Pringle era dawns at restructured Capital

by Jon Hessman

LONDON — New Capital Radio group programmer Keith Pringle is emphasising the team ethos as he embarks on succeeding one of the hardest-to-follow acts in European radio at a reshaped company.

Pringle, previously group programme director of the UK’s Chrysalis Radio group prior to embarking on his ill-fated Puremix.com venture last year, replaces Capital’s high-profile former group director of programmes Richard Park, who stepped down from that role in March.

“I think the important thing,” says Pringle, “and it wasn’t always proper-ly reflected, was that what made Capital Radio great was Richard, undoubtedly, but also a tremendous number of other people who may not have been so far forward in the publicity mix. And they’re still there — one person doesn’t make an organisation great.”

Concurrent with Pringle’s appointment as group programming and content director, Capital has restructured its business, moving away from its previous regional divisions to a structure built around its broadcast brands. Thus the company will now be divided into The CHR Network (consisting of Capital FM/London, Glasgow's... continued on page 17

Alicia seeks the Keys to Europe

by Adam Howorth

LONDON — At just 20 years of age, Alicia Keys (pictured) has already unlocked the US market with her first releases for Clive Davis’ J Records, and is now turning her attentions to Europe.

The new R&B artist’s debut, Songs In A Minor, entered the Billboard 200 US Album chart at number one last month and stayed there for four consecutive weeks “which is unprecedented for a debut artist,” remarks BMG Europe’s head of R&B marketing, Mervyn Lyn.

On September 3, the first single “Fallin'” is released in Europe and will be followed two weeks later by a relaunch... continued on page 17

Virgin goes for pan-Euro A&R strategy

by Emmanuel Legrand

PARIS — Virgin is building the first layers of a pan-European A&R struc-ture, in a move being described as a way of reinforcing the artistic drive of the label.

Former Virgin Continental Europe president Emmanuel de Buretel, who started on August 1 in his new role of president & CEO, EMI Recorded Music Europe, has recently promoted Firmin Michiels, managing director of Virgin Belgium, to the newly-created position of A&R director, Virgin Continental Europe. The announcement was made at the label’s seminar in Portugal (July 26-27).

To replace Michiels, de Buretel has appointed Bart Cools to the position of managing director of Virgin Belgium. Cools transfers from EMI International in the UK, where he has held since August 2000 the position of director, European repertoire. He will join the Belgian company on September 15.

Michiels’ new position was effective August 1, but he will remain in charge of Virgin Belgium until his successor arrives. He will report to de Buretel.

During his tenure at Virgin, Michiels was involved in the signing and international development of acts such as Axelle Red, Zap Mama, Gorky, Luis Buscemi and Arno, among others.

De Buretel tells M&M that these changes in the A&R field were already in the pipeline before his new role was announced at the beginning of July.

He says that Michiels is the first in a... continued on page 17

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It's a challenging project that Clive Dickens and his colleagues have embarked upon (see story, page 3) in viewing Europe as one single radio market and looking for investment opportunities.

Looking more closely at Dickens' plans for Absolute Radio International (ARI) his project is more complex and innovative—than it might at first appear. It's certainly more than just another radio consultancy or non-participatory radio investment house.

Unlike NRJ, Capital or any of the other publicly-held major media companies, ARI is not looking for majority control—too expensive—but rather to take minority stakes and exercise an influence that in the long term will create additional value for shareholders which, of course, will include themselves. The former Capital Radio programmer and his team will have an input on the strategy, programming and development of all the stations it buys into.

The European radio landscape desperately needs these new kind of players. Because of their expertise and experience, the likes of ARI will help smaller operators to level up and acquire larger jump starts.

Def Jam, Roadrunner tie the (Slip) knot

by Menno Visser

HILVERSUM — Is this the best marriage of rock and rap since Walk This Way?
The Island Def Jam Group's worldwide acquisition of 50% of Amsterdam-based Roadrunner unites a world leader in the music industry with a leading indie player in the fashionable nu metal scene.

"Def Jam and Roadrunner are kindred spirits," claims New York-based Island Def Jam president Lynn Cohen.

"It's like a horse shoe—the opposite ends are actually more towards the middle than most people think."

It is understood that Roadrunner was looking for a partner to help take the company to the next level. The label needed around $15 million to repay Germany's Edel Records following an aborted deal. For Island Def Jam, which is part of Universal Music Group, the transaction gives it the opportunity to develop a presence in the hard rock market for the first time.

Paolo D'Alessandro, VP international marketing at Roadrunner, stresses: "This is not a merger or a takeover, most of our operations will stay in place, only the distribution system, although we will honour all current distribution contracts."

"The timing for the deal was just right," adds D'Alessandro, with Roadrunner set to release the new album from the controversial US nu metal act Slipknot on August 28. Other acts on the Roadrunner roster include Nickelback, Deicide, Fear Factory, Sepultura, Soulfly and Type O Negative.

Announced on July 30, a Def Jam-Roadrunner link-up was actually first discussed some eight years ago.

"But we had very few resources back then," recalls Cohen.

Cohen says he feels more relaxed these days being a part of Universal, with the financial pressures of being an indie. "Everybody thought the flower was going to wilt (after the Universal take-over), but on the contrary, it is growing, to be a number four US label now. I still feel like this is my company. What people tend to forget is that, at the end of the day, you don't deal with large corporations, but with human beings."

Hit Popstars series comes to France

by Joanna Shore

PARIS — The Popstars TV concept is coming to France following a deal struck between Universal Music France and French TV channel M6.

The show will air in the autumn, but prior to that a group of five girls will be chosen by a jury of music professionals during a nationwide casting process taking place this autumn. According to the August issue, the five will be chosen by a jury comprising managers, artists, dispute experts and music critics.

It is intended that the five girls will be given further support to the group after the release by airing their videos. He says the group will look for girls who "sing well, dance well, and have personalites and looks like a commercial music genre."

"Our objective is to make a record as attractive as possible to the 15-34 age group."

Universal Music Publishing will search for available songs to provide material for the group. After M6 and Mercury have made a joint final selection of songs, the two partners will then put together a production team whose task will be to create a quality album capable of long-term popularity.

The arrival of Popstars, as well as The X Factor TV show, comes at a time when there has been less music on terrestrial TV in France. M6 is bound by French broadcasting authority the CSA to include 30% music in its programming, a quota which Duroux says "we work towards each year."
Dickens reveals his Euro vision

by Jon Haesman

LONDON - "We want to be pioneers in bringing together a radio industry in Europe the like of which has not been seen before." That's the ultimate ambition of former Capital Radio/London group head of programmes Clive Dickens for his newly unveiled European music radio venture, Absolute Radio International (ARI).

