EMI plans restructure after first-half losses

by Gordon Masson

LONDON — New EMI Recorded Music chairman/CEO Alain Levy has an £85 million (euros 137 million) war-chest with which to restructure the division within the next five months. And in an effort to take the business forward, he has been told that those funds could be increased.

That was the news revealed by EMI Group chairman Eric Nicoli in the light of a poor first-half performance in the company's current financial year.

While EMI Music Publishing enjoyed increased sales of 4% to £200 million and stable operating profit up 5.1% to £51.2 million, the group's Recorded Music division suffered an 8.9% sales decline, generating an operating loss of £8.1 million, compared to an operating profit of £58.9 million in the six months to September 30, 2000.

London — New EMI Recorded Music chairman/CEO Alain Levy has an £85 million (euros 137 million) war-chest with which to restructure the division within the next five months. And in an effort to take the business forward, he has been told that those funds could be increased. That was the news revealed by EMI Group chairman Eric Nicoli in the light of a poor first-half performance in the company's current financial year.

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"We have an option to change that (£85 million) number depending on where Alain gets to in his review of the business," explains Nicoli. "(The figure) is unlikely to go down, in the sense that when we announced it we had some fairly clear ideas of what we would want to invest in. And the reason that we reserve the right to be flexible is that it is possible that we will want to go continued on page 21.

The hype and The White Stripes

by Chris Barrett

LONDON — "The future of rock 'n' roll," "the most exciting band since punk," "light years ahead of their peers.

The UK media's reaction to the arrival of Detroit rock act The White Stripes on its shores during the summer was nothing short of sensational. What made the sudden rise to fame of guitarist and singer Jack White and his older sister and drummer Meg so startling was that, at that stage, they have only done a low-profile club tour in the UK and had yet to put out a record in the territory.

"I think it's kind of surreal," says Meg White. "It's a bit of a mystery to continued on page 21.

UK web radio licences ready by 'early 2002'

by Gareth Thomas

LONDON — Licences allowing UK internet-only radio services to broadcast music legally should be in place "by early next year," according Tony Clark, director of licensing at British collecting society PPL.

Clark made the announcement at the Radio Academy's Radio On The Web conference in London on November 16, at which rights relating to the internet proved one of the more lively topics for discussion.

The licences will be short-term in order to take account of the continuously developing nature of the digital market. Clark said that the PPL was holding forums with both record labels and operators of streamed audio services to discuss the form the licences should take.

"We are getting very interesting and helpful observations from the users," Clark told M&M. "But we need a mandate from our membership to collect fees on their behalf. We also need agreements with other collecting societies outside the UK, and we need to work out how the licences will be structured.

Much of the discussion at the conference centred on the level at which fees should be levied on internet radio services, with suggested figures ranging from 3% to 15% of a streamed audio service's revenue to go to collecting societies.

Clark said: "While a form of licence which has a fee based on revenue continued on page 21
The results revealed what many would have predicted—but that diary or phone interview systems which essentially rely on the memory of respondents often fail to record short bursts of listening, particularly in off-peak periods, or small amounts of listening to stations other than the respondents’ usual radio choices. Phone interview systems (and even anonymous diaries) often have the additional problem that a few listeners are less than honest about their listening habits—they like to tell people that they listen to the high-brow public speech station, whereas in fact they’re probably spending more time with that “comfort food” AC station with the naff image.

No, the really unforeseen consequence of people-metering could be that programmers will now “enjoy” through these systems to access via their PCs instant listener reaction to songs, the minute they come on the radio. That technology is already here and happening—just ask Swiss programmers, who will be metering become part of their official ratings system as early as next year.

Programmers already stand accused—often unfairly—of being in the music business more responsive to their music choices. But just imagine how much more conservative some may become when they stick a new or unfamiliar song on their station and can physically see their listeners tuning away in droves. Such a technology will certainly require programmers to have balls of steel in order to keep the faith with songs they believe in when the audience is, initially at least, telling them something different.

Yet ironically, even this high-tech system still won’t provide programmers with all the answers, for example, are they doing so because they don’t actually like the song, or is it simply because they’re fed up of hearing it so much?

People metering will not provide all the answers, but it will surely provide programmers with another fascinating piece of data, most probably absolutely instant—research tool which will also be used to gauge listener reaction to matters beyond the records. Any presenters reading this, I hope you’re sitting comfortably...
GWR profits suffer a drastic fall

by Gareth Thomas

LONDON — Reflecting the current tough time in the radio sector, the UK’s GWR Group has seen its first-half pre-tax profits tumble by 70% to £2.8 million (euro 4.5 m). In the six months to September 30, GWR reported a 6% rise in turnover to £62.4 million compared to last year’s £58.7 m, with group advertising revenues declining 5.9% year-on-year.

UK music’s growth steak comes to an end

by Lars Brandle

LONDON — The UK record industry registered a 4.2% drop in the value of shipments during the third quarter of 2001, ending a run of 10 successive periods of growth, according to figures from UK labels’ body the BPI.

The album sector recorded a slight rise. Shipments of singles continue to plummet, down 20.9% in value to £24.5 million compared to the year before. Likewise, shipments of singles fell 16.6% in volume to 13.4 million units.

"Sales have been sustained at very high levels for quite a long time now," says BPI research director Chris Green. "A dip of less than 5% isn’t anything to be too concerned about." The BPI cites "increasing uncertainty surrounding the economy and the falling number of visitors to the UK" for the market drop. "Set in the context of the current economic climate, it is fair to say that the UK has held up better than many," notes the body. Green says the critical fourth quarter is looking "fairly good" at present. "Judging from charts data, sales so far seem to be going very well. Of course, the counter sales seem to have done very well in October."

Overall, the first nine months of the year have seen a 5.3% boost in value, with volume growth of 5% over the period. "Even a fairly flat final quarter of the year would result in a very good set of annual figures," adds the BPI.

ON THE BEAT

VIVA PLUS UNVEILS PROGRAMMING PLANS

COLOGNE — Viva Plus, the new joint-venture music TV channel from Viva Media and AOL Time Warner which will fill the gap vacated by Viva Zwei, is set to focus firmly on the German youth market with a mix of rock, hip hop, soul and R’n’B. Viva Plus says it aims to be "the CNN of Music TV," focusing on continuously updated, interactive broadband music channels. Further plans in Cologne Viva Plus will constantly link up with presenters in Hamburg, Berlin, London and Los Angeles.

SPANISH STATIONS ASK FOR LICENSED CHANGES

MARINA — Spanish commercial radio trade body AERC is asking political parties to support an amendment to the State Budget Law that will guarantee the automatic renewal of radio licences. More than 300 stations will have to renew their 10-year licences from next January, and under current Spanish law these renewals are a matter for the country’s regional governments. In recent years, however, there have been many cases of long-established stations being overlooked in favour of inexperienced groups which are close to the party in power. "This is a situation of enormous importance not just for individual stations but for the national networks as a whole," said an AERC statement.

MORE SWEDISH TALENT COMING TO LONDON

LONDON — The latest edition of Indie Go, the M&R-supported event which regularly showcases hot new Swedish talent in the UK capital, is to take place again at London’s Borderline venue on November 29. The bands lined up to perform are Virgin act Mazine Street, Spiral Motion (Dead Frog Records) and David & The Citizens (Adrian Recordings). Indie Go is organised in association with Swedish producers’ association SOM and the Swedish National Council for Cultural Affairs.

PLATINUM EUROPE FOR VANGELOS

ATHENS — Vangelis’ (pictured) album Portraits (Universal Music) has become the first ever Greek album to receive an IFPI Platinum Europe Award in recognition of over one million sales in Europe. The compilation album features tracks off a number of Vangelis soundtracks and albums. Other albums to reach the Platinum Europe milestone for the first time last month were Boys II Men’s II Uni- versal), The Corrs’ The Best Of The Corrs (WEA), Hansen’s Middle Of Nowhere (Universal), Jon Bon Jovi’s Destination Anywhere (Universal) and Westernhagen’s So West—Best Of (Warrer). Dre’Strait’s Sultans Of Swing—The Very Best Of (Universal) has now gone three times platinum.

MOVING CHAIRS

PARIS — Virgin France’s director of national catalogue Frédéric Junqua is leaving the company at the end of the year to join film production company Gaumont after seven years with Virgin, where he started as export manager.

Pierre Conte is stepping down from his position as president of the advisory board of RTL Group’s sales house IP France.

LONDON — DJ/producers Yousef and Lottie have been signed up by public CHR station BBC Radio 1. As well as standing as in existing Radio 1 dance DJs when required, both will feature as key figures in Radio 1’s “One Live” dance events.

OSLO — Kathrine Synnes is leaving her position as producer at public service manager and Music in Oslo in the new year to start an independent music firm.

BERLIN — Doreen Schimm has taken over from Jennifer Ferron as head of promotion at Edel Records. Schimm started at Edel in 1998, and has been responsible for TV promotion since June 2000.

Greece public radio gets a facelift

by Maria Paravantes

ATHENS — Greek public broadcaster ERA is launching two new national stations following a management restructuring, which has seen a number of executives move over from the country’s commercial radio sector.

ERA says it plans to build its listener base and boost revenues by launching commercial radio sector.

over from the country’s commercial radio sector.

build its listener base and boost revenues by launching Cosmos 93.6 FM—a world

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### NEWS

**Spanish, French music radio latest to suffer from September 11 events**

by Howell Llewellyn & Joanna Shaw

**MADRID/PARIS** — Following the negative impact of the September 11 US terrorist attacks on music radio stations in Sweden and Italy (M&M, November 10 and November 24) latest ratings for Spain and France show a similar trend.

Spain's official EGM ratings survey is conducted three times per year by media research association AIMC. The full annual survey will be released in mid-December, but the September-October ratings show that while Spain's top four news/talk networks gained nearly a million (977,000) listeners per day, daily audience of the country's five most popular music networks was down 740,000 on the previous survey which covered April-May.

