MTV Nordic slammed for ‘pro-Swedish’ bias

by Siri Stavenes Dove

OSLO — Scandinavian music executives outside of Sweden are attacking MTV Nordic for what they see as an excessive concentration on Swedish acts.

Following MTV’s 20th anniversary on August 1, Norwegian and Danish executives have been speaking out about what they see is a lack of opportunity for their artists on Stockholm-based MTV Nordic, a channel which is critical for the industry given the lack of local music TV channels in both territories.

“We tend to think that [MTV Nordic] should really be called MTV Sweden,” says Annette Wigandt, pro-motion director at Universal Music Denmark. “If you look at the current MTV Nordic playlist there are 13 videos from Sweden, one from Norway and none at all from Denmark or Finland. I think that says it all.”

Universal Denmark is particularly puzzled by Safri Duo’s absence from the MTV Nordic playlist, despite Played-A-Live going top 10 all around Europe, and enjoying a six month run on M&M’s Eurochart Hot 100.

Managing director of Virgin Records Norway, Per Eirik Johansen, observes that “when we have a big act like Lene Marlin, MTV Nordic is so much stronger...”

Welcome to Planet Funk

by Paul Sexton

NAPLES — Meet the group whose music is as multi-coloured as the Neapolitan ice-cream of their home town.

Virgin’s Italian collective Planet Funk are a rarity in today’s niche-crazy record business: a mainstream, major-label act that does not conform to musical or marketing stereotypes. On August 20, Virgin aims for the band’s second hit of the year with Inside All The People, as Planet Funk continue to float current commercial rules.

Earlier this year, emerging from local label Bustin’ Loose, the group exploded with the club-friendly UK crossover smash Chase The Sun, but are they a club act? No, even if their DJ credentials are peerless. Some of their members have been on the scene for years and they love U2 and Pink Floyd, but are they classic rockers? By no means.

They have an English vocalist who also sings with a UK modern rock band, but are they indie-sounding or multi-coloured stereotypes? No again. And whoever heard of a European act with dance credentials that was rehearsing hard for an old-fashioned international tour? Or one that turned down the chance to appear on the staple UK TV chart show Top Of The Pops when Chase The Sun hit the top five there in February?

“We didn’t want to do it because, personally, I don’t think you are top of the pops with one song,” says Planet Funk’s Sergio Della Monica. “To be honest, we talk tic). radio
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proudly serving the international music industry since January 2001
That Europe has been getting less and less dependent on US repertoire during the past decade is a well-known fact, but the figures we publish this week come as further validation of the trend.

Over 60% of the repertoire in the European Top 100 Albums chart during the first half of this year was of European origin, shared almost evenly between UK and Irish acts and continental European acts.

Domestic artists are generally faring well in their own markets, and that certainly explains why there is such a huge share for continental European acts. Another explanation is that there are more likely to score cross-border pan-European successes, and that labels are becoming better at identifying and marketing acts with such potential—as demonstrated by the recent chart successes of Sweden’s A’Teeens, Denmark’s Safari Duo, Italy’s Gigi D’Agostino, France’s Manu Chao, Germany’s Rammstein, Switzerland’s DJ Bobo and Finland’s Darude.

The picture does not look too bad for US acts, however, which can still claim over one third of the European market.

Major established acts—Madonna, REM, Janet Jackson and Bon Jovi, to name but a few—continue to attract both media and consumer attention (sometimes even more than in their native land), while a new generation is emerging in the shape of Anastacia, Eminem and Spooks, among others.

It will also come as good news to US labels that new musical trends such as nu metal are also finding a market in Europe. The explosion across Europe of Limp Bizkit, Linkin Park and Papa Roach—with much radio support, it must be said—is also a sign that these US bands have no equivalent in Europe and are filling a gap.

Not all of them are succeeding, but the strike rate is impressive.

Similarly, the rise of acts such as Eminem, Missy Elliot or OutKast also confirms that US rap has an audience in Europe, providing the artists with an audience of over 10% to 30% and making it even easier to offer them the chance of a mainstream breakthrough in Europe. The UK world music charts are perhaps the best place to look for new wave trends such as nu metal to emerge.

The rise of US acts is certainly not limited to hip-hop and nu metal. The recent success of artists such as James Blunt, Maroon 5 and Elliott or OutKast also confirms that US rap has an audience in Europe. The explosion across Europe of Limp Bizkit, Linkin Park and Papa Roach—with much radio support, it must be said—is also a sign that these US bands have no equivalent in Europe and are filling a gap.

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Second national commercial station set to air in Norway?

by Kai R. Lofthus

Oslo — With the Norwegian Conservative Party tipped to win the national elections on September 10, the country’s local radio industry is contemplating the possibility of a second commercial national station going on air.

“The recurring problem with adding new frequencies is the reported lack of them,” Trond Helleland, Conservative Party MP and spokesman on media policy, tells M&M. “The Labour Party has been more dialogue and progressive” with the former government, a coalition formed by the Christian Democrats, Liberals and the Centre Party. “The Labour Party has been very direct in proclaiming their dissatisfaction with the ideas of radio stations making profits and creating larger chains,” he adds.

Iinnocent/Virgin act Atomic Kitten were recently presented with a gold disc in recognition of sales exceeding 25,000 units of their single Whole Again in Belgium. The award was given to the group by VRT Radio 2 presenter Anja Daems at a summer show held by the public broadcaster in Zeebrugge on July 30.

Club Asia invites younger audience

by Gareth Thomas

LONDON — For the first time, a UK radio station is launching a service specifically targeting second and third generation young Asians.

Club Asia, formerly Radio Asia, broadcasts on AM on multi-ethnic station Spectrum International to Greater London between 07.00 and 13.00 each day, and is offering a mix of UK-produced Asian hits, film music, remixed popular music from Pakistan and India, bhangra, plus mainstream house, garage and R&B.

“We are going for the younger spectrum of music, which reflects the lifestyle of young Asians here,” says Radio Asia’s station director Sumerah Ahmad. “But, because there is nothing else like it, we are feeling our way at the moment.”

Club Asia targets 15-35 year olds and is the latest incarnation of Radio Asia, formerly a satellite station in its own right. The rest of Spectrum’s output is dedicated to other ethnic minority programming.

Sumerah Ahmad

Sunrise Radio also broadcasts to London’s Asian community, but is more geared towards particular religious and language groups within the Asian population.

Club Asia, through a deal with WRN (World Radio Network), is now also available 24 hours a day via satellite on Sky Digital. There is an Internet streaming service, too.

“Sky Digital is a natural platform for our expansion from a London-based, AM-only broadcaster to becoming a national broadcaster reaching Asian communities across the UK,” says Ahmad.

The new format is based on the station’s own research, and the fact there are 400,000 young Asians living in London and that over 80% of UK Asians speak English as their main language. Ahmad says the reaction from record labels to the new service has been positive especially UK Asian labels, who had practically discount ed radio.

Ahmad also believes that Asian music will eventually cross over into the mainstream. “I think the first area to cross over will be dance music,” she predicts.

CONROY TO EXIT EMI

LONDON — Katie Conroy, who has served as VP of promotions and artist relations for EMI International since 1998, is exiting the company after nearly 12 years. Conroy says she will exit in early September, but has no specific plans. Before her current job, Conroy was head of media at EMI’s Chrysalis label. Mike Allen, VP international marketing EMI Music, says: “While I am disappointed to lose a close and loyal colleague, I nonetheless respect Katie’s desire to reduce her travelling and wish her every success in the future.” Her ties with EMI will not be entirely cut next month—she is married to Virgin UK president Paul Conroy.

NATAF NAMED MD

PARIS — Fabrice Nataf (pictured), has become the third executive to hold the position of managing director of EMI Music Publishing France this year. He was appointed on August 3 and will start his job on August 16. He replaces Fabrice Benoit, who actually never assumed the position as he defected to Universal Music Publishing France just days after being appointed to the EMI position. Benoit was replacing Eric Dufauvre who was let go earlier this year. Nataf joined Virgin France in the mid-1980s and became president of the label in the early 1990s. He was most recently general manager of music portal Peoplesound.fr. He reports to Terry Foster-Key, executive vice president continental European operations.

