French report suggests limiting radio rotations

by Emmanuel Legrand

PARIS — Following the introduction of French-language music quotas six years ago, French stations could be about to face further restrictions in their programming strategies.

A report, written on the request of the minister of culture Catherine Deneuve—a draft of which has been obtained by M&M—suggests, among other things, that radio stations should limit the number of rotations for a track to no more than 42 spins per week (six plays a day).

A measure limiting the rotation level would, according to the draft report, make space for more diversified programming, as the current quota regime has led to stations playing a few French-language titles on very high rotations.

The report notes that in 1995, 56,300 different titles were played on the main radio stations in France. That number fell to 48,000 in 1996 and to 24,400 in 2000, showing a dramatic drop in the variety of songs played on the radio. At the same time, the report notes that all the networks have significantly increased their rotation rates, with, some giving up to 80 spins a week for certain titles. The report also expresses concern about the development of commercial deals between broadcasters and labels, such as those which give radio stations the opportunity to be mentioned on a label’s TV advertising campaign for a title or an artist. Such deals can even involve a slice of royalty payments from a track being given in return for a stations’ support.

Suggestions contained within the draft report include:

• greater transparency in the relationship between record companies and radio stations;
• the establishment of a code of practice for broadcasters;
• fairer access to the airwaves for independent labels and major companies alike;
• respecting of the normal competition rules;
• incentives to play more new talent; and restrictions on commercial deals involving radio stations, record companies and TV channels.

Sony merges Nordic affiliates

by Kai R. Lofthus

STOCKHOLM — Sony Music has created a single business division, Sony Music Nordic (SMN), to oversee its four affiliates in Finland, Norway, Sweden and Denmark.

The move comes nearly two decades after Sony’s local managing directors in Stockholm, Oslo, Copenhagen and Helsinki started to report directly to London instead of the Swedish capital.

The strategic shake-up follows other changes recently implemented by Sony Music Europe president Paul Burger, and is designed to synchronise efforts in the Nordic region to raise local market shares, enhance

Napster re-emerges from the shadows

by Juliana Koranteng

LONDON — Napster, the file-swapping service that had the music industry running for cover, looks set to relaunch its once-free peer-to-peer venture as a paid-for service during the first quarter of this year, after introducing a beta version on January 10.

The beta test offers a reported 110,000 tracks from independent labels, which 20,000 US participants in the trial will be able to download until the still-undisclosed date for the final commercial launch.

Napster CEO Konrad Hilbers is negotiating with the majors to include

continued on page 37

continued on page 37
CREATIVE ENTERTAINMENT CONCEPTS & CONSULTANCY SPECIALISTS

Emag!c Entertainment b.v. is a full service entertainment consultant based in The Netherlands. Founded last year by Guido Janssens, former G.M. of EMI Music Publishing (Belgium) and Marketing Director at Arcade International (The Netherlands). Emag!c Entertainment b.v. is designed to put its long time international expertise in all fields of the entertainment industry at work for a variety of customers; ranging from labels, record companies, publishers, artists, songwriters & managers to retailers (& retail chains), (entertainment) media and brands/companies that seek to reach their target group by using entertainment in new & innovative ways.

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**Sweden: Grammis accused of elitism**

by Sirl Stavenes Dove

LONDON — Sweden's most prestigious annual music awards, the Grammis, have been criticised for recognising lesser-known artists over popular, commercially-successful acts.

The criticism nips high-flying pop act fattar (Virgo) securing six nominations, more than higher-selling acts like Titiyo and A Camp. Popular local acts such as Stine Nordenstam, Markus Onnestam and Markkulo—whoose Tjock & Lycklig (Bonnie) was the third highest-selling album of 2001—all received no nominations.

"I am a bit sceptical to the whole arrangement," says head of music at Stockholm modern AC station Wow! Markus Onnestam. "I'm not sure of the significance of it."

The annual FIPJ organised awards ceremony—due to take place in Stockholm on February 14—is built around the concept of rewarding artistry, quality and innovation. But head of music at CHR Power Hit Radio Robert Johansson says the jury must be careful not to alienate the general public.

"The commercially big acts are conspicuous by their absence—which has raised a few eyebrows," he says.

Rock newcomers The Plan (EMI) received four nominations, while popular artist Lisa My Skyovsky got just three nods.

"For those who have succeeded, this should be a reward," says Wolf Östman, who describes My Skyovsky as 'definitely the biggest artist last year.' Östman also questions the non-inclusion of Patrik Isaksson in the list of nominees. "He is an obvious nominee," he says. "But maybe he's too mainstream for the jury."

Managing director and founder of Stockholm Records Ola Håkansson suggests that more music awards are needed. "The Grammis is about artistic qualities combined with popularity, and we need something to complement this," he says.

The Swedish industry had to cancel some of their international networks, "We don't need them," he tells M&M. "Open up your ears and let the music do the talking."

**Swedish Grammis accused of elitism**

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**Upfront**

by Emmanuel Legrand & Music Media editor-in-chief

It's not news that in continental Europe local repertoire is doing pretty well. At Midem, France will announce that local acts account for 60% of record sales, one of the highest rates in Europe, while in Italy, Germany and Spain domestic repertoire still accounts for the majority.

At Music & Media, championing local repertoire is almost a second nature. What matters even more to us is when that repertoire is given a chance to travel. Twenty years ago international success stories by continental European acts were so rare they were the exception rather than the rule.

A few years ago things started to change, and it became more common to see Swedish, German or French acts crossing borders. M&M, being primarily a music radio magazine, introduced the notion of Border Breakers, in order to highlight the tracks by continental European acts getting airplay outside their country of origin. It was a simple way of monitoring songs with international potential.

However, a piece was missing in the jigsaw. Sales Border Breakers were not available. Adding the final touch, M&M now has the capacity to produce, on a weekly basis, singles and albums sales charts based on the same concept as the airplay Border Breakers.

In this issue, we present an analysis of which titles crossed borders during 2001. The picture it paints highlights the variety and diversity of European repertoire with international potential selling across the board. And it also shows that most labels in continental European countries have finally got their houses in order when it comes to pushing their acts internationally. It is always a mistake to imagine that all is fine and dandy. At M&M, we often feel that there are a lot of missed opportunities and that more could be done. For example, it is striking to see that Spain, which has a vibrant domestic scene, has one of the lowest rates of pan-European success for its local repertoire. It is also sad to note that it's still difficult for material in languages other than English to find a large audience.

Consumers travel more and are exposed to much more different music than ever before. Labels and radio stations across Europe should take notice. Open up your ears and let the music do the talking.
Onda Cero sold to Antena 3 TV

by Howell Llewellyn

MADRID — Spain's second-largest commercial radio group, Onda Cero Radio (OCR), has been sold by telecom giant Telefonica to the country's third most popular TV channel, Antena 3.

However, the move is largely being seen as a piece of financial engineering, since Antena 3 is owned by Admira, another Telefonica affiliate company. In accompanying personnel changes, journalist Juan Kindelan has been appointed chairman, replacing Javier Gimeno, and Luis Abril takes over from Juan José Nieto as Admira's chairman. According to a Telefonica statement, the moves are "aimed at a strategic re-orientation of the group's media policies following a three-year period of asset consolidation."

Since the mid-90s, Admira has been aiming to create a media empire to rival that of Grupo Prisa, which owns radio group SER, music group Orin Via Musical and digital TV satellite platform Canal Satelite Digital.

Central to that scheme is the construction of a radio group centred around OCR. Since Telefonica acquired OCR in July 1999, the group has grown from 184 stations to 297, of which some 80 are music stations. In that time, OCR has also moved from being the fourth to the second most listened-to network after SER.

Antena 3 said in a statement that OCR would benefit from Antena 3's management experience and technological advances, and that the two companies would jointly develop new business activities.

Admira communications director Carlos Chacuguerca tells M&M that the new OCR-Antena 3 operation would effectively recreate the situation of 10 years ago when Antena 3 TV and Antena 3 Radio existed side by side, before Antena 3 Radio was acquired by Grupo Prisa to form Union Radio.

In effect, Admira is now in a position to build a rival to Union Radio, which is the umbrella company that manages both the SER radio group and the former Antena 3 Radio, which are both owned by Grupo Prisa.

Pictured with EMI Italy staffers, Kylie Minogue displays her double platinum award for Italy's top-selling single of last year I Can't Get You Out Of My Head, and her three Italian Dance Music Awards (Best Single, Best Dance Act and Best Video). Pictured (l-r) are: Elena Rossi (press officer); Caterina Luchetti (head of promotion); Dorina Gelmi (international product manager); Michele Di Lernia (promotions consultant); Giuseppe Ciaraldi (senior director international and strategic marketing); Giampietro Giachery (international marketing manager); Kylie Minogue; and Radio Deejay presenter Albertino.

De Wall takes MD post at Edel-Mega

by Charles Ferro

COPENHAGEN — Freddie de Wall has been named managing director of Edel-Mega Records Denmark, effective retroactively from January 1.

He replaces Jakob Deichmann, who will be given a new, as-yet-unannounced position in the organisation.

De Wall says he is pleased to be joining Edel, which recently merged with the Danish independent label Mega.

"I'm happy to be here," says De Wall. "Mega has an excellent artists roster, with Erann DD, Big Fat Snake, Savage Rose, Ace of Base and more, so I'm very excited about working with these acts. It's a big challenge and I firmly believe the company has a great future. So, I'm an independent now!"

De Wall, who hails from Germany, was managing director of BMG Denmark between 1999 and 2001, where he handled local acts such as Thomas Helmig and Marie Frank. He resigned his post there last autumn in an amicable departure, saying it was time to move on.

Prior to his managing director's role in Denmark, De Wall spent two years with BMG as VP in charge of European marketing.

De Wall says Edel Music approached him late last year and held a series of discussions prior to his signing, which took place last week (January 8-12). "I signed the contract and started here the next day," he reveals.

Mega moved into Edel's headquarters in December. The company said that, while it would be making some cutbacks, they would not be as sweeping as those seen recently at Edel affiliates in Norway and Sweden.

"They knew I was interested in their situation and we have been talking for a long time," De Wall said.

De Wall, 40, will report to Edel Records Europe COO Hельге Trilck.

EU ARTISTS TO RECEIVE US MONEY

BRUSSELS — The US Trade Representative has struck a deal with the European Commission under which the Americans will make available an unspecified amount of money for "projects and activities for the benefit of EU music creators." This is aimed at helping compensate musicians—mainly Irish—for use of their recorded work in small US shops, bars and restaurants which are not obliged to pay royalties.

The move follows a complaint filed by the Irish Music Rights Organisation. If the plan is approved by the Bush administration, negotiations will begin on a more lasting agreement.

GORILLAZ BAG SIX BRIT AWARD NOMINATIONS

LONDON — The combination of Jamie Hewlett's pen and Damon Albarn's music has proved an undisputed success. Parlophone-signed virtual act Gorillaz (pictured) have no less than six nominations in this year's Brit Awards, due to take place on February 20. They are nominated for the best British group, album, newcomer, single, video and dance act categories.

Singer-songwriter Dido receives four nominations, as does Tom Williams, who took home three Brit awards last year. US newcomers the Strokes have been nominated in three international categories: group, album and newcomer.

TRIPLE PLATINUM EUROPE FOR WILLIAMS

LONDON — Despite being released as late as November 19, Robbie Williams' Swing When You're Winning (Chrysalis) has received a triple IFPI Platinum Europe Award for December. Of the other 14 albums to receive awards, Buena Vista Social Club's eponymous album (World Circuit) equates Williams' feat, while Frank Sinatra's My Way: The Best Of (Warner), Linkin Park's Hybrid Theory (Warner), Pink Floyd's Echoes: The Best Of Pink Floyd (EMI) and Feneon Et Juliette—De La Haine (Universal) all managed to score double platinum awards. Universal releases from the Bee Gees (The Record: Their Greatest Hits), Elton John (Songs From The West Coast), Sting (All This Time), No Angels (Elllements), as well as the Moulin Rouge soundtrack, all achieved million-unit status in Europe.

LABELS ADD TO VITAMINIC CATALOGUE

MILAN — Indie labels Domino, Fierce Panda, Silva Screen and Deceptive Records have all signed deals with Vitaminic, the Italy-based digital platform for the promotion and distribution of music. The partnerships will make music from the labels' repertoire available for digital download throughout Vitaminic's subscription service, Vitaminic Music Club. The labels' catalogues include repertoire from artists such as Placebo, Elastica, Stephen Malkmus, Elliott Smith, Royal Trucks and Kato.

MOVING CHAIRS

LONDON — Marcus Leaver (pictured) has been promoted to the position of corporate development director at the Chrysalis Group. Leaver was previously chief executive of Rivals.net, Chrysalis sports website, and remains non-executive chairman of Rivals.net.

PARIS — Andrew J Kaslow is to join Vivendi Universal as senior executive vice-president of human resources. Based in Paris, Kaslow will be a member of the company's executive committee and report directly to chairman and chief executive officer Jean-Marie Messier. Kaslow succeeds John Borgia, who currently holds the same title and is a member of the company's executive committee. He will continue to work for the company in a part-time capacity.
would like to congratulate their artists for their international success

OVER 20 EXPORT ALBUM & SINGLE AWARDS IN A DECADE

INCLUDING:
8 Diamond/Multi-Diamond Awards,
6 Platinum/Multi-Platinum Awards,
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Introducing exciting new international releases for 2002:

**Galleon**
First album, following the paneuropean success of the smash hit single 'SO I BEGIN'.
To be released February 2002.

