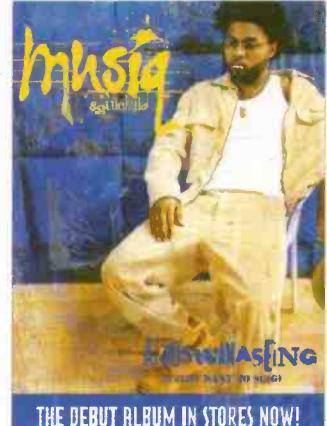


MUSIC & MEDIA

JANUARY 27, 2001

Volume 18, Issue 5

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THE DEBUT ALBUM IN STORES NOW!

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

EMINEM

Stan

(Interscope/Universal)

European Top 100 Albums

BEATLES

1

(Apple)

European Radio Top 50

MADONNA

Don't Tell Me

(Maverick/Warner Bros.)

European Dance Traxx

DAFT PUNK

One More Time

(Source/Virgin)

Inside M&M this week

COSMIC MELODIES



Achieving the rare feat of being aired on both BBC Radio 1 and 2 with only their second single release, Cosmic Rough Riders are set to bring a more upbeat and melodious sound to the current rock scene.

Page 8

WINNING AGAINST THE ODDS

Despite tougher and tougher market conditions, Italy continues to enjoy one of Europe's most creative and vital music scenes.

Pages 11-23

RIGHTS TO RECTIFY WRONGS

Digital Rights Management technology could be the saviour of the music industry, protecting the rights of artists and publishers and ensuring they get paid when music is distributed over the Net.

Pages 27-33

RTL slide continues

by Emmanuel Legrand

PARIS — Europe's most spectacular ratings slump since Matthew Bannister's radical reformatting of BBC Radio 1 seven years ago shows no sign of abating.

The audience decline of French full-service station RTL, following major programming changes last September, is starting to completely reshape France's radio landscape.

Official Médiamétrie ratings for November and December show that France's traditional market leader is down by some 4% year-on-year to 13.2%, a loss of two million listeners in a year. It has also slipped a further 1.9% compared to the September-

RTL

October Médiamétrie sweep.

Although RTL retains its market leadership, the gap with France's four other most popular networks is narrowing dramatically. There are now just 800,000 listeners separating the first and the fifth ranked stations—a far cry from the days when RTL was two to three million listeners ahead of its nearest competitor.

Public all-news station France Info takes the second slot in the November-December survey with an impressive 2% gain to 12.2%, while at 11.7% full-service France Inter moves ahead of CHR network NRJ after a couple of bad sweeps. News/talk Europe 1 posts one of its best

continued on page 45

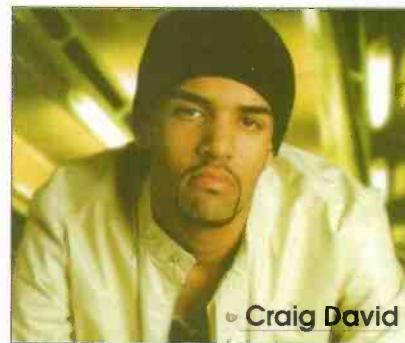
David heads this year's Brits list

by Gareth Thomas & Gordon Masson

LONDON — The British music industry is hoping next month's Brit Awards will reflect the dynamism and creativity of the UK scene at a time when many domestic artists are finding it hard to sell internationally.

"What we're trying to do is draw attention to the fact that the domestic industry is very positive and diverse and achieving great things," says Lisa Anderson, executive producer of the show taking place on February 26 at London's Earl's Court.

Anderson's comments come after the announcement of the nominations for this year's Brits (see page 45), which sees teenage R&B act Craig David nominated in four categories. "What's interesting this year is the number of young British artists nominated," says Anderson. "It's a real fresh batch of exciting talent."



Craig David

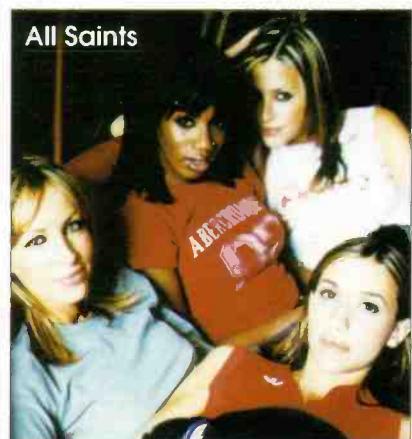
Anderson denies the ceremony is too UK-centric to attract a significant international TV following. "It does reflect the sales of the country it's being held in," says Anderson, who also produced last year's Amigos awards in Spain. "And so it should, until we have a European awards ceremony—which I would love to do."

Anderson also defends the use of

continued on page 45

Saints or spinners?

All Saints



by Adam Howorth

LONDON — Are they or aren't they?

While rumours persist of an acrimonious split in the All Saints camp, the widespread media speculation about their future has only served to fuel public interest in the act's new single, *All Hooked Up* (London).

Released in the UK on January 16—the rest of Europe follows on February 5—as the third single from the group's sophomore album *Saints & Sinners*, the record is already picking airplay across Europe—particularly in Italy and Finland, where it was put on heavy rotation by key CHR stations Radio 105 and YLE Radiomafia respectively, over a month prior to its release.

In the UK, national CHR station Radio 1 has A-listed the track, as has London CHR 95.8 Capital FM. "All Saints have become core artists at Capital FM since we hammered *Never Ever* back in 1997, and pretty much all of their subsequent tunes," reports programme controller Jeff Smith, adding that *"All Hooked Up* is another sure-fire hit and excellent radio cut."

One prominent UK radio station not playlisting *All Hooked Up* is rock-formatted Virgin Radio. "We feel it's

continued on page 45

America's greatest Rock and Roll band. Period.

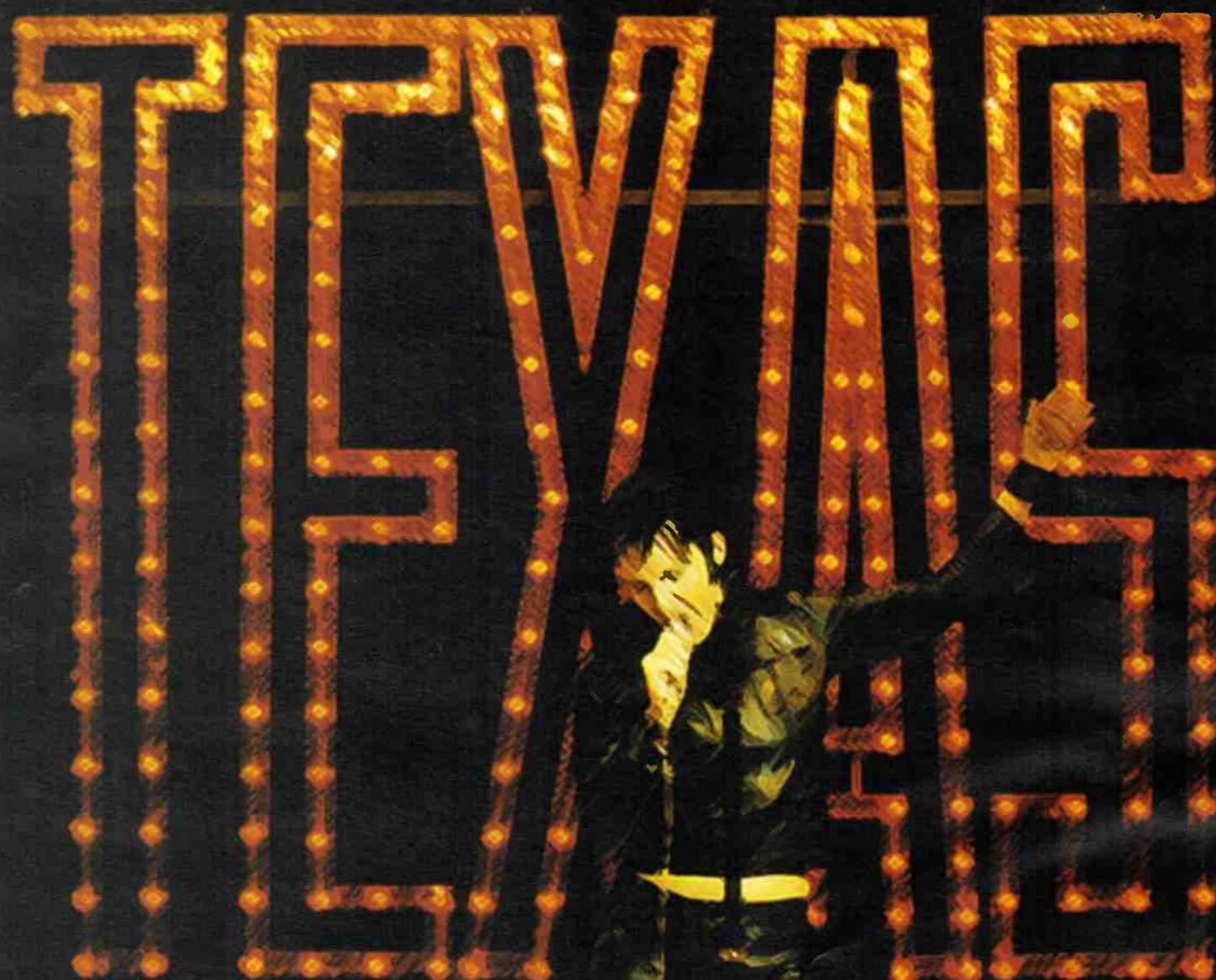
ADG the first smash hit single
from the forthcoming album 'Just Push Play'.

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'texas greatest hits', the album, in store now



texas, the tour, 2001

february

| | | |
|-------|-------------|----------------------|
| 05 | newcastle | telewest arena |
| 06 | aberdeen | aecc |
| 8/9 | london | wembley arena |
| 10 | nottingham | arena |
| 12 | manchester | evening news arena |
| 13 | sheffield | arena |
| 14 | cardiff | arena |
| 16 | dublin | the point |
| 18 | birmingham | nec |
| 19 | brighton | centre |
| 20 | bournemouth | international centre |
| 22/23 | glasgow | secc |
| 25 | glasgow | secc |

march

| | | |
|----|------------|---------------------|
| 15 | stockholm | ice stadium/hovet |
| 16 | copenhagen | valby hall |
| 18 | brussels | forest national |
| 19 | hamburg | chl |
| 21 | zurich | hallenstadion |
| 23 | metz | galaxie |
| 24 | lille | zenith |
| 25 | amsterdam | heineken music hall |
| 27 | marseilles | le dome |
| 28 | toulouse | zenith |
| 29 | lyon | halle tony garnier |
| 31 | brest | parc de penfeld |

april

| | | |
|----|------------|--------------------|
| 02 | bordeaux | la patinoire |
| 03 | angers | amphitea |
| 04 | paris | bercy |
| 06 | london | london arena |
| 07 | birmingham | nec |
| 08 | cardiff | arena |
| 10 | manchester | evening news arena |

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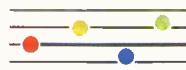
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Upfront

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

Last year in Cannes, Midem attendees woke up one morning to learn that there would now be only be four majors, when EMI Group and Time Warner announced the union of their music divisions.

In the event, however, the proud parents of the engaged couple were taken aback when the marriage was objected to at the altar by European competition authorities.

So what's going to be this year's talk of the Croisette?

An EMI-BMG axis is in the air, but word is that European regulators seem to have given a lukewarm reception to the proposal, and the smart money is on EMI not being ready to risk another rebuttal from Brussels—especially as the previous attempt cost the company some £43 million in legal fees.

Also on the agenda is the overall music online situation. Napster's Pandora's box is still open, and despite Bertelsmann's involvement, not a single company

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

(including BMG) has so far settled with the file-sharing service. The bet here is that Bertelsmann's competitors are going to milk Napster in the way they did MP3.com, and keep it alive so that they can do business with a less aggressive online distributor.

