



Wheatus' *Teenage Dirtbag* (Columbia) is this week's highest new entry on M&M's Eurchart Hot 100 Singles at number nine.

we talk to radio

M&M chart toppers this week

- Eurochart Hot 100 Singles**  
EMINEM  
*Stan*  
(Interscope/Universal)
- European Top 100 Albums**  
DIDO  
*No Angel*  
(Cheeky/Arista)
- European Radio Top 50**  
JENNIFER LOPEZ  
*Love Don't Mean A Thing*  
(Epic)
- European Dance Traxx**  
DAFT PUNK  
*One More Time*  
(Source/Virgin)

Inside M&M this week

- SANREMO HOLDS ITS OWN**  
Some 18 million Italian TV viewers are expected to tune in to see acts like Elisa (left) at this year's Sanremo Song Festival, proving the event still has pulling power.  
**Pages 6-10**
- JARABE SEEKING A HAT-TRICK**  
Jarabe de Palo are hoping to continue their Spanish success story with the release of their third album, *De Vuelta Y Vuelta* (Virgin). Single *De Vuelta...* has already made waves thanks to an unusual marketing campaign.  
**Page 11**
- WINNING AGAINST THE ODDS**  
The Norwegian music industry is in good health despite a lack of support for homegrown acts from radio stations and the public.  
**Pages 12-14**



## Industry claims victory as MEPs adopt Directive

by Gordon Masson

STRASBOURG — The music industry is celebrating the adoption by the European Parliament on February 13 of the Copyright Directive, a body of work destined to harmonise the EU's legislation on intellectual property.

The adoption of this highly anticipated text opens the way for EU countries to adapt their local legislation for the digital age. The 15 EU member states have 18-24 months to bring their copyright laws into line with the Directive. This will also allow EU members to ratify the 1996 WIPO



treaties on copyright.

The vote was described by IFPI chairman/CEO Jay Berman as "much better than we could have hoped for". Italian MEP Enrico Boselli said after the vote that the European Parliament "managed to find a right balance between the needs of the creators and the rights of the consumers".

Bernard Miyet, president and CEO of French rights society Sacem, says that the outcome is positive, "although one can always expect more". He adds: "The Directive gives a much needed

*continued on page 25*

## NRJ's Baudecroux wants reciprocity with RTL Group

by Emmanuel Legrand

PARIS — Bertelsmann's plans to take a majority stake in Europe's largest radio and TV concern, the Luxembourg-based RTL Group, should prompt a rapid harmonisation of the EU's communication laws to give broadcasters easier access to some markets.

The plea comes from one of RTL Group's fiercest competitors, NRJ Group chairman Jean-Paul Baudecroux, who in an interview with M&M considers that "it is now the time for Europe to harmonise its legislation



Baudecroux

*continued on page 25*

## Hey, hey it's the Gorillaz!

by Gareth Thomas

LONDON — Clint Eastwood, Damon Albarn and a cast of cartoon personalities all feature in the latest Parlophone marketing campaign for a new act. If this all sounds a bit like monkey business, you'd be right—the assembled characters are part of the jigsaw that makes up the virtual world of Gorillaz, an imaginary outfit conceived by Blur's Damon Albarn and whose second outing *Clint Eastwood* is released internationally on March 5.

The first band to blossom from an illustrator's pen were the Archies, who had a UK number one in the '60s with *Sugar Sugar*. Depicted as cartoon characters, the group consisted of session musicians. Then there were The



Gorillaz

Monkees, the US band created exclusively for a TV show, who also used session musicians for their hits. Now, the Monkees have evolved, in this digital age, into Gorillaz.

Unashamedly youth-targeted, the Japanese-style, online comic book characters (Murdoc, 2D, Noodles and Russel) are the brainchild of Albarn

*continued on page 25*

## US Napster ruling to set framework?

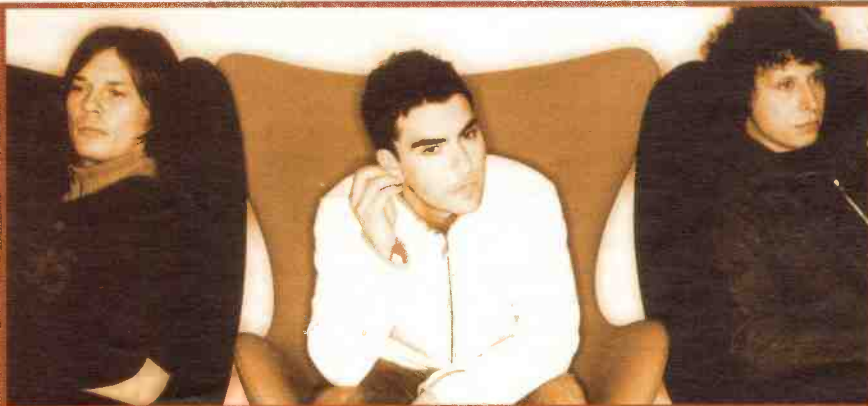
by Juliana Koranteng

LONDON — Industry experts say that last week's long-awaited US court ruling, which declared Napster's online song-swapping system illegal, means the industry can now take the first steps towards establishing a proper framework for the commercial digital delivery of music.

"At the end of the day, it means some rules have been set down for the market," says Gianluca Dettori, the Milan-based CEO of online music service Vitaminic.

Larry Miller, CEO of US-based Reciprocal Entertainment, the digital rights management specialist, agrees:

*continued on page 25*



**Mr. Writer**  
the first single from the forthcoming Stereophonics album "Just Enough Education to Perform"  
at radio throughout Europe this week  
Pan-European exclusive on MTV Networks Europe - all regions from 10th - 26th February  
V2

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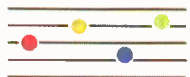
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# Upfront

by Emanuel Legrand, Music & Media editor-in-chief

Like the good rotweiler that he is, Jean-Paul Baudecroux is not the kind of animal to drop his prey once he has got his teeth into it. This time, his prey is Bertelsmann (see story, front page).

That said, the German company's recent increase in shareholding in the RTL Group probably comes as a blessing for NRJ's chief executive.

For years, Baudecroux has criticised what he describes as CLT's "privileges" in France, while claiming that it was impossible for NRJ to expand in territories like Germany or Belgium, simply because priority was given to local operators.

Now, thanks to the Bertelsmann-RTL deal, a German-owned group could become France's largest single radio operator, and Baudecroux is screaming for reciprocity.

The motives are, as ever with Baudecroux, not phil-

anthropic—it's a business-driven decision—but he does make a fair point. Why should the RTL Group be able to use France's rather relaxed radio regulation to grow, when no foreign company seems to be able to establish a similar presence in the German market?

This magazine has always been in favour of more open radio regulation in countries such as Germany, but also for more harmonised ownership rules between the different states of the EU.

So far, very little has been achieved. But the case Baudecroux is putting forward has already been endorsed by the new president of French broadcasting regulator the CSA, Dominique Baudis. So for the first time, a senior official in charge of regulation in one of the key EU countries acknowledges that there is a problem.

It will not make Baudecroux happy overnight, but it could well be the first step in a long process of harmonisation.



Music & Media values its readers' opinions—you can e-mail the editor-in-chief at: [elegrand@musicandmedia.co.uk](mailto:elegrand@musicandmedia.co.uk)

## Bannister back with dance venture

by Gareth Thomas & Lars Brandle

**LONDON** — The man best known to the UK's general public for a number of high-profile presenter sackings is, perhaps ironically, launching a company called Trust The DJ.

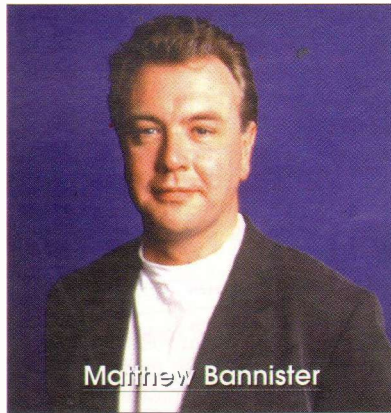
Matthew Bannister, who, as controller of UK public CHR station BBC Radio 1 conducted a radical overhaul of the station from 1993, is launching a new dance music project alongside former VP Sony Music UK dance division, Lynn Cosgrave.

Trust The DJ, which launches this summer, aims to be a dance record label, multi-channel website and talent management agency. "It's really three businesses working together," says Bannister, the company's chairman and chief executive. "What we're planning is very ambitious."

Trust The DJ Digital will feature homepages of the DJs signed to the business—over 60 of them so far, including Goldie, the Drem Team, Brandon Block and Gilles Peterson. Users will be able to buy

the DJs' exclusive mixes and back catalogues on-line.

Trust The DJ Records will produce dance singles, albums and compilations, while Trust The DJ



Talent will manage DJs and host dance events and tours. The company is also planning to use its DJs to produce syndicated radio shows—a move which could see Bannister pitching programmes to his former colleagues at Radio 1.

Cosgrave's management company Cosmack Management, which

already looks after a roster of DJs including Jon Digweed, Carl Cox, Danny Rampling and DJ Mackintosh, will be integrated into the new venture, which Cosgrave says will initially target the US market. "I think the time is right now," she says. "America is embracing dance more than ever. It just feels to me that it's at that time that England was about 10 years ago."

Asked whether this was the type of venture Bannister had in mind when he left his position as the BBC's director of marketing and communications in October last year, he responds: "I wanted to get out of that type of massive corporate bureaucracy at the BBC, and this company couldn't be less bureaucratic, which is fantastic. We want to keep it that way, and get nearer to creativity, which is again what this company stands for. In one sense, it's a change, but in another sense, I kind of made my name at Radio 1, where dealing with DJs on a day-to-day basis and with music on a day-to-day basis was the lifeblood of what I did."

## UK labels face CD competition probe

by Gordon Masson

**LONDON** — The UK Government's Office of Fair Trading (OFT) has launched an inquiry into whether UK record companies are stifling competition by discriminating against parallel imports of compact discs.

The move comes just under two weeks after a probe into CD price-fixing in Europe was launched by the European Commission (M&M, February 10)

An OFT spokesperson says that the UK inquiry is not linked to the EC investigation, but follows a number of complaints. It is known that at least one major UK super-market chain is unhappy at the practice of adding extra "bonus" tracks to UK-market albums.

The companies under investigation are Sony Music Entertainment UK, Universal Music UK, EMI Records UK & Ireland, BMG International UK & Ireland, Warner Music UK, Virgin Records, and Pinnacle Records the UK's largest independent record distributor.

The allegation is that the seven have colluded to discriminate against retailers wishing to bring cheaper CDs into the country from abroad by adding two or three extra tracks to the UK-released versions of albums. This makes it riskier for retailers to buy the cheaper imports, as many consumers would prefer the version with additional tracks.

The OFT enquiry will centre around the Competition Act 1998,

which "bans activities that stifle competition such as cartels, concerted practices and abusing a dominant position in the market." If found in breach of the Act, the companies could face potential fines of hundreds of millions of pounds.

EMI, Universal and Pinnacle say they will comply fully with the investigation. Sony and BMG declined to comment.

In a statement, UK labels' body the BPI said: "The British music industry is, and always has been, fiercely competitive. It is one of the reasons that this country has excelled on the world music stage."

The companies have until February 23 to submit their responses, and the inquiry is expected to take six months.

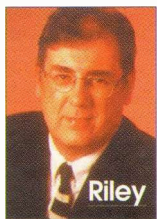
## Stations divided on 'access' radio

by Jon Heasman

LONDON — The commercial radio sector appears to be divided over its reaction to the Radio Authority (RA)'s support for the creation of small-scale access (or "community") radio in the UK.

At a seminar devoted to the subject at London's Royal Society of Arts on February 2, Wireless Group chief executive Kelvin MacKenzie described access radio as "a preposterous idea that should be killed now."

Chrysalis Radio chief executive Phil Riley was also sceptical of the concept, saying the RA's existing system of Restricted Licence Services could be extended to cater for the demand for community radio. "Competition for audience is competition for revenue," said Riley, dismissing claims that a "ring-fenced" access radio sector not taking ads would have no impact on



existing commercial stations. He also warned access radio supporters that "new radio choice is not a cure for social exclusion."

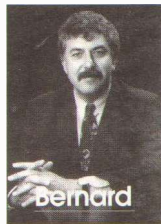
However, GWR group chief executive Ralph Bernard welcomed the RA's support for a third tier of non-BBC radio, provided that such stations were not allowed to take spot advertising/sponsorship, and provided that they would not be financed by levies on the ad revenues of existing commercial radio operators (as is the case in France, for example). "Some communities and some communities of interest would benefit [from access radio]," predicted Bernard. "I never think that broadcasting to a small audience is irrelevant."

Steve Buckley, chairman of the Community Media

Association, said that his organisation wanted access stations to be able to carry advertising and sponsorship. "We don't want to be radio on the [local government] rates," he protested.

The seminar had been organised by the RA following its submissions last year to government on the forthcoming broadcasting White Paper, in which it had recommended that the access radio concept should be looked into further.

The RA believes access radio could be financed through a newly-created Radio Fund, the sources for which could include National Lottery money, money paid by radio companies to the treasury for broadcast licences, levies on ad revenue from existing commercial stations or, controversially, money from public broadcaster the BBC's licence fee.



## DIAL comes to the Basque country

by Howell Llewellyn

MADRID — SER's Spanish language-only Cadena DIAL has finally reached the Basque Country, some 11 years after being launched in the rest of Spain.

Cadena DIAL Euskadi took to the air on February 8 from studios in Bilbao, following five months of test transmissions.

DIAL Euskadi will cover Vizcaya, the most populous of the three Basque provinces with 1.2 million inhabitants. The Guipuzcoa and Alava provinces, with a combined population of about one million, may receive coverage in the future.

Luis Merino, director of programming at SER's five music networks, says that the Spanish and Basque (Euskera) languages live side-by-side in the Basque Country, and through DIAL Euskadi, music in the two languages would also now live together.

"SER's philosophy is to reflect the vast cultural and musical differences in Spain," says Merino. "Cadena DIAL Euskadi will bring its national model to the Basque Country, but at the same time it will be important for the network to

reflect its presence here by playing Basque music nationally."

Paco Herrera, DIAL's national director, says he expects it to take two years for DIAL to establish itself in the Basque region, but predicts the addition of the Vizcaya coverage will mean that DIAL's national daily audience could approach two million.

Herrera defines DIAL's format as "romantic Latino music" aimed at a 20-45 demographic, mainly female. "It is the soundtrack of people working in their offices or at home," he says.



EUSKADI

## Applebelly launches radio service, club chart

by Juliana Koranteng

LONDON — Applebelly, an online resource for UK nightclubs, is launching a 24-hour dance-based Internet radio service, complete with its own Club Play chart.

The site launches next month and aims to act as a bridge between dance acts, labels and the dance music-buying public. The independently-owned operation is the brainchild of its managing director John Hazell, former head of HMV Australia and a former trade market-

ing director at EMI UK.

Applebelly has linked up with some 150 clubs across the UK, including the Limelight and Equinox in London, and each has its own dedicated area on the site. If the UK venture is a success, Hazell plans to extend the project to the rest of Europe.

In-site radio service Applebelly FM has been developed by Web radio specialists Radio Revolution, whose CEO Eugene Parera says the channel will have a "bespoke playlist, reflecting the type of music played in

these clubs. You can listen to it when you're on other sites." The service is also developing a weekly Club Play chart, to reflect what's being played at the participating clubs. Future plans include syndicating a programme based around the chart to FM radio networks.

Hazell says there will also be opportunities for labels to use the Applebelly site to test clubs' response to new releases. "This depends on the right relationship with the clubs," he says, "which we feel no one is offering at the moment."

## ON THE BEAT

### BMG NAMES PREZ FOR GERMAN REGION

HAMBURG — BMG Entertainment has promoted Christoph Schmidt (pictured) to president of its Germany/Switzerland/Austria region. He succeeds Thomas Stein, who was recently promoted to the New York-based role of executive VP worldwide marketing and A&R, and will report to Richard Griffiths, president of BMG UK and Europe. Schmidt most recently served under Stein as executive VP of BMG G/S/A and Eastern Europe. Schmidt was also executive VP of distribution operation European Services; that responsibility will be assumed for now by Stephen Navin, VP of operations for Central Europe.



### RUSSELL ADDS SENIOR VP TITLE

LONDON — Chairman of Sony/ATV Music Publishing, Paul Russell (pictured), has added the title of senior vice president, Sony Music Entertainment (SME) to his responsibilities. In the newly-created role, Russell will join SME's senior management executive team and work with them on global initiatives, including the development and implementation of business models. He is based in New York and will report to corporate executive vice president, Sony Music Entertainment, Robert M. Bowlin.



### BEGGARS START DUTCH OFFICE

HILVERSUM — The UK's Beggars Group is opening an office in the Netherlands next month which will be managed by Marcel Maessen, who previously worked for Dutch indie Suburban Records. Maessen will coordinate the marketing and promotion of the labels Beggars Banquet, XL Recordings, Mantra, Wiiiija, Mo'Wax and 4AD, while distribution is still handled by Play It Again Sam. Beggars will initially operate from Hilversum.

### STRICTLY RHYTHM LAUNCH IN UK

LONDON — Warner Music is opening two new dance imprints in the UK in a joint venture with US house label Strictly Rhythm. Strictly Rhythm UK and Groovilicious UK will promote and market acts including Roger Sanchez and Crystal Waters, with Warner taking responsibility for manufacturing and distribution. *Pow Pow Pow* by Fontana featuring Darryl D'Bonneau is the first release on Strictly Rhythm UK, while *Potion* from Ultra Five is slated as the first single on Groovilicious, a wholly owned subsidiary of Strictly Rhythm Records.

internet in-site

Uplister  
www.uplister.com



Uplister is looking to turn an obsession into a viable business. The site provides a high-tech way of arranging, collating, exchanging, comparing and commenting on music playlists, once online music legalities are sorted out. Thanks in part to a recent deal with Streamwaves, Uplister plans on offering a premium service that will allow paying subscribers to hear entire tracks within the next few months. Playlists can be based on a number of criteria such as genre, mood and era, but users have proven to be more creative in their choice of names and themes. Several celebrities have posted their own playlists, including Ice T, Mike Dint (Green Day), Lemmy (Motorhead), UK DJ Paul Oakenfold and author Nick Hornby of High Fidelity fame. The site, meanwhile, is garnering a lot of commercially-useful consumer information.

Chris Marlowe

# Italy tunes up for song festival

The Sanremo Song festival may not carry the weight it once did, but it remains a key event in the Italian music calendar, with an expected TV audience of 18 million. *Mark Worden traces its history and looks at this year's event and award nominees.*



**O**n February 26 the 51st edition of the Sanremo Song Festival will kick off and for a week Italians will talk about little else. The TV audience is expected to reach 18 million, making the event what WEA's managing director Massimo Giuliano calls "Italy's equivalent of the Superbowl". Sony president, Franco Cabrini, prefers a more classical analogy: "It's part of our national heritage, rather like the colosseum."

Yet the general consensus in the music industry is that the festival is not the force it once was. For Marco Alboni, joint general manager of Virgin, "the glory days of Sanremo were the times when record companies hadn't yet discovered the art of marketing". That Sanremo was once



Lunapop

the be-all and end-all of a career is evident from the oft-told tale of Luigi Tenco who, after failing to win in 1968, proceeded to commit suicide. "Today that would be impossible," argues Giuliano. "Sanremo is just one of many opportunities for an artist."

### Flops succeed

Since the Tenco episode, Lucio Dalla, Vasco Rossi and Zucchero have enjoyed stellar careers after flopping

**"The organisers are trying to modernise the festival... this year you will find that a whole range of Italian music is represented."**

Marco Giorgi, head of Italian records, Sugar

at Sanremo, while two acts, Lunapop and Paola & Chiara, went on to dominate last year's market after being turned down by the festival's organisers.

The view that Sanremo's role has changed is shared by Universal's president, Piero La Falce, who remembers the days when "Just going to Sanremo would guarantee sales. Records would have special stickers that said: 'Will be appearing at the Sanremo festival'. Today's festival produces sales for just a handful of artists." Last year the lucky three were Gigi D'Alessio, who came tenth, Carmen Consoli, who came eighth, and Irene Grandi, who came second: all of them outsold the winners, Avion Travel.