ARI—whose financial backers Dickens declines to reveal at this stage—will take minority shareholdings in radio companies in particular European markets, and ARI's executives will work in partnership with those stations to improve their audiences, profitability and ultimately shareholder value.

"Our strategy will not be to insist on corporate control but to build through local partnerships and good relationships. It's just a little bit too early for UK corporates to start looking at these type of opportunities, we believe, because it would take a fundamental shift in the way they work." Joining Dickens, who will be ARI's programme and operations director, is his former Capital Radio colleague Donnach O'Driscoll, who had been Capital's head of international development for the past two years. O'Driscoll, who is ARI's CEO, is a former head of radio development and joint director of development at the pan-European Raindance Radio.

Dickens admits that ARI will be very much a long-term project. "This isn't going to be a quick bust," he says. "The markets we want to work in are politically complex and culturally unique from one another. They have all sorts of conditions that make it tricky to operate. It's going to take a huge amount of time and a lot of relationship building."

Unified marketing of Sony Music Europe

by Emmanuel Legrand

LONDON — Sony Music Entertainment Europe (SMEE) is combining its strategic marketing department with its artist marketing department to create one unified division, under the supervision of SMEE senior VP marketing Julie Borchard.

SMEE VP strategic marketing Chris Haralambous and his team, who were previously reporting to senior VP Tony Woolley, will now report to Borchard.

Continuing to report to Haralambous are Tim Fraser-Harding, who is promoted from manager to director, catalogue marketing, and is responsible for all catalogue marketing of Sony Music repertoire throughout Europe; Jill Pollock, who continues as product manager; and junior manager Abi Magnus.

"This restructuring is designed to bring even greater focus to our artist development activities," says SMEE president Paul Burger. He adds that uniting all the company's marketing activities will add "huge value" for artists and their records. "This will enable us to have a seamless continuity running through the marketing of each of our artist's releases.

"The alignment of artist and strategic marketing brings more focus to Sony Music Europe's overall goals of building relationships and finding all avenues to expose their music," confirms Borchard. "The challenge continues to create effective TV-advertised packages, compelling multi-artist promotions and aggressive catalogue pricing structures. We will search for partners in the premium and mainstream music business, as well as expanding Sony Music titles available on the growing DVD and Super Audio CD (SACD) formats."

Peel producer John Walters dies

LONDON — Tributes have been paid in the UK this week to BBC producer and presenter John Walters, who died suddenly at the age of 63 on July 30, writes Jon Haesman.

Best known for producing John Peel's alternative music shows on public CH radio in the '70s and '80s, Walters joined Radio 1 at its birth in 1967 as a staff producer. He left the BBC staff in 1991.

Group editorial director of London-based production company UBC, Tim Blackmore, who worked alongside Walters as a producer at Radio 1 in the '70s, paid tribute to Walters' "open mindedness" as a producer and his "sheer ability as a raconteur" in his work as a broadcaster, being the first presenter to demonstrate that it was possible to switch between the populist Radio 1 and the more high-brow Radio 4.

Jeremyigator, director of BBC Radio & Music, says: "John Walters was one of the most influential producers in music radio and he has left a great legacy."
AOL launches online initiatives

by Juliana Koranteng

NEW YORK — The digital-delivery music market continues to grow ever more complex.

America Online, the world's biggest Internet service provider and one of the biggest Web portals, unveiled through its division AOL Music a package of online music initiatives at the Plug-In conference held July 24-25 in New York by Jupiter Media Metrix, in association with M&M sister publication Billboard.

AOL Music's Artist Discovery Network aims to help unsigned and newly signed acts, and is already available. Radio@AOL is a new sophisticated audio Webcaster featuring original and syndicated content, plus e-commerce, and will be launched this autumn.

Radio@AOL will include a new, dedicated chart show called Ground Zero and an Artist of the Month slot. It also introduces a new search engine that uses titles, clips, images and even hyperlinks to track music on the Web, plus an upgraded version of Spinner, AOL's original, 150-channel Web radio network.

Internet users can listen to Spinner channels via a Java-enabled AOL digital player that already has more than 90 million registered installations on PCs worldwide. An icon representing a Radio@AOL will automatically pop up on-screen when AOL's 30 million subscribers worldwide upgrade to the AOL 7.0 software system during the autumn.

"AOL's wide range of music assets and expertise positions us to drive the growth of digital music and make the Internet even more central to members' lives," says Kevin Conroy, senior VP and head of AOL Music.

His strategy focuses on AOL's 30 million subscribers, who use the Internet via AOL's proprietary portal, as opposed to the general Internet user. And about 22 million of the AOL subscribers are U.S.-based.

Conroy also comes armed with enviable assets. With AOL Music belongs to AOL Time Warner, the world's biggest music group, new acts promoted on the Artist Discovery Network will have the possibility to be cross-promoted via the group's media assets such as WB—the US TV network aimed at teenagers—the music news programming on the CNN network, and pay-channel HBO.

AOL Music users will also have access to MusicNet, the subscription-based Web music venture jointly owned by AOL Time Warner, EMI Group, Bertelsmann and RealNetworks, the Webcast software developer Zomba Records last week signed up to provide content to MusicNet.

This, theoretically, means new and established artists signed to the major labels owned by MusicNet will have access to pay-per-user holders and the affiliated labels have access to AOL's 30 million paying users.

LONDON — Music365, the ad-financed music Web site provided by multi-platform information and entertainment company 365 Corp., closed down on July 29, writes Julia Koranteng.

The demise of the UK site is indicative of how the international online music market is continuing to experience turmoil as the global music market continues to grow.

At the same time, new label-backed Internet ad sector hits the skids. Under these conditions, the three-year-old Music365, which provided music news, reviews, interviews, chat rooms and e-commerce, were struggling to make a living, according to Howard Johnson, 365 Corp's product director.

"We're very much focusing on driving towards profitability," explains Johnson. "But it's a very difficult market, which is still evolving. It's also very difficult to predict what's going to happen in future."

Johnson also surmises that the emergence of the new subscription-based services funded by the majors, such as MusicNet and Pressplay, is squeezing the marketplace.

"Jupiter Research analyst Mark Mulligan attributes Music365's problems to the current online ad market's slump. The problem with the 365 Corp. group as a whole is the dependence on advertising revenue."

