Radio 2 strikes release dates agreement

LONDON — The UK's largest radio station, BBC Radio 2, has come to an agreement with UK record companies which entails labels respecting their single release dates in exchange for spending longer on the playlist.

Radio 2 executive music producer Colin Martin says that from August the station will playlist tracks three weeks before release date, rather than sticking to the previous two-week rule.

"There was so much volatility in continued on page 17

A Baby Spice Girl grows up

by Paul Sexton

LONDON — Babies develop quickly nowadays.

Emma Bunton, who was—and still may be—a member of the highest-profile pop group of the past decade, has matured into a solo career that has attracted airplay like moths to a light bulb. Looking to keep programmers onside with another solo release in August, even she admits that she now has fans who never really liked the Spice Girls.

After breaking into extra-curricular activity in November 1999 as a guest vocalist on Tin Tin Out's hit remake of Edie Brickell and the New Bohemians' What I Am, Bunton continued on page 17

BBC's TOTP forms German venture

by Gesa Birnkraut and Siri Stavenes Dove

HAMBURG/LONDON — The commercial arm of the BBC, BBC Worldwide Limited, is bolstering the localisation and exploitation of its TV countdown show, Top Of The Pops (TOTP), by setting up a joint venture with the company that produces the German version of the programme.

The UK public broadcaster is taking 49% of shares as part of a venture with the Hamburg-based media company Me, Myself & continued on page 17
Debut albums dominate Mercury

by Nigel Williamson

LONDON — A brace of newcomers are to compete with established acts for the UK's most prestigious music award, the much-coveted Technics Mercury Music Prize album of the year.

Debut albums from acts like Zero 7, Ed Harcourt and Goldfrapp form part of a shortlist of 12 records announced London July 24. The winner of the prize will be voted by a jury, which includes industry and media personalities, and announced on September 11.

Following the pattern of last year's shortlist, which was won by Badly Drawn Boy's The Hour Of The Bearded Beast (XL), the list is dominated by debut albums. They are Felt Mountain by Goldfrapp (Mute), Sea From The City, Stories From The Sea (Island), Rooty by Base (Base-Mercury), Only Four albums are by more established artists—Radiohead's Amnesiac, PJ Harvey's Stories From The City, Frames and Gorrilaz album (Parlophone).

Only four albums are by more established artists—Radiohead's Amnesiac, PJ Harvey's Stories From The City, Frames and Gorrilaz album (Parlophone).

In Europe, MTV didn't enjoy the same free ride it did in the US. It had to deal with a more complex set of territories, different cultures and musical habits (and local talents too). And, once it started to localise its programmes, it faced direct confrontation with local music channels not ready to surrender their key market positions to the newcomer.

Besides, following on from the scarcity of analogue distribution streams, a digital universe has emerged where proliferation is the norm. MTV's domination is at the risk of being diluted in a sea of channels—not least music channels which seem to pop up with more regularity than Swedish acts at the MTV Europe Video Awards.

But, as MTV Networks Europe chief Brent Hansen points out in this week's issue (pages 4-5), MTV has a competitive edge—it's brand and pan-European distribution. If it were only for these two reasons, MTV has a bright future ahead in this region.

Radio Contact: Play and display

by Marc Maes

BRUSSELS — After a one-month trial period on Radio Contact's AC network Contact 2, the commercial French language radio group has implemented its service to display track information on car stereos.

Throughout Radio Data System (RDS), all 27 Contact 2 stations in the south of Belgium are transmitting data on tracks played, including artist information, titles of track and dates/years of release.

"We started out at Contact 2 because of its low-priced content format," says Jean-Lou Bertin, Radio Contact's programme director for southern Belgium.

Bertin adds that the service will give presenters the opportunity to be more creative. "It will allow our hosts to do more than merely announce recordings. They can give extra input for the audience.

The system was developed in-house and is linked to the station's 100,000-title-strong CD library.

Bertin says the RDS display is an extra service for the audience and does not entail any commercial exploitation. "But in future we might add extra information like traffic problems or indicate speed radar control sites on motorways," he concedes. "Meanwhile we also bear in mind the industry's adage: 'If you play it, say it,' " he adds.
Stations apply for Flemish licences
by Marc Maes

BRUSSELS — "Whoever gets the licence, this will bring Flemish radio from the Middle Ages right up to 2001," says Steve Vanden Audenaerde, marketing director at the RTL Group's sales house, IP Radio, talking about the applications for Belgium's first ever Flemish national commercial licences.

The identity of the seven applicants for the two licences available was officially revealed by the Flemish Media Commission, VCM, on July 19. The RTL Group, through its affiliate Radio Contact, which has a 40% share in its affiliate Radio Contact, VCM, on July 19.

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NRJ, is putting forward an entry. French radio group, the application for Contact RX, which has a 40% share in its affiliate Radio Contact, VCM, on July 19.

Seven applicants for national and international audience. Under the banner N-Joy FM, television station VT4's radio company, Radio NV, aims to offer a mix of national and international hits from the 80s and 90s, plus news and information.

German rock artist Peter Maffay recently signed his contract with BMG Ariola Munich in Halle, Westphalia. Maffay was recently honoured with a World Music Award for best-selling German artist and was presented with platinum and triple gold discs for his album "Heute Vor Dreissig Jahren." Pictures in front row from left are: Jan Bolz, MD BMG Ariola, Munich; Peter Maffay; Christoph Schmidt, president BMG Entertainment G/S/A. Back row from left: Dieter Viering and Katherine Standley of Maffay's management, Walter Lichte, lawyer; and Fritz Rau, concert promoter.

Cable station 4FM says it is targeting the older Radio Donna audience with an emphasis on high-quality music and news. Two US groups are also entering the fray. Clear Channel Communications is applying for a frequency under Nova FM, offering a music and news format.

And, through Finland-based Finnpage Oy, the US's Metromedia International Telecommunications is behind a bid for Radio EVA. Radio EVA's MD Jarmo Juhani Leskinen, says his station offers "Flemish and Dutch language repertoire, particularly hits emerging from countries other than the US, UK or France." A decision on the allocation of the licences—to run for nine years—is expected mid-September.

Commercial radio attacks RNE ads
by Howell Llewellyn

MADRID — The suggestion that adverts could return to the airwaves of public radio group Radio Nacional de España (RNE) has provoked an angry reaction from the Spanish Association of Commercial Radio (AERC).

In a July 18 statement, the AERC spoke of "the extremely serious harm this would mean for commercial radio".

The reaction was caused by a report from the State Society of Industrial Participation (SERPI), which monitors the finances of Spanish state industries. SERPI called for the "strictly commercial activities" of heavily loss-making Radio Televisión Española (RTVE)—of which RNE is a part—to be financed jointly by public subsidy and advertising income.

A similar joint financing of RNE—which includes the cutting-edge alternative/indie Radio 3—was scrapped a few years ago after complaints from the AERC.

Public television is still partly financed by advertising and has reportedly reduced its rates, opening up another front of contention between public and commercial media.

The AERC, which represents nearly all of Spain's commercial radio groups, says: "The possible return of advertising or sponsorship to RNE amounts to unfair competition, as commercial radio depends only on advertising for its income. RNE should limit its activities to its social function as a public service."

A statement continued that joint financing with advertising on public radio—though it was specifically operated in geographical areas by regional and local governments—"would mean all radio being, or seeming to be, commercial, without need of different legal status [as a public service], and seriously harming their private complexion."