Bar-room pundits will also be debating the strengths and weaknesses of the Internet music sector. A number of casualties have been reported lately, but two days before Midem, Italy's Vitaminic announced an impressive 200% rise in its share value, hot on the heels of a string of deals with labels and telecom companies. There might still be a future in music dotcoms, after all.

But for the vast majority of participants, the key issues at Midem will be highly practical. Who can I sell my music to? Where can I find a distributor? What's DRM? Which DRM company should I be using?

And without doubt, the most asked question will be: "How much?" Midem is still essentially a market, and that fact shouldn't be overlooked.



Chrysalis performs 'open' Heart surgery

by Jon Heasman

LONDON — Chrysalis Radio's Heart 106.2/London is returning to its AC roots in order to attract listeners it thinks may be "uncomfortable" with CHR rival Capital FM's younger music policy.

Since Jeff Smith's appointment as Capital FM programme controller last summer, that station has been focusing firmly on contemporary chart music, with less space for recurrents and back-catalogue.

Meanwhile, Chrysalis Radio's recently-appointed group head of music Vaughan Hobbs admits that Heart had become "too hot" through playlisting tracks by the likes of Artful Dodger, Basement Jaxx, Modjo and Destiny's Child. He says



Vaughan Hobbs

the intention behind the latest change in music policy is not necessarily to make Heart older, but to "bring it back to where we thought it should be."

To help draw attention to the music changes (which do not apply to Heart's sister



station in Birmingham) the station is publicising on air a phone hotline—dubbed "The Variety Line"—which listeners can ring to suggest songs and artists they think Heart should be playing, as well as giving feedback on music on the station that they're not so keen on.

Although Hobbs admits the campaign is "mainly a marketing trick—we need to make a statement in London to say we're the variety station," he says he has nevertheless been adding some of the tracks, from artists as diverse as The Beatles and Meatloaf, suggested by listeners on the Variety Line. "It's helping us make the statement, especially with the way Capital are rolling [current] records around 70 times per week."

Hobbs says some of the negative feedback from listeners has also been helpful. "Craig David, Westlife and Gabrielle got a few negatives," he admits, adding that these acts will remain core artists for Heart but may be rotated a little more lightly.

Hobbs believes that, in undertaking this exercise, "it's good to admit that we're not perfect and that we like feedback. It helps makes our core listeners feel part of the station."

Sanctuary continues European growth

by Gareth Thomas

LONDON — UK indie Sanctuary Records is continuing its expansion in Europe with the acquisition of Germany's Modern Music Records and the signing of a German distribution deal with Zomba.

CEO at Sanctuary Records Group, Joe Cokell says of Modern Music Records (home to labels Noise, T&T, Dynamica, Machinery and AGR): "We like the management team. They own good quality copyrights, primarily in the metal/rock field, which obviously complement a lot of the repertoire we control via management and record companies."

The deals follow on from Sanctuary's acquisition last year of UK label Castle Records and underlines the company's European ambitions. "Over the next two to three years, my job is to ensure that we build an infrastructure in Germany which can sup-

port our releases and grow a business from there, where we can control continental Europe," says Cokell.

The agreement with Zomba comes after the termination of Sanctuary's distribution arrangements with Edel and will embrace the label's full and mid price catalogue in Germany, including forthcoming releases from Gary Moore and Dolly Parton. German distribution of the Metal-Is label will be through Hannover-based SPV.

The Sanctuary Group is also expanding its publishing business with the purchase of UK entertainment entrepreneur Deke Arlon's publishing interests in April Music. Arlon brings Sanctuary clients including Elaine Paige and Ray Davies of The Kinks, and simultaneously becomes president of Sanctu-



Joe Cokell

ary's Entertainment Division.

"There was a small Sanctuary publishing arm and it was one of the areas we decided we needed to develop," explains Cokell. "We just decided to try to sell the idea of

where we were going as a company to Deke, and Deke has believed in us."

The acquisitions and expansions come as Sanctuary unveils its financial results, which show a doubling of its revenues in the financial year ended September 30, 2000, partly due to the acquisitions of Castle Records and US-based CMC. Sales were up by 91% to £44.1 million (€69 million), compared to £23.1 million in 1999, while pre-tax profits increased by 117% to £8.3 million.

Additional reporting by Gordon Masson

CHR suffers in Swedish ratings

by Johan Lindström

STOCKHOLM — SR's national network P3 is one of the few winners among CHR and other youth-oriented formats in RUAB's official Swedish radio ratings for the final quarter of 2000.

The public station increased its daily reach from 12.7% to 13.6% in an environment where overall radio listening was down as much as 2.6% year-on-year, to 78.7%.

In the Stockholm market, the three most youthful music stations (including P3) all saw their audience fall quarter-on-quarter. P3 (at 9.2% daily reach) and commercial CHR network NRJ (7.4%) both suffered their worst Stockholm figures since RUAB started surveying radio listening in 1993.

Power Hit Radio, the most popular commercial station in the capital, was also down, from 12.2% to 10.6%. This was the first ratings reversal for the MTG-owned CHR/dance station since 1998.

After a sell-out concert in Milan recently, US rockers Green Day were presented with a platinum award for Italian sales in excess of 100,000 copies of their WEA album *Warning*. Pictured (l to r) with the band are: Stefano Barbareschi (label manager, WEA Italy); Massimo Giuliano (managing director, WEA Italy) and Massimo Recine (promotion manager, WEA Italy).

Swedish National Networks (% daily reach)

| | Q3 '00 | Q4 '00 |
|--------------------------------|--------|--------|
| SR P4 (regional, full-service) | 37.6 | 37.2 |
| SR P3 (CHR) | 12.7 | 13.6 |
| SR P1 (speech) | 11.3 | 11.4 |
| Rix FM (Hot AC) | 9.1 | 9.2 |
| NRJ (CHR) | 8.6 | 8.6 |
| Mix Megapol (AC) | 6.7 | 6.7 |
| SR P2 (classical/jazz) | 2.0 | 1.9 |

Source: RUAB

Top Stockholm Stations (% daily reach)

| | Q3 '00 | Q4 '00 |
|--------------------------------------|--------|--------|
| SR P5 Radio Stockholm (Full-service) | 17.6 | 17.5 |
| SR P1 (speech) | 14.7 | 15.2 |
| SR P4 Radio Stockholm (Full-service) | 12.9 | 13.3 |
| Power Hit Radio (CHR/dance) | 12.2 | 10.6 |
| SR P3 (CHR) | 10.2 | 9.2 |
| Lugna Favoriter 104.7 RTL (Soft AC) | 8.9 | 9.1 |
| NRJ 105.1 (CHR) | 8.0 | 7.4 |
| Mix Megapol 104.3 (AC) | 6.0 | 5.6 |
| Vinyl 107 (Gold) | 5.5 | 5.4 |
| 106.7 Rockklassiker (Rock) | 4.4 | 4.5 |

Source: RUAB



Rydenå to quit as MTV Nordic head

by Kai R. Lofthus

STOCKHOLM — Boel Rydenå is relinquishing her VP and general manager duties at MTV Nordic's headquarters in Stockholm.

The move had been rumoured since the end of last year, following criticism over the music video network's lack of co-operation with the local industry during the MTV Europe Music Awards and the corresponding Stockholm Music Week last November.

While Rydenå says she handed in her resignation notice on December 3, one week after she had advised her boss, MTV Northern Europe's London-based managing director Alex Ogilvie, the 32-year old executive says she had been "mentally preparing" for her departure since last summer, coinciding with impending family duties

(a baby is expected in May).

An MTV spokesperson says her resignation is scheduled for March, although Rydenå says she is available to the company at least until April 10.

"I've worked really hard for the last couple of years in building the local office, and I was also a strong proponent in getting the MTV Europe Music Awards here," says Rydenå. "I wanted to quit the job after we had done that—there really aren't any greater things that can be accomplished. We have a local organisation that deals with marketing, sales, and distribution. And our [regional] financial results are also good."

While Rydenå declines to comment on the allegations made by the industry con-

cerning the awards show (M&M, December 9), she says: "That's bygones now. It's time to look forward. This has been a rewarding job, but it's about time to let someone else take charge."

A recruitment consultant has been appointed by MTV to search for Rydenå's replacement.

Rydenå, who was Procter & Gamble's Nordic product manager, business development for four years and Microsoft's Nordic marketing manager for one year, is credited by MTV for expanding its office in the Swedish capital from five people in August 1998 (when she joined the company) to 25, while also significantly extending the geographical reach of MTV, MTV2 and VH1 in Scandinavia.



ON THE BEAT

NEW APPOINTMENTS AT CLASSIC

LONDON — Following recent restructuring at its parent company GWR (M&M, December 16) national UK station Classic FM has made a series of managerial changes. Managing editor Darren Henley will now handle day-to-day programming matters, taking over from Roger Lewis who remains programme controller and managing director of Classic but who now has group responsibilities for GWR. Newsreader and presenter Anne-Marie Minhall is promoted to news editor, while Tim Lihoreau has been appointed creative director, with a brief to develop the station sound. In addition, presenter Jane Jones will fill the newly created position of digital development manager.

CLASSIC FM

SIAE PUBLISHES TARGETS

MILAN — Italian performing rights society SIAE has announced its budgetary forecast for 2001. According to the organisation's special commissioner Mauro Masi, a net profit of L24 billion (€12m) is expected. The fiscal year 2000 is expected to reveal a profit of L3.5 billion. The abolition of Italy's entertainment tax has meant that SIAE has lost an estimated L130 billion in revenue, but this has been compensated for by increased copyright income and a dramatic cut in the organisation's administrative costs.

ON-LINE LICENSING FROM PPL

LONDON — PPL, the UK record industry's collecting society, has launched an online licence facility which will allow new users to apply for a public performance licence online. Full details of the tariff rates and conditions which apply

to the different types of users are given. The site will allow potential licencees to see which licences are relevant to their particular area of business, and also allows them to complete their licence application process online. PPL's web site (www.ppluk.com) already includes a searchable database of recordings for performers to check details of their individual performances.

D-POP SONGWRITING SUCCESS

COPENHAGEN — In an event which has become one of the top five songwriting seminars in the world, around 25 songwriters gathered in Denmark January 4-11, working from studios in Aalborg and Copenhagen, and in nearby Malmö in Sweden. Entitled D-Pop, the event was initiated by John Aagaard, managing director of TG Management/Publishing/Production. "We get people to visit, and send them out to seven studios, one studio each day. The result is a song a day, so we end up with around 30-40 songs," explains Aagaard. Last year's sessions produced songs that were later recorded by A-Teens, the Tampera and a number of other artists.

LEVISON JOINS WORLDPOP

LONDON — Online music site Worldpop has appointed former head of Warner Music UK Charles Levison as its chairman. The move comes as investment bank Dresdner Kleinwort Benson has invested a further £5 million into the company. Levison, who has also previously worked with Virgin Records and former music TV channel Super Channel, will also handle corporate affairs for Wordpop. Former BBC Radio 1 DJ Peter Powell, who founded the company, now becomes vice chairman.

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Public-private deal for TMF, VRT

by Marc Maes

BRUSSELS — Flemish music TV channel TMF Vlaanderen has concluded an exclusive partnership with public broadcaster VRT for the next three years.

The deal, which will ensure cross-promotion and synergies between TMF and VRT's stations Radio Donna (CHR) and alternative rock/dance Studio Brussel, means those stations replace commercial CHR outlet Radio Contact as TMF's official media partner in north Belgium. Between them, Donna and Studio Brussel account for about 40% of Flemish radio listening.