However, 365Corp. isn't totally abandoning the online music sector. The company, which laid off four people from Music365, still plans to syndicate music-related content to third-party online and offline media owners. And previous Music365 users on the company's database can still subscribe to a free weekly e-mail information service.

Morissette pleads for creativity

NEW YORK — Representing the "Artist's Perspective" at the Plug-In conference in New York, Maverick-signed Alanis Morissette (pictured) has decried the waning use of the Internet as a distribution channel for uncommercial talent. She also called on artists to rally for legislation that will make their music accessible to the largest possible audiences.

"The current major-label system is "not working," Morissette said, because record companies are owned by conglomerates increasingly focused on nothing more than quarterly results.

"When the music industry is fueled largely by artists, their point of view is left largely to the advocacy of others who might not have their best interests at heart," she said, adding that less than one-third of 1% of music releases sell enough copies to generate royalties for the artist. "In today's climate, if an artist doesn't sell a certain number of copies on his first release, they will be lucky to be supported at all by the record companies, which are so focused on the bottom-line numbers."

Morissette argued that artists today are not being given a chance to evolve. "Many of the most popular artists of the last 30 years would have been dropped by the record company in today's climate," she said.

In Morissette's opinion, the Internet at one time offered greater promise. Such companies as MP3.com and Napster, she said, "offered a link between artists and audiences that was an opportunity for the new artists to have a forum to reach those who will be touched by their art."

"Now, she said, those same companies have been "litigated, vilified, and ultimately conspired to the point where these opportunities [don't exist]."

"Pointing to Napster's relationship with Bertelsmann, and the acquisition of MP3.com and Emusic by Vivendi Universal, Morissette said that the Internet has become "a bottleneck for creativity" because the media conglomerates are attempting to apply traditional, profit-oriented business models to the new medium.

"Meanwhile, Morissette called on artists to be proactive. "I encourage all artists to educate themselves as a means to demonstrate to all interested parties our readiness to be part of this process," she said, adding that artists and fans should back businesses and political candidates who have a record and platform of supporting the arts."

Carolyn Horwitz
Donna has her eye on the future

For almost ten years Flanders' public CHR station VRT Radio Donna has been all about fun and hits, but what happens when new commercial rivals come along? Marc Maes profiles a station that is already looking to the future by forging alliances with record labels and TV companies.

"It's not our job to break the hits... but our consistent format and reliable playlist make (us) a perfect partner for the record industry."

Marc Coenen, station manager, Radio Donna

O ur catchphrase is 'De fun, de hits!' [Fun and hits!] and that is what Radio Donna is all about. It's part of the VRT philosophy—supplying entertainment is also a function of public radio, alongside news and culture."

That's how 42-year-old station manager Mark Coenen sees Radio Donna. Before taking over the wheel at the VRT's fastest growing outlet, Coenen spent 15 years with VRT's alternative music station Studio Brussel (now StuBru) as head of music. In 1998, he joined the public broadcaster's programming committee as a strategic consultant.

On November 1 last year, Coenen replaced Bert Geenen (who departed to join competitor Topradio) as station manager at Radio Donna. "And now, six months later, I feel like a big fish in the pond," says Coenen. "Instead of having to keep up with all the novelties of the alternative market at StuBru, where one week of holiday could be lethal, I get the opportunity to set the whole strategy—and let others make the programmes."

New competition

Coenen is very aware that, with the imminent launch of two national competitors, Radio Donna has established a solid reputation when it comes to playing hits, and has the support of record labels and public alike as a result. "It's not our job to break the hits and perhaps we're too conservative about it," says Coenen. "But our consistent format and reliable playlist make Radio Donna a perfect partner for the record industry—they know that if we play the song it's likely to become a hit. Getting a record played with us is becoming a challenge for record promotion staffers..."

Meanwhile the station has teamed up with record labels to produce joint operations like the Hitclub series of albums (EVA), which are among the country's best selling compilations. "Our daily 10.00-12.00 programme is the perfect recipe for success. VandaVanda's 'Sunshine After The Rain' was the result of a SBS-VT4 TV series, and Coenen knows that a major multi-media player—and commercial competitor—like VMM could potentially have an even bigger impact on what the nation listens to. "The combination of TV (VTM, dm TV and Kansai 2), radio (Top and Mango networks) and printed media (newspaper group HLN is a share-holder in VMM) could also be very powerful," he admits.

'Healthy collaboration'

Not that Radio Donna is going to get left behind. The station has already teamed up with music TV channel The Music Factory (which Coenen calls a "healthy collaboration"). He hopes that the recent takeover of TMF Vlaanderen by MTV will work in Radio Donna's favour too, giving access to international artists for radio interviews.

"Our daily 10.00-12.00 programme Vrouwentongen hosted by Leen Demaré also runs on TV, and has become much more than merely 'radio on TV,'" offers Coenen. "We now have clips and material from the VRT's archive vaults and the whole thing is very attractive. Recent ratings noted that the programme reached close to 130,000 viewers."

As for the future, Coenen wants to consolidate the station's position in the market, but while he has in mind that his core business is making radio, not setting marketing plans, he clearly has ideas in all areas.

"Apart from the technical side, where Radio Donna's new studio will allow self-op programmes driven by one presenter behind an hydraulic desk, we are rethinking some day-parts for the autumn," he says. "First of all, I would like to see more sports coverage throughout the programmes. We had some success with our three-week Euro 2000 special with AVRO Radio and we're certainly covering some of this year's Tour de France, but I'm looking for more structural input."

Radio Donna's request programme His Master's Voice will also be positioned to focus on '80s hits rather than the current '60 to '90s mix. "That decade is close to our 25-45 core audience and we're determined to include more '80s material in all of our programmes, but definitely in the new version of His Master's Voice," he says. "This could play an important role in positioning ourselves against potential competitors."
Witnessto the great Mercury robbery
by Nigel Williamson

The best album of the year not to have made the Techne Mercury Music Prize shortlist (M&M, August 4) may not be the catchiest selling-point in the world. But judging by the five star reviews and the enthusiastic retail support for Witness’s second album, Under A Sun (Universal Island), the UK band easily walk away with the accolade.

“We were hoping the record would make the Mercury shortlist, because there’s hardly been an album this year which has had better reviews,” says John Turner, product manager at the band’s label, Island. “But there’s never any guarantee of these things and we’re confident they are going to succeed anyway. There’s a major awareness campaign in place to build the band in other ways.”