Buja



Giuliano



La Falce



Giorgi

"Giovani", or youngsters section. Sixteen participants are picked from several hundred applicants for this section, which La Falce says "is the real competition. For a first-time artist, it can literally be the chance of a lifetime."

### New acts

Universal Music Italy head of A&R, Claudio Buja, who grew up in Sanremo and has fond adolescent memories of catching a glimpse of Sonny & Cher by their hotel swimming pool, agrees: "As an A&R man, obviously I find the youngsters' section more interesting, although, as Kelly Joyce and Francesco Tricarico have shown, you can launch new acts without going to Sanremo."

The increasing showcase role could explain what WEA's Giuliano calls "the intelligent decision" to include emerging artists in the "Champions" section. No doubt spurred on by the embarrassment of the Lunapop exclusion—an episode which Virgin's Marco Alboni calls "a healthy wake-up call"—the organisers have extended invitations to Elisa, Sottotono and Quintorigo, three acts which will definitely not be performing the traditional Sanremo love songs which are specially written for the occasion.

### Modernisation

According to Marco Giorgi, Sugar's head of Italian records, "The organisers are, thank God, trying to modernise the festival as much as possible, and this year you will find that the whole range of Italian music is represented."

The organisers still have a long way to go to liven up the festival's TV format though, which is reminiscent of the Eurovision Song Contests of the Katie Boyle era, the difference being that Sanremo lasts for five nights, rather than one. In the age of the MTV Awards, it may seem pretty dated but in actual fact the audiences are very different. According to Sony's Franco Cabrini, "The Sanremo audience is massive, but only a small percentage are going to buy records. The Festivalbar and MTV audiences are a lot smaller, but are far more of a target audience."

### Avalanche of releases

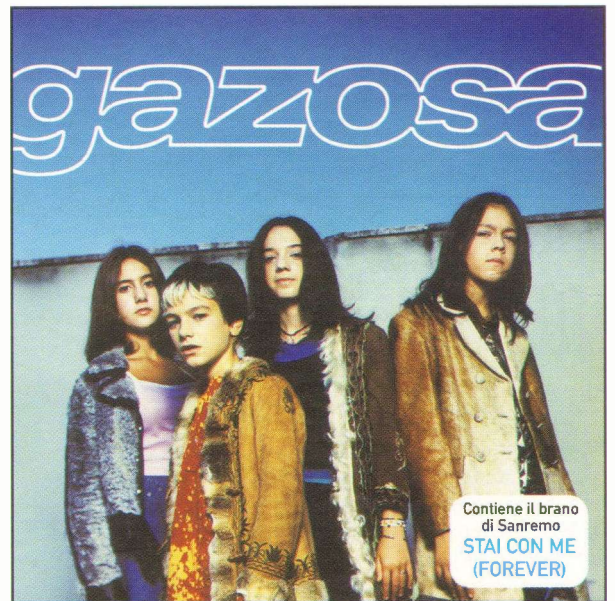
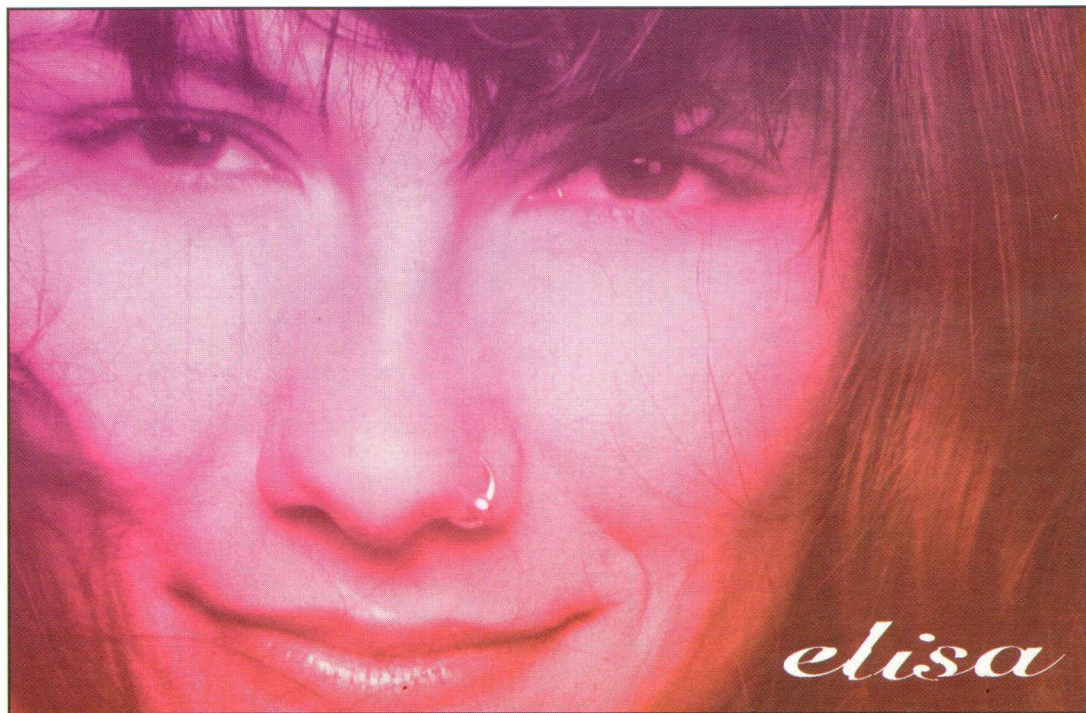
If Sanremo is not the superpower it once was, then there are those in the industry who feel that this might not be such a bad thing. All 32 competitors will release albums during the week of the festival, and traditionally this is one of the key events in the marketing year. For Fabrizio Intra, managing director of Columbia, "The fact that Sanremo is less dominant means that record releases are now more balanced throughout the year. We released the new Francesco De Gregori album on January 19, for example. A few years ago we wouldn't have dared choose such a date, for fear of being trampled underfoot by the avalanche of Sanremo releases."

### Showcase opportunity

Like others in the industry, La Falce believes that Sanremo is now a showcase opportunity rather than a sales vehicle. It remains popular with foreign guests, who have always been a fixture (this year's list includes Anastacia and Ricky Martin), but the real beneficiaries are new artists. There are two competitive sections, the "Champions", or established artists—who are invited to appear by the organisers on what Epic's managing-director Massimo Bonelli, calls "almost a rotational basis"—and the



# SANREMO FESTIVAL 2001



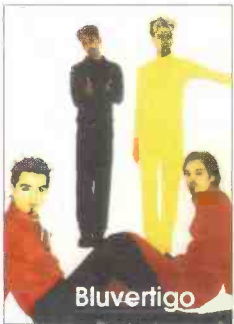
## SUGAR

# ITALIAN MUSIC IN THE WORLD

# Champions: The stars that keep shining

## Bluvertigo (Columbia)

The invitation issued to Bluvertigo, a band with a 1980's electronic feel, is another attempt by the festival's organisers to get away from the "traditional" Sanremo sound. Although they were nominated for "Best Group" in the Italian Music Awards, Bluvertigo didn't win the prize (it went to Lunapop, a recurrent theme throughout the evening), but their live session, in which they jammed with Max Gazzé, was one of the ceremony's highlights. The band, which is led and produced by the colourful Morgan, will present the song *L'Assenzio*, which Columbia's managing director, Fabrizio Intra describes as "a very strong piece". It will be featured on their fourth album, which is essentially a compilation of the previous three.



Bluvertigo

## Quintorigo (Universal)

*Bentivoglia Angelina*, which Universal's head of A&R, Claudio Buja describes as "a three-minute symphony" will definitely be one of the more original pieces of music at this year's festival. Quintorigo, a highly gifted group of musicians, who backed up Carmen Consoli in an impromptu session at the recent Italian Music Awards, tend to do better critically than they do commercially and it will be interesting to see how the Sanremo voters take to them.

## Anna Oxa (Sony)

Anna Oxa, who turns 40 this year, is a Sanremo institution, having appeared on and off since her 1978 debut. She's won twice, with Fausto

## Paola Turci (WEA)

At 36, the Roman singer Paola Turci isn't exactly a newcomer to Sanremo, having appeared on no less than four occasions—1986, 1989 (when she won the "Giovani" section with *Bambini*), 1996 and 1998. Yet her rich singing voice, combined with strong material—her song, *Saluto L'Inverno* was co-written with Carmen Consoli—is expected to do well. The song will form part of a re-packaged version of last summer's album *Mi Basta il Paradiso*, which went platinum.

Both versions of the album are released by WEA, to which Turci moved after four records with BMG Ricordi. In the words of WEA managing director, Massimo Giuliano, "Paola has come a long way. She already has her own audience and, all things considered, we think we've got a pretty strong product."



Paola Turci

## Elisa (Sugar)

It's hard to tell who is more courageous: the festival organisers, who issued an invitation to Elisa in spite of her comment "I don't see why artists should have to alter their work just in order to go to Sanremo," or the artist herself, who accepted. Either way, the presence of this highly talented 22-year-old space cadet will be interesting, not least because she will be singing in Italian for the first time. Elisa's first two albums, *Pipes & Flowers* and *Elisa's World*, were entirely in English, but this time she has co-written a song with Zucchero, *Luce (Tramonti a Nord Est)*, which is said to be inspired by the fact that she lives in a part of Italy that shares a border with the former Yugoslavia. This song will form part of a re-packaged version of *Elisa's World*, which will be released during the week of Sanremo, although, as Sugar's Marco Giorgi says, "This and the other two new songs will also be released separately so as not to annoy those fans who already have the album." Elisa is generally considered one of the more exciting Italian artists to have surfaced in recent years and all eyes will be on her when she takes the stage.



Elisa

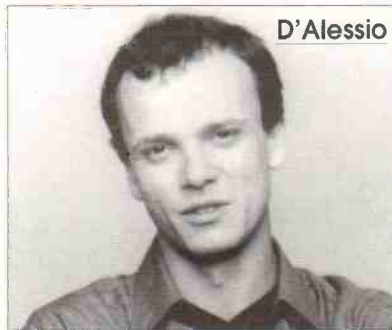
Leali and the song *Ti Lascero* in 1989, and on her own with *Senza Pietà* in 1999. This year she's back with *L'Eterno Movimento*, although most viewers tend to be as interested in her latest hairstyle as they are in her latest musical release.

## Alex Britti (Universal)

The lanky Roman singer-songwriter, who enjoyed two hit singles and a hit album last autumn, fits into the "a man who needs no introduction" category. His song, *Sono Contento* is tipped as a favourite.

## Gigi D'Alessio (BMG Ricordi)

Neapolitan singer Gigi D'Alessio was considered the "moral victor" at last year's festival, in spite of finishing tenth. This year he'll probably do better with *Tu che ne sai*.



D'Alessio

## Giorgia (DDC)

Giorgia Todrani, 30, has a great singing voice with which she deservedly won the 1995 festival. That year she sang *Come Saprei*—this time her song is called *Di Sole d'Azzurro*.

## Fabio Concato (Universal)

Although he's in his late 40s, romantic balladeer Fabio Concato is appearing at Sanremo for the first time, with *Ciao Ninin*.

## Peppino Di Capri (Splash)

Peppino Di Capri, another Neapolitan, is no spring chicken, as is apparent from the title of his compilation album *40 Years Of Songs*. This year's *Pioverà (Habibi Na)* is definitely for the older crowd.

## Gianni Bella (S4)

Now in his late 50s, Gianni Bella is another veteran. His song *Il Profumo del Mare* is released by S4/Clan, the same people who handle Adriano Celentano.

## Matia Bazar (Columbia)

Matia Bazar may have been around

for a couple of decades, yet their music is unfailingly magnificent. They're back for the second year running, with *Questa Nostra Grande Storia d'Amore* ("Our Great Love Story"): it's bound to be good, in spite of the Sanremo-like title.

## Jenny B (EMI)

Soul singer Jenny B won the "Giovani" section last year and this automatically earns her a place among the "Champions", for which she will perform *Anche Tu*.



Jenny B

## Michele Zarrillo (S4)

Michele Zarrillo is another Sanremo regular. He will sing *L'Acrobata*, which will doubtless do justice to his rich melodic voice.

## Syria (CGD East West)

Syria won over many listeners with her emotional song, *Come Sei* in 1995. Since then she is said to have become more and more like Alannis Morissette, although the title of her song, *Fantasticamente Amore* ("Fantastic Love") does smack of Sanremo-style content.



Sottotono

## Sottotono (WEA)

Sottotono, aka Fish and Tormento, are another imaginative choice, as the energetic reggae beat of their song *Mezze Verità* will be in stark contrast to the usual Sanremo style. So far the Varese-based duo, which was formed in 1994, have produced three albums, *Soprattutto Sotto*, *Sotto Effetto Stono*—which sold 200,000 copies—and *Sotto Lo Stesso Effetto*.

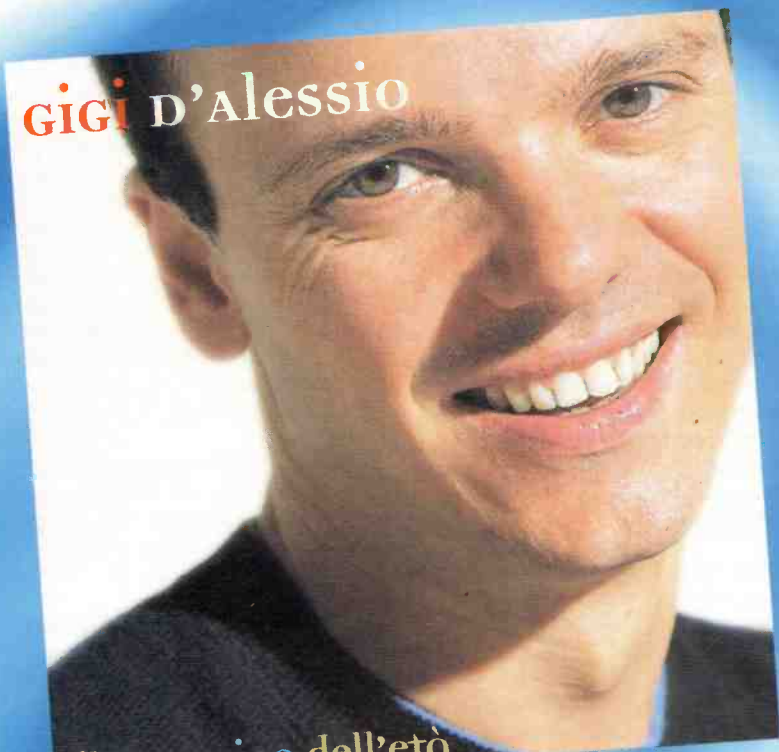
Their music covers a range of styles, including rap, ragga and more melodic soul. Says WEA's managing director, Massimo Giuliano, "This is something of a risk as this is the first time that a hip hop act has played at Sanremo, even if this particular song has an element of pop as well as hip hop." In actual fact *Mezze verità* will contain moments of silence: the festival commission has asked Sottotono to alter the song's "obscene" lyrics and the band has refused.

**BMG**

BMG RICORDI ITALY

# at SANREMO 2001

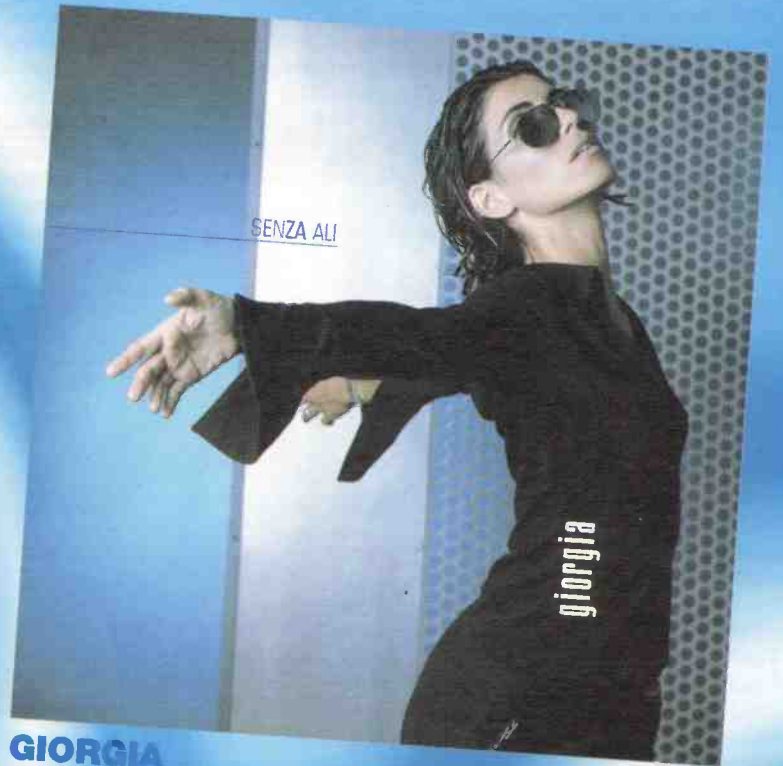
the multiplatinum voices...



**GIGI D'ALESSIO**

*il cammino dell'età*

**GIGI D'ALESSIO**



SENZA ALI

giorgia

**GIORGIA**

...the new-comers



**STEFANO LIGI**  
Io e la mia compagnia

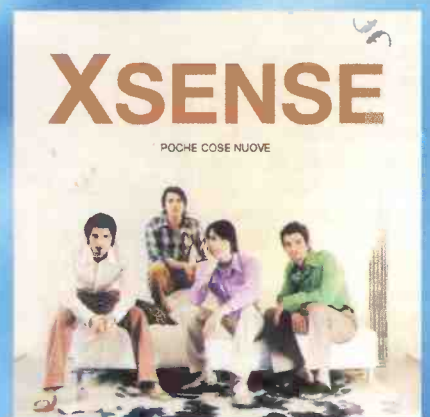
**STEFANO LIGI**



PAOLO MENEGUZZI

un sogno nelle mani

**PAOLO MENEGUZZI**



**XSENSE**

POCHE COSE NUOVE

**X SENSE**

# Giovani: The Italian stars of the future

## Roberto Angelini (Virgin)

He's tall, good-looking, has a great singing voice and he writes his own material. If you had to pick one artist in the Youngsters section who looks like he's got a career ahead of him, then it would have to be 25-year-old Roberto Angelini from Rome. He will be singing *Il Signor Domani*, ("Mr. Tomorrow"), a tale of man who, when down on his luck, resorts to robbery in order to make ends meet. The song is already being "talked about" even if, like all Sanremo songs, it hasn't officially been played yet. Last summer Angelini recorded a single *Serenità*, which showed his full vocal range. Says Virgin's joint general manager, Marco Alboni, "We released



Angelini

appear the following year. He won, and this fairytale victory was followed by three albums with WEA Latina, which produced combined sales of 350,000 in Chile and Argentina. The albums consisted of Spanish cover versions of Italian classics, while his Sanremo offering, *Io non ci sto più* is a cheerful pop melody, even if it's about splitting up. If Eros Ramazzotti and Laura Pausini have gone on to conquer Latin America after becoming stars in Italy, Paolo Meneguzzi is doing things the other way round.

## Francesco Renga (Universal)

Francesco Renga went solo after a 13-year stint as lead singer of the group Timoria. He seems to have taken the

life in the "Naples Bronx". The duo, who were discovered by the Warner Chappell publishing division, made their debut with the album, *Alibi Funky*, in 1999. Sanremo will produce a second album, as well as the song, *Targata Na*, which will doubtless stir some of the older viewers from their seats.

## Pincapallina (Columbia)

Pincapallina, which could be translated as "Tweedledum", are, according to Columbia managing director, Fabrizio Intra, "Brand new. The lead singer, Aua, is a bubbly, yet gracious lady who is backed by three solid musicians. The style is decidedly electronic 1980s: in fact their one release so far has been *Rock'n'roll Robot*, a cover version of a 1980's hit by Alberto Camerino." At Sanremo they'll perform *Quando Io*.