EC TAKES UK TO COURT

BRUSSELS — The European Commission is taking the UK to the European Court of Justice, in a case that could force ship-owners and restaurateurs to pay royalty fees for background music, including radio, they pipe into their premises. Under current UK law no royalties are payable if the music is broadcast free-of-charge, but Brussels has concluded that Britain is breaking an EU directive on rental and lending rights and related to copyright in the field of intellectual property. The decision follows the striking of a preliminary agreement.

SQUIRE TO PROGRAMME CENTURY

LONDON — Following the Capital Radio group’s recent restructuring process (M&M, August 11), Giles Squire has been appointed brand programme director of Capital’s Achtalk Century Network, with responsibility for programming Century FM/Gateshead, 105.4 Century FM/Manchester and Century 106/Nottingham. Squire was most recently programme director of fledgling UK radio group Forever Broadcasting; he previously occupied the same position at The Radio Partnership prior to that company’s acquisition by The Wireless Group. Squire is also a former programmer and presenter at Metro FM/Newcastle. In his new role, he will report to Capital’s managing director of regional development, Julie Fair.

MOVING CHAIRS

BERLIN — Irene Lenke has taken over as head of music at Berlin’s commercial Hot AC station NRJ 103.4. Lenke, who was a music editor at NRJ, replaces Anna Marfa Bloss, who left at the end of July.

OSLO — Radio 1 Norway has appointed a new managing director to succeed Pål-Thore Krosby, who is joining Radio 1’s parent company in Denmark. The unnamed new MD is apparently working for a Swedish radio station.
Popkomm tackles the downturn

For the 13th time, Popkomm will open its doors in Cologne this month, but like the rest of the industry, Germany's trade fair for popular music and entertainment has been hit by the same factors that are contributing to an economic downturn.

Uli GroBmaas, managing director of event organiser MusikKomm, reports a 10% decrease in the number of exhibitors, with 822 companies exhibiting from 33 different countries. GroBmaas says the downturn is a direct consequence of the dotcom meltdown, but nevertheless expects to break the record for the number of individual participants, with an expected rise of about 10% on last year's total of 17,417 visitors.

International interest

"What is interesting is that there is still a very high international interest from our core clients," says GroBmaas. "And we expect even more trade visitors than last year—that also shows the high level of interest in Popkomm." But if Popkomm only lasts three days, says GroBmaas, "It's our godfather, but unlike last year we can work with our normal partners and sponsors," explains Roland Oels, Internet manager at WEA Records. For the first time there will also be co-operation with [Spanish rights society] SGAE and Cuba we have organised a show by Cuba's Noise Conspiracy, and celebrates its 10th anniversary with "INTROducing 2001—10 years Intro". Another anniversary event features KickZone, which will party to celebrate its five years of existence with first class electronic beats. The special Pop-komm concept—the Euro-shows—again provides the opportunity to highlight local music genres from European countries including Belgium, Switzerland, the UK, Spain, the Netherlands and Norway, as well as supporting the export of national music. Finally, the Premium shows are the home ground of music's premier league players such as Friendly Electrics and Zoot Woman. "Through our co-operation with [Spanish rights society] SGAE and Cuba we have organised a show by Cuba's number one pop star Isaac Delgado, who was nominated for the Latin Grammy in September," says GroBmaas. Delgado plays on the "Summer Stage" together with his 14-strong live band.

What to expect at this year's conference

After last year's appearance of Bertelsmann chairman Thomas Middelhoff as a keynote speaker, Popkomm organisers have managed to secure another high-flying keynote speaker in Vivendi/Universal chairman Jean Marie Messier, who will discuss "Digital Business Models". "I think [Messier's] presence shows the importance of Popkomm," says Uli GroBmaas, who explains that the substance of the keynote speech will introduce discussions on several topics of interest to the whole industry: digital music, digital distribution, file-sharing, technology standards concerning coding, online payment and digital rights management.

Popkomm has also lined up chief executives from some of Germany's leading record companies for a round table session where the evolution of the market will be debated. The session titled "Crisis—what crisis?" features Tim Renner from Universal Music, BMG's Christoph Schmidt, EMI Electrola's Heinz Canibol and Kurt Thielen, from Zomba Records. Like last year, Cologne-based public broadcaster Eins Live will hold its EinsLive Forum, concentrating on music and radio-related topics. Eins Live's sessions will also be recorded for transmission.

One of the most provocative panels hosted by Eins Live is entitled "Yankee go home!", which GroBmaas says is designed to look at the state of the music scene in Germany from the perspective of the origin of repertoire. The assumption is that the days when the German charts were dominated by American and British bands is long gone, and as Europe has developed into a single market in the field of pop music, more and more music sold in Germany comes from other sources, not least of which Germany itself. GroBmaas says that one panel he won't miss is the final one, which is titled "War stories from the road," where rock 'n' roll protagonists such as Rudolf Schenker (The Scorpions), Iron Maiden's Bruce Dickinson and Doug Smith (from Chumbawamba's management) are expected to divulge some of the spiciest, Wittiest and craziest stories from their time on the road.

Overall, more than 140 international speakers will discuss the latest changes and developments in the music business over the three days of Popkomm.
Creative Germany looks to the future

What is the current state of the German market?

Heinz Canibol (president, EMI Music GSA): Critical for all players in the music business. The industry will have to consequently adapt to the changes of the market.

Udo Lange (president & CEO, Virgin Germany): It is certainly no secret that the state of the German market isn't brilliant. But I expect in the coming fall quite a big rise [in sales]. The results for the whole year will be below last year's figures, but not as deep as the deficit we experienced during the first half of 2001. We hope to contribute to that by high-profile releases like a greatest hits from Enigma, and new albums by Lenny Kravitz, Mariah Carey, UB40, Reamonn and others.

Jochen Leuschner (president, Sony Music GSA): Absolutely critical and difficult for all market players. The end of this year will probably show the highest ever decrease in the market. This development doesn't really surprise me, but it increases nerves in the industry in general. We shouldn't over-react now but concentrate on our work to reverse this trend as soon as possible.

Tim Renner (president & CEO, Universal Music Germany): The German market is in a bad state at the moment. There are two important reasons for that: firstly the life cycle of the traditional CD has passed its peak, which is a normal phenomenon—except that the industry didn't push for any substitute opportunities in the past years. Secondly, our industry has invested massively in the past into trade marks to gain short-term profits and invested less in artists. In the 90's the marketing experts—who didn't even have their roots in the industry—were sometimes more important than the people who developed new and exciting repertoire. If exploitation becomes more important than the original creation, the products will lack quality after a while. You can hear it and it kills the effect of surprise.

Christoph Schmidt (president, BMG GSA): The market is still dealing with diminishing sales and turnover figures. The negative climate for consumption, the development of illegal copies and other copyright-infringed devices has had a strong influence on our industry in the past months. Despite that, we still trade on a relatively high level.

Oliver Wegener (general manager, Public Propaganda): On the whole the German market is very problematic and needs innovations.

Q: What could be done to improve the situation?

Heinz Canibol: Introducing copy protection models and a realistic integration of the European Union's Copyright Directive into German law before the end of 2002.

Udo Lange: Copy protection now and not in one year from now. Generally speaking, music has to become more precious again and more attractive. From now on, we will use a copy security device for every local release.

Jochen Leuschner: I meet the current situation with a mixture of short- and middle-term strategies and decisions which might be called crisis management. There are also strategic assessments and decisions that will prepare our company for the coming years, especially in the fields of organisation and human resources. Furthermore, the protection of our rights plays an important role. The release of copy-protected CDs will be crucial. I also hope that DVD-audio, SACD and all online-sales activities will develop quickly in the future.