The reviews are at least a perfect place to start, for they have been almost uniformly adulatory. Several critics have likened the band to a British REM and one review suggested that if Under A Sun had been recorded by the multi-platinum group, it would have been hailed as the best REM album since their classic Automatic For The People.

“The strategy was to get the record in the hands of key people early and get some fans in the press,” Turner says. “That worked a treat because the press reaction has been unbelievable.”

Witness to the great Mercury robbery

Resurgence of love for Gainsbourg
by Gary Smith

It’s the summer—and summer means dancing, ideally in exotic locations.

Consequently, the market is currently creaking under a veritable blizzard of dance releases, all vying for the attention of a public that long ago stopped being impressed by titres such as Summer Dance Mix #23. Similarly predictable content and an almost total absence of any sales strategy other than “buy this” has created an already slowing market populated by consumers every bit as cynical as their counterparts in record company marketing departments.

How refreshing, then, to listen to I Love Serge (Merieux/France), a record with a bona fide raison d’être that has already sold strongly across Europe and Asia since its release in April.

The music of the late Serge Gainsbourg is up there with the greatest French music of this or any era and, given the artist’s highly developed sense of harmony and twisted sense of humour, it was probably time for a makeover.

“A whole new generation is discovering Serge Gainsbourg thanks to the album,” says Miriam Lockshin, international promotion co-ordinator at Universal Music France. “We’re enormously pleased with the response both here in Europe, in Asia and now in the US.”

Although the album is yet to be released in the States, Demon Ritchie’s energetic re-reading of Sea, Sex & Sun is currently caus-
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**SALES BREAKER**: The tracks listed above have sold over 100,000 copies each.
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.

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

Copyright © 2001 BPI Communications Inc.
Top National Sellers

UNITED KINGDOM

1. \( \text{NE} \) Clawfinger - A Whole Lot Of Nothing (BMG)
2. \( \text{NE} \) Ug 2 - Revolution (BMG)
3. \( \text{NE} \) Carlos - El Reloj De La Union (EMI)
4. \( \text{NE} \) Stars - The Boyfriend (Warner)
5. \( \text{NE} \) The Love Committee - You Can't Stop Us (BMG)

FRANCE

1. \( \text{NE} \) The Love Committee - You Can't Stop Us (BMG)
2. \( \text{NE} \) LeAnn Rimes - I Need You (Universal)
3. \( \text{NE} \) Faithful - There's Something About Mary (EMI)
4. \( \text{NE} \) Brandy - Another Day In Paradise (Warner)
5. \( \text{NE} \) Shaggy - Hotspot (BMG)

GERMANY

1. \( \text{NE} \) Clawfinger - A Whole Lot Of Nothing (BMG)
2. \( \text{NE} \) LeAnn Rimes - I Need You (Universal)
3. \( \text{NE} \) Faithful - There's Something About Mary (EMI)
4. \( \text{NE} \) Brandy - Another Day In Paradise (Warner)
5. \( \text{NE} \) Shaggy - Hotspot (BMG)

ITALY

1. \( \text{NE} \) Claudia - Che Cosa Fai? (Sony)
2. \( \text{NE} \) Malú - Que Fuiste? (EMI)
3. \( \text{NE} \) Manolo Garcia - Nunca El Tiempo Es Perdido (Sony)
4. \( \text{NE} \) Los Canos - Los Canoe (Warner)
5. \( \text{NE} \) Gorillaz - Gorillaz (SURE)

SWITZERLAND

1. \( \text{NE} \) Clawfinger - A Whole Lot Of Nothing (BMG)
2. \( \text{NE} \) LeAnn Rimes - I Need You (Universal)
3. \( \text{NE} \) Faithful - There's Something About Mary (EMI)
4. \( \text{NE} \) Brandy - Another Day In Paradise (Warner)
5. \( \text{NE} \) Shaggy - Hotspot (BMG)

AUSTRIA

1. \( \text{NE} \) Schaffner - Die Nacht (EMI)
2. \( \text{NE} \) LeAnn Rimes - I Need You (Universal)
3. \( \text{NE} \) Faithful - There's Something About Mary (EMI)
4. \( \text{NE} \) Brandy - Another Day In Paradise (Warner)
5. \( \text{NE} \) Shaggy - Hotspot (BMG)

PORTUGAL

1. \( \text{NE} \) D.12 - Devil's Night (EMI)
2. \( \text{NE} \) Shaggy - Hotspot (BMG)
3. \( \text{NE} \) The Love Committee - You Can't Stop Us (BMG)
4. \( \text{NE} \) Brandy - Another Day In Paradise (Warner)
5. \( \text{NE} \) Shaggy - Hotspot (BMG)

Based on the national sales charts from 16 European markets. Information supplied by CIE (UR); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SEEP (France); (Parlophone)
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Kosheen: "Hide U" (Makaha/BMG/Arista) Release date: August 20 Kosheen formed two years ago in Bristol after producers Darren Beale aka Decoder and Mark Morris aka Substance teamed up with vocalist Sian Evans. Since then they are regularly mentioned in the same breath as fellow Bristol artists such as Roni Size and Reprazent. Hide U is an exotic, infectious anthem comprising an electronic soundscape woven up with vocalist Sian Evans. The track is accompanied by a music video, directed by Urban Image's Glen Stubley. The girl group share the spotlight with the group's MC, Son aka Substance. The song is Kosheen's first single for M&M Top National Sellers in six major territories. London dance station, Kiss 100, was one of the first broadcasters to play the single in the UK. "We're quite good at identifying big records in R&B at the moment," admits station programme controller Andy Roberts who feels that "House music than the little more meat to their act stands out thanks to their potential to write good quality songs. They have more pop elements than other Bristol artists such as Roni Size." Kosheen play this year's Reading Festival stage at the end of August. MH NETWORK/UK, Student Broadcast Network UK, Jeronimo Groovy/Greece

**Billboard**

**TOP 20 US SINGLES**

AUGUST 20, 2001

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**TOP 20 US ALBUMS**

AUGUST 20, 2001

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**Eurochart A/Z Indexes**

**Hot 100 singles**

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**Hot 100 albums**

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**SALES**

The pick of the week's new singles by Miriam Hubner & Adam Howorth

**Kosheen: Hide U** (Makaha/BMG/Arista) Release date: August 20 Kosheen formed two years ago in Bristol after producers Darren Beale aka Decoder and Mark Morris aka Substance teamed up with vocalist Sian Evans. Since then they are regularly mentioned in the same breath as fellow Bristol artists such as Roni Size and Reprazent. Hide U is an exotic, infectious anthem comprising an electronic soundscape woven up with vocalist Sian Evans. The track is accompanied by a music video, directed by Urban Image's Glen Stubley. The girl group share the spotlight with the group's MC, Son aka Substance. The song is Kosheen's first single for M&M Top National Sellers in six major territories. London dance station, Kiss 100, was one of the first broadcasters to play the single in the UK. "We're quite good at identifying big records in R&B at the moment," admits station programme controller Andy Roberts who feels that "House music than the little more meat to their act stands out thanks to their potential to write good quality songs. They have more pop elements than other Bristol artists such as Roni Size." Kosheen play this year's Reading Festival stage at the end of August. MH NETWORK/UK, Student Broadcast Network UK, Jeronimo Groovy/Greece
Roger Sanchez' Another Chance (R-Senal/Defected) stays at number one on the chart for the second week in a row. Sanchez' biggest hit to date looks likely to hold on to the top for at least another week.