EGM managing director Juan Luis Mendez says: "The autumn radio audience is always lower than in the spring or summer, but the advance poll covering 12,000 listeners this year shows a significant displacement from music to information because of the events of September 11."

The only station to buck the trend was public alternative music station RNE Radio 3, which gained a modest 12,000 listeners at 283,000. Leading music network Los 40 Principales (CHR) lost a staggering 413,000 daily listeners, or 646,000 compared to the third survey of 2000. Its daily audience of just below 2.4 million was its lowest since the January-March 1998 sweep.

Like their Spanish counterparts, French radio listeners have also been seeking news, with music in September-October 2001, although it tended to be the music stations aimed at an older demographic — such as Gold networks Nostalgie and RFM — which suffered, rather than the youth and AC formats.

The figures in the latest official Médiamétrie survey, covering September-November, show that public news station France Info saw a dramatic increase in listeners to 19.2%, up 2.7% from April-June. The news station knocked CHR network NRJ off its usual second place perch. Commercial newstalk Europe 1 also benefited, by 1.6% to 11%.

RTL's dance network Fun Radio was one of the younger music formats seemingly unaffected by September 11, gaining 339,000 new listeners. Olivier Jacobs, managing director of Fun Radio and AC station RTL2, says: "Music stations such as RTL2 and Fun Radio haven't really suffered from the people's need for information."

AC network Europe 2 increased by 0.7% in a year, while urban station Skyrock saw a 2.6% decline, with its best reach ever of 7%.

### Top Spanish Networks

(Average daily listenership, in millions)

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<tr>
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<tbody>
<tr>
<td>Cadena SER (news/talk)</td>
<td>4.3</td>
<td>4.1</td>
<td>4.5</td>
</tr>
<tr>
<td>Onda Cero Radio (news/talk)</td>
<td>2.9</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td>Los 40 Principales (CHR)</td>
<td>2.4</td>
<td>2.4</td>
<td>2.0</td>
</tr>
<tr>
<td>RNE Radio (news/talk)</td>
<td>1.9</td>
<td>1.8</td>
<td>2.1</td>
</tr>
<tr>
<td>Cadena COPE (news/talk)</td>
<td>1.8</td>
<td>1.7</td>
<td>1.9</td>
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<tr>
<td>Cadena Dial (nat. music)</td>
<td>1.5</td>
<td>1.6</td>
<td>1.6</td>
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Source: EGM

### Top French Networks

(Daily % reach)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Sept-Oct 01</th>
<th>April-June 01</th>
<th>Sept-Oct 00</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (full-service)</td>
<td>13.6</td>
<td>12.5</td>
<td>15.1</td>
</tr>
<tr>
<td>France Info (news)</td>
<td>13.2</td>
<td>12.6</td>
<td>11.5</td>
</tr>
<tr>
<td>NRJ (CHR)</td>
<td>12.3</td>
<td>12.3</td>
<td>11.9</td>
</tr>
<tr>
<td>Europe 1 (full-service)</td>
<td>11.5</td>
<td>10.7</td>
<td>10.9</td>
</tr>
<tr>
<td>Local independent (various)</td>
<td>9.2</td>
<td>9.2</td>
<td>10.8</td>
</tr>
<tr>
<td>Nostalgie (gold)</td>
<td>8.3</td>
<td>8.3</td>
<td>8.7</td>
</tr>
<tr>
<td>Fun Radio (dance/CHR)</td>
<td>7.0</td>
<td>8.1</td>
<td>6.3</td>
</tr>
<tr>
<td>Skyrock (urban)</td>
<td>7.0</td>
<td>6.8</td>
<td>6.4</td>
</tr>
<tr>
<td>France Bleu (full-service)</td>
<td>6.3</td>
<td>6.7</td>
<td>6.2</td>
</tr>
</tbody>
</table>

Source: Médiamétrie

### WDR faces cross-border schlager threat

by Michael Lauton

**COLOGNE** — North Rhine Westphalia's public broadcasting region is in a consolida-

tion move to break into the German market. "We need the extra [transmitter] power to serve our own listeners," he says, "and the station will be directed at Belgian interests. Besides, German advertisers aren't interested in cross-border advertising."

The move further strengthens BRF's presence in Germany, since the broadcaster already joint owns, with Radio Salz of Saarbrücken, 100.5 Das Hitradio, a commercial CHR station which clearly aims at the German border-town of Aachen.

**NAPSTER PLANS IN SCANDINAVIA**

EMG CONCENTRATES ON POP

COPENHAGEN — EMG Records, the Scandinavian label based in Copenhagen, has severed ties with most of its Swedish artists and key executives, following the acquisition and reorganisation of the former Roadrunner Arcade affiliates in the region. While retaining artists such as pop act Bubbles and MOR singer Jan Malinajo, other acts, such as pop vocalists Therese Granqvist and Sahline, and rock bands Black Moses and the Pusjkins, are "free to pursue deals elsewhere," according to EMG Group managing director Morten Dahlgren, who recently closed the company's former head office in Malmo, Sweden.

**ZTV TO RETURN TO NORWAY**

OSLO — Amid an industry-wide debate in Norway on the lack of any jazz-oriented music shows on national and local TV, the UK-based Scandinavian network Viasat (a sister company to national commercial AC radio station P4) is relaunching its ZTV Nor-

way channel on January 1. The outlet terminated its initial operations in 1996. Heading the channel's comeback is programme director Hans Petter Hognestad, who joins from another Viasat program-

### WAGRAM LINKS WITH NAPSTER

PARIS — French independent label Wagram Music has inked an agreement to license reper-
toire to Napster’s planned sub-

cription service. The deal origin-

ated from a contract forged ear-

lier this year between Napster and French independent labels’ association Impala, of which Wagram is a member. "Wagram is looking to develop its presence on the Web," says the company's new media manager Fabrice de Saint Remy, "and we thought it would be easier with Napster than with other services which, we assumed, might favor the major companies."

**ON THE BEAT**

**ZTV RETURNS TO NORWAY**

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**SEVEN NEW FREQUENCIES FOR MFM**

PARIS — French broadcasting authority CSA has granted Goldenetwork MFM seven new frequencies in the central region of the country. Transmitters will soon be in place throughout the region of Aquitaine and Limosin. Pointing out that MFM is one of the few music stations in the country to broadcast more than 60% French-language music, the station says it will continue to apply for additional frequencies throughout France.

### EMG CONCENTRATES ON POP

EMG RECORDS, the Scandinavian label based in Copenhagen, has severed ties with most of its Swedish artists and key executives, following the acquisition and reorganisation of the former Roadrunner Arcade affiliates in the region. While retaining artists such as pop act Bubbles and MOR singer Jan Malinajo, other acts, such as pop vocalists Therese Granqvist and Sahline, and rock bands Black Moses and the Pusjkins, are "free to pursue deals elsewhere," according to EMG Group managing director Morten Dahlgren, who recently closed the company's former head office in Malmo, Sweden.

### WDR faces cross-border schlager threat

by Michael Lauton

**COLOGNE** — North Rhine Westphalia's public broadcasting region is in a consol-
The MTV Europe Music Awards 2001 at Frankfurt's Festhalle on November 8 was a star-studded night, despite some US artists staying at home following the events of September 11. Highlights included a Limp Bizkit version of Led Zeppelin’s Thank You, complete with a guest performance by Jimmy Page, and a very crowded stage as rapper Jay-Z was joined by 300 female dancers for his performance.

Photographs by Sven Hoogerhuts/Content 4 You

Kylie Minogue opened the show by performing her hit single Can't Get You Out Of My Head (Parlophone).

UK comedian Ali G did his best to insult most of his guests and the audience. But according to Brent Hansen, CEO and president of MTV Europe Networks, “People took it in the spirit it was meant.”

U2's frontman Bono took the opportunity to protest against the bombing of Afghanistan. The Parlophone act were awarded Best Song for Clint Eastwood and the Best Dance award.

Fred Durst was happy to collect three awards—Best Group, The Web Award, and Best Album for Chocolate Starfish & The Hot Dog Flavoured Water (Inter-scope)—on behalf of himself and the rest of Limp Bizkit. "This is the best moment of my life," he said.

Not winning any awards didn't put REM to shame—instead, they performed Imitation of Life with style.

Last year's Best Nordic Act winners Bomfunk MC's turned up again this year, this time to present an award.

Having snatched the Best Rock award from underneath Limp Bizkit's noses, Blink 182 performed, unfortunately suffering some sound problems.

Motor act Rammstein could boast being the only act on stage to require the presence of the Frankfurt fire brigade.

Even if Samy Deluxe (EMI) beat them to the Best German Act award, Motor act Rammstein could boast being the only act on stage to require the presence of the Frankfurt fire brigade.
Despite (or maybe because of) the current difficulties facing the radio sector, this year's NAB European Radio Conference in Paris (November 11-13) was able to lift its collective head above the cloud of recessionary gloom to address some of the most critical issues affecting the long-term future of the industry. Emmanuel Legrand and Jon Heasman report from the French capital.

**NAB in Paris: Tomorrow comes today**

Radio Active

**E U R O P E A N  R A D I O  C O N F E R E N C E**

**N A B**

**M I S I C  &  M E D I A  8  D E C E M B E R  1 , 2 0 0 1**

**R A D I O  A C T I V E**

Electronic ratings

In the session "People Meters: Solution To Ratings Technology?", delegates were given a fascinating glimpse into the future shape of radio ratings methodology with the presentation of two rival technological solutions, both capable of monitoring an individual's radio listening electronically, rather than relying on diary-based or call-out research.

In the US, official ratings organisation Arbitron has been trialling its Portable People Meter (PPM) alongside the conventional paper-and-pen Arbitron diary, which relies upon the unaided recall of respondents. The early results from Arbitron’s PPM versus diary study show that ratings via PPM generally improves the daily reach of stations, picking up additional listeners to extra stations that previously went undetected, as well as picking up additional time spent listening in off-peak periods such as evenings and weekends. However, the results also showed that time spent listening in any one “listening session” was lower with PPM than had generally been recorded in listener diaries.