## Carlotta (Carosello)

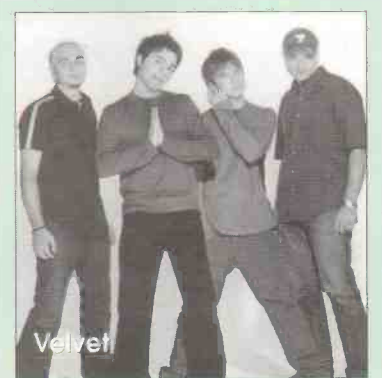
Everybody loves Carlotta's kitsch '60s-style pop songs. *Promessa* is expected to fit into this category.

## Stefano Ligi (Pressing)

Stefano Ligi, a classically trained guitarist who bears a remarkable physical resemblance to the young Lucio Battisti, sings songs about "boredom and adolescent angst". He will perform *Battisti*.

## X Sense (BMG Ricordi)

X Sense are a classically-trained four-piece, who play a broad range of styles, including dance, drum'n'bass and psychedelic. For Sanremo they have chosen *Luna*, which is probably softer and less experimental than their usual repertoire.



Velvet

## Velvet (EMI)

Velvet, who are named after the club in Rome where the band's four members first met, were formed in 1998. They list their influences as the Beatles, the Rolling Stones, Radiohead, Blur, the Stone Roses, the Charlatans, and, in case we'd left anybody out, Frank Sinatra's *My Way*. Their debut single, *Tokyo Eyes*, which enjoyed summer hit status last year, was, however, a catchy pop tune. The song they will perform at Sanremo, *Dietro Un Vetro*, is said to be similar. Both tracks will appear on the band's debut album, which will be released by EMI during the week of Sanremo. The band's philosophy is best summed up by leader and songwriter, Pierluigi Ferrantini, who observes: "I've always thought the chorus of a song was important... Now I dream of all the notes of an album composed of a single, stratospheric, endless chorus."

## Gazosa (Sugar)

Raunchy teenyboppers Gazosa who, like most Sugar artists, were discovered by Caterina Caselli, won over many fans with last summer's surprisingly strong debut album, *Gazosa*. At Sanremo they hope to go further with the typically energetic *Stai con Me... Forever*. The average age of the band—which consists of two girls and two boys (and with their long hair, it's hard to tell who's who)—is only 14, but they certainly can play R&B. "They are the children of musicians from the 1970s and, whereas other kids their age will kick a football around, they play rock music," says Sugar's Marco Giorgi. "You should see them in rehearsal. They can practice for hours on end with a sense of discipline that many adults would envy. They're so good that many people refuse to believe that they're actually playing the music!"



Gazosa

the single on a purely promotional basis and it received a fair amount of regional airplay. We've also been grooming Roberto as a live artist, as his background is mainly small clubs. He's opened for Jarabe de Palo, Marina Rei and Max Gazzé, playing three or four songs for audiences of varying sizes. Young artists can be a risky investment for record labels, but we have a good feeling about this guy."

## Paolo Meneguzzi (BMG Ricordi)

Paolo Meneguzzi, who signed with BMG Ricordi in September, will effectively make his Italian debut at Sanremo. What sets him apart from other "youngsters" however, is the fact that he has already enjoyed commercial success abroad. In 1995 he sent a demo cassette to the organisers of the Vina del Mar festival in Chile, who invited him to



Meneguzzi

word "solo" literally, as he spent two months in isolation with "two mics, a keyboard and something to drink". The result was the album, *Francesco Renga*, which will be followed by the Sanremo song, *Raccontami*, and a second album. According to Universal's head of A&R, Claudio Buja, "I think that, technically, Francesco has one of the best singing voices in Italy, even if his popularity is limited. We hope that Sanremo will provide the perfect setting for an artist of his ability."

## Principe e Socio M (IT Records)

If Neapolitan songs were the basis of modern Italian music, then nowadays the "Naples Sound" is more readily associated with the city's vibrant underground scene, which has given us 99 Posse and Stefano Miele, to name but two. Principe e Socio M, aka Antonio De Carmine and Mauro Spenelli, play aggressive "funky soul" songs about



Francesco e Giada

## Francesco e Giada (Starpoint International)

Aged 23 and 16 respectively, Francesco Boccia and Giada Caliendo, whose father was a member of the band Giardino dei Semplici, will sing *Turu Turu* which is classic Sanremo.

## Sara 6 (Zapping)

Sara 6 is the stage name of Serenella Occhipinti, 31, who has already appeared in the Sanremo "Giovani" section as the lead singer of the group Taglia 42. This year she sings *Bocca* (literally, "mouth").

**In addition to the 12 "Giovani", there are four finalists from the "Sanremo Song Academy":**

## Isola Song (Nar International)

Isola Song's *Grazie* is their first-ever release. Nar International's general manager, Mario Limongelli, describes their music as "Ethnic Sardinian Pop".

## Carlito (Di Più)

A three-piece band, led by 33-year-old Carlo De Bei, which performed at last summer's Heineken Jammin' Festival at Imbola. At Sanremo they will present *Emily*.

## Moses (Di Più)

In the past Sergio Moschetti, aka "Moses," 32, sang with the bands Red Bank and Strana Società, but he will make his debut as a soloist in the "Giovani" section with the song *Maggie*.

## Riky (CGD)

Riccardo Anelli, 29, has a heavy metal background. As "Riky," he will perform *Ho Vinto Un Viaggio* ("I've won a trip").



# DANCE GROOVES

by Gary Smith

## LOVIN' IT!

As the title suggests, *Lovin' You* by Smurf & Perry (Flamingo/Spain), is a full-bloodedly romantic tune. Kicking off with Concha Buika's throaty voice and a rolling piano figure, the tune, on *Vincenzo's Classic Club Mix*, then flips over to a mid-tempo house shuffle. From thereon in the Chic comparisons pile up with a tight, no-nonsense bassline, rich, supportive piano chords and Buika delivering a classic tune. Currently without a radio edit, although Smurf & Perry's original mix, complete with '80s-style groove, is certainly a strong candidate.

## BRILLIANT FUTURE

Big, booming bass tones, a sweet, tricky, syncopated rhythm and an extra helping of production-induced phatness are the main ingredients of Dillinger & Capone's *Infinity Counter* (MFS/Germany). The forward-looking nature of MFS, historically and enduringly a label with a "futurist" philosophy, has never been more relevant. This is sparse, non-commercial music by people who know their machines and how to write every ounce of expression out of them. Brilliant and uncompromising.

## SUN SHINES

With a string of licensing deals about to be closed, Slusnik Luna's *Sun* (Europropoganda/UK) is a trance track with a difference. The total absence of overblown, neo-classical keyboard lines or the kind of production values that caused trance to descend into a cheesy nightmare over the last two years amount to more than a mere retro throwback. Thanks to its pleasantly clunky production, a clutch of strong, spacey melody lines plus a tremendous, arms aloft breakdown, *Sun* has huge potential for both dancefloor and radio.

## THREE WAYS TO RELEASE

PIAS' dance division, started by Maria Jimenez last year, has just launched a third label. 3way Music is, according to Jimenez: "all about progressive and/or hard house and techno". Already, on its debut release, 3Way Music has a major crossover tune in the form of *My Beat* by Blaze featuring Palmer Brown. PIAS will release the track in Benelux and GSA while Eddie Gordon's Neo Records has snapped it up for the UK and Playground/PIAS have it for Scandinavia. *My Beat*, which was the subject of a major buzz at MIDEM 2001, is all soulful, poetic vocals with a warm, New Jersey house feel set to hard, uptempo beats. "The Ambassador remix is the bomb," Jimenez says. "There's a hard, pumping, build-up through the entire song. There is also great radio edit taken from that mix." With the video just finished and dancefloor feedback highly positive, Jimenez is highly optimistic. "We've already got the track included on ID&T's *Innecity* compilation which averages 30,000 units," she says.

"It's the most important dance compilation for the beginning of the year [in Benelux]. Plus it's on Kontor's *Top of the Clubs* compilation in Germany which averages around 80,000 units." Completing the package are remixes from Derrick Carter—a hard disco tech sound—and a chilled lounge mix by Swag. The vinyl is out in Benelux this week with the CD to follow two weeks later.

Please note that Gary Smith has moved...

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, 26, bd Guerin, 13008 Marseille, France. E-mail: garysmith@jazzfree.com.

# It's a Thompson family affair

by Nigel Williamson

"It's not like having John Lennon or Bob Dylan for a father. That would be a million times more difficult," says Teddy Thompson. "In fact, I don't think the guy at Virgin who signed me had even heard of my dad." In which case shame on him, for Teddy's old man is none other than Richard Thompson, one-time Fairport Convention mainstay and whose solo albums have made him one of Britain's finest and most distinctive singer-songwriters of the past 30 years.

Teddy, 24, is proving himself to be a chip off the old block. His debut album *Teddy Thompson* was released on Virgin across Europe on February 5 and contains 10 well-crafted songs that owe as much to the influence of Neil Finn and Crowded House as to the Thompson family legacy. Richard does play guitar on several tracks though, returning the compliment after Teddy sang backing vocals on his father's 1999 album *Mock Tudor* (Parlophone).

But there are musical as well as generational differences between the two Thompsons. "A lot of my fans turn up to his shows and I don't think he's too thrilled about that," Richard says. "He'd much rather have an audience of 17 year-old girls." Teddy expresses a similar eagerness to establish his own musical personality. "I had a bad moment when I was touring America and I got to some town

and saw a poster which said 'son of Richard Thompson playing tonight.' I told them they were idiots and cancelled the show. To be billed like that is pretty insulting."

However, the family connection has assisted with a vigorous UK press campaign and Virgin reports a healthy reaction to the album. Last October Thompson played a showcase at Virgin's London headquarters for UK industry "tastemakers."

Intriguingly, Rufus Wainwright, son of the American singer-songwriter Loudon Wainwright III, helps out on the album, singing on one track and co-writing another.

Other members of Thompson's social circle include Chris Stills (son of CS&N star Steven Stills) and Adam Cohen (son of Leonard). "We've obviously got a lot in common and we get on well together," says Thompson. "People have called it 'the rock'n'roll brat pack' but it's not something you really think about. It's not surprising because rock'n'roll has come of age and is now well on to its second generation."

Over the last couple of years Teddy has been gaining experience singing at his father's shows but is now touring in his own right. "I'd love to have a bit more growl in my voice like my dad's, although I think our vocal styles complement each other well," Teddy says. "But we've probably done our last tour together because I've got my own career now."



Teddy Thompson

# Jarabe De Palo's close shave at No. 1

by Howell Llewellyn

For the past four years, Jarabe de Palo have been Spain's best selling act. Their first two albums, *La Flaca* and *Depende*, both sold 700,000 copies, went triple-platinum in Italy, while the debut also sold some 60,000 units in France. Virgin Records España is now gearing up for the next instalment in the Jarabe success story with the February 12 release of *De Vuelta Y Vuelta*—an album the label's marketing and Internet director Mari Cruz Laguna believes is the "Spanish record of the year."

Preceded by a single, *De Vuelta...*, which remained at the top of the Spanish playlist charts throughout January, interest in the album has been boosted by a cleverly thought-out marketing ploy. "We decided on a teaser-based pre-campaign," explains Laguna, "as the band had not released an album for more than two years, and we knew people were getting expectant. It has worked wonders and the 'shaved Pau' is one of the country's talking points."

She refers to a 10-second TV spot shown through January in which singer Pau Donés walks across a Barcelona square with the wind blowing through his long hair—humming *De Vuelta...*—and sits down on a chair. The spot

left half of Spain asking "what happens next?". By the time the longer version was screened in February, showing an old man shaving off Donés' hair in front of bemused onlookers, the shaved head of Donés was everywhere—on TV spots, promo videos, press articles, and street posters. Consequently, *De Vuelta y Vuelta* was released on February 12 with a 225,000 shipout and a near guaranteed number one spot by the end of the month.

The album was released the same day in France, Portugal, Belgium and Switzerland, and comes out on February 26 in Italy, Austria, the US and Latin America, where combined sales for the band's earlier albums have reached triple-platinum. Paco Herrera, director of Cadena SER's Spanish language-only romantic Latino network Cadena DIAL, says "the music fits well with DIAL's format, and there are three songs which will go through heavy rotation".

While there are those who might think Jarabe's music cuts too fine a line between the pleasantly languid and the plainly pedestrian, Donés says "the new record is maybe much richer musically, because we have had time to reflect, to prepare it, record it without hurrying. I would be worried if our music and lyrics stopped exciting our public, although it is they who make the hits—we just make songs."



Jarabe De Palo

# Norway is beating the odds

**A**lthough Norwegian releases only accounted for 17% of music sales in the country last year, the general consensus is that the Norwegian industry is currently enjoying a period of optimism and creativity. Recent initiatives like forthcoming industry music conference by:Larm (to be held in Tromsø from February 22-25), brand new alternative music prize Alarm and the creation of export body Music Export Norway reflect a resourceful industry with faith both in itself and its future.

"I think the Norwegian industry is doing better than it has done in a long, long while," says Terje Pedersen, head of A&R/Norwegian repertoire at Warner Music Norway. "The self confidence is better than it has been before."

Andreas Gilhuus, MD of independent label dBut Records, agrees. He sums up the atmosphere: "There is an optimism among everyone," he says. "We work together very well—the small labels talk and share contacts. There's a good connection between venues and labels and we organise things together. Also, we talk with the majors, especially Virgin and Universal, who have big Norwegian departments."

Over the last ten years, there has been "a change of generations" which is finally about to come to an end.

**Despite a continuing lack of support from radio and the public for home grown product, the Norwegian music industry is in good shape. Siri Stavenes Dove reports on how the industry overcomes adversity.**

Having stuck to the safe veteran artists and signed very few new acts, the major labels are now opening up to new times, according to music journalist Håkon Moslet

"What's happening now is a combination of the old artists just not being very good anymore, and the market becoming a lot more critical. There's less artist loyalty these days," says Moslet.

## Exporting Norwegian music

Although acts like Lene Marlin, A-ha and M2M have done well beyond the borders of Scandinavia, the prospect of breaking abroad still seems a distant dream to many Norwegian acts. According to Michael Manasse, managing director of EMI Norsk, Norwegian music is perceived as a bit eccentric. "Norway is known for its niche music," he says. "It's distinctive and of high quality, but not always commercial. It helps that A-ha and

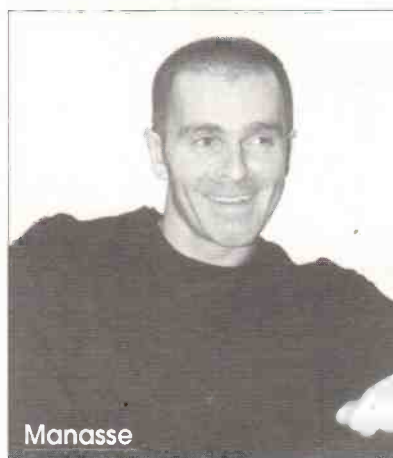
Lene Marlin have had the success they have experienced."

by:Larm event director Erlend Mogård-Larsen says the Norwegian industry can learn from companies abroad, where the majors have smaller labels to take care of the new acts. "The artists can develop in a small label before they come into the warmth with the mother company," he says. "We don't have much of that in Norway and it's a shame." But he adds: "There's a lot of reasons for why we are starting to export artists. One is that there are some new industry executives with fresh heads, who are willing to make sacrifices for music."

Independent record companies are becoming a more and more significant

part of the Norwegian industry, especially when it comes to the live music scene in cities like Oslo. Bringing in new artists and representing alternative music, they are a vital source of new talent.

"There's a new dynamic in the industry, and it's becoming quite big," says Moslet. "Last year 450 Norwegian records were released by lots of different labels. But what is disappointing is that 85-90% of Norwegian records are released by the IFPI-companies. For the indies perhaps the mission isn't to sell, but to promote new artists." Also the majors recognise the importance of the indies. "There's a lot of new stuff, but there should be more indies and



Manasse



Lillien

## Magical talent helps Marlin lead the way

**T**he story of Lene Marlin, the young Norwegian singer songwriter who has sold near 1.6 million copies of her debut album *Playing My Game*, will be the theme of a panel at Norwegian music industry event by:Larm this year. And it is quite a unique story, especially by Norwegian standards.

In 1997, Lene Marlin was a 17-year-old school girl playing guitar in her bedroom in the Polar city of Tromsø. When some of her demos got played on a local radio station, the waves went further than she thought. "A guy I know who works there sent me the demo with four tracks, and it was excellent stuff," says Per Eirik Johansen, managing director of Virgin Records Norway. "I went to see her in Tromsø, and signed her. And it's gone very well since!" he rejoices.

Indeed it has. The first single *Unforgivable Sinner*—released in Norway in 1998—quickly topped both the airplay and singles charts, having had a kick-start by featuring on the soundtrack of Norwegian youth film Schpaaa. Another two singles and an album later, Marlin has become one of the most successful artists Norway has ever produced. She's had a number one in Italy, won four Spellemansprisen awards (Norwegian grammys) and she took the MTV Europe Award for Best Nordic Act in 1999. So far in 2001 she has been nominated for (but didn't win) best international newcomer at the NRJ Music Awards in Cannes, and still has the chance to take a Brit Award and another Spellemansprisen. After her success in Europe and Japan, a new album is rumoured to be released by the end of the year. Amazingly Marlin has been on a break for almost all of the past year, with all promo work on hold.

But before success—and the rest—went a lot of



Lene Marlin

effort. "Breaking an unknown artist today takes a lot of time and hard work. Before anything was released, we spent a lot of time finding her musical expression," says Johansen. "She was somewhere between pop and the American singer songwriter sound. We worked a lot with producer Hans Olav Grotheim to blend this with the European pop sound and create her individual style."

After breaking in Norway, Marlin went to the rest of Scandinavia and Japan. Italy followed in the summer of 1999 and in the autumn work started in Germany, France and the rest of Europe. The UK was left until last, with Virgin starting to work Marlin in spring 2000. "It's only England we haven't done any promo for," says Johansen. "Lene had finished doing promo for the record when we got there, and broke there on the

strength of videos and airplay only. She has sold 270,000 albums in the UK so far."

It was decided that the US would have to wait for now, explains Johansen. "Lene had worked and done promo for the record for 18 months and it was time for a break. It takes at least six months of work to break in the US, so we are waiting until the right time comes."

But out of the huge number of Norwegian acts, what made Lene Marlin succeed abroad? The general opinion seems to be the power of her talent. "She is a fantastic songwriter," says Norwegian daily newspaper *Dagbladet's* music journalist Håkon Moslet. "She is very talented, and it's the right songs for the right artist. Also, she has been allowed to be herself to a large degree, and I think she could easily have got lost if she was on another label. The reason she has sold that many albums is that Virgin has done a really good job with her. There are similar artists, she's not unique and hasn't written *Sgt. Pepper*, but she has good people around her who have done the right things."

Michael Manasse, managing director at parent company EMI Norsk agrees: "It's first and foremost the artist and the songs. I'll never forget the first time I heard *Unforgivable Sinner*. You see her and think 'she's a star'. It was just natural. It's talent that is needed—people always go on about how much good music there is around that doesn't sell. But there's very little good commercial music that doesn't sell."

NRK PeTre's head of music Marius Lillelien adds: "It boils down to artists having to be good enough. In Norway people have been speculating too much on if there's been something wrong with the industry. But if you're good and you have appeal it's not a problem to do well internationally."

more underground," says Manasse. "In Sweden the indies come from the street and then the majors buy them. In Norway it's the opposite, people leave majors to start up indies! But the Norwegian music scene blossoms. It's a great live scene, better than Sweden."

dBut Records is part of independent association Norwegian Etikette, which also comprises Garralda Records, Trust Me Records and Racing Junior. The label's artist roster includes Perculator, Nood, Tøyen and Boy. "The indies have always been around, but now there is optimism and faith in going abroad. It's simply because there's more good music around," says dBut's Gilhuus. The label was present at Music Export Norway's stand at Midem earlier this year. "There was a lot of great people, with the same idealism as us. The music is in focus, we don't want



Johansen

to get lost in figures," says Gilhuus and reveals that dBut are following up on interest generated at the event.