Safri Duo's Samb-A-Dagio (Universal), at number three, looks the most likely challenger for Sanchez' top spot. The track is doing well in Finland and Ireland, and looks set to climb another four places to seven from 17 this week.

St. Germain's So Flute (Blue Note) is another dance music, but Depeche Mode enter the chart this week with Airwave (ID&T). Despite the track signing to score a number one on the Dance Traxx chart with Airwave, some 16 months ago, Rank 1 became the first Dutch act's forthcoming album 2001: A Funk Odyssey (Kosmo/ Universal) climbs another four places to number three, looks the most likely challenger for Sanchez' top spot. The track is doing well in Finland and Ireland, and looks set to climb another four places to seven from 17 this week.
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

Eve feat. Gwen Stefani
Let Me Blow Ya Mind
(Ruff Ryders/Interscope)

“This is the second single from Eve’s successful album Scorpion. The collaboration with No Doubt front-woman Gwen Stefani will make it rock the charts.”

Justus Fischer
Daily music planner
WDR Eins Live/Germany

FINLAND:
YLE 2 RADIOFAMIA

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

Alimo & Control feat. Alexandra Babitzin/Zuki/Keuntele Mua
Maisy Elliott feat. Ludacris/One Minute
Man
Poleface/Maximize The Profit
Ex Monster/Daydream In Blue
Fatboy Slim/Ya Mama
David Gray/Gol Away
Emmi/Green Car
Seun 41/Fat Lip
Ukki/Suika
Ittymi/1989

ITALY:
RADIO 105

HEAD OF MUSIC: ANGELO DE ROBERTIS
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.radiomafia.it

Lisa Stansfield/I’ve Got Something
Better
Macy Gray feat. Erykah Badu/Sweet Baby
Super Furry Animals/Juxtaposed With U
Emma Bunton/Take My Breath Away
Zero 7 Feat. Sio & Sophie/Destiny
Angel 21/The End Of Summer
Neo/Back 4 The Morning
Ana Bettz/Black & White
Sergent Garcia/Adelita

UK:
VIRGIN RADIO

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

Monic Street Preachers/Let Robeson
SNG
American Hi-Fi/Flavor Of The Weak
Neil Finn/Hole In The Ice
Creed/Higher
Dido/Hunter

HOLLAND:
RADIO 538

MANAGING DIR: ERIK DE ZWART
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.radio538.nl

Lil’ Kim feat. Phil Collins/In The Air Tonite
Manu Chao/Me Gustas Tu
Robbie Williams/Eternity

GERMANY:
BR BAYERN 3

MUSIC DIRECTOR: WALTER SCHMICH
FORMAT: CHR
SERVICE AREA: BAVARIA
PLAYLIST MEETING: WEDNESDAY 1100
GROUP/OWNER: PUBLIC BROADCASTER
www.br-online.de/bayern3

Dario G/Say What’s On Your Mind
Nina Sky/I’m A Believer
S Club 7/Don’t Stop Movin’
Modjo/What I Mean

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

Alcazar/Crying At the Discotheque
Peel/Natalie Somewhere
Beta Band/Squares
Noelia/Candela
Kurupt/It’s Over
Rat/Inifinito

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

Stereo MC’s/We Belong in This World
Together
Macy Gray feat. Erykah Badu/Sweet Baby
Anastacia/Make For Lovin’ You
De Nobis/Love You Anyway
Mary J. Blige/Family Affair
MC Solar/1st Class
Alici Keys/Palms
Kosheen/I’ve Got You
<table>
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<tr>
<th>Country</th>
<th>Network/Station</th>
<th>Head of Music</th>
<th>Format</th>
<th>Service Area</th>
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**Songs**

- Souvenir d'Italie/Boys and Girls
- R.E.M./All The Way To Reno
- Paulina/Lo Hare Por Ti
- Usher/U Remind Me
- Atomic Kitten/Eternal Flame
- Missy Elliott featuring Ludacris/One Minute Man
- Darcy/How About Me
- Ricky Martin/Loaded
- Usher/U Remind Me
- Plan/Mon Amour
- U2/Elevation
- Eve feat. Gwen Stefani/Let Me Blow Ya Mind
- Zer0 7 Feat. Sia & Sophie/Detfny
- Faties Bro/Schwule Madchen
- Echt/Where Gehr Es Dl So
- Five/Let's Dance
- No Angels/Daylight In Your Eyes
- Geri Halliwell/It's Raining Men
- Rogerhino/Stealing Around
- Doc Gyneco/Souvrane
- K-Reen/Prends Ma Main
- Basement Jaxx/Romeo
- Pure Orchestra/U And I
- Jamiroquai/Ush U L
- Missy Elliott featuring Ludacris/One Minute Man
- Boris Dugloch feat. Roslin/Neiver Enough
- Blu Contre/Htf'em Up Style (Copil)
- Wyclef Jean/Perfect Gentleman
- Pete Yorn/Life On A Chain
- Silverbullit/Star
- Artful Dodger Feat. Melanie Blatt/Twenty Four Seven
- Eve feat. Gwen Stefani/Let Me Blow Ya Mind
- Macy Gray feat. Erykah Badu/Sweet Baby
- Anastacia/Made For Lovin' You
- Ben Folds/Rockin' The Suburbs
- Smash Mouth/I'm A Believer
- Standfast/Carcashes
**GERMANY**

**AIRPLAY**

**Power Rotation:**
- Eranie Funderbunk - Music Editor
- Delta Radio/Kiel G
- HOT AC 104.6 Rh. Berlin/Berlin G

**Playlist Additions:**
- Gerold Hug - Programme Director
- Carsten Hoyer - Head Of Music
- Jan Heeschgeb - Station Controller
- David Forbes - Questions

**Most Added:**
- Train
- Dante Thomas feat. Pras
- Depeche Mode
- Most Added during the week. In the case of a tie, songs are listed alphabetically by artist.