"The idea is that both

outlets will support each other wherever possible," says TMF Vlaanderen general manager Patrick Castelain. "We want to tailor the collaboration to the profile of individual programmes. Whereas our TMF Clip Parade is close to what Radio Donna offers, the profile of programmes like Rockzone or Alter8 are more apt for the Studio Brussel audience."

"The collaboration is important because neither Radio Donna nor Studio Brussel were enjoying coverage on VRT TV, where music programming is not a priority," explains Radio Donna station manager Marc Coenen. "Because TMF is complementary to

what VRT TV does, there was no opposition to the public-private partnership."

Meanwhile, TMF is also negotiating to broadcast Flanders' official Ultratop charts; the TV rights contract with VRT was terminated at the end of last year. It is anticipated that VRT will continue to hold the radio rights to the charts, with TMF taking over the TV part of the contract.

Studio Brussel has launched its own chart, the StuBru 50, which blends the Studio Brussel playlist with Ultratop's Top 50 best selling albums in Flanders. Featuring album tracks as well as singles, the chart will air every Saturday 10.00-12.00.

Universal makes marketing changes

by Gareth Thomas

LONDON — Universal Music International (UMI) has made some significant changes to Max Hole's London-based international marketing team.

Matt Voss, previously vice president, marketing (Universal Motown and Dreamworks) takes up the position of vice president, international marketing. He replaces Andrew Kronfeld, who has moved to assume a new role within the Universal Music Group in New York.

Voss joined Universal in 1997 as general manager of the MCA/Geffen division of Universal Records UK, where he worked closely with artists such as Ocean Colour Scene, Beck, Mary J. Blige and Black Grape. Prior to that, Voss was based in New York as gener-

al manager/VP of the fledgling Astralwerks-Caroline division of Virgin America.

Lars Grewe, currently marketing director at Mercury Germany, takes up the newly-created position as vice president marketing, Island/Def Jam and Universal Motown.



Pictured (l-r): Matt Voss, Max Hole (senior VP marketing and A&R, UMI) and Lars Grewe.

Grewe started his music career at Eastwest Records in 1990 as marketing assistant, moving up to product manager. He

switched to Mercury in 1996 as product manager and became marketing manager in 1998.

Andrew Reeder, currently product manager, Island/Def Jam is promoted to marketing manager, Island/Def Jam with immediate effect. He will report to Grewe. Reeder began his career at PolyGram International in 1997 as international production controller for Mercury Def/Jam US.

Meanwhile Kajsa Blomberg has been appointed as vice president of the commercial and consumer marketing division (CCM) of Universal's strategic marketing arm, UM3.

Blomberg, who is currently head of CCM in the Netherlands, will officially begin her new role in London on February 1 and will report to Wolf Urban, senior VP of UM3.

More rap but no chat for SR P3

by Johan Lindström

STOCKHOLM — SR P3 has introduced a Sunday evening hip hop show as part of a number of programming changes at the public CHR network.

Rapper Timbuktu presents P3 Hip Hop, which premiered on January 7, with Amato featured as the show's resident DJ. Timbuktu recently had a minor Swedish-language rap hit with MVH and also raps on dance act Antiloop's latest single.

"Amato works on the turntables, while Timbuktu

talks in a laidback way about what's happening on the hip hop scene," explains producer Johan Bergman. "But most important of all, we present a lot of music," he says.

According to Bergman, P3 Hip Hop can be viewed as a spin-off show from P3 Soul. The latter programme and its presenter Mats Nileskär, which like P3 Hip Hop is produced in Malmö, has for some years been arguably the most significant media proponent of R&B and rap music in Sweden.

Also on P3's Sunday schedule is a show for vet-

eran DJ Stefan Wermelin, who has received critical acclaim for his long-running documentary series about the history of Swedish pop music, *Livet är en fest LAEF*.

But one of P3's other planned new shows, a talk programme hosted by former morning presenter Annika Lantz, has been abandoned following disagreements between Lantz and P3's management about the amount of music on the programme, which had been a scheduled to air weekdays 11.00-12.00.

ON THE BEAT

NARDONNE TAKES ON S.M.A.L.L JOB

PARIS — Artist manager Nicolas Nardonne has been appointed managing director of Sony Music France's urban music label S.M.A.L.L. He takes over a position which has been vacant since Philippe Desindes' departure to Warner Music France in May 2000. Nardonne, who reports to Sony Music France president and CEO Olivier Montfort, joined Epic in 1994 as product manager before moving to PolyGram France. In 1997 he set up his own management company which handled the careers of leading rap acts Supreme NTM, Raggasonic and Laidy Laistee, among others. Commenting on Nardonne's appointment, Monfort praised his "grasp of the different sides of our business and his solid skills in A&R, production, marketing and management."

ITALY'S YEAR-END CHART PUBLISHED

MILAN — Official ACNielsen figures show that The Beatles' 1 (EMI) was, as in many territories, Italy's best selling album of 2000. The compilation was followed by Santana's *Supernatural* (Arista). Local artists Luna Pop occupied third place with *Sque'rez* (Universo/Banana), while veteran singer Adriano Celentano (Clan Celentano/Sony) had two top 10 albums; respectively, *Esco di Rado e Parlo Ancora Meno* (at four) and *Io Non So Parlar D'Amor* (at seven). Eros Ramazzotti's *Stilelibero* (Ariola) was ranked fifth. Other foreign artists in the top 10 were U2's *All That You Can't Leave Behind* (Island) at six, Lenny Kravitz' *Greatest Hits* (Virgin) at eight and Hevia's *No Man's Land* (EMI) at nine.



INTRODUCING THE CEREAL CD

LONDON — Universal Music and Hasbro Interactive have provided, respectively, music and games for two CDs which are being given away free in packets of Nestlé's Golden Grahams and Cinnamon Grahams breakfast cereal in the UK. The music CD is endorsed by national rock station Virgin Radio, which is backing it with an on-air campaign of trailers and competitions. Virgin's promotions director Rob Ramsey says the promotion offers "a tremendous opportunity to introduce Virgin's music to a whole new audience."

MOVING CHAIRS

LONDON — Petra Boddington (pictured) has been appointed marketing manager at dance station Galaxy 101/Bristol. She was previously marketing executive at Galaxy 105-106 in the north east of England.

In Scotland, Northsound Two/Aberdeen programme controller Gerry Burke has been given additional responsibility for sister CHR station Northsound One. It follows Gary Stein's move to Glasgow's Radio Clyde.

UK music industry veteran Dave Ambrose has joined Internet music company Musicunsigned Holdings Group as a consultant to the company's record labels and publishing company. Ambrose currently runs his own label Planet 3 Records, the home of Shaun Ryder and Love City Groove.

HILVERSUM — After 10 years as international manager/consultant at The Hague-based VAN Record Company, Wim Reijnen has joined the Holland-based European subsidiary of global music business consultants MBC Networks as senior VP international.



Would the following please stay by the phone Monday the 22nd of January:

| | | | | |
|----------------------|-----------------------|--------------------|--------------------------|-----------------------|
| Lou Reed | Philip Glass | Peter Gabriel | David Foster | Sergio Mendez |
| Iggy Pop | Yo-Yo Ma | Jevgenij Kissin | Jim Steinman | Mike Oldfield |
| Cecilia Bartoli | Paul Simon | Brian Wilson | Stock Aitken & | George Martin |
| Simon Rattle | Carlo Maria Giulino | Alfred Brendel | Waterman | Pete Townshend |
| Alban Berg Quartet | Barbra Streisand | London Sinfonietta | Johnny Cash | Gilberto Gil |
| György Ligeti | Arditti Quartet | Chuck Berry | Ahmet Ertegun | Phil Spector |
| Sly Stone | Dan Laurin | Sofia Gubajdulina | Jean-Michel Jarre | Riccardo Chailly |
| Willie Nelson | Tom Jones | Jorma Panula | Johnny Hallyday | Berry Gordy |
| Helmuth Rilling | Kroumata | Chris Blackwell | Julio Iglesias | Lionel Richie |
| Madonna | Alice Cooper | John Adams | Tim Rice | Run DMC |
| Siegfried Palm | Anne-Sophie Mutter | Björn Ulvaeus & | Kronos Quartet | Nile Rodgers |
| John Fogerty | Beastie Boys | Benny Andersson | Cliff Richard | Seymour Stein |
| Anne Sofie von Otter | Gidon Kremer | Myung-whun Chung | Cher | Julian Bream |
| Esa-Pekka Salonen | Bryn Terfel | Carole King | Diana Ross | Trevor Pinnock |
| Isaac Hayes | Leonard Cohen | James Brown | Van Morrison | Barbara Hendricks |
| Marie-Claire Alain | The Hilliard Ensemble | ECM Records | Dietrich Fischer-Dieskau | Maurizio Pollini |
| Phil Collins | Neil Young | Hans Werner Henze | George Michael | Graham Johnson |
| Henryk Górecki | Kraftwerk | Stephen Sondheim | Arvo Pärt | Bryan Adams |
| U2 | Eric Clapton | REM | Pet Shop Boys | Ensemble Contemporain |
| Luciano Berio | Heinz Holliger | Maurizio Kagel | Clive Davis | Aretha Franklin |
| Michael Jackson | Thomas Hampson | Tina Turner | Malcolm McLaren | Claudio Abbado |
| Daniel Barenboim | Brian Eno | Jeff Lynne | Gene Simmons & | Andrew Lloyd Webber |
| David Bowie | Ramones | Sting | Paul Stanley | Per Nørgård |
| Christian Lindberg | Carlos Santana | Elvis Costello | Steely Dan | Rod Stewart |
| The Rolling Stones | Mitsuko Uchida | Valery Gergiev | Prince | Edita Gruberova |
| Keith Jarrett | Kent Nagano | Public Enemy | John Eliot Gardiner | Martha Argerich |
| B.B King | Diane Warren | Tom Waits | | |

You never know.

The Polar Music Prize was founded in 1989 by the late Stig Anderson who was one of the true greats in the music industry. As the publisher, lyricist and manager of ABBA, he played a key role in their enormous success.

Stig Anderson donated a large sum of money to The Royal Swedish Academy of Music with the aim of creating what was to become known as the Polar Music Prize. Its name stems from Anderson's legendary record label, Polar Records.

It is an international prize putting music in focus and awarded to persons, groups or institutions in recognition of exceptional achievements in the world of music in its broadest sense. The task of scrutinizing the nominations each year and selecting the ultimate prizewinners falls to a

special jury. The Prize is presented in Stockholm by His Majesty King Carl XVI Gustaf of Sweden.

Today, the Polar Music Prize has become the most prestigious music prize in the world. The official announcement of the winners of the Polar Music Prize for 2001 will be held in the company of Les Bider, CEO Warner Chappell and stars like Lisa Miskovsky, Kelly Levesque and Meja at the MIDEM music exhibition and fair on Monday the 22nd of January at 6.00 PM CET.

Join us in person at the Swiss Montreux Jazz Club, Carlton Hotel, Cannes, France or check our webcast available from 8.00 PM CET on www.polarmusicprize.com



POLAR MUSIC PRIZE
THE ROYAL SWEDISH ACADEMY OF MUSIC AWARD

DANCE GROOVES

by Gary Smith

MAGIC BOX RING A BELL

Maddeningly hook-laden, *Carillon* by Magic Box (Spy Records/Italy), is based around a rhythm best described as quirky. A powerful, rolling bass figure counterpoints the jerkiness of the beat while, unsurprisingly, carillon bells also feature fairly prominently. The track's stand-out features are a superb vocal performance and a genuinely haunting tune. One of the most original pop dance tracks for some time, this one should be huge.