RTVE has long been a seriously loss-making concern and it is not the first time the issue of advertising has been raised as an option to alleviate its condition. The Spanish government is unlikely to comment on the SERPI report until after the summer.
MAKING MUSIC

Why video helps the radio stars

Do you remember where you were on August 1, 1981?

I was in New Zealand. I used to produce a TV show there on a Sunday night on non-commercial TV. We played alternative music followed by country music and Kraftwerk. It was an eclectic show and I remember soon after MTV launched the core artists of my show—David Bowie, Talking Heads—started to look better because of the art going into their videos. So MTV almost immediately had an influence on me.

How did you end up working for MTV in Europe?

When I left New Zealand, essentially on a sabbatical, I wrote to MTV in America, because they had such an effect on the way I perceived music was being promoted and also because I loved the artistic side of it. I wrote to them, sent my resume, and when I met them in London they asked if I was interested in a job. They hired me as a news producer. When I met them in London they were on August 1, 1981?

Q A

Do you remember when you were on August 1, 1981, MTV launched in the US and radically changed the way music was promoted. Emmanuel Legrand goes back to the future with MTV Networks Europe president and CEO Brent Hansen, who was part of the team which launched MTV Europe six years later.

What has MTV brought to the table?

It was a TV channel that recognised that you could create programmes with no beginning, no middle and no end. Secondly, it was highly creative with a fantastic imagery—no one had ever seen something like that. MTV had a strong creative drive and the idea that the environment on which the music should sit was a very important thing in terms of giving a sense of identity for the brand. MTV is often criticised for a lot of its influence when I think it should be applauded, especially in the early

days, for the highly creative spirit in which they did TV.

How do you regard the evolution of videos? In what way have things changed?

At the risk of sounding radical, I'd say that they have improved a lot. We went through some dodgy periods. The cheap, three and a half minute 16mm epic ran pretty thin. The 'autue video was fun for a while but when the director became more important than the artist and they started using video as a way to put a full epic film into three minutes, it went a little bit out of control. We played them through a period where the videos were quite sexist—those rock bands were quite uncomfortable as a programmer. Then we entered the era of photographers and cinematographers taking more control, because the marketing was becoming so important—the video had to be consistent with the

time we make a video. My sense is that we have created a fabulous tool. And viewers come back to us—you check out what's on and if you don't like it, there is always the expectation that the next video will be great. We are always there. But we do play videos that don't cost that much money to make. And remember that it is a very crowded world—we are bombarded not just with images, but with anything, and to sit in an environment like MTV is still a very powerful thing for labels.

Another criticism is that MTV is using the same techniques as radio to programming with very high rotation, a tight playlist, call out research, etc.

There's a limited amount of time—people will spend watching MTV. Rotations give viewers the chance of seeing something that they want to see. If you are watching hour upon hour to see how many times a song is repeated, there's something wrong

with you—that is not the idea of a music TV channel. We were there before the Internet world and the idea was that you came for a snapshot and it was a sense of what was packaged, and it made you feel good and then you left. MTV is just part of your lives and we recognise that there are other things in your life. Rotations are there to make sure people don't miss out on the stuff they really want to see. I would like to think that we can also subvert that by playing something that [people] haven't seen before. As for the analogy with radio, people listen to radio much longer—they do it in their cars, at work—but MTV is a total video experience.

Do you remember where you were on August 1, 1987?

I remember exactly what I was doing because I did not sleep for hours. We put a bunch of VPs on charter planes to Amsterdam to the Roxy where we had Elton John, Big Audio Dynamite and other artists to launch the channel. We did a countdown, hit the road and off we went. I was a producer on the news team and I shot all the reactions. This was the first time I met Tom Preston [chairman/CEO of MTV Networks]. I worked through the night, flew back to London, went straight into an edit until ten or eleven in the morning, and it was on air. I remember it mostly because there was so much broken glass on the floor of the Roxy that a piece of glass had gone through my shoe and I only realised I had cut myself when the adrenalin came down.

In 1987, what was the state of mind of the team who launched MTV in Europe?

There were a bunch of people who came from the US to launch the channel and they hired the rest of us. We were a team of 35-40 people and we launched to 1.5 million households. There were 19 nationalities and it was quite... complicated. What we wanted to do was not patronise people. The great thing was that we had a two-phase plan that was very clear. One, build distribution. From a creative point of view we knew pretty much what we wanted to do, but the key was distribution. It would build the business and when we started to grow, we subdivided two, allow us to replicate channels in markets. That was the game but at that time it was too expensive; before digital came, it would have cost a fortune to create those channels.

At that time, you just had one product to fit all of Europe.

Creatively, we could do more or less what we liked as long as it reflected what the audiences wanted. But that was tough because we reached so many different nationalities. Initially, I think we hit the opinion formers rather than the mass, and as it grew, it became more of a mass property. There came a point when we realised we had made a crucial decision as to where our distribution was. I mean, all these markets were different. The UK market is quite different from France, which is quite different from Spain. We had to make some very much slower, like France. So it became very complicated to make programming decisions.

Weren't you also limited in your development by advertisers still thinking in terms of local markets rather than on a pan-European basis?

Somewhere that's true, but if you look now, some 40% of our advertising revenue comes from pan-European advertisers. They are still pretty powerful partners.

In 1997, after ten years as a global brand, you started fractionaling to local audiences in Europe. Why did you do it, and what was the thinking?

That was always part of the plan, but from a business perspective it had to be at a point when we could afford to do it. Once we had interpreted—meaning that we knew everybody who was getting our signal and we had distribution partners not pirates—we could make the decision to become more local. What happened was that we stripped down the network, kept the properties where everybody converged, such as the MTV Music Awards, and gave control to a new generation of MTV executives who were focusing on their markets and had a local point of view. It was very important for us to reflect where those people were living. Who do I make a decision about what goes on each individual channel when each market is different?

What is the picture now?

Now we have grown to be in 100 million households in Europe. We know what each market is doing, we know the strengths and weaknesses of each team. We are also at a point where we could grow ourselves distribution-wise. Since I took over in 1997, you'll find we have now a far greater business in Europe than before.

Brett Hansen, president, MTV Networks Europe

“We are not Viva, we take chances. That’s what you expect from our brand.”

Brett Hansen, president, MTV Networks Europe
Are your individuals feeds profitable?

Well, yes.

That's quite a turnaround from 1987, right?

Yes, more focused. We took a product-based decision. It wasn't just a business decision. And we've been able to attract a whole new generation of people to run our businesses. They pretty much have autonomy in each market, which is a nice thing. We only look at these channels if we think they can be profitable very quickly, because we want to make money. I don't want managers asking 'What are you going to give me next?' It's rather: 'What decision do you want to make and how can we help you make that?'

Can you retain the MTV spirit when you have so many fragmented markets?

A question that a few of us, here in London, who are the keepers of the spirit. I see myself more than anything else as the philosophical head of the channel. I admit you have the risk of watering it down, but by the same token I feel that flexibility is a big plus. My job is to ensure that our standards come across and that our channel's creativity is as strong as it was in the very early days of MTV in America. We want to be flexible but we also want to be mindful and respectful of the brand. Our job in London is not to police but to create those programmes which everybody carries at standards that no one else can offer.

You have to deal with lots of copycats around Europe.

Yes, but none with a distribution of 100 million households. No matter what anybody else does, they don't have that edge. And we are here for the long term, not for the short term.

Were you expecting such fierce competition in Germany?

We knew it was going to be tough. When we asked our audience what they thought about us, their answer was that they wanted us to be more international. Obviously there was the opportunity for a very local channel. But competition has been good for us. Look at the figures from the last year or so.

In 1987, [MTV Networks International president/CEO] Bill Roedy said that "the potential in this market [Europe] is unlimited". Would you say that today?