**Patricia Kaas**
'PIANO BAR BY PATRICIA KAAS': the world's most famous French songs performed in English and in French by the most successful French female singer.
To be released Spring 2002.

**Deep Forest**
'MUSIC DETECTED': their long-awaited new studio album.
To be released April 2002.

**Cam**
'SOULSHINE': the outstanding new album feat. Cameo, Guru, DJ Premier and Anggun.
To be released Spring 2002.

**Malia**
First album of the new diva of jazz & soul. Discover the artist that industry insiders have been buzzing about!
To be released Spring 2002.
Border Breakers sales charts show strength of European repertoire

by Emmanuel Legrand

LONDON – When Music & Media first introduced the Border Breakers concept in the early 1990s, the idea was to monitor tracks by artists signed by continental European record labels that were getting airplay outside their country of signing. For example, a track by a Swiss artist signed to an Italian label enjoying airplay in France would qualify for the Border Breakers.

This concept led to the creation of the Border Breakers airplay chart, published each week in M&M. Limited so far only to airplay, M&M is now in a position to expand the concept to singles and albums sales charts. M&M now monitors on a weekly basis the singles and the albums selling outside of the country of signing of the artists.

This week, we present a full round-up of 2001 based on a compilation of the weekly Border Breakers singles and albums charts throughout the year.

As analysis of the Top 100 Albums and Top 100 Singles Border Breakers charts for 2001 (see page 8 for the Top 50 positions) give some interesting indications of music trends in continental Europe and the countries with the biggest export potential.

The findings of these first yearly charts show that dance—with tracks from Safri Duo, Daft Punk, or Gigi D’Agostino—and pop—Alizee, No Angel, or A’Teens—tend to dominate the Border Breakers singles sales chart.

Indie labels are the biggest suppliers of singles, which is not surprising as they tend to be dance-dominated, an area in which indies usually excel.

There is a clear divide between singles and albums. Having a hit single helps to sell albums, but is not essential, as the high album chart positions of Andrea Bocelli, Helmut Lotti or Andre Rieu go to show.

Sales of albums of continental European repertoire, cover a broader range of musical genres, from the Latin and world music of Manu Chao—a 2001 chart topper—and Andrea Bocelli’s canzonetta, through Daft Punk’s techno rhythms and Safri Duos tribal beats, to Rammstein’s martial rock and St Germain’s electro-jazz.

Germany, France and Italy are the three main continental European countries enjoying Border Breakers sales success. Germany occupies a prime position in both singles and albums. However, it must be noted that sales of German tracks in Austria and Switzerland qualify for Border Breakers, which explains the number of titles in German that are featured in the Border Breakers charts but don’t cross outside the GSA region. Similarly, many tracks in French cross borders to Swiss and Belgian audiences and are incorporated in the Border Breakers.

France’s electronic scene is widely represented in the singles chart by the likes of Daft Punk, Modjo and Supernen Lovers. But French pop has started to make European inroads with Alizee, a huge success in Germany and the Netherlands.

Scandinavian countries account for over 20% of the singles and albums Border Breakers chart, confirming the region’s importance as a source of repertoire, with acts such as Safri Duo, Lene Marlin, Roxette, Tityo or HIM.

In terms of companies, Universal scores a chart share in excess of 30% in both singles and albums, with acts such as Bocelli, Safri Duo, Rammstein, Alessandro Safina or Zucchero. BMG is holding strong in the albums chart where it has the third largest chart share, and is fourth in singles.

The figure for EI Corporates incorporates Virgin, but it is interesting to note that EMI tends to be more successful in singles (eight out of the 13 singles EMI scored as a group were from the EMI side of the company), while Virgin is more dominant in albums, where it grabs no less than a 20.4% chart share, thanks to high-profile pan-European sales of Manu Chao, Daft Punk, Enigma, Air, Lene Marlin and Jarabe de Palo.

Companies interested in receiving the weekly Top 50 singles and album Border Breakers charts can contact Kate Leech at kleeche@eu.bpicomm.com. Music & Media will start publishing weekly Border Breakers sales charts in the second quarter of 2002.
exclusive preview of this year's unmissable artists

from Sarah With Love

The #1 single, taken from the Top 10 European album "Green Eyed Soul" (Platinum/Germany, Gold/Switzerland and Austria). European promo trip in February; live dates start April 2nd.

Live Your Life

After selling more than 3 million units in Europe, Finland's Bomfunk MC's return with a radio-friendly new single "Live Your Life", from the new album "Burnin' Sneakers", releasing from March 4.

So, I Begin

With Gold single sales in France and European sales approaching 300,000, "So I Begin" is becoming a dance floor, airplay and video favourite throughout Europe.

Qualcosa Di Grande

For the last two years, Luna Pop have been creating a sensation in Italy. Their debut album "...squezz" is 9x Platinum in Italy (900,000 units) and contains three #1 airplay singles: "50 Special", "Un Giorno Migliore" and "Qualcosa Di Grande." European showcase February 11 in Rome.

Believer

From the debut album "Meant To Be", Sweden's Jennie Lüfgren co-wrote the first single "Believer" with Rick Knowels (Madonna, Mel C, KD Lang) and Billy Steinberg (Roy Orbison, The Pretenders, The Bangles). Jennie writes and sings ambient pop. Already Top 10 in Norway and Top 20 in Sweden, and going to radio across Europe now.

Turn The Page

With a sensational voice 23-year old Isak delivers a soulful first single with "Turn The Page". Listen. Enjoy. Playlist!

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRY OF SIGNING</th>
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<tbody>
<tr>
<td>2. DJ Quicksilver</td>
<td>Hey Baby (Club Ash)</td>
<td>Virgin</td>
<td>IT</td>
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<tr>
<td>3. DJ Quicksilver</td>
<td>One More Time</td>
<td>Virgin</td>
<td>IT</td>
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<tr>
<td>4. Brandi &amp; Ray J</td>
<td>Another Day In Paradise</td>
<td>Virgin</td>
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<td>5. celery</td>
<td>Like Summer EP</td>
<td>Virgin</td>
<td>IT</td>
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<tr>
<td>6. Daddy DJ</td>
<td>Crying At The Discotheque</td>
<td>Virgin</td>
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<td>7. AlFilter</td>
<td>Country Roads</td>
<td>Virgin</td>
<td>IT</td>
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<td>8. Herman House Band</td>
<td>Daylight In Your Eyes</td>
<td>Virgin</td>
<td>IT</td>
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<td>9. No Angels</td>
<td>Comin' Along</td>
<td>Virgin</td>
<td>IT</td>
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<td>10. T`pale</td>
<td>Millionaire</td>
<td>Virgin</td>
<td>IT</td>
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<td>11. Alyona</td>
<td>Everyone You Need Me</td>
<td>Virgin</td>
<td>IT</td>
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<td>12. Sergey Lazov For Sex Hit Function</td>
<td>Starlight</td>
<td>Virgin</td>
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<td>13. Gig P`agostina</td>
<td>L'Amour Toujours (I'll Fly With You)</td>
<td>BMG/EMI</td>
<td>IT</td>
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<td>14. Filemon Feat. Mario Baha</td>
<td>Everyone</td>
<td>BMG/EMI</td>
<td>IT</td>
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<td>15. Gig P'agostina feat. Albertino Super</td>
<td>Turn The Tide</td>
<td>Virgin</td>
<td>IT</td>
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<td>16. Silver</td>
<td>There Must Be An Angel</td>
<td>Virgin</td>
<td>IT</td>
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<td>17. Rockbox</td>
<td>On The Move</td>
<td>Virgin</td>
<td>IT</td>
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<td>18. Maxi Chao</td>
<td>Na Groove To</td>
<td>Virgin</td>
<td>IT</td>
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<td>19. Madonna</td>
<td>Lady (Hear Me Tonight)</td>
<td>Virgin</td>
<td>IT</td>
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<td>20. MoJoe</td>
<td>Castles In The Sky</td>
<td>Virgin</td>
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<td>21. A`Vroona</td>
<td>Feel The Beat</td>
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<td>22. Rosie</td>
<td>Samba A Beija</td>
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<td>23. Sarah Connor</td>
<td>Let's Get Back To Bad Boy</td>
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<td>24. Laura</td>
<td>Something</td>
<td>Virgin</td>
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<td>25. Andra</td>
<td>The Spirit Of The Hawk</td>
<td>Virgin</td>
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<td>26. Of The Air</td>
<td>In The Air Dese</td>
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<td>27. Hannah</td>
<td>In The Air Dese</td>
<td>Virgin</td>
<td>IT</td>
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<td>28. DJ Ivo &amp; Irene Cars</td>
<td>What A Feeling</td>
<td>Virgin</td>
<td>IT</td>
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<td>29. Mogi</td>
<td>Chillin'</td>
<td>Virgin</td>
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<td>30. Hallie</td>
<td>Tracks!</td>
<td>Virgin</td>
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<td>31. Kelly</td>
<td>Vive La Vie</td>
<td>Virgin</td>
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<td>32. King Africa</td>
<td>La Bomba</td>
<td>Virgin</td>
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<td>33. Enos Romanzetti</td>
<td>Fusio Nelli Fusio</td>
<td>Virgin</td>
<td>IT</td>
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<td>34. Planet Funk</td>
<td>Chase The Sun</td>
<td>Virgin</td>
<td>IT</td>
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<td>35. Brooklyn Bounce</td>
<td>Rio, Beato &amp; Melody</td>
<td>Virgin</td>
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<td>36. Charly Lownoise &amp; Mental Theo</td>
<td>Wonderful Days</td>
<td>Virgin</td>
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<td>37. Mc Tonight</td>
<td>Salsa Clave</td>
<td>Virgin</td>
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<td>38. Rammstein</td>
<td>Some</td>
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<td>39.97 Degrees</td>
<td>You Are Alive</td>
<td>Virgin</td>
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<td>40. Macoto</td>
<td>Comin' From Your Soul</td>
<td>Virgin</td>
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<td>41. Sarah Caeron</td>
<td>From Sarah With Love</td>
<td>Virgin</td>
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<td>42. Redone</td>
<td>Hold Me For A Whole</td>
<td>Virgin</td>
<td>IT</td>
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<td>43. Mitenmou &amp; Guino Raab</td>
<td>Kumba Ye</td>
<td>Virgin</td>
<td>IT</td>
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<td>44. MC Baby</td>
<td>Shave Some</td>
<td>Virgin</td>
<td>IT</td>
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<tr>
<td>45. Phoenix</td>
<td>'Til I Ever Feel Better</td>
<td>Virgin</td>
<td>IT</td>
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<tr>
<td>46. DJ Quickter</td>
<td>You're My State</td>
<td>Virgin</td>
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**Top 50 Border Breakers albums sales 2001**

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**Bad Religion "The Process Of Belief" 14 new songs by Greg & Brett**

The new album out now • Produced by Brett Gurewitz & Greg Graffin

**What do you believe?**

**Bad Religion "The Process Of Belief" 14 new songs by Greg & Brett**

The new album out now • Produced by Brett Gurewitz & Greg Graffin

www.epitaph.com
Discover Denmark ready to make splash at Midem

This year it won't be the same-old same-old as Denmark plans to make a lot of waves at Midem. With additional resources, the Danish delegation will be busy distributing free CDs, arranging showcase events and doing business as usual. Except this year, things will be unusual. Everybody involved has gone onboard to help you Discover Denmark.

"The level of excitement seems so much higher this year - and so does the work load," quips Bodil Hoegh, head of projects at the Danish Music Information Centre. A Midem veteran, Hoegh has been in charge of co-ordinating the Danish stand for several years. "In addition to helping people do business with Danish companies, this year we will be spot-lighting a broader spectrum of Danish music, we'll be handing out free sampler CDs through Midem News and other sources, a number of special delegates will be on hand for the Danish reception and we even have a prince with us."

The Danes will truly have a royal presence this year. His Royal Highness the Prince Consort of Denmark is the patron of Danish efforts at Midem.

A major factor for lifting this year's project above the rest is the involvement of the Danish Trade Council, a promotional body within the Royal Danish Ministry of Foreign Affairs. Participation by the council for the first time ever demonstrates public-sector recognition of music as an important cultural export commodity. The added resources provided by the council have made it possible to compile two free CDs for distribution, to stage a major pop showcase and to expand the general presence of the Danish music industry at Midem to the benefit of all.

When you get to Midem you'll notice the difference, so jump right in and Discover Denmark.

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A COLLECTION OF CONTEMPORARY DANISH CLASSICAL MUSIC

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KINDLY SEND A REQUEST TO: mic@mic.dk
OR YOU CAN PICK IT UP FROM THE DANISH STAND AT MIDEM.

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The SHOWCASE

- **Tuesday 22 January in the Martinez Ballroom:**
  - The climax of Discover Denmark
  - with a major pop showcase spotlighting some of the finest music around.