BUKEM GETS THE HORN

When LTJ Bukem and cohorts first burst onto the scene on the back of *Logical Progression Volume 1*, one of the several outstanding contributions was from PFM aka Mike Bolton. His latest work, *Sakora* (Looking Good/UK), is a big, brooding, intensely atmospheric tune that uses Arabic horns and a lonely, disembodied voice. This is drum 'n' bass at its most pure with a jumpy groove, rich chords that conjure up a sense of floating while the tunes just drift past. In its own subtle, delicate way this track is as evocative of travelling as Kraftwerk's *Autobahn*.

HIL ST SOUL REMEMBERS

Deservedly benefiting from a surge of interest in both the UK and European R&B scene, Hilary Mwelwa, better known as Hil St Soul, is back with a double header. *Nostalgia* (Dome/UK), taken from her excellent debut album *Soul Organic*, is backed with *Strictly A Vibe Thing*, a track that is currently climbing the urban radio charts in the US. *Nostalgia* kicks off in a fairly low key manner with a rumbling bass and flowing harmonies which rapidly flower into the classic Hil St Soul sound—i.e. warm, intensely melodic without being too sugary—and marked by refreshing and beautifully arranged overlapping vocals. The VRS mix highlights the funkiness of the original and adds a tough, percussive electro groove.

COMPILATION BEATS THE RAP

With a track listing that includes artists such as People Under The Stairs, The Nextmen, Mixmaster Mike, Mike Ladd, Anti Pop Consortium and Deltron 3030, *Beats From The Underground* (Real Time/UK), can rightly claim to represent the cream of the non-Gangsta side of rap. The remarkable and refreshing thing about these groups is that while they have embraced a form that, due to its huge commercialisation, has been morally redundant for some years, they do not waste time being self-righteous. They are, however, uniformly pretty damned angry. *Youth Explosion*, by the much-talked-about People Under The Stairs, is a funky hybrid that kicks off innocently enough with a Latin groove, a looped Ronnie Laws flute riff and then launches into a stream of poetically expressed but nonetheless righteous indignation. The most laudable aspect of the these artists is that, although they are utterly determined to stay "on message," they fully understand the need to entertain. Mike Ladd's *5000 Miles West Of The Future*, for example, a wonderfully understated track, is riffy and melodramatic with Ladd coming across like a stroppy, latter day Gil Scott Heron. The track is proof positive that he is one of the most original new voices for some years.

Please note that Gary Smith has moved...

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

Riding a melodic sunbeam

by Adam Howorth

From best kept secret to next big thing in a matter of weeks. The least familiar name to score heavily in Billboard's critics' choice of 2000 with their album *Enjoy The Melodic Sunshine*, the Cosmic Rough Riders are now on the cusp of turning critical acclaim into mainstream adulation with the February 19 release of only their second single, *Melanie*.

A glorious slice of classic, harmony laden pop, the track is set to give the band their first UK Top 40 placing after making single of the week on Simon Mayo's mid-morning show on public CHR station BBC Radio 1. If it does, it will also be the first chart placing for Alan McGee's new Poptones label.

"It's all part of the building process," says McGee, "that will see them develop into a major British group." To help this happen, the label outsourced radio and television promotion of the record to Stuart Emery at Absolute and Karen Williams at Big Sister, while Jo Hart from Hart Media was hired to push the single at regional radio. The approach has worked, with public AC/MOR station Radio 2 expected to put *Melanie* on rotation according to Andy Davies, producer of the Jonathan Ross show. "It has all the right BBC Radio 2 elements with the retro feel," he says, explaining that support for the young band also adds to the "feeling that Radio 2 is moving on. It's got a good chance of being playlisted."

Blending the three-part harmonies of Buffalo Springfield and the Beach Boys with the jangle of McGuinn and phrasing of Stipe, the Cosmic Rough Riders offer an intoxicating antidote to the machismo of the US gu-

tar acts and the moroseness of their UK counterparts. "As much as [Radiohead] gave Britain its first number one [last year] in America, they inspired a whole slew of British bands to be miserable and make Prozac fashionable," continues McGee. "Even though the Cosmic Rough Riders come from the roughest area of Scotland [Castlemilk in Glasgow] there is an underlying optimism as musicians and human beings—and when

Britain pulls out of this miserable vibe, the Cosmics will be part of the future."

Virgin in France is rumoured to be close to inking a licensing agreement for the band, but the Poptones boss is emphatic that the first stage has to be breaking the Cosmic Rough Riders in their home territory. "There is a lot of interest in the band in Europe," says McGee, "but in the

main we're concentrating on getting it off the ground in the UK because if you don't it makes the rest of Europe suspicious." As far as singer, and main songwriter, Danny Wylie is concerned this early success is only the beginning of a long and magical journey to the stars. "You know the movie Close Encounters? The bit at the end when the spaceship lands and Richard Dreyfuss has a chance to board and leave his family behind? Hard choice, eh? For me, music was the spaceship and I chose to board!" he enthuses.

Once *Melanie* hits the shops, Poptones plans a full release for the band's limited edition debut, *The Loser*, which McGee believes will be a smash next time round. "Their album is pretty singles deep," he adds, "and then we want another Cosmics album out before the end of the year."

Cosmic Rough Riders



Vegastones: lo-fi with humour

by Chris Barrett

The Vegastones are another guitar act bucking the trend for all things angst-ridden, in favour of some good old-fashioned sex, drugs and rock'n'roll.

"It's so refreshing to see an alternative act avoid the route of the tortured indie songwriter and not be afraid to sound like they're actually enjoying themselves!" says Claire Sturgess, evening presenter at London alternative station Xfm, which B-listed current single *Drag Queen Eyes* (V2) and broadcast an acoustic session from the band last year.

Consisting of Australians Tim Van Der Kuil on vocals and Damon Wilson on drums with blonde Bulgarian bassist Svetlana Valentinova, the trio recreate the sleazy atmosphere of late '70s New York while adding a contemporary feel and tainted glamour all their own. Somewhere between Lou Reed and Morphine they add sufficient humour and songwriting finesse to avoid comparisons with obvious lo-fi champions such as Eels and Luna. The



The Vegastones

Vegastones' previous release, *Easy Listening Does My Head In EP*, spawned an underground hit with *Nico Is A Drug User* which, along with a recent tour support slot with the Webb Brothers, precedes the album *Love Hotel* out on February 5.

"We're delighted that the band have delivered such an incredibly strong debut album and are convinced that 2001 is going to be their year," says V2 production manager Mark Jackson.

According to the label's head of marketing Richard Engler, "if we have one hit we'll have a dozen. All we need do is break down the mainstream media's resistance to all things new."

Despite the album's title, *Love Hotel* is not full of traditional romantic songs, as bassist Valentinova points out. "We don't really write love songs," she says, "more like unrequited love songs". What also sets The Vegastones apart from their peers is an ability to inject humour into the grimmest situation—whether it be drug addiction or a broken heart. Rock without the droll for 2001.

EXTRA

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Erasure - Experimental Pop Band - Diamanda Galas - Goldfrapp
Gran Popo Football Club - Howie B - I Am Kloot - Ice Cube - Toni Iommi
Kitchen Tools - Labradford - Lambchop - Larmousse - Louise Attaque
J Mascis - Master P - Medusa - Mekon - Mellow - Moby - Musical Egg Era
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Italian market thrives against the odds

The Italian music market is a paradox. It boasts one of the most creative and active artistic scenes, with an unprecedented number of artists of international appeal—from Andrea Bocelli to Eros Ramazzotti, Zucchero to Laura Pausini, Nek to Eiffel 65—and yet the local market conditions are far from ideal to nurture these acts.

To name a few of the market's sins: it has to deal with an underdeveloped retail sector; there's an endemic piracy claiming some 25 per cent of the legitimate sales; there are a few radio stations that count but there's a lack of diversity in formats; music on TV is confined to entertainment shows, and music TV channels can only be accessed over the air, as cable is almost non-existent; sales are shrinking; veteran artists dominate the charts.

Yet, there is a genuine optimism among the leading players in the industry. Not least because, as EMI Music Italy and Virgin Music Italy president & CEO Riccardo Clary puts it, "there's very good music in Italy."

Italy's music community will show its full force on February 6, when Italian and international artists will take the stage for the first ever Italian awards show in Milan—Italy was the last major country without a proper awards show. Industry professionals view it as a sign of the industry's maturity and its capacity to build up joint projects that are in the general interest of the whole industry.

As Universal Music Italy president Piero La Falce puts it: "It is important to start somewhere. We'll have our first awards and then we'll take it from there. It might not be perfect but it can only improve. In any case, it shows that as an industry, we can do things together."

New exposure

What the award show is bound to highlight is that by no means is the crisis artistic. Labels have a very busy release schedule and consumers continue to support local acts. Domestic sales accounted for 43 per cent of sales in 1999, a decline from the 1996 peak of 46 per cent, but is still one of the highest in Europe.

"The market is shrinking but with the proper music and some marketing ideas, you can still manage to sell over one million units," says La Falce. "People are more selective but when we are promoting the right way and invest what it takes, you achieve not only good sales levels but you can also have lasting sales. I am not resigned to it—we need to find solutions to defend and grow our products."

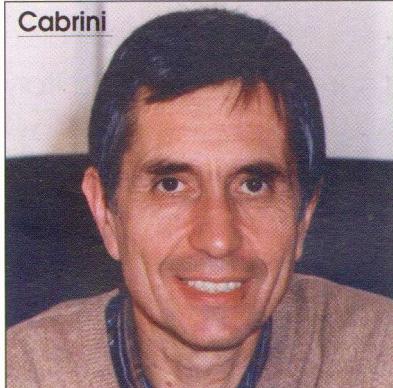
However, industry pundits point out that if domestic sales are doing well, it is mostly down to established acts, and that breaking new acts is difficult. EMI's Clary explains this as being a generational factor, with artists from the '70s, such as Vasco Rossi or Francesco Guccini, building

Although plagued by increasingly tougher market conditions, Italy remains one of Europe's vital artistic scene, with buoyant creativity. Emmanuel Legrand reports.

up a special relationship with their fans over the year.

Says Clary: "The main artists from the '70s grew in a troubled political period and showed huge political awareness. Out of this scenario a whole generation grew up and it became a major wave that exploded. It never happened again. It was so big that it stole the attention for 30 years."

Cabrini

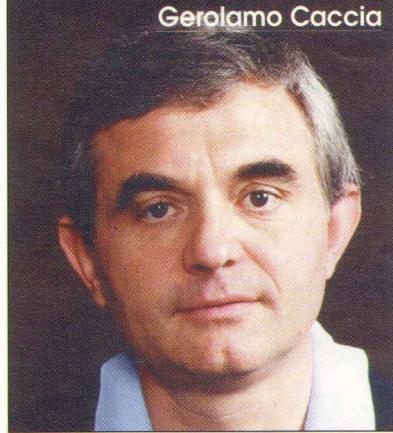


The effect on the music market, adds Warner Music Southern Europe president Gerolamo Caccia, is that people who buy music are now getting older: "People in their 20s to 40s become our major buyers and this is reflected in the charts, dominated by the Beatles or Celentano. Kids have other interests."

Building consumer loyalty

Sony Music Italy president Franco Cabrini says the advantage of catering to an older audience is that it induces a bigger loyalty which labels can capitalise on. "In Italy," he explains, "there's a kind of loyalty to established names, so with these artists, you can devise marketing plans that take into consideration this loyalty."

Gerolamo Caccia

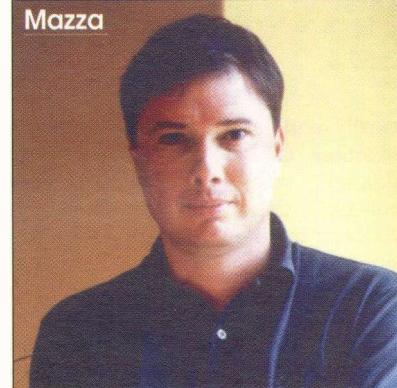


"In this regard the Italian market is close to the French market in its relationship with established acts."