Yes, absolutely. No one knows where Europe is going to get to by the time they want to get it down, but by the same token I feel that flexibility is a big plus. My job is to ensure that our standards come across and that our channel's creativity is as strong as it was in the very early days of MTV in America. We want to be flexible but we also want to be mindful and respectful of the brand. Our jobs and responsibilities will get new pressures on us to deliver an edge in this market, having different culture in every country. We've got to make sure that MTV is a fully international brand. Our jobs and responsibilities are to get more opportunities. It affects me but I don't think it affects the individuals. My job is to make sure that our internal communication wasn't good enough.

Do you regret saying after the awards that you didn't want to see any Swedish act on the show?

That was a response to a particular question when someone asked me how come there wasn't a Swedish act on the show. We went to Stockholm because they are important to us.

Music Television: Time line


March 1982: 'I Want My MTV' campaign.

September 1984: First MTV Video Awards.

January 1985: Launch of VH1 in the US.

March 20, 1987: In partnership with Ogusa Vision, MTV Australia is launched.

August 1987: MTV Europe launched as a 24-hour English-language network.

October 20, 1989: MTV Brand launched as a Portuguese-language network.

October 1990: MTV Latin America launched.

September 1994: MTV Europe launches digital services in the UK.


March 1995: Launch of VH1 Germany.

April 21, 1995: MTV Europe's new channel reaches over 158 million households in 21 territories with three regional channels: MTV Mandarin, MTV Southeast Asia, and MTV India.

January 1996: At Midem MTV Europe announces the creation of four separate 24-hour music services: MTV in the UK & Ireland, MTV Central (Austria, Germany, and Switzerland), MTV European (76 territories, including Belgium, France, Greece, Israel, and Romania), and MTV Southern (Italy).

August 1996: MTV2 launched in the US.


September 26, 1998: My MTV launches in UK.


July 1, 1999: MTV Europe launches three 24-hour digital programming services in the UK: MTV Base, dedicated to R&B and dance music, MTV Europe, big hits from the MTV playlist with less emphasis on pop, and VH1 Classic, for classic music videos.

June 20, 2000: MTV6; targeted at French-speaking viewers in France, Switzerland, and Belgium, is launched.

July 8, 2000: MTV Polska is launched to more than 1.5 million households.

September 10, 2000: MTV Espana launched, to 1.5 million homes in Spain, the Balearics, and Andorra.

September 12, 2000: Dutch-language channel MTV Holland bows in five million homes. It will later merge with MTV Belgium.

December 2000: MTV Japan starts.

April 20, 2001: Launch of MTV Into, a digital channel for the UK available on the Sky Digital platform.

July 2001: MTV Music Television reaches 340 million households, 76 million in the US, and in 140 countries via 30 localised TV channels and 15 web sites.

MTV Networks: Fact File

Chairman & CEO, MTV Networks: Tom Preston

President, international, MTV/VH1 Networks: Bill Roedy

President, European Networks: Brent Hansen

Chief operating officer, MTV Networks Europe: Simon Guild

Web site: www.mtv.com

MTV Networks has become a truly global enterprise over the last year or so. The potential in this market [Europe] is unlimited. Would you say that today?

Yes, absolutely. No one knows where Europe is going to get to by the time they want to get it down, but by the same token I feel that flexibility is a big plus. My job is to ensure that our standards come across and that our channel's creativity is as strong as it was in the very early days of MTV in America. We want to be flexible but we also want to be mindful and respectful of the brand. Our jobs and responsibilities will get new pressures on us to deliver an edge in this market, having different culture in every country. We've got to make sure that MTV is a fully international brand. Our jobs and responsibilities are to get more opportunities. It affects me but I don't think it affects the individuals. My job is to make sure that our internal communication wasn't good enough.

Do you regret saying after the awards that you didn't want to see any Swedish act on the show?

That was a response to a particular question when someone asked me how come there wasn't a Swedish act on the show. We went to Stockholm because they are important to us.

But then why not show your confidence by allowing a Swedish act on the show?

When you book a show, you base it on what's available and what may fit. You don't manufacture a slot, because that would be commercial, but you don't regret that at all because I think that's the whole point of the show and the way we operate. But the polemic with the Swedish industry was not about the acts on the show. It was about Stockholm Music Week.

MTV spends a lot of money on logging. What does it tell you and how do you use it?

Firstly, research is not independent from the product. Creative people want to know what the audience thinks. You can't be truly reflective of what the audience wants but you can take into account what they buy into and what they don't buy into. Secondly, we are constantly asked to interact with the channel through phone calls, e-mails, call outs. We take any opportunity to ask questions—it helps us keep an idea of whether or not we are on the right track. I know we sometimes disappoint people, and we can't be everything to everyone, but we have a good idea of the steer from the research. It gives us a base of information, which is a very useful tool. I want the most sophisticated information that's possible, but at the same time I want to supervise creative talent, break new artists and keep behind new stuff and try new things. I will never fire anybody for trying. In Music & Media you occasionally report on acts that we support but you don't report on the ones we get behind that don't succeed, but we should get credit for getting behind those acts (too). We are not Viva, we take chances with new artists and put our brand. The people who programme the channels, they must be disciplined about it, but they are foremost music fans. I am a music fan, I have been for a long time, and I am trying to ensure that at MTV we have people with passion. No matter how much a commercial machine you are operating in, in the end it is about emotion.

MTV is now part of a much bigger group with the integration of CBS into Viacom. Is that the way you operate and will you be able to retain your spirit as part of that massive media conglomerate?

Viacom has always been a big company—it is only a bit bigger! That's the way things go. CBS is a new and powerful part of our family and it creates new pressures on us to deliver and they also recognises that MTV is a fully international brand. Our jobs and responsibilities are to get more opportunities. It affects me but I don't think it affects the individuals. My job is to make sure that our internal communication wasn't good enough.

In the early 1980s, MTV was something of a cultural icon, reflecting a certain popular culture. Do you think it still has that relevance?

It depends how you describe it. Will there be anything like the early 1980s? I don't think it will ever happen, but I don't think it will ever be the same. We were the prime movers and we made the moves. These days, it is about technology, and proliferation. We are not going to win everything, let's face it. But we're here. We'll stand alone as much as we did in then, but there was only one MTV at that time. So in this environment, will we remain the premium music brand to go to? Yes, without any doubt. That's our number one goal.
Welcome to the Houston Party

The cautious return of Eiffel 65

by Mark Worden

Despite selling more than 12 million records, Eiffel 65 have adopt-
ed a low-key approach to the July 20 launch of new album Contact!
(Bliss Corporation/WEA).

The win-and-dance pop act's previous album, Europop, sold two
million copies in the US alone (on Republic/Universal), reaching
number four on the Billboard 200, while going double platinum in
Canada and triple platinum in Australia. The single, Blue, mean-
while was the best-selling Italian track in Europe last year. But this
time there's been little in the way of press conferences or promotion.

Maurizio Lobina, the trio's artistic producer, says: "We don't feel
that we absolutely have to repeat the previous success, which
continues to amaze us."

Massimo Gabutti, Bliss Corporation's general manager, is
equally cautious. "Dance music tends to be episodic, being based on
singles rather than albums, but I think that Italian dance music has
slipped into a bit of a low recently. Right now the scene is more elitist,
clubbish and generally under-
ground, and I think the English and the Germans tend to be rather
better at that sort of thing."