The fact that there is a lot of interest in Norwegian music, despite mixed views, was apparent at this year's Midem trade show in Cannes, which heralded the debut of Music Export Norway, the new export body for Norwegian music formed last year at by:Larm in Bergen. "It worked very well," says Inger Dirdal, head of Music Export Norway. "It was very positive that people came and asked about music from Norway. Most people want to export their own products and most of the queries at Midem are about distribution deals in Norway. [This time] people saw our video and were asking about Norwegian artists."

**Importance of radio**

In Norway as anywhere else, it's crucial to get radio on board when trying to break new acts. Public service youth station NRK PeTre has taken on the role of playlisting new music, including new Norwegian acts, though it is virtually impossible to get commercial stations to air new Norwegian music. Needless to say, they are criticised for it. "It's always PeTre who have been positive," says Michael Manasse. "The commercial stations are interested only when singles go into the chart. This is a problem with Norwegian radio. Commercial stations want [it to be] a hit before they play it. It's very difficult to get Norwegian radio now."

Moslet explains that while the rel-



A-ha

ative success of Norwegian music has prompted an "everyone mucking in" kind of attitude toward supporting local acts. "This only extended to the music industry and some print media. The public and radio are on the other side—you don't get anything for free by being Norwegian. There is, or at least has been up until now, a deep-rooted scepticism toward Norwegian music," says Moslet.

Warner's Pedersen agrees: "PeTre and P1 are good and the others aren't. But that's the entire politics of culture in Norway, we're not good at supporting Norwegian culture."

Lillelien argues that this is what is to be expected from commercial radio: "My impression is that they are waiting for hits, but that is what commercial radio is about. Like BBC Radio 1 is important for breaking new artists in the UK, NRK PeTre takes that role in Norway. It's to be expected that the commercial stations won't take on the role of breaking new artists."

In the indie camp, things aren't much better. Says Andreas Gilhuus: "It's PeTre and student radio. We feel we have a good dialogue with PeTre." He reveals that dBut has also talked to Danish P3 about broadcasting club nights.

**Norwegian acts sign abroad**

Another big question surrounds the reasons why acts such as M2M, A-ha and Kings Of Convenience leave the country when they want a record deal. M2M is signed to Atlantic in the

US, A-ha to WEA Germany and Kings to Source UK in connection with Warner's Pedersen. They contacted us and asked if we knew anything about them." He adds: "Often it can be a personal thing, who you click with." Warner's Pedersen thinks it is a good thing. "Warner Music Norway was in the picture when M2M were signed to Warner in the US. It's not seen as a problem at all—it's positive that people in other countries want Norwegian artists."

**Meeting at by:Larm**

All these questions will be debated at the fourth annual music conference by:Larm which takes place above the Arctic circle in Tromsø later this month. The event focuses on showcasing unsigned talent, as well as panels and debates, and has become something of a Mecca for labels to spot new talent. "It's been a great lift for the Norwegian industry," says by:Larm's Mogård-Larsen. "To meet once a year and focus on music and what talent we have is important—you can tell the difference from the early 90s in the faith in the industry. We know we can get things out and even export. The response from industry people and journalists is that by:Larm is one of the most important things that has happened in the industry."

Moslet agrees: "by:Larm has created a new dynamic in the Norwegian industry," he says. "New talent is the capital of the labels. This has been misunderstood for a while, people thought money was the capital."

**"People want to export their own products and most of the queries at Midem are about distribution deals in Norway. (This time they) were asking about Norwegian artists."**

Inger Dirdal, head of Music Export Norway

US, A-ha to WEA Germany and Kings to Source UK. Says Manasse: "I think it's quite clever to sign directly to a label abroad if you can. It's a good opportunity to get straight to the best people. No Norwegian label can guarantee that an artist's stuff will be released abroad—it's up to the individual countries if they want to do it or not. If an act is signed in the UK, they will automatically be released in the UK. At the same time they will get a lot of attention at home."

"It's nothing new," says Per Eirik Johansen, managing director of Virgin Records Norway. "I think we'll see more and more acts signing to companies in other countries than their own. We have worked very close-

ly with Source UK in connection with Kings Of Convenience. They contacted us and asked if we knew anything about them." He adds: "Often it can be a personal thing, who you click with." Warner's Pedersen thinks it is a good thing. "Warner Music Norway was in the picture when M2M were signed to Warner in the US. It's not seen as a problem at all—it's positive that people in other countries want Norwegian artists."

There's been several good people who have recently come into the industry. by:Larm has made it a good thing to sign new acts again."

"It's great to have by:Larm, it's like Popstad in Sweden and In The City in the UK," says EMI's Manasse. "It's quite expensive, but it's definitely worth the cost to have the industry come together. The best thing is to go there to hear good music and chat to competitors, and see and hear new talent."

The ones to watch in Norway

**TUNGTVANN (EMI)**

Although there has been some radioactivity on progressive music stations as a reaction to Tungtvann (heavy water, D2O), this particular sort has nothing to do with nuclear weapons.

Hailed as the breakers of Norwegian language hip hop, the big mouthed duo from the north of Norway (Bodø and Harstad) rap in their local accents and take nothing



Tungtvann

and everything seriously. Though not the first to rap in Norwegian, the act are seen as responsible for taking Norwegian rap out of the underground and into the public light. Their first single, *Reinspikka Hip Hop EP* was released independently, and helped get them noticed at by:Larm 2000, where they—like Briskeby and many other acts— attracted the industry attention they wanted.

The result was a contract with EMI, and debut album *Nord Og Ned* was released in October 2000. The *Reinspikka Hip Hop EP* was also released in Sweden before Christmas, and they'll soon be playing with Swedish rappers Latin Kings, so it's more than likely that the act will break in Sweden as well. "The hip hop scene crosses borders in Scandinavia," says Michael Manasse, managing director of EMI Norsk, who explains that Swedish rapper Petter will go to Tungtvann gigs and vice versa.

Vocallist Jørg-1, and DJ Poppa Lars produce a sound picture that is true to the hip hop of the early 1990s. Rap in Norwegian, previously perceived by many as "naïf" or downright impossible, works in the raw yet musical Northern accent which is packed with swear words and full of hip hop essential sarcasm. "Norwegian hip hop is the most exciting thing that's happened in the last two years," says music journalist Håkon Moslet. "Finally the Norwegian language is back in pop music. And it's great to have a new scene."

The duo's critically acclaimed album has helped get them nominated for the newcomer of the year prize at the prestigious Spellemansprisen (Norwegian Grammys), which takes

place on March 2, in competition with fellow debut act Ricochet. Tungtvann will also perform on the night. And they're no strangers to success: at Alarm, a brand new alternative music prize-giving held on February 3, Tungtvann took two awards, best hip hop/rap album for *Nord Og Ned* and best song for *Ubudne Gjesta*.

The album has sold 10,000 units so far. "That's a best-seller in Norwegian hip hop," says Manasse. "We've reached what we hoped for, as they are a Norwegian language act."

On the radio side, PeTre has backed the band all the way, and they have also been given a lot of support from student radio, as well as commercial stations such as NRJ and Kiss FM.

A new album is planned for autumn/winter 2001.

## BRISKEBY (Universal)

The hottest name in Norway these days is Briskeby. On the back of domestic success with *Song To Whisper*, *Propaganda*, and *Wide Awake*—the latter two massive radio favourites in Norway—their debut album *Jeans For Onassis*, released last autumn, has sold nearly 100,000 copies. Now the act are aiming to break in Germany, by touring with fellow successful Norwegians A-ha.

Briskeby first got noticed when



Briskeby

they played the Quart festival in 1999, the same year that Lise Karlsnes took over as singer. The by:Larm industry seminar in Bergen 2000 followed, and the act who initially signed to independent label Forward Records, were bombarded with offers and ultimately decided on Universal Music (M&M, May 27 2000).

"We've played them since 1999. Then it was *Song To Whisper*, with a different lead singer," says Egil Houeland at Radio 102 in Haugesund. "I really took to *Propaganda* before I saw them at by:Larm in Bergen last year. It's good, guitar-based pop and Lise is quite in-your-face." The band's guitar-based neo-pop has hit home in all parts and all ages of the nation. Says Houeland, "It's great for an adult station like us—they have managed to reach several generations at the same time."

## MADRUGADA (Virgin)

These rockers from Nordland in northern Norway packed up and headed south in 1995, aiming to try their luck on the music scene in Oslo. And they succeeded—their fusion of hard rock and melodic ballads, low-key at the same time as keeping the stadium feel—vocalist Sivert Høyem's deep, distinctive voice intrinsic to the whole sound—struck a chord with



Virgin Records Norway and got the band signed to the label in 1998.

Previously known as Abby's Adoption, the band fortunately changed their name to Madrugada, a Spanish word which means "the blue hour", the time when night becomes day. Their debut album *Industrial Silence* was released in 1999 and has so far sold 70,000 units in Norway and 60,000 in Europe. The band has toured Europe several times and has built up a loyal fan base. The follow-up album, *The Nightly Disease* was recorded in New York and will be out on March 5. "It's a European priority," says Virgin's Per Eirik Johansen, who predicts high sales across Europe.

## BERTINE ZETLITZ (EMI)

Bertine Zetlitz is going abroad. After selling close to gold-status with sophomore album *Beautiful So Far*, released in Norway last summer, she recently performed at a showcase in London for an audience of EMI people from around the world.

"There are thoughts and plans for Bertine's future," says Michael Manasse, managing director of EMI Norsk, who reveals that "it's been confirmed that she will be an EMI priority, just not when. Maybe with the next record. We don't want to create a big hype, she is not a one-hit wonder so we want to build her up slowly." Zetlitz will be doing a mini-tour in Sweden in February, and Denmark may also be included.

"We want to start with Scandinavia and slowly and surely build her up long-term," says Manasse. So far the single *Cruel* has



Zetlitz

been released in Finland and is enjoying a lot of interest from radio there.

Zetlitz makes pop music with an edge. She writes songs about the bizarre, wonderful and horrible, creating what has been called smart-pop. Producer Tore Johansson, who has worked with the Cardigans, ensures the mystical, Nordic ambience of the record, as well as helping it to attract attention abroad.

## AI PHOENIX (Racing Junior)



Ai Phoenix

Ai Phoenix's sophomore album *The Driver Is Dead* was the first longplayer to be released by Racing Junior—an independent label which is part of Norwegian indie association Norwegian Etikett—in October 2000.

The album follows the Bergen-based act's critically acclaimed debut *Film*. On *The Driver Is Dead*, the sound is again heavily reliant on vocalist Mona Mørk's deep, Leonard Cohen-esque melancholy, although the band has also been compared to Mazzy Star and The Walkabouts. Radio has been wary—as it can be of guitar-based unknowns—though NRK PeTre has backed the band from the start. *The Driver Is Dead* has been PeTre's album of the week, and the single *This Is Close* was on the B-list for a long time. "It's a lo-fi rock band, which we play because they are good and because they deserve to be played, more than because we thought we'd get a million more listeners out of doing it," says head of music at PeTre Marius Lillelien.

Ai Phoenix embark on a European tour in March 2001, and the album has been released in the UK through Shellshock.

## KINGS OF CONVENIENCE (Source/Virgin)

Two voices in close harmony accompanied by two acoustic guitars constitute the sound of Kings Of Convenience. Band members Erland Øye and Eirik Glambek Bøe repre-

sent what has been called "the new acoustic movement" by UK indie magazine NME, and the title of their debut album *Quiet Is The New Loud* says it all—this is low-key, mellow guitar-based music. With acoustic music on the back; the timing couldn't be better—the long player went straight to number one in the Norwegian album chart when it was released on January 29.

Øye is not sure whether they are part of a scene: "The only thing we've got in common is an acoustic guitar," he says. "For us, it was just easier to play acoustic: you don't have to find a rehearsal place, you just visit each other at home." The Bergen-based act, who come out of louder rock band Skog, have been compared to Simon & Garfunkel on numerous occasions, but Øye doesn't mind: "If that stops people from listening to our music it will be a problem, but it doesn't. I would stress that we are not influenced by them, but that our voices sound a bit similar, because we were born that way."

Vincent Clery-Melin, international label manager at Virgin France is overseeing their European promotion campaign. "There's a strong need for song driven music," he says. "This seems to be the right album at the right time". Championing The Kings in Norway is Marius Lillelien, head of music at national CHR-station NRK Petre in Oslo. He discovered the band at the UK festival In The City in 1998. *Toxic Girl*, a 7-inch single on local indie label Ellèt, was playlisted in late 1999 for three months on P3's A-list. He recalls: "The response from our listeners was tremendous. To me they are simply a duo singing classic songs that never sound irrelevant. Let's be honest about it, it's not the easiest band in the world to programme on a



Kings Of Convenience

pop radio station—but in addition to being really good music, it works very well as a breather between all the R&B and guitar driven stuff."

*Playing Live In A Room EP* went to number two in Norway in January and the first international single off the album will be *Winning A Battle*, *Losing The War*, which is already enjoying airplay on alternative stations across Europe and of course on NRK Petre.

Says Clery-Melin: "We will get radio on board with the second single *Toxic Girl*, which has got a broader sort of appeal. Without any fanfares or push, their albums will flow organically to the right sort of audience." The album will be released in the US on March 6.

All profiles written by Siri Stavenes Dove, except Kings Of Convenience, by Menno Visser