Caccia believes that if established acts tend to dominate the market, "consistency in success is declining", which creates some problems for labels, but also "gives more opportunities to break new acts."

All agree that to be strong in the Italian market, a solid local repertoire is needed. Cabrini believes that to grow market share in Italy, it has to be through the development of local repertoire, in house or through acquisitions. The latter approach was taken by Warner Music, which acquired Italy's leading indie house CGD in 1989, BMG with DDD in the '90s, or Sony with Adriano Celentano's label

Mazza



Clan, which was acquired in 1994.

"With this acquisition, we have managed to raise our share of revenues from local repertoire to 50 per cent," says Cabrini, who recalls that the deal was sealed in just four days with Celentano, and that the investment to buy the label has already been recouped. And it has also had some benefits on the overall performances of the company. Amid the shortage of international products during most of 2000, Sony Italy managed to pass the year quite successfully due to a strong performance from its local catalogue, especially with Celentano.

"The plus point is the development of local repertoire, otherwise we would simply be wholesalers for international repertoire. It is more difficult of course but more rewarding too,"

"People in their 20s to 40s become our major buyers and this is reflected in our charts."

Gerolamo Caccia
president, Warner Music Southern Europe

says Universal's La Falce, whose company has a roster of 35 local acts, including Zucchero, Jovanotti, Alex Britti and Carmen Consoli.

More fun

La Falce says the main difficulty is to break new acts in a market dominated by established acts. "We are committed to breaking new acts," says La Falce. "Even if it is not easy, it is our future."

Clary concurs: "You can always bank on your established acts but if you want your company not to dry out in three years, you have to develop

new artists and new ideas. Record companies should always be closer to new artists—it forces you to have a fresh approach."

Clary says EMI and Virgin can take pride in their achievements in breaking new acts, such as Max Gazzé, trip hop act Ominostanco (on Virgin) or hip hop artist Caparezza (on Virgin's imprint Extra). For Clary, establishing new domestic acts is as tough as breaking new international acts.

"We will continue to break new acts because it is more fun, while at the same time sell the Beatles," says Clary. "The most difficult thing is to learn the tough way. Radio is not helping in building new artists, there are no—or few—places to play live when you are a new band, and until recently, no laws to protect music. There is the dream of Sanremo [song festival] but outside Sanremo, we all struggle to establish innovative acts."

However, Clary says that perseverance and more fine-tuned marketing can achieve results. Spain's Jarabe de Palo broke by what Clary remembers being the hammering strategy: "Each month we reminded radio programmers of the song *La Flaca*, and eventually they started to play it," he recalls.

In the case of France's Manu Chao, a lot of effort was put in street marketing and word of mouth. "We didn't go for traditional radio but rather for the more adventurous smaller stations. Eventually, after a year, we sold 35,000 units and [CHR] Radio Deejay started to play his song and then he did a major TV show."

Lack of specialised radio

Marketing acts in Italy can sometimes be frustrating, as promotional outlets are limited. "MTV is starting to have an impact if you want to reach teenagers," says La Falce, "but we have difficulties with airplay, especially with genres like rock. We still miss rock stations. Nobody in radio seems to be willing to play rock."

Although Universal managed to

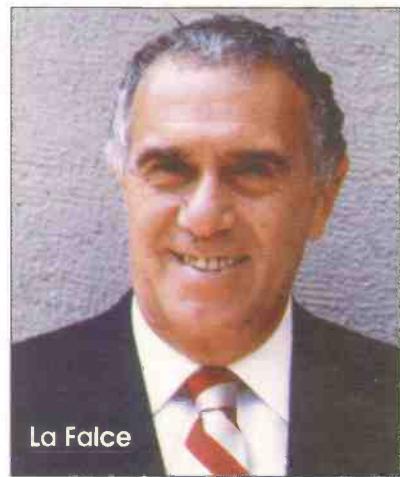
break US rock act Blink 182, La Falce said that radio came last in the process. "The video triggered it, then their live appearances and last of all radio," says La Falce.

"Commercial radio stations are primarily interested in their audience," adds Clary. "There is probably more formatting now—like in the US—from the key stations like RTL, RDS, Deejay or 105."

"They have huge audiences, and this makes it harder for us to get airplay. But we have to find other ways. There are smaller radio stations with specific audiences. They start the

word of mouth and then we can attack the bigger stations."

Facing tougher market conditions domestically, Italian labels turn more and more to the international market for expansion. Italy has been a supplier of repertoire for decades, in genres as diverse as pop (Eros Ramazzotti), classical with a pop twist (Andrea Bocelli), or dance music



La Falce

(Eiffel 65, Mauro Picotto, Spiller).

"I am concerned by the Italian market because it is shrinking, so our main problem is to sell our acts internationally," explains La Falce. He says Universal Italy has international plans in 2001 for Biagio Antonacci in France, Spain and Benelux, for Carmen Consoli in France, Lorenzo in

Germany and Spain, and Gianluca Grignani in Latin America.

La Falce says it is sometimes necessary to adapt to local tastes so that local consumers feel closer to the artists. In the case of Consoli, she recorded four tracks in French to be added to her album *Stato Di Necessita*, and Britti has done a Spanish version of his album.

Searching for the cross-over

At Sony, Cabrini says he is also committed to break new acts both domes-

will happen more and more for Italian and European acts. He takes the example of acts such as Spain's Alejandro Sanz or CGD East West artist Laura Pausini as two good examples of acts crossing borders (the latter will have an album released in 2001 with English tracks).

"European music travels more and better than before," says Caccia. "As for Italy, its creativity still represents something internationally. Italian's quality of production is at the same level as anything you can hear from

"The plus point is the development of local repertoire, otherwise we would simply be wholesalers for international repertoire."

Piero La Falce

president, Universal Music Italy

tically and internationally, with the example of Paola & Chiara. This January will see the simultaneous release of the duet second single *Viva El Amor* in different languages for different regions of the world. Sony also has plans for Celentano in the GSA territories.

"Day after day," says Cabrini, "you have borders opening to Italian artists. It used to take more time but now it tends to happen quicker."

Caccia is convinced that crossovers

Anglo-American countries. If you combine the proper strategy with the proper product at the right time, you win.

"But it is important to focus on big projects, because the cost of launching new acts gets higher. In terms of strategy, we need to focus on a few territories to establish acts, raise awareness. Once you break the acts in these territories, you can expand to other territories."

However, as opposed to countries

like France, Austria or the Netherlands, there are no government schemes to support labels in their efforts to promote their artists abroad. "Our problem is that the government is not as big a fan of music as they are of cinema," says Enzo Mazza, director general of labels' body FIMI.

Another area where label chiefs see room for expansion is the Internet. Although Italy has a lower Internet penetration rate than its neighbours, online business is growing and some view with great interest the explosion of mobile phones, which could be platforms to reach consumers.

Mazza says that based on the fact that Italy has one of the highest penetration rates in Europe for mobile phones, cordless digital distribution "could be one of the ways of the future."

For EMI's Clary, there is no doubt that the "Internet is a strong and very powerful media. It helps you communicate with the rest of the world. We try to build communities out of our artists. Virgin was the first big company to establish a web presence in Italy and we have a few concepts we will develop during the year."

At Sony, Cabrini has set up a new technologies department working with the label's marketing teams and creative people who are not necessarily technologically literate to build Internet strategies for the artists.

growing the new talents



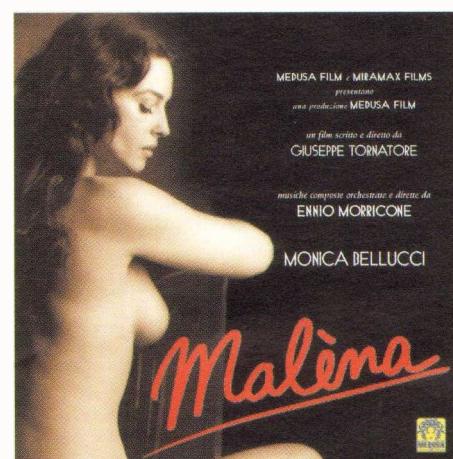
Marlene Kuntz Che cosa vedi

- Highest debut for an indie rock band in the history of italian charts (n°9)
- Approaching Gold! (50.000 +)



Marina Rei Inaspettatamente

- new album just released
- first single at n° 2 in the Italian national airplay



Tiromancino La descrizione di un attimo

- the new voice in the italian tradition of songwriting

Ennio Morricone Malena O.S.T.

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- a new evocative original soundtrack by Ennio Morricone
- Movie & Soundtrack will be release worldwide in February/March
- movie will be presented in competition at the Berlin Festival

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Virgin
MUSIC ITALY

music flows on...

"Internet is part of the marketing mix," states Cabrini. "Each launch of a new or established artist must have an Internet component. All our marketing teams also have to think in terms of the Internet."

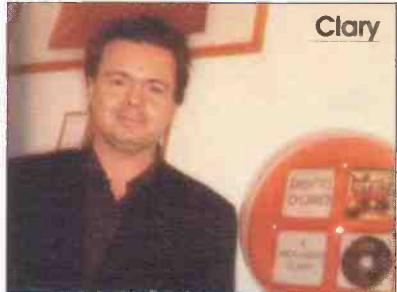
While Warner's Caccia is optimistic about the future of music online, he says the challenge for labels will be "to adapt to the new economy." Caccia adds: "Our activities will more and more face the impact of the new business models. It's a different philosophy of doing business, which requires quick and fast reaction."

Prepare for a new world

For Caccia, the future of the music business is to switch from a single product business, dominated by the CD, to a real multi-distribution business. He believes the ability to distribute music products through various channels and get revenues from other sources is the way to the future.

"Digital distribution and streaming will become a major source of income," he forecasts. "Non-traditional outlets will still continue to sell records but we will have an additional range of channels for our music. If we combine all the elements and add all the money generated by all these new sources, the basket from which we generate our income will become bigger. And that makes me particularly optimistic about the future of our industry."

However, some of Caccia's colleagues contend that if the Internet is a useful tool to promote music it still has no impact on sales and digital piracy can further affect the overall



business. Universal Italy's La Falce says the whole range of activities that record companies are involved in will be affected by new technologies. However, for the moment it is an investment without recoupment. "We are preparing ourselves for the future," he says. "We want to give music away on the Internet, but some principles need to be respected. It is important to recognise that music is not free."

"We are still living with a traditional business model, but we invest money where new business is and in three to five years, we'll see where we are. Will we still need big warehouses, massive sales forces? We have to be prepared for the transformations. We also have to change our mentalities."

"We face a new era. Even the most traditional businesses need to change and adjust all the time. By doing so, we might make some mistakes, but mistakes means acquiring experience."

Law heralds turning point in battle against music piracy

While Italy enjoys the sad privilege of having the highest music piracy rate in Western Europe after Greece, after decades of inaction, the country's rulers finally came to terms with the notion that action was required against a poison which is estimated to be worth 25 per cent of the country's official market (\$150 million).

In July 2000, the Senate ratified Italy's new anti-piracy law, which had been four years in the waiting, and was previously approved by the lower parliamentary chamber on June 21. For the industry, it was hailed as a turning point in the country's fight against piracy.

Lobbying government

Enzo Mazza, president of Italy's Anti-Piracy Federation (FPM) and director general of labels' body FIMI, who was strongly involved in lobbying the government and the parliament, says the case was not won from the outset and a lot of persuasion has been necessary.

To reach such a level of commitment from the government and MPs has been a long task, with several upheavals. Piero La Falce, president of Universal Music Italy, praises the work done by Mazza and FIMI and is of the view that "as an industry we've made a lot of progress with politicians."