This view is shared by Angelo De Robertis, director of music at
CHR network Radio 105, where

Eiffel 65's single, Lucky (In My Life), enjoys "hit rotation status,
being perfect for the summer. We're giving it about two spins a
day, which isn't quite as much as when we first started playing it on
May 16. I get the impression that in Italy [there] has been a move
away from dance pop towards a more sophisticated house sound,
lke Roger Sanchez and the Supermen Lovers. For this reason,
I think Eiffel 65 are going to find it hard to repeat their previous
results."

Nevertheless Eiffel 65's success in the US should serve as a lesson
for other Continental acts. A 48-
city tour last May and June was a
promotional investment that clearly paid off, but, as with many
dance acts, singing in English has
been a great help. "It's a decision
that was both artistic and practi-
cal—we prefer it as a language for
music, and we like to share ours
thoughts with other countries,
which you can't do if you stick to
Italian," says Maurizio Lobani.
Whenever other Italian artists
ask for advice, he tells them,
"record a version in English, you
have nothing to lose and it'll cer-
tainly cost you less than a lot of
other production investments. It's
logical—look how well Eros
Ramazzotti and Laura Pausini
have done in Latin America by
recording in Spanish."

Eiffel 65

The cautious return of Eiffel 65

by Adam Howorth

It's named in tribute to an infamous Who after-
show party in Houston, Texas in 1975. It spe-
cialises in US alternative rock and its based in
Barcelona. Location apart, Houston Party
Records has all the expected credentials for a
left-field, independent rock label.

Jaime Hernandez founded Houston Party
Records three years ago with his girlfriend
Belen Gimenez after getting sacked from his job
with a gas company. "I used to go stoned and/or
drunk, so after six months they told me not to
come back," he says. Until it moved into office
premises on June 1 this year, Houston Party
Records was an authentic cottage industry,
working out of Hernandez's home. The label
employs just one person, publicist Carles
Conesa and has around 20 acts on its roster.

"85% are from the US, 5% from Spain and
15% from the UK," says Hernandez.

"It is a very US-oriented label because most of the people we know are
from there. I never listen to Spanish or Italian bands and that's reflected in [our] music.We are very
obsessed with melodies and harmonies."

Curiously for a label that effectively "imports" its acts, the majority of sales come
from exports. "I sell 60% as exports," continues
Hernandez. "We have worldwide deals or
European deals that's why we export so much.
Most of the bands we license, we do for every
territory." Domestically, Houston Party is dis-
tributed by El Diablo but, given its music policy,

This issue M&M introduces two new music features. Each week,
Artist In-Site will profile an act's website and look at which sec-
tions work best, while Test of Time measures a track's longevity
by talking to programmers about which records they are still
playing more than five years down the line.

Although relatively unknown, EMI Chrysalis act Ed Harcourt benefits from
a neatly-designed and rather sophisticated web site (courtesy of
web designer Rik Pennington)—a sign of the label's commit-
ment to the artist. The site is synchronised with Harcourt's introspective song-
writing and offers space for imagina-
tion thanks to the talent of illustrator Nigel Nunn. Importantly, it has all the ingre-
dients of a good artist site: news,
bio, reviews, discography, tour dates, streaming audio files and video clips (requiring

HEADPHONES, REALPLAYER 8), the pos-
sibility to download a screen saver, and a
message board. Quite light in content at
this stage, no doubt this will grow as Harcourt's career blos-
soms.

Emmanuel Legrand

http://www.edharcourt.com

In the same week as the Spice Girls' Wannabe (Virgin) first started to
spread on European air-
waves, alternative sta-
tion ORB/Fritz in
Germany added
Underworld's Born
Slippy (JBO/V2) to its
playlist (M&M, July 27,
1996). The track was
made famous after ar-
riving on the soundtrack of the
most memorable film of the year, Trainspotting. "We were a bit
careful to start with and didn't
play it when it first came out, but
then it charted in Germany so we
thought we'd give it a try," says

head of music Bern
Albrecht, who was in the
same role in 1996. He
adds that the decision to
play the track was "also
related to the success of
Trainspotting; And we did
the right thing—we are
still playing it from time
to time! It helps give the
programming a special
flavour." Albrecht adds
that the track often comes up
in request shows as well but warns:
"five years is a long time for
radio youth, you have to be
careful." Underworld are currently
recording a new album.