# Eurochart Hot 100® Singles

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week 09 / 01

this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	15	1	<b>Stan</b> Eminem Feat. Dido - <i>Aftermath / Interscope (Various)</i>	A.DK.FIN.F.D.GRE.IRL.NL.N.P.E.S.CH.UK.FL.WA.	34	36	18	<b>Avant De Partir</b> Eve Angeli - <i>M6 Int. / Sony (Not Listed)</i>	F.CH.WA.	68	93	3	<b>Return Of Hip Hop</b> DJ Tomekk - <i>Fila / BMG (BMG Ufa)</i>	D.CH.
2	3	5	<b>Ms. Jackson</b> Outkast - <i>LaFace / Arista (Chrysalis / Gnat Booty / Dungeon Rapz)</i>	A.DK.FIN.F.D.NL.N.S.CH.UK.FL.WA.	35	32	16	<b>Not That Kind</b> Anastacia - <i>Epic (Global / Chrysalis / Universal / FirstBaseBari)</i>	F.IRL.I.NL.CH.UK.HUN.WA.	69	59	14	<b>Bass, Beats &amp; Melody</b> Brooklyn Bounce - <i>Sony Music Media (Copyright Control)</i>	A.DK.D.I.S.CH.
3	2	12	<b>Love Don't Cost A Thing</b> Jennifer Lopez - <i>Epic (Various)</i>	A.DK.F.D.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.FL.WA.	36	26	13	<b>Gravel Pit</b> Wu-Tang Clan - <i>Loud / Epic (Wu-Tang)</i>	A.D.IRL.NL.CH.UK.FL.WA.	70	98	2	<b>Jelle</b> Slimme Schemer feat. Tido - <i>Roadrunner Arcade Music (Not Listed)</i>	NL.
4	4	14	<b>Can't Fight The Moonlight</b> LeAnn Rimes - <i>Curb / Warner / EMI (Realsongs)</i>	A.DK.FIN.D.GRE.IRL.I.NL.N.S.CH.UK.HUN.FL.WA.	37	20	6	<b>Ich Geh' Nicht Ohne Dich</b> Walter - <i>Hansa (Endemol / EMI)</i>	A.D.CH.	71	NE	NE	<b>Fever</b> Starsailor - <i>Chrysalis (EMI)</i>	UK.
5	7	4	<b>Rollin' Limp Bizkit</b> - <i>Interscope (Zomba / Big Bizkit)</i>	A.FIN.D.IRL.NL.N.P.S.CH.UK.HUN.FL.WA.	38	79	2	<b>Tu Vas Me Quitter</b> Hélène Segara - <i>Orlando / East West (Not Listed)</i>	F.WA.	72	NE	NE	<b>X</b> Xzibit - <i>Loud / Epic (Various)</i>	D.NL.S.CH.
6	6	8	<b>Seul</b> Garou - <i>Columbia (Not Listed)</i>	F.CH.WA.	39	NE	NE	<b>Stutter</b> Joe feat. Mystikal - <i>Jive (Various)</i>	UK.	73	50	3	<b>On The Radio</b> Martine McCutcheon - <i>Innocent / Virgin (Warner Chappell)</i>	IRL.UK.
7	9	2	<b>Whole Again</b> Atomic Kitten - <i>Innocent / Virgin (EMI / Windswept Music London)</i>	IRL.UK.	40	29	6	<b>Touch Me</b> Rui Da Silva - <i>Kismet / Arista (Notting Hill / EMI)</i>	IRL.I.NL.P.UK.FL.WA.	74	61	6	<b>It's The Way You Make Me Feel</b> Steps - <i>Jive (Zomba / BMG / Jobete)</i>	IRL.UK.
8	19	6	<b>What A Feeling</b> DJ Bobo & Irene Cara - <i>Metronomy / EAMS / EMI (Warner Chappell)</i>	A.D.E.CH.HUN.	41	40	13	<b>Upside Down</b> A* Teens - <i>Stockholm (Stockholm)</i>	A.D.NL.S.CH.WA.	75	65	2	<b>You</b> Judith - <i>Dino (Not Listed)</i>	NL.
9	NE	NE	<b>Teenage Dirtbag</b> Wheat - <i>Columbia (EMI)</i>	D.IRL.UK.	42	33	33	<b>Gotta Tell You</b> Samantha Mumba - <i>Wild Card / Polydor (Warner Chappell / Chrysalis / Universal)</i>	A.F.D.CH.FL.	76	70	23	<b>Simon Papa Tara</b> Yannick Noah - <i>Saint Germain / Sony (Music Addict)</i>	F.WA.
10	11	13	<b>911</b> Wyclef Jean feat. Mary J. Blige - <i>Columbia (Sony ATV / EMI)</i>	A.DK.FIN.F.D.IRL.I.NL.N.CH.UK.FL.WA.	43	38	32	<b>Moi...Lolita</b> Alizee - <i>Polydor (Not Listed)</i>	F.CH.WA.	77	74	2	<b>Romeo</b> Shebang - <i>Bonnier (Northerland)</i>	S.
11	RE	RE	<b>Last Resort</b> Papa Roach - <i>Dreamworks (Dreamworks / Viva La Cucaracha)</i>	A.IRL.CH.UK.	44	37	15	<b>Stronger</b> Britney Spears - <i>Jive (Zomba)</i>	A.F.D.GRE.IRL.I.P.S.CH.UK.FL.WA.	78	63	20	<b>Angel</b> Lionel Richie - <i>Island (Rive Droite / LBR)</i>	A.F.NL.P.CH.
12	14	10	<b>Daddy DJ</b> Daddy DJ - <i>M6 Int. / Sony (Not Listed)</i>	F.	45	34	10	<b>The Next Episode</b> Dr. Dre feat. Snoop Dogg - <i>Aftermath / Interscope (EMI / Warner Chappell / BMG)</i>	F.IRL.UK.	79	64	12	<b>You Are My High</b> Demon vs. Heartbreaker - <i>S.M.A.L.L. / Sony (Not Listed)</i>	F.NL.CH.FL.WA.
13	5	13	<b>Stuck In A Moment You Can't Get Out Of</b> U2 - <i>Island (Blue Mountain / Universal)</i>	A.DK.FIN.D.IRL.I.NL.N.P.S.CH.UK.HUN.FL.WA.	46	47	25	<b>Dancing In The Moonlight</b> Toploader - <i>Sony S2 (EMI)</i>	IRL.UK.	80	54	25	<b>Sky</b> Sonique - <i>Serious / Universal (EMI / Universal)</i>	A.F.D.GRE.P.CH.HUN.
14	16	22	<b>Overload</b> Sugababes - <i>London (EMI / Copyright Control)</i>	A.D.GRE.S.CH.FL.WA.	47	31	15	<b>Don't Tell Me</b> Madonna - <i>Maverick / Warner Bros. (Warner Chappell / Various)</i>	A.F.D.I.NL.S.CH.FL.WA.	81	66	16	<b>Feel The Beat</b> Darude - <i>16 Inch Records / Various (BMG)</i>	A.F.GRE.CH.
15	12	17	<b>Things I've Seen</b> Spooks - <i>Epic / Artemis / Sony (R-Style / Spooked Out / Anthrhill)</i>	A.FIN.F.D.IRL.NL.CH.UK.FL.WA.	48	48	10	<b>Inner Smile</b> Texas - <i>Mercury (EMI / Warner Chappell)</i>	A.D.IRL.I.NL.E.CH.UK.FL.WA.	82	42	2	<b>Shining Light</b> Ash - <i>Infectious (Universal)</i>	IRL.UK.
☆☆☆☆ SALES BREAKER ☆☆☆☆					49	43	20	<b>If I Ever Feel Better</b> Phoenix - <i>Source / Virgin (Ghettoblaster / Taiyo)</i>	F.I.CH.WA.	83	91	2	<b>Shine</b> Vanessa Amorosi - <i>Universal (MarJac / Standard / Mark Holden)</i>	A.D.CH.
16	51	11	<b>Wassuup!</b> Da Nuttz - <i>Eternal / WEA (Copyright Control)</i>	F.S.WA.	50	28	7	<b>Chase The Sun</b> Planet Funk - <i>Bustin' Loose / Virgin (Warner Chappell / Zomba / Bustin' Loose)</i>	GRE.IRL.NL.UK.	84	56	3	<b>Dream To Me</b> Dario G - <i>Manifesto (Universal)</i>	IRL.UK.
17	8	11	<b>Supreme</b> Robbie Williams - <i>Chrysalis (EMI / BMG / Universal)</i>	A.F.D.GRE.IRL.I.NL.S.CH.UK.HUN.FL.WA.	51	RE	RE	<b>We Will Survive</b> Warp Brothers - <i>Dos Or Die / Various (Warner Chappell / EMI)</i>	DK.D.IRL.E.UK.	85	68	18	<b>Parle-Moi</b> Isabelle Boulay - <i>V2 (Not Listed)</i>	F.WA.
18	10	11	<b>L'Alizé</b> Alizee - <i>Polydor (Not Listed)</i>	F.CH.WA.	52	46	8	<b>Verone</b> Frederic Charter & La Troupe - <i>Mercury (Not Listed)</i>	F.WA.	86	RE	RE	<b>Goes Around Comes Around</b> Addis Black Widow - <i>Instant Karma / Sony (Not Listed)</i>	N.S.
19	NE	NE	<b>Daylight In Your Eyes</b> No Angels - <i>Zeitgeist / Polydor (Not Listed)</i>	A.D.	53	NE	NE	<b>It Wasn't Me</b> Shaggy feat. Ricardo "Rikrok" Ducent - <i>MCA (Livingsting / Big Yard)</i>	NL.S.UK.	87	69	27	<b>Could I Have This Kiss Forever</b> Whitney Houston & Enrique Iglesias - <i>Arista (Realsongs)</i>	F.GRE.I.CH.WA.
20	15	19	<b>Who Let The Dogs Out</b> Baha Men - <i>Edel (Desmoné Music)</i>	A.DK.D.IRL.NL.N.S.CH.UK.FL.WA.	54	44	16	<b>Hey Baby</b> DJ Ötzi - <i>EMI (Gerig)</i>	A.D.	88	89	25	<b>7 Days</b> Craig David - <i>Wildstar / Edel (Windswept / Warner Chappell / CC)</i>	FI.
21	21	6	<b>Everytime You Need Me</b> Fragma feat. Maria Rubia - <i>Gang Go / Orbit / Various (Upright / PolyGram)</i>	A.DK.FIN.D.IRL.NL.N.S.CH.UK.FL.	55	53	2	<b>Celebrate Our Love</b> Alice Deejay - <i>Violent / Various (Universal / Molijn)</i>	A.F.D.IRL.S.CH.UK.HUN.FL.	89	75	10	<b>Can We Fix It</b> Bob The Builder - <i>BBC (EMI / BBC Worldwide)</i>	IRL.UK.
22	23	12	<b>Operation Blade (Bass In The Place)</b> Public Domain - <i>Xtravaganza / Sony (Warner Chappell / Notting Hill / 23 Precinct)</i>	A.D.GRE.IRL.NL.N.S.CH.UK.FL.	56	41	14	<b>Es Ist Geil Ein Arschloch Zu Sein</b> Christian - <i>Hansa (Boogiesongs / Hanseatic / Warner Chappell)</i>	A.D.CH.	90	77	13	<b>Heaven</b> Gotthard - <i>Ariola (Not Listed)</i>	CH.
23	27	3	<b>Solaar Pleure</b> MC Solaar - <i>East West (Not Listed)</i>	F.CH.WA.	57	49	16	<b>Walking Away</b> Craig David - <i>Wildstar / Edel (Warner Chappell / Windswept)</i>	A.IRL.I.NL.S.CH.UK.HUN.FL.WA.	91	NE	NE	<b>Bitch (Je N'Appelle Pas Les Femmes)</b> K-Mel - <i>Delabel / Virgin (Not Listed)</i>	F.WA.
24	NE	NE	<b>Loco</b> Fun Lovin' Criminals - <i>Chrysalis (Warner Chappell / Difontaine Carting / Fox)</i>	IRL.I.UK.	58	45	13	<b>J'En Rêve Encore</b> De Palmas - <i>Polydor (Not Listed)</i>	F.WA.	92	RE	RE	<b>La Peine Maximum</b> Pablo Villafranca - <i>Mercury (Not Listed)</i>	F.WA.
25	17	17	<b>Independent Women Part 1</b> Destiny's Child - <i>Columbia (Sony ATV / Various)</i>	A.FIN.D.GRE.IRL.I.NL.S.CH.UK.FL.WA.	59	55	3	<b>La Bas</b> Assia - <i>Virgin (Not Listed)</i>	F.	93	78	5	<b>With Arms Wide Open</b> Creed - <i>Wind-Up / Epic (EMI)</i>	D.P.CH.UK.
26	24	3	<b>Pop Ya Collar</b> Usher - <i>LaFace / Arista (Various)</i>	D.IRL.NL.S.CH.UK.WA.	60	57	3	<b>Puf/Schudden</b> Def Rymmmz - <i>Virgin (Not Listed)</i>	NL.	94	NE	NE	<b>Synaesthesia</b> The Thrillseekers - <i>Neo (Black &amp; Blue / Neo / Universal)</i>	IRL.UK.
27	18	18	<b>One More Time</b> Daft Punk - <i>Labels / Virgin (Zomba / Tuffoney)</i>	A.F.D.GRE.IRL.I.NL.N.P.E.CH.FL.WA.	61	84	7	<b>What Makes A Man</b> Westlife - <i>RCA (Rondor / Rokstone / Universal)</i>	IRL.UK.	95	RE	RE	<b>Goodnight Moon</b> Shivaree - <i>Capitol (Warner Chappell / Nappylon)</i>	I.UK.
28	22	8	<b>Elle Te Rend Dingue (Poom Poom Short)</b> Daddy Nuttee - <i>Delabel (Not Listed)</i>	F.WA.	62	73	3	<b>Exploration Of Space</b> Cosmic Gate - <i>EMI (Universal / Manuskript)</i>	A.D.CH.	96	58	32	<b>Lady (Hear Me Tonight)</b> Modjo - <i>Barclay (Warner Chappell / Sony ATV / Universal)</i>	F.GRE.I.P.CH.
29	25	4	<b>The Call</b> Backstreet Boys - <i>Jive (Zomba)</i>	A.FIN.D.GRE.I.NL.N.P.E.S.CH.FL.WA.	63	52	9	<b>Si Je M'En Sors</b> Julie Zenatti - <i>Columbia (Not Listed)</i>	F.WA.	97	80	9	<b>Up &amp; Down (Don't Fall In Love With Me)</b> Billy More - <i>Time (Little H. / Warner Chappell)</i>	A.D.CH.
30	13	2	<b>Case Of The Ex</b> Mya - <i>Interscope (Various)</i>	IRL.UK.FL.WA.	64	NE	NE	<b>Was Kostet Die Welt</b> Christian - <i>Hansa (Not Listed)</i>	A.D.	98	NE	NE	<b>Army Of Two</b> Dum Dums - <i>Good Behaviour (Sony ATV)</i>	UK.
31	39	3	<b>Super</b> Gigi D'Agostino feat. Albertino - <i>BXR / Media (Warner Chappell)</i>	A.D.I.E.CH.	65	92	5	<b>L'Envie D'Aimer</b> Daniel Levi - <i>Mercury (Not Listed)</i>	F.WA.	99	87	11	<b>Never Had A Dream Come True</b> S Club 7 - <i>Polydor (EMI / 19 / BMG)</i>	IRL.UK.
32	30	28	<b>La Passion EP</b> Gigi D'Agostino - <i>BXR / Media (Warner Chappell)</i>	A.D.CH.FL.	66	NE	NE	<b>R&amp;B 2 Rue</b> Matt - <i>Barclay (Not Listed)</i>	F.	100	76	3	<b>You All Dat</b> Baha Men - <i>Edel (Various)</i>	IRL.UK.
33	35	4	<b>Played-A-Live (The Bongo Song)</b> Safri Duo - <i>AM:PM / Universal (Copyright Control)</i>	DK.IRL.NL.S.UK.	67	60	29	<b>Les Rois Du Monde</b> D'Avilla/Sargue/Baguet - <i>Mercury (Not Listed)</i>	F.CH.WA.	A = Austria, FL = Flanders, Wa = Walloon, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom ○ = FAST MOVERS    NE = NEW ENTRY    RE = RE-ENTRY				

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the single registering the biggest increase in chart points.  
The Eurochart Hot 100 Singles is compiled by Music & Media based on the following national singles sales charts: CIN (UK); Chart Track (Ireland); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tit-Live (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuwi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEP MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria).  
Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz/IFPI (Hungary) IFPI (Czech Republic); © BPI Communications Inc.

# European Top 100 Albums

ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted
☆☆☆☆ SALES BREAKER ☆☆☆☆		34 28 3 Francesco De Gregori Amore Nel Pomeriggio - Columbia	I.CH.	68 47 10 Mylène Farmer Mylenium Tour - Polydor	F.CH.WA.
1 4 6 Dido No Angel - Cheeky/Arista	A.DK.FIN.FD.GRE.IRL.I.NL.N.S.CH.UK.FL.WA.	35 31 13 The Offspring Conspiracy Of One - Columbia	A.FIN.FD.I.P.E.CH.UK.CZE.FL.WA.	69 60 12 Wyclef Jean The Eclectic - Two Sides To A Book - Columbia	A.FD.NL.N.S.CH.
2 1 3 Jennifer Lopez J.Lo - Epic	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	36 38 54 Dr. Dre 2001 - Interscope	F.IRL.NL.CH.UK.FL.WA.	70 RE Lara Fabian Lara Fabian - Epic	N.P.
3 2 13 The Beatles 1 - Apple	A.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.FL.WA.	37 96 48 Hélène Segara Au Nom D'Une Femme - Orlando/East West	F.WA.	71 67 5 De Palmas Marcher Dans La Sable - Polydor	F.WA.
4 3 38 Eminem The Marshall Mathers LP - Interscope	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	38 33 40 Britney Spears Oops!...I Did It Again - Jive	A.FD.GRE.IRL.NL.S.CH.UK.HUN.FL.WA.	72 NE M-Clan Sin Enchufe - DRO	E.
5 6 18 Limp Bizkit Chocolate Starfish And The Hotdog Flavored Water - Interscope	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	39 30 2 Gotthard Homerun - Ariola	A.D.CH.	73 54 29 S Club 7 7 - Polydor	IRL.S.CH.UK.CZE.
6 5 34 Anastacia Not That Kind - Epic	A.DK.FD.IRL.I.NL.N.P.E.S.CH.UK.FL.WA.	40 48 3 Xzibit Restless - Loud/Epic	F.D.NL.CH.UK.FL.	74 36 109 Manu Chao Clandestino - Virgin	F.CH.FL.WA.
7 7 24 Robbie Williams Sing When You're Winning - Chrysalis	A.DK.FIN.FD.IRL.I.NL.N.S.CH.UK.HUN.FL.WA.	41 NE Howard Carpendale Alles O.K. - Polydor	D.	75 95 21 Laura Pausini Tra Te E Il Mare - CGD/Warner	FIN.I.CH.
8 8 16 U2 All That You Can't Leave Behind - Island	A.DK.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	42 40 17 Henri Salvador Chambre Avec Vue - Source/Virgin	F.I.WA.	76 68 14 Biagio Antonacci Tra Le Mie Canzoni - Mercury	I.CH.
9 9 22 Madonna Music - Maverick/Warner Bros.	A.DK.FIN.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	43 42 89 Red Hot Chili Peppers Californication - Warner Bros.	A.FD.GRE.IRL.NL.CH.UK.FL.WA.	77 70 15 Die Fantastischen Vier MTV Unplugged - Columbia	A.D.
10 15 16 Texas The Greatest Hits - Mercury	A.DK.FIN.D.IRL.NL.E.S.CH.UK.FL.WA.	44 59 33 Musical Les 10 Commandements - Mercury	F.CH.WA.	78 NE Soundtrack Of Our Lives Behind The Music - Telegram	S.
11 10 26 Craig David Born To Do It - Wildstar/Edel	A.DK.FD.IRL.I.NL.N.P.E.S.CH.UK.HUN.FL.WA.	45 37 11 Westernhagen So Weit - The Best Of - WEA	A.D.CH.	79 NE Bent Fabricius-Bjerre Mit Livs Melodi - CMC	DK.
12 12 5 Outkast Stankonia - LaFace/Arista	A.DK.FIN.FD.IRL.NL.N.S.CH.UK.FL.	46 17 2 Christian Nominator - Hansa	A.D.CH.	80 66 17 Orange Blue In Love With A Dream - Edel	A.D.CH.
13 14 12 Enya A Day Without Rain - WEA	A.DK.D.GRE.I.NL.E.S.CH.UK.HUN.CZE.FL.WA.	47 39 5 Creed Human Clay - Wind-Up/Epic	A.D.CH.UK.	81 NE Eva Cassidy Songbird - Blix Street	UK.
14 11 16 Lenny Kravitz Greatest Hits - Virgin	A.FIN.D.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	48 35 21 Destiny's Child The Writing's On The Wall - Columbia	F.D.IRL.NL.N.P.CH.UK.FL.WA.	82 65 5 Harnoncourt/Wiener Philharmoniker Neujahrskonzert 2001 - East West	A.
15 NE DJ Bobo Planet Colors - Metrovinyl/EAMS/EMI	A.D.CH.	49 46 31 The Corrs In Blue - 143/Lava/Atlantic	F.D.IRL.NL.P.E.CH.UK.FL.WA.	83 74 10 Bon Jovi Crush - Mercury	A.D.GRE.NL.P.CH.FL.
16 16 16 Eros Ramazzotti Stilelibero - Ariola	A.FIN.FD.GRE.I.E.CH.UK.HUN.FL.WA.	50 34 18 Soundtrack Coyote Ugly - Curb/Various	A.DK.FIN.D.GRE.E.CH.UK.HUN.FL.WA.	84 77 4 JJ72 JJ72 - Lakota/Sony	IRL.UK.
17 13 13 Sade Lovers Rock - Epic	A.DK.FD.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA.	51 45 29 Eminem The Slim Shady LP - Interscope	A.FD.IRL.NL.UK.FL.WA.	85 78 76 Ry Cooder Buena Vista Social Club - World Circuit	F.D.GRE.NL.CH.
18 19 31 Coldplay Parachutes - Parlophone	F.D.GRE.IRL.I.NL.N.S.CH.FL.UK.	52 44 17 Lionel Richie Renaissance - Island	A.F.D.I.NL.N.CH.	86 RE Andrea Bocelli Romanza - Sugar/Polydor	GRE.UK.
19 22 14 Garou Seul - Columbia	F.CH.WA.	53 53 38 David Gray White Ladder - IHT/East West	IRL.UK.	87 NE Spooks S.I.O.S.O.S. Volume 1 - Artemis/Sony	A.NL.CH.UK.FL.
20 18 20 Mark Knopfler Sailing To Philadelphia - Mercury	DK.FIN.FD.GRE.I.NL.N.S.CH.FL.WA.	54 55 13 Simply Red It's Only Love - East West	A.DK.I.N.P.E.S.FL.	88 88 2 Melanie C. Northern Star - Virgin	A.D.UK.
21 NE Sugababes One Touch - London	A.D.CH.	55 41 12 Wu-Tang Clan The W - Wu-Tang/Epic	A.FD.NL.CH.UK.FL.	89 NE Musical - Romeo & Juliette Romeo & Juliette (Version Integrale) - Mercury	F.WA.
22 29 41 Musical Romeo & Juliette - Baxter/Universal	F.CH.WA.	56 56 14 Ricky Martin Sound Loaded - Columbia	A.D.I.NL.E.CH.UK.	90 71 28 Ronan Keating Ronan - Polydor	D.CH.UK.
23 32 13 Adriano Celentano Esco Di Rado E Parlo Ancora Meno - Clan/Sony	I.	57 75 2 Roy Orbison Love Songs - Virgin	UK.	91 86 3 Samuli Edelman Kaikki Tahtoo - RCA	FIN.
24 25 15 Papa Roach Infest - Dreamworks/Universal	A.FIN.D.IRL.NL.P.CH.UK.FL.	58 49 30 Estopa Estopa - Ariola	E.	92 76 10 Joaquin Sabina Nos Sobran Los Motivos - Ariola	E.
25 24 12 Backstreet Boys Black & Blue - Jive	A.DK.D.I.NL.N.P.E.S.CH.UK.HUN.FL.WA.	59 NE NTM Le Clash - Round 4 - Epic	F.WA.	93 NE Burl Ives Unforglommelge Klassikere - Norske Gram	N.
26 20 11 Alizee Gourmandises - Polydor	F.CH.WA.	60 43 15 Bond Born - Decca	FGRE.I.N.S.CH.	94 RE Barry White The Collection - Universal Music TV	UK.
27 21 28 Toploader Onka's Big Moka - Sony S2	IRL.UK.	61 52 21 La Oreja De Van Gogh El Viaje De Copperpot - Epic	E.	95 NE Håkan Hellström Könn Ingen Sorg För Mig Göteborg - Virgin	S.
28 27 60 Moby Play - Mute	FIN.FD.GRE.IRL.NL.P.S.CH.UK.CZE.FL.WA.	62 50 4 Vanessa Amorosi The Power - Mercury	A.D.CH.	96 73 5 Erann DD Still Believing - Mega	DK.
29 23 14 Westlife Coast To Coast - RCA	DK.D.GRE.IRL.NL.N.P.S.CH.UK.FL.	63 51 11 Antonello Venditti Se L'Amore E'Amore - Ricordi/BMG	I.	97 93 15 Steps Buzz - Jive	UK.
30 61 16 UB40 The Very Best Of UB40 1980 - 2000 - Virgin	DK.NL.N.P.FL.	64 58 5 Kenny Rogers Endless Love - EMI	S.	98 98 13 R.Kelly TP-2.Com - Jive	F.D.NL.CH.FL.
31 26 11 Söhne Mannheims Zion - Söhne Mannheims/Epic	A.D.CH.	65 NE TV-2 America - EMI-Medley	DK.	99 RE Helmut Lotti Latino Classics - Piet Roelen/Various	A.DK.D.NL.CH.
32 NE Fiorella Mannoia Fragile - Columbia	I.	66 57 43 Gigi D'Agostino L'Amour Toujours - Popron	A.D.CH.CZE.	100 RE Marilyn Manson Holy Wood-In The Shadow Of The Valley Of Death - Nothing/Interscope	A.D.GRE.I.CH.
33 64 4 Linkin Park Hybrid Theory - Warner Bros.	A.FD.IRL.UK.	67 62 11 Alessandro Safina Insieme A Te - Ulm/Universal	NL.FL.		