- **Superheroes** - Check this out and you'll know why Beck invited the band to share a stage with him. With some references to the '80s blended into rough-edged rock. Superheroes have drawn nothing but praise from tours of Europe, Japan and the U.S. Great music and a frontman the world hasn't seen the likes of since Jagger himself was a super hero.

- **Saybia** - Finally, a breakthrough in rock music. The one to watch, Saybia has been a journeymen band for a couple of years and now the quintet is on the launching pad. Seductive melody, the mounting intensity of guitars, a solid bass and drums foundation, keyboard garnishes and vocals that really stand out. Saybia takes rock one step further.

- **Natural Born Hippies** - They tarted up the Kinks classic Lola (getting a nod of approval from Ray Davies himself) with one of their own compositions and launched themselves onto international stages. The Hippies have carved out a huge fan base in Germany, along with other European territories, with their high-energy stage show and a string of hits. One listen and you'll become a huge fan of.

- **Safri Duo** - The dynamic duo of drums won top 10 positions on more than 30 international charts, won a German Dance Award and an MTV award, and took several top-10 slots on Music & Media’s year-end charts. Here’s a chance to experience Safri’s exciting mix of primitive percussion and high-volt electronics.

DISCOVER DENMARK AT MIDEM:

- **Sunday 20 January.**
  - Danish composer Poul Ruders will receive the Cannes Classical Award: Living Composer for his opera The Handmaid’s Tale, in the Auditorium Debussy.
  - The opera has also won two Grammy nominations: Opera Recording and Classical Contemporary Composition. The Cannes Classical Award ceremony will include a performance of Ruders' 2' guitar concerto by the Danish Radio Sinfonietta with guest soloist, American guitarist David Starobin, and Trio Ondine will perform Vagn Holmboe’s triple concerto.

- **Monday 21 January**
  - H.R.H. the Prince Consort will open the official Danish reception.

- **Tuesday 22 January**
  - Acoustic Riviera, a songwriter showcase, will be presented in the Martinez Palaisandine where a host of international artists will be performing.
  - Pop showcase featuring: Safri Duo, Natural Born Hippies, Superheroes and Saybia. A chance to hear the best of today and tomorrow.
  - The Danish delegation representing more than 50 companies and organizations will be located at: Stand R36.09 and R32.27 in the new Palais extension.

DISCOVER DENMARK FOR YOURSELF

20 TRACKS TO GIVE YOU A TASTE OF THE BEST IN DANISH MUSIC

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Doors open for Electric Soft Parade at Midem

by Adam Howorth

They say you know you're getting old when the policemen look young. The same could be said of pop stars, although the Electric Soft Parade (ESP) from Brighton in the UK are even young enough to be Kylie's kids.

Revolving around the fraternal talents of Alex (19) and Tom White (17), the band released their debut single, *Silent To The Dark*, last April on former Mercury Records head of A&R Dave Bates' new db Recordings - also home to singer-songwriter Tom McRae. Comparisons were made to the Verve, Teenage Fanclub and Flaming Lips and ESP were quickly picked up on by national public station BBC Radio 1 (CHR) which C-listed all three of their singles and the NME, which tipped the act as "one of the 10 new hottest guitar bands in the UK."

Patronage from the influential UK alternative music paper has led to them appearing this week at Midem in the Martinez Ballroom (January 21) alongside fellow Brits Elbow, Mull Historical Society and The Bees at the NME-sponsored British At Midem night. Roger Jacobs, international marketing and promotions manager at BMG, which has the international license for db, says the Midem gig is the start of an intensive round of showcases across the Continent during 2002. "The programme this year is great," he tells M&M. "Midem on the 21st. On January 22 they play for Oui FM (alternative) in Paris, then Oslo (24) and Stockholm (25). The French are going early with the album on January 21 and so are the Japanese on the 23rd, where they've already had loads of rotation radio-wise. On February 4 the album *Holes In The Wall* comes out in the UK, then the single *Silent To The Dark* is released on February 26."

Although *Silent To The Dark* has already been out in the UK, its international release also marks the band's first single on the major. "They performed at our conference last September and knocked the socks off everyone," remembers Jacobs, who says that because "Silent is the first international single we can go back to the other singles" with a view to re-releasing them also. One of these, *There's A Silence*, which came out in the UK on October 29 helped the band make the Guinness Book Of Records after they managed to record and broadcast the promo in half a day via MSN on October 25.

Bates signed ESP after a call from London alternative station Xfm. "Ruth (Barlow, producer) at Xfm said they'd got five boxes of demos and could we send someone down to have a listen." After listening to albums-worth of material from ESP, Bates asked record producer Chris Hughes to attend a showcase in London. During the set he telephoned the label boss with the message, "you better get your arse down here because this is our number one act" who heeded the advice and signed the boys after reassuring their parents they would be in safe hands.

Ruth Barlow says Xfm played ESP as long ago as 1999 when Tom was just 15 and his band were known as the "alternative" in Paris, then they were and where they stations began to play the band. "It was a clear vote of confidence for the act's future."

Despite being a new breed of music, the band have received extensive airplay during the past year, with the NME tipping the act as "one of the 10 new hottest guitar bands in the UK."

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Saybia reinvent Danish rock

by Charles Ferro

A lot of people in Denmark are calling Saybia the future of Danish rock. The reason is their knack for mixing energy and melancholy in equal measure to transform a song into a hall-filling drama, that epitomizes the best rock music. "We want to become known as a band with a signature sound, so you can hear it's Saybia," says frontman Soren Frederiksen. "People wanted to know who they were and what they could buy the CD." The disc went top 40 without any advertising and was quickly sold out.

The Day After Tomorrow and Fools Corner, two singles from the EP, were put into hot rotation and received extensive airplay during the second half of 2001. The exposure and F3 programmer's support for Saybia the newly-minted PM Award for Best New Talent of the Year in what was a clear vote of confidence for the act's future. After the award ceremony, other stations began to play the band. With momentum at a peak, EMI will release the debut album, *The Second You Sleep*, on January 21. A day later Saybia are unveiled at a pop showcase at Midem. "It will be fantastic," Huus says.

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elisa

2001 most awarded Italian artist

51st Festival di Sanremo
Winner with "Luce (tramonti a nord est)"
"Best Performer" special award
"Quality Jury" special award
"Mia Martini" critics special award
"Indie Radios & TVs" special award

MTV Europe Music Awards
Best Italian Artist

Italian Music Awards
Best Female Singer
Best Single: "Luce (tramonti a nord est)"
Best Musical Composition: "Luce (tramonti a nord est)"

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The brand new album available now on CD and MC
A land of missed opportunity?

Like most of its European counterparts, the Italian music industry had a tough time in 2001. But alongside the economic factors there is a definite feeling of missed opportunity in Italy, a country whose music market remains underexploited, as Mark Worden reports.

Talking to executives at the end of what has been another trying year for Italy's music industry gives the distinct impression that there is light at the end of the tunnel and that, to quote the old and cruel joke, it isn't necessarily that of an oncoming train.

Unit sales were down by 10% in the first six months of 2001, and that figure is expected to be worse for the second half, which obviously included September 11 and its aftermath. The abiding problems of piracy and a 20% sales tax are still there, as are the limited openings for young Italian artists on radio and TV, not to mention in the market itself. And yet, as just didn't happen.

In terms of Italy's two perennial retail problems, namely piracy and the 20 per cent IVA sales tax on records, it would appear that something is being done. In mid-2000 parliament passed a Copyright Law which imposed steep fines and even prison sentences for producers and sellers of counterfeit CDs.

Copyright Law

Enzo Mazza, director-general of industry body FIMI (which incidentally re-elected its president Franco Cabrini, a few days before Christmas) and president of the anti-piracy group FPM (Fedezazione Contro La Pirateria Musicale), has made the enforcement of the Copyright Law a personal crusade. Yet he admits that "it will take more than a year before it has major impact."

Piracy still accounts for an estimated $180 million, or 25 per cent of Italy's music sales and, in southern Italy, which the marketing departments in Milan-based record companies tend to write off, that percentage is a lot higher. The problem appears to be cultural as much as anything else. According to Adrian Berwick, BMG Ricordi's Angalo-Argentinian MD, "There's a tolerance of musical piracy in this country which is on a par with Paraguay and I know Paraguay."

"I don't see (poor sales) as being a lack of good music so much as poor distribution and a growing indifference on the part of the consumer."

Piero La Falce, president and MD, Universal Music Italy

"It will take more than a year before it has major impact."
Italy's demographic music problem is also reflected on television. With seven national networks, two terrestrial video stations and a growing number of satellite stations, one could be forgiven for thinking that the possibilities for product placement were unlimited. Yet the older TV audience, once again, only seems receptive to older acts—Twins, Eleni Vitali, etc.—and out of curiosity, Epic's veteran Renato Zero, a "larger than life" figure in the Elton John mould, has produced a hit album La Cura dell'Angelo, thanks to a sporting (and very smart) policy of playing along with the parody of him by Saturday night lottery show host, Giorgio Panariello.

WEA's Riccardo Beniato, on the other hand, has enjoyed a second "The large number of national (radio) networks presents a remarkable opportunity, but things need to be organised better. The problem is a lack of format." —Massimo Giuliano, managing director, Warner Music Italy

lease of life with two hit albums after an old version of his song, L'Udvo che non c'è, was chosen as the theme tune for a seemingly endless series of ads for the mobile phone operator, TIM for a seemingly endless series of ads for a "larger than life" figure in the Elton John mould, has produced a hit album La Cura dell'Angelo, thanks to a sporting (and very smart) policy of playing along with the parody of him by Saturday night lottery show host, Giorgio Panariello.

Sanremo Festival

The annual Sanremo Festival in late February is a powerful indicator of the strength and weakness of Italian TV as a promotional vehicle. In many respects the country's five-night song festival, which has an audience that can reach 15 million, is the envy of the world but, in record sales terms, it is a white elephant. True, the main festival does produce sales because, to return to a recurrent theme, it's for established artists, while the "Giovani," or "Youngsters," Section, is a commercial flop. As BMG Ricordi's Adrian Berwick puts it: "The Youngsters' competition should be an A&I's dream but last year's edition didn't produce one notable seller." This sense of frustration came to a head in October when two majors—Universal and EMI—Virgin—with a combined market share of 50%, announced that they would be boycotting the 2002 Festival's Giovani section. Officially, they didn't have "appropriate" acts, but the real reason, according to industry sources was that they wanted to put some pressure on the Festival's organisers to make life easier on record companies participating and on RAI state television to provide better music coverage throughout the year.

Universal's La Falce feels that the move has worked although he admits that the industry will have to wait until next year to see. Yet the references to the evils of piracy made by Sanremo presenter Pippo Baudo every time he appears on television would suggest that RAI are making overtures to the music industry.

As for the terrestrial video stations, the presence of two—MTV and VIVA—ought to be a blessing but it isn't quite as simple as that. MTV has a clearly-defined under-20 target audience and tends to favour foreign acts, while VIVA is more amenable towards local repertoire.

Massimo Giuliano, who was promoted to managing director of Warner Music Italy this year, feels that "the video channels could be more supportive of local repertoire but I have to admit that, when it comes to breaking foreign acts, they're great. It was most of the networks are becoming hit stations, with all that that entails." BMG Ricordi's Berwick agrees: "The problem is that there used to be a lot more formats. Five years ago Radio DeeJay was dance, 101 was urban and so on, but those distinctions are becoming increasingly blurred." Yet Giuliano doesn't blame the networks: "In many respects they're becoming more professional about things like advertising and audience."

Universal's La Falce, not surprisingly, given his views on Sanremo, sees radio as a far more useful marketing tool than TV, while a slightly different view comes from the executives at Sony. "The radio airplay, video rotation and sales charts in Italy are three completely separate entities with very little correlation," points out Columbia's MD Fabrizio Intra. "Neither S4's Adriano Celestanto nor Epic's Renato Zero got any effective radio play but that didn't prevent them from having hit albums."

A similar story could be told of BMG Ricordi's Gigi D'Alessio, a younger if somewhat traditional leadership remains the prerogative of Universal, even if La Falce admits "it's a bigger slice of a smaller cake!" He is, however, pleased with the fact that Universal's local acts are selling abroad and he's also happy with the recent management re-organisation, which saw "a number of talented people promoted within the company."

Re-organisation has also been a key theme at Warner where Massimo Giuliano says "we've streamlined our personnel and effectively become one company with two labels. CGD in particular has had a great year. Next year it will be WEA turn. EMI Italy, on the other hand, continues to be considered as one of the parent company's more lucrative European operations. Indeed there are reasons to be cheerful in Italy. Sony's Cabrini argues that "in the current environment you have to be more creative and that's challenging," while EMI's Clary observes that "music is now everywhere and once the industry sorts out its basic business model, the possibilities are amazing." Universal's La Falce thinks that argument is truer of Italy than countries such as France and Germany, which have reached saturation point. "In Italy's under-exploited market there is potential for massive growth," he says.

The quality of music being produced in Italy is also a cause for optimism. Warner's Giuliano and BMG Ricordi's Berwick both believe that, even if the market is depressed, the music currently coming out of Italy is great. Says Berwick: "Sales may have been down, but I've been very impressed by a lot of [2001's] music and I'm not just talking about our artists—Zucchero and Vasco Rossi, for example, have both produced wonderful albums. In terms of quantity, the Italian market may be suffering but, in terms of quality, it's definitely improving."
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Future still looks bright for Indies

According to Filippo Sugar, MD of Sugar, Italy’s most famous and successful indie label, “for us the situation is different. Whereas the problem for the majors is one of the market in general, for the indies it’s more one of individual artists. Things are structured in such a way that a hit act isn’t going to be enough for a major, but, for an indie, one good seller can make your year.”