Sir Stavenes Dove
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<th><strong>ARTIST</strong></th>
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<td></td>
<td><strong>I'm Raining Men</strong></td>
<td>Geri Halliwell - EMI (EMI/Warner Chappell / Sony ATV)</td>
<td>36 81 13</td>
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<td><strong>Miss California</strong></td>
<td>Dane Thomas feat. Pras - Elektra (Copyright Control)</td>
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<td><strong>Elevation</strong></td>
<td>A Chorus Line - Sony (EMI)</td>
<td>38 11 32</td>
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<td><strong>Rotten Road To Mandalay</strong></td>
<td>A.C.E. - Sony Music Sweden</td>
<td>39 30 51</td>
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<td><strong>Pills Purple</strong></td>
<td>D'Angelo - Interscope (BMG)</td>
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<td><strong>Perfect Gentleman</strong></td>
<td>Wyclef Jean - Columbia (EMI / Sony ATV)</td>
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<td><strong>There You'll Be</strong></td>
<td>Faith Hill - Warner Bros. / Warner Chappell</td>
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<td><strong>Follow Me</strong></td>
<td>T-Dogg &amp; Kriss Kross - Jive / Sony ATV</td>
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<td><strong>Hasta La Vista</strong></td>
<td>MC Solaar - East West (Not Listed)</td>
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<td><strong>U Remind Me</strong></td>
<td>Kish &amp; La Rae - Arista (EMI / Universal)</td>
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<td><strong>Clint Eastwood</strong></td>
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<td><strong>Dance For Moms</strong></td>
<td>Siouxsie &amp; The Banshees - Polydor</td>
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<td><strong>Another Day In Paradise</strong></td>
<td>Brandi &amp; Ray J - WEA (Not Listed)</td>
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<td><strong>Playd-In-Live (The Songs Songs)</strong></td>
<td>Safiyah - Sony ATV (EMI)</td>
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<td><strong>Bootilicious</strong></td>
<td>Destiny's Child - Columbia</td>
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<td><strong>Whole Again</strong></td>
<td>A*Te McElroy &amp; Treach - Ruff Ryder Records</td>
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<td><strong>Bow Wow (That's My Name)</strong></td>
<td>Bow Wow - Warner Bros. / EMI</td>
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<td><strong>Castles In The Sky</strong></td>
<td>Everlast - Interscope (Interscope Records)</td>
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<td><strong>Another Chance</strong></td>
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<td>D'Lish - Motown / EMI (EMI)</td>
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<td><strong>Pepe De Peus</strong></td>
<td>Nutan - Decca / Virgin (Not Listed)</td>
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<td><strong>A Little Respect</strong></td>
<td>Wheatless - Columbia (EMI)</td>
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<td><strong>Press De Moi</strong></td>
<td>Cartel - EMI / Sony (Not Listed)</td>
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<td><strong>Let's Get Back To Bed Boy</strong></td>
<td>Sarah Connor feat. TQ - Epic (Not Listed)</td>
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<td><strong>Love Over You</strong></td>
<td>Mariah Carey - Sony ATV (EMI)</td>
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<td><strong>Heaven Is A Halfpenny</strong></td>
<td>Ocean - Atlantic (ATLANTIC)</td>
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<td><strong>Me Gustas Tu</strong></td>
<td>Nelly Furtado - Warner Bros. / Warner Chappell</td>
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<td><strong>Pop</strong></td>
<td>N Sync - Jive (Timmah Tunes / Wave)</td>
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<td><strong>Starlight</strong></td>
<td>Supermen Lovers - Vague (EMI)</td>
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<td><strong>We Come 1</strong></td>
<td>A Chorus Line - Sony (EMI)</td>
<td>65 68 3</td>
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<td><strong>Who's That Girl?</strong></td>
<td>Eivin - Interscope (Sony ATV)</td>
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<td><strong>Voulaoua</strong></td>
<td>Billy Fury - V2 (Not Listed)</td>
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<td><strong>Digital Love</strong></td>
<td>DJ Hype - LaBela / MCA / Warner Chappell</td>
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<td><strong>The Way To Your Love</strong></td>
<td>Chico Deza - Sony ATV</td>
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<td><strong>Devil's Nightmare</strong></td>
<td>Ozzy &amp; Osbourne - Epic (EMI)</td>
<td>70 73 70</td>
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<td><strong>Je Nai Que Mon Ame</strong></td>
<td>Thomas Anders - Sony ATV</td>
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<td><strong>The Rock Show</strong></td>
<td>Brian &amp; Vanessa - Warner Bros. (EMI)</td>
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<td><strong>Come Along</strong></td>
<td>Tyro - Sony ATV</td>
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<td><strong>In The Air Tonight</strong></td>
<td>Lil 'Kim feat. Phil Collins - Sony ATV (EMI)</td>
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<td><strong>La Bomba</strong></td>
<td>Mexico - Universal (Not Listed)</td>
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<td></td>
<td><strong>Survivor</strong></td>
<td>Destiny's Child - Columbia</td>
<td>76 79 21</td>
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<td></td>
<td><strong>Candia</strong></td>
<td>Paladino feat. Spook (EMI)</td>
<td>77 80 78</td>
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<td></td>
<td><strong>On Dit Dans La Rue</strong></td>
<td>Avril Lavigne/Kris Disorder - Sony ATV</td>
<td>78 81 79</td>
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<td></td>
<td><strong>Butterfly</strong></td>
<td>Crazy Town - Sony ATV</td>
<td>79 82 3</td>
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<td></td>
<td><strong>Cold As Ice/Ante Up</strong></td>
<td>M.O.P. &amp; Sneaker Snacks - BMG</td>
<td>80 83 71</td>
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<tr>
<td></td>
<td><strong>I Like a Bird</strong></td>
<td>Kelly Rowland - Sony ATV</td>
<td>81 84 26</td>
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<td><strong>Le Cocon Dans Le Maiz</strong></td>
<td>Les Fancycats - M6 Int. / Sony (Not Listed)</td>
<td>82 85 62</td>
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<td><strong>Parler Tout Bas</strong></td>
<td>Alain - Polydor (Not Listed)</td>
<td>83 86 78</td>
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<td><strong>I'll Be There</strong></td>
<td>The Isley Brothers - EMI</td>
<td>84 87 58</td>
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<td><strong>I Feel Love</strong></td>
<td>Eurythmics - Polydor (EMI)</td>
<td>85 88 57</td>
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<td><strong>Get Ur Freak On</strong></td>
<td>Missy Elliott - Columbia (EMI)</td>
<td>86 89 72</td>
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<td><strong>Somebody To Call My Lover</strong></td>
<td>Janet Jackson - Virgin (Not Listed)</td>
<td>87 90 83</td>
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<td><strong>In A Moment</strong></td>
<td>Joss Stone - Atlantic (EMI)</td>
<td>88 91 54</td>
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<td><strong>Do You Really Like It?</strong></td>
<td>Pad Thai - EMI (EMI)</td>
<td>89 92 94</td>
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<td><strong>Play</strong></td>
<td>Jennifer Lopez - Epic (EMI)</td>
<td>90 93 14</td>
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<td><strong>Hey Baby</strong></td>
<td>O'Jays - Universal Music Group (EMI)</td>
<td>91 94 86</td>
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<td><strong>Turn The Tide</strong></td>
<td>Limp Bizkit - Interscope (Rockband)</td>
<td>92 95 74</td>
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<td><strong>Revolving Door</strong></td>
<td>The Replacements - Epic (EMI)</td>
<td>93 96 88</td>
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<td><strong>Can't Fight The Moonlight</strong></td>
<td>Lecrae - Sony ATV (EMI)</td>
<td>94 97 85</td>
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<tr>
<td></td>
<td><strong>Pose</strong></td>
<td>Missy Elliott - Sony ATV</td>
<td>95 98 96</td>
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<td></td>
<td><strong>Femme Ce Sois Le Jour</strong></td>
<td>Julane - Epic (EMI)</td>
<td>96 99 77</td>
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<td></td>
<td><strong>Roméo</strong></td>
<td>Base Jaxx - XL Recordings (EMI)</td>
<td>97 100 70</td>
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</table>
## European Top 100 Albums

### Week 32/01

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Shaggy</td>
<td>Hot shot</td>
<td>MCA</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>2</td>
<td>Manu Chao</td>
<td>Maman charts</td>
<td>Virgin</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE</td>
</tr>
<tr>
<td>3</td>
<td>Desigual's Child</td>
<td>Espereashna</td>
<td>Sony</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>4</td>
<td>Gorillaz</td>
<td>D-Days</td>
<td>Parlophone</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>5</td>
<td>Nickelback</td>
<td>Nickelback</td>
<td>Sony</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>6</td>
<td>Depeche Mode</td>
<td>Songs Of Faith And Devotion</td>
<td>Mute</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>7</td>
<td>Lil' John</td>
<td>Right Now</td>
<td>Virgin</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>8</td>
<td>The Eagles</td>
<td>The Very Best Of The Eagles</td>
<td>EMI</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<td>9</td>
<td>Outlaws</td>
<td>Outlaws</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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<tr>
<td>10</td>
<td>Bob Marley &amp; The Wailers</td>
<td>One Love</td>
<td>Island</td>
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<td>11</td>
<td>The Weeknd</td>
<td>Starboy</td>
<td>Artists &amp; Crafts</td>
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<tr>
<td>12</td>
<td>David Guetta</td>
<td>Dance</td>
<td>Virgin</td>
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<td>13</td>
<td>Dimash</td>
<td>Dimash</td>
<td>Sony</td>
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<td>14</td>
<td>Sinéad O'Connor</td>
<td>I Do Not Want What I Haven't Got</td>
<td>RCA</td>
<td>A, CH, D, F, PL, FI, UK, DE, NL, POL, SWE, N, FRA</td>
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</table>

### Sales Breaker

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

- **At* NEW ENTRY** indicates a new entry in the chart.

- **ReENTRY** indicates a re-entry in the chart.

- **Countries Charted** refers to the countries where the album is charting.

- **Platinum** certification for albums of 1 million units sold, with multi-platinum sales indicated by a symbol in the chart.

- **Week 32/01** refers to the week and year of the chart.

### Sales Note

- **2001** is the year the chart was published.