A similar pattern was observed in Swiss trials of the Radio Watch by ratings organisation Telecontrol (TC). As its name suggests, the Radio Watch is an electronic monitoring device that can be literally worn as a wristwatch by those participating in the survey. The TC results were not dissimilar to Arbitron’s trial, with reach up but hours slightly down compared to TC’s previous diary-based system.

Swiss radio listening recorded by the Radio Watch in the mid-morning “at-work” period declined compared to the diary-based results but, as in the US, more off-peak listening at weekends and night-time was detected. Having conducted a number of trials, TC is set to start using Radio Watch as part of its official ratings system from next year, a project which will see a 22,000 sample of the Swiss public wearing the watches twice per year.

**Instant reactions**

One consequence of the introduction of electronic ratings monitoring highlighted by programme directors in the audience is that programmers will be able to receive "real time" audience information. This means—for example—that they will be able to see listener reaction to a song as soon as it comes on the radio, something which could have widespread implications for the programming of music (see Upfront People 4).

Whenever the future of radio is debated at a conference such as this, it’s impossible not to mention the “d” word, and NAB Europe was no exception. In Europe, 150 million people currently have the potential to listen to digital radio, but few do.

Chairing a panel entitled “Europe’s Digital Future,” Peter Waak—CEO of Stockholm-based radio consultancy Waak International—summarised that there were four conditions for the success of digital radio in Europe: clear legislation, cheaper receivers, improved coverage and compelling content. But even that would not be enough, he said. “For digital radio to develop, not only do we need [broadcast] services but we also need data services that add value. The DAB spectrum is very valuable, and if radio does not use it, we’ll lose it and someone else is going to use it instead.”

Speaking on the same panel, Phil Riley, chief executive of the UK’s Chrysalis Radio group caught the attention of the audience by mentioning a figure euro 24.2 billion. That, claimed Riley, is the extrapolated value of delivering data in a mobile environment in Europe in a few years’ time. “We are in the broadcast business and think that the only way to make money is through advertising,” he said. “We have to change our mindset. Can we turn our back on such a business because we are solely focusing on audio and do not take a wider view?”

**Re-inventing the model**

The concept of providing data services via digital radio mentioned by Riley was fleshed out in more detail at a panel the following day by Simon Cole, chief executive of the UK-based UBC Media Group, at the panel “Launching a Digital Radio Service and Maximising its Potential.”

Echoing Riley’s sentiments, Cole said that digital radio “offers an opportunity to re-invent the model. We have been assuming the business models for digital radio will be the same as those for analogue, but we should accept the gradual pace of digital radio and look for other ways to make money.”

He drew parallels with record companies and the Internet, noting that whereas indie labels had recognised the value of selling product directly to consumers via the Internet, “the majors have been locked into the old business model.”

Cole’s specific suggestion is that digital radio chips could be installed by computer manufacturers into hand-held personal digital assistance devices (PDAs). Given that these devices cannot download websites in a satisfactory manner, digital radio operators could make money by charging monthly fees for data services transmitted by digital radio signals, such as weather, traffic news or sports information, for example. Under this model, claimed Cole, digital radio operators could be making money as soon as 2004.
Digital miscalculation?

One man who didn’t see such a rosy future in store for digital radio was the always controversial Pierre Bellanger. Speaking the “Predicting Radio’s Future” session alongside Simon Ward, the Skyrock/Paris CEO said that existing analogue radio is a medium that the proponents of digital radio can only dream of (“the bandwidth doesn’t cost a cent and everyone has a receiver”). “[Digital radio] is just a way to make radio with analogue technology but with all the problems of digital. I don’t think this is the future of radio—I think it’s an error.”

Bellanger believes that the future of radio is more likely to lie in a “wireless” world via the Internet. He believes that radio will ultimately evolve into a hybrid medium, using the Internet to strengthen the community aspect of radio. “The Internet is a fantastic tool to develop radio,” he argued. But whatever the transmission method, said Bellanger, it is the human factor that will ultimately be decisive. “Talent is the future of radio,” he claimed.

GWR’s Ward agreed with Bellanger in that “the future of radio is in great programming.” He added: “New technologies offer a threat because they lure customers away from us, but they have to be used. But it’s more expensive for us, so we need to find new streams of revenues to finance them.”

One stream of revenue that stations are still trying to receive some joy from, of course, is the aforementioned Internet. Speaking on the panel “How To Make Real Money From The Web,” Marjiane Milton, vice president of US company First MediaWorks, observed that “a lot of people in the industry are frustrated with their Internet initiatives. The pattern in the US was to see radio groups set up separate Internet divisions, but this is changing. What we see now is broadcasters treating their web sites not as a separate business, but as part of the station’s output.”

Online S&P

Virgin Radio’s group enterprises director Steve Taylor, who is tasked with developing the national UK rock station’s online business, agreed by saying that at his company, “the Internet is treated like any other distribution platform.”

“We should accept the gradual pace of digital radio and look for other ways to make money.”

Simon Cole, chief executive, UBC Media group

principles of on air promos to an online environment,” he explained. Benoit Cassaigne, managing director of rfn6 in France, which operates the RTL Group’s station websites in that country, admitted that “we haven’t yet found a solution to make money out of the Internet, but the good news is that the Internet simply because “radio has something that few dotcoms have—a ready-made audience.”

Age of consolidation

Amid all the talk about future, NAB Europe’s keynote address was delivered by a leading operator from a market where the future is already here—at least in terms of consolidation of ownership, it seems.

Lew Dickey, chairman and CEO of US radio group Cumulus Media, argued that neither the US or European industry should fight this apparently inevitable process of consolidation. Noting that the big multi-national advertisers (themselves often the products of consolidation in other industries) want to make “one buy” across continents, he said that radio had to consolidate “because we need to be viable and relevant to our customers.” Dickey predicted that, in 10 years from now, the world will be dominated by “five to six global media companies,” citing Vivendi and Bertelsmann as prototypes for this type of giant, cross-media concern.

Dickey believes that US companies will increasingly become involved in European radio, and vice-versa. However, he stated that his own company would be focusing on growing larger in the US (with a target to be present in 100 US markets) before looking at Europe. He also said that Cumulus would want to enter Europe “through joint ventures and partnerships rather than buying out. It’s difficult to learn local operating cultures overnight.”

Addressing some of the negative aspects of consolidation, Dickey admitted that the big radio groups’ increasing use of voice-tracking was damaging the development of presenter talent in the US. “There’s no farm system to develop and cultivate talent,” he lamented. He emphasised that the philosophy of his group of stations was to be “live and local” in order to provide a point of difference with stations owned by the larger groups such as Clear Channel Communications, which he said operated its stations on a “hub and spoke” model.

Dickey also commented on the recently-launched subscription satellite radio services in the US, which provide continuous streams of DJ-free music in-car or at home with a wide choice of formats. He said that he wasn’t convinced about the business model for these services. “I don’t think people will pay for [the] content,” he concluded, hoping the audience to ponder, perhaps, whether this would also be true of the subscription digital radio services talked about just prior to Dickey’s address.
“They call it Americana, but it seems this kind of music is better appreciated in Britain and Europe than in the United States,” says Luke Lewis, president of Lost Highway Records.

Lost Highway, which Lewis set up as an imprint of Mercury/Def Jam earlier this year, has on its roster such acts as Ryan Adams and Lucinda Williams, both linchpins of the increasingly influential Americana movement. “The UK especially is a key market for us,” says Lewis. “It’s quite possible that we could break some of our acts over there and then export that success back to America.”

Lewis, who is also president of Mercury Nashville where he has played a leading role in Shania Twain’s career, was speaking shortly before the September release of Gold, Ryan Adams’ first solo album for the label—and his words proved prophetic. Fuelled by a spectacular set of four and five star reviews, at the end of September Gold entered the UK chart at number 20, and sold 36,000 copies in its first two weeks. It has also charted strongly in Ireland and in Norway, where it debuted spectacularly at number six. In the US, Gold entered the Billboard 200 at a far more modest number 99.

Adams’ record is typical of a brand of American music that is increasingly finding greater success abroad than in its own backyard. Known variously as Americana, alt. country and with assorted members of Lambchop, Giant Sand and Calexico.

All remain relatively obscure in America but can fill London’s Barbican Centre, one of the most prestigious concert halls in Europe. “I’d seen various Americana acts packing them in at smaller clubs in London and it was obvious this music had the potential to fill bigger venues,” says Bryn Ormrod, head of contemporary music at the Barbican. “There’s that old saying about prophets without honour in their own land. These artists have a following at home, but it’s almost a cult thing. Here there’s a distinct roots audience. But there’s also a rock audience of ‘Radiohead buyers’ that crosses over and is very open to the richness of this music. I’m not sure that happens so much in America.”

To coincide with the festival, the specialist compilation label Mancetta released the double-CD Beyond Nashville—The Twisted Heart of Country Music, which includes tracks from most of the appearing artists.

Other European-based specialist Americana labels are also finding their artists are enjoying greater acclaim in Europe than in the US. Wyndham Wallace runs the UK office of the City Slang label, which has enjoyed considerable success with the Arizona-based Calexico and Nashville’s Lambchop. “These bands are definitely more in demand over here than in their own backyard,” he says. “Why? Perhaps it’s because so much British and European music seems small-minded, unambitious, and lacking in scope in comparison. When you listen to Lambchop or Calexico you hear the romance of the wide-open spaces and the music is more ‘widescreen’ in its ambitions. It’s music that is honest, unpretentious, heartfelt and unmanufactured. Most modern pop and indie rock are none of these things.”