Best sellers

With Andrea Bocelli’s pop album Cieli di Toscana, having sold four million units since its October release under a worldwide licensing deal with Universal Music Netherlands, and Elisa, licensed to Sony Music, attracting plenty of foreign interest, one can assume that Sugar’s year 2001 was indeed made. For other Italian independent labels and publishers things may not be so straightforward but, in the dance sector and elsewhere, there are signs of life in these difficult times.

Stefano Senardi, MD of NuN Entertainment, an indie whose “Asian underground chill-out compilation" Funkadelica by Feelgood Productions, has so far been picked up by 24 territories, says that “in today’s market a lot of indies face extinction and it is essential for them to start pooling their resources. I don’t mean just in terms of industry institutions like FIMI but also in terms of sharing ideas and projects with each other.”

Publishing deals

As a former major executive (he was president of Polygram), Senardi also understands that, in economic terms, indies can’t live by record sales alone. “It’s essential for them to have publishing contracts with all of their artists and it’s essential for them to... continued on page 17
have some sort of dependency on larger structures, and not just for things like distribution," he says.

Indeed NuN is purely a creative, production and marketing operation: the rest is taken care of by its parent company, Edel. The importance of other forms of income is also apparent in the case of Sugar, which—first and foremost—is a publisher with a vast catalogue. It’s also a retailer, owning as its retail arm, Messaggiere Musicali, one of Milan’s flagship record stores.

Pooling resources

The need to start pooling resources and working together was evident in the decision to form a new publishers association, FEM (Federazione Editori Musicali), at the start of December. This, according to Filippo Sugar, was “without doubt the main news event in the Italian publishing this year.”

The exodus to FEM came from two sources, UNEMI (Unione Editori di Musica Italiani), which was home to sources, UNEMI (Unione Editori di Musica Italiani), which was home to the Bixio brothers, who respectively are the President of Warner Chappell, and Solari, MD of Warner Chappell, and EMA (Associazione Nazionale Editori Musicali), has said that it will support FEM in its battles.

“In today’s market a lot of indies face extinction and it is essential for them to start pooling their resources.”

Stefano Senardi, MD, NuN Entertainment

Sugar, Curci and Ricordi, and EMA (Editori Musicali Associati), which was more the home of the majors. Indeed the new organisation represents the overwhelming majority of Italian publishers: all of the majors have joined, except for Warner Chappell, while CAM (soundtracks) and Sonzorgno (classical) are also in says Sugar: “We felt that Italy’s publishers needed to be stronger and more determined. We also felt that it was time to apply pressure on (authors rights body) SIAE.”

New look SIAE

Continues Sugar “With its elections coming up next year, the time has come for its key positions to be occupied by publishers and writers, which is the case with every collecting society in the world.” This was a reference to the fact that SIAE has been under the special government “commissionership” of Mauro Masi since May 1999 and, even if this has helped turn the society’s finances around, many publishers now want to end the arrangement.

Indeed 2001 wasn’t a great year for SIAE: it was under constant criticism and a very negative Rai TV documentary, Reporter, brought these criticisms to a far wider audience. In all fairness, several interviewees with positions at SIAE, such as Andrea Solar, MD of Warner Chappell, and the Bixio brothers, who respectively preside over AFI (Associazione dei Fonografici Italiani) and UNEMI, in addition to running their own publishing company, Bixio Gruppo Editoriale, did complain that their interviews were heavily edited, but the damage was done.

Even if its members have remained loyal, another publishers’ association, ANEM (Associazione Nazionali Editori Musicali), has said that it will support FEM in its battles.

The organisation represents a number of "small entrepreneurs", particularly in the dance sector, and one of its key members, Toni Verona, general manager of the Modena-based indie Ala Bianca.

Publishing rights

“We also want to give SIAE back to the publishers,” he offers. “In terms of technology, publishing isn’t undergoing a transition so much as a revolution and it is vital that publishers start working together to make sure that copyright collection is administered effectively, both locally and internationally.”

This ongoing technological revolution is proving to be something of a double-edged sword. In Italy’s dance sector, for example, Giacomo Maololini, president and MD of the Brescia-based label, Time, believes the effects of the Internet “have been tragic. Why should kids buy a dance single when they can download it for free?” For this reason, “The definition of a dance hit has changed this year. It used to...
**SPOTLIGHT ON ITALY**

**Continued from page 17**

be 15,000 units: now 10,000 will suffice."

Yet Maiolini is undeterred: "It's been a good year for us. In terms of airplay only the majors have beaten us and we've had acts like Prezioso getting into the charts in Germany. Sure, the Italian dance scene might not be as hot as it was a few years ago, but I think that, in creative terms at least, it's still a driving force."

**Getting better**

Time have also had success with acts such as Erika and Magic Box, and along with labels like Media and Do It Yourself, still lead Italy's indie dance sector. But Maiolini doesn't see this as a cause for complacency: "The music market in general may have reached rock bottom, but things can only get better. I'm an optimist—having opened new offices and studios recently, I have to!"

**Flexible contracts**

Yet Rosi admits that "we've tried to make things flexible, with contracts for one song rather than the entire repertoire, and the option for artists to take their publishing business elsewhere if it doesn't work out in terms of downloads after a certain period."

The flexibility is entirely intentional, according to Rosi. "From my experience in the music industry [his résumé includes Sugar, Warner and Polygram] one thing that really scares artists—particularly young ones—is the idea of signing your life away in a publishing contract."

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The hot talent of Italian music

The big hitters

The year 2001 was a great one for Vasco Rossi, whose album Stupido Hotel (EMI) sold 750,000 units in Italy. Rossi was also showered with prizes during the course of the year at the Festival Bar competition in summer, at the second edition of the Italian Music Awards, which was held in November, and even at the Italian Dance Awards, thanks to a remix of one of the single Ti Prendo e ti porto via, in December.

Indeed Rossi, who is to Italian dress sense what punk rock was to music, appeared to be wearing the same outfit—a Fidel Castro cap, jeans and tracksuit top—to all three events. Rossi may be less elegant and less exportable than Luciano Pavarotti, another artist from his home town of Modena, but in Italy his raunchy brand of rock is a sure-fire hit.

Zucchero, on the other hand, enjoys success both in Italy and abroad, and his latest album Shake (Universal), is an intriguing mix of the Mississippi Delta and Italian melody. The album had the misfortune to be released the week of September 11 but so far it is reported as having sold 700,000 units, of which about 400,000 are in Italy. The foreign sales have mainly been in France, Germany and Switzerland and there are more territories to follow with release dates in 2002.

No list of big Italian sellers would be complete without reference to Eros Ramazzotti, even if his album, Stiletibero (BMG), was released in October 2000. Its anniversary, which happens to be the artist’s birthday, saw a cut-price campaign which should, says BMG Ricordi’s MD, Adrian Berwick, “take us over the million mark in Italy”. Worldwide the album has sold four million units and Ramazzotti’s career total has passed 35 million.

Italy’s other big exporter, CGD East West/Warner Music Italy’s Laura Pausini, had an album out in 2001, even if it was a greatest hits compilation. She will also be recording an album in English with Atlantic, a nord-est, and, even if Elisa said “I didn’t really want to go to Sanremo”, her native language at the Sanremo Festival of Italian song. Zucchero contributed to the lyrics of Luce: tramonti a nord-est, and, even if Elisa said “I didn’t really want to go to Sanremo”, she won. This trophy was followed by being voted Best Italian Artist at the MTV Europe Awards and three prizes, Best Female Artist, Best Single and Best Musical Composition (both for Luce), at the Italian Music Awards.

Not surprisingly, Sugar are now planning to break Elisa abroad. If Universal Netherlands have the worldwide licence for Andrea Bocelli, then this time the partners are Sony Music who, says Sugar’s MD, Filippo Sugar, “really impressed us with their enthusiasm. She’ll be doing showcases in the UK and the USA in January, while the album is set for European release in April. As for the States, it’s a case of wait and see.” So far Then Comes The Sun has sold 130,000 units in Italy which, says Sugar, “is a pretty good start”.

The doyenne of Italian music, Mina, who was once described by Frank Sinatra as having “the best voice in the world”, recently picked her own artistic heiresses in Italy, namely Elisa and Carmen Consoli (Cyclope/Universal). Consoli released the awkwardly titled live album, L’anfiteatro elabambina impertinente (literally, “the amphitheatre and the impertinent little girl”), which was recorded at Taormina’s Greek amphitheatre in her native Sicily. This particular project, which is accompanied by a DVD and book, isn’t considered particularly exportable, but France has so far proved quite receptive to Consoli, whose singing style and attitude—she recently admitted to concentrating on her “musical career as my romantic life is a mess”—is occasionally reminiscent of Edith Piaf.

Universal Music Italy have also enjoyed success in France this year with Kelly Joyce, who also happens to sing in the language. Ms. Joyce, who was raised in Italy by her parents, King Joe Bale, a Bantu prince, and Emmanuelle Vidal de Fonseca, lead singer of Les Chocolats in the 1970s, was presented on French TV by Vivendi Universal Music who, says Sugar’s MD, Filippo Sugar, “really impressed us with their enthusiasm. She’ll be doing showcases in the UK and the USA in January, while the album is set for European release in April. As for the States, it’s a case of wait and see.” So far Then Comes The Sun has sold 130,000 units in Italy which, says Sugar, “is a pretty good start”.

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The solid sellers

Hopes are high for Sugar’s Elisa, whose third album, Then Comes The Sun (Sugar), which was released in November, is her best yet. She sings her own compositions in English, and insists that this is for artistic and not commercial reasons: “I grew up listening to The Doors,” she says, “so it was natural for me.” Actually, she broke that rule this year and performed in her native language at the Sanremo Festival of Italian song. Zucchero contributed to the lyrics of Luce: tramonti a nord-est, and, even if Elisa said “I didn’t really want to go to Sanremo”, she won. This trophy was followed by being voted Best Italian Artist at the MTV Europe Awards and three prizes, Best Female Artist, Best Single and Best Musical Composition (both for Luce), at the Italian Music Awards.

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chairman, Jean-Marie Messier, who called her the "future of music". Warner Music Italy's contributions to the established artists section include the CGD East West group 883 (effectively its leader, Max Pezzali), which is beginning to catch on in the GSA countries and the male singer, RAF, whose single Infinito was one of 2001's most popular songs.

Columbia have had healthy sales with albums by two talented veterans, Francesco De Gregori and Franco Battiato, while 12 months ago Virgin Music Italy's GM, Marco Alboni, said he hoped that "this will be Tiromancino's year". He was proved right. The band deservedly took the prize for Best Italian Group at the Italian Music Awards and, in what was either good luck or a stroke of marketing genius, they have effectively sold two albums on the strength of an unreleased single, the charming La Descrizione di un attimo. The albums in question were La Descrizione di un attimo, which kept returning to the charts and went platinum despite having been released in 2000, and a film soundtrack, Le Fate Ignoranti (literally, "The Ignorant Fairies", which admittedly loses a little something in translation).

BMG Ricordi's solid sellers in 2001 included Pino Daniele's excellent Medina, as well as albums by Giorgia, Luca Carboni, Gigi D'Alessio and a veteran, Lucio Dalla, whose single Kamikaze suddenly found its release date being postponed in the aftermath of September 11. In spite of that setback, BMG Ricordi had the satisfaction of breaking one of the year's major new acts, the singer-songwriter, Valeria Rossi, whose single, The Parole was the summer hit. Her debut album, Ricordati Dei Fiori, hasn't been quite as successful and perhaps it'll need a few more singles yet.

A slightly different story goes for this year's other major Italian discovery, 21-year-old Tiziano Ferro, who was the first signing by EMI's new AdR manager, Fabrizio Giannini, on moving to the company from Warner. In radio terms the summer ended and autumn began when Ferro's debut single, Xdono (shorthand for Perdono, or 'Forgiveness'), took over from The Parole. Xdono has so far sold 100,000 units, as has his Ferro's debut album, Rosso Relativo, which contains an eclectic range of styles (he learnt to sing in a gospel choir, which is decidedly unusual for an Italian). EMI Italy are certainly encouraged by Ferro's sales figures and company spokesperson Federico Kurawsika, says: "In January we will be promoting English, French and Spanish versions of the album throughout Europe, with particular emphasis on the German, French and Spanish markets."
Ones to watch

Picking new artists who are going to do well in Italy is never easy. In recent years, for example, the selection committee for the Sanremo Festival's Giovani (Youngsters) section has managed to turn away three acts that went on to take the market by storm, namely Luna Pop, Valeria Rossi and Tiziano Ferro, and it's therefore a statistical improbability that we'll see the country's next music sensation emerging from the 2002 edition.

The participants have already been showcased on Rai TV and, even if the selection wasn't great, a couple did stand out. One was the group Plastico (Universe), whose entertaining single Paranoia, was a regular feature on the video channels in 2001, while another was the group Giuliodorme, who were presented at Epic's meet the press event in October.