**WEEK 33/01**

**Linkin Park - Crawing**
- Crazy Town - Revolving Door
- 3 Doors Down - Loser
- S Club 7 - Don't Stop Movin'
- UP Kim feat. Phil Collins - In The Air Tante
- Eros Ramazzotti - L'Ombre Del Gigante
- Alcazar - Crying At the Discotheque
- Atomic Kitten - Eternal Flame
- Usher - U Remind Me
- Sarah Connor - French Kissing
- Right Said Fred - Mojive
- Eros Ramazzotti - L'Ombre Del Gigante
- Blue - All Rise

**ITALIAN**

**Power Rotation:**
- American Hair In Flavour Of The Week
- Atomic, Eternal Flame
- Blacc Boyz-Audio
- Depeche Mode
- Emotions Don't Know Why
- Embraice Wonder
- Emma Bunton - Take My Breath Away
- Five: Let's Dance
- Fun Lover - Clear
- Jermaine Jackson - Superfreak
- KEY FM/Italia G
- Italo MC's - We Belong In This World Together
- Nelly Furtado - Turn Off The Night
- Madonna - Amazing
- Madonna - Thank You
- Madonna - Take My Breath Away
- Meja - If You Were Here
- Roger Sanchez - Another Chance
- Nelly Furtado - Turn Off The Night
- Madonna - Amazing
- Madonna - Thank You
- Madonna - Take My Breath Away
- Meja - If You Were Here
- Roger Sanchez - Another Chance

**Power Rotation Add:**
- Miami 80's
- L'eclittica - Don't Stop Movin'
- Eros Ramazzotti - L'Ombre Del Gigante
- Blue - All Rise
- American Hair In Flavour Of The Week
- Atomic, Eternal Flame
- Blacc Boyz-Audio
- Depeche Mode
- Embraice Wonder
- Emma Bunton - Take My Breath Away
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- Madonna - Take My Breath Away
- Meja - If You Were Here
- Roger Sanchez - Another Chance
WANTS YOUR PLAYLIST

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

 Stations wanting to be added to M&Ms listings should contact: Beverly Evans
Phone: +44 (0)20 7420 6157
Fax: +44 (0)20 7836 6718
Email: bevans@musicandmedia.co.uk

Want to add your station to the M&M playlist?

Playing music is not enough. You have to be a part of the mainstream. Your station needs to be a part of the music world.

How can you achieve this? By being featured in Music & Media's playlist. This is the ultimate way to reach your target audience.

Our playlist is compiled by top radio programmers from around the world. They select the best tracks from the latest releases and make sure they are played on the biggest stations.

By appearing in our playlist, you'll be seen as a part of the industry. Your station will be noticed by listeners who are passionate about music and who trust the opinions of our playlist editors.

But what about the competition? There are hundreds of radio stations out there. How can you stand out?

The key is to offer something unique. Maybe you have a specific genre that you specialize in. Maybe you have a loyal audience that loves your shows. Whatever it is, use it to your advantage.

By being featured in our playlist, you'll be able to showcase your unique programming and reach new listeners. It's the perfect way to start building your brand.

So what are you waiting for? Contact us today and start adding your station to the M&M playlist. Your listeners will thank you.
Despite air rages and court cases, REM's (pictured) popularity is on the rise all over Europe. It's no surprise to see All The Way To Reno (Warner Bros.) entering M&M's airplay chart at 42 this week.

The track has been picked up by Italy's Radio Deejay Network, and Poland's Polskie Radio 3 and Radio Lublin this week. Head of music at Norway's Hot AC station Radio 102, Egil Houeland, picked up the track a couple of weeks ago.

"I feel sorry for radio people who work with formats that REM wouldn't fit. They are on great form now," he says. "All The Way To Reno is a great tune, excellent for driving." He says he admires the band's originality. "This summer we've experienced Travis playing the same song and REM using castanets on [...]Reno, so don't say that the best rock bands in the world are not original! This track is going to stay with us for a long time."

Houeland also picked up on Train's Drops Of Jupiter (Columbia), at 30 this week, as soon as it was sent out, as well as Uncle Kracker's Follow Me (Top Dog/Atlantic), which he says is "one of those tracks from the US that fits us."

Hot tips from the Norwegian camp include Virgin act Sondre Lerhce's No One's Gonna Follow Me (Top Dog/Atlantic), which he says is "the best rock band in the world... we've experienced Travis playing the same song."

"One of those tracks from the US that fits us," he says. "Well that's got to be Train's Drops Of Jupiter (Columbia)."

Back in the chart, Ms Jackson goes to the top of European radio this week with Someone To Call My Lover (Virgin), but fellow singer Jennifer Lopez's Ain't It Funny (Epic) is actually growing faster, and could very well knock Off the top spot as soon as of next week.

Canadian artist, Nelly Furtado's (pictured) new track Turn Off The Light (Dreamworks) is the highest new entry this week, at 37. The track has been picked up by London dance station Kiss 100, Scottish CHR station Forth FM and Sky Radio 100.7 in the Netherlands.

UK act Five enter at 41 with Let's Dance (RCA), supported by CHR-formatted Eins Live in Germany, Radio PPN in Germany and Los 40 Principales in Spain.

Looking to enter the chart next week, is hip hopper Eve, with her new track Let Me Blow Ya Mind (Ruff Ryder/Interscope), featuring No Doubt's Gwen Stefani.

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### European Radio Top 50

<table>
<thead>
<tr>
<th>Week</th>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
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The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

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

- **TW**: This Week
- **LW**: Last Week
- **NE**: New Entry
- **TS**: Total Stations
- **#1**: Indicates singles which previously featured in the Border Breakers chart
- **Highest New Entry**
- **Greatest chart points getter**
Turned-on UK radio listeners tune in by Gareth Thomas & Jon Haseman

LONDON — A record number of adults are listening to radio in the UK, and are spending more time each week with the medium than TV.

Official RAJAR figures for the second quarter of 2001 show radio’s overall weekly reach at 92% of the UK population aged 15-plus. Up 2% on the previous quarter, the figures are the highest since a new ratings methodology was introduced by RAJAR two years ago.