Christoph Schmidt: In the area of A&R, the development of talents and the growth of long term artists—no matter whether they are English or German—should be pushed. What we need is a strong offensive on talent to promote music made in Germany. Our capacity to expose new trends, especially international, has to improve. Copy security will be one of the main themes for BMG and other majors. Our target has to be to protect the whole repertoire. And with markets stagnating, the different promotion tools are becoming even more important. There is a lot of potential in online-marketing—especially in the marketing of catalogues—if interesting and user-friendly online distribution models can be offered.

Oliver Wegener: According to the principle “Make music available for buying, anytime and anywhere” the industry could for example use modern distribution possibilities like online distribution. And concerning the marketing of music, we should take a close look at the musical interest of our consumers and therefore make marketing more innovative and more attuned to musical trends.

Q: How satisfied are you with radio at the moment?

Heinz Canibol: Radio stations have lived their life for quite a while in the commercial sector by using our hit products. As radio formats tend to minimise the function of artist development, we should get a higher percentage of sales coming from our hits.

Udo Lange: The relationship between Virgin and radio stations is excellent. But the programmes of the stations are, in my opinion, absolutely unrisky, monotonous and often boring. We are, relatively speaking, satisfied with some programmes and the heads of programming at some stations. Since about a year ago, our main issue—the ability to integrate new product into programming—has been discussed and we feel that some of our radio partners understand the message. On the other hand, we also try to give the stations information early enough about our projects and, of course, they want our artists to help their stations through on air and off air promotion. But only a few stations actually want this kind of co-operation. More often, we hear that those in charge of programming would like to work more with us, but their management doesn't allow it. We feel sometimes that the hands of some programme directors are so tightly bound by general managers that you can't even shake them!

Jochen Leuschner: Basically, I would wish to hear more international and national repertoire on radio. But I know that our colleagues at the stations cannot meet these expectations 100%. On the whole I am very content with the relationship...
between the radio stations and the Sony Music team.

Tim Renner: Most of the radio stations focus on music as a background sound. They want to entertain listeners softly and try not to bother them with too many new products. Their business model has nothing in common with ours and we cannot blame them for that. Today's radio is more of a tertiary medium where it is not necessary to give it your full attention. Because of this radio can only partly help to promote a new act. On the industry side we have to implement a paradigm change: A&R's have to think for the consumer, have to sign new acts instead of looking on airplay potential first. Much more important will be the concentration on very concrete and specialised target groups instead of trying to reach everyone via radio somehow. That doesn't work.

Christoph Schmidt: We care about having a good relationship with radio stations. Because of the difficult market situation, this is even more necessary than ever before—we try to co-operate with them on an optimal level, but of course there is always potential for improvement. Much more important will be the concentration on very concrete and specialised target groups instead of trying to reach everyone via radio somehow. That doesn't work.

Heinz Canibol: It still is very high, but media channels—as mediator to the consumer—are getting narrower and more frightened of new styles.

Udo Lange: Germany is a nation of creativity. But in the music industry the right creative heads are not always in the right place at the right time. Otherwise, the development of CD-burning, MP3, Napster and all these things wouldn't have been able to grow that much. There are no limits for creative and creative people than ever before. I don't see any lack of creativity in our country, and I am convinced that the situation will improve in coming years. But if they are successful it has to pay off for these young creatives who choose to work in the music industry—and this is not the case in the current legal environment.

Tim Renner: Creativity in Germany is more prevalent than ever. Nowadays artists have much more opportunity to produce work under good conditions, compared to five years ago. But the democratic use of production tools has also led to various genres of music with very diverse quality standards. So, as the output grows, the core competence of the record company becomes more important than ever—consumers need a selection process and record companies help consumers find their way in the music jungle. That is the job of a good A&R—he listens, searches and chooses. His expertise stands for the quality that the consumer demands.

Christoph Schmidt: We have a lot of creative potential in Germany. But we have to do even more—as already mentioned—for long-term artist development, and need to develop a greater feeling for trends. We should also try new ways to scout new talent. BMG band Guano Apes, for example, was discovered at a newcomer talent award. For the past three years, BMG has sponsored—alongside music TV channel Viva and insurance company AOK—the biggest national newcomer award ACT. In addition, with Internet portal www.newtalents.de, BMG, together with the Ufa-music publishing companies, gives creative newcomers a chance. There are many ways to enhance creativity.

Oliver Wegener: There is an extreme potential of creativity, but unfortunately not in institutions like media or record companies.
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Big fish join the Net marketing boom

As a marketing tool, the Internet has come a long way in a short time. And record labels are going along for the digital ride to promote their artists online.

Compared to TV and radio, the Net might be still in its infancy, yet its interactive capabilities allow it to cross geographical and demographic boundaries—with ease—making it an ideal marketing platform to sell in an already overcrowded market.

Marketing tool

In a sector where consumers' fickle-ness reigns and customer loyalty costs millions, the industry needs a dedicated person or someone who's responsible for online marketing," says Marcel Swagers, senior European online marketing manager at BMG Entertainment in London. "At the end of the day, the market-ing skills are paramount, irrespective of the media. But the PC is personal and in-your-face. Information has to be personal and tar-geted, otherwise you won't get the attention."

Martin Craig, VP new media at Warner Music International, London, also convinced the Internet can be very influential. "Our goal is to enlighten and excite as many people as possible about our artists and their music, thereby enabling their fans to make informed buying deci-sions," he says.

But gone are the days when Web sites con-tained nothing but an artist's biography and the fan club's address. Take a look at more sophisticated concepts and strategies recently on offer:

- Dodgy and Marillion, two British bands with-out recording contracts, successfully appealed to online and collected enough cash to fund their next albums.
- At the second year of the online trade fair phonokom in Cologne, Germany, from Aug 31-Sept 1, the music industry is placing online mar-keting high on its agenda, says Dr. Martin Schafer, the BPW's (German phonographic association's) general manager.

Several recent initiatives show the development of online marketing in Germany. Hamburg-based WEA Records Germany's online department cre-ated a major sales hype for Rem's, the REM album released in May.

REM's only concert in Europe was streamed live in co-operation with Internet service provider Planet Internet. "It was not only a great event with an audience of 70,000 in Cologne, but also a Europe-wide MTV broad-cast and a worldwide Internet live Webcast," says Hamburg-based Roland Oels, Internet manager at WEA Records Germany.

Oels is convinced that the Webcast helped push the REM album—which was released two days after the concert—straight into the charts at Number Two. "Part of the deal, besides the livecast, was a major special on Planet Internet and a joint TV campaign worth 750,000 DM plus [an undisclosed] amount given to Warner by Planet Internet to finance the event," explains Oels.

For him, the major lesson learned from the event was that financing is a major problem facing live Webcasts. The slump in the dotcom sector has severely hit the amount that marketers will spend on online sponsorship and advertising.

Patrick Schlie, VP marketing of Internet music portal beaucast.com and former manager for new media at EID records, agrees: "Of course, Web streaming gets more attention, but they are extremely cost-intensive and mostly don't pay off at all."

Consequently, most online marketing activities are actually barter deals where no cash changes hands. For example, deals between Radio SAW, the Magdeburg-based commercial Hot AC FM station and Sony Music Germany in Berlin, included cross-marketing acts on the FM station's programme as well as print cover-age in the station's print magazine.

The label also provides content for the station to post on its site. Sony offered several pre-release downloads through Radio SAW's Web portal for national artists Kai Niemann and Juliette.

The first download for Kai Niemann's song Im Osten was given as a [freebie] to us from Sony because we made it a number one hit," says Jens Kerner, Radio SAW's head of press. "But Sony was very surprised about the huge amount of users—18,000 downloads in two weeks—as they thought about future co-operations. I think, right now, we are kind of a test market for the industry," says Kerner.

He adds: "It is no longer enough to just buy content for our Web page. We are very open minded about experimenting, but if the content offered is part of a proper business model."

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Germany

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France

The trend of launching Web sites to promote new releases is hitting its stride in France.