London-based Loose Music has an impressive roster of Americana acts that includes Giant Sand, the Handsome Family, Neko Case and Hoaxhound. The label was founded in 1996 and has seen steadily advancing sales every year. Says Loose partner, Mark Rodgers: “We noticed at live gigs that there is an older audience that was brought up on the Byrds and the Flying Burrito Brothers. But there are a lot of younger kids, too. We’ve always thought of it as country music for the Nirvana generation.”

At the end of October, a fortnight-long festival opened in London entitled Beyond Nashville, and featured such Americana acts as Luaka Bop’s Jim White, the Handsome Family and assorted members of Lambchop, Giant Sand and Calexico.

Lynne’s new album, Love Shelby Lynne (Mercury). The album was picked up first by Mercury UK, and by the time it got a US release the following year, Lynne was already selling out concert venues in Europe and appearing on British magazine covers. In February this year, the album belatedly won her a US Grammy award as best newcomer. “I’m really grateful to British music fans,” she says. “They were the first to tune in to what I was doing and that made all the difference.”

It’s a complaint echoed by many of the artists and labels whose records are regularly played on British radio by the likes of Walker and Callari, Lost Highway’s US president of A&R. "We’ve seen steadily advancing sales every year. Says Loose partner, Mark Rodgers: “We noticed at live gigs that there is an older audience that was brought up on the Byrds and the Flying Burrito Brothers. But there are a lot of younger kids, too. We’ve always thought of it as country music for the Nirvana generation.”

Among the major labels, BMG UK followed

Mercury’s example by launching its own Americana label called Gravity in September, with the marketing slogan “enduring tales of modern America.” BMG vice-president Nick Stewart admits the imprint was partly inspired by the success of Lost Highway. "It’s not a big budget operation by any means, but I liked the idea of creating a label with the spirit of an independent and the resources of a major to back it up," Stewart says. Gravity’s first releases are albums by alternative Nashville singer-songwriters Will Kimbrough and Jeff Finlin.

NEW RADIO COUNTRY
Americana is also finding its niche at UK radio, with regular support at national public AC/MOR station BBC Radio 2 via DJs such as Bob Harris, Johnny Walker and Jonathan Ross. The likes of Calexico and Ryan Adams have also received daytime airplay on national public CHR station BBC Radio 1. "The potential market in countries like Britain is easier to reach and people are more willing to take a chance with something they haven’t heard before," says Sid Griffin, who plays in alt.country band the Coal Porters, and recently hosted a weekly Americana show on Radio Q, a one-month restricted licence service in London run trialled by Emap. "In America you can get played on college radio but there aren’t mainstream shows like Johnny Walker or Bob Harris which will air to anything called alt.country. You can’t get on commercial radio at all."

It’s a complaint echoed by many of the artists and labels whose records are regularly played on British radio by the likes of Walker and Harris. "The problem we have to beat is that in America this music is considered too alternative for the country stations and too country for the alternative stations," observes Frank Callari. Lost Highway’s US president of A&R.

SHE IS SHELBY LYNNE
The Alabama-born Shelby Lynne is yet another who found success in the UK before breaking the US market. After several unhappy years making routine Nashville albums, she turned her back on mainstream country and reinvented herself in 1999 with the genre-defying I Am Shelby Lynne (Mercury). The album was picked up first by Mercury UK, and by the time it got a US release the following year, Lynne was already selling out concert venues in Europe and appearing on British magazine covers. In February this year, the album belatedly won her a US Grammy award as best newcomer. "I’m really grateful to British music fans," she says. "They were the first to tune in to what I was doing and that made all the difference." Lynne’s new album, Love Shelby, was released by Mercury on October 29.
<table>
<thead>
<tr>
<th>Week 49/01</th>
<th>Eurochart Hot 100</th>
<th>Single</th>
<th>Artist</th>
<th>Original label (publisher)</th>
<th>Week(s)</th>
<th>Peak position</th>
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<tr>
<td>34</td>
<td>It's Raining Men</td>
<td>Cher</td>
<td>Hell Kittwel (EMI)</td>
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<td>24</td>
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<td>35</td>
<td>Mo...Lolita</td>
<td>Alizee</td>
<td>Polydor</td>
<td>40</td>
<td>4</td>
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<td>36</td>
<td>K.K.O.Q.Q</td>
<td>Charli Bebe</td>
<td>EDP/Epic</td>
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<td>37</td>
<td>Fight Music</td>
<td>The Last Shadow Puppets</td>
<td>EMI/Warner Chappell</td>
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<td>38</td>
<td>They Don't Know</td>
<td>Loïc Nottet</td>
<td>EMI/Warner Chappell</td>
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<td>39</td>
<td>Peis De Moi</td>
<td>Little Big</td>
<td>EMI/Warner Chappell</td>
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<td>40</td>
<td>Crying Out At The Discotheque</td>
<td>Alexan - Ariola (EMI/Warner Chappell)</td>
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<td>41</td>
<td>How It's Gonna Be</td>
<td>Jeanette</td>
<td>Polydor</td>
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<td>42</td>
<td>Harder Better Faster Stronger</td>
<td>The Daft Punk</td>
<td>Virgin/Warner Chappell</td>
<td>34</td>
<td>4</td>
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<td>43</td>
<td>Bohemian Like You</td>
<td>Dandy Warhols</td>
<td>Capitol</td>
<td>46</td>
<td>3</td>
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<tr>
<td>44</td>
<td>Come Along</td>
<td>Tito - Superstar/WEA</td>
<td>36</td>
<td>3</td>
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<tr>
<td>45</td>
<td>Lady Marmalade</td>
<td>C. Aguilera, Lil Kim, Mya &amp; Pink</td>
<td>Interscope</td>
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<td>46</td>
<td>Mary L'Abella</td>
<td>Various Artists</td>
<td>Universal</td>
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<td>47</td>
<td>Un Monde A Refaire</td>
<td>Cyndy</td>
<td>Mercury</td>
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<td>48</td>
<td>Mitternacht</td>
<td>E. Nolive</td>
<td>Polydor</td>
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<td>49</td>
<td>Club碧桂园</td>
<td>Bollywood Dream - Sony</td>
<td>42</td>
<td>2</td>
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<tr>
<td>50</td>
<td>U Got It Bad</td>
<td>Usher - LaFace (Arista)</td>
<td>52</td>
<td>20</td>
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<tr>
<td>51</td>
<td>Z'Alkait Hot Verschel</td>
<td>De Poema</td>
<td>SML/EMI</td>
<td>53</td>
<td>5</td>
<td></td>
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<td>52</td>
<td>Close To Me</td>
<td>Fruit</td>
<td>Universal/Biffy/EMI (Sony AT/TV)</td>
<td>56</td>
<td>5</td>
<td></td>
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<tr>
<td>53</td>
<td>Le Vent Nous Portera</td>
<td>No Désire - Bolling (Not Listed)</td>
<td>41</td>
<td>19</td>
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<tr>
<td>54</td>
<td>Never Do Movin'</td>
<td>S Club 7 - Polydor (BMG/19)</td>
<td>41</td>
<td>19</td>
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<td>55</td>
<td>Le Dilemme (Les Dix Commandements)</td>
<td>Gino Lione Line</td>
<td>43</td>
<td>9</td>
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<td>56</td>
<td>More Than A Woman</td>
<td>Axl Rose - Black纠错/EMG (Not Listed)</td>
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<td>6</td>
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<td>57</td>
<td>Wonderful Days</td>
<td>Chloé Lorenz &amp; Mental Theo - Universal/High Fashion Music</td>
<td>46</td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Never Stop That Feeling 2001</td>
<td>Mark 7 - Polydor (Not Listed)</td>
<td>47</td>
<td>66</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SALES BREAKER**

| **Emotion** | • 10 | Destiny's Child - Columbia (EMI/Bowen/EMI) |
| **I'm Real** | • 11 | 3 | Jermaine Dupri - J Croc (EMI/Warner Chappell) |
| **I'm A Slave IV** | • 12 | 5 | Brandy - Jive (EMI/Warner Chappell) |
| **If You Come Back** | • 13 | 12 | 2 | Blue - Interscope: Warner Music Europe (Copyright Control) |
| **Les Mots** | • 14 | 7 | 5 | Chaine - Pop (Universal) |
| **From Sarah With Love** | • 15 | 20 | 2 | Anastasia - Epic (Not Listed) |
| **What's Going On** | • 16 | 13 | 2 | All Star Line-Up - Universal (Universal/Urania) |
| **I Wish I Knew How It Would Feel To Be Free** | • 17 | 13 | 2 | Lighthouse Family - Wild Card/Polydor (Brave Mountain) |
| **11 Time** | • 18 | 12 | 2 | Royz - WEA/EMI (Copyright Control) |
| **What Would You Do?** | • 19 | 16 | 8 | City High - Interscope | EMI/Warner Chappell |
| **In The End** | • 20 | 27 | 7 | Linkin Park - Warner Bros. (EMI/Capitol) |
| **Free Love** | • 21 | 19 | 2 | Depeche Mode - Mute (EMI) |
| **Paid My Dues** | • 22 | 22 | 3 | Snoop Dogg - Interscope (Interscope/EMI) |
| **L'Amour Toujours (I'll Fly With You)** | • 23 | 23 | 6 | Gig D'Agostino - BXR Media (Not Listed) |
| **The Music's No Good Without You** | • 24 | 25 | 1 | Cher - WEA (Sony AT/TV) |
| **Let Me Blow Ya Mind** | • 25 | 20 | 14 | Snoop Dogg - Interscope/Warner/Warner Chappell |
| **Drowning With You** | • 26 | 22 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| **Je Serai (Ta Meilleure Ami)** | • 27 | 27 | 7 | Lorie - EDP (Not Listed) |
| **Rapture** | • 28 | 18 | 3 | Ti - Casa/Various (EMI) |
| **Hey Baby (Uhh Ahh)** | • 29 | 23 | 10 | 5 | 5 | 5 | 5 | 5 | 5 |
| **Trackin'** | • 30 | 26 | 6 | Usher - Interscope/Warner Chappell |
| **Ugly** | • 31 | 27 | 5 | Bubba Sparxxx - Interscope/Warner Chappell |
| **Something** | • 32 | 28 | 6 | Lano - A2S/Antler-Swaby (Not Listed) |
| **Hi'c'm Up Style (Oops)** | • 33 | 33 | 10 | Blu Cantrell - Arista (EMI/Capricorn) |