“There are more platforms for delivery now, with digital radio, Internet and satellite services,” explains RAJAR managing director Jane O’Hara. Although RAJAR does not specifically record the figures for these platforms, it is noticeable that the share of listening accounted for by services other than the official terrestrial AM/FM ones listed in the RAJAR diaries—which will include pirate radio listening as well as the new platforms—has jumped from 1.8% to 2.1%, quarter on quarter (it also averaged 1.9% last quarter, but its 9.6% share is still down on last year’s 10.7%).

Local commercial Radio South programmer Mark Sadler is understood to be one of the leading candidates to take over as Andy Turner will continue to programme the Capital Gold Network, while Xfm/London programme director Andrew Phillips will continue to oversee that brand.

Pringle has been rewarded with the group’s top programming job following a four month stint working as the group’s consultant at the time. “Did I feel like I was on trial? People are on trial in any job all the time. I guess in some ways it was an opportunity for them to see if I was a complete idiot, and it looks like I passed the test.”

Pringle emphasises that his new position isn’t identical to the role Paul Pringle had, but believes that “It’s important that the group programmers that we have on each brand actually take an awful lot of the development role for their groups of radio stations. We are not passing on any judgements on Richard [Park], but I do believe the senior programmers have got to have enough autonomy and freedom to do their job without interference.”

Pringle rejects the suggestion that, in contrast to his previous position with Chrysalis, his new job will be mainly concerned with defending heritage brands against new competition. “It is actually a group of new and growing brands, as well as the heritage brands, but they are not in the same league. Beat and the three Century stations are all having to break into their markets, and that’s a big part of the group. Obviously I’ve done a lot of the station programming at the moment and I’ve been incredibly satisfying programming those type of stations. As regards the heritage stations, I think the audience you aspire to is the audience you end up getting. If you think you’re managing decline, your audience will slowly drift away. All of our FM stations have room for growth, and that’s what we’re looking for in the next 12 months.”

Alicia Keys continued from page 1 of Songs In A Minor.

“We have already been released over here as what we call an ‘organic release’, says Lyn, explaining that “[Alicia]’s been here twice already and done all the key interviews in the UK. She has a strong foundation before we move on.”

The reason for this, according to the BMG executive, is that “there’s a danger in launching a new artist without the infrastructure in place is that when Keys returns to Europe BMG hopes she will be regarded as “coming from nowhere.” And, as Lyn says, “the next phase is to broaden this base.”

The broadening of appreciation for the artist is likely to accelerate when she begins further promo duties in Europe in the first week of September, followed by a tour during October and November.

Despite Keys’ phenomenal early domestic success, Lyn, who will co-ordinate the Century Network’s programming efforts, is cautious about which territories are likely to offer early support for his charge. “In southern parts of Europe it will be very slow and a nurturing process, but she’s got her destiny in the hands of the fans, as he says. “So, maybe in Italy and Spain she’ll do showcases, as we did with Angie Stone. She’ll do paid shows in the UK, Holland and Germany but showcases where the market isn’t advanced enough to sustain paid shows. For European ears she has everything required of her—young, talented, with great looks, and fans that are her fans, and her peers aren’t, stuff that’s quite mature.”

The reaction of Luca Viscardi, programme director at Italian Hot AC chain RTL 102.5 Hit Radio, supports Lyn’s cautious approach. “Alicia Keys is completely unknown in Italy and so it’s hard to comment,” he tells M&M.

“But if she fits into the gentler R&B category, like a Craig David, that’s what she’ll be perfect for our audience.”

In Germany, Stephan Oettel, music editor at urban station Jam FM is already familiar with Keys by newspaper recently in a showcase in Munich. She is a fantastic, talented young artist and I hope that her enormous success in the US charts will translate to the European market,” he says. “She has very good songwriting skills and is a charismatic singer, and therefore has a great chance of becoming a star. I hope that the European market will recognise these qualities.”

The very first person to recognise those qualities was J Records chairman Clive Davis, who after he’d signed Keys made a particularly crucial telephone call. “Clive called (TV presenter) Oprah [Winfrey] and said ‘isn’t it about time we took Alicia Keys on as a TV talent?’ and said ‘isn’t it about time you did one of your new artist shows? We’ve got an incredible artist for you’,” recalls Lyn. “And her performance was incredible. She started playing Tchaikovsky, because she’s classically trained, and then came straight in with ‘Ain’t nothing but a gypsy woman’ by Van Morrison. She was stunning. She was at number one. Not many [executives] would call up the media and put their reputation on the line, but they should if they have faith.”

Additional reporting by Mark Warden and Miriam Hubner
## AIRPLAY

**BORDER BREAKERS**

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<td>(SUPERSTUDIO/WEA)</td>
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<td>Manu Chao/Me Gustas Tu</td>
<td>(Virgin)</td>
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<td>(Vogue/BMG)</td>
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<td>(MNW/EMI)</td>
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<td>(Muxic)</td>
<td>Spain</td>
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<td>Ian Van Dahl/Castles In The Sky</td>
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<td>15</td>
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<td>HIM/Pretending</td>
<td>(Terrier/BMG)</td>
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<td>17</td>
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<td>ABT/Le Go</td>
<td>(Kontor)</td>
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<tr>
<td>18</td>
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<td>Addis Black Widow/Wait In Summer</td>
<td>(Instant Karma/Sony)</td>
<td>Sweden</td>
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<td>19</td>
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<td>5</td>
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<td>(Polydor)</td>
<td>France</td>
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<td>20</td>
<td>18</td>
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<td>Noelia/Candela</td>
<td>(Muxic)</td>
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<td>Lou Bega/Gentleman</td>
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<td>23</td>
<td>&gt;NE</td>
<td>Eros Ramazzotti/L'Ombre Del Gigante</td>
<td>(Ariola)</td>
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<td>24</td>
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<td>Fragma/You Are Alive</td>
<td>(Gang Go/Orbit)</td>
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<td>25</td>
<td>&gt;NE</td>
<td>Daddy DJ/Daddy DJ</td>
<td>(M6 Int./Sony)</td>
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**EURO CONVERSION RATES**

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*Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

**ONLINE SPOTLIGHT**

**Cover date:** August 18

**Street date:** August 13

**Artwork deadline:** August 4

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

**MUSIC & MEDIA August 11, 2001**

George Michael is understood to be looking to further his relationship with Virgin Records. Hotline has learned. Michael was signed to the UK label after his clash with Sony Music and Virgin has to date released his 1999 album Songs From The Last Century.

