. An up-tempo Eurogroove supported by a lightly vocoded voice, a simple keyboard refrain and a tune that recalls Boney M. The arrangement is appropriately straightforward, intended to hammer home the melody, while the Fresh 2001 mix sees the bass line (which turns out to be very early Spandau Ballet) and drums coming to the fore and the undeniably cheesy vocals taking a backseat.

I NEED A DEAL
Although this fresh, breezy cover of the Sylvester classic is as yet unsigned, that fact is no reflection on the quality. "I Need You" by Oblique featuring Erroll Reid—represented by London-based agency Libertad—is piano-heavy with a spectacular vocal performance (redolent of the falsetto queen himself) and lots of disco strings. The production is full-blooded but nicely controlled, while the sentiment of the song is timeless. It has already garnered a richly deserved five star review in 7 magazine and is a perfect fit for summer dancefloor frolics.

BRAVE FRONTIER
In these extremely homogenous times it is rare to find a band as extravagantly different as 883, a pattern emerging the Jaxx go off on a tangent-in this case that tangent is called Broken Dreams. The arrangement is acoustic Brazilian shuffle. Wilfully eccentric and often brilliant, this band deserves your attention.

BASEMENT BARGAIN
As evidenced by the lead single Romeo and now second album Rooty (XL/UK), Basement Jaxx have sharpened their already considerable song-writing talents in the two years since debut album Remedy. Combine that with their considerable production abilities and you have a world class act that are as funny, joyous and life affirming as it gets. Breakaway sounds like the track that Prince never got around to writing while Things Is Gonna Get Better and the DJ-friendly I Want U. are world class dancefloor fillers. Wilfully eccentric and often brilliant, this band deserves your attention.

883 TAKE A POP AT GERMANY
by Mark Worden

"Ein, Zwei, Drei, Fierz."

Perhaps not the most imaginative lyrics for a German act to open an album with, but quite fitting for an Italian band. The group in question are 883 who, with the June 22 release of Uno In Più, make no secret of both their—and label C9D East West projected—track the German, Austrian and Swiss markets.

883 are essentially lead singer and composer, Max Pezzali who, after moving to Warner last summer following spells on RTI and S4, hooked up sales of export-only compilation, Mille Grazie, of 50,000 in Germany, 15,000 in Switzerland and 10,000 in Austria.

Pezzali tells M&M: "That was basically an attempt to introduce those markets to our work and let them catch us. Now they have, we can release new material there at the same time as in Italy."

"Uno In Più comes out through Warner Germany at the end of July and Pezzali adds: "Audiences there seem to like our music and I'm delighted Warner Germany believe in us."

We've also tried to raise the quality of the production to make it more palatable to foreign audiences," admits Pier Paolo Pelletier, M&M's general manager who, after

I'm delighted Warner Germany believe in us."

Attached to that the vocals are magnificently off-the-wall. Get Me Off is hard and heavy with a heavenly chorus, while Crazy Girl lives up to its subject. The quality never lets up with the jaunty, jazzy Do Your Thing and All I Know closing the best "dance" album of the year.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, 26, bd Guepin, 13008 Marseille, France, E-mail: garysmith@ Jazztree.com.
Esperanza (Next Stop: Hope) has become one of the top selling albums in most European countries. It has been released for four weeks ago with sales exceeding one million worldwide. As with Clandestino, the album combines multiple languages—French, Portuguese, Arabic, English, Spanish and Portuguese, which Chao describes as “a jumble of Portuguese and Spanish”—and musical styles—chanson, samba, ragga, cumbia, bossa nova, Arabic music—which transports listeners from Spain to Africa, from Mexico to Brazil, Jamaica to Algeria.

Chao, the son of a family of Spanish Republican refugees exiled in France, has always been open to other cultures and travels constantly. His new superstar status has not altered the desire to seek out new experiences and meet new musicians and play music anywhere. When asked what is written on his passport, he stays pensive for a while and grins: “Traveller, routine breaker, provocation expert.”

With Mano Negra, one of the most exciting live bands of the 1990s, Chao perfected his musical mix, but as he says now, “It was more urban—what I do now is quite rural.”

Mano Negra was “a fantastic school of life. I grew up immensely by travelling the world with the band. I also learned a job—I was very fortunate.” When asked what broke the band, Chao’s answer is simple: “Life! We spent seven years together, living at full speed. We had no private life. Our life was Mano Negra. Like in a relationship with a woman, it comes to an end. We went as far as we could and the cycle ended. One day, we realised that our directions were different. But what we went through, no one can take it from us."

Chao is conscious that Mano Negra, which toured extensively between 1990 and 1993, especially in Latin America, has become an influential icon in the region. “It grew to become a mythical band,” he says. “It triggered a lot of things.” For example, bands such as Café Tacuba from Mexico or Fabulosas Cadillacs in Argentina have always paid tribute to Mano for opening the market. “When we travelled in South America, we met a lot of people whom we shared the same views and the same worries about life. We came together to find a common denominator that has become a mythical band,” he says. “It’s usually when you transform your ideas into a business.”

Chao says he chose to stay with Virgin because over the years he has built a relationship not only with the top management of the French company and its many staffers around the world, but also for the artistic freedom he has gained. “I am more careful not to abuse my position. But it is a fantastic launch pad for my ideas. We are in a world in which ideas are a powerful tool. The challenge is not to transform your ideas into a business.”