### European Top 100 Albums

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

**United Kingdom**

<table>
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<th>Week</th>
<th>LW Singles</th>
<th>TW Singles</th>
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**SPAIN**

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**DENMARK**

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**SWITZERLAND**

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**NETHERLANDS**

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**FRANCE**

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**SWEDEN**

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**GREECE**

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</table>
SALES

GOVERNAL 19-2000 (Parlophone)
Release date: UK: June 26, Rest of Europe: August 25
Dubbed "the world's first virtual band," Gorillaz' 2D, Russel, Noodle and Murdoc are selling more records than most cartoon characters do. Debut album Gorillaz, released in March, offers an eclectic collection of songs with vocals by big names like Ibrahim Ferrer and band member Damon Albarn. Importantly for Parlophone, the album has just received an official nomination for this year's influential Technics Mercury Music Prize. The tracks have also inspired remixes which have proved popular with many radio stations. Head of music at dance station Power Hit FM in Sweden, Robert Sehlberg, explains which mix his station is playing. "Gorillaz is not a typical pop act and we were not going to play it to start with, but then we heard the remix of Clint Eastwood - it's almost like two different songs," he says. The ragamuffin of the track is still being played as a recurrent, while the 2000 Soulchild remix added last week. "It's had a lot of interest from the listeners - both the music and fun videos. They've got a brilliant web site, which I think has done a lot for them," says Sehlberg. "Damon has a lot of fans here, but there is quite a big difference between this music and Blur, so I don't know if our listeners think about the connection."

Currently played at: Radio 3/Bill, ORG/Fritz Germany, Nippon Radio, Radio Max Russia.

Eurochart A/Z Indexes
Hot 100 singles

1. Le Cochon Dans Le Main
2. Le Waka
3. A Little Respect
4. Let's Get Back To Bed Baby
5. Laid
6. Loaded
7. Lo-Fi Fantasy
8. Me Gusta Tu
9. All I Want
10. All Rise

11. Miss California
12. More Than That
13. On The Loose
14. My Way
15. NOS
16. On The Move
17. One In A Million
18. Perfect Gentleman
19. Peaches & Cream
20. Prevent Me

21. Pepe
22. Pretendin
23. Pieces Of You
24. Podcast
25. Popular
26. Please Me
27. Pop
28. Poets
29. Pop
30. Poor Little Fool

31. Pop
32. Power
33. Power
34. Power
35. Power
36. Power
37. Power
38. Power
39. Power
40. Power

41. Power
42. Power
43. Power
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99. Power
100. Power

TOP 20 US SINGLES

JULY 20, 2001

TOP 20 US ALBUMS

MUSIC & MEDIA 10 AUGUST 4, 2001

AmericanRadioHistory.Com
**EUROPEAN DANCE TRAXX**

**THIS WEEK MOVERS**

<table>
<thead>
<tr>
<th>Peak</th>
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<th>Title</th>
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<td>17</td>
<td>CHIC COUSIN</td>
<td>PARADISE</td>
<td>RISING/Sony</td>
<td>6</td>
<td>ROXBURY</td>
<td>BELIEVE IN LOVE</td>
<td>MUSIC</td>
</tr>
</tbody>
</table>
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

**1 Giant Leap feat. Neneh Cherry**

*Braided Hair*

(Zomba)

"We first saw the Video and it looked and sounded very good. It fits our mix, and it's world music with a good groove that stands alone as music and also appeals to a pop audience."

Jim Sampson
Music Editor
Bayern 3/Germany

---

**IRELAND:**

**RTE 2FM**

**PROGRAMME DIR.: JOHN CLARKE**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.2fm.ie

Screaming Orphans/Thank You

Van Dik Hout/Alle Duizenden Redenen

Roger Sanchez/Another Chance

Wynter Jean/Perfect Gentleman

Anastacia/Made For Lovin' You

Nelly Furtado/Turn Off The Light

Justin K/Northern Lights

Siq3/Dance For Me

Five/Let's Dance

---

**ITALY:**

**RADIO 105**

**HEAD OF MUSIC: ANGELO DE ROBERTIS**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.105radio.it

Westlife/When You’re Looking Like That

Eros Ramazzotti/L'Ombre Del Gigante

Sugar Ray/When It’s Over

Robbie Williams/Eternity

Echt/Wie Geht Es Dir So

Svala/The Real Me

Five/Let’s Dance

---

**UK:**

**VIRGIN RADIO**

**PROGRAMME DIRECTOR: PAUL JACKSON**

**FORMAT: ROCK**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: SMG**

www.virginradio.com

The Soft Parade/Empty At The End

The Charlatans/Love Is The Key

Sugar Ray/When It’s Over

Eve 6/Here’s To The Night

A Camp/I Can Buy You

Embrace/Wonder

---

**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

Nelly Furtado/Turn Off The Light

Kauko Ryyhikkö/Disco-Datsun

Foxy Brown/Oh Yeah

New Order/Crystal

D-12/Purple Hills
UK: KISS 100

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

Missy Elliott featuring Ludacris/One Minute Man
Weekend Players/21st Century
Gypsymen/Barabatiri
Snoop Dogg/Lay Low
Janeirose/It's Little L
Five/Let's Dance
Slusnik Luna/Sun
M.O.P./Ante Up

ITALY: RADIO DEEJAY NETWORK

HEAD OF MUSIC: DARIO USUEL
FORMAT: DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Goosebump & Romina Johnson/Nevers
Gonna Do
Marcela Morelo/Para Toda La Vida
Roger Sanchez/Another Chance
TLP.Cal. F. Joa/t's This The Love

HOLLAND: RADIO 3FM

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

Eve feat. Gwen Stefani/Let Me Blow Ya Mind
Van Dik Hout/Alle Duizend Redenen
Jennifer Lopez/Ain't It Funny
Gare Du Nord/Pablo's Blues
Raven Maze/The Real Life
Robbie Williams/Eternity
Blink 182/Rock Show
Live/Simple Creed

GERMANY: RADIO FFH

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

Alcazar/Crying At The Discotheque
No Angels/There Must Be An Angel
Joshua Kadison/El Diabolo Amor
Atomic Kitten/Eternal Flame
Jessica Simpson/Inresistible
Robbie Williams/Eternity
Sunny/Perhaps

AUSTRIA: Ö3

HEAD OF MUSIC: ALFRED ROSENHAUER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
oe3.or.at

BoHo Men/Best Years Of Our Lives
Blue/All This

BELGIUM: VRT STUDIO BRUSSEL

HEAD OF MUSIC: GERRIT KERRENANS
FORMAT: ALTERNATIVE
SERVICE AREA: BRUSSELS
PLAYLIST MEETING: TUESDAY PM
GROUP/OWNER: PUBLIC BROADCASTER
http://studiobrussel.be

Depeche Mode/I Feel Loved
De La Soul/Thru Ya City
Radiohead/Knives Out

FRANCE: RTL

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

Hubert-Felix Thiéfaine/Le Touquet Juillet 1925
Notre Delest/Le Vent Nous Portera
Benabas/Anniversaire
Matisses/Leur B via So

FRANCE: SKYROCK

GM/PROG. DIRECTOR: LAURENT BOUNEAU
FORMAT: URBAN
SERVICE AREA: NATIONAL
GROUP/OWNER: ORBUS
www.skyrock.com

Kery James/2 Issues
Rocka/El Original
D-12/Purple Hills
Of Kainy/Lady
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, special emphasis during the week. In the case of a tie, special emphasis is placed by ranking alphabetically by band. Rankings include: (platinum), (gold), (silver) and (bronze).
null
Jennifer Lopez’s Ain’t It Funny (Columbia) is continuing its steady progress up the chart. After only four weeks in the European Radio Top 50, the track is posing a serious threat to Shaggy’s number one track Angel (MCA), climbing to number three from eight and topping the Most Added chart.

The Latin-flavoured Miss California from Dante Thomas featuring Pras from The Fugees (Rat Pack/Elektra) looks set to be remembered as one of the big hits on European radio this summer. The track climbs to eight from 14 this week and still features in the Most Added chart after six weeks in the European Radio Top 50.