"There's a different climate now," La Falce reckons. "Two or three years ago, it was so difficult to get their attention. We are now more accepted and will start to negotiate with the government on all the issues that matter to the industry."

Mazza says that thanks to the law, there is now greater awareness from prosecutors and the police and operations against pirates are more frequent. According to the law, tougher penalties can now be brought against copyright abusers. The law increases maximum fines from L3 million (1,530) to L30 million. Minimum prison sentences are increased from three months to six months; maximum prison terms per charge are raised from three years to four years. Consumers caught infringing copyright will face instant fines of L300,000.

Closure of factories, shops

For the first time, the new law allows the closure of factories and shops trading in pirate merchandise and the sequestration of their property. The law also includes tighter provisions against Internet piracy ahead of a European Union directive proposing similar measures.

Warner Music Southern Europe president Gerolamo Caccia recognises two levels of piracy—organised piracy, predominant in the South of Italy, where he says that "distribution networks are very sophisticated," and "schoolyard piracy" with students duplicating CDs with CD-R players. "CD-R Piracy is becoming a dramatic

problem," explains Caccia. "It is mostly a schoolyard piracy. A lot of records are sold at school level. In a way, piracy is a way for students to finance their holidays. It is difficult to fight against that kind of piracy."

Parallel market

"Piracy is a parallel market in the South of Italy which has completely taken over the legitimate market," says Mazza. "Naples is the second town in the world for counterfeit products. Naples is also a centre for the importation of blank CD-Rs."

Mazza says that the roots for piracy go further east with the action from multinational companies in Asia producing a whole range of counterfeited products which are distributed by the Italian underworld.

"It is not necessarily a business run by organised crime but it is organised crime that provides assistance, connections, buying police protection and the logistics for distribution," says Mazza, who says the industry has to deal with "more and more sophisticated organisations."

Global strategy

Caccia says the passing of the law is a first step in a global strategy against piracy, which will also see campaigns to raise consumer's awareness.

"Awareness is vital," says Caccia. "So far, we have concentrated on legislation because that's where there was a real priority. It took four years..."

"We didn't benefit from a strong position initially. There's a perception in the opinion of politicians that music should be free. This perception has been enhanced by the Napster situation."

Cultural change

Adds Caccia: "The new law provides an increasing level of protection and repression with jail penalties. But the heart of the problem is the lack of culture—it is a matter of education. We need to create a culture that acknowledges the necessity to protect tangible goods."

Next on the industry's agenda is the Veltroni Music Bill, named after its sponsor, a former minister of culture. The Bill is due to be adopted in the coming weeks and covers a wide range of topics linked to music, such as the promotion of concert venues, the financing of participation to trade shows and the creation of a committee for popular music. The text was approved by the Senate in July and is pending at the Chamber of deputies.

"It is an important piece of legislation," says Mazza. "It gives more importance to music, with all music styles on the same level. There is no longer a difference between serious music and popular music."

Mark Worden & Emmanuel Legrand



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Publishers relish new media revolution

In Italy publishers are generally enjoying the current technological revolution. They believe that the Internet is just one of a series of innovations in music distribution which will help them win back the creative mantle which they lost to record companies. For Alfredo Gramitto Ricci, managing director at Curci, Italy's second oldest publisher, it's a case of "things coming full circle."

Gramitto Ricci maintains that "in the old days, publishers were the music industry for the simple reason that record companies didn't exist. Music was distributed on paper." Curci was founded back in 1860 but Gramitto Ricci feels that, until the 1950s at least, publishers called the shots: "When the Sanremo festival began in 1951, it really was the 'festival of the Italian song': the names of the singers who would perform the songs were picked out of a hat." Yet the balance gradually shifted from the song and the publisher towards the artist and the label.

Publisher's dream

The Curci catalogue includes a publisher's dream, Domenico Modugno's *Nel Blu depinto di blu*, a.k.a. *Volare*, a song which, since winning the first-ever Grammy in 1958, has been covered by just about everybody, from Dean Martin to David Bowie and the Gipsy Kings. "Although Modugno had a publishing contract with us, we couldn't record him as we didn't have a label," says Ricci. "He went to Fonit Cetra and this prompted us to found our own record company, Carosello, in 1959."

For Piero La Falce, who is president both of Universal Music Italy and Universal Music Publishing, "the development of the Italian singer-songwriter was also important. From Toto Cotugno onwards everybody wanted to write their own songs." This naturally encouraged artists to sign a publishing contract with the company that recorded them.

Franco Bixio, who is president of A.F.I., the independent record labels association, and managing-director of the Bixio publishing group, which his father founded in 1920, believes that "publishers may have retained a strong creative role in areas like soundtracks but, generally speaking, they have become divisions within record companies."

For Stefano Senardi, the former Polygram executive who recently set up a label, NuN Entertainment, as well as a publishing company, NuNflower (NuN is a letter in the Arabic alphabet which symbolises "a new beginning") as a joint venture with Edel, the attitude towards publishers became one of "we'll handle the creative stuff, thank you very much, while you guys can take care of the bureaucratic chores, like catalogue administration".

He thinks this was a negative development: "Look at how record companies panicked with the advent

The Internet revolution has been welcomed—along with other innovations in music distribution—by music publishers in Italy, who see it as helping to restore creative power which had been taken by artists and labels. Mark Worden reports.



of the download. If they'd had a publisher's mentality, they would have understood that the Internet isn't a threat to music so much as a great



opportunity. It's a bit like video, which was supposed to destroy the film industry. In actual fact it was the best thing that ever happened to it."

Internet opportunity

If the Internet represents an opportu-

nity for Italian publishers, then so does dance music. For Universal's La Falce, it's almost too good to be true: "Think about it—you don't have to worry about the language, which has always been a major headache in exporting Italian music, nor do you have to produce an entire album: with one song, you can sell millions of copies."

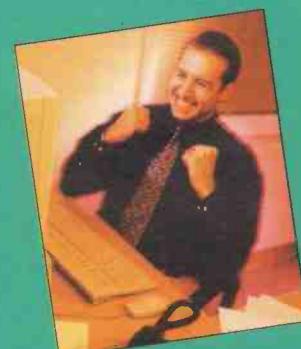
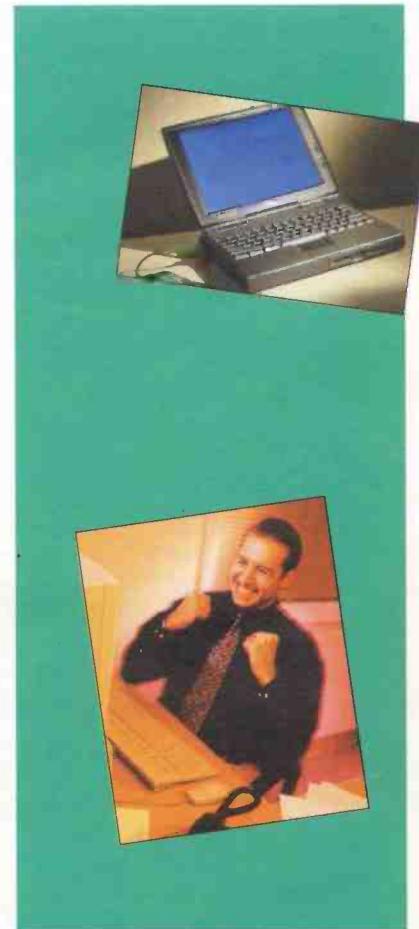
Dance Music

For Roberto Razzini, editorial director at Warner Chappell Music Italiana,

ture in Los Angeles with Jeff Johnson, S.A.I.F.A.M. Mega Hits.

"The idea is to enable artists to produce their own music and distribute it over the Net."

Farina admits that the USA is technologically more advanced than Italy, as is Japan, "where we made our fortune with 11 million hi-energy dance records in the 1980s". Now that Italian dance music is enjoying another export boom, publishers like Farina know that they sitting on a potential goldmine.



dance music is another example of technology shifting the balance: "Ten years ago, an artist couldn't exist without a record company, but that's no longer the case. Sure, you still need to use somebody's recording stu-

"With the sonorisation of Internet sites, the synchronisation of music for PlayStations and other amusement arcade-style games, not to mention the delivery of songs over cell phones, the exploitation possibilities are

"In the old days, publishers were the music industry for the simple reason that record companies didn't exist."

Gramitto Ricci

managing director, Curci

amazing," he says.

Like most independent publishers, Farina believes that the small guy tends to be more innovative: "We have to be. Let's face it, we don't have massive catalogues to fall back on."

Yet the major publishers aren't exactly sleeping giants, nor do they seem to mind working with indie record labels. Chuck Rolando, an American, is director of Sony/ATV

Publishing in Italy. He sportingly admits that "smaller publishers probably do push their artists more, as they have fewer of them to follow." He also confesses that "we do a lot of traditional catalogue management, like selling music to advertisers and gen-

ly, 'Curly Head'): "A couple of years ago he came to us and said, 'This is the new me: any suggestions?' We helped get him a record deal with Extra Labels at Virgin." Capa Rezza is published by Sony, as is another new act, the reggae group, Otto Ohm:

them, too," he adds.

Ricordi, which has been printing music since the days of Giuseppe Verdi, is Italy's oldest, and consequent-

"Smaller publishers probably do push their artists more, as they have fewer of them to follow."

Chuck Rolando
director, Sony/ATV Publishing

erally collecting royalties for major artists, which is why they employ you, but we also nurture new talent as much as possible.

"In this respect we work with Sony Music on a first-refusal basis, but if they don't want one of our artists, then we'll go elsewhere. After all, we've got a job to do." In actual fact, "In spite of our big name, we're more like a boutique publisher, as we were only founded in 1989. Until then it was all CBS Songs."

Career revitalised

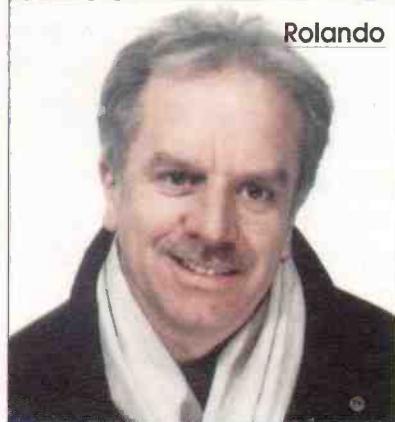
Sony Publishing helped revitalise the career of Michele Salvemini, who is currently enjoying cult success as the eccentric rapper, Capa Rezza (literal-

"We also had a hand in lining them up with NuN Entertainment."

Talent scouting is also considered part of a day's work by Warner Chappell's Roberto Razzini: "For artists who write their own material, it often makes more sense to approach a publisher, rather than a label. We receive demo tapes and CDs all the time."

The mail bag does produce the occasional gem: "The pop duo, 360 Gradi, who were all the rage last year, were virtually born within these walls," even if their recording contract is with Universal.

"This year, one of our discoveries, Principe et Socio M, will be playing at Sanremo and we have high hopes for



Rolando

ly most prestigious publisher, even if the company is now owned by BMG Music Publishing, part of German conglomerate Bertelsmann. Ricordi publishing's director-general of light music, Paolo Corsi, has "always seen the publisher as a type of talent scout."

Critics' choice

He operates on a first-refusal basis with the BMG Ricordi parent group, "but sometimes they don't have room for the artists we find. This is why we took Baustelle, whose album, *Sussidiario Illustrato della Giovinezza*, topped the recent Musica

& Dischi critics poll of new rock and pop artists, to an indie, Baracca & Burattini."

Needless to say, Corsi, who acknowledges that he works "for the company that made the agreement with Napster," is "at ease with the internet revolution" and its publishing ramifications.