As a result, Chao is quite open to promotion, which says allows him “to get my message across—I never refuse any question.” But he is also highly protective of his own freedom. His record company has learned to deal with his choices.

Mano Chao

For the first time in the 17-year history of Music & Media, a French act topped the European Top 100 charts with his second solo offering Proxima Estación: Esperanza, whose blend of rock, Latin music and reggae is garnering support worldwide. Emmanuel Legrand talks to Chao about celebrity, integrity, music and business.

Esperanza, whose blend of rock, Latin music and reggae is garnering support worldwide. Emmanuel Legrand talks to Chao about celebrity, integrity, music and business.
Industries unite to protect assets

Representatives of the intellectual property industries—music, cinema, books—got together in Paris on June 20 to meet legislators to discuss their future in the digital age. Emmanuel Legrand reports.

The music industry's confrontation with the digital world is looked at by other intellectual property industries as the chronicle of a future foretold.

Indeed, the music industry has been faced in the digital revolution for almost two decades, while the cinema and book publishing industries are only just starting to feel the implications of the digitisation of works.

One implication is that all three industries have more in common than they think and have vested interests in setting up joint platforms to lobby legislators and ensure proper protection in the digital age.

Industry challenges

The consequences of the new digital environment were underlined in a one-day conference on "New Frontiers for cultural industries in Europe" organised in Paris under the aegis of the French Parliament in partnership with French labels' body SNEP, alongside its counterparts for cinema (ARHP) and book publishing (SNE). The main purpose of the gathering was to let MPs know about some of the challenges the industries were facing.

Business is in the Net

To coincide with the conference, a study was commissioned by research company Benchmark Group, on the consumption habits of Internet users in France. The study showed that 45% of the sample of 1,200 Net users with home access to the web had already purchased CDs through the Net, and close to 40% have used the Net to access to the web had already purchased CDs through the Net, and close to 40% have used the Net to access.
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Dance sounds of the summer 2001

DIRTY VEGAS—Days Go By (Credence/Parlophone)

The debut single from one year old Parlophone label Credence, first album signing, Dirty Vegas, is swiftly picking up support across Europe. The house track, featuring Steve Smith's vocals, is the work of DJ/producers Paul Harris and Ben Harris. The video has been spinning on MTV Europe for four weeks, in the New Video category often used for testing out new material. Head of programming and production Hans Hagmann explains that new tracks—often from new acts—are kept in this rotation for five to six weeks. If it works, the track is promoted to a higher rotation.

"It's a bit of a jungle out there, we get so much dance material," says Hagmann. Like all unknown dance acts, he predicts that Dirty Vegas have a 50-50 chance of making it. "They have a good sound," he says.

PLAYTHIN

Into Space (Time/Polydor)

Despite the relative indifference of German radio, Into Space by Plaything (Time/Polydor), based around a sample of the Chic-produced Sheila B Devotion track Spacer, is now heading up the sales charts. "We had a two week run on HIT 2, where the tune was used as a soundbed for programme trailers plus we advertised for two weeks on Viva," says Polydor product manager Michael Beer. "It has just entered the singles charts at 50 and, thanks to that, we are now starting to get rotation on Viva (4/5 plays per day) and are hoping that radio will pick up on it very soon."

So far the track has garnered a mere 30 radio plays. Elsewhere Into Space has also just entered the UK sales charts, is No.1 on Holland's Pioneer Fresh 49 and, in France and Scandinavia, is heading up the local club charts.

STONE PHAZERS—

John Wayne (GOM)

A slight tweaking of the name of the act, from Small Stone Phazer to the more direct Stone Phazers, is some indication of that Manifesto sees major chart possibilities in John Wayne (GOM). The track has an 80s intro complete with chugging Moog bass and one of the funnest vocal hooks of this or any year. Add to that a deeply catchy melody and, hit potential aside, this record is just so different from the majority of singles that it cannot fail to at least cause a stir.

"We regard it as a huge crossover record with Top 10 potential," said Ben Harris. "A definite hit at Manifesto Records. The company is making a video with a euros 40,000 budget and will release the track in mid-July."

BRENT LAURENCE feat. MAUREEN PARKER—Ain't Gonna (Neo Records)

On Ain't Gonna by Brent Laurence feat. Maureen Parker, Payares, samples a bit like Shirley Bassey while the backing is spacious and delicate. Hard to imagine the tune squashed into a radio-friendly three minutes, but it would undoubtedly be a big Ibiza tune and after that, who knows? "We know that people like [Radio One] DJ Danny Ramping and CJ Macintosh will be playing the track but we don't expect radio to pick up on it just yet," says Nikki Wright, head of promotion at Neo Records. "We see it as a classic summer tune that might well turn in to a summer hit." With Neo Records founder Eddie Gordon now having finalised plans for a new radio station called Ibiza Mix—broadcasting live 17 hours per day from Cafe Mambo—Ain't Gonna is set to be present on the dancefloor and beyond.

BASEMENT JAXX—

Romeo (XL Recordings)

Following global sales of 750,000 for their debut album Remedy (XL Recordings), UK duo Basement Jaxx have kicked off the lead up to the release of the second album, Rooty, in fine style. First single Romeo is UK Top 10 and was the most played record on Radio One a couple of weeks back with 33 plays. "Romeo is A-listed across Scandinavian radio and is charting in Norway and Sweden," says head of promotion Craig McLean. "The video has also been well received. It's a network priority of MTV, is getting around 21 plays per week on Viva 2 and 15 on TFM" In Germany the track is expected to enter the Top 100 Airplay imminently after being made Eins Live's record of the week.