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
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# AIRBORNE

The pick of the week's new singles  
by Beverley Evans and Gareth Thomas



## MANIC STREET PREACHERS SO WHY SO SAD

(Epic)  
Release Date: February 26 (UK), TBC (Rest of Europe)

With five albums under their belts and another, *Knowing Your Enemy*, to be released on March 19, the Manics are one of the UK's most consistent bands. In keeping with their left-field credentials the band are to preview the new material on February 17 at the Karl Marx Theatre in Havana, Cuba. This is a first for a western rock band, and locals can buy tickets for just 25 cents. *So Why So Sad*, a summery pop song, is released simultaneously with *Found That Soul*, a more familiar Manics-sounding rock song. Ville Vilén, head of music at Finland's national CHR station, YLE 2 Radiomafia, says: "So Why So Sad sounds like the Beach Boys, from the '60s. Their music is very popular here in Finland, which makes them a bit of a 'profile' band on our station. We know the audience expects to hear the song [and] It works really well on radio, even though it's a bit strange." **BE**

Currently playing at: YLE 2 Radiomafia/Finland, DR P3/Denmark, RTE 2FM/Ireland, BBC Radio 1/UK, BBC Radio 2/UK, NRK Petre/Norway, 95.8 Capital FM/UK, 96.4FM BRMB/UK, EMAP Big City Network/UK, Clyde 1/UK, Radio DeeJay 99.7/Greece, Virgin Radio/UK, Downtown Radio/UK, Student Broadcast Network/UK, FM 107-The Falcon/UK, 3FM/Holland, Kink FM/Holland, VRT Studio Brussel/Belgium.



## SHIVAREE GOODNIGHT MOON (Capitol)

Release date : February 5  
Shivaree is the name of the group *not* the lead singer. She is called Ambrosia Parsley and hails from West Virginia.

The band plays a blend of country, folk and pop and their appeal owes a lot to Parsley's sultry vocals. The single, *Goodnight Moon*, which has been out for some months now, has just been re-released after going to number one in Italy and has now been picked up by UK MOR/AC station BBC Radio 2. The broadcaster's executive music producer, Colin Martin, says it is creating interest. "This has been on our playlist for three or four weeks," he says, "and every time we play it we have a huge response from the listeners. I think if she continues in this vein she will make a great career out of it." This is because, Martin says, the track offers something a bit different. "At a time when the charts are dominated by pop and dance stuff, it sticks out," he explains, "and anyone called Ambrosia Parsley can't be ignored!" The band features Parsley on vocals, Duke McVinnie on guitar and bass and Danny McGough on keyboards (they are still looking for a permanent drummer). The album is entitled *I Oughtta Give You A Shot In The Head For Making Me Live In This Dump*. Intriguing. **GT**

Currently playing at: Forth FM/Edinburgh, Radio L/Lichtenstein, BBC Radio 2/UK, RTL 102.8/Italy, Radio Dimensione Suone/Italy.

# Eurochart A/Z Indexes

## Hot 100 singles

7 Days	88	Never Had A Dream Come True	99
911	10	Not That Kind	35
Angel	78	On The Radio	73
Army Of Two	98	One More Time	27
Avant De Partir	34	Operation Blade (Bass In The Place)	22
Bass, Beats & Melody	69	Overload	14
Bitch (Je N'Appelle Pas Les Femmes)	91	Parle-Moi	85
Can We Fix It	89	Played-A-Live (The Bongo Song)	33
Can't Fight The Moonlight	4	Pop Ya Collar	26
Case Of The Ex	30	Puf/Schudden	60
Celebrate Our Love	55	R&B 2 Rue	66
Chase The Sun	50	Return Of Hip Hop	68
Could I Have This Kiss Forever	87	Rollin'	5
Daddy DJ	12	Romeo	77
Dancing In The Moonlight	46	Seul	6
Daylight In Your Eyes	19	Shine	83
Don't Tell Me	47	Shining Light	82
Dream To Me	84	Si Je M'En Sors	63
Elle Te Rend Dingue (Poom Poom Short)	28	Simon Papa Tara	76
Es Ist Geil Ein Arschloch Zu Sein	56	Sky	80
Everytime You Need Me	21	Solaar Pleure	23
Exploration Of Space	62	Stan	1
Feel The Beat	81	Stronger	44
Fever	71	Stuck In A Moment You Can't Get Out Of	13
Goes Around Comes Around	86	Stutter	39
Goodnight Moon	95	Super	31
Gotta Tell You	42	Supreme	17
Gravel Pit	36	Synaesthesia	94
Heaven	90	Teenage Dirtbag	9
Hey Baby	54	The Call	29
Ich Geh' Nicht Ohne Dich	37	The Next Episode	45
If I Ever Feel Better	49	Things I've Seen	15
Independent Women Part 11	25	Touch Me	40
Inner Smile	48	Tu Vas Me Quitter	38
It Wasn't Me	53	Up & Down (Don't Fall In Love With Me)	97
It's The Way You Make Me Feel	74	Upside Down	41
J'En Révé Encore	58	Verone	52
Jelle	10	Walking Away	67
L'Alizé	78	Was Kostet Die Welt	54
L'Envie D'Aimer	65	Wassup!	16
La Bas	59	We Will Survive	51
La Passion EP	32	What A Feeling	8
La Peine Maximum	92	What Makes A Man	61
Lady (Hear Me Tonight)	96	Who Let The Dogs Out	20
Last Resort	11	Whole Again	7
Les Rois Du Monde	67	With Arms Wide Open	93
Loco	24	X	72
Love Don't Cost A Thing	3	You	75
Moi...Lolita	43	You All Dat	100
Ms. Jackson	2	You Are My High	79

# Billboard

## TOP 20 US SINGLES

FEBRUARY 15, 2001

## TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
> 1	2	STUTTER JIVE	JOE FEAT. MYSTIKAL
> 2	3	IT WASN'T ME MCA	SHAGGY FEAT. RICARDO "RIKROK" DUCENT
> 3	5	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
> 4	4	AGAIN VIRGIN	LENNY KRAVITZ
5	1	MS. JACKSON LA FACE/ARISTA	OUTKAST
6	6	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
> 7	9	ANGEL MCA	SHAGGY FEAT. RAYVON
8	8	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
> 9	11	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEAT. LIL' MO & VITA
10	7	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
11	10	HE LOVES YOU NOT BAD BOY/ARISTA	DREAM
> 12	20	BUTTERFLY COLUMBIA	CRAZY TOWN
> 13	16	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTINI WITH CHRISTINA AGUILERA
14	14	I HOPE YOU DANCE MCA/NASHVILLE/UNIVERSAL	LEE ANN WOMACK/SONS OF THE DESSERT
> 15	15	CRAZY MCA	K-CI & JOJO
16	12	THE WAY YOU LOVE ME WARNER BROS.(NASHVILLE)/WRN	FAITH HILL
17	13	WITH ARMS WIDE OPEN WIND-UP	CREED
18	18	CRAZY FOR THIS GIRL COLUMBIA	EVAN & JARON
> 19	—	PROMISE SO SO DEF/COLUMBIA	JAGGED EDGE
> 20	—	JADED COLUMBIA	AEROSMITH

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	HOTSHOT MCA	SHAGGY
2	4	1 APPLE/CAPITOL	THE BEATLES
3	3	SAVE THE LAST DANCE HOLLYWOOD	SOUNDTRACK
4	2	J.LO EPIC	JENNIFER LOPEZ
5	5	RULE 3:36 MURDER INC./DEF JAM/IDJMG	JA RULE
> 6	6	NO ANGEL ARISTA	DIDO
> 7	11	GREATEST HITS VIRGIN	LENNY KRAVITZ
> 8	13	LOVERS ROCK EPIC	SADE
9	8	BACK FOR THE FIRST TIME DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS
> 10	16	THE GIFT OF GAME COLUMBIA/CRG	CRAZY TOWN
11	7	NOW THAT'S WHAT I CALL MUSIC! 5 SONY/ZOMBA/UNIVERSAL/EMI/CRG	VARIOUS ARTISTS
12	14	CHOCOLATE STARFISH AND THE HOTDOG... FLIP/INTERSCOPE	LIMP BIZKIT
13	12	HUMAN CLAY WIND-UP	CREED
14	9	IT WAS ALL A DREAM BAD BOY/ARISTA	DREAM
15	15	COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
16	18	THA LAST MEAL HOLLYWOOD	SNOOP DOGG
17	17	TR-2.COM JIVE	R.KELLY
18	19	STANKONIA LA FACE/ARISTA	OUTKAST
> 19	—	O BROTHER ART THOU? MERCURY (NASHVILLE)	SOUNDTRACK
20	—	(HYBRID THEORY) WARNER BROS.	LINKIN PARK

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

## Top 100 albums

Alizee	26	Jennifer Lopez	2
Vanessa Amorosi	62	Helmut Lotti	99
Anastacia	6	Madonna	9
Biagio Antonacci	76	Fiorella Mannoia	32
Backstreet Boys	25	Marilyn Manson	100
The Beatles	3	Ricky Martin	56
DJ Bobo	15	M-Clan	72
Andrea Bocelli	86	Moby	28
Bon Jovi	83	Musical - Les 10 Commandements	44
Bond	60	Musical - Romeo & Juliette	22
Melanie C.	88	Musical - Romeo & Juliette	89
Howard Carpendale	41	NTM	59
Eva Cassidy	81	The Offspring	35
Adriano Celentano	23	Orange Blue	80
Manu Chao	74	Roy Orbison	57
Christian	46	La Oreja De Van Gogh	61
Coldplay	18	Outkast	12
Ry Cooder	85	De Palmas	71
The Corrs	49	Papa Roach	24
Creed	47	Laura Pausini	75
Gigi D'Agostino	66	Eros Ramazzotti	16
Craig David	11	Red Hot Chili Peppers	43
Destiny's Child	48	Lionel Richie	52
Dido	1	Kenny Rogers	64
Dr. Dre	36	S Club 7	73
Samuli Edelman	91	Joaquin Sabina	92
Eminem	4	Sade	17
Eminem	51	Alessandro Safina	67
Enya	13	Henri Salvador	47
Erann DD	96	Hélène Segara	32
Estopa	58	Simply Red	54
Lara Fabian	70	Sihne Mannheims	31
Ben Fabricius-Bjerre	79	Soundtrack - Coyote Ugly	50
Die Fantastischen Vier	77	Soundtrack Of Our Lives	78
Mylène Farmer	68	Britney Spears	38
Garou	19	Spooks	87
Gotthard	39	Steps	97
David Gray	53	Sugababes	21
Francesco De Gregori	34	Texas	10
Harmoncourt/Wiener Philharmoniker	82	Toploader	27
Hakan Hellström	95	TV-2	65
Burl Ives	93	U2	8
Wyclef Jean	69	UB40	30
JJ72	84	Antonello Venditti	63
Ronan Keating	90	Westernhagen	45
R.Kelly	98	Westlife	29
Mark Knopfler	20	Barry White	94
Lenny Kravitz	14	Robbie Williams	7
Limp Bizkit	5	Wu-Tang Clan	55
Linkin Park	33	Xzibit	40



# DANCE BEAT

The weekly dance chart comment by Harold Roth

French act Daft Punk's *One More Time* (Labels/Virgin) certainly lives up to its title, holding on at the top of the European Dance Traxx chart for an unprecedented twelve consecutive weeks.

It will be interesting, however, to see what happens at the top on next week's chart, as the current number two, Safri Duo's *Played-A-Live (The Bongo Song)* (Universal) holds its position, despite experiencing a 6% loss compared to the last issue. The slight drop could mean Daft Punk will enjoy the number one spot "one more time."

Public Domain's *Operation Blade (Bass In The Place London)* (Slinky) moves up from four to three. The track has already peaked at number two, and debuts in dancestore charts in the Netherlands and France. It's currently top 10 on eight local, European dance charts and is inside the top 50 of eight more charts.

Three tracks enter the Dance Traxx top 10. Italian producer duo Neri & Baroni, who also record under the moniker Kamasutra, are the guys behind the Bustin' Loose label, home to Planet Funk (another alter ego). They are at number seven with *Chase The Sun*. The track is licensed to Virgin Records UK internationally. Debuts on dancestore charts in Britain, Ireland and a re-entry on the Belgian Ultratop 40 Dance let it rocket from 12-7 and it ranks second on the movers chart.

David Morales, who has revived *Needin' U II* (Definity), returns to the top 10 at nine, after peaking at eight.

Looking promising for next week are Northern Ireland's trance duo Agnelli & Nelson, currently bubbling under with *Vegas* (Xtravaganza). Britain's Dave Lee under another moniker, Jakatta, is also growing with *American Booty* (Z Records/Rulin).

Canadian act Delerium celebrate a whole year in the chart with *Silence* (Nettwerk). Currently on its 53rd week nestling among the top 100, the track has charted in Germany, Austria, Denmark, Norway, Finland and Hungary and ranks at 81.

While Sony Germany's dance label Dance Division moves from Sony Music Media to Epic, its best performer is Brooklyn Bounce's *Bass, Beats & Melody*, this week at 22.

## THIS WEEK'S MOVERS

1	Touch Me	Rui Da Silva feat. Cassandra	Kismet
2	Chase The Sun	Planet Funk	Bustin' Loose
3	Take This Sound (Out Of My Head)/Midnight Journey	Beam Vs. Cyrus	EMI
4	Always Come Back To Your Love	Samantha Mumba	Wild Card
5	Pictures Of The Gallery	Taucher	Scuba
6	Prozac	DJ Tomcraft	Kosmo
7	Celebrate Our Love	Alice DeeJay	Violent Records
8	Spaced Invaders	Hatiras feat. Starta John	Defected
9	My Desire	Amira	VC: Recordings
10	Let Me Luv U	X-tite	Multiply

Movers are titles which show the greatest gains in points during the week.

# EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined - Issue 9 - www.mis-charts.de	Original Label Reports Charted - BPM	Peak CO
1	1	15	ONE MORE TIME Daft Punk	*** NO.1 *** [12th week] CP(85%): S.Dk.N.Fi1.I.Au.F.B.Cz.E.Por.Fi2.D2. / S(15%): F.Cz.Ir. - 123	Labels (Virgin)	1 F
2	2	10	PLAYED-A-LIVE (THE BONGO SONG) Safri Duo	CP(74%): Uk.D1.H.S.Dk.N.Fi1.I.Cz.Pol.Hun.D2. / S(26%): Uk.D.Cz.Ir. - 135	Universal	2 DK
3	4	14	OPERATION BLADE (BASS IN THE PLACE LONDON) Public Domain	Slinky Music/Xtra Hard (Xtravaganza) CP(65%): D1.S.Dk.N.Fi1.Au.Cz.Pol.Hun.D2. / S(35%): Uk.D.H.F.Cz.Pol.Ir. - 140	2 U.K.	
4	6	5	CHILLIN' Modjo	Sound Of Barclay (Universal) CP(87%): D1.S.Dk.N.I.Au.F.B.Pol.Hun.D2. / S(13%): D. - 126	4 F	
5	5	12	EVERYTIME YOU NEED ME Fragma feat. Maria Rubia	Gang Go/Orbit/RCA (BMG) CP(88%): Uk.H.S.Dk.N.Fi1.I.Au.Cz.Fi2.D2. / S(12%): Cz.Ir. - 137	2 D	
6	3	6	ALL I DO Cleptomaniacs feat. Bryan Chambers	Soulificr Trax/Defected CP(66%): D1.S.Dk.Fi1.I.B.E.Hun.Por.D2. / S(34%): Uk.D.F.Ir. - 126	3 USA	
7	12	10	CHASE THE SUN Planet Funk	Bustin' Loose/Virgin CP(60%): Uk.D1.I.B.Hun.D2. / S(40%): Uk.B.I.Ir. - 128	7 Italy	
8	18	8	TOUCH ME Rui Da Silva feat. Cassandra	Kismet/Arista (BMG) CP(50%): Uk.D1.Dk.I.B.Pol.Hun. / S(50%): Uk.D.H.B.Ir. - 128	8 Port.	
9	11	10	NEEDIN' U II David Morales pts. The Face feat. Juliet Roberts	Definity CP(66%): Uk.D1.Dk.I.Au.Pol.E.Hun.D2. / S(34%): Uk.D.Ir. - 131	8 USA	
10	10	8	WE WILL SURVIVE Warp Brothers	Dos Or Die/Jive (Zomba) CP(94%): Uk.H.S.Dk.N.Fi1.Au.Hun.D2. / S(6%): Uk. - 136	10 D	
11	9	19	LA PASSION (MEDLEY WITH RECTANGLE) Gigi D'Agostino	BXR (Media) CP(84%): I.Au.B.Cz.Pol.D2. / S(16%): B.Cz.Pol. - 125	7 Italy	
12	7	33	FEEL THE BEAT Darude	16 Inch (Stargate Music)/Neo Records CP(76%): I.Au.F.Cz.E.D2. / S(24%): F.Cz.Pol. - 138	2 Fi	
13	8	4	HOUSE SOME MORE Lock 'n Load	Blue White Records (Mid-town) CP(80%): Uk.H.S.D2. / S(20%): H.Pol. - 137	8 H	
14	15	17	PROXIMUS (MEDLEY WITH ADIEMUS) Mauro Plocotto	BXR (Media) CP(89%): S.Dk.N.Fi1.I.Au.Cz.E.D2. / S(11%): Cz.Ir. - 139	6 Italy	
15	30	5	900 DEGREES Ian Pooley	V2 CP(89%): Uk.D1.E.Hun.D2. / S(11%): D. - 125	15 D	
16	14	5	LOVE DON'T COST A THING Jennifer Lopez	Epic (Sony) CP(82%): Uk.D1.S.Dk.N.Fi1.I.Fi2.D2. / S(18%): U.Pol.I. - 128	6 Puer.	
17	26	4	SUPER! Gigi D'Agostino & Albertino	BXR (Media) CP(69%): I.Au.E.D2. / S(31%): B.F.Pol.I. - 134	17 Italy	
18	17	6	KALTES KLARES WASSER Malaria Vs. Chicks On Speed	Moabit/Superstar/Universal CP(71%): D1.Au.Hun.D2. / S(29%): D. - 137	17 D	
19	42	3	SPACED INVADERS Hatiras feat. Starta John	Defected CP(51%): H.Dk.Fi1.I.B. / S(49%): Uk.H.B.Ir. - 134	19 U.K.	
20	28	9	STAN Eminem feat. Dido	Web/Aftermath (Interscope-Universal) CP(94%): S.Dk.Fi1.F.Cz.Pol.Fi2.D2. / S(6%): Cz. - 105	16 USA	
21	25	8	HIGHER & HIGHER Milk & Sugar	Milk & Sugar/Zeitgeist (Polydor-Universal) CP(79%): Uk.D1.Dk.Au.Hun.D2. / S(21%): D. - 128	16 D	
22	13	18	BASS, BEATS & MELODY Brooklyn Bounce	Dance Division (Epic-Sony) CP(75%): S.N.I.Cz.D2. / S(25%): F.Cz.Pol. - 140	10 D	
23	34	11	CAMELS Santos	Mantra Vibes/Expanded CP(61%): Uk.Dk.I.F.Cz.Pol.Hun.D2. / S(39%): Uk.B.Cz.Ir. - 133	11 Italy	
24	32	4	HOUSEFUCKER DJ One-Finger	Missile/Drehscheibe/EDM Music/Zeitgeist (Polydor-Universal) CP(66%): D1.D2. / S(34%): D. - 135	24 U.K.	
25	21	6	CAN'T FIGHT THE MOONLIGHT LeAnn Rimes	Curb CP: S.Dk.N.Fi1.Fi2. - 132	21 USA	
26	27	11	INDEPENDENT WOMAN PART 1 Destiny's Child	Columbia (Sony) CP: S.Dk.Fi1.Fi2.D2. - 98	24 USA	
27	20	10	BLOOD IS PUMPIN' Voodoo & Serrano	Netrecord-z.de CP(56%): Uk.D1.Au.Pol.D2. / S(44%): Uk.Ir. - 137	18 D	
28	40	3	MS. JACKSON Outkast	LaFace (Arista-BMG) CP: S.Dk.Fi1.Pol.Fi2.D2. - 97	28 USA	
29	65	2	SHINING STAR C.J. Stone	Quickey/Kontor (Urban-Universal) CP(69%): D1.D2. / S(31%): D. - 138	29 D	
30	22	11	DON'T TELL ME Madonna	Maverick (Warner Music) CP(95%): D1.S.Dk.Fi1.I.Au.Cz.Hun.Fi2.D2. / S(5%): Cz. - 132	15 USA	
31	16	31	LADY (HEAR ME TONIGHT) Modjo	Sound Of Barclay (Universal) CP(86%): S.Fi1.Cz.Por.Fi2.D2. / S(14%): Cz.Pol. - 127	1 F	
32	35	2	WASSUPPI! Da Muttz	Eternal (WEA-Warner) CP(70%): N.F.D2. / S(30%): F. - 131	32 U.K.	
33	39	2	ONE MINUTE IN HEAVEN Sunbeam	Kontor (Urban-Universal) CP(62%): D1.D2. / S(38%): D. - 140	33 D	
34	38	4	SCREAM Embargo!	Club@Traxx/Happy Music CP(52%): H.B. / S(48%): B.F. - 137	34 F	
35	NEW	1	ALWAYS COME BACK TO YOUR LOVE Samantha Mumba	Wild Card/Polydor (Universal) CP: Uk. - 128	35 Ir	
36	43	9	EXPLORATION OF SPACE/MELT TO THE OCEAN Cosmic Gate	EMI CP(80%): D1.H.Au.Hun.D2. / S(20%): D. - 139	22 D	
37	RE	2	CELEBRATE OUR LOVE Alice DeeJay	Violent Records CP(55%): Uk.N.Au.F.Cz.D2. / S(45%): Uk.F.Cz.Ir. - 135	37 H	
38	72	3	RHYTHM AND SEX Paffendorf	Gang Go (edel) CP(97%): D1.H.Au.B.Hun.D2. / S(3%): Pol. - 140	38 D	
39	31	9	IF I EVER FEEL BETTER Phoenix	Source (Virgin) CP(64%): Uk.D1.I.F.Hun.D2. / S(36%): D.F. - 129	20 F	
40	24	21	DOOMS NIGHT Azzido Da Bass	Club Tools (edel) CP: N.Fi1.I.Au.E.Hun.D2. - 131	3 D	