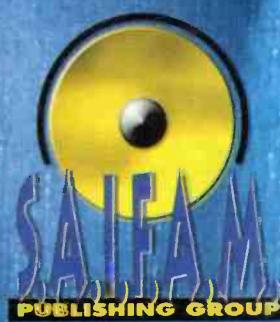
When NuN Entertainment's Stefano Senardi first started working in the music industry in the late 1970s, "there were two main label groupings and both were founded by publishers—Ricordi and CGD, which was owned by Sugar."

Sugar's key role

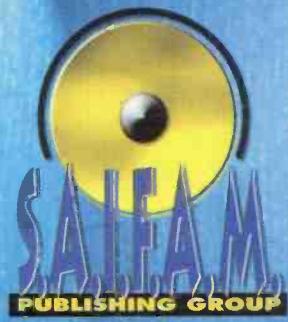
The Sugars, a Hungarian family who began publishing music in Italy in the 1930s, later sold CGD to Warner, but they held onto their catalogue. Today Sugar's chief executive is Caterina Caselli Sugar, who was herself an artist in the '60s. She is one of Italy's leading talent scouts and Sugar's roster includes Andrea Bocelli, Avion Travel—who won last year's Sanremo—and the highly acclaimed Elisa. Elisa will be appearing at this year's festival, as will a more recent Caselli discovery, the R'n'B teeny boppers, Gazosa.

Perhaps Stefano Senardi has the Sugar model in mind when he predicts that "the record company of the future will be a sort of publisher who makes records."

Photo Alessandro Gerini



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Acts to watch out for in Italy in 2001

KELLY JOYCE

(Universal)

According to Claudio Buja, head of A & R at Universal Italy, "If there's an artist who seems to be made for international success, then it must be Kelly Joyce: she was born in Paris of a French mother and an African father, she grew up in Italy, but was discovered by an Englishman, Paul Manners."

The 18-year-old's recording debut, the single *Vivre La Vie*, reached the top 10 in the Musica & Dischi singles charts after only a few weeks, helped no doubt by an appearance on the Italian Top of the Pops in which she stole the show. As for radio airplay, the song, which Roberto De Angelis, head of music at the CHR network,

wit of the male rapper, Capo Rezza, which may prove to be a tough export, even if his entertaining videos are a regular feature on MTV. Extra Labels' most exportable project is probably Kitchen Tools, whose debut album, *Harmonoize*, is released at the end of January. There shouldn't be a language barrier as there are songs in English, Spanish, Arabic and Japanese.

Kitchen Tools, which Martelli calls an "open project," consists of three Rome-based musicians, Corrado Rizza, DJ Dozzy and Jabo Carreras, while the vocalists include Londoners, Joy Malcolm and Kevin Ettienne, Cuba's Adrian Gonzalez and Japan's Keiko Yayoshi. Official promotional literature describes Kitchen Tools as "an electronic and acoustic project with a pop sound, but with club influence," yet the overall effect is highly original, if not unique.

Italy's first love affair with modern gadgetry) showed maturity and I look forward to seeing what she does next." The answer is an appearance at San Remo with the song, *Promessa* (Promise) and a re-release of *Smack!* featuring this and three other new tracks.

Says Carosello managing-director, Claudio Ferrante: "We signed her because we were totally taken with her evocation of the '60s, a great period for Italian music. There will always be new styles of music, but the essential melody will remain the same."

OTTO OHM

(NuN Entertainment)

Otto Ohm, an eight-piece led by



Radio 105, describes as "sounding like a French version of Shirley Bassey singing a James Bond theme," occupies the number three spot. Much is expected of the debut album by an attractive young lady who speaks four languages, in addition to having a great singing voice. Says De Angelis, "She really is something of a mould-breaker. At a time when Europe is dominated by French artists singing in English, it's kind of a cool to have an Italian act singing in French."

KITCHEN TOOLS

(Extra Labels)

When Carlo Martelli set up Virgin's sub-label Extra Labels in Italy last year, he planned to "provide complete artistic freedom for acts with European potential."

So far Nocca, a female polyglot dance DJ, has had a successful single in France, *Je T'Aime*, while the Italian

CARLOTTA

(Carosello)

Carlotta, whose songs recall the jolly melodies of the Italian economic boom of the early '60s, was the first new signing when the indie label Carosello re-vamped its roster at the beginning of last year. Her debut album, *Smack!* which was released in April, included some memorable singles. Says Grant Benson, a British presenter with the CHR network RTL 102.5: "The first single, *Frena* (literally "Break," about the fun of driving to the seaside), was a deserved summer radio hit, although I must confess that a lot of people, myself included, thought that its deliberately throw-away, bubblegum pop song nature, would consign her to one-hit wonder status.

"Yet her second single, *Sette Lavatrici* (literally "Seven Washing-Machines"—another reference to

Andrea Leuzzi, are the product of two vibrant Italian music scenes, reggae and Rome. As Sony/ATV Publishing's director, Chuck Rolando, observes, "Every now and again a city produces a bunch of great artists at the same time, like Liverpool or Manchester. Today Rome is a pretty happening place." Otto Ohm are published by Sony, but are the first signing at former Polygram executive Stefano Senardi's new label, NuN Entertainment. Says Roberto De Angelis of Radio 105, "Senardi is an important figure in Italian music and a person for whom I have immense respect. You naturally take an interest in an act that he picks." Other stations followed this advice: Otto Ohm's debut single, *Crepuscularia*, was released in September and is still in the Top 40 in terms of air play. *Telecomando*, the second single from the debut album *Otto Ohm*, is due out in January.

Otto Ohm's marketing launch also made considerable use of Internet

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portals, such as Kataweb and Vinile.com, while it was one of the most requested Italian acts on Vitaminic. For Max Brigante, director of programming at the Varese-based regional rock station, Radio Lupo Solitario: "Perhaps it's a bit early to judge Otto Ohm, but they've certainly had a great start."

FRANCESCO TRICARICO

(Universal)

The 28-year-old, classically-trained Francesco Tricarico has only produced one single so far, *Io sono Francesco*, but it's a Top 10 hit, with sales in excess of 20,000. For Radio 105's Roberto De Angelis: "When you first hear it, it sounds like a nursery rhyme for kids with problems, but the tune and the lyrics soon get to you."

The song is certainly unusual,

MARLENE KUNTZ

(Virgin)

The Italian rock group, Marlene Kuntz, aren't exactly a new act, having been around for almost a decade, but 2000 was the year in which they expanded their horizons. Their album, *Che Cosa Vedi*, is currently top of Musica & Dischi's indie charts, while the single, *La Canzone che Scrivo per Te*, which features Skin of Skunk Anansie on vocals, reached the top 10 in the main charts.

"This," says Virgin Music Italy's general manager, Marco Alboni, "is almost unprecedented for an indie rock band." Says Max Brigante of Radio Lupo Solitario: "This is currently one of the most played and most requested songs at our station. They have a great fan base and, as far as we're concerned, they're one of the greatest acts around."

two established names, Pino Daniele and Giorgia, while among the up-and-coming artists, Daniele Groff is the one to look out for."

Groff, who was born in Trento 27 years ago, is a classically trained musician, as is apparent from the title of his 1998 debut album, *Variatio 22*, ("Variation 22"). *Variatio 22* sold 70,000 units, while its single, *Daisy*, reached the Top 10.

Groff's as yet untitled new album will be out at the end of January, while the single, *If You Don't Like It* (which is English only in title) is in the top 20 in terms of radio airplay.

Says Jody Fouqué, presenter and programme director of the Parma-based CHR station, Radio Malvisi Network, "The first album was fairly Brit Pop, whereas this current single is more rock and therefore you can play [it] on the radio at any time of the day, which we do."

"Groff is very talented and, more

although Buja admits the "commercial results aren't exactly stratospheric, but we love working with them anyway. They're an immensely gifted bunch of musicians." Similar thoughts are expressed by Massimiliano La Neve at Radio Brescia 7: "They're young and sophisticated which, I'm afraid to say, is increasingly rare in Italy."

"We love them: the album's first single, *La Nonna di Frederick*, struck us as a potential summer hit and we played it half a dozen times a day. At the moment we're giving a fair amount of air play to the title track, *Grigio*, although we tend to put it on at night."

BLUVERTIGO

(NOYS/Columbia)

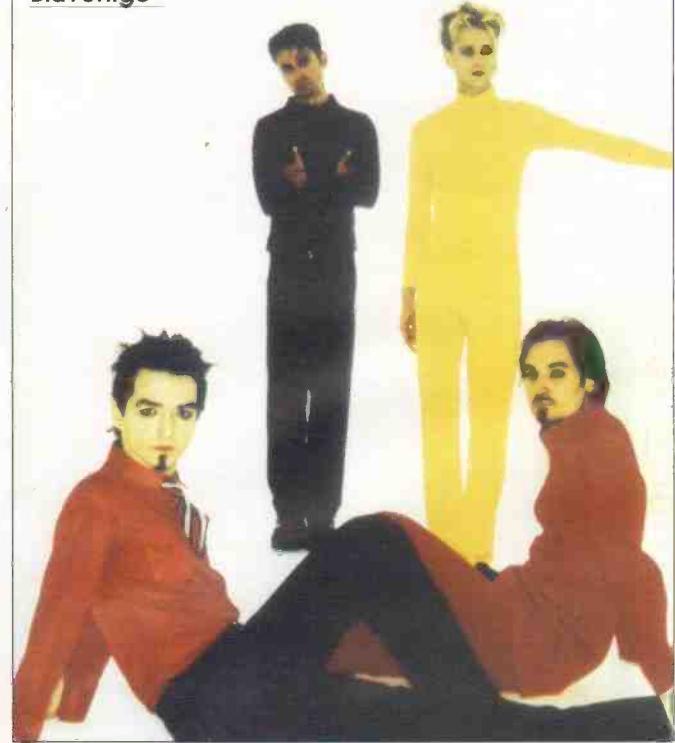
Like Marlene Kuntz, Bluvertigo aren't exactly a new act, but things are expected to happen for them this



Marlene Kuntz with Skin



Bluvertigo



telling the tale of a day at primary school when Francesco was asked to write a composition entitled "My Dad."

When he sheepishly explains that he doesn't remember his father, as he was only three when he died, the teacher tells him to get on with it and this prompts the little lad to call her a "puttana" (or slut). Needless to say, it's taken Italy by storm. A second single is planned for January.

Says Claudio Buja, head of A & R at Universal Music Italy, "We're following a '60s strategy, of building up interest by releasing one single at a time before coming out with a complete album. This was in fact Francesco's suggestion." For Roberto De Angelis, a star is born: "He's an amazing character. Tall, thin and with a creepy stare. He's this year's Alex Britti."

For Roberto Angelis of Radio 105, "Marlene Kuntz are one of Italy's best live acts, but they have always tended to be better at selling concert tickets than records."

"Yet getting Skin to do the locals has brought them to a wider audience. It was a very shrewd piece of marketing, if you ask me."

DANIELE GROFF

(BMG Ricordi)

BMG Ricordi had a good 2000, thanks to the unexpected success of Gigi D'Alessio and a much-awaited album by mega star Eros Ramazzotti. Then this year, says the company's international exploitation manager, Raimondo Ladu, "will see releases by

importantly perhaps, he knows how to move with the times."

QUINTORIGO

(Universal)

Quintorigo is that rarest of creatures, a band without a drummer—a quintet of music academy graduates who play jazz and rock (including a cover of Deep Purple's *Highway Star*) on violins, cellos, saxophones, kazoos, you name it. This Frank Zappa-esque outfit won the critics award at San Remo two years ago and this year they'll be back with what Universal Music Italy's head of A&R, Claudio Buja, describes as a "big surprise: you could call it a four-minute symphony." Quintorigo's second album, *Grigio*, is currently on release,

year, which will start with an appearance at Sanremo and a fourth album. They won the MTV award for Italy two years ago, with their album, *Metallo no Metallo* (last year the prize went to Subsonica), while their third album, *Zero*, which was released at the end of 1999, went platinum. They have also stayed in the news, thanks to the relationship between Morgan, the band's leader, and the Italian actress, Asia Argento, although Morgan also found time to play bass on an album by the experimental wizard, Franco Battiato.