**NEWIES FROM THIS WEEK:**

| 67 | Life Is Too Short | Jennifer Lopez & Marc Anthony | Interscope |
| 68 | Ain't It Funny | Jennifer Lopez - Epic (Sony AT/TV) |
| 69 | One Night Stand | Missy Elliott - Jive (EMI/Warner Chappell) |
| 70 | Bails (Sexy Thing) | RuPaul - Hard Rock (EMI) |
| 71 | Week March | O'Rio - Virgin (EMI) |
| 72 | Eternity/This Road To Mandelay | Thandiswa Mazwai - Sony ATV (Not Listed) |
| 73 | Me Gustas Tu | Manu Chao - Virgin (EMI) |
| 74 | For The Love Of (Asian) | Alices - Polydor (Not Listed) |
| 75 | Drops Of Jupiter (Tell Me) | Train - Columbia (EMI) |
| 76 | Don't Need The Sun To Shine/To Make Me Smile | U2 - Gabriel/God/Bond (Polydor/Universal) |
| 77 | Quand Je Serai Jeune | Priscilla - Jive (Not Listed) |
| 78 | Would You Be Happier? | The Cares - EMI/Live Atlantic (Atlantic/EMI) |
| 79 | 97 Last Nine | The Shores - Rough Trade (Not Listed) |
| 80 | That Day | Natalie Imbruglia - RCA (EMI/Warner Chappell) |
| 81 | Rock Pål! | Markzoo (VSS) vs. The Boppers - (Not Listed) |
| 82 | Sing | T. van de Sande - (Interscope/EMI) |
| 83 | Xenon | Tiziano Ferro - EMI (Not Listed) |
| 84 | Daddy DJ | Daddy 50 - MCA (Sony ATV/Chappell) |
| 85 | Letter 2 My Unborn | 3P - Interscope/Warner Chappell/Universal |
| 86 | Pagan Poetry | Björk - Little Orphan Polyclad (Universal) |
| 87 | Another Chance | Roger Sanchez - Defected (Sony AT/TV) |
| 88 | Overcome | Love - Radioactive/MCA (Not Listed) |
| 89 | Starlight | Supermen Lovers feat Mani Hoffman - V MAG/BMG |
| 90 | There Must Be An Angel | No Angels - Zelig/Pol (Not Listed) |
| 91 | A Ma Place | Axel Bauer & Zazie - Polydor (Not Listed) |
| 92 | Suga | Suga / - (Not Listed) |
| 93 | Hotel Yorba | White Stripes - XL Recordings (Peppermint Stripe) |
| 94 | One Minute Man | Mass Eddy feat Ludovic - Elektra (EMI/Warner Chappell) |
| 95 | I'm In Heaven (When You Kiss Me) | ATC - Hansa (Not Listed) |
| 96 | Flawless | The Ones - Positive (EMI/Artificial) |
| 97 | Get Up | Bakery Knight - Parlophone (Not Listed) |
| 98 | Gourmandises | Alices - Polydor (Not Listed) |
| 99 | Je Veux Encore | Sally Kat Den Alison - Mercury (Not Listed) |
### European Top 100 Albums

**SALES BREAKER**

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<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>countries charted</strong></th>
<th><strong>weeks at No.1</strong></th>
<th><strong>SALES BREAKER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Britney Spears</td>
<td><em>Echoes - The Best Of - EMI</em></td>
<td>24 countries</td>
<td>7 weeks</td>
<td>Sales Breaker</td>
</tr>
<tr>
<td>Madonna</td>
<td><em>Honey</em> - Maverick / Warner Bros</td>
<td>13 countries</td>
<td>2 weeks</td>
<td>Sales Breaker</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td><em>Invincible - Epic</em></td>
<td>12 countries</td>
<td>2 weeks</td>
<td>Sales Breaker</td>
</tr>
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**Week 49/01**

<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>countries charted</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sasha</td>
<td><em>Surfin' On A Backbeat - WEA</em></td>
<td>26 countries</td>
</tr>
<tr>
<td>Biagio Antonacci</td>
<td><em>Neon2001 - Mercury</em></td>
<td>14 countries</td>
</tr>
<tr>
<td>Zucchero</td>
<td><em>Shake - Polydor</em></td>
<td>11 countries</td>
</tr>
<tr>
<td>Dido</td>
<td><em>Angel - Cheeky/Arista</em></td>
<td>9 countries</td>
</tr>
<tr>
<td>André Rieu</td>
<td><em>Muzik Zum Traumen/Dromen/Aimer - Polydor</em></td>
<td>9 countries</td>
</tr>
<tr>
<td>Green Day</td>
<td><em>International Superhits - Reprise</em></td>
<td>8 countries</td>
</tr>
<tr>
<td>Faith Hill</td>
<td><em>This Will Be - Warner Bros.</em></td>
<td>7 countries</td>
</tr>
<tr>
<td>Lorie</td>
<td><em>Fris De Thi - EGP/Sony</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Pooh</td>
<td><em>Best Of The Best - CSR</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Jamiroquai</td>
<td><em>A Funk Odyssey - Sony S</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Diana Karr</td>
<td><em>The Look Of Love - Verve</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Estopa</td>
<td><em>Destrangia - Ariola</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>The Beautiful South</td>
<td><em>Solo Bronco - Great Hits - Go!Discs/Universal</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Russell Watson</td>
<td><em>Encore - Decca</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Elton John</td>
<td><em>Songs From The West Coast - Rocket/ Mercury</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Mary J. Blige</td>
<td><em>No More Drama - MCA</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Nelly Furtado</td>
<td><em>Wish - SONY</em></td>
<td>6 countries</td>
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<tr>
<td>Natalie Imbruglia</td>
<td><em>White Lilies Island - RCA</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Zazie</td>
<td><em>La Lazinaz - Mercury</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Elvis Presley</td>
<td><em>The 50 Greatest Love Songs - RCA</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td><em>Lo - Epic</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Moussou Ramatoulaye</td>
<td><em>Soro - WEA</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Soundtrack</td>
<td><em>The Wash - Interscope</em></td>
<td>6 countries</td>
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<tr>
<td>Soundtrack</td>
<td><em>Bridge Jones's Diary - Mercury</em></td>
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</tr>
<tr>
<td>Jeanette</td>
<td><em>Delicious - Polydor</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Bush</td>
<td><em>Golden State - Atlantic</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Noir Désir</td>
<td><em>Des Visages Des Figurines - Barclay</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Garou</td>
<td><em>Seul - Columbia</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Gorillaz</td>
<td><em>Gorillaz - Parlophone</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Christian</td>
<td><em>Kiss My Money - Sony</em></td>
<td>6 countries</td>
</tr>
<tr>
<td>Kastelruther Spatzen</td>
<td><em>Ich Wüst Es Wieder Tun - Das Beste - Koch</em></td>
<td>6 countries</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

- ** Ricky Martin**: *The Best Of Ricky Martin - Columbia* |
- **Destiny's Child**: *Survivor - Columbia* |
- **Luca Carboni**: *Luna - RCA* |
- **Göteborg**: *Göteborg ! - Sound Service* |
- **Mis-Teeq**: *Lickin' On Both Sides - Inferno/Telstar* |
- **Soundtrack**: *Le Fabuleux Destin D'Amelie Poulain - Labels/Virgin* |
- **Real Group**: *All Det Basta - Virgin* |
- **Sum 41**: *All Killer No Filler - Island* |
- **Roch Voisine**: *Roch Voisine - RCA* |
- **Zindy Kuku Boogaloo**: *Friends Forever - CMC* |
- **Unibass**: *Le Plus - Label* |
- **Kane**: *So Glad You Made It - RCA* |
- **Macy Gray**: *The Id - Epic* |
- **Orange Blue**: *Songs Of Liberty - Edel* |
- **DMX**: *The Great Depression - Def Jam* |
- **Soundtrack**: *Harry Potter And The Philosopher's Stone - Atlantic* |
- **Dany Brilliant**: *Dolce Vita - Columbia* |
- **Farin Urlaub**: *English Urban Motor - Polydor* |
- **Rosana**: *Rosana - Mercury* |
- **T-Love**: *Model 01 - Pantomime/EMI* |
- **Elisa**: *Dreams Come True - Go/Beat - Polydor* |
- **Marc Lavoine**: *Marc Lavoine - Mercury* |
- **Safri Duo**: *Episode II - Universal* |
- **Helmut Lotti**: *Latin Love Songs - Pat Roesten/Universal/EMI* |
- **Smokie**: *The Fast And The Furious - Def Jam* |
- **Morten Abel**: *I'll Come Back & Love You Forever - Virgin* |
- **Pat Travers**: *Stampede - Stomp* |
- **Patricia Kaas**: *Rien Ne S'Arrete - Columbia* |
- **Smokie**: *Uncovered Too - CMC/Iberia* |
- **Eros Ramazzotti**: *Stilellorenzo - Ariola* |
- **Dado Gray**: *El Gran Zambo - Viva* |
- **Ja Rule**: *Pain Is Love - Murder Inc/Def Jam* |