Peak=peak position • CO = artist's country of origin • CP(%): countries/S(%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) ★ indicates a point increase of 100% or more; ☆ indicates an increase in points  
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The Dance Traxx is based on the information from the following chart(s) (CP) and specialist dance sales (S) sources: UK=United Kingdom: Music Week Club Chart (CP), CIN Dance Singles (S); Au=Austria: Döner Top 40 (CP), D=Germany: DJ Top 50 (S); De=Spain: Döner magazine Techno Top 50 (CP); H=Holland: IDP Dance Board 50 (CP), Stichting Moya Charts/Dance Trends (S); Ca=Czech Rep.: Czech Dance Chart (CP); B=Belgium: EDI's Belgian Dance Chart (CP); Ultratop 40 Dance (S); Hun=Hungary: XtraJoy Club Chart (CP); F=France: Extra Club Muziek System (CP), Max Dance (S) © Thierry Savignac/Muzik; France: Jolly Media Italian Top 30 Club Charts/News & Discs (CP), Canali Vondita Mix (S); S=Sweden; N=Norway; Fi=Finland: Döner Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Dk=Denmark: M&I Service dancechart (CP); Pol=Poland: Top 30 Dance Chart (CP), DJ Promotions/DMP DJ Top 50 (S).

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# POWER PLAYERS

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

**Eric Clapton**  
*Ain't Gonna Stand For It*  
 (Duck/Reprise)

"Stevie Wonder shouldn't be worried hearing this version. Clapton has exchanged the sax for the guitar. It's a splendid song that has aged well."



Alfred Rosenauer  
 head of music  
 Ö3/Austria

### ITALY: RADIO 105



HEAD OF MUSIC: ANGELO DE ROBERTIS  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: INDEPENDENT  
[www.105radio.it](http://www.105radio.it)

Syndicate Of Law/Early In The Morning (n/a)  
 Biagio Antonacci/Ti Ricordi Perche (n/a)  
 Future Groove Express/Thru Tha Roof (n/a)  
 Brooklyn Bounce/Bass, Beats & Melody (n/a)  
 Westlife/I Lay My Love On You (n/a)  
 Morcheeba/World Looking In (n/a)  
 Deep Swing/In The Music (n/a)  
 Outkast/Ms. Jackson (n/a)  
 ATC/Why Oh Why (n/a)

### UK: BBC RADIO 1



EDITOR OF MUSIC POLICY: ALEX JONES-DONNELLY  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: THURSDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.bbc.co.uk/radio1](http://www.bbc.co.uk/radio1)

Sister Bliss feat. John Martyn/Deliver Me (n/a)  
 Manic Street Preachers/Found That Soul (n/a)  
 The Avalanches/Since I Left You (n/a)  
 Rhythmkillaz- Wack Ass M. F. (n/a)  
 David Gray/This Years Love (n/a)  
 Wheatus/Teenage Dirtbag (n/a)  
 Chante Moore/Straight Up (n/a)  
 Craig David/Rendezvous (n/a)  
 Roni Size/Dirty Beats (n/a)  
 Blackout/Mr. DJ (n/a)  
 A1/No More (n/a)  
 Xzibit/X (n/a)

### GERMANY: WDR EINS LIVE



PROGRAMME DIR./GM: JOCHEN RAUSCH  
 FORMAT: CHR  
 SERVICE AREA: NORTH RHINE WESTPHALIA  
 PLAYLIST MEETING: FRIDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.einslive.de](http://www.einslive.de)

Britney Spears/Don't Let Me Be The Last... (7)  
 Toploader/Just Hold On (7)  
 Modjo/Chillin' (7)

### SPAIN: LOS 40 PRINCIPALES



MUSIC MANAGER: JAIME BARO  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: FRIDAY  
 GROUP/OWNER: SER  
[www.cadena40.es](http://www.cadena40.es)

Ricky Martin & Christina Aguilera/  
 Nobody Wants To Be Lonely (n/a)  
 Presidents Of The United States Of  
 America/Tiny Explosions (n/a)  
 Gloria Estefan/Out Of Nowhere (n/a)  
 Tam Tam Go!/Manuel Raquel (n/a)  
 Afro Medusa/Pasilda (n/a)  
 Piratas/Años 80 (n/a)

### NORWAY: NRK PETRE



HEAD OF MUSIC: MARIUS LILLELIAN  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: TUESDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.nrk.no/p3](http://www.nrk.no/p3)

Addis Black Widow/Goes Around  
 Comes Around (n/a)  
 Madrugada/Hands Up, I Love You (n/a)  
 John Frusciante/Going Inside (n/a)  
 Dario G/Dream To Me (n/a)  
 The Orb/Once More (n/a)  
 Vitamin C/The Itch (n/a)  
 Modjo/Chillin' (n/a)  
 JJ72/Snow (n/a)

### SWEDEN: RIX FM



HEAD OF MUSIC: ANDERS SVENSSON  
 FORMAT: HOT AC  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: WEDNESDAY  
 GROUP/OWNER: MTG  
[www.rixfm.com](http://www.rixfm.com)

Rod Stewart/I Can't Deny It (n/a)

### FRANCE: FUN RADIO



HEAD OF MUSIC: CHRISTIAN LEFEBVRE  
 FORMAT: DANCE  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: RTL GROUP  
[www.funradio.fr](http://www.funradio.fr)

Shaggy feat. Ricardo "Rikrok"  
 Ducent/It Wasn't Me (n/a)  
 Samantha Mumba/Body II Body (n/a)  
 Pierpoljak/Tout La Haut (n/a)

### IRELAND: RTE 2FM



PROGRAMME DIR.: JOHN CLARKE  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.2fm.ie](http://www.2fm.ie)

Jonathan Wilkes/Just Another Day  
 (n/a)  
 Juliet Turner/Bum The Black Suit (n/a)  
 Black Eyed Peas/Request Line (n/a)  
 Nelly Furtado/I'm Like A Bird (n/a)  
 Melanie B/Feels So Good (n/a)  
 Dream/He Loves U Not (n/a)  
 Starsailor/Fever (n/a)

**GERMANY:  
94.3 RS2**



HEAD OF MUSIC: SIMONE FREUND  
 FORMAT: HOT AC  
 SERVICE AREA: BERLIN-BRANDENBERG  
 GROUP/OWNER: INDEPENDENT  
[www.rs2.de](http://www.rs2.de)

No Angels/Daylight In Your Eyes (n/a)  
 Daft Punk/One More Time (n/a)  
 Texas/Inner Smile (n/a)

**ITALY:  
RADIO DEEJAY NETWORK**



HEAD OF MUSIC: DARIO USUELLI  
 FORMAT: CHR/DANCE  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: EXPRESSO GROUP  
[www.deejay.it](http://www.deejay.it)

Fragma feat. Maria Rubia/Everytime  
 You Need Me (n/a)  
 Faith Hill/The Way You Love Me (n/a)  
 Nelly Furtado/I'm Like A Bird (n/a)  
 Underdog Project/Tonight (n/a)  
 Deep Swing/In The Music (n/a)

**ITALY:  
RADIO DIMENSIONE SUONO**



MUSIC-DIRECTOR: CARLO ANTONUCCI  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: VARIES  
 GROUP/OWNER: INDEPENDENT  
[www.rds.it](http://www.rds.it)

Eros Ramazzotti/Un Angelo Non E' (n/a)  
 Pino Daniele/Gente Di Frontiera (n/a)

**UK:  
VIRGIN RADIO**



PROGRAMME DIRECTOR: HENRY OWENS  
 FORMAT: ROCK  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: WEDNESDAY AM  
 GROUP/OWNER: SMG  
[www.virginradio.com](http://www.virginradio.com)

Straw/Sailing Off The End Of The World  
 (n/a)  
 Divine Comedy/Love What You Do  
 (n/a)  
 Wheatus/Teenage Dirtbag (n/a)  
 Starsailor/Fever (n/a)

**AUSTRIA:  
Ö3**



HEAD OF MUSIC: ALFRED ROSENAUER  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: PUBLIC BROADCASTER  
[oe3.orf.at](http://oe3.orf.at)

Whitney Houston feat. F.Evans &  
 K.Price/Heartbreak Hotel (n/a)  
 Shaggy feat. Ricardo "Rikrok" Ducent/  
 It Wasn't Me (n/a)  
 Eric Clapton/Ain't Gonna Stand For It (n/a)  
 No Angels/Daylight In Your Eyes (n/a)  
 Faith Hill/The Way You Love Me (n/a)  
 ATC/Why Oh Why (n/a)  
 Dido/Thank You (n/a)

**BELGIUM:  
VRT RADIO DONNA**



HEAD OF MUSIC: JAN VAN HOORICKX  
 FORMAT: CHR  
 SERVICE AREA: BRUSSELS  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.donna.be](http://www.donna.be)

Sarah/You're The Reason I Breathe  
 (n/a)  
 R. Kelly/The Storm Is Over Now (n/a)  
 Sonique/I Put A Spell On You (n/a)  
 Nieuwe Radio's/Samen (n/a)  
 Rui Da Silva/Touch Me (n/a)  
 Girtz/This Is My Life (n/a)

**DENMARK:  
DR P3**



MUSIC CONTROLLER: MORTEN RINDHOLT  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: WEDNESDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.dr.dk](http://www.dr.dk)

Louise Ellerbék/Hvordan Mon Du Har  
 (30)  
 Den Gale Pose/Definition Af En Stod-  
 der (14)  
 Mew/Her Voice Is Beyond Her Years  
 (5)  
 Dear/Hypnotized (5)

**HOLLAND:  
RADIO 538**



MANGING DIR: ERIK DE ZWART  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: FRIDAY AM  
 GROUP/OWNER: INDEPENDENT  
[www.radio538.nl](http://www.radio538.nl)

LL Cool J feat. Kelly Price/You And Me  
 (n/a)  
 Five For Fighting/Easy Tonight (n/a)  
 Def Rymmz/Schudden (n/a)  
 Aerosmith/Jaded (n/a)  
 Xzibit/X (n/a)

**UK: 95.8  
CAPITAL FM**



PROGRAMME CONTROLLER: JEFF SMITH  
 FORMAT: CHR  
 SERVICE AREA: LONDON  
 PLAYLIST MEETING: VARIES  
 GROUP/OWNER: CAPITAL RADIO  
[www.capitalfm.co.uk](http://www.capitalfm.co.uk)

Jakatta/American Dream (n/a)  
 Stereophonics/Mr. Writer (n/a)  
 Craig David/Rendezvous (n/a)  
 Crazy Town/Butterfly (n/a)

**FINLAND:  
YLE 2 RADIOMAFIA**



HEAD OF MUSIC: VILLE VILEN  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: TUESDAY AM  
 GROUP/OWNER: PUBLIC BROADCASTER  
[www.yle.fi/radiomafia](http://www.yle.fi/radiomafia)

Addis Black Widow/Goes Around  
 Comes Around (6-8)  
 Zen Café/Kannattaako Tunnustaa Jos  
 Pettää (6-8)  
 Fu-Tourists/King Kong Of The Dancefloor (6-8)  
 Kauko Räyhkä/Miss Farkku-Suomi (6-8)  
 Kapasiteettiyksikkö/A-Ay (6-8)  
 Kwan/Microphone Aye (6-8)  
 I'Dees/Wicked 'N' Wild (6-8)  
 Coldplay/Don't Panic (6-8)  
 Apulanta/Viivakoodit (6-8)

**SPAIN:  
CADENA 100**



DIR. OF PROGRAMMING: JORDI CASOLIVA  
 FORMAT: HOT AC  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: COPE  
[www.cadena100.es](http://www.cadena100.es)

Ismael Serrano/La Huida (n/a)  
 Susanna/Atame A Tu Piel (n/a)  
 Aerosmith/Jaded (n/a)  
 Piratas/Años 80 (n/a)

**FRANCE:  
RTL**



HEAD OF MUSIC PROG.: ALAIN TIBOLLA  
 FORMAT: FULL SERVICE  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: RTL GROUP  
[www.rtl.fr](http://www.rtl.fr)

Jarabe De Palo/Dos Dias En La Vida  
 (n/a)  
 Yannick Noah/La Voix Des Sages (n/a)  
 Sade/King Of Sorrow (n/a)  
 Dido/Here With Me (n/a)





# ON THE AIR

M&M's weekly airplay analysis column

The Manic Street Preachers (pictured) are back. The Beach Boys-ish, *So Why So Sad* (Epic) enters the European Radio Top 50 at 41 this week. Stations picking up the track include Poland's Polskie Radio 3 and the UK's BBC Radio 2 and Forth FM. The band are taking the unusual step of releasing two singles at the same



time (February 26), to promote their new album *Know Your Enemy*—due out on March 19. The other single, *Found That Soul*, a track which some may say is more loyal to the traditional Manics' sound, is also at radio and was picked up by BBC Radio 1 this week.

Having been steadily endorsed by European radio for a few weeks, sparkly hippy-chick Nelly Furtado's *I'm Like A Bird* (Dreamworks/Universal) swoops in at number 42 this week. Both an AC and CHR favourite, stations such as Radio DeeJay in Italy, RTBF Radio Bruxelles Capitale in Belgium and Tay FM in the UK have all added the track to their playlists this week.

In Denmark, head of music at Radio Silkeborg Michael Jørgensen has picked up Faith Hill's *The Way You Love Me* (Warner Bros.), which is new at 50. "We are playing a remix," says Jørgensen, "which goes down well with our young listeners." Another new addition at Radio Silkeborg is Modjo's *Chillin'* (Barclay). The follow-up to the massive hit *Lady (Hear Me Tonight)* (at 17 after 29 weeks in the chart) tops the Most Added chart this week, and also climbs 47-34 in the Radio Top 50. "We played the first single and it was a huge hit," says Jørgensen. "I think this one can be just as big. You need to hear it a few times and then it grows on you—just like *Lady*."

Westlife's (pictured) *I Lay My Love On You* (RCA) enters the chart at 49. There's a lot of support for the track in the GSA countries, including CHR Bayern 3 in



Germany, AC Radio 24 in Switzerland and CHR station N-Joy Radio in Germany. Like the Manic Street Preachers, the boyband are not satisfied with releasing just one track at a time—their cover of Billy Joel's *Uptown Girl* is also out. It's all for a good cause though: the UK fundraising event Comic Relief. In the *Uptown Girl* video, Joel's wife Christine Brinkley has been replaced with German super-model Claudia Schiffer. The track is being picked up by stations all across the UK, as well as Radio DeeJay in Greece.

Looking ahead, German act ATC's *Why Oh Why* (Kingsize/Hansa) is gaining a lot of airplay, and may well crack the chart next week. Perhaps even more likely to enter soon is No Angels' *Daylight In Your Eyes* (Zeigeist/Polydor).

Siri Stavenes Dove

week 09/01

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# EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	12	JENNIFER LOPEZ/LOVE DON'T COST A THING	(EPIC)	77	0
2	3	13	Robbie Williams/Supreme	(Chrysalis)	78	2
3	4	10	Texas/Inner Smile	(Mercury)	70	0
4	5	11	U2/Stuck In A Moment You Can't Get Out Of	(Island)	71	3
5	2	16	Madonna/Don't Tell Me	(Maverick/Warner Bros.)	69	0
6	6	14	Craig David/Walking Away	(Wildstar/Edel)	63	0
7	11	4	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely	(Columbia)	56	7
8	7	13	Eminem Feat. Dido/Stank	(Aftermath/Interscope)	52	0
9	13	6	Dido/Here With Me	(Arista)	47	5
10	10	12	LeAnn Rimes/Can't Fight The Moonlight	(Curb/Variou)	53	0
11	8	18	Daft Punk/One More Time	(Labels/Virgin)	44	0
12	9	15	Britney Spears/Stronger	(Jive)	47	0
13	12	16	Destiny's Child/Independent Women Part 1	(Columbia)	45	0
14	15	16	Anastacia/Not That Kind	(Epic)	43	0
15	22	3	Outkast/Ms. Jackson	(LaFace/Arista)	37	4
16	18	10	Spooks/Things I've Seen	(Artemis/Sony)	38	1
17	16	29	Modjo/Lady (Hear Me Tonight)	(Barclay)	36	0
18	17	12	Melanie C./If That Were Me	(Virgin)	39	0
19	35	3	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me	(MCA)	34	7
20	24	18	Sugababes/Overload	(London)	33	1
21	14	20	Backstreet Boys/Shape Of My Heart	(Jive)	33	0
22	19	18	The Corrs/Irresistible	(143/Lava/Atlantic)	34	0
23	28	4	Planet Funk/Chase The Sun	(Bustin' Loose/Virgin)	34	2
24	25	3	Backstreet Boys/The Call	(Jive)	34	4
25	26	23	Sonique/Sky	(Serious/Universal)	32	0
26	27	4	Fragma feat. Maria Rubia/Everytime You Need Me	(Gang Go/Orbit/Variou)	33	3
27	21	6	All Saints/All Hooked Up	(London)	33	0
28	23	20	Ricky Martin/She Bangs	(Columbia)	32	1
29	20	15	Bon Jovi/Thank You For Loving Me	(Mercury)	32	0
30	29	16	Samantha Mumba/Gotta Tell You	(Wild Card/Polydor)	28	0
31	34	2	Aerosmith/Jaded	(Columbia)	35	4
32	30	8	Wyclef Jean feat. Mary J. Blige/911	(Columbia)	32	1
33	33	9	Phoenix/If I Ever Feel Better	(Source/Virgin)	29	0
34	47	6	Modjo/Chillin'	(Barclay)	26	8
35	44	2	Fun Lovin' Criminals/Loco	(Chrysalis)	28	6
36	32	16	Ronan Keating/The Way You Make Me Feel	(Polydor)	35	1
37	31	21	Lenny Kravitz/Again	(Virgin)	27	0
38	37	3	Lionel Richie/Don't Stop The Music	(Island)	27	0
39	39	4	Red Hot Chili Peppers/Road Trippin'	(Warner Bros.)	31	1
40	36	5	Gigi D'Agostino/La Passion	(BXR/Media)	22	0
41	>	NE	Manic Street Preachers/So Why So Sad	(Epic)	24	7
42	>	NE	Nelly Furtado/I'm Like A Bird	(Dreamworks/Universal)	20	5
43	49	18	Westlife/My Love	(RCA)	23	0
44	46	2	BBMak/Back Here	(Telstar)	25	1
45	50	3	Eros Ramazzotti/Un Angelo Non E'	(Ariola)	22	2
46	38	4	A* Teens/Upside Down	(Stockholm)	23	1
47	43	13	Tom Jones & Heather Small/You Need Love Like I Do	(Gut/V2)	22	0
48	42	16	Coldplay/Trouble	(Parlophone)	23	1
49	>	NE	Westlife/I Lay My Love On You	(RCA)	23	7
50	>	NE	Faith Hill/The Way You Love Me	(Warner Bros.)	19	6

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. 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. Indicates singles which previously featured in the Border Breakers chart. Highest New Entry Greatest chart points gainer

## MEPs adopt Directive

continued from page 3

general legal framework for the Internet age. The foundations of the text are good, and what matters is that member states have some leeway to interpret the text. I hope that this will be used to consolidate copyright law and will not be to the detriment of rights holders."