One successful example was the award-winning www.be-bobsinclar.com, on line since the end of February to help promote disco-house artist Bob Sinclair's latest release Champs Elysées. Here con-sumers are able to view an [exclusive] video and remix a track online.

"It was the first time I'd say that an [established] act has agreed to do such things. It was rather new for France," says Eric Daugan, new media director at Warner Music France.

Daugan argues that online companies are usually reluctant to promote an unknown artist who might not generate interest and boost online traffic. "It's a common fight," he says. The success of the Bob Sinclar project, however, might encourage more labels to venture further into developing campaigns around the artist's own site.

Daugan also believes it's difficult to measure what the actual impact of such campaigns is on sales, but they can certainly raise awareness: "It's mostly about image, for the artist and for the record company."

He's also a supporter of measuring a site's success in terms of emails received. As marketing tools, he thinks they're helpful because they can be used to create mailing lists to send out artist news. "E-mails are the cornerstones of the Internet," he says. "People use e-mail much more than they actually surf the Web."

For Thomas Baudreux, Web manager at BMG France (www.bmg.fr), allowing fans to remix is also a good way to attract partner sites into doing deals with new artists, as ideas for an emerging artist often require more imagination. He also agrees that Internet promotion is about visibility rather than directly linked to sales. "We tell a potential partner, "We have this exclusive material but in exchange you must offer us the visibility we're looking for,'" he says.

And BMG did indeed gain visibility for pop act Patrick Bruel in a campaign that ran from October 2000 to June this year. The label formed a partnership with Internet service provider Libertysurf.fr and the campaign included television and radio ads financed by Libertysurf. The ads marketed Libertysurf's site, yet Bruel also benefited as the site had an exclusive chat with the artist, a preview of his new DVD and a clip from his latest studio album Juste Avant. The site also promoted Bruel's own site (www.patrickbruel.com), which was launched around the same time as the ad campaign.

According to Baudreux, when other sites are involved it's important to combine online and offline activities. "The Internet cannot be considered mass media, since today it only touches approximately six million people in France," he says. The TV and radio campaigns certainly contributed to the sale of 1.5 million copies of the album, but the Internet also had a role. Baudreux considers email addresses as the key information to be gathered. Whether online promotion generates sales or just visibility, Daugan reminds the industry that the new media platform should, above all, be a tool for product managers and marketing executives, and never the other way round.

Joanna Shore

MUSIC & MEDIA 0 AUGUST 18, 2001
In a country where the music industry remains fiercely loyal to older artists, the most impressive online campaigns are often devoted to veterans. One of this year’s hit albums has been “King of Italian Rock” Vasco Rossi’s Stupido Hotel, which has sold more than 600,000 copies since its release in April. The release was preceded by a virtual hotel Web site, Stupidohotel.com, complete with virtual rooms and restaurants. Given that record companies by a major artist such as Rossi were likely to sell anyway, the site was designed largely to interact with existing fans.

Created by EMI Music Italy with Milan-based Web agency, World Wide Mind, the site has more than 120,000 visits and 30,000 registered users since its launch. At the beginning of July, the site won the most prestigious Italian communications industry and picked up the country’s prestigious Internet Key Award in the Leisure, Music and Entertainment section. Fernando Mantovani, EMI Music Italy’s head of new media and business development, tells M&M that “the jury even picked us ahead of the MTV site, which was quite an achievement.”

He adds: “Basically, we were trying to expand the musical experience for fans and to provide interactive fun, with the chance for them to send each other e-mails and SMS messages and to contribute to an online journal, ‘II Blasco’ [Vasco Rossi’s nickname].”

The label also offered visitors the opportunity to join Rossi’s fan club. For, while respecting Italy’s stringent privacy laws, the label uses the site to develop a more intimate relationship with the fans as they interact with the content. “Gathering information for merchandising or ticket sales wasn’t really what this was about,” Mantovani explains. And, in doing so, he believes that “the site certainly drew attention to the album”.

Vasco Rossi obviously clearly couldn’t get enough of the digital interaction with supporters. After checking out of his virtual hotel, he was involved in another Web venture that has him linking with his fans at another level. The Internet portal, Virgilio.it, persuaded him to have a miniature Webcam installed inside his glasses during his concert in Ancona on July 10. What he saw and heard during the performance was retransmitted on the Virgilio site.

A concert of slightly different type was responsible for what was undoubtedly one of the Italian Internet events of the year. Mina, who has sold more than 200,000 copies. Magrini feels that “although the Web concept created a lot of interest, Mina would probably have sold that number anyway.”

But he acknowledges that the Internet has played a crucial role. “For an artist like Mina, who wants to make music, but in private, the Internet is perfect,” he declares. He admits that the Web concert “was really Wind’s idea... it showed the amazing potential of the Internet, which is a form of communication that we still have a lot to learn about in Italy.”

Mark Worden
global web campaigns have to be... for a King

A global artist and a global media vehicle, such as the Internet, should be the ideal combination for a label's marketing director. A mail-shot by email and a dedicated Web site should easily inform fans about new releases and fan-planned world tours from the already well-known international media.

But, as recent global campaigns for Madonna, Elton John and now Elvis Presley illustrate, raising awareness for these illustrious brands on the Net is a must, but requires more thought and planning than is assumed.

BMG Entertainment in New York has embarked on the first-ever worldwide online campaign for the late Elvis Presley's music using four international Web portals: AOL Time Warner's AOL, Lycos, Microsoft's MSN and Yahoo.

The campaign, which took place throughout July to promote the new Elvis Live In Las Vegas album on RCA Records, included giving visitors to the four portals access to streamed live tracks and competition to visit Elvis' home Graceland and watch a "virtual" live Elvis performance there.

Why use the Net to promote the King for the first time now? "The Internet is a great opportunity to meet consumers; you'd be crazy not to work that in," says Stuart Rubin, senior VP of worldwide marketing, BMG Entertainment, New York.

But despite owning the rights to Presley's recordings and having such a powerful asset, Rubin says the label could take nothing for granted. It therefore joined forces with Elvis Presley Estate, which provided additional music, photos, merchandise and video footage not belonging to the label, and consulted the estate and official Elvis Presley Fan Club for views and comments.

"This is the type of quality event that shows what broadband can finally deliver," he tells M&M. "You're already talking to other international names. Everything on MSN will be free, but occasionally there'll be artists or events that are so unique, they'll justify PPV."

He says using the Net to deliver a global entertainment message is still a developing science. After all, it was MSN that also hosted the record-breaking Webcast of Madonna's live gig at London's Brixton Academy in November.

Although there were 10 million visits to the site, the Madonna Webcast was free and transmission was via ordinary dial-up narrowband Internet. The numerous log-ons overloaded the connection and there were reported complaints of slow transmission, shaky video, inaudible music and frequent disconnections.

The undeniable fact, however, is that the novelty factor of Webcasting such big names created a huge amount of hype and media coverage. One could argue that this effectively meant the marketing still took place on traditional media.

Yet, the two Webcasts also illustrate that it's possible to give global access to a live event. For his Brixton Elton John concert simultaneously. Via broadcast, viewers would have needed either to subscribe to a global TV channel like MTV, or wait for their local TV station to afford the live version.

Either way, these marketing efforts show how consumers' options for reaching their favourite acts are constantly widening, thanks to the Net.

Juliana Koranteng
WHAT'S THIS GOING ON IN NORWAY?

A-HA, LENE MARLIN, BRISKEBY, KINGS OF CONVENIENCE, ANJA GARBAREK, SATYRICON, MAYHEM, MADRUGADA, NILS PETTER MOLVÆR...

There is something very interesting happening in the Norwegian music-scene from a variety of genres. More and more international journalists, agents and publishers are looking at, and talking of Norway, and it's a growing melting-pot of international attractive artists.