**SALES BREAKER**

- **Pink Floyd**: *Echoes - The Best Of - EMI* |
- **Westlife**: *World Of Our Own - RCA* |
- **Linkin Park**: *Hybrid Theory - Warner Bros.* |
- **Alicia Keys**: *A Woman In Love - J & M* |
- **Leonard Cohen**: *Ten New Songs - Columbia* |
- **Gabrielle**: *Dreams Can Come True - Go/Beat - Polydor* |
- **Gregorion**: *Mozart - Chapter II - Edel* |
- **Enigma**: *L.S.D Love Sensuality Devotion (Greatest Hits) - Virgin* |
- **Tracy Chapman**: *Elektra - Columbia* |
- **Steps**: *Gold - The Greatest Hits - E4/4* |
- **Rod Stewart**: *The Story So Far - The Very Best Of - Warner Bros.* |
- **Radiohead**: *OK Computer - Polydor* |
- **Renato Zero**: *La Curva Dell'Angelo - Tattini/Epic* |
- **The Cranberries**: *Wake Up And Smell The Coffee - MCA* |
- **Pascal Obispo**: *Millenium (Live 00/01) - Epic* |
- **Paul McCartney**: *Driving Rain - Polyphonic* |
- **The Cure**: *The Best Of - Virgin* |
- **Gorillaz**: *From The Corner Of The World - Island* |
- **Paul McCartney**: *Driving Rain - Polyphonic* |
- **Laurie PAUSSIN**: *Beplaya - Sony* |
- **Garou**: *Seul...Avec Vous (Live) - Columbia* |
- **Travis**: *The Invisble Band - Independance / Sony* |

![EnglishPolicyprompt](https://www.example.com/englishPolicyPrompt)
<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Sweet Child Of Mine</td>
<td>Zucchero</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>One More Night</td>
<td>Lenny Kravitz</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>One Night</td>
<td>Enrico</td>
<td>BMG Ricordi</td>
</tr>
<tr>
<td>4</td>
<td>Iris</td>
<td>Goo Goo Gossies</td>
<td>EMI</td>
</tr>
<tr>
<td>5</td>
<td>Jagged Edge</td>
<td>Backstreet Boys</td>
<td>Sony</td>
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<tr>
<td>6</td>
<td>Indian Summer</td>
<td>Brian McKnight</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
<td>Sway</td>
<td>Westlife</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>La Bamba</td>
<td>Cafe Tacvao</td>
<td>EMI</td>
</tr>
<tr>
<td>9</td>
<td>Crazy All About You</td>
<td>Bang Bang</td>
<td>BMG</td>
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<tr>
<td>10</td>
<td>Here With Me</td>
<td>Faith Hill</td>
<td>BMG</td>
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</tbody>
</table>

**Note:** The table above shows the Top National Sellers for the week ending December 1, 2001, compiled by AmericanRadioHistory.com. The data includes sales from Europe's major music markets. Information supplied by The Official Charts Co (UK), Full service by Media Control GmbH (DE/I/D/NL/CH/AT), BMI/ASCAP (US/AU), Soundscan (UK/AUS/DK/LU/FR/IT/ES/NL/BE), and Data (UK) Limited on behalf of the International Federation of the Phonographic Industry.
SALES

PPK Resurrection

Release date: November 26

Russian trance is gradually making its way onto Europe's dance charts and radio playlists. PPK, a Danish musician and producer, has collaborated with Alexander Poljakov and DJ Kozh, who left shortly after the project started. Importantly, the group is believed to have triggered a new musical movement, Transki, or Russian trance. Resurrection is the first Russian trance video to be played on MTV, and is currently sitting at number eight on MTV UK's dance floor chart. Its catchy hook is taken from the theme tune to the 1979 Russian film Sibirida, and the track also samples a cosmonaut's voice in space. Due to difficulty in getting exposure through traditional media channels, PPK set up their own website www.ppk.ru in 1999 and at their shows are mostly the same, in a genre of dance music that is quite accessible. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream. It's different, and quite accessible, so I can see it crossing over to the mainstream.
**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Peak</th>
<th>Country</th>
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<tbody>
<tr>
<td>YOU CAN'T GET OUT OF MY HEAD</td>
<td>Kanye West</td>
<td>Def Jam Records (Epic/Sony)</td>
<td>1</td>
<td>USA</td>
</tr>
<tr>
<td>RAPTURE (TASTES SO SWEET)</td>
<td>Made/Date (Ministry Of Sound) &amp; Universal</td>
<td>Speedway Records</td>
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<td>UK</td>
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<tr>
<td>FLAWLESS</td>
<td>The D.O.D.</td>
<td>Def Jam Records (Epic/Sony)</td>
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<tr>
<td>YOU CAN'T CHANGE ME</td>
<td>Roger Sanchez feat. Armand van Heiden &amp; N'Dea Davenport</td>
<td>Defected</td>
<td>4</td>
<td>USA</td>
</tr>
<tr>
<td>SUNSHINE</td>
<td>In Trance We Trust (Black Hole Recordings)</td>
<td>Defected</td>
<td>5</td>
<td>USA</td>
</tr>
<tr>
<td>CLUB BIZARRE</td>
<td>Dance Division (Epic/Sony)</td>
<td>Sony Classical</td>
<td>6</td>
<td>UK</td>
</tr>
<tr>
<td>SAY THAT YOU'RE HERE</td>
<td>Paraphone (EMI)</td>
<td>Cherrytree Records</td>
<td>7</td>
<td>USA</td>
</tr>
<tr>
<td>SOMETHING (THE DANCE)</td>
<td>A&amp;S Productions/Planet Perfecto</td>
<td>Ultimate</td>
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<tr>
<td>WONDERFUL DAYS 2001</td>
<td>Shapeshifter/Lorne</td>
<td>Defected</td>
<td>9</td>
<td>USA</td>
</tr>
<tr>
<td>YOU ROCK MY WORLD</td>
<td>Mr. Pink feat. John Paul Young &amp; Jack Peake</td>
<td>Defected</td>
<td>10</td>
<td>USA</td>
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<tr>
<td>LOVE IS IN THE AIR</td>
<td>Milk &amp; Sugar/UCMG/Kosmo/Zeitgeist</td>
<td>Columbia</td>
<td>11</td>
<td>USA</td>
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<tr>
<td>HOLD YOU</td>
<td>Kontoer (Universal)</td>
<td>Warner Bros.</td>
<td>12</td>
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<tr>
<td>ANOTHER CHANCE</td>
<td>Erika &amp; Chris Burns</td>
<td>Defected</td>
<td>13</td>
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</tr>
<tr>
<td>FAMILY AFFAIR</td>
<td>The D.O.D.</td>
<td>Defected</td>
<td>14</td>
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</tr>
<tr>
<td>I'M SO CRAZY</td>
<td>Dirty House/Credence (Paraphone-EMI)</td>
<td>Defected</td>
<td>15</td>
<td>USA</td>
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<tr>
<td>LIFE IS TOO SHORT</td>
<td>Tracid Traxx/Dance Division (Epic-Sony)</td>
<td>Sony Classical</td>
<td>16</td>
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<tr>
<td>INTO THE SEA</td>
<td>Soul Sanctuary</td>
<td>Defected</td>
<td>17</td>
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</tr>
<tr>
<td>THE REAL LIFE</td>
<td>Z Records/Ruins (Ministry Of Sound)</td>
<td>Columbia</td>
<td>18</td>
<td>USA</td>
</tr>
<tr>
<td>FREELOVE</td>
<td>MB Records (EMI)</td>
<td>Defected</td>
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<tr>
<td>JOYENERGY</td>
<td>Audio Assault feat. Candy</td>
<td>Defected</td>
<td>20</td>
<td>USA</td>
</tr>
<tr>
<td>STAR 69 (Strictly Rhythm)</td>
<td>Dirty House/Credence (Paraphone-EMI)</td>
<td>Defected</td>
<td>21</td>
<td>USA</td>
</tr>
<tr>
<td>SOBEY</td>
<td>Vinyl Vibes (Zeitgeist)</td>
<td>Defected</td>
<td>22</td>
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<td>INTO THE SEA</td>
<td>Quicksilver/Kontor/edel</td>
<td>Defected</td>
<td>23</td>
<td>USA</td>
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<tr>
<td>LYA SQUARE (SINE)</td>
<td>Kontor/Urban (Universal)</td>
<td>Defected</td>
<td>24</td>
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<tr>
<td>CASTLES IN THE SKY</td>
<td>Mark Sherry feat. Michi</td>
<td>Defected</td>
<td>25</td>
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</tr>
<tr>
<td>TWISTED</td>
<td>Moby &amp; Steve &amp; St.</td>
<td>Defected</td>
<td>26</td>
<td>USA</td>
</tr>
<tr>
<td>WORK</td>
<td>MAN/Strictly Rhythm</td>
<td>Defected</td>
<td>27</td>
<td>USA</td>
</tr>
<tr>
<td>LOVE &amp; AFFECTION</td>
<td>Minds In Motion</td>
<td>Defected</td>
<td>28</td>
<td>USA</td>
</tr>
<tr>
<td>BITES DA DUST</td>
<td>Perfect (Mushroom)/Paradise &amp; Playground</td>
<td>Defected</td>
<td>29</td>
<td>USA</td>
</tr>
<tr>
<td>THE LEGACY</td>
<td>Bonzai (Lightning/Inferno/Telestar)</td>
<td>Defected</td>
<td>30</td>
<td>USA</td>
</tr>
</tbody>
</table>

**This Week's Movers**

- Daft Punk (Ludwigsburg/Virgin)
- Roger Sanchez feat. Armand van Heiden & N'Dea Davenport
- Defected
- Blackstar (Blackstar/Universal)
- Sony Classical

**Worldwide Dance Chart**

1. Daft Punk (Ludwigsburg/Virgin)
2. Roger Sanchez feat. Armand van Heiden & N'Dea Davenport
3. Defected
4. Blackstar (Blackstar/Universal)
5. Sony Classical

**Promotion DJ Top**

- Moby & Steve & St.
- MAN/Strictly Rhythm
- Minds In Motion
- Perfect (Mushroom)/Paradise & Playground
- Bonzai (Lightning/Inferno/Telestar)

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A 1 point increase of 100% or more; * indicates an increase of at least 1 point. 