Another favourite is an artist who will not be going to Sanremo, even though his father was virtually synonymous with the Festival. Mercuzio is the stage name of Marcello Modugno, son of the great late Domenico Modugno, who conquered the world with the song Volare. Mercuzio (the Italian spelling of the Romeo and Juliet character, Mercutio) is an actor who has lived and worked in the USA, and he obviously has no shortage of confidence. He produced a video—a hilariously over-the-top affair featuring an Italian diva of yesteryear, Gina Lollobrigida—before he even got a record deal with his debut single, Fatto Di Te. His debut album Mercuzio, is due out in January.

Still on the Sanremo theme, it's also worth keeping an eye on Pacifico (real name Gino De Crescenzo), who was awarded the 2001 Tenco Prize for Best New Singer-Songwriter. The Tenco awards are made in Sanremo in October and are in honour of the singer Luigi Tenco, who committed suicide during the 1967 Festival. Pacifico's prize was for his debut album, Pacifico, which was released by Ponderosa and Parole & Dintorni and distributed by Edel.

And, even if they aren't exactly new, 2002 could see things happening for the trio Delta V, who have an unusual policy of changing the lead vocalist with each album. Yet BMG Ricordi's MD Adrian Berwick says that the vocalist for Monaco '74, their third album (the title is a reference to the 1974 World Cup Final in Munich: their style is very '70s), "is probably the one" and should remain a permanent chart fixture. Of Kaiweit, as she's called, is American and the group have recorded an English language version of the album. Berwick says that "BMG UK love it".

Mark Worden
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Offer ends December 2001
Export maintains trading power

Assimilation of the euro into daily business is the latest challenge facing a music import/export sector already grappling with the effects of illegal copying as well as market competition from mobile phones, DVDs, computer games and online entertainment. In this special report for MIDEM 2002, Chris Fuller questions prominent European players on their strategies for the coming year.

Europe's band of independent music importers and exporters have traditionally been the first to feel the often punishing effects of currency fluctuation and economic downturn—and there's no doubt that most went through an economic downturn—and there's no doubt that most went through an exceptionally testing year in 2001. The UK has proven particularly turbulent for turnover for turnover's sake. And Peter Lassman, chairman of Chrysalis offshoot Lasgo Exports (recently rechristened Lasgo Chrysalis), predicts that due to increasingly severe market conditions "the shake-out is not yet over".

"Young bands must be given time to develop before we push them out into the broader market."

Bill Brightley, general manager, Lightning Export

Lassman believes Startle's demise "illustrates the danger of chasing turnover for turnover's sake. And there are still too many companies out there giving things away for nothing, which does nobody any good. Selling items on a 1% or 2% mark-up out of inventory is simply unsustainable."

Lock of foresight

While stressing that Lasgo Chrysalis is now "in a very strong position, structurally, to prosper in the current market", the company's sales manager Paul Burrows also fears that a number of UK and European players "lack the foresight and flexibility" to weather the tough times ahead. "Until fairly recently, our bread-and-butter business was based on new releases. Luckily we made the decision to change that strategy—and thank goodness we did," he says.

From Burrows' viewpoint, 2001 "was the worst I can remember in terms of new acts and new product. It's a great shame given the UK's proud music heritage. The market didn't seem able or interested in releasing product other than compilations, of which there is now a huge glut. Their compilations are sold into stores on a 100% sale-or-return basis—and the returns are huge. It's simply a false economy."

In recent years, Lasgo Chrysalis has countered the dearth in international appealing new British acts with a focus on DVD and video. "There are way too many out there. Many acts have no appeal, and not selling, so there are possibilities for us to do deals on overstocks. And while we are dealing in compilations, we can do so at very attractive prices."

The Lasgo Chrysalis executive is confident the company can remain profitable in core foreign markets like Japan, the US and mainland Europe, "largely through our ability to procure appealing product. This enables us to dictate prices and make better margins."

Such flexibility will be increasingly important in years to come, says Brightley. "Our business has become very 'deal' oriented and we are able to move quickly to take advantage of specific opportunities. At the moment, for example, a lot of music is available out of internal stock and we can take advantage of this to do deals on overstocks. And while we are dealing in compilations, we can do so at very attractive prices."

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Burrows says, "particularly as illegal CD-burning and downloading bite further into legitimate record sales."

Now ensconced within the Total Home Entertainment (THE) distribution group, Lightning Export remains up there with Lasgo Chrysalis, Windsong and Caroline as a primary UK exporter. Lightning's general manager Bill Brightley agrees that, notwithstanding the "trauma" involved in Lightning's acquisition by a new parent company, the past year has been "extremely testing. The events of September 11 merely added to the problems of a flat global record market and increasing piracy."

Brightley is again critical of the major labels' lack of investment in new talent—"the only consistently strong seller of the past two years has been the Coldplay album"—and an industry obsession with compilations. "There are way too many out there. Many acts have no appeal, and not selling, so there are possibilities for us to do deals on overstocks. And while we are dealing in compilations, we can do so at very attractive prices."

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Brightley cites the continental European "Euro Zone" countries as Lightning's primary markets at present, though he is keen to develop business with Central and Eastern territories. In recent months, the company has been working with indie labels like Cooking Vinyl to try and capitalise on a worldwide interest in indie bands. It is also liaising closely with the UK's Association of Independent Music in efforts to "get the right product into places like Russia at affordable prices."

The "pro-active, tightly targeted approach has to be the company's direction forward for import and export", Brightley adds: "We will continue to seek export exclusives with British independents for certain areas or territories—as with a deal we are on the point of securing for a classical label into Japan. As the world market for music becomes more niche-driven, and fast international delivery "becomes available to all, and taken for granted by the customer", so all exporters will need to distinguish themselves from the pack. "We can only do that by finding new ways to do business", Brightley believes.

For the immediate future, Brightley feels that the introduction of the euro can pep up business—and urges all UK companies to get wise to it. "Very shortly, I don't think any of the Euro Zone countries will be left out of dealing in Sterling."

He is also hopeful that the majors will "wake up and sort out their policy on new artists. There seems to be this over-reliance on the selling power of old acts like the Rolling Stones. The truth is, there's a new generation out there who may not even have heard of the Stones! And without nurturing and investment, who will be the Stones of the future?"

Encouraging signs

But there are encouraging signs. Brightley applauds labels like V2 for taking a long-term approach with signings like VexRed and Crackout. "I know that VexRed have been put onto the Bush tour, and they have not even put their first album out yet. I think this is healthy. As in the old days, young bands must be given more time to develop before they are pushed out into the broader market."

Across the channel, most music importers and exporters approached on the eve of MIDEM appeared upbeat about the effect on business of the euro. Notable absences from the current 12-strong Euro Zone include EU members from the UK, Denmark and Sweden, though it could well become a parallel currency in these countries too, as it is expected to be accepted in stores.

Among the most active German exporters, Hart Musik, which offers a worldwide clientele a range of product from both indie and major labels, is a firm believer in the euro. Hart's export manager John Brough says that, despite pressure on other areas of the music business, the Recklinghausen-based company has "gone from strength to strength. We can only do that by finding new ways to do business", Brightley believes.
MAKING MUSIC

From modest beginnings in the early 1980s—a tiny shop in central Copenhagen, boasting 200 records and a couple of turntables—Street Dance has evolved into a powerful importer, exporter and wholesaler of dance music, be it techno, hip-hop, trance, r&b, rap or chart hits. In association with affiliated company Best Price Exports, Street Dance supplies an international clientele of DJs, dance retailers and dance fans with vinyl, CD-maxis, and full-length CDs. It also stocks a large selection of PlayStation, Dreamcast and Nintendo machines, games and accessories and is an established supplier of DJ hardware. The company boasts "probably the largest specialised and fully interactive webstore on the net". (www.streetdance.com/ www.bestprice.dk)

I'm sure we'll do well. We also have to keep a very strong focus on new strong acts, which have not been easy to find."

The increasingly worrying statistics relating to unlawful CD copying and piracy—the IFPI chairman, Jan Berman says the underground business could now be worth $4.2bn and pirate CDs could account for one in three sales—is clearly viewed with concern by Europe's import/export sector. But, as noted by Peter Larsen, director of Denmark's Street Dance Records/Best Price Exports, "especially in the dance sector, when customers hear a record, they want it immediately. If it's not available commercially, they might download it or copy it illegally onto a CD. That may appeal the

Prominent among a Dutch distribution-import/export sector including Munich Records and Sonic Rendezvous, Bertus supplies CDs, vinyl, videos and CD-ROMs to an international customer base of music retailers. With more than 30 years in the business, it boasts a computerised ordering system "which offers clients high levels of efficiency, swift handling of orders, daily worldwide shipping and access to one of the largest databanks in the business numbering over 500,000 titles". Next to its export activities, Bertus offers Benelux-wide distribution for dozens of labels, among them Alfa Records, Bear Family, Cool & Blue, Cooking Vinyl, Jazz Hour, Provogue, Sequel and See For Miles. Spring 2002 releases will include A.C. Acoustics, Church, Cracker, Echo & the Bunnymen, Grant Lee Phillips and Billy Bragg. (www.bertus.com)
legitimate record industry, but it is what is happening out there in the real market. To complain about it is like arguing with God about the weather.”

Larsen urges the broader industry to counter the problem by making legitimate product available faster. “There have been recent examples—as in the UK with the Beat Chuggers and Sufi Dau singles—where by the time the record companies got around to an official release, the market had been swamped with burnt 12-inch and bootleg CDs. These old ‘golden rules’ concerning dance—to put out white labels and sectettes, and then wait six weeks to see what happens—are outmoded. These days, as soon as the punters hear the track, they want it, and they will get it any way they can.”

Diversification

Part of a MIDEM Scandinavian import/export delegation including Sweden’s Next Stop, Great Vision, Border, Roastinghouse and Norway’s Gemini and Norsk Underholdning, Street Dance Records/Best Price has built a strong international clientele thanks to partnerships with labels and wholesalers all around the world. “Hard rock, alternative rock and pop are our specialties,” he adds, with a diverse client list including Cooking Vinyl, Snapper Music, Ufftone, XIII Bis, Hot Records (Eva Cassidy) and from the US, Be-Unique. “Recent big sellers for us across the Benelux have included The Mission album Aura (Playground) and Eva Cassidy’s Songbird (Hot Records), which is selling like the proverbial hot cakes.”

Seeking to tap into the fanbases of established artists, Bertus has also successfully struck direct-from-source, pro-exclusive deals for the Benelux for new albums such as the Prince effort The Rainbow Children, which only received a major label release in the US and Canada. In terms of export, over the next year Bertus will concentrate on bolstering its core markets of the US and Japan. “We’re looking forward to a great year,” he says. “We agree with the views of his English peer companies that ‘really exciting new talent is thin on the ground at present, especially at the major labels. It is the independents which are bringing through the better quality records. Even acts like Ryan Adams, whose Gold album has been released by Universal, came up via the indie route with his band Whiskeytown.”

Among the expected French delegations of importers/exporters to attend Cannes—including Cyber Production, Discques, PT Productions, Harmonia Mundi, Melodie, Pandora and Red Bird—Virgin France has distinguished itself among majors for the time and care it devotes to finding export opportunities for its catalogue. Chanson, world music and soundtracks offer the strongest opportunities, says Thierry Jacquet, Virgin’s export manager and head of international development.

“We have been developing a strong business in targeting product at countries where the Virgin affiliates cannot or will not schedule the records for regular release,” he says. Jacquet notes how chanson, for example, “enjoys an amazing following around the world. You can find Etienne Daho or Julian Clerc albums in the high streets of Argentina and Japan. We’ve drawn an excellent response recently to Henri Salvador, an 84-year old chanson artist whose album sold a million copies in France. We’ve had commitment from Blue Note to release it around the world.”

Virgin, which has enjoyed a strong year via the success of Daft Punk, Air and Manu Chao among others, works with third party importers and exporters like France Export, “to allow our artists the greatest possible international audiences”, says Jacquet. “Our most important market is the UK, but the US appears to be opening up more and more to foreign music.”

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Concurrently with the increased exportability of Scandinavian bands, there's obviously also unrealized potential for international companies as well.