Meanwhile a Gary Numan-sampling album track called Where's Your Head At, is ripping up the dancefloors, creating a two-pronged attack that should see the duo dominating the summer of 2001 in much the same way Remedy did in 1999.

TALL PAUL vs. INXS—

Precious Heart (Decode/Duty Free)

This track, which samples INXS' Never Tear Us Apart, is the first single to come out of the joint venture between famous UK DJ Tall Paul's label Duty Free Recordings and Telstar dance label Decode Records. "As soon as we heard it we knew it was something special, especially because it uses the sample of Michael Hutchence's voice," says Russell Cook, A&R manager at Decode. Tall Paul first put out Precious Heart on 50 white labels under a different name, Exchange. Several labels fought for the track, but as Decode was already working on the deal, the brand new dance label got to put it out. It's currently being played by top BBC Radio 1 DJs Judge Jules, Pete Tong and Dave Pearce, and is sitting on Kiss 100's playlist. The single will be released commercially in the UK in June, following a mail-out to selected Ibiza DJs and extensive club promo in the UK.

FAITHLESS—

We Come 1 (Cherish/Arista)

A record that manages to combine the drive of house with the less-animated synth-led vibe of trance, the first track off Faithless' third album Outrospective, We Come 1 may mark the UK act's final step into the big league. In the wake of Billo's sister and guest vocalist Dido's recent success, both public and industry awareness of the act is at a premium.

The track has made the necessary crossover to radio, and is currently on UK dance station Galaxy FM's B-list. But programme co-ordinator Ann Riggs is surprised at its sales, as she was with previous single Insomnia, "because the record's not at all commercial"
**DANCE SPOTLIGHT**

Is dance music a floored genre?

Dance music has been a little fragmented lately and in need of some more crossover hits to put it back at centre stage. Gary Smith canvassed some of Europe's dance hierarchy about the state of the art.

**Q&A**

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<td>c)</td>
<td>Although looking at the amount of music being produced and released you would have to say that the scene is healthy, the underlying reality is that sales are backsliding.</td>
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**Nico Spinosa, general manager, Dance Factory**

a) The Italian market is worse than ever in terms of breaking records, due to the monopoly that Radio Dee Jay has over the market.

b) We are going to re-release Da Hool's Meet Her At The Love Parade with a mix by hard house luminary Fergie. Then there's the Phats 'n' Small remix of the Doors-sampling Woman Of Angels by Funk Riders, and Dario G's Say What's On your Mind.

c) Two young French producers.

**Lia Andreen**

a) Although looking at the amount of music being produced and released you would have to say that the scene is healthy, the underlying reality is that sales are backsliding.

b) We are going through a period very similar to the one [that took place] post-Robert Miles—basically not much is happening.

c) At the risk of sounding self-serving, I have to say that Roger Sanchez's Another Chance [signed to Defected for the UK and Sony Music for the rest of the world] is for me the track of the summer.

**F Communications**

b) Radio is less responsive to dance tracks than in previous years and it's true that the market is rather stagnant. It has, to be frank, been a tough six months. But I believe that Ibiza will generate a lot of great music.

c) There seem to be plenty of cool club records around at the moment but there are fewer big tunes. Manifesto is not really concerned with being "cool", we concentrate on the big dancefloor records. As for radio, Kiss 100 has become more mainstream and Radio 1 is leaning towards the urban sound, so it's unsurprising that dance music is finding it harder to get plays.

**Eric Morand, co-founder, F Communications**

a) What I see is that there are now two very distinct sides to the dance scene. One side I define as "dance music", which is based largely around grooves, and the other is what I call electronic music, which is based largely around hooks, the comparative scarcity of strong songs is a fundamental problem for the sector.

c) To score crossover hits you have to spend a lot of money. But if there's no album behind it then it's just not worth it!

**Marc Hollander, managing director, Crammed Discs**

a) I think there'll always be plenty of room in the market for dance tracks but there are a lot of records that are just grooves. If dance music is to remain the pop music of the day then there need to be more hooks, the comparative scarcity of strong songs is a fundamental problem for the sector.

c) Crammed Discs gave up the idea of releasing one-off singles some years back, which is what I see more and more small indies doing. We prefer to work with artists like Snooze who have a specific vision and who make albums.

**StoneBridge, Swedish producer/DJ/songwriter**

b) StoneBridge, Swedish producer/DJ/songwriter

b) Although looking at the amount of music being produced and released you would have to say that the scene is healthy, the underlying reality is that sales are backsliding.

b) Two young French producers.