Following three years of painstaking work and lobbying, the IFPI's legal team endured a tense 20-minute plenary session in Strasbourg, France, as about 500 MEPs voted on more than 30 amendments to the legislation.

Miyet notes with satisfaction that over the course of the three years, the emphasis has switched from legislators and the European Commission taking on board the views of what he describes as "conduits operators" to endorse the position of right owners. "I think that the mobilisation of rights owners paid off and that the notion that the Internet had to be free finally collapsed. Legislators have come to terms with the notion that is not possible to function in an economic system where the creators are the only ones paying the bills for the rest of the economic chain."

The Directive was arguably the most heavily lobbied bill in the Parliament's history, and the battle between the telecom giants and those wishing to protect intellectual property in the online world raged right up until the vote itself.

Representatives of the music industry appeared jubilant. As the

delegation from international labels' body IFPI remained in the building after the vote to thank MEPs for their support, representatives of telecom companies and computer hardware manufacturers left stony-faced, refusing to comment.

Noting that it has been a good week for the music industry (given the Napster ruling), Berman said: "We think it's a good proposal and something that the industry can move forward with."

While the IFPI was successful in defeating many of the proposals it opposed, it was nevertheless disappointed that the wording on private copying was not narrowed. Specifically, the IFPI wanted the Directive to refer to "his/her private copy" in order to differentiate between private and commercial usage; however, the "his/her" was not adopted.

"That's a perfect example of not getting everything that we wanted, but we have to live with it," said Berman. "We might not have gotten everything we wanted, but we were successful in removing certain things that we didn't want. That was actually even more important to us," he added.

In the UK, Frances Lowe, director general of British Music Rights, says: "A line has been drawn so that the European copyright legal framework mirrors that of the US, which has just confirmed the illegality of copying enabled by file-sharing service Napster."

## Hey, hey it's the Gorillaz!

continued from page 3

and the cartoonist behind Tank Girl, Jamie Hewlett. Albarn introduced Gorillaz to Parlophone last year, who swiftly signed them up.

"Everyone needs to take a leap of imagination to inhabit the world of Gorillaz," says Kevin Brown, Parlophone's international director, UK repertoire. "As far as we're concerned, Parlophone has signed the characters you see in the video."

An EP, *Tomorrow Comes Today*, was released in the UK in November last year. The "band" itself did not do any promo, but there was a street and print teaser campaign in the lead up to release and it was picked up by the UK's public CHR station BBC Radio 1 and London alternative rock station Xfm. Because of its EP status, the disc was ineligible for a chart position.

The EP was subsequently released Europe-wide on February 5. "We wanted to launch *Tomorrow Comes Today* in a low-key way across Europe, like we did in the UK. But with the success of *Clint Eastwood*, we've brought the plan forward," says Brown.

*Clint Eastwood*, the group's second release, is a simple Blur-like construction, with its lazy beat, rap vocals and spaghetti western-type harmonica, and has been record of the week on both the Jo Whiley and Sara Cox shows on Radio 1. It has also been getting airtime on Xfm, London dance station Kiss 100 and

on Belgian alternative outlet Studio Brussel, as well as MTV.

The official website ([www.gorillaz.com](http://www.gorillaz.com)) features the band's house, which can be explored. There will eventually be a downloadable Gorillaz logo for mobile phones, a game and a timed-out download. "It's so exciting," enthuses Lloyd Salmons, new media project manager at EMI international marketing in London. "It's growing all the time and is a dream come true for us."

The problem now is how the virtual band can market itself outside of its natural habitat, the Internet. "We're putting together a promo schedule at the moment," says Brown. "They've done radio IDs for us which are being sent out to stations, as well as an interview CD." He explains: "We can do radio and press interviews, as there is someone who voices each character. We're working on TV interviews."

A self-titled album *Gorillaz* is due for release on March 26. A number of musicians have contributed to it (including Albarn, Miho Hatori, Tina Frantz and Ibrahim Ferrer), and it is produced by Dan the Automator. As with Blur, tracks are often very basic pop songs with twists.

"There are at least another two, if not more, singles to come off the album," says Brown. "We want the media to accept and play with the concept. Take that leap into the Gorillaz world."

## US Napster ruling

continued from page 3

"The decision paves the way for Napster and [other Web-based music distribution systems] to go ahead and build the first generation music service that consumers will interact with."

Last July, a US district court ruled that Napster was illegal. Judge Marilyn Hall Patel said that the service infringed the copyright of content owners. Additionally, she noted, Napster wasn't protected by the "fair use" provisions in the country's Digital Millennium Copyright Act.

Consequently, the court granted the Recording Industry Association of America, representing the majors and independents in the court case, a temporary injunction against Napster and ordered the service to be shut down.

The US Circuit Court of Appeal then postponed the injunction, allowing Napster to stay open until the court heard its appeal last October. It was the outcome of that appeal which was announced on February 12.

The appeals court's 58-page ruling effectively demands that Napster make every effort to stop consumers from swapping copyrighted songs for free. The document stated that Napster "has knowledge, both actual and constructive, of direct infringement."

Moreover, it dismissed Napster's argument that it cannot be held responsible if users exchange copies of music they have already bought. Napster, the court added, will be held "secondarily liable" for users of its system. The company must also find ways to delete links that allow users to exchange tracks in the MP3 compressed-file format.

However, Napster, and its new

partner Bertelsmann (M&M, November 11, 2000) have been given a temporary reprieve, as the ruling asked Judge Patel to re-examine her reasons for granting the music industry an injunction against Napster and be more specific about what had been infringed. Until then, Napster can stay in business.

Napster, which is working with a reported \$50 million loan from Bertelsmann to turn its system into a paid-for service by July this year, says it will appeal against the latest ruling.

Even though it has effectively become partners with the enemy, Bertelsmann is unlikely to be surprised by the latest ruling, according to US-based analyst Aram Sinnreich of Jupiter Research. "I think it was the plan all along. The plan was to take Napster's umpteen million users to make a viable business. To have not been part of the lawsuit meant what [Bertelsmann] was doing was also illegal," Sinnreich says.

But, he adds, Bertelsmann and Napster's investors shouldn't be too complacent. The estimated \$70 million invested in Napster to date was designed to yield profit in the long term. Should the next court hearing rule against Napster, it would definitely have to shut down.

"They're going to lose all these customers between when it closes and when the commercial version starts," Sinnreich predicts. "I think there'll be a flurry of settlements after this ruling, which is going to make [Napster] more willing to settle along the lines the record companies are negotiating."

## Baudecroux's reciprocity

continued from page 3

and give radio operators the same treatment regardless of the country."

Baudecroux's comments follow what he calls "a lack of reciprocity between countries" when it comes to the allocation of radio licences.

He explains: "For years, we've been complaining that CLT [now known as RTL Group, after its merger with Bertelsmann's UFA and Pearson's TV interests] were given frequencies in France, Germany and Belgium by the bucketload without any sort of reciprocity for French or other European operators."

Baudecroux says the situation is particularly frustrating for NRJ, which has tried for years to establish a presence in Germany. A European court ruled in July 2000 that German local regulators were discriminatory, following a complaint by NRJ over licence awards in North Rhine-Westphalia.

"In Germany, they [local regulators] tend to favour German operators—it is not a written rule, but that's what happens," complains Baudecroux. "If RTL Group, which is now owned by German group Bertelsmann, can operate three networks in France and own 450 frequencies reaching 125 million inhabitants, the

least we can ask for is reciprocal treatment in Germany."

Baudecroux says he has written a letter to Dominique Baudis, the new president of French broadcast regulator the CSA, in which he has asked the body to raise the issue with its German counterparts.

"I spoke to Baudis on the phone," says Baudecroux. "He reacted very positively and says he is going to put forward this issue during a meeting with all of Europe's regulatory bodies which will take place in the next few weeks."

The CSA says it will review "with care" the change in the shareholding of the RTL Group. In a statement, the CSA said, "We will carefully monitor the changes in shareholding affecting RTL Group and its consequences for the companies which have been granted broadcasting licences in France—radio stations RTL, RTL 2 and Fun Radio and TV channel M6."

The CSA is expected to interview RTL Group executives in the coming week, and will make a decision based on the information gathered. If the CSA rules that there have been "substantial changes in shareholding" it could potentially enter into a process of re-advertising licences.

## BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	18	DAFT PUNK/ONE MORE TIME	(LABELS/VIRGIN)	FRANCE	32
2	2	29	Modjo/Lady (Hear Me Tonight)	(Barclay)	FRANCE	28
3	7	7	Modjo/Chillin'	(Barclay)	FRANCE	22
4	4	17	Gigi D'Agostino/La Passion	(BXR/Media)	ITALY	20
5	5	20	Phoenix/If I Ever Feel Better	(Source/Virgin)	FRANCE	19
6	3	11	A* Teens/Upside Down	(Stockholm)	SWEDEN	16
7	6	7	Eros Ramazzotti/Un Angelo Non E'	(Ariola)	ITALY	19
8	8	22	Eros Ramazzotti/Fuoco Nel Fuoco	(Ariola)	ITALY	16
9	9	4	DJ Bobo & Irene Cara/What A Feeling	(Metrovinyl/EAMS/EMI)	SWITZERLAND	14
10	10	24	Eagle Eye Cherry & Neneh Cherry/Long Way Around	(Diesel/Polydor)	SWEDEN	15
11	12	3	Planet Funk/Chase The Sun	(Bustin' Loose/Virgin)	ITALY	13
12	11	17	ATC/My Heart Beats Like A Drum	(Kingsize/Hansa)	GERMANY	10
13	13	10	Hooverphonic/Mad About You	(Columbia)	BELGIUM	7
14	14	29	ATC/Around The World	(Kingsize/Hansa)	GERMANY	6
15	15	5	Benjamin Diamond/Little Scare	(Epic)	FRANCE	7
16	19	3	Billy More/Up & Down (Don't Fall In Love With Me)	(Time)	ITALY	6
17	25	19	Jessica Folcker/To Be Able To Love You	(Jive)	SWEDEN	6
18	>	RE	Brooklyn Bounce/Bass, Beats & Melody	(Sony Music Media)	GERMANY	5
19	>	RE	Underdog Project/Tonight	(Universal)	GERMANY	4
20	18	14	Darude/Feel The Beat	(16 Inch/Variou)	FINLAND	5
21	22	18	Etienne De Crecy/Am I Wrong?	(V2)	FRANCE	5
22	20	14	A-Ha/Velvet	(WEA)	GERMANY	8
23	21	3	ATC/Thinking Of You	(Kingsize/Hansa)	GERMANY	6
24	24	10	Bomfunk MC's/Uprocking Beats	(Epidrome/Sony)	FINLAND	5
25	16	6	Demon vs. Heartbreaker/You Are My High	(S.M.A.L.L./Sony)	FRANCE	5

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

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

# HOTLINE

Edited by Siri Stavenes Dove & Jon Heasman

In the face of widespread public protests instigated by the country's commercial stations, the Dutch government has decided to postpone—for this year at least—its controversial frequency auction, the details of which it set out earlier this month (M&M, February 17). The decision was taken by prime minister **Wim Kok** and vice PMs **Els Borst** and **Annemarie Jorritsma**, and is seen as a defeat for the finance and culture ministers who drew up the plans. Precisely what happens next is unclear...

**Chrysalis**-backed Internet venture **Puremix.com**, launched only last October, has told 20 of its approximately 35-strong staff that they can expect to be made redundant in the next few days. Co-founder **Ande McPherson** tells Hotline that the move is a result of the general dot-com downturn rather than any specific problems with the Puremix site.

As expected, **MTV Italy** is moving its output to a new home of the **Cecchi Gori**-owned terrestrial TV channel **TMC2**, which will be rebranded as **MTV Music Television** when MTV's programming starts on May 1. MTV's switch follows **Rete A's** recent decision to take music programming supplied by Germany's **Viva**.

Full-service **RTL** in France has a new director of artistic programmes. She's **Béatrice Esposito**, who will be in charge of the full-service station's non-news output, reporting to the station's MD **Robin Leproux**. Music programming remains under the supervision of **Alain Tibolla**, who will now report to Esposito—previously director of communication, PR and special events for **Disneyland Paris**.

In the Netherlands, **V2 Records** has taken a minority stake in Dutch independent label **Excelsior**. V2 will support the guitar-driven label in its marketing, promotion and back-catalogue activities.

**Universal Music Denmark** act **Aqua** will perform an eight-minute show during the interval at the **Eurovision Song Contest** in Copenhagen on May 12. The four-piece will take time out from the recording of their third album to play at Copenhagen's 30,000-seat national stadium **Parken**.

**Boy George's** (pictured) specialist dance show produced by **Wise Buddah** will be airing on London dance station **Kiss 100** from next month. The programme already airs on UK dance network **Galaxy**, amongst other stations.

NewYork-based **Metromedia International's** purchase of Finnish stations **Star FM** and **Groove FM** from Norway's **P4** group has been approved by Finnish authorities. Metromedia's Finnish subsidiary will be called **Oy Metromedia Finland**.

The UK's **Forever Broadcasting** group keeps on expanding...following its recent purchase of **Surf 107.2/Brighton** it's now snapped up local full-service station **107.7 The Wolf/Wolverhampton** in a deal worth £5 million (euro 7.9m).

Finally, Swedish act **The Cardigans** are considering leaving their label **Stockholm Records**, as their contractual obligation to the Stockholm-based joint venture with **Universal Music International** will be fulfilled with the release of their next album later on this year. According to sources, the band's management are in talks with **Warner Music Group's Roger Ames** and **Sony Music's Paul Russell**, as well as a number of other UK and US-based labels.





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This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).



Major Market Airplay

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The most aired songs in Europe's leading radio markets
TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the UK market.

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

GSA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the GSA market.

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

FRANCE

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the France market.

Data supplied by SNEP/IPROS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Scandinavia market.

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

THE NETHERLANDS

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Netherlands market.

Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience.

ITALY

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Italy market.

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

SPAIN

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Spain market.

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

POLAND

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Poland market.

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

HUNGARY

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Hungary market.

Compiled by the Heti Szucs magazine on the basis of playlist reports, using a weighted-scoring system, based on audience size.

Advertisement for Chartfax featuring the text 'Get it now!', 'Stay tuned to the latest in the European Charts', and 'Subscribe to Music & Media's Chartfax Service and receive the latest chart & airplay information 5 days prior publication'. Includes an image of a hand holding a pen over a keyboard.

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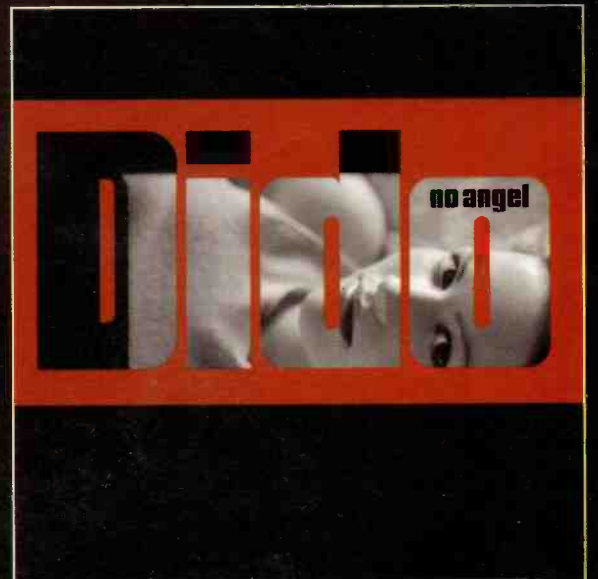
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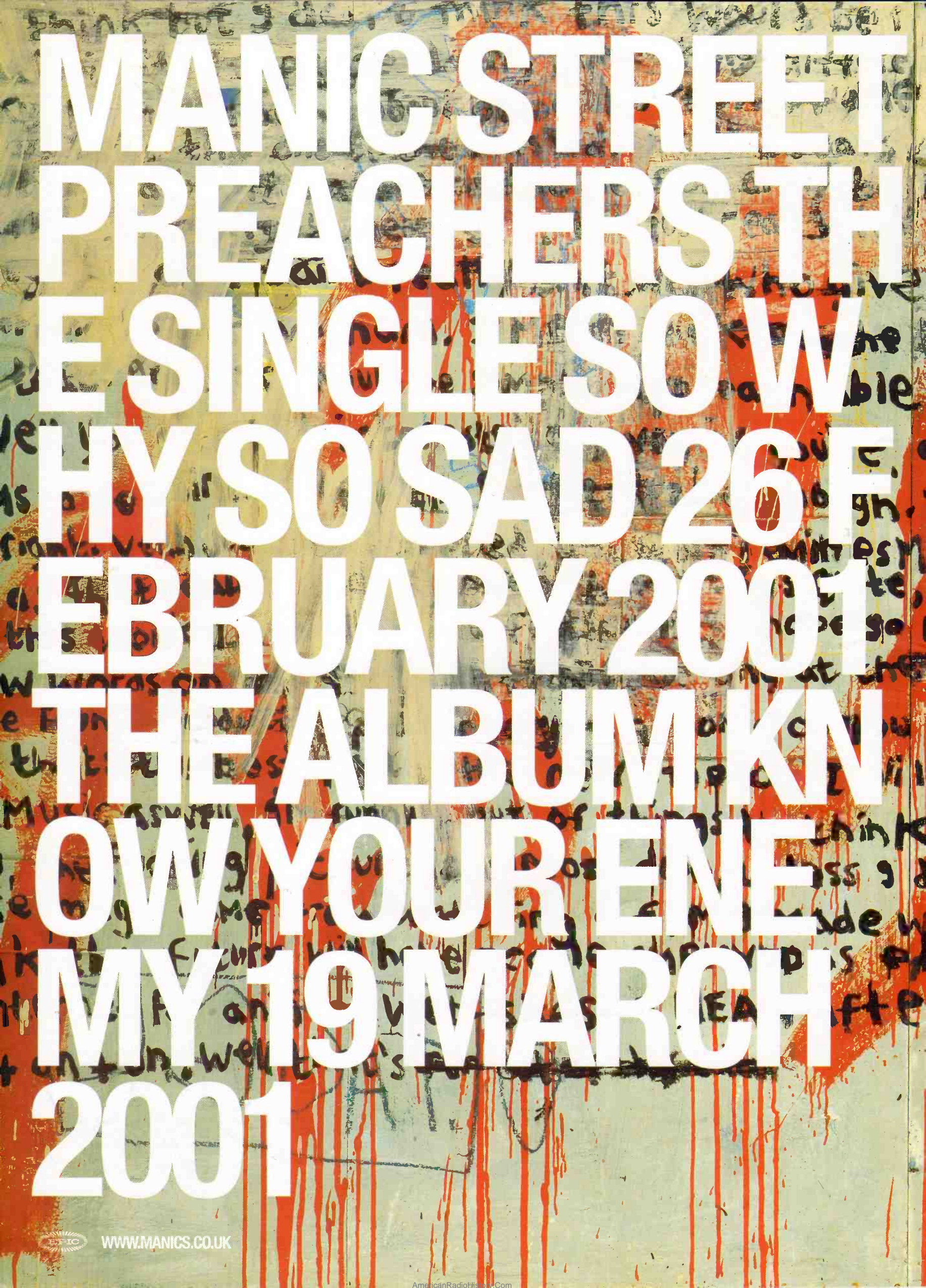
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