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The Do's and Don'ts of online marketing

**Be cost-effective**
A survey conducted by digital distribution company DX3, as part of its marketing research on the Web, can be up to 40 times more cost-effective than using traditional media. The company appointed in digital distribution to create a marketing and advertising group WPP—todelive a model to measure the cost of reaching 1,000 UK consumers aged between 16 and 34 via the Net. This was compared with reaching the same profile via traditional media such as TV, radio and print. In digital calculated that it cost 0.54 euros (0.62) with online promotion compared with 8.24 euros using radio, and 20.80 euros using TV. That means the campaign was more effective than radio, and 40 times cheaper than TV. Nick King, DX3's VP of marketing and business development, said: "If you advertise on TV, there's no interactivity, there's no immediate feedback. Online campaigns enable interactivity. And the fact that a 'buy' button can be positioned right into the promotion—you're looking at a very powerful marketing proposition."

**Be interactive and creative**
Never underestimate the impact of interactivity. A look at the country-by-country case studies supplied by M&M correspondents (see pages 9-11) illustrates the effectiveness of online marketing when they allow consumers to interact with online content. It is also the one advantage the Internet has over traditional media platforms (see above). In fact, it's the interactive capability that also draws sponsors' attention to Internet based International. Marketers want to get involved with artists when they know consumers are doing more than just listening to the music. Beer maker Heineken sometimes sponsors the MP3.com Messenger. With the huge amount of content and information embedded on established sites on the act, this service allows MP3.com subscribers to select the type of music that they like and the company will email the track in multimedia format to them. "They're likely to open the email because it is something they have asked for," explains Carolyn Kantor at MP3.com International. The consumer's willingness to interact makes sponsors want to brand the email. Increasingly, labels are pushing marketing messages via these sites. With the huge amount of bandwidth and Q-mail and MP3.com's Single-serving. By opening the site, the relationship can either be broken or strengthened by the audio track or video online. It means you can reach the consumer at times other than when they're logging on to a specific Web site.

**Learn to exploit the database**
Maintaining a database is an extremely expensive activity. Sending out e-mails to 500,000 targeted people doesn't automatically mean you're reaching the right people. You might choose not to open the e-mail, some may have changed their e-mail address since then. With the database, you might have several e-mail addresses and reading the one you've got. The goal is to have the ability to access as many (up to 20,000) people who've been named to an address. The redemption is likely to be higher because you've got their attention. "If we open the database to music Web sites, Swagers declares.

**Use secure technology**
Several companies, including DX3, MP3.com, Reciprocal Entertainment and OD2, are now providing technology protecting owners' copy- right during an online promotion. The idea is to use technologies by making purchase conditional to having access to downloadable tracks. OD2's Bonustrax technology requires the consumer to have the legitimately purchased CD in the PC's CD-rom drive to obtain the digital permit required to download the exclusive free music. The move aims to make the consumer appreciate the value behind the "free" track, says Madrid-based Maria Arcenegui, Virgin Spain's new music distribution manager, who used the system to promote Mariah Carey's new album from Spanish band Tam Tam Go. The track wasn't available on CD as a single, so you had to buy the album to hear it, and once downloaded, the consumer had it for two weeks, also. "The idea is that people don't know when, and where, and why they're downloading," explains Arcenegui.

**Know your community**
"Don't patronise people. Don't try and send people stuff they have not opted in for and be careful about what information you are giving until you get their permission," warns DX3's Nick King. EMI's Fergal Gara wouldn't give specific examples, but he cautions that "sending inappropriate information to people could be a quick and substantial turn-off". Columbia's e-content manager Simon Hankin bore this in mind when promoting UK boy band A1, a group that received limited radio airplay. The site directed exclusive content such as video premieres, news and competitions with only A1 fans in mind. "We're building a community where fans can interact with the group. The fans became the part of the act. When [A1] was going to put live trucks on a single, the fans voted for which ones to use via the Web site, he explains. "They also voted for their favourite album track when A1 needed to decide which track should be released as a single." Thanks to a slick Web campaign, A1 was voted "Best Web-brand Award 2001" by listeners to national Broadcasting Radio One—even though the station hardly played A1's music.

**Work with the right web portals**
"Don't patronise people. Don't try and send people stuff they have not opted in for and be careful about what information you are giving until you get their permission," warns DX3's Nick King. EMI's Fergal Gara wouldn't give specific examples, but he cautions that "sending inappropriate information to people could be a quick and substantial turn-off". Columbia's e-content manager Simon Hankin bore this in mind when promoting UK boy band A1, a group that received limited radio airplay. The site directed exclusive content such as video premieres, news and competitions with only A1 fans in mind. "We're building a community where fans can interact with the group. The fans became the part of the act. When [A1] was going to put live trucks on a single, the fans voted for which ones to use via the Web site, he explains. "They also voted for their favourite album track when A1 needed to decide which track should be released as a single." Thanks to a slick Web campaign, A1 was voted "Best Web-brand Award 2001" by listeners to national Broadcasting Radio One—even though the station hardly played A1's music.

**Simplicity: Make content as accessible as possible**
"You can build Web sites that are graphically effective, but providing excellent service isn't all about style," says Ruari Chatterjee, Warner Music UK's head of sales and media. Warner, which worked on projects for dance act Ooze & Neutrino and the big summer movie Signs, which is currently showing in North America, has an impressive track record. "We are building very content-heavy sites with discussion forums and news, that's not the requirement when promoting a new band, where you're trying to get people to log on to the site," says Warner's Ruari Chatterjee. "You need the right balance." There are even those who argue that distributing music on the Web for listening is defeating the object. "I'm still not a big fan of trying to market Web sites for music. We've found that building an e-commerce site is about the use of high-quality audio-visual content for marketing online."

Additional reporting by Siri Stavenes Dove
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<th>Week 34/01</th>
<th>Eurochart Hot 100® Singles</th>
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<tr>
<td><strong>Title</strong></td>
<td><strong>Artist</strong></td>
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<tr>
<td>Heaven Is A Halfpipe</td>
<td>OPM - Atlantis (Sony/EMI/A&amp;M)</td>
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<tr>
<td>All Rise</td>
<td>Blue - Innocent (Virgin/EMI)</td>
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<td>Drops Of Jupiter (Tell Me)</td>
<td>Train - ( Columbia)</td>
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<td>Scream If You Wanna Go Faster</td>
<td>Gar Field - (EMI)</td>
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<td>A Little Respect</td>
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<td>All Or Nothing</td>
<td>O-Town - (J Records) (Universal)</td>
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<td>La Voix Des Sages</td>
<td>Yanay Noah - (Sony)</td>
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<td>On The Move</td>
<td>The Move - (EMI)</td>
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<td>Bow Wow (That's My Name)</td>
<td>Lil Bow Wow - (Sony)</td>
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<td>We Come 1</td>
<td>Fashin - Aspyn (Chappell)</td>
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<td>Sambu-Dagios</td>
<td>Safri Duo - (Universal)</td>
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<td>Ride Wit Me</td>
<td>Nelly feat. City Spyd - (Universal)</td>
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<td>Revolving Door</td>
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<td>Come Along</td>
<td>Tyno - (BMG)</td>
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<td>Whole Again</td>
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<td>We Need A Resolution</td>
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<td>Cambodia</td>
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### European Top 100 Albums

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### Week 34/01

**Eva Cassidy**
- Songbird - BMG Rights Management

**Eros Ramazotti**
- Stilelibero - Ariola

**Vanossi**
- Stupido Hotel - EMI

**Bon Jovi**
- One Wild Night Live 1988 - 2001 - Mercury

**Muse**
- Origin Of Symmetry - Taste / Mushroom

**Jennifer Lopez**
- J.Lo - Epic

**Patric Bruel**
- Derniers Echos (Live) - RCA

**Aaliyah**
- Aaliyah - Blackground / Virgin

**Depeche Mode**
- Exciter - Mute

**MC Solaar**
- Cinquième As - Aet West

**Wyclef Jean**
- The Ezecut - Two Sides To A Book - Columbia

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**ARTIST**
- **Anastacia**
- Not That Kind - Epic