**Stefano Foresti, general manager, Manifesto Records**

a) The Italian market is worse than ever in terms of breaking records, due to the monopoly that Radio Dee Jay has over the market. The real problem is that most of the records that they put their support behind don't work outside of Italy—Gigi D'Agostino excepted.
THE BEST PLACE TO LISTEN TO MUSIC

www.doityourself.it
<table>
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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>original label (publisher)</th>
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<td><strong>Eurochart Hot 100</strong></td>
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**R&B 2 Rue** | **Countries charted** | **Countries charted** |

**MUSIC & MEDIA** | **Countries charted** | **Countries charted** |

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**NOTE:** The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles charts: A1.CH.D (Belgium); A.1.CH.D.UK (UK); A.2.CH.D (Austria); A.3.CH.D.FL (France); A.4.CH.D.UK.FR.L (UK/France); A.5.CH.D.FL.FR.N (France/Netherlands); A.6.CH.D.UK.FR.L.NS (UK/France/Netherlands/Spain); A.7.CH.D.UK.FR.L.NS.P (UK/France/Netherlands/Spain/Poland); A.8.CH.D.UK.FR.L.NS.P.W (UK/France/Netherlands/Spain/Poland/World); A.10.CH.D.UK.FR.L.NS.P.W.A (UK/France/Netherlands/Spain/Poland/World/Australia); A.11.CH.D.UK.FR.L.NS.P.W.I (UK/France/Netherlands/Spain/Poland/World/Australia/Italy); A.12.CH.D.UK.FR.L.NS.P.W.I.A (UK/France/Netherlands/Spain/Poland/World/Australia/Italy/Argentina); A.13.CH.D.UK.FR.L.NS.P.W.I.R (UK/France/Netherlands/Spain/Poland/World/Australia/Italy/Argentina/Russia); A.14.CH.D.UK.FR.L.NS.P.W.I.R.N (UK/France/Netherlands/Spain/Poland/World/Australia/Italy/Argentina/Russia/Netherlands).
## European Top 100 Albums

### ARTIST
1. **Manu Chao**
2. **Travis**
3. **Blink 182**
4. **Faithless**
5. **R.E.M.**
6. **Dido**
7. **Bob Joni**
8. **Muse**
9. **D-12**
10. **Destiny's Child**

### TITLE
1. **Electric Light Orchestra - Zoom: Epic**
2. **Rainhard Fendrich - Mutter - Universal**
3. **Stereophonics - Just Enough Education To Perform - V2**
4. **Rammstein - Mutter - Universal**
5. **MC Solaar - Caucasion - West East**
6. **Manuel Garcia - Notas El Tiempo Es Perdido - Ariola**
7. **Sisqo - Return Of Dragon - Def Jef**
8. **The Beatles - 1 - Apple**
9. **Billy Joel - The Ultimate Collection - Columbia/Sony Music TV**
10. **Feerience Clearwater Revival - Platinum-Amigo**

### Countries Charted

**SALES**

**week 28/01**

**Top National Sellers**

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<thead>
<tr>
<th>UNITED KINGDOM</th>
<th>FRANCE</th>
<th>GERMANY</th>
<th>ITALY</th>
<th>SWEDEN</th>
<th>DENMARK</th>
<th>SPAIN</th>
<th>NETHERLANDS</th>
<th>MALTA</th>
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**FRANCE**

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| **1.** | MC Solaire - Haute La Viata (EastWest) |
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**GERMANY**

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**ITALY**

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**SWEDEN**

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**DENMARK**

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**SPAIN**

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**NETHERLANDS**

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**SWITZERLAND**

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| PORTUGAL |
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**CZECH REPUBLIC**

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| **2.** | MC Solaire - Haute La Viata (EastWest) |
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| **9.** | MC Solaire - Haute La Viata (EastWest) |
| **10.** | MC Solaire - Haute La Viata (EastWest) |

**MUSIC & MEDIA***

Washington, D.C. 20005

*AmericanRadioHistory.com*
AIRBORNE

The pick of the week's new singles by Siri Stavenes Dove & Raul Castro

SALES

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TOP 20 US SINGLES

June 26, 2001

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TOP 100 SINGLES

June 26, 2001

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Eurochart/Axis Indexes

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- Records with greatest sales and/or airplay gains. © 2001, Billboard/BPI Communications Inc.

MUSIC & MEDIA

July 7, 2001

AmericanRadioHistory.Com
The weekly dance chart comment by Harold Roth

Eddy Grant's Electric Avenue 2001 (EastWest) is racing along in its bid to overtake Faithless' Somewhere in the Universe to gain the top spot of the European Dance Traxx chart. The remix of Grant's old hit is getting increasing support in the club charts in the Netherlands, Denmark, Norway and Portugal this week. Faithless' We Come 1 (Cheeky/BMG) has reignited over the charts for six consecutive weeks and this week has added Belgium and Poland to its tally of admirers.

Daft Punk's Digital Love (Labels) is also mounting an impressive challenge for the top, jumping from 19 to 14 in just three weeks. The track is doing very strong on the sales front, but is still weak on the dancefloor.

Bel Amour's Bel Amour (KLR Music) returns to the top 10 this week, climbing to seven, after peaking at six some weeks ago. Good chart runs in Germany and the Netherlands are responsible for the track's return to form.

Up seven slots to 14 is French act The Supermen Lovers' Starlight (Vogue/BMG) with the track's return to form.