The highest new entry this week, Follow Me by Uncle Kracker (Top Dog/Atlantic) enters at 39. The track gets support from Dutch AC station 94.3 RS2 in Germany, and CHR stations RTE 2FM in Ireland and 95.8 Capital FM in the UK.

CHR station The Voice and Radio ABC in Denmark and alternative station VTK Studio Brussel have all added veteran pop stars Depeche Mode and their I Feel Loved (Mute) this week, enabling the track to enter the chart at 41.

Not that long ago the band nearly found themselves in the same position as ex-label mate Mel B, who was dropped by Virgin last week. Fortunately, the success of Whole Again saved the day.

The new track, picked up by CHR station FFH in Germany and AC station Radio 24 in Switzerland, is hotly tipped as the next number one in the UK singles chart. “I think it’s a brilliant cover,” says head of music at Radio FFH Ralf Blasberg. “It takes the original and goes very carefully into 2001. It’s still credible, they have taken the sound of the time.” The station also played Whole Again heavily, which, as in the UK, reached number one in the German singles chart.

Radio FFH changed its music policy last month in order to attract a younger audience and complement its sister station, the urban-formatted Planet Radio. But the biggest song at the station is still Ronan Keating’s Lovin’ Each Day (Polydor). “We’ve played it for more than four months!” says Blasberg. He adds that the biggest summer hit on FFH ist Shaggy’s Angel.

REM’s new single All The Way To Reno (Warner Bros.) is being picked up with the same speed as Imitation Of Life was to start with (the latter has been in the chart for 16 weeks), and looks likely to enter the chart next week.

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaggy Feat. Rayvon/Angel</td>
<td>MCA</td>
<td>73</td>
<td>4</td>
</tr>
<tr>
<td>Janet Jackson/Someone To Call My Lover</td>
<td>Virgin</td>
<td>67</td>
<td>2</td>
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<tr>
<td>Jennifer Lopez/Ain’t It Funny</td>
<td>Epic</td>
<td>57</td>
<td>11</td>
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<tr>
<td>U2/Elevation</td>
<td>Island</td>
<td>51</td>
<td>2</td>
</tr>
<tr>
<td>Travis/Sing</td>
<td>Independiente</td>
<td>63</td>
<td>2</td>
</tr>
<tr>
<td>Chistina Aguilera, Lil’ Kim, Mya &amp; Pink/Lady Marmalade</td>
<td>Interscope</td>
<td>61</td>
<td>5</td>
</tr>
<tr>
<td>Dido/Thank You</td>
<td>Cheeky/Arista</td>
<td>51</td>
<td>0</td>
</tr>
<tr>
<td>Dante Thomas feat. Pras/Miss California</td>
<td>42</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>Geri Halliwell/It’s Raining Men</td>
<td>EMI</td>
<td>42</td>
<td>1</td>
</tr>
<tr>
<td>Destiny’s Child/Boo-ti-licious</td>
<td>Columbia</td>
<td>47</td>
<td>3</td>
</tr>
<tr>
<td>Gorillaz/19-2000</td>
<td>Parlophone</td>
<td>47</td>
<td>5</td>
</tr>
<tr>
<td>Faith Hill/There You’ll Be</td>
<td>Warner Bros.</td>
<td>51</td>
<td>3</td>
</tr>
<tr>
<td>R.E.M./Imitation Of Life</td>
<td>Warner Bros.</td>
<td>50</td>
<td>2</td>
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<tr>
<td>Manu Chao/Me Gustas Tu</td>
<td>Virgin</td>
<td>36</td>
<td>2</td>
</tr>
<tr>
<td>Emma Bunton/What You So Long?</td>
<td>Virgin</td>
<td>43</td>
<td>2</td>
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<tr>
<td>Robbie Williams/Eternity</td>
<td>Chrysalis</td>
<td>39</td>
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<td>Jamiroquai/Little L</td>
<td>Sony S2</td>
<td>37</td>
<td>8</td>
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<tr>
<td>Roger Sanchez/Another Chance</td>
<td>Defected/Sony</td>
<td>39</td>
<td>6</td>
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<tr>
<td>Jessica Simpson/Incredible</td>
<td>Columbia</td>
<td>42</td>
<td>3</td>
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<tr>
<td>Brandy &amp; Ray J/Another Day In Paradise</td>
<td>WEA</td>
<td>38</td>
<td>1</td>
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<tr>
<td>Mariah Carey/Loverboy</td>
<td>Virgin</td>
<td>33</td>
<td>1</td>
</tr>
<tr>
<td>‘N Sync/Pop</td>
<td>Jive</td>
<td>38</td>
<td>3</td>
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<tr>
<td>Madonna/Amazing</td>
<td>Warner Bros.</td>
<td>32</td>
<td>4</td>
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<tr>
<td>Stereophonics/Have A Nice Day</td>
<td>V2</td>
<td>40</td>
<td>3</td>
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<tr>
<td>Depeche Mode/Dream On</td>
<td>Mute</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>Ricky Martin/Loaded</td>
<td>Columbia</td>
<td>34</td>
<td>4</td>
</tr>
<tr>
<td>Titiyo/Come Along</td>
<td>Superstudio/WEA</td>
<td>32</td>
<td>3</td>
</tr>
<tr>
<td>Wyclef Jean/Perfect Gentleman</td>
<td>Columbia</td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>Train/Don’t Jitter (Tell Me)</td>
<td>Columbia</td>
<td>27</td>
<td>1</td>
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<tr>
<td>Nelly Furtado/I’m Like A Bird</td>
<td>Dreamworks</td>
<td>31</td>
<td>3</td>
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<tr>
<td>Supermax/Starlight</td>
<td>EMI</td>
<td>27</td>
<td>3</td>
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<tr>
<td>Faithless/We Come 1</td>
<td>Cheeky/Arista</td>
<td>32</td>
<td>1</td>
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<tr>
<td>Backstreet Boys/More Than That</td>
<td>Jive</td>
<td>39</td>
<td>1</td>
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<tr>
<td>Usher/U Remind Me</td>
<td>LaFace/Arista</td>
<td>33</td>
<td>6</td>
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<tr>
<td>Madonna/What I Feel Like For A Girl</td>
<td>Warner Bros.</td>
<td>27</td>
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<tr>
<td>Bosson/One In A Million</td>
<td>WEA</td>
<td>36</td>
<td>0</td>
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<tr>
<td>Jennifer Lopez/Play</td>
<td>Epic</td>
<td>30</td>
<td>1</td>
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<tr>
<td>Weathus/A Little Respect</td>
<td>Columbia</td>
<td>31</td>
<td>1</td>
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<tr>
<td>Uncle Kracker/Follow Me</td>
<td>Top Dog/Atlantic</td>
<td>28</td>
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<tr>
<td>Gorillaz/Clint Eastwood</td>
<td>Parlophone</td>
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<td>Depeche Mode/I Feel Loved</td>
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<td>4</td>
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<tr>
<td>Blue/All Rise</td>
<td>Innocent/Virgin</td>
<td>35</td>
<td>2</td>
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<tr>
<td>Westlife/Uptown Girl</td>
<td>RCA</td>
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<tr>
<td>Destiny’s Child/Survivor</td>
<td>Columbia</td>
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<tr>
<td>Atomic Kitten/Eternal Flame</td>
<td>Innocent/Virgin</td>
<td>28</td>
<td>3</td>
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<tr>
<td>Daft Punk/Digital Love</td>
<td>Labels/Virgin</td>
<td>34</td>
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<td>Polydor</td>
<td>26</td>
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<tr>
<td>Sisqo/Dance For Me</td>
<td>Def Soul/Mercury</td>
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<td>Roxette/Real Sugar</td>
<td>Roxette Recordings/EMI</td>
<td>28</td>
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<tr>
<td>D-12/Purple Hills</td>
<td>Shady/Interscope</td>
<td>26</td>
<td>3</td>
</tr>
</tbody>
</table>

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

*Top Dog* format indicates singles which previously featured in the Border Breakers chart.