**Limp Bizkit**
- Chocolate Starfish And The Hitting Piece Water - Interscope

**Robbie Williams**
- Sing When You're Winning - Cheyenne

**Weathas**
- Weathas - Columbia

**Daft Punk**
- Discovery - Labela / Virgin

**Yannick Noah**
- Yannick Noah - Saint George / Sony

**Daft Punk**
- Love, Peace & Vollgas - EMI

**Rickie Martin**
- La Historia (Greatest Hits / Spanish) - Columbia

**Radiohead**
- Amnesiac - Parlophone

**Soundtrack**
- Le Fabuleux Destin D'Amelie Poulain - Columbia

**Eduardo Bennato**
- Assferrare Una Stella - WEA

**Tracy**
- Coke Studio - Sony

**Sussan**
- Nostalgia - Columbia

**Manu Chao**
- Próxima Estacion: Esperana - Virgin

**Shaggy**
- Hotshot - MCA

**Gorillaz**
- One Love - Virgin

**Linkin Park**
- Hybrid Theory - Warner Bros.

**Bobby V**
- One Love - Virgin

**Safri Duo**
- Universal - Warner Bros.

**してる**
- Melt - Polydor

**Dido**
- No Angel - Cheeky / Arista

**Prince**
- The Very Best Of - Warner Bros.

**Bob Marley & The Wailers**
- Legend - Island

**Travis**
- The Invisible Band - Independiente

**Stereophonics**
- Just Enough Education To Perform - V2

**Eddi Reader**
- Storm - Virgin

**Coma**
- It's Over - Parlophone

---

**ARTIST**
- **Adriano Celentano**
- Ecco Il Rado E Parlo Anora Meno - Columbia

**Bangles**
- Eternal Flame - The Best Of - Columbia

**Henri Salvador**
- Chambres Avec Vue - Source / Virgin

**Various Artists**
- Urban Renewal - Phil Collins Tribute - WEA

**U2**
- The Best Of 1980 - 1990 - Island

**Tina Turner**
- The Very Best Of - Warner Bros.

**Last.fm**
- Night - Elektra

**Lifehouse**
- No Name Face - Dreamworks

**Missy ‘Misdemeanor’ Elliott**
- Miss E...So Addictive - Elektra

**Manolo Garcia**
- Nuestros Tiempos En Perdido - Ariola

**Tomas Ledin**
- Festen Har Stejat - Stil Samling 1972-2001 - Anderson / WEA

**BAP**
- AUF Urd Zao - Electroa

**Rammstein**
- Mutter - Elektra

**Madonna**
- Something / Something - Universal

**IC**
- AZ - Island

**Super Furry Animals**
- Rings Around The World - Epic

**Kastelerhutch Spatzen**
- Jodos Abiertos, Ent Emer - Koch

**Geri Halliwell**
- Scream If You Wanna Go Faster - EMI

**Nelly**
- Country Grammar - Polylabel / Universal

**Gasolin**
- Gasolin - Forever - Columbia

**Garou**
- Segundo - Columbia

**Eddy Grant**
- The Greatest Hits - East West

**Gigi D'Alessio**
- Il Cammino Dell'Etta - RCA

**El Lizarne**
- La Desección De Un Attimo - Virgin

**Foxx Brown**
- Branded Silence - Def Jam

**Anton Aus Tiofl feat. DJ Ötzi**
- Das Album - EMI

**Richard Marley**
- Sound Loaded - Columbia

**Gabrielle**
- Rise - Ge'el / Polydor

**Matt**
- R&B - RCA

**Scooter**
- We Bring The Noise - Club Tunes / Edel

**Incubus**
- Make Yourself - Epic

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

**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**

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SALES

The pick of the week's new singles by Beverley Roans & Miriam Habner

1. A Camp I Can Buy You (Stockholm/Buyout)
2. Airborne

Zero 7 feat. Sia & Sophie Destiny

(ultimate Dilemma)

(Sarah's chloride)

August 6 (UK)

M&M first profiled Zero 7 earlier this year in Issue 24. Although the act recently gained widespread attention after being nominated for this year's Technics Mercury Music Prize, their music is informed by a love of soul, jazz and classical mixed with a hip-hop, which got its first airing on a Radiohead's Climbing Up The Walls, commissioned by old college friend and Radiohead producer Nigel Godrich. BBC Radio 1 (CHR) DJ Gilles Peterson fell in love with the track, and subsequently commissioned the pair to work with material from soul legend Terry Callier. On "Destiny," they've moved from technicians of the sound to remixers and finally to musicians," says Angelo De Robertis, head of music at Italian CHR station, Radio 105. "It's an extraordinary record that reminds me of AIR. It's just beautiful!" Taken from their debut album Simple Things, Destiny features the additional vocal talents of solo artists Sia Furler and Sophie Barker. BE

Henry Binn and Sam Hardaker, the act recently gained widespread attention after being nominated for this year's Technics Mercury Music Prize. Their music is informed by a love of soul, jazz and classical mixed with a hip-hop, which got its first airing on a Radiohead's Climbing Up The Walls, commissioned by old college friend and Radiohead producer Nigel Godrich. BBC Radio 1 (CHR) DJ Gilles Peterson fell in love with the track, and subsequently commissioned the pair to work with material from soul legend Terry Callier. On "Destiny," they've moved from technicians of the sound to remixers and finally to musicians," says Angelo De Robertis, head of music at Italian CHR station, Radio 105. "It's an extraordinary record that reminds me of AIR. It's just beautiful!" Taken from their debut album Simple Things, Destiny features the additional vocal talents of solo artists Sia Furler and Sophie Barker. BE

"Destiny" currently playing at: WDR Eins Live/Germany, Beat 106/UK, Clyde 1FM/UK, Forth FM/UK, Galaxy 102/UK, BBC Radio INK, BBC Radio 2/UK, Galaxy Network/UK, > 18

A Little Respect
My Place
Air Nr 1
Don't Know Why
Just The Way You Are
All Of Nothing
All Is Well
All Of Nothing
All Rose
Another Chance
Another Day In Paradise
Anthem #6
Babylon
Balls (Sleeping)
Booty/G System (My Name)
How Sweet It Is
Cachment
Catching Up
Candiland
A Quiet Day
Nothing In This World
I Can Buy You
Forever Love
First Love
Follow Me
Forever Man
Forever Woman
For The Song
Forever Young
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Roger Sanchez’s Another Chance (R-SenA/Defected) has been at the top for the third straight week now, but Safari Dacq are knocking at the door marked number one with their Samb-A-Dagio (Universal). The Danish act are enjoying exactly the same penetration rate among Europe’s national dance charts as Sanchez, and are still conquering new markets.

Barthezz’s track On The Move (Purple Eye Entertainment) is living up to its name, and goes into the door marked number one with their Samb-A-Dagio (Universal). The Danish act are enjoying exactly the same penetration rate among Europe’s national dance charts as Sanchez, and are still conquering new markets.

THIS WEEKS MOVERS

<table>
<thead>
<tr>
<th>Week</th>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Clubplay &amp; Dance Sales Combined</th>
<th>Chart</th>
<th>Reason</th>
<th>BPM</th>
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<td>SO FLUTE (Sony)</td>
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<td>HOW U LIKE BASS (GrooveTrax)</td>
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This Week’s Top 100 Dance Traxx

Subscribe to the full TOP 100 Dance Traxx chart and get it directly from m.i.s. some 10 days prior to publication in M&M.

Visit www.mis-charts.de/subscription or call Harald Roth on +49 9131 8175-00 for more details.

m.i.s.
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**

**Björk**

*Hidden Place (One Little Indian/Polydor)*

"I think it’s the easiest song that Björk has done in the past couple of years. Her stuff has been a bit odd, to our listeners, but this is more mainstream."