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## Eurochart Hot 100® Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Countries Charted</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Somethin' Stupid</td>
<td>OASIS</td>
<td>UK, NL, ES, AT</td>
<td>1</td>
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<tr>
<td>2</td>
<td>21 Night Calling</td>
<td>MARQUEE</td>
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<tr>
<td>3</td>
<td>Whatever</td>
<td>SIGUR ROSANTI</td>
<td>UK, NL, ES, AT</td>
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<tr>
<td>4</td>
<td>The Power Of Love</td>
<td>SHAUN FIELDER</td>
<td>UK, NL, ES, AT</td>
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<tr>
<td>5</td>
<td>The Boy On The Town</td>
<td>JOHN SHARPEY, LORNE, KENNY</td>
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<td>6</td>
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<tr>
<td>7</td>
<td>374</td>
<td>LARA CANTON</td>
<td>UK, NL, ES, AT</td>
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<tr>
<td>8</td>
<td>I'm A Slave 4 U</td>
<td>NANCY GRACE</td>
<td>UK, NL, ES, AT</td>
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<tr>
<td>9</td>
<td>We're Gonna Rock</td>
<td>BONNIE TYLER</td>
<td>UK, NL, ES, AT</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Hold You</td>
<td>PETER ANDRE</td>
<td>UK, NL, ES, AT</td>
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</table>

### Sales Breaker

- **14.4. Pascal Obispo**
- **11.13. Kate Winslet**
- **29.27. Christian Milou**
- **24.23. Britney Spears - Jive (EMI 'Various)**
- **22.13. Britney Spears - Jive (Not Listed)**
- **14.7. Melanie Thornton**
- **7.2. Afroman**
- **5.8. S Club 7**
- **4.7. Stefan Raab - Edel (Not Listed)**
- **3.9. Linkin Park - Warner Bros. (Gomba (Various)**
- **2.11. Tous Les Femmes De Ta Vie**
- **1.6. I Believe**
- **8.11. I'm Real**
- **10.10. From Sarah With Love**
- **21.7. Fallin'**
- **12.12. Hero**
- **10.10. More Than A Woman**
- **22.11. Millionaire**
- **23.13. Family Tout Oublie**
- **14.12. Love Story**
- **15.10. Le Vent**
- **16.13. Trac'ik**
- **17.19. P'Ait Tout Oublie**
- **18.22. Bad Intentions**
- **19.21. Wir Kiffen**
- **20.24. Addicted To Bass**
- **21.17. Gotta Get Thru This**
- **22.23. Because I Got High**
- **23.14. Wonderful Dream**
- **24.24. Je Serai (Ta Meilleure Ame)**
- **25.24. Les Mot's**
- **26.26. Les Wackos**
- **27.22. I'm A Slave 4 U**
- **28.28. Ramp! The Logical Song**
- **29.29. Who Do You Love Now (Stringer)**
- **30.30. In The End**
- **31.31. Linkin Park - Warner Bros. (Gomba (Various)**

**Countries Charted:**
- **UK:** United Kingdom
- **NL:** Netherlands
- **ES:** Spain
- **AT:** Austria

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**Top 50 Eurochart Hot 100® Singles**

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European Top 100 Albums

ARTIST | TITLE | countries charted | ARTIST | TITLE | countries charted
--- | --- | --- | --- | --- | ---
Ricky Martin | The Best Of Ricky Martin - Columbia | CH/D/F/L | Alo | Gourmandises | NL
Mariah Carey | Greatest Hits - Columbia | CH/D/E/WA | Siouxsie & the Banshees | UK/I/R/N/L/S/W
Richard Marx | Right Here Waiting | CH/D/F/L | S Club 7 | Back For Good | UK/I/R/N/L/S/W
Shania Twain | Come On Over - Mercury | CH/D/F/L | Backstreet Boys | I Want It That Way | UK/I/R/N/L/S/W
Coldplay | Parachutes | CH/D/UK | David Bowie | The Rise And Fall Of Ziggy Stardust And The Spiders From Mars | UK/I/R/N/L/S/W
Lil' Kim | Lil' Kim - Def Jam | CH/D/F/L | P Diddy | I Can't Stop The Feeling | US/UK/I/R/N/L/S/W
Lil' Kim | Lil' Kim - Def Jam | CH/D/F/L | Enrique Iglesias | I Want You | CH/D/E/F/L/R/N/S/W
Summer | справа | CH/D/UK | Stevie Wonder | 12 Songs - Capitol | CH/D/E/F/L/R/N/S/W

**SALES BREAKER**

1. Nickelback - Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
2. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
3. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
4. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
5. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
6. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
7. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
8. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
9. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
10. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
11. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
12. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
13. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4
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20. Silver Side Up - Roadrunner | 4 | 42.8 | 93.4

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

(IFPI Platinum Europe certification for sales of 1 million units, with double-platinum titles indicated by a number in the symbol.)

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

**MUSIC & MEDIA**

**28 JANUARY 26, 2002**

AmericanRadioHistory.com
**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week 05/2</th>
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**PORTUGAL**

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**CZECH REPUBLIC**

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**AMERICAN RADIO HISTORY**

©VNU Business Media.
AIRBORNE
The pick of the week's new singles
by Miriam Hubner & Adam Howarth

CHEMICAL BROTHERS
STAR GUITAR
(Virgin)
Release date: January 14

Guitar sounds very 'housey'-[it is] unusually soft daily music planner at CHR Eins Live, in Cologne year's first club anthems. Thorsten Tschabitz, anchored with an easy to dance to 4:4 rhythm and probably more accessible and bound to be loved by mainstream. Star Guitar explores ago with the release of their debut album Exit Rowlands and Ed Simons shot to fame seven years 1
Currently playing at: VRT Studio Brussel/Belgium, Ehs Live/Germany, Beat 106/UK, Galaxy Network/UK, BBC Radio 1/UK, Radio 105/Italy

MULL HISTORICAL SOCIETY
WATCHING XANADU
(Blanco Y Negro)
Release date: January 28 Remember Wizard? Mull Historical Society clearly do as their latest single, Watching Xanadu, sounds like Roy Wood at his most melodically whimsical. This single, the band's fourth since signing with Geoff Travis at the Warner-owned Blanco Y Negro, also bears a strong resemblance to Darlin' by the Beach Boys—an obvious influence on the outfit's joyously retro sound. Their first release in November 2000 was the sublime Barcode Bypass which won supporters at national public CHR station BBC Radio 1 as well as MTV. Two more singles followed before the launch last October of debut album, Loss—a record that received euphoric praise across the board in the UK music press and national newspapers. Their latest effort has also been warmly received at national UK AC station BBC Radio 2. "We like the Mull Historical Society at Radio 2 and I recently made (Watching Xanadu) a single of the week—it's currently on our B list," says Colin Martin, the station's executive producer (Music). Mull Historical Society are the brainchild of songwriter Colin Macnabty who named his group after a local organisation on his native island of Mull, off the west coast of Scotland.

Top 100 albums

#1 100

#2 99

#3 98

#4 97

#5 96

#6 95

#7 94

#8 93

#9 92

#10 91

#11 90

#12 89

#13 88

#14 87

#15 86

#16 85

#17 84

#18 83

#19 82

#20 81

#21 80

#22 79

#23 78

#24 77

#25 76

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#89 12

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#91 10

#92 9

#93 8

#94 7

#95 6

#96 5

#97 4

#98 3

#99 2

#100 1

Top 100 singles

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#8 93

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#11 90

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#94 7

#95 6

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#99 2

#100 1

SALES

January 26, 2002

MUSIC & MEDIA

30

AmericanRadioHistory.com
Russian act PPK's ResuRection (Perfecto) is inching its way to the top, peaking number two this week. The act became the first Russians to enter the most downloaded artists on the web, with over 40, the biggest Internet music chart. I Need A 2001 reached number one on MP3.com's Music Top 50 in Europe.

In January 2001, when Hey DJ the duo's success. The duo's biggest success on the tracks on MP3.com, which proved instrumental in PPK to creating their own website and placing (which focus primarily on current pop hits) led of dance events, including the biggest rave in Russia's history.

Despite their fast-growing popularity, a lack of interest from Russia's traditional media outlets (which focus primarily on current pop hits) led PPK to creating their own website and placing tracks on MP3.com, which proved instrumental in the duo's success. The duo's biggest success on the Internet came in January 2001, when Hey DJ the duo's success. The duo's biggest success on the tracks on MP3.com, which proved instrumental in PPK to creating their own website and placing (which focus primarily on current pop hits) led of dance events, including the biggest rave in Russia's history.

Additional reporting by Alekssey Kuznin

**EUROPEAN DANCE TRAXX**

**This Week's Movers**

1. Catch
2. Feel
3. Life Style
4. In The Land
5. To Be Loved
6. Green Velvet (Vitality/A.M.C.)
7. I'm on My Way
8. Oliver C (P.Lux)/P.Lux
9. Peace
10. P.K.
11. Andrey T. Mendoza (Airplane!)
12. Kosheen (Moksha Recordings)
13. The Ones
14. Junior
15. Delerium feat. Rani
16. Sisco
17. Skint/SINE Dance (Sony)
18. Cheeky/Arista (BMI)
19. Def Soul (Def Jam-IDJMG-Universal)
20. Ravers On Dope
21. House Nation (Dance Street) & Remixed Records & Panic (Airplay)
22. T.O.M.
23. Desire
24. The Compass
25. Millennium
26. Soma Quality Recordings/VC-Recordings (Virgin)
27. The Ones
28. Paid My Dues
29.bow & Arrow
30. House Nation (Dance Street) & Remixed Records & Panic (Airplay)
31. Blast the Speakers
32. Desire
33. HardCore Vibes
34. Forever Young 2001
35. House of God
36. B.V.
37. Blow Up
38. Life Is Too Short
39. Save Our Soul
40. Supa Dupa Fly

**This Week's Charters**

1. Rapture/Faster So Sweet
2. ResuRection
3. I Can't Get You Out of My Head
5. It's Yours
6. I'm So Crazy
7. Trickin'/Trickin'
8. FLAWLESS
9. Infected
10. Back To Earth/Hardcore

**Peak**

1. USA
2. Canada
3. Germany
4. France
5. Australia
6. Austria
7. Belgium
8. Brazil
9. Canada
10. Denmark
11. Italy
12. Netherlands
13. Sweden
14. Spain
15. Switzerland
16. UK
17. USA
18. Belgium
19. France
20. Germany
21. Italy
22. Netherlands
23. Switzerland
24. UK
25. USA

**Additional reporting by Alekssey Kuznin**

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2. Canada
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15. Switzerland
16. UK
17. USA
18. Belgium
19. France
20. Germany
21. Italy
22. Netherlands
23. Switzerland
24. UK
25. USA
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**

**Nickleback**

*How You Remind Me*  
(Roadrunner)

“We liked the band as soon as we heard it back in the autumn, but the single rocked a bit too much for our format. Then we got the gold mix and put it on A-list rotation.”

Jim Sampson  
music editorial

BR Bayern 3/Germany

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**DEANMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY:** EK FREDERIKSEN  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** WEDNESDAY AM  
**GROUP/OFFER:** PUBLIC BROADCASTER  
www.dr.dk

Coo Coo Cali & Koffee Brown/How Does It Feel  
Beverly Knight/We’re Not Gonna Sleep Tonight  
Nickleback/How You Remind Me  
Emma Bunton/We’re Not Gonna Sleep Tonight  
Nickelback/How You Remind Me

---

**DENMARK:**

**SR P5 RADIO STOCKHOLM**

**EDITOR OF MUSIC POLICY:** ROBERT JONSSON  
**FORMAT:** FULL SERVICE  
**SERVICE AREA:** STOCKHOLM  
**PLAYLIST MEETING:** THURSDAY AM  
**GROUP/OFFER:** PUBLIC BROADCASTER  
www.sr.se/stockholm

Riva feat. Dannii Minogue/Who Do You Love Now (Stringer)  
Nelly Furtado/...On The Radio  
Busta Rhymes/Break Ya Neck  
Shakira/Whenever Wherever  
DJ Sammy & Yanou/Heaven  
Silicone Soul/Right On  
Blind & Jones/Desire  
DJ I.C.O.N./Save You  
P.O.D./Alive

---

**SWEDEN:**

**SR P5 Radio Stockholm**

Coo Coo Cali & Koffee Brown/How Does It Feel  
Room 5 feat. Oliver Cheatham/Make Luv  
Hederos & Hellberg/I’ll Won’t Grow  
Ed Harcourt/Apple Of My Eye  
Daniel John/Brand New Star  
Lisa Miskovsky/Loftovers  
Brandon/What About Us?  
Beverly Knight/Get Up!  
No Doubt/Making Out  
No Doubt/Hello Goodnight  
Timbuktu/Gott Folk

---

**GERMANY:**

**BR BAYERN 3**

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

Brifney Spears/I’m Not A Girl, Not Yet A Woman  
Emma Bunton/We’re Not Gonna Sleep Tonight  
Nickelback/How You Remind Me  
Mick Jagger/Visions Of Paradise  
Alanis Morissette/Hands Clean  
Rick Astley/Keep It Turned On  
Westlife/World Of Our Own  
Cher/Alive Again

---

**UK:**

**95.8 CAPITAL FM**

**EDITOR OF MUSIC POLICY:** ALEX JONES-DONELLY  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** THURSDAY AM  
**GROUP/OFFER:** PUBLIC BROADCASTER  
www.capitalfm.com

Dr. Dre feat. Knoc-turn-al & Mahogany/Back To The Future  
Jo Rule feat. Ashanti Douglas/Always On Time  
Victoria Beckham/A Mind Of It’s Own  
Nickleback/How You Remind Me  
Puretone/Addicted To Bass  
Westlife/World Of Our Own  
Enrique Iglesias/Hero  
Miss-Teeq/Boto With Me

---

**BELGIUM:**

**VRT STUDIO BRUSSEL**

**EDITOR OF MUSIC POLICY:** GERRIT KERREMANS  
**FORMAT:** ALTERNATIVE  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** FRIDAY PM  
**GROUP/OFFER:** PUBLIC BROADCASTER  
http://stubru.be