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The Dance Trax chart focuses on dance tracks that are charting in the UK, USA, Germany, Sweden, Belgium, France, Italy, Spain, Austria, Denmark, and the Netherlands. This chart is compiled and distributed by Music & Media, a leading publication in the music industry. The chart includes information on artists, labels, and key tracks, offering insights into the latest dance music trends in Europe and beyond. For more detailed information and tracks, please refer to the full chart available on the Music & Media website.
AIRPLAY

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**

**Wyclef Jean**

*Wish You Were Here* *(Columbia)*

"Since the Fugees breathtaking album The Score, Wyclef has been turning everything to gold at Radio Stockholm."

Robert Jonsson
music director
SR P5 Radio Stockholm/Sweden

---

**DENMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY:** EBK FREDERIKSEN
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** WEDNESDAY AM
**GROUP/OWNER:** PUBLIC BROADCASTER

- Dreem Team Vs. Artful Dodger/It Ain’t Enough
- Stereophonics/Handbags & Gladrags
- Allan Vegenfeldt/In The Beginning
- Psychedelic Waltz/Wonderland
- The Ark/Last Your Body Decide
- Warren G & Toi/Lookin’ At You
- Alien Ant Farm/Movies
- Freestylers/Told You So
- K-Jays/Ain’t No Lovin’
- Rick Martin/Amor
- OPM/El Capitan

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

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

- Dreem Team Vs. Artful Dodger/It Ain’t Enough
- Stereophonics/Handbags & Gladrags
- Allan Vegenfeldt/In The Beginning
- Psychedelic Waltz/Wonderland
- The Ark/Last Your Body Decide
- Warren G & Toi/Lookin’ At You
- Alien Ant Farm/Movies
- Freestylers/Told You So
- K-Jays/Ain’t No Lovin’
- Rick Martin/Amor
- OPM/El Capitan

**FINLAND:**

**YLE 2 RADIOMAFIA**

**HEAD OF MUSIC:** VILLE VIILEN
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** TUESDAY AM
**GROUP/OWNER:** PUBLIC BROADCASTER

- Britney Spears/Overprotected
- Depeche Mode/Free Love
- Sum 41/In Too Deep
- E-Type/Life

**HOLLAND:**

**RADIO 3FM**

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

- Bad Cash Quartet/Monday Morning
- Emma Andersson/All That I Am
- Lambretta/Creep
- Mani Hoffman/Starlight
- The Benjamin Gate/All Over Me
- Muse/Walking In The Shallows
- Macy Gray/All You Want
- Mika/Let Your Body Decide
- Placebo/Chasing The Sun
- PPI/Resurrection
- PPJB/Pink
- Puff Daddy/Shake Ya Tail Feather
- The Prodigy/Pray For Rain
- Taking Back Sunday/Breathe Life
- The Vamps/020

**SWEDEN:**

**RIX FM**

**HEAD OF MUSIC:** ANGELA SVENSSON
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** WEDNESDAY AM
**GROUP/OWNER:** MTG

- Jennifer Lopez feat. Ja Rule/If I’m Real
- Lambretta/Creep
- Mendez/Blanca

**UK:**

**KISS 100**

**HEAD OF MUSIC:** SIMON LONG
**FORMAT:** DANCE
**SERVICE AREA:** LONDON
**PLAYLIST MEETING:** THURSDAY PM
**GROUP/OWNER:** EMAP

- Britney Spears/Overprotected
- Depeche Mode/Free Love
- Sum 41/In Too Deep
- E-Type/Life

---

**SPAIN:**

**LOS 40 PRINCIPALES**

**MUSIC MANAGER:** JAIME BARO
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** FRIDAY AM
**GROUP/OWNER:** SER

- Brian Setzer/There Goes My Baby
- Faithless/Insomnia
- Faithless/Army Of Lovers
- The Police/Laura
- The Police/Message In A Bottle
- The Police/The Journey"
**Most Added**

**Antonia Sayer/Murphy**

**AC**

- AC/DC - Back In Black
- Adele - Someone Like You
- Air Supply - Wind In The Willows
- Amerie - Why We R Luv U
- Animals - It's Time
- Anya Marina - A Little Bit Of Love
- Aretha Franklin - Think
- Atlantic 252 - Dublin P
- Avril Lavigne - Complice

**Alternative**

- Arctic Monkeys - I Bet You Think This Is High
- At The Drive-In - OTW
- Atoms For Peace - Amok
- Bad Religion - Sophs
- Band Of Horses - The Funeral
- Black Keys - Rubberneck
- Black Keys - Rubberneck
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### Music Television

#### Romania

**Romanian Top 20**, Bucharest

1. Mogo Nole - Executive Manager
2. Andras Boys Boys - Down Syndrome

No Angels: There Must Be An Angel

#### Poland

**Polish Top 20**, Warsaw

1. Woytek Jagielski - Head of Music
2. Agnieszka - Assistant of Music Director
3. Blazej - Assistant of Music Director

No Angels: There Must Be An Angel

#### Greece

**Greek Top 20**, Athens

1. John Moutsoglou - Programme Director
2. Nikos Raptis - Assistant Director

No Angels: There Must Be An Angel

#### Turkey

**Turkish Top 20**, Ankara

1. Umut Kan - Head of Music
2. Ayhan Sengoren - Assistant Manager

No Angels: There Must Be An Angel

#### Czech Republic

**Czech Top 20**, Prague

1. Jan Honasuk - Head Of Music
2. Pavel Kunc - Assistant Manager

No Angels: There Must Be An Angel
been embraced by radio all over Europe, and goes in at 39 as the highest new entry in the European Radio Top 50 this week.

Head of music at NRJ in Sweden, Frederik Severin, doesn't consider the nu metal track too harsh for his CHR-formatted station. "We've always played those types of rock music," he says. "Nirvana's Never Mind is one of the most played songs on the station. Linkin Park have a huge hit with this, and it fits in with our music strategy. We know that rock is in demand at the moment. We believe in In The End—we think it's going to be really big," Severin adds that while there was a shortage of good rock a year or so ago, "in the last three months there have been acts like Alien Ant Farm and Staind, which is great for us."

There is also some home-grown Swedish rock on NRJ's playlist, Lambretta's Bimbo and Infinite Mass! Bullet (Paja). "They are both working very well for us," reports Severin. He is also playing fellow Swede E-Type's Life, a Euro dance track produced by Max Martin.

NRJ's big project at the moment is Music Aid, raising money for a United Nations fund. On December 2, Swedish artists including Lambretta, E-Type, Petter and Markkool will play at a big event in Stockholm, organised by NRJ, with the profits going to the charity fund. "We also have web auctions, auctioning off things we have been given from artists," says Severin. The project comes to an end on the day of the pan-Nordic NRJ Awards on January 21, with (hopefully) the handing over of a big cheque to the UN.

Back in the chart, Gabrielle's new track Don't Need The Sun To Shine (...Smile) (Gol/Beat/Polydor) is now at 40. Stations including Hot AC formatted Radio 102 in Norway and CHR stations Bayern 3 in Germany and Radio 538 in the Netherlands have added the track this week.

Jennifer Lopez (pictured) teams up with Ja Rule on her new track I'm Real ( Epic). Topping the Most Added chart this week, the track climbs to eight from last week's 11. Lopez could turn out to be the one who knocks labimante Michael Jackson's You Rock My World - Epic off the top spot. Another Epic artist and fellow fast-climber, Anastacia, shoots up to 16 from last week's 31. Meanwhile, in the coming weeks, Christina Milan's AM To PM (Def Soul) and Emma Bunton's We're Not Gonna Sleep Tonight (Virgin), are set to enter the chart.

Siri Stavenes Dove
Running interviews with the band.

Paris rock station Oui FM and TV are among the first to be available in Europe—The White Stripes for a reputed six-figure sum. Their third album White Blood Cells—already established themselves as a band destined for greatness, although with minimal press attention. They had recently released two albums, The White Stripes and Debutantes, and are now embarking on a tour of their home country, the siblings having already established themselves as highly creative artists. So there was a lot of interest in them, but in the end they wanted to keep to their independent ethic.

Silverman concedes, though, that the extraordinary press hype could have a negative effect. "It's important that media exposure doesn't smother any artist's freedom to develop and create in an unforced, unpressured way," he says.

"We don't actually do any signings," Jack White tells M&M. "We just license our albums so there is absolutely no influence on what's gonna be the single or how the artwork is gonna be. It would be stupid now just for money to give up all that freedom."

Leo Silverman, A&R manager at XL, believes The White Stripes are "on the precipice of mass appeal of highly creative artists. So there was a lot of interest in them, but in the end they wanted to keep to their independent ethic."

Silverman concedes, though, that the extraordinary press hype could have a negative effect. "It's important that media exposure doesn't smother any artist's freedom to develop and create in an unforced, unpressured way," he says.

Head of Music at London alternative rock station Xfm, Andy Ashton, believes the attention is warranted. "I think to really appreciate the hype surrounding The White Stripes, you have to see them live. Only then will you witness Meg's aggression and confidence betray the look of a little girl lost. And only then will you experience Jack channeling the spirit of Howling Wolf."

Having previously released two albums, The White Stripes and Debutantes, the US on their own Third Man Records and extensively toured their home country, the siblings had already established themselves as a cult band and a formidable live act, albeit with minimal press attention. But, following their burst upon the UK scene, it's now make-or-break time for the band in Europe.

Following the release of their third album White Blood Cells—the first to be available in Europe—The band are taking in a 22-date European tour to coincide with the November 12 release of new single Hotel Yorra.

In addition to Xfm, the track has also been added to playlists at Danish public CHR P3, the UK's public CHR station BBC Radio 1 and public alternative station VRT Studio Brussel in Belgium. Gerrit Kerrens, head of music at Studio Brussel, considers the record "the Subterranean Homesick Blues of the 21st Century!" adding: "It's a naive, trite, trite, trite song that reminds me of The Violent Femmes."