Robert Jonsson
music director
SR P5 Radio Stockholm/Sweden

---

**IRELAND:**

**RTE 2FM**

**PROGRAMME DIR.: JOHN CLARKE**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.2fm.ie

Samantha Mumba/Baby, Come Over
(This Is Our Night)

Alcazar/Crying At the Discotheque

American Hi-Fi/Flavor Of The Weak

Lifehouse/Hanging By A Moment

Tall Paul Vs. INXS/Precious Heart

Mademoiselle/Do You Love Me

The Charlatans/Love Is The Key

Gemma Hayes/Evening Sun

Frames/Lay Me Down

New Order/Crystal

---

**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

Macy Gray feat. Erykah Badu/Sweet Baby

Tanya Stephens/In The Beginning

The Hats/You’ve Got To Believe

Groove Armada/Superstylin’

Uncle Kracker/Follow Me

Modjo/What I Mean

OVT/Shabaddabada

Björk/Hidden Place

Eskobar/Into Space

Soft Sol/Rhinestone

Gallite/So I Begin

Popshop/Coreless

---

**HOLLAND:**

**RADIO 538**

**MANAGING DIR: ERIK DE ZWARTE**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: FRIDAY AM**

**GROUP/OWNER: INDEPENDENT**

www.radio538.nl

Dante Thomas feat. Prox/Miss California

Eve feat. Gwen Stefani/Let Me Blow Ya Mind

Superman Lovers feat. Moris Hoffman/Starlight

Robbie Williams/The Road To Mandalay

K-Otic/I Really Don’t Think So

Atomic Kitten/Eternal Flame

Gordon/Caminando

Tillya/Come Along

Live/Simple Creed

Dido/Hunter

---

**UK:**

**BBC RADIO 1**

**EDITOR OF MUSIC POLICY: ADJONESDENCELY**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: THURSDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.bbc.co.uk/radio1

Shaggy feat. Janet Jackson/Luv Me, Luv Me

Emma Bunton/Take My Breath Away

American Hi-Fi/Flavor Of The Weak

Lowgold/Beauty Dies Young

Faithless/Mohammed Ali

Redman/Smash Sumthin’

Staind/It’s Been A While

Silicone Soul/Right On

3W/Player’s Got’z'’ Play

---

**BELGIUM:**

**VRT STUDIO BRUSSEL**

**HEAD OF MUSIC: GERRIT KERENANS**

**FORMAT: ALTERNATIVE**

**SERVICE AREA: BRUSSELS**

**PLAYLIST MEETING: TUESDAY PM**

**GROUP/OWNER: PUBLIC BROADCASTER**

http://studiorusel.be

Missy Elliott featuring Ludacris/One Minute Man

Zomik/It’s So Unreal

JaminouJai/Little 1

---

**DENMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY: EK FREDERIKSEN**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.dr.dk

Mauro Picotto/Like This Like That

Aaliyah/More Than A Woman

Spiritualized/Stop Your Crying

Mariah Carey/Never Too Far

Raven Mozer/The Real Life

Films/’Want You

---

**UK:**

**VIRGIN RADIO**

**PROGRAMME DIRECTOR: PAUL JACKSON**

**FORMAT: ROCK**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: SMG**

www.virginradio.com

Rebekah Ryan/Think You Got The Right Ed Harcourt/She Fell Into My Arms

Jo Breeze/Venus And Mars

D-12/Purple Pills

---

**GERMANY:**

**BR BAYERN 3**

**MUSIC DIRECTOR: WALTER SCHMICH**

**FORMAT: CHR**

**SERVICE AREA: BAVARIA**

**PLAYLIST MEETING: WEDNESDAY 1100**

**GROUP/OWNER: PURE BROADCASTER**

www.br-online.de/bayern3

Zucchero Fornaciari/Baila (Sexy Thing)

Nelly Furtado/Turn Off The Light

Sugababes/Soul Sound

LFO/Every Other Time

---

**DENMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY: EK FREDERIKSEN**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.dr.dk

Mauro Picotto/Like This Like That

Aaliyah/More Than A Woman

Spiritualized/Stop Your Crying

Mariah Carey/Never Too Far

Raven Mozer/The Real Life

Films/’Want You
As anticipated, Eve’s catchy ‘Let Me Blow Ya Mind’ (Ruff Ryders/Interscope), is a new entry in this week’s Most Added chart. It stands at number five with their remake of Sugar M&M’s reporting stations this week and tops M&M’s weekly airplay analysis column.

Another urban summer hit, ‘Miss California’ (RCA), is a new entry in the Top 50 at 46 this week. The tune, which is a follow up to Who’s That Girl, features No Doubt singing style and voice is original, yet accessible.”

### European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>JENNIFER LOPEZ/AIN'T IT FUNNY</td>
<td>(EPIC)</td>
<td>70</td>
<td>4</td>
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<tr>
<td>2</td>
<td>1</td>
<td>Janet Jackson/Someone To Call My Lover</td>
<td>(Virgin)</td>
<td>65</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Shaggy feat. Rayvon/Angel</td>
<td>(MCA)</td>
<td>60</td>
<td>1</td>
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<tr>
<td>4</td>
<td>4</td>
<td>U2/Elevation</td>
<td>(Island)</td>
<td>53</td>
<td>0</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Dante Thomas feat. Pras/Miss California</td>
<td>(Rat Pack/Elektra)</td>
<td>51</td>
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<td>6</td>
<td>11</td>
<td>Jamiroquai/Little L</td>
<td>(Sony S2)</td>
<td>51</td>
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<td>7</td>
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<td>Destiny's Child/Bottylicious</td>
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<tr>
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<td>Robbie Williams/Eternity</td>
<td>(Chrysalis)</td>
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<td>9</td>
<td>8</td>
<td>Christina Aguilera, Lil’ Kim, Mya &amp; Pink/Lady Marmalade</td>
<td>(Interscope)</td>
<td>54</td>
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<tr>
<td>10</td>
<td>9</td>
<td>Geri Halliwell/It's Raining Men</td>
<td>(EMI)</td>
<td>36</td>
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<td>11</td>
<td>12</td>
<td>Faith Hill/There You’ll Be</td>
<td>(Hollywood/Warner Bros.)</td>
<td>50</td>
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<tr>
<td>12</td>
<td>16</td>
<td>Roger Sanchez/Another Chance</td>
<td>(Defected/Sony)</td>
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<td>1</td>
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<tr>
<td>13</td>
<td>10</td>
<td>Gorillaz/19-2000</td>
<td>(Parlophone)</td>
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<td>14</td>
<td>15</td>
<td>Manu Chao/Muse Gustas Tu</td>
<td>(Virgin)</td>
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<tr>
<td>15</td>
<td>30</td>
<td>Train/Drops Of Jupiter (Tell Me)</td>
<td>(Columbia)</td>
<td>36</td>
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<tr>
<td>16</td>
<td>25</td>
<td>Atomic Kitten/Eternal Flame</td>
<td>(Virgin)</td>
<td>40</td>
<td>5</td>
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<tr>
<td>17</td>
<td>13</td>
<td>Dido/Thank You</td>
<td>(Cheeky/Arista)</td>
<td>38</td>
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<td>18</td>
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<td>Travis/Sing</td>
<td>(Independiente)</td>
<td>45</td>
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<tr>
<td>19</td>
<td>23</td>
<td>Madonna/Amazing</td>
<td>(Maverick/Warner Bros.)</td>
<td>34</td>
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<tr>
<td>20</td>
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<td>Super踏入 Loves feat Mani Hoffman/Stargly Starlight/33 (Vogue/BMG)</td>
<td>33</td>
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<tr>
<td>21</td>
<td>37</td>
<td>Nelly Furtado/Too Off The Light</td>
<td>(Dreamworks)</td>
<td>36</td>
<td>4</td>
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<tr>
<td>22</td>
<td>17</td>
<td>Usher/Remind Me</td>
<td>(LaFace/Lava/Arista)</td>
<td>38</td>
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<tr>
<td>23</td>
<td>38</td>
<td>Uncle Kracker/Follow Me</td>
<td>(Top Dog/Atlantic)</td>
<td>35</td>
<td>8</td>
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<td>24</td>
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<td>Depeche Mode/I Feel Loved</td>
<td>(Mute)</td>
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<td>Jessica Simpson/irresistible</td>
<td>(Columbia)</td>
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<tr>
<td>26</td>
<td>33</td>
<td>Titiyo/InYourEye</td>
<td>(Superstudio/WEA)</td>
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<td>27</td>
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<td>Mariah Carey/loverboy</td>
<td>(Virgin)</td>
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<td>Emma Bunton/What Took You So Long?</td>
<td>(Virgin)</td>
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<td>29</td>
<td>20</td>
<td>WydeJeans/Perfect Gentleman</td>
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<td>39</td>
<td>Blue/All Rise</td>
<td>(Innocent/Virgin)</td>
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<tr>
<td>31</td>
<td>41</td>
<td>Five/Let’s Dance</td>
<td>(RCA)</td>
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<td>32</td>
<td>21</td>
<td>Brandy &amp; Ray-J/Another Day In Paradise</td>
<td>(WEA)</td>
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<tr>
<td>33</td>
<td>33</td>
<td>Nelly Furtado/’Tm Like A Bird</td>
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<tr>
<td>34</td>
<td>26</td>
<td>’N Sync/Pop</td>
<td>(Jive)</td>
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<tr>
<td>35</td>
<td>19</td>
<td>R.E.M./Lilitation Of Life</td>
<td>(Warner Bros.)</td>
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<td>36</td>
<td>22</td>
<td>Ricky Martin/Loaded</td>
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<td>31</td>
<td>Stereophonics/Have A Nice Day</td>
<td>(V2)</td>
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<td>38</td>
<td>&gt; RE</td>
<td>Roxette/Real Sugar</td>
<td>(Roxette Recordings/EMI)</td>
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<tr>
<td>39</td>
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<td>S Club 7/Don't Stop Movin’</td>
<td>(Polydor)</td>
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<td>D-12/Purple Pills</td>
<td>(Shady/Interscope)</td>
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<td>Weathes/A Little Respect</td>
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<td>Bosson/One In A Million</td>
<td>(MNW/EMI)</td>
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<td>43</td>
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<td>Faithless/We Come 1</td>
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<td>26</td>
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<td>44</td>
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<td>Sisqo/Dance For Me</td>
<td>(Def Soul)</td>
<td>24</td>
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<tr>
<td>45</td>
<td>47</td>
<td>Backstreet Boys/More Than That</td>
<td>(Jive)</td>
<td>33</td>
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</table>