Goldfish pres. Andrea Brown/It’s Love (Original)  
Automatic Buffalo/Party People  
Alanis Montrexette/Honds Clean  
Nelly Furtado/...On The Radio  
Ozark Henry/Sweet Instigator  
Purineone/Addicted To Bass  
Outkast/The Whole World  
Starfighter/About You  
Sum 41/I’m Too Deep  
P.O.D./Alive
## Austria: Ö3
**Head of Music:** Alfred Rosenauer  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  

- Alanis Morissette/Hands Clean  
- Shakira/Whenever Wherever  
- Kylie Minogue/In Your Eyes

## Holland: Radio 3FM
**Prog. Controller:** Paul van der Lust  
**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public Broadcaster  

- Mary J. Blige feat. Common/Dance For Me  
- Lenny Kravitz/Stiffness Of Heart  
- Bubba Sparxxx/Ugly  
- Ivar/Non Stop

## Sweden: RIX FM
**Head of Music:** Anders Svensson  
**Format:** Hot AC  
**Service Area:** National  
**Playlist Meeting:** Wednesday  
**Group/Owner:** MTG  

- Robbie Williams & Nicole Kidman/Somethin’ Stupid  
- Nickelback/How You Remind Me  
- Alanis Morissette/Hands Clean  
- Kylie Minogue/In Your Eyes  
- Andreas Johnson/Shine  
- Aiizee/Moi...Loïla

## UK: Virgin Radio
**Programme Director:** Paul Jackson  
**Format:** Rock  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** SMG  

- Alanis Morissette/Hands Clean  
- Mercury Rev/The Dark Is Rising  
- Travis/Flowers In The Window

## Italy: Radio 105
**Head of Music:** Angelo De Robertis  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Independent  

- Mary J. Blige feat. Common/Dance For Me  
- Lenny Kravitz/Stillness Of Heart  
- Bubba Sparxxx/Ugly  
- Ivar/Non Stop

## France: RTL
**Director of Programming:** Alain TiboLa  
**Format:** Full Service  
**Service Area:** National  
**Group/Owner:** RTL Group  

- Laam & Frank Sherbourne/Un Monde A Nous  
- Michel Fugain/Dans La Rue D’A Cote  
- Sophie Delmaest/Rêver d’être Une Star  
- Frederic Lerner/Cybelia

## Spain: Cadena 100
**Chief Programming:** Jordi Casouva  
**Format:** 1 -  
**Service Area:** National  
**Group/Owner:** COPE  

- La Caja De Pandora/No Me Preguntes Donde Voy  
- Nacho Cano/La Aventura De La Vida  
- Natalie Imbruglia/Wrong Impression  
- Alejandro Sanz/Se Le Apago La Amaral/Si No Soy Nada  
- Miguel Boit/Guiver  
- Tamara/Si Faltas Tu

## Belgium: VRT Radio Donna
**Head of Music:** Véronique Vogels  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  

- Nicki Minaj/Starboy  
- Lily Allen/Ain’t No Other Man  
- Mina/Si Faltas Tu  
- A Million Billion/Runaway

## Finland: YLE 2 Radiomafia
**Head of Music:** Ville Vielen  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  

- Pauli Hentilä/My Heart Will Go ON  
- Jodi Balfour/Wild Thing  
- Nancy Wilson/Supil  
- Tammi/Rights Of Love

## Sweden: SR P3
**Head of Music:** Pia Kauscher  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  

- Robbie Williams & Nicole Kidman/Somethin’ Stupid  
- Nickelback/How You Remind Me  
- Alanis Morissette/Hands Clean  
- Kylie Minogue/In Your Eyes  
- Andreas Johnson/Shine  
- Aiizee/Moi...Loïla

## Italy: Radio Deejay Network
**Head of Music:** Dario Usueli  
**Format:** CHR/Dance  
**Service Area:** National  
**Group/Owner:** Expresso Group  

- Daniel Bedingfield/Gotta Get Thru This  
- Natalie Imbruglia/Wrong Impression  
- Nickelback/How You Remind Me  
- Jovanotti/Scatti
**GERMANY**

AIRPLAY

**MOST ADDED**

Most Added are those songs which received the highest number of playlist additions in the week. In the case of a tie, these are listed alphabetically by artist.

Alasins Morrisett

**HF**

Hands Clean

**AC**

Hands Clean

**CHR**

Hands Clean

**R&B/Hip-Hop**

Hands Clean

**DANCE**

Hands Clean

**TOP-SOEDER**

Hands Clean

**TOP-XXL**

Hands Clean

**TOP-88**

Hands Clean

**TOP-RANK**

Hands Clean

**TOP-THOMAS**

Hands Clean

**TOP-SHINDT**

Hands Clean

**TOP-R самые**

Hands Clean

**TOP-IC**

Hands Clean

**TOP-IT**

Hands Clean

**TOP-IR**

Hands Clean

**TOP-HIT**

Hands Clean

**TOP-HP**

Hands Clean

**TOP-GEWALT**

Hands Clean

**TOP-FLUGEL**

Hands Clean

**TOP-F**

Hands Clean

**TOP-E!!!**

Hands Clean

**TOP-DANCE**

Hands Clean

**TOP-CJ**

Hands Clean

**TOP-BM**

Hands Clean

**TOP-A**

Hands Clean

**TOP-99**

Hands Clean

**TOP-88**

Hands Clean

**TOP-XXL**

Hands Clean

**TOP-T**

Hands Clean

**TOP-97**

Hands Clean

**TOP-88**

Hands Clean

**TOP-87**

Hands Clean

**TOP-67**

Hands Clean

**TOP-58**

Hands Clean

**TOP-56**

Hands Clean

**TOP-50**

Hands Clean

**TOP-49**

Hands Clean

**TOP-48**

Hands Clean

**TOP-47**

Hands Clean

**TOP-46**

Hands Clean

**TOP-45**

Hands Clean

**TOP-44**

Hands Clean

**TOP-43**

Hands Clean

**TOP-42**

Hands Clean

**TOP-41**

Hands Clean

**TOP-40**

Hands Clean

**TOP-39**

Hands Clean

**TOP-38**

Hands Clean

**TOP-37**

Hands Clean

**TOP-36**

Hands Clean

**TOP-35**

Hands Clean

**TOP-34**

Hands Clean

**TOP-33**

Hands Clean

**TOP-32**

Hands Clean

**TOP-31**

Hands Clean

**TOP-30**

Hands Clean

**TOP-29**

Hands Clean

**TOP-28**

Hands Clean

**TOP-27**

Hands Clean

**TOP-26**

Hands Clean

**TOP-25**

Hands Clean

**TOP-24**

Hands Clean

**TOP-23**

Hands Clean

**TOP-22**

Hands Clean

**TOP-21**

Hands Clean

**TOP-20**

Hands Clean

**TOP-19**

Hands Clean

**TOP-18**

Hands Clean

**TOP-17**

Hands Clean

**TOP-16**

Hands Clean

**TOP-15**

Hands Clean

**TOP-14**

Hands Clean

**TOP-13**

Hands Clean

**TOP-12**

Hands Clean

**TOP-11**

Hands Clean

**TOP-10**

Hands Clean

**TOP-9**

Hands Clean

**TOP-8**

Hands Clean

**TOP-7**

Hands Clean

**TOP-6**

Hands Clean

**TOP-5**

Hands Clean

**TOP-4**

Hands Clean

**TOP-3**

Hands Clean

**TOP-2**

Hands Clean

**TOP-1**

Hands Clean

**SPECIAL**

Hands Clean

**WEEK 50/02**

Station Reports include all new additions to the playlist. Some reports will also include “Power Play” songs, whose release special emphasis during the week. All Power Play IDs are OBS deployed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation “AL.” Within each country, stations are listed by region and in alphabetical ranking. Playlists include (platinum), (gold), (silver), and (bronze).
DENMARK
THE VOICE/Copenhagen P
Hans Van Rijn - Prog Dir
Barb Daley - Add
Power Plays:
Barb Daley - Add

NORWAY
Power Rotation Add:
Hans Van Rijn - Prog Dir

ESTONIA
Radio 2/Sillimaa G
Jaan Moldovets - Head Of Music
Power Plays:
Koivo Taides
Power Rotation Add:
Koivo Taides

IRELAND
ATV MIX/Claremorris P
Natalie Imbruglia - Wrong Impression

REVIEWS
Jameoulous - You Give Me Something
Natalie Imbruglia - Wrong Impression

JANUARY 26, 2002
MUSIC & MEDIA
ON THE AIR
M&M’s weekly airplay analysis column

After a string of hits in Europe, US artist Anastacia finally makes it all the way to the top of the European Radio Top 50 chart. Paid My Dues (Epic) becomes the downfall of Robbie Williams and Nicole Kidman’s Christmas hit Somethin’ Stupid (Chrysalis), which is forced down to number two this week.

With 1995’s Jigged Little Pill, Alanis Morissette (pictured) became the epitome of the 1990’s singer-songwriter. Now, after a bit of a dry period, Morissette is back to favour 21st-century music with a forthcoming album Under Rug Swept. First single Hands Clean (Maverick/Warners Bros) enters at 13 this week, and also tops the Most Added chart. “We just think it’s a fantastic track and it shows a return to form for her,” says music director at UK Rock station Virgin Radio James Curran. “This shows the quality of the songwriting of this woman, which I hope will be proved further by the forthcoming album.”

Curran says that Virgin continuously supported Morissette over the years, and keep getting positive reactions from the listeners. “She is very important to us,” he adds.

Curran’s tip of the week is UK act Haven’s Say Something (Radiate/Virgin). “This is exciting new British talent,” he says. “Say Something is not unlike Coldplay—very haunting with a terrific melody.”

The band, who originate from Cornwall at the south-west tip of England but are currently based in Manchester, have toured with Badly Drawn Boy and are due to release their debut album Between The Senses this month.

Back to the radio Top 50; Shakira’s first offering in Europe Whenever Wherever (Epic) enters the chart at 19. Already an established star in Latin America, the Lebanese-Colombian singer launched her first English language album Laundry Service in Madrid last week. Where Nelly Furtado blends her Canadian and Portuguese roots to create her special brand of pop music, 24-year old Shakira takes inspiration from her Arabic roots, Latin American upbringings and Western music idols. Stations of all formats have added the track this week, including Alternative station Eins Live in Cologne, AC station Radio 24 in Switzerland and CHR station VRT Radio Donna in Belgium.

Further down the chart, Natalie Imbruglia’s Wrong Impression, the second single off her sophomore album White Lilies Island (RCA) enters at 31, while the late R&B singer Aaliyah’s More Than A Woman (Blackground) enters at 44. Former UK number one Gotta Get Thru This (Relentless) by Daniel Bedingfield enters at 47.

UK act A1 have picked up their instruments and stepped back from their trademark stream-lined pop music on guitar-driven pop song Caught In The Middle (Columbia). Unlike their previous offerings, the track has found favour among European programmers and looks likely to enter the chart in the coming weeks.

Siri Stavenes Dove

EUROPEAN RADIO TOP 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>13</td>
<td>ANASTACIA/Paid My Dues</td>
<td>Epic</td>
<td>62</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>9</td>
<td>Robbie Williams &amp; Nicole Kidman/Somethin’ Stupid (Chrysalis)</td>
<td>65</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>16</td>
<td>Enrique Iglesias/Hero</td>
<td>Interscope</td>
<td>46</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>15</td>
<td>Jennifer Lopez feat. Ja Rule/I'm Real</td>
<td>Epic</td>
<td>44</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>13</td>
<td>U2/Walk On</td>
<td>Island</td>
<td>47</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>10</td>
<td>Michael Jackson/Cry</td>
<td>Epic</td>
<td>39</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>13</td>
<td>Ilo/Rapture</td>
<td>Data</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>7</td>
<td>Pink/Get The Party Started (Arista)</td>
<td>41</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>15</td>
<td>Destiny’s Child/Emotion (Columbia)</td>
<td>39</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>15</td>
<td>Lighthouse Family/Free</td>
<td>Wild Card/Polydor</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>15</td>
<td>Cher/The Music’s No Good Without You (WEA)</td>
<td>40</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>11</td>
<td>Geri Halliwell/Calling (EMI)</td>
<td>32</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