THE WEEKLY DANCE CHARTS

**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Label/Country</th>
<th>Duration</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>WE COME 1</strong></td>
<td><strong>Faithless</strong></td>
<td><strong>1</strong></td>
<td><strong>Cheeky (UK)</strong></td>
<td><strong>3</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>ELECTRIC AVENUE 2001</strong></td>
<td><strong>Eddy Grant</strong></td>
<td><strong>2</strong></td>
<td><strong>East West/Click Records</strong></td>
<td><strong>8</strong></td>
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<td><strong>3</strong></td>
<td><strong>DIGITAL LOVE</strong></td>
<td><strong>Daft Punk</strong></td>
<td><strong>3</strong></td>
<td><strong>Virgin</strong></td>
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<td><strong>LET U GO</strong></td>
<td><strong>R. SANTER</strong></td>
<td><strong>4</strong></td>
<td><strong>Kontor/Universal</strong></td>
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<td><strong>5</strong></td>
<td><strong>ON THE MOVE</strong></td>
<td><strong>Tremolo</strong></td>
<td><strong>5</strong></td>
<td><strong>SMG/Elektra/Universal</strong></td>
<td><strong>3</strong></td>
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<td><strong>6</strong></td>
<td><strong>PLAYED-A-LIVE (THE BONGO SONG)</strong></td>
<td><strong>Seth DuB</strong></td>
<td><strong>6</strong></td>
<td><strong>Fuzi/F.P.D./G Evelyn</strong></td>
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<td><strong>7</strong></td>
<td><strong>BEL AMOUR</strong></td>
<td><strong>Bel Amour (Franck Keller Jr. feat. Sydney)</strong></td>
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<td><strong>KLR Music/EMI</strong></td>
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<td><strong>8</strong></td>
<td><strong>NOBODY'S FALLING IN LOVE</strong></td>
<td><strong>Kosmo</strong></td>
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<td><strong>Deejay Test (UK)</strong></td>
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<td><strong>9</strong></td>
<td><strong>NEW YEAR'S DUB</strong></td>
<td><strong>Roger Sanchez (eddy go)</strong></td>
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<td><strong>Gang Go (eddy)</strong></td>
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<td><strong>I WANNA BE U</strong></td>
<td><strong>Vangelis</strong></td>
<td><strong>10</strong></td>
<td><strong>United Recordings/Cream/Parlophone (EMI)</strong></td>
<td><strong>129</strong></td>
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**TRENDS**

- The trend seems to be moving towards more dance tracks that are upbeat and energetic.
- Label/BMG is continuing to dominate the charts with several tracks in the top 10.
- Artists such as The Supermen Lovers, Daft Punk, and Eddy Grant are continuing to perform well on the charts.

**NOTES**

- The European Dance Traxx chart is based on a combination of club and sales data from various European countries.
- The chart is compiled and published by M.I.S. and is distributed through M.I.S. Information Services.
Another high climber (up from 32 to 23) is Warner signing Dante Thomas feat. City Spud/Ride Wit Me (Warner Bros.), the track, penned by Dianne Warren, is the official theme song of the movie Pearl Harbour and moves up from last week's 28 to this week's 17.

US rock quintet Train enter the European Radio Top 50 at 43 with Drops Of Jupiter (Columbia), title track of their sophomore album. The single is currently sitting at number 11 on the Billboard 200 album chart. Michael Jergensen, head of music at Danish CHR station Radio Silkeborg, is one of the programmers airing the track. "Drops Of Jupiter is a beautiful song," he says. "Rock ballads, such as Creed's With Arms Wide Open is a genre of music that has not been heard much on Danish radio for some time now, but I think it is coming back."

"Drops Of Jupiter is a big hit in the US right now, although of course the Americans play a lot more rock compared to Europe." he insists. "I'm convinced it's going to be a big record in Europe. But it might take some time for listeners to get used to hearing more rock on the radio again."

Walter Schmich, head of music at rock-lean- ing CHR station Bayern 3 in Munich, is also very positive about the US newcomers, saying: "We stuck Drops Of Jupiter on our A-list as soon as we received the promo copy from Columbia, and now they are on the top rotation level of our A-list. Actually, a listener, who had been to the US, brought the act to our attention back in April. He sent us a minidisc with their material and suggested we feature them on our 'Newcomers show.' He continues: The track fits the Bayern 3 format perfectly, as it's a nice guitar number, a mix between alternative and mainstream. The song has a few edges which prevent it from being boring. They are also a great live act, and I'm sure that they'll make it here."

Last but definitely not least, dance act Supermen Lovers come into the chart at 46 with Starlight (Vogue). So far, the track has been picked up by stations in nine European countries, with particularly strong backing from their home territory of France. The Italians also seem to like the song, where it has been playlisted by the country's biggest commercial network, Radio Deejay.

Miriam Hubner
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**

**A Camp**

*I Can Buy You* (Polydor)

"This is a laid back, classic pop track. Nina Persson’s smooth vocal, and the harmonica, makes this one of the top songs of summer 2001."

Atle Bredal
head of music
NRK Petre/Norway

---

**FRANCE:**

**SKYROCK**

GM/PROG. DIRECTOR: LAURENT BOUENEAU
FORMAT: URBAN
SERVICE AREA: NATIONAL
GROUP/OWNER: CEGLE
www.skyyrock.com

Sully Sellé/Putain de journée
Foxy Brown/Oh Yeah

**UK:**

**BBC RADIO 1**

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

Oxide & Neutrino/The Devils Nightmare
Donnie Rokeem/Sweetener Thon Wine
Crazy Town/Reviving Door
Colatonia/Stone By Stone
Mariah Carey/Loverboy
Nilin Sawhney/Sunset
Elbow/Powder Blue
‘N Sync/Pop

---

**NORWAY:**

**NRK PETRE**

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

Stereophonics/Have A Nice Day
Whopper/(This Is Not A Song)
A Camp/I Can Buy You
Radiohead/Knives Out
Gorillaz/19/2000
Ut/El-C/Lena