The European Radio Top 50 chart is based on a weighted-scoring system. Songs points are achieved thanks to airplay on all of M&M’s reporting stations with contemporary music formats or during specified dayparts. Stations 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

**NE** indicates singles which previously featured in the Border Breakers chart.

**TW** indicates singles which previously featured in the Border Breakers chart.
there all the way, pushing it, and that's great. But when it comes to niche acts, Swedish acts have a much better chance of getting aired.”

Johansen is dismissive of the argument that the Swedes simply make better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. "This is not about quality," he maintains. "Three or four years ago I would have agreed that Swedish acts produce better music. 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Radio listening up in Germany

by Gesa Birnkraut

FRANKFURT — As was the case with the UK's RAJAR audience figures released last week (M&M, August 11), more people in Germany are listening to the radio.

Official MA figures for January-April 2001 released on August 8 show that, on average, 81.8% of Germans aged 14-plus listen to the radio each day, an increase on last year's figure of 81.6%. The average daily listening time is 286 minutes.

It is public broadcaster ARD's 60 stations which have gained from the trend, with an extra 250,000 increase on last year's figure of 81.6%. The average Germans aged 14-plus listen to the radio each day, an audience figures released last week (M&M, August 11), more people in Germany are listening to the radio.

Germany's 185 commercial stations, however, are among the artists set to perform.

Spanish publishing company Grupo Planete has acquired a 4.46% stake in commercial radio group Cadena COFE, for just under euro 7 million. The move comes just weeks after Planeta bought 35% of Radio España, which it plans to transform into a new, national music network group in September.

RTL is being coy about fresh rumours that it is planning to relaunch its historic pan-European AM station Radio Luxembourg, which ceased broadcasting in 1992. An RTL spokesperson says that no decision has yet been made on the matter, adding that the company "can't give further comments or indications at this stage."
### UNITED KINGDOM

<table>
<thead>
<tr>
<th>#</th>
<th>Week 34/01</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>JANET JACKSON/Anyone Who Calls Me Honey</td>
<td>VIRGIN</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Sophie Ellis-Bextor/Take Me Home</td>
<td>Polydor</td>
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<td>3</td>
<td>3</td>
<td>Jamiroquai/Lip Groove</td>
<td>Virgin</td>
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<td>4</td>
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<td>Eddy Grant/Electric Avenue (Remix)</td>
<td>East West</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Roger Sanchez/Another Chance</td>
<td>Defected</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Atomic Kitten/Eternal Flame</td>
<td>(Informal/Chrysalis)</td>
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<tr>
<td>7</td>
<td>7</td>
<td>William/F EVERYTHING</td>
<td>(Universal)</td>
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<td>8</td>
<td>U2/I Kissed You (Nowhere To Go)</td>
<td>(Mercury)</td>
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<td>9</td>
<td>9</td>
<td>Sophie Ellis-Bextor/Another Chance</td>
<td>(Universal)</td>
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<td>10</td>
<td>Atomic Kitten/Whole Again</td>
<td>(Chrysalis)</td>
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<td>11</td>
<td>11</td>
<td>Yoko Ono/Window Of The Light</td>
<td>(Defected)</td>
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<td>12</td>
<td>Robbie Williams/Elviria</td>
<td>(East West)</td>
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<td>13</td>
<td>13</td>
<td>The Charlatans/Turn The Year</td>
<td>(Give/Receive)</td>
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<td>Duran Duran/Captain's Hat</td>
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<td>Elektra/Come Back</td>
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<td>20</td>
<td>20</td>
<td>Shaggy feat. Rayvon/Angel</td>
<td>(Defected)</td>
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**Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.**

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### ITALY

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<tr>
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<th>Week 34/01</th>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>VALENTINA ROSSIE PAROLE</td>
<td>(AROLA)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Paulina/Have You</td>
<td>(Paradise)</td>
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<td>3</td>
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<td>Geri Halliwell/Love Me Forever</td>
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<td>4</td>
<td>4</td>
<td>Shaggy feat. Rayvon/Angel</td>
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<td>5</td>
<td>5</td>
<td>Faith/Whistle</td>
<td>(BMG)</td>
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<td>Shaggy feat. Rayvon/Angel</td>
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<td>Shaggy feat. Rayvon/Angel</td>
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<td>8</td>
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<td>Jessie Simpson/Irresistible</td>
<td>(MCA)</td>
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<td>9</td>
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<td>Shaggy feat. Rayvon/Angel</td>
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<td>10</td>
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<td>Geri Halliwell/Scream If You Wanna Go Faster</td>
<td>(Virgin)</td>
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<td>15</td>
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**Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.**

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### SPAIN

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<tbody>
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<td>JARABE DE PALO/TOMA TOUT</td>
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### HUNGARY

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<td>1</td>
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<td>ALCZACZIBORNY AT THE DISCOTHEQUE</td>
<td>(AROLA)</td>
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<td>Christina Aguilera/Do What U Want Feat. Aaliyah</td>
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10 10 01 Hamburg Sportshalle
12 10 01 Milan Filaforum
14 10 01 Zurich Hallenstadion
15 10 01 Frankfurt Festhalle
17 10 01 Marseilles Dome
18 10 01 Nice Zenith
20 10 01 Munich Olympiahalle
22 10 01 Lyon Hall Tony Gàñier
23 10 01 Paris Bercy
25 10 01 Brussels Forest National
26 10 01 Dormund Westfalenhalle
28 10 01 Berlin Arena