**Weekly New Entry** — Greatest chart points gained.

**Airplay**
**Lagardère acquires Virgin Megastore**

by Joanna Shore

PARIS — Richard Branson is bailing out of France. The British entrepreneur has sold his 16-store retail operation Promo, his Lagardère Media, which also operates radio stations Europe 1, Europe 2 and RFM — in a deal worth euro 150 million. Richard Branson speaking in Paris. “They know this market better.”

Chief executive of Lagardère Media, Arnaud Lagardère, said that no market expansion, and that the proposal was reversed.

“In the event of Lagardère Media acquiring Extrêmale and that, in the end, the proposal was reversed. A 7% decline in singles sales in Holland, has been blamed on CD burning, which is a widespread practice in the country. Illegal copying of compilation albums in particular are popular on the black market.

Paul Solleveld, director of Dutch trade body NVPI says they have not been involved in experiments with any copy protection. “That’s a commercial decision made by individual record companies,” he says. “It’s true that the issue should have been on the agenda for several years and a couple of systems are apparently now in a test phase.”

In theory, adding such protection is not prohibited by copyright law, provided the law of the union, the EU’s Copyright Directive. A spokesman for London-based international body IFPI, says that the Copyright Directive “gives record companies the possibility to use technology to reinforce their rights.”

The spokesman adds that the IFPI has not been involved in experiments conducted by individual companies, although it is aware that tests are going on. “There is a fair amount of experimentation going on,” added the spokesman, predicting: “A lot of things are going to happen in the next few months.”

**BBC extends control**

Eye Entertainment (MME). MME accounts for the remaining 51% in the new venture, to be called Me, Myself & Everybody Else.

The BBC has been developing the German version of TOTP with MME since 1997. The show, broadcast on RTL, reaches around 2 million viewers. It is expected that the new venture will produce a turnover of about DM 38 million (euro 19.4 million) in the first three years.

“This deal will give BBC worldwide a key management role across all formats for Top Of The Pops and potentially other core music properties. It is also a form of the BBC World wide managing director Europe, Middle East, India and Africa Mark Young.

MME says the deal will strengthen the TOTP brand in Germany. “First of all, the BBC could, through an intensive marketing strategy in the areas of CD and print,” says MME chairman Stefan Eisele, who adds he is also open to take on other BBC brands. “Of course the creative powerhouse of the BBC always develops new formats, which could also be interesting for the German market.”

A BBC Worldwide spokesperson agrees: “We felt it was the right time to take it a step further, to have a stronger footing and more control of the brand. It also means we can use other properties and brands in the same way.”

One of its most important brands, MME’s local versions of the BBC’s Top Of The Pops is broadcast in territories around the world.

“We don’t rule out the possibility of doing something similar in other territories, but Germany is a very important market for us,” the BBC spokesperson adds.

**Radio 2 strikes release dates agreement**

“Lagardère will make us stronger,” said Branson speaking in Paris. “They know this market better.” Branson revealed that Virgin had initially approached Lagardère to acquire Extrêmale and that, in the end, the proposal was reversed.

Night album show Stuart Maconie’s Critical List, to reflect the importance of albums in the UK,” says Moir.

Martin adds: “We felt that there should be an album chart — Radio 2 is influential in terms of new albums. Industry people tell us that when we play album tracks it has a noticeable effect on sales.”

Polydor’s Hughes comments: “The Radio 2 audience are predominantly album buyers. The station already features local albums a lot, but more exposure is always good. This is brilliant news.”

Earlier this year Radio 2 won its second Sony Radio Award for best station, and its listening figures have, for the first time ever, overtaken those of CHR-formatted BBC Radio 1.

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pushed the button on a full solo debut with an instant UK number one, What Took You So Long?, that was also a radio hit around Europe, peaking at number two on M&M’s European Radio Top 50. On August 20, Virgin is revisiting her pop-savvy debut set A Girl Like Me to cull a new single, Take My Breath Away.

“Pushing results coming up to me [at live performances] now,” Bunton tells M&M. “What Took You So Long! was very gutsy and a bit old, but then I get three-year-olds singing it, so it’s re-really cool. I have had a few people coming up to me saying, ‘I wasn’t a massive fan of the Spice Girls, but I love this single.’

Acknowledging radio’s embrace of What Took You So Long!, Virgin international marketing manager Matt Osborne says of its successor: “As we’re starting with the single at radio, this is the first time this year that we have the same again. It’s worked in terms of giving us an airplay hit and building a good base sales-wise for the [last] single, and if we can get two hits it can only help with the album.”

Osborne adds that Bunton’s live radio event performances of another collaboration with Tin Tin Out on the album cover of Zap! “One of our leading tracks, Sunshine On A Rainy Day, have also been well received.

Promotional work so far has included visits to Italy, France, Germany and South Africa in the last two weeks, two-song route at London CHR 95.8 Capital FM’s Party In The Park extravaganza on July 8 will have silenced more than a few doubters about her abilities outside the studio.

While concentrating on her own endeavours, Bunton expresses good wishes for Victoria Beckham’s impending solo album Not Such An Innocent Girl, saying of the four Spice Girls’ work outside the group: “We’re growing as women and trying new things, and we’ve all captured different audiences. I feel very lucky, my album has had such a positive reaction.” But she is careful not to rule out future Spice Girls activity. “We do want to try different things individually,” she says. “We’re enjoying making music on our own, and we’re supporting each other, but we talk about touring again. There aren’t any plans written down, but we never say never.”
The July 28 issue of Music & Media’s sister publication Billboard features an extensive redesign of the 107-year-old US-based trade weekly.

The new look magazine contains updated graphics, new headings, larger colour photographs and new fonts. It also features a chart “super section”, and includes three new charts—Top Electronic Albums, Top B&B Catalog Albums and Top Soundtracks.

“We are merely gatekeepers of this remarkable 107-year-old institution and we have approached this redesign with tremendous care and enthusiasm,” says Howard Lander, president and publisher of the Billboard Music Group, of which M&M is a part. Lander says the redesign makes Billboard “more exciting and reader-friendly while continuing to provide unrivalled industry information, analysis and the most accurate charts.”

For subscription information, contact Paul Brigden at pbrigden@eu.bpicommb.com.
### Major Market Airplay

#### UNITED KINGDOM

<table>
<thead>
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<th>UK</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tr>
<td></td>
<td></td>
<td>SHAGGY FEAT. RATTYONJAVELIN</td>
<td>(EMI)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AGNELLER /VANDYAGNEZ /PARK</td>
<td>(Virgin)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TWIN /123 /LIL III</td>
<td>(Parlophone)</td>
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<td></td>
<td></td>
<td>JASON /TWELYNese</td>
<td>(Island)</td>
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#### FRANCE

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Data supplied by SIRPD/FACT from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weight by audience.

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**Note:** This document provides an excerpt of the Major Market Airplay listings for the week of 32/01. Each table represents data from a specific market, with songs ranked based on their airplay performance. The listings are derived from playlist reports and weighted scoring systems, based on audience size. Data includes top hits from various countries, with information on artist, title, and label for each entry. The focus is on the songs that were most aired across different regions, highlighting the popularity and trends in music at the time.
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Featuring the hit singles
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"II Symbols"
and "House of Justice"

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