---

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

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

Melissa Etheridge/I Want To Be In Love
Eve/Let Me Blow Ya Mind
Semisonic/Get A Grip
Loose Linda/The Stuff
Go-Go’s/Unforgiven
Brava & Viva Belie

---

**UK:**

**95.8 CAPITAL FM**

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

Catatonia/Stone By Stone
D-12/Purple Hills

---

**DENMARK:**

**DR P3**

EDITOR OF MUSIC POLICY: EIK FREDERIKSEN
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.dr.dk

Ian Pooley feat Esthero/Balmes (Better Life)
Dante Thomas feat. Pras/Miss California
Jam & Spoon/Be. Angesled
Faith Hill/There You’ll Be
A Camp/I Can Buy You
Musik/Soal Ummo
LJ72/Africa
Dido/Hunter
### HOLLAND: RADIO 538
- **Managing Dir:** Erik de Zwart
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday AM
- **Group/Owner:** Independent
- **Website:** www.radio538.nl

Janet Jackson/Someone To Call My Lover
Aerosmith/Fly Away From Here
Jennifer Lopez/Ain't It Funny
Destiny's Child/Bootylicious
Georgina feat. Janet/Ritmo
Jody Bernal/Un Beso Mas
Faith Hill/There You'll Be
M.O.P./Cold As Ice

### SWEDEN: RIX FM
- **Head of Music:** Anders Svensson
- **Format:** Hot AC
- **Service Area:** National
- **Playlist Meeting:** Wednesday
- **Group/Owner:** MTG
- **Website:** www.rixfm.com

C. Aguilera, Lil’ Kim, Mya & Pink/Lady Marmalade
Amaury Gutierrez/Aguita De Tu Boca
Marcela Morelo/Una Y Otra Vez
Manu Chao/Me Gustas Tu
Mariah Carey/Loverboy
Jose Padilla/Adios Ayer
Pedro Guerra/Orhan

### HOLLAND: RADIO 3FM
- **Prog. Controller:** Paul van der Lught
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Friday AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.3fm.nl

Dollybirds/Wanna Be A Girl
Supermen Lovers/Starlight
Gorillaz/19-2000

### SWEDEN: RIX FM
- **Head of Music:** Anders Svensson
- **Format:** Hot AC
- **Service Area:** National
- **Playlist Meeting:** Wednesday
- **Group/Owner:** MTG
- **Website:** www.rixfm.com

### FINLAND: YLE 2 RADIOMAFIA
- **Head of Music:** Ville Vilén
- **Format:** CHR
- **Service Area:** National
- **Playlist Meeting:** Tuesday AM
- **Group/Owner:** Public Broadcaster
- **Website:** www.yle.fi/radiomafia

Destiny's Child/Bootylicious
Robbie Williams/Eternity
Daddy DJ/Daddy DJ
Gorillaz/19-2000
Didio/Hunter

### SPAIN: CADENA 100
- **Director of Programming:** Jordi Casouva
- **Format:** Hot AC
- **Service Area:** National
- **Group/Owner:** COPE
- **Website:** www.cadena100.es

### BELGIUM: VRT RADIO DONNA
- **Head of Music:** Jan Van Hoorica
- **Format:** CHR
- **Service Area:** Brussels
- **Group/Owner:** Public Broadcaster
- **Website:** www.donna.be

### BELGIUM: VRT RADIO DONNA
- **Head of Music:** Jan Van Hoorica
- **Format:** CHR
- **Service Area:** Brussels
- **Group/Owner:** Public Broadcaster
- **Website:** www.donna.be

### GERMANY: ANTENNE BAYERN
- **Prog. Director:** Stephan Offerowski
- **Format:** AC
- **Service Area:** Bavaria
- **Group/Owner:** Independent
- **Website:** www.antennebayern.de

Shaggy feat. Rayvon/Angel
Dido/Thank You

### ITALY: RADIO DEEJAY NETWORK
- **Head of Music:** Dario Usueli
- **Format:** CHR/Dance
- **Service Area:** National
- **Group/Owner:** Expresso Group
- **Website:** www.deejay.it

### FRANCE: RTL
- **Head of Music:** Alain Tibolla
- **Format:** Full Service
- **Service Area:** National
- **Group/Owner:** RTL Group
- **Website:** www.rtl.fr

Maxime Le Forestier/L’Echo Des Etoiles
Cesaria Evora/Tiempo Y Silencio
Frederic Lener/On Parole
MC Solaar/Hasta La Vista
Jude/King Of Yesterday
Dido/Thank You
**WEEK 28/01**

**MOST ADDED**

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

**Destiny's Child**

-Bootylicious  
  Columbia 13

-Faith Hill
  There You'll Be  
  Warner Bros. 10

-Robbie Williams
  Eternity  
  Chrysalis 10

-Janet Jackson
  Someone To Call My Lover  
  Virgin 9

-Mariah Carey
  Loverboy  
  Virgin 8

-Dido
  Thank You  
  (Cheeky/Arista) 7

-Gorillaz
  19-2000  
  (Parlophone) 7

-Jennifer Lopez
  Ain't It Funny  
  Epic 7

-UZ
  (Elevation) 7

Stations include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings Include: platinum (P), Gold (G), Silver (S) and Bronze (B).