13 > NE | Alannis Morissette/Hands Clean (Maverick/Warners Bros) | 29  | 21  |
| 20 | 26  | 7  | Nickelback/How You Remind Me (Roadrunner) | 32  | 6  |
| 21 | 16  | 17  | Backstreet Boys/Drowning (Jive) | 30  | 0  |
| 22 | 18  | 5  | Lenny Kravitz/Stillness Of Heart (Virgin) | 29  | 2  |
| 28 | 23  | 8  | No Doubt feat. Bounty Killer/Hey Baby (Interscope) | 33  | 5  |
| 24 | 33  | 7  | Blue/You Come Back (Innocent/Virgin) | 33  | 3  |
| 25 | 15  | 17  | The Corrs/Would You Be Happy (143/Lava/Atlantic) | 25  | 0  |
| 26 | 40  | 17  | Britney Spears/Overprotected (Jive) | 31  | 7  |
| 27 | 32  | 2  | Nelly Furtado/On The Radio (Dreamworks) | 28  | 1  |
| 28 | 24  | 10  | Sarah Connor/From Sarah With Love (EMI) | 27  | 1  |
| 29 | 19  | 7  | Atomic Kitten/You Are (Innocent/Virgin) | 29  | 0  |
| 30 | 24  | 5  | Garbage/Cherry Lips (Mushroom) | 26  | 1  |
| 31 > NE | Natalie Imbruglia/Wrong Impression (RCA) | 24  | 15  |
| 32 | 31  | 5  | Sophie Ellis-Bextor/Murder On The Dancefloor (Polydor) | 27  | 3  |
| 33 | 23  | 11  | Westlife/Queen Of My Heart (RCA) | 25  | 1  |
| 34 | 35  | 7  | Riva feat. Dannii Minogue/Who Do You Love Now (Stringer) (fr2) | 20  | 2  |
| 35 | 27  | 10  | Gabrielle/Don’t Need The Sun To Shine... (Smile) (Go-Best/Polydor) | 27  | 1  |
| 36 | 22  | 10  | Jamiroquai/You Give Me Something (Sony) | 27  | 2  |
| 37 | 25  | 22  | Mary J. Blige/Family Affair (MCA) | 23  | 0  |
| 38 | 45  | 2  | Alcazar/Sexual Guarantee (Ariola) | 25  | 3  |
| 39 | 49  | 2  | DB Boulevard/Point Of View (ffrr) (Illustrous/Airplane/Sony) | 16  | 4  |
| 40 > NE | Mary J. Blige feat. Common/Dance For Me (MCA) | 22  | 5  |
| 41 | 30  | 2  | PPRK/Resurrection (Perfecto) | 16  | 0  |
| 42 | 39  | 5  | Bro’Sis/I Believe (Polydor) | 20  | 1  |
| 43 | 50  | 10  | Alizee/Moi...Lalita (EMI) | 19  | 3  |
| 44 > NE | Aaliyah/More Than A Woman (Blackground) | 22  | 4  |
| 45 | 36  | 9  | Janet Jackson & Missy Elliot/Son Of A Gun (Virgin) | 24  | 0  |
| 46 | 29  | 7  | Macy Gray/Sexual Revolution (Epic) | 20  | 0  |
| 47 > NE | Daniel Bedingfield/Gotta Get Thru This (Relentless) | 19  | 2  |
| 48 > NE | Westlife/World Of Our Own (RCA) | 20  | 7  |
| 49 | 47  | 3  | Dandy Warhols/Bohemian Like You (Capitol) | 20  | 0  |
| 50 | 48  | 7  | Emma Bunton/We’re Not Gonna Sleep Tonight (Virgin) | 25  | 3  |

The European Radio Top 50 chart is based on a weighted-scorer 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

* Indicate singles which previously featured in the Border Breakers chart

* Highest New Entry * Greatest chart points gainer

The European Radio Top 50 chart is based on a weighted-scorer 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

* Indicate singles which previously featured in the Border Breakers chart

* Highest New Entry * Greatest chart points gainer
Sony merges affiliates
continued from page 1
local A&R performance, and improve the overall company contributions to the multinational corporation.

The re-evaluation of the Nordic affiliates—which are currently all profitable but struggling with their local A&R output—is said to have been initiated by Burger some eight months ago, when his consultancy firm brought in to work with Sony Music’s local managing directors in an effort to carve out the new structure.

A key change is that key operational responsibilities are being divided among executives throughout the region and the title of managing director has been abandoned in favour of that of general manager. In addition, the reporting lines from Denmark, Norway and Finland to London have been switched back to Stockholm.

Overseeing the centralised structure is Per Sundin, since 1998 managing director and CEO at the Swedish affiliate, who is named managing director of SMN and general manager in Stockholm.

“We’re creating an organisational structure which will enable us to capture market shares,” says Sundin, who will continue to be based in Stockholm and report to Burger. “We’ll be able to share experiences with successful artist cases and marketing campaigns, and exchange ideas. But although market shares are important, it’s not going to run our business. We want artists to think of us as a partner which is the only way you can be in the most professional way possible. There’s so much focus on quantity these days, so we need to look for more quality.”

Among Sundin’s closest aides, who will report to him and remain based at their current locations, are Rune Hagberg in Oslo, who was Sony Music Norway’s managing director. At SMN, he will be deputy managing director with the added title of general manager for Norway. Leif Kack, who was deputy managing director at Sony Music Sweden, is named senior VP for SMN and director of Nordic A&R. Sony Music Norway marketing director Jan Óstli is added to SMN’s executive board. Sony Music Denmark marketing director Gwen Wisti retains her title and adds general manager stripes for that country, while Hans Rautio has been promoted from marketing director at Sony Music Finland to SMN’s international director and general manager for Finland. And Lars Hildlund, director of strategic marketing in Stockholm, will retain that title, but will add responsibility for the Nordic region.

Reporting to SMN’s deputy MD MD Birgitta Bokström are VP Hagberg, who has been promoted from the position of Sony Music Norway financial controller to director of finance for SMN; and Birgitta Bokström, who is expanding her director of business affairs duties in Sweden to encompass the entire region; and Robert Karlén, who will continue as sales director in Denmark, but also adds responsibility for that department in the other countries.

She joined CBS Records Norway as financial controller in 1973 and became managing director of the affiliate in 1983. He says: “We’re not as profitable as we used to be. Our margins have been reduced as a result of retail consolidation and subsequent pressure on marketing expenditure. Compared with the ’80s, the costs of marketing a record have quadrupled. When projecting the effect of general industry trends, such as CD-R copying, and in light of the limited scope for price increases, we need to find other ways to compensate for this.”

It has yet to be determined how many will potentially be cut from the staff working in the region. However, Hildlund, who has been the Helsinki-based director of Sony Music Finland for 26 years, will retire in March. And the future role of Jan Degner, who has been a marketing director for Sony Music Denmark in 1994 after the company purchased his indie label Pladecompagniet, has not yet been revealed.

Degner says he will help with implementing the set-up and will finish some projects that are already underway. “There will be a lot of adjustment of course, he says. “But I will find out what my potential role might be and I will take that role if it seems appropriate.”

Sundin of the structural changes: “It isn’t primarily about cutting costs or laying off staff. It’s about becoming more flexible, adapting to new market conditions and analysing the future.”

M&M understands that fewer Nordic artists will get signed to Sony Music, but that artists signed by local A&R executives will get a stronger push as a result of being signed to the region—with its 22 million inhabitants—rather than to their individual country. It is not clear at this stage whether any of the 55 local artists signed throughout the region will be dropped from the roster.

SMN’s new international director and general manager for SMN, Hans Rautio, still expects, however, some sort of preferential treatment because of Finland’s exceptionally strong local A&R share.

“It will be an enormous benefit, especially for our English-language artists,” he says. “Nonetheless, it doesn’t mean that we’ll sign less Finnish-language artists. On the contrary, we’re going to use the roster of Finnish-language artists, because that’s what Finns are mostly listening to.”

Additional reporting by Gordon Masson in London; Jonathan Mander in Helsinki and Charles Ferro in Copenhagen.

French report
continued from page 1
The list of recommendations was drafted after a commission of professionals from the music and the broadcasting sectors met under the aegis of the minister of culture, chaired by current CISAC general secretary Eric Baptiste, a former broadcaster at public international broadcaster RFI.

The initial brief of the commission was to assess the state of music on the radio; to monitor the evolution of the relationship between radio stations and the music industry; and to look at how developments such as the Napster phenomenon would modify those relationships.

Members included Laurent Bouneau, managing director of urban network Skyrock, NRJ Group MD Marc Pallain, Hervé Rony, director of French label’s body SNEP, and the president of indie’s organisation UFFI, Patrick Zelnik. The commission was seven times between June and November 2001 and also interviewed a number of industry figures.

According to the report, “this list of measures—non-exhaustive—have not been met with a consensus from the group. They are listed as examples of the themes that could be part of mutual commitments, ensuring a self-regulation of the sector.

A source which has participated in the works of the commission tells M&M that the overall philosophy of the commission was first to have an assessment of the situation and then to try and find remedies that would command a consensus of opinion.

“I don’t think we are talking about a rigid frame like the quota law,” says the source. “It will be much more difficult to get a consensus from the people around the table.”

Another (music industry) source, however, points out that the whole process is a reflection of what happened in the early 90s when radio stations and the music industry started discussing agreements that would give the label or music played by radio. “The consensus simply blew apart because stations were not respecting their commitments and that’s how we ended up with a law on quotas.”

Napster re-emerges
continued from page 1
their catalogues in the final commercial version, while settling the copyright-infringement lawsuit filed by the Recording Industry Association of America (RIAA).

“We are confident we can reach licensing and settlement deals with the majors this quarter,” explains a Napster spokesman. “The beta test will continue until the new service launches.”

The Napster site will be its first official operation since it was forced to stop doing business last July. It suffered a setback late last year when it was forced to postpone the launch of Napster Radio, and it subsequently attacked the majors for failing to make their works available (M&M November 10, 2001).

However, the company has now unveiled the details of its new commercial operation. The "new" Napster retains the core file-sharing format that made it a pioneer in digital distribution. Rights owners have chosen to have songs distributed in either the unrestricted MP3 format or Napster’s new secure proprietary format called nap.

The system’s infrastructure allows users to copy tracks on to mobile devices, but only with the rights owner’s permission. To ensure the rights owner’s copyright is maintained in place, Napster has formed alliances with various copyright-protection specialists.

New York analyst Aram Sinacirae at Jupiter Media Metrix has mixed views about the test version. “It’s like the old Napster, but more confusing and with less music,” he notes.

In his new position, Hagman will report to MTV Networks Europe senior vice president music Harriett Brand.

Comments Brand: “Hans’ extensive experience of music programming, combined with a career spanning over 20 years at MTV, made him a natural choice for this position. In his new role he will oversee the music positioning for the network as a whole. Competitive positioning is a priority for us, and Hans is the person to take this to the highest level.”

Former head of scheduling Tanja Flintoff takes over Hagman’s previous position.

Hagman will work closely with channel heads and music programmers on all MTV channels in Europe. That will include working on potential new formats and helping to implement them. “It could be anything from music programmes to new channels,” he says. “If there is a new music direction, I will help them develop it.” He will also look into the way the music network uses music research.

Hagman says the role will be both strategic and hands-on. “I’ll be based in London—that’s the strategic side,” he says. “I’ll also travel to the local feeds and work with them—that’s the hands-on.”

Hagman emphasises that the creation of the new role does not indicate any move towards centralisation of programming at MTV: “This doesn’t indicate any regionalisation process,” he says.

Born in Sweden, Hagman started out as music director at AC Station Europe 2 in France before being taken on as a music programmer at MTV in 1994 in London.
**AIRPLAY**

**week 05/02**

**BORDER BREAKERS**

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**Cover date:** March 2, **Street date:** February 25, **Artwork deadline:** February 18

**DENMARK SPOTLIGHT**

**Cover date:** March 2, **Street date:** February 25, **Artwork deadline:** February 18

For details call Claudia Engel. tel: (+44) 207 420 6159 or call your local representative

**HOTLINE**

**Edited by Gareth Thomas & Sir Steve Stavenes Dove**

Rumours are rife in London of imminent announcements at EMI Recorded Music regarding its European and UK management. Word is that the two key people involved—Tony Wadsworth, president of EMI UK and Ireland, and Emmanuel de Buretzel, president & CEO of EMI Recorded Music Europe, who oversees both Virgin and EMI operations in Europe—will have different positions in the new organisations.

According to Médiamétrie, French radio lost three million listeners in the last quarter of 2001, compared to the same period of 2000. As a result, most stations—including the leading music network NRJ—have lost listeners.

MTV Nordic is sending some of its Swedish executives and production crew to Midem in Cannes for the first time this year. MTV Nordic’s presence coincides with the Norwegian music industry hosting Midem’s opening night party “Norway Now” on January 20, with live performances from the likes of Briskeby and Sondre Lerche. The event will be recorded by the network and aired at a later date. Hotline understands that MTV Nordic’s initiative is part of a strategy to increase the non-Swedish output of the affiliate.

BBC Radio 2’s Jimmy Young will leave his 28-year-old mid-morning show at the end of the year. The 80-year-old will instead be given a weekend slot at the station in 2003. And staying with the BBC, Radio 1 is to present the Miami winter music conference launch party on March 22, featuring Radio 1 DJs Pete Tong and Danny Rampling.

Cheeky act Dido had her best newcomer Brit nomination withdrawn last week, as it was decided she was ineligible because she was nominated for the best female category in 2001. Dido, who still hangs on to her three other nominations, for best female artist, album and video, will be replaced by fellow BMG act Tom McRae in the best newcomer category.

EDI, the international arm of Lagardere Active Broadcast, formerly known as Europe 1 Communications, has been rebranded to reflect the change of name of its parent company. It will now be called Lagardere Active Radio International (LARI). Jean-Christophe Lestra has been confirmed as president and CEO of the group, which operates or has stakes in 17 stations in eight countries outside France.

Meanwhile, the UK’s Chrysalis Group has launched a new logo, updating its famous butterfly symbol. The UK company allocated a £100,000 (euros 162,790) budget to creative agency Bostock & Pollitt, who came up with a design that Chrysalis Radio marketing director Steve Parkinson says “more contemporary, bolder and cleaner for the new millennium.”
## Major Market Airplay

**UNITED KINGDOM**

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

*AmericanRadioHistory.com*