France is also in on the act, with Paris rock station Oui FM and TV channels MCM and Paris Premiere all running interviews with the band.

**EMI plans restructure after losses**

"You can have operations in two separate bases, but still put a lot of the resources in house," he says. And Levy believes the attention is warranted. "It's important that media exposure doesn't smother any artist's freedom to develop and create in an unforced, unpressured way," he says. Levy, for his part, is reviewing the entire Recorded Music business, including his predecessor Ken Berry's idea that the headquarters should relocate to New York. One Berry plan that Levy has already implemented is a significant cutback in staff, with 57 people axed in the US on November 16. A further significant headcount reduction in Europe is "under consideration."

"The US job cuts were started by Ken and endorsed by us," says Levy. Speculation is still rife that Virgin and EMI will be combined in most territories. But Levy says he wants to maintain "two separate labels, but with one shared strategy." And he emphasises that this does not necessarily mean closing down any offices or sharing premises.

Web radio licences

The PPL licences will not be granted to interactive or "personalised" internet radio services and they will be introduced in 2002. "Let's legitimise the process," Clark suggests. "We need something to get us from A to B. In 12-18 months we can look at it again."

The proposed PPL licences come hard on the heels of an agreement between international labels' body IFPI and collecting societies on a single licence for the re-broadcast of terrestrial radio output via the Net, an agreement which covers some 25 countries.

Elsewhere at the conference, for-
AIRPLAY

BORDER BREAKERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tr>
<td>1</td>
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<td>13</td>
<td>BOXETTE/Milk And Toast And Honey (BOXETTE RECORDINGS/EMI)</td>
<td>SWEDEN</td>
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<td>16</td>
<td>Modjo/What I Mean (Barclay)</td>
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<td>25</td>
<td>Supermen Lovers feat Mani Hoffman/Starlight (Vogues/BMG)</td>
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<td>Alexazer/Crying At The Discotheque (Ariola)</td>
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<td>Alizee/Noi...Lolita (Polydor)</td>
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<td>Titio/Come Along (Superstudio/WEA)</td>
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<td>9</td>
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<td>French Affair/Sexy (V2)</td>
<td>Germany</td>
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<td>9</td>
<td>12</td>
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<td>Sarah Connor feat TQ/Let's Get Back To Bed Boy (X-Cell/Epic)</td>
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<td>HIM/In Joy And Sorrow (Terrier/BMG)</td>
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<td>Darude/Out Of Control (Back For More) (16 Inch/Various)</td>
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<td>A Camp/I Can Buy You (Stockholm)</td>
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<td>Rosana/Pa Ti No Estoy (Mercury)</td>
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<td>23</td>
<td>&gt;NE</td>
<td>Van Dahl/Will I (Antiller-Subway)</td>
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<td>Daddy DJ/Daddy DJ (M6 Int./Sony)</td>
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<td>Paulina Rubio/Yo Sigo Aqui (Muxxic)</td>
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EURO CONVERSION RATES

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Conversion rates correct as of November 15, 2001.

*Denotes "eurozone" countries with a fixed exchange rate.

Coming specials in Music & Media...

JAZZ SPOTLIGHT

Cover date: December 17
Street date: December 10
Artwork deadline: December 3

YEAR IN REVIEW

Cover date: December 24
Street date: December 17
Artwork deadline: December 5

US radio giant Clear Channel’s Danish affiliate Radio 3 is planning to launch a news/talk station in partnership with business news broadcaster Danmarks Erhvervsradio, starting at the beginning of 2002. The new station will be broadcast terrestrially as well as via cable.

UK media company Chrysalis Group is still struggling to make money, posting a £16.5 million pre-tax loss for the year ended August 31 2001, following a £50.0 million pre-tax loss last year. The company’s dramatically slimmed-down new media division, which is now focusing solely on sports website Rivals.net, is being blamed for the loss.

Icelandic quartet Sigur Ros (pictured) were awarded the inaugural Shortlist Prize last week at UK music magazine Knitting Factory venue in the US. The group were recognised for their first domestic release, Agaetis Byrjun (PAIS/MCA).

Nikka Costa, P.J. Harvey, Bilal and Air were among the 10 finalists up for the award, which was judged by a 15-person panel including Beck, Marc Anthony and Lucine Williams.

Publishing group CMP Information is to cease publication of its weekly pan-European music industry magazine Fon and bi-monthly international music industry magazine BMI.

The UK’s Capital Radio group is to network Cat Deeley and Edith Bowman’s weekly Sunday afternoon show on 95.8 Capital FM/London on its network of local CHR stations across the UK. Also getting the networking bug is rival UK group Emap, which has started rolling out Richard Skinner’s weekday mid-morning show on Soft AC Magic 105.4/London across the company’s other Magic-branded stations.

U2, Travis and Manic Street Preachers producer Mike Hedges has set up a new producer management company, 3kHz Management, and his own label 3kHz Records, forging a special link with Abbey Road Studios. 3kHz Management will initially represent Hedges and his team of engineers, including engineer/producer Ger McDonnell (who recently worked with Hedges on U2’s album All That You Can’t Leave Behind), programmer James Sanger, as well as, non-exclusively, representing Abbey Road Studio engineers/producer Pete Cobbin, Paul Hicks and Guy Massey.

Music industry entrepreneur and former BBC Radio 1 presenter Jonathan King has relinquished all ties with UK music trade publication The Tip Sheet. King has been sentenced to seven years imprisonment after being found guilty of six charges of sexual assault. King’s brother Andy King is now the publication’s managing editor as well as managing director. Jonathan King intends to appeal against his conviction, according to sources.

Finally, police are investigating the death of reggae DJ Horace Pinnock, who was shot in London in the early hours of November 21. Pinnock, who broadcast under the name DJ Village, had deputised on two occasions for BBC Radio 1’s reggae specialist Chris Goldfinger. It is understood that Pinnock was shot during an altercation involving 10 men.
### Major Market Airplay

The most aired songs in the UK's leading music markets.

**Wednesday Week 49/01**

#### United Kingdom

| Position | Artist/Title | Original Label | Type of Station | Airplay
|----------|--------------|----------------|-----------------|--------
| 1        | Miguel Rios/Triste Cancion | Columbia | Essential Mix | 21
| 2        | Shakira/Suerte | Sony | Essential Mix | 18
| 3        | Britney Spears/...4 U | Columbia | Essential Mix | 17
| 4        | RedOne/Euphoria | RCA | Essential Mix | 16
| 5        | Tracy Chapman/For Everything | Columbia | Essential Mix | 15
| 6        | Elbow/Electricitäten | Polydor | Essential Mix | 14
| 7        | Faith Hill/I Will Remember You | Jive/Zomba | Essential Mix | 13
| 8        | The Strokes/Sabotage | Interscope | Essential Mix | 12
| 9        | Matchstick Men/Questions | Interscope | Essential Mix | 11
| 10       | Iron and Wine/September / October | Epic | Essential Mix | 10

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

#### The Netherlands

| Position | Artist/Title | Original Label | Type of Station | Airplay
|----------|--------------|----------------|-----------------|--------
| 1        | Sak Noel/Voormalk | Columbia | Essentials Mix | 31
| 2        | Nadia Ali/One Time | Columbia | Essentials Mix | 28
| 3        | The Corrs/Would You Be Happier | Sony | Essentials Mix | 25
| 4        | OutKast/Eraser | Warner | Essentials Mix | 22
| 5        | Faith Hill/Back When We Were Young | Jive | Essentials Mix | 20
| 6        | Nine Days/Say My Name | Virgin | Essentials Mix | 18
| 7        | Faith Hill/I Will Remember You | Jive | Essentials Mix | 16
| 8        | Birdy/Cake | Columbia | Essentials Mix | 14
| 9        | The Tempos/Live and Let Live | Jive | Essentials Mix | 12
| 10       | Faith Hill/I Will Remember You | Jive | Essentials Mix | 10

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

#### Italy

| Position | Artist/Title | Original Label | Type of Station | Airplay
|----------|--------------|----------------|-----------------|--------
| 1        | David Guetta/When We Were Young | Sony | Essentials Mix | 24
| 2        | Stefano Moccia/UnClicked | Warner | Essentials Mix | 22
| 3        | Nicki Minaj/Her | Sony | Essentials Mix | 20
| 4        | Eric Clapton/No Reason To Cry | Columbia | Essentials Mix | 18
| 5        | Beyoncé/If I Were A Boy | Columbia | Essentials Mix | 16
| 6        | Annalisa/Avanti | Warner | Essentials Mix | 14
| 7        | Iggy Pop/We Can't Dance | Virgin | Essentials Mix | 12
| 8        | Selena Gomez/Who's Sorry Now | Sony | Essentials Mix | 10
| 9        | Christina Aguilera/Hurt | Sony | Essentials Mix | 8
| 10       | The Ting Tings/That's Not My Name | Polydor | Essentials Mix | 6

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

### Billboard

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    - Top Electronic Albums
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**Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.**
Over 10,000,000 albums and 5,000,000 singles sold.

Hot Shot Awards around the world:

**Platinum**
- Canada 7x
- US 6x
- New Zealand 5x
- Australia 3x
- Ireland 2x
- Philippines 2x
- Portugal 2x
- UK 2x
- Germany
- India
- Malaysia
- Netherlands
- South Africa
- Switzerland

**Gold**
- Belgium
- Denmark
- Taiwan
- France
- Hong Kong
- Indonesia
- Italy
- Japan
- Mexico
- Norway
- Austria
- Singapore
- Spain
- Sweden
- Colombia

THE album to stock this Christmas!

**SHAGGY**

HOT SHOT

Shaggy holds the record for most weeks at #1 on the European Airplay Chart this year. 24 weeks in total. With both “It Wasn’t Me” & “Angel” holding the #1 spot for 12 weeks each.