**MUSIC & MEDIA**

- Destiny's Child - Bootylicious
- Aerosmith - Paradise
- Destiny's Child - Bootylicious
- U2 - Elevation
- Jennifer Lopez - Ain't It Funny
- Gorillaz - 19-2000
- Dido - Thank You
- A' Teens - Sugar Rush
- Shorty vs. Black Legend - Somebody
- Glashaus - Was Immer Es 1st
- Blue - All Rise
- Robbie Williams - Eternity
- Madonna - Amazing
- Madonn

**GERMANY**

- BAYERN 1/Munich P
  - CHI
  - Walter Schmich
    - Head Of Music
  - Across The Miles
    - 3
  - Fly Away From Here
  - At Radio And Climbing Now
  - From The Album
    - 1st

- EINS LIVE/Cologne P
  - CHI
  - Gerald Ross Program Director/GM
  - Playlist Additions:
    - Alas/Alova/Lolita
    - Wise Guy's/Aldi Sommer

- RHR/Hamburg P
  - AC
  - Corsten Heyer
    - Head Of Music
  - Playlist Additions:
    - A 'teams
    - Blue's
    - Blue/Green

- KISS 100/London P
  - CHI
  - Arena
    - Head Of Music
  - Playlist Additions:
    - Cohn Martin
    - Executive Producer, Music

- BBC Radio 2/London P
  - CHI
  - John O'Hara
    - Programme Director
  - Playlist Additions:
    - Ducks
    - Gallows

- COOL FM/Belfast G
  - AC
  - Christian Smith
    - Head Of Music
  - Playlist Additions:
    - D-I-D
    - Purple Hills

- WICKED/Ashington/Leeds P
  - CHI
  - Roberto "Rob" Darmanin
    - Programme Director
  - Power Rotation Add:
    - Brian Johnson
    - AC/DC

- JAM FM/Berlin G
  - CHI
  - Roberto "Rob" Darmanin
    - Programme Director
  - Power Rotation Add:
    - Brian Johnson
    - AC/DC

- BEAT 106/Glasgow G
  - CHI
  - John Paul Bollantine
    - Head Of Music
  - Playlist Additions:
    - Asia
    - Atomic Kitten

Andrew Phillips - Programme Controller
Chris Allen - Programme Controller

Wayne Dutton - Programme Director
Arthur 'Ally' Ballingall - Prog Dir

Jean Vandencasteele - Head Of Music
Christian Lefebvre - Head of Music
Jean Lou Berlin - Prog Dir/Head of Music
Michel Weber - Prog. Dir.

Sarah Evans - Head Of Music

Jeanine Alexander - Head Of Music

Ginette Rimmert - Program Controller

Billy Williams - Memory Rd

Jean Jacques - Programme Director

Bernard Chereze - Music Dir

Gerard Babu - Programme Director

Wayne Dutton - Programme Director

M. P. - Head Of Music

Michel Jonasz - Groove Baby Groove

Luigi Ambrosio - Director

Mike Williams - Programme Controller

LVFM/Italy/Italy

Kaci-Tu Amour

JULY 2001

GALAXY 102/Manchester G

GALAXY 102/Manchester G

COMMUNITY GROUPS

The Police/Bradford G

Simon Wilkinson - Programme Controller

TAY FM/Roundle 5

Andy Allen - Programme Controller

Philippa Additions

JULY 2001

TAY FM/Roundle 5

Philippa Additions

Francois Lewis - Head Of Music

Davide Niespolo - Head Of Music

Gerret Kerrenans - Head Of Music

David Rain - Head Of Music

FAB FURIOUS

The Proclaimers - I'm Gonna Be (500 Miles)

The Proclaimers - I'm Gonna Be (500 Miles)

DELTA GOODREM

The Proclaimers - I'm Gonna Be (500 Miles)

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The Proclaimers - I'm Gonna Be (500 M
European indies strike historic deal with Napster

continued from page 1

Sony Music create global A&R structure

always been an A&R driven company,” says Massy. “We’re simply putting more emphasis on A&R. It is the blood of our business and it is our priority.” He continues: “We pride ourselves in our ability to break acts on a worldwide basis. We are extending that to A&R. We are creating a network of our A&R sources in the world.”

Massy, a Briton who has worked on both sides of the Atlantic, says his role is to create the conditions for a new artistic culture within the company, getting the various A&R sources to collaborate on projects, and finding the most appropriate producers and writers for its artists.

“The idea is to be able to identify which artists are going to be the superstars of tomorrow, the Celine Dions of tomorrow,” says Massy. “Our fundamental function is to identify artists or projects, and give them the capacity to develop from local to national and regional to global level.”

Other major companies have established the equivalent of global A&R functions. But no other company has pursued this to such an extent as Sony Music, with fully-fledged A&R structures on both sides of the Atlantic Ocean. Massy, who is based in New York, has established a new European A&R structure in London with a specific team, with the role to coordinate Sony Music’s A&R activities on a pan-European basis.

Introducing Nick Feldman takes on the role of A&R director, Europe, while Ricardo Fernandez is promoted to manager, A&R development for Europe. They will function with A&R in their home country, but also around Europe and the rest of the world,” said SME Europe president Paul Burger in a statement.

Massy says his function is also about building relationships with the creative community—artists, songwriters, composers, producers and remixers throughout Europe. He says the dynamics are already delivering results in the dance sector, and will be expanded to all genres.