Virgin—which this week announced the signing of Mike D'Agostino and a solo deal—would not comment on Michael's contractual situation, but observers point out that one sign in favour of a renewed Virgin connection is that Michael, who is currently recording a new album, was spotted recently in Paris in a studio with Virgin's French electronics duo Daft Punk.

And talking of the Daft ones, their track Harder, Better, Faster, Stronger from their Virgin album Discovery has been picked by US TV network NBC as its anthem for the forthcoming 2002 Winter Olympic Games.

The classic Radio Monte Carlo brand name has officially ceased to exist in France, after French broadcasting authority the CSA gave permission for a change of station name to RMC Info.

The move follows RMC's recent switch from full-service news talk to music and news.

Max Martin's new Stockholm-based production company Maratone is to sign an administrative deal with Zomba Music Publishers. Maratone's business affairs executive Tom Tomaloom says that the contract hasn't yet been signed, but says Zomba will be the label he's an ongoing relationship that works well? Zomba handled publishing for the now-defunct hit factory Cheiron, in which Martin and Tomaloom were co-partners.

In The UK, the GWR Group is to make 46 staff redundant from its Internet operations in order to cut costs. The radio broadcaster aims to save £1.3m (euro 2.1m) a year by scaling down its online activities, most of which are based around its Koko.com brand.

Children's entertainment company Nickelodeon and Jive Records have formed Nick Records in an attempt to capitalise on the 9-to-14-year-old "tween" market. The New York-based label will be run by vice president Barry Weiss and Nickelodeon's head of film and TV entertainment Albie Hecht.

In Italy, Rai TV has announced that next year's Sanremo Festival will be hosted by the veteran presenter Pippo Baudo. Baudo, who will also be the festival's artistic director, represents a safe pair of hands following the widely-derided performance of singer Raffaella Carra, who presented this year's spectacular.

UK public broadcaster the BBC has received the public backing of the artist Tom Robinson for its proposed AOR digital radio station, Channel Y (M&M, July 21), which he describes as "the most exciting proposition since Napster." Robinson has written a letter, published in The Guardian newspaper, to culture secretary Tessa Jowell bemoaning the "safe" music policies of existing stations.

Finally, Virgin Records executives attending their company's international seminar in Portugal on July 27 received an impromptu visit from Spice Girl Victoria Beckham, who presented Virgin Germany managing director Udo Lange with a signed shirt from her husband, Manchester United footballer David Beckham.
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**UNITED KINGDOM**

1. **JENNIFER Lopezرامي IT FUNNY** (MCA) 10
2. **SHEILA E.** (Virgin) 9
3. **JENNIFER Lopezرامي IT FUNNY** (MCA) 9
4. **DANNY GLOVER** (EMI) 9
5. **SMART GROWN** (Virgin) 8
6. **SHAGGY feat. Rayvon/Angel** (Virgin) 7
7. **JONAS BROTHERS** (Disney) 7
8. **JENNIFER Lopezرامي IT FUNNY** (MCA) 7
9. **LUKE LEWIS** (Capitol) 7
10. **DANNY GLOVER** (EMI) 7

**THE NETHERLANDS**

1. **SHAGGY/Angel** (POLYDOR) 17
2. **JANET JACKSON/SOMEONE TO CALL MY LOVER (VIRGIN)** 8
3. **BEN HARPER** (Reprise) 8
4. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
5. **SMART GROWN** (Virgin) 8
6. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
7. **LUKE LEWIS** (Capitol) 8
8. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
9. **LUKE LEWIS** (Capitol) 8
10. **DANNY GLOVER** (EMI) 8

**ITALY**

1. **PAULANO BABE FOR TI** (MIX/WAX) 10
2. **Valentino Sorrazo/Don Corleon** (Virgin) 8
3. **DEPECHE MODE/Feel Loved** (Virgin) 6
4. **US/Hideouts** (BMG) 5
5. **PLUM/SMASH-MAN** (Warner) 5
6. **Supernova Lovers/Shall We Dance** (Virgin) 5
7. **Giuliano/Ride My Life** (BMG) 5
8. **U2/Elevation (Island)** 4
9. **Nelly Furtado/Lo Light** (EMI) 4
10. **Giuliano/Ride My Life** (BMG) 4

**SPAIN**

1. **JAVIER DEL HIERRO** (EMI) 10
2. **Antonella Foy** (EMI) 9
3. **LA MAIORA** (EMI) 8
4. **KICK GO** (EMI) 8
5. **BEN HARPER** (Reprise) 8
6. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
7. **LUKE LEWIS** (Capitol) 8
8. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
9. **LUKE LEWIS** (Capitol) 8
10. **DANNY GLOVER** (EMI) 8

**POLAND**

1. **FAITH HILL/ THERE YOU'LL BE** (HOLLAND/WESSEX) 10
2. **SHAGGY/Angel** (Virgin) 9
3. **SMITH/On The Move** (Virgin) 8
4. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
5. **SMART GROWN** (Virgin) 8
6. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
7. **LUKE LEWIS** (Capitol) 8
8. **JENNIFER Lopezرامي IT FUNNY** (MCA) 8
9. **LUKE LEWIS** (Capitol) 8
10. **DANNY GLOVER** (EMI) 8

**HUNGARY**

1. **ALCZÁRBÉKI NYUGAT** (EMI) 10
2. **Christina Aguilera/Lil'Kim/Pink/My Lady Normal** (Universal) 9
3. **Trance** (EMI) 8
4. **M. I. A./Gorillaz** (EMI) 8
5. **Sabut Sams/Ayub A-Live** (Universal) 8
6. **Bonesetter In A Million** (EMI) 8
7. **House Of Glass/Dawn Down** (EMI) 8
8. **Ottó Kálmán/Black And White** (EMI) 8
9. **DZS/Peter** (EMI) 8
10. **CRUZ TOWN** (EMI) 8

**FRANCE**

1. **DANTE THOMAS & PRAS/MARRIAGE CALIFORNIA (EMI)** 10
2. **Valentino Sorrazo/Don Corleon** (Virgin) 9
3. **DEPECHE MODE/Feel Loved** (Virgin) 8
4. **US/Hideouts** (BMG) 7
5. **PLUM/SMASH-MAN** (Warner) 7
6. **Supernova Lovers/Shall We Dance** (Virgin) 7
7. **Giuliano/Ride My Life** (BMG) 7
8. **U2/Elevation (Island)** 6
9. **Nelly Furtado/Lo Light** (EMI) 6
10. **Giuliano/Ride My Life** (BMG) 6

**OK**

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