“Sony Music Europe’s new A&R team, from left to right: Ricardo Fernandez, Charlie Rapino, Paul Burger, David Massey, Nick Feldman, and Annie Roseberry.”

Barry, “It is particularly fitting that members of the independent community, who are renowned as trailblazers and trend-setters, recognise the ability of Napster to reach their fans all over the world.”

Barry believes that the new subscription service and security and accounting features that will be involved in the new Napster service will address a lot of the concerns that have been raised against the company in lawsuits. But he would not be tied down to a specific date for the launch of the service. Hinting that there might be problems with the development of the software, Barry said the service would launch this summer, “as soon as possible.”

Sony Music Europe's new A&R team, from left to right: Ricardo Fernandez, Charlie Rapino, Paul Burger, David Massey, Nick Feldman, and Annie Roseberry.

Massey also concedes that “it helped I knew Jon Bon Jovi before he was a household name—that Jon Bon Jovi makes him a heritage band.”

Lauriot-Prevost confirms that Bon Jovi have indeed captured a new audience. “It’s not just the number but who we sold the record to. Go to any show in Europe, Japan, America and the crowd is the majority—discovered Bon Jovi with It’s My Life. It got a better response from the crowd than the old songs. To me, that’s the main achievement.” He adds: “Bon Jovi don’t want to be a heritage band.”

As with any strong international campaign, commitment from the act itself has been crucial. “The band are incredibly hard-working,” confirms UMI’s Hole. “They’ve toured extensively and done lots and lots of promotion, and they’re pleasant to deal with, so companies around the world go that extra yard for them.”

Reflecting on the past 13 months, Hole says: “It’s been one of those dream projects. Everyone had a sense guaranteed that the next record will do as well as the one before. What is remarkable is that they’ve been at the top of their game.”

The next instalment “over the winter and spring,” according to Munns, is to “write and record another record and put it out next year. But it has to live up to the quality of Crush.”
### BORDER BREAKERS

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<th>TW</th>
<th>LW</th>
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<th>Artist/Title</th>
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<td>Brandy &amp; Ray J/Another Day In Paradise (WEA)</td>
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<td>The Ark/It Takes A Fool To Remain Sane</td>
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**EURO CONVERSION RATES**

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</tr>
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</table>

*Conversion rates correct as of June 28, 2001*

*“Denotes eurozone countries with a fixed exchange rate*

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**HOTLINE**

Edited by Jon Heasman & Emmanuel Legrand

It is understood that some 15 employees of Universal Music International's online venture Voxelstar have been let go, as part of a global restructuring of the company's online music activities. Voxelstar was due to merge into UMG's GetMusic unit, but sources say the recent acquisition of MP3.com has changed the streamlined plan. It is even implied that focus-based GetMusic International might be folded.

Warner Music GSA and Eastern Europe president Gerd Gebhardt is expected to succeed former Sony Music Europe chairman Paul Russell as chairman of IFPI Platinum Europe steering committee. Russell, who is now based in New York, founded the awards in 1965.

UK rock station Virgin Radio has sacked Chris Evans for breach of contract after the high-profile breakfast show presenter, who formerly owned the station himself, failed to turn up for work for the sixth day running. He'll be replaced by Virgin's recent hire from Capital, Steve Penk (pictured). Evans has slammed Virgin's management in a tabloid newspaper article, criticising the station's constant changes of music policy.

French labels body SNEP will now elect its new president on July 12, after it failed to choose a successor to outgoing president Marc Lombroso. Lombroso confirmed to his colleagues at SNEP's AGM in Paris on June 27 his decision to step down halfway through his two-year term of office, although he declined to explain his reasons.

Still in France, it is rumoured that former NRJ group programme director Christophe Sabot, who has been MD of indie radio group LV & Co since August 2000, could be joining Lagardere Groupe to take charge of Europe 2 and RFI. He would replace current MD Frédéric Schlesinger.

Costas Bourmas, currently managing director of Minos-EMI Greece, has been appointed regional director, Universal Music International, with responsibility for Greece and Turkey. He will also serve as MD for Greece, where he succeeds Tony Ioannou. Meanwhile, Niclas Anker, the Universal Music Denmark A&R manager who discovered and signed Aqua, is leaving at the end of the month to set up his own commercial production company.

Finally, EMI Group's annual report for 2001 provides an interesting insight into the British company's top executive's remuneration. The highest paid executive is not the chairman Eric Nicoli (who received a total package of £900,400 for 2000-2001) but Ken Berry, CEO of EMI Recorded Music, with a total package of £29.74 million, slightly down from the previous year's £32.90 million. The report also reveals that Berry was provided with a house in Los Angeles rent-free.
**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Music</th>
<th>Title</th>
<th>Original Label</th>
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<tr>
<td>1</td>
<td>Westlife</td>
<td>Can't Fight The Moonlight</td>
<td>BMG</td>
<td>46.16</td>
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<tr>
<td>2</td>
<td>Paul McCartney</td>
<td>Live And Let Die</td>
<td>EMI</td>
<td>45.99</td>
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<tr>
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<td>Adele</td>
<td>Chasing Pavements</td>
<td>RCA</td>
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<td>Tiny Dancer</td>
<td>Epic</td>
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<td>Don't Believe The Truth</td>
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<td>Enter Sandman</td>
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<td>10</td>
<td>Foo Fighters</td>
<td>Everlong</td>
<td>Roswell</td>
<td>45.89</td>
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</tbody>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
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