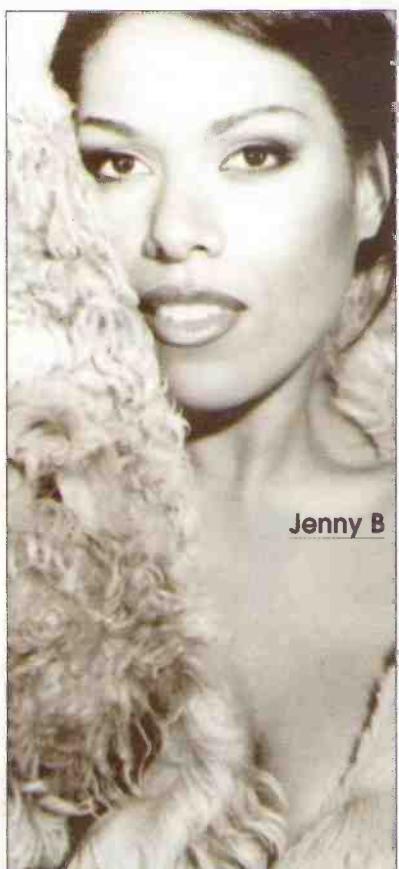
Says Max Brigante of Radio Lupo Solitario: "Bluvertigo aren't on our play list at the moment for the simple reason that they don't have an album out, but that will soon change. They're very innovative and their particular brand of 80's-style elec-

tronic British music really caught the youth market a couple of years ago. I think they're perfect for the so-called MTV generation."

JENNY B
(EMI)

The ethnic origins of the 28-year-old Giovanna Bersola, a.k.a. Jenny B, are something of a mystery, but they are sufficiently varied to guarantee a superb soul singing voice, with which she has produced some intriguing cover versions of Italian classics. After a "behind the scenes" career, in which she sang with a wide range of artists—Celentano, Ligabue, Zucchero, Funky Company and Gemelli Diversi—this self-styled "citizen of the world" decided to go solo.

The move paid off as she won Young Sanremo last year, with



Semplice Sai (which she co-wrote) and this automatically qualifies her for a place among the "Grandi" at this year's festival. *Semplice Sai* was followed by a summer single, *Toccam L'Anima*, while her debut album, *Come Un Sogno*, was released in November. The album's 10 tracks consist of her own co-compositions, along with songs by such "late greats" as Luigi Tenco and Lucio Battisti.

Says Massimiliano La Neve, a D.J. and journalist with the regional CHR station, Radio Brescia 7: "She's exceptionally talented, but I think some work needs to be done on the marketing, as she seems to do better with the critics than the general public. That said, we're currently playing the album's title track, *Come Un Sogno*, five times a day."

Mark Worden

The Famous Five

Mark Worden reviews five of the major players who ruled the Italian market in 2000

PIERO PELU
(WEA Records)

It is the opinion of Massimo Giuliano, managing-director of WEA Records, that "the three main names in Italian rock are Vasco Rossi, Ligabue and Litfiba. When Litfiba's lead singer, Piero Pelù, decided to go solo, we leapt at the opportunity to sign him." Pelù has repaid this faith with a hit album, *Né Buoni ne Cattivi*, which sold over 300,000 copies, and a hit single, *Io ci sarò*.

A second single, *Toro Loco*, also produced a disco hit in a dance remix by another WEA act, Eiffel 65. Says Giuliano: "We're going to try and launch Pelù in France, although I must confess that Italian rock is a tougher export than melodic pop."

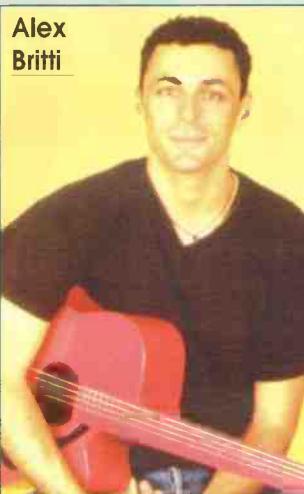
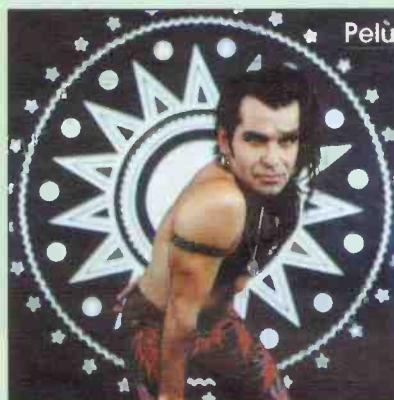
PAOLA & CHIARA
(Sony)

The single *Vamos a Bailar* by the sisters Paola and Chiara was, according to Grant Benson, of the CHR network RTL 102.5, "virtually the Mediterranean summer anthem." It was released in three different versions; Italian lyrics and Spanish chorus, English lyrics and Spanish chorus and "full Spanish." Combined sales came to 60,000 copies in Italy and 200,000 elsewhere, with the English version doing particularly well in Germany. The song came from the album, *Television*, as does the next single, *Viva El Amor*. Says Benson: "They have already shown their European potential and, with good material, I think they can go a long, long way."

GIGI D'ALESSIO
(BMG Ricordi)

With his album, *Quando la mia vita cambierà*, spending 40 weeks in the charts and selling 300,000 copies, 2000 was also a great year for the Neapolitan singer, Gigi D'Alessio. As Toni Vandoni head of relations with record labels for the national music network, Radio Italia, observes: "When BMG Ricordi tried to get the organisers at Sanremo to consider him for last year's festival, they virtually had to get down on their knees."

"This year I suspect that it was the other way round! He's probably the artist we've given the most air play to over the last 12 months, while his video is frequently on our satellite



station, Video Italia. We try and offer the best in Italian melody and he's perfect."

For Raimondo Ladu, BMG Ricordi's international exploitation manager, "If Gigi became a star in Italy in 2000, this year we're hoping to do similar things in the Spanish language market."

ALEX BRITTI
(Universal)

The state-owned TV station RAI Uno's New Year's Eve show consists of a series of link-ups with open-air concerts in piazzas around the country and the fact that this year's midnight slot went to Alex Britti is indicative of his current star status. The 31-year-old Roman blues guitarist-turned singer released his second album, *La Vasca* (literally "the bath tub") in November.

It has produced two hit singles, the romantic *Uno su Milione* and the raunchy *La Vasca*. So far album sales have topped 200,000 and Universal are confident that it will beat the 320,000 of his debut, *It.pop*. Britti is working on Spanish song versions, while he will perform *Sono Contento* at Sanremo. That means "I'm Happy" and Britti has good reason to be.

LUNA POP
(Universo)

When the Italian music scene was looking a little gloomy last year, many insiders would mutter, "Thank God for Luna Pop!" *Sque'rez!* was the top Italian seller in the ACNielsen album table (beaten only by the Beatles and Carlos Santana) and their concert tour was a sell-out, even if the year ended on a sour note, with a live TV concert which was nicknamed "Luna Flop". Yet, says Radio 105's Roberto Angelini, "that was the fault of RAI's programmers, rather than the band. They're so successful, it doesn't even matter."

Says Jody Fouqué of Radio Malvisi Network: "Luna Pop really was the phenomenon of last year, if not of the last few years and the great thing is that, whereas many young musicians allow instant stardom to go to their heads, it's almost as if these guys don't even realised it's happened."

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- Digital Music Subscriptions: Post-Napster Product Formats
- Playback Appliances: Dedicated Devices to Beat Convergent Platforms



FEATURED KEYNOTE:

Andreas Schmidt

President & CEO
Bertelsmann eCommerce Group

FEATURED SPEAKERS:

- Martin Craig, VP, New Media, **Warner Music International**
Ted Cohen, VP New Media, **EMI Recorded Music**
Tim Bowen, EVP, **Universal Music International**
Emmanuel de Buretel, President, **Virgin Continental Europe**
David Philips, CEO, **iCrunch**
Gianluca Dettori, CEO, **Vitaminic**
Ernesto Schmitt, Founder, President & Chairman, **Peoplesound.com**
Nico Koepke, VP, Technology & eMedia, **Sony Music Europe**
Howie B, Artist & Founder, **Pussyfoot Records**
James Bethell, Managing Director, Ministry of Sound Media, **Ministry of Sound**
Ken Potashner, Chairman & CEO, **SonicBlue**
David Stockley, CEO, **DX3**
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Music producers need digital rights to rectify internet wrongs

Digital Rights Management (DRM) technology is apparently the Holy Grail needed by composers, performers, record labels, music publishers, video producers and makers of other audio-visual content to reach that still elusive goal—to make a profit from distributing music online.

DRM technology, in a nutshell, protects copyright works on the Net and ensures rights owners receive payment for their works.

However, it is the fuss kicked up by artists, songwriters and record companies that is pushing the frontiers of what DRM technology can do for copyright owners, especially now that industry experts are predicting that digital delivery will be widely used by the masses in five to 10 years' time.

Major players

The major DRM players (see pages 28,30) include core technology developers such as InterTrust Technologies, Microsoft Corp. and IBM. "We provide the equivalent of a (PC's) operating system, on which our partners can deploy various applications," says Nic Garnett, InterTrust's senior VP. "We're the basis on which con-

Music rights owners—be they artists, labels or publishers—lose out every time copyrighted work is distributed freely over the Internet. Digital Rights Management technology could be the solution, ensuring payments are made every time someone downloads, reports Juliana Koranteng.



Garnett



Burnett

mate recordings to be sold safely online. SDMI is a joint effort set up in 1998 by the music industry, electronic goods manufacturers and technology experts.

"What this achieved was allowing technologists from all the music com-

"DRM will help expand choices by encouraging labels to make their music and video available over the Net."

Geordie Wilson

product manager, Microsoft consumer digital media

sumers can hook up and get content they want using the applications that work on our platforms."

Those who create the applications around the systems for content-owners are the DRM service providers such as Reciprocal Entertainment, Digital World Services (DWS), On Demand Distribution, Liquid Audio and AudioSoft.

That each one of these companies works with several record labels, including the majors, proves that DRM technology has come a long way from when digital distribution was controlled by amateur geeks and music pirates.

"We're looking for commercially viable solutions that are user-friendly on all levels," says Martin Craig, Warner Music International's VP new media. "We're interested in security, an efficient DRM system that works and doesn't involve a great deal of work for consumers to get the music they want."

According to Al Smith, a senior VP at Sony Music Entertainment, a major influence has been SDMI (the Secure Digital Music Initiative), which aims to encourage more legit-

panies and DRM companies to meet regularly together," Smith explains. So record companies like Sony select the most apt DRM systems, which are constantly being tested by myriad in-house staff.

Secure transmission

At present, Sony uses Microsoft's Windows Media DRM technology and Reciprocal's DRM back-office services. While Sony will always consider other DRM companies, Smith says Windows Media was chosen for its ability to transmit music online securely to SDMI-compliant PCs and portable devices featuring Sony's OpenMagicGate copyright-protection system.

Having selected Microsoft's Windows Media DRM technology, Sony also works with DRM services provider Reciprocal, which created the store front for consumers to purchase digital versions of Sony recordings. Reciprocal then processes, audits and reports the financial transactions of Sony's behalf.

Microsoft and Reciprocal's objective is to make online purchase an effortless experience for online users,

who'll pay for the music or access it for free, depending on the conditions set down by the content owner.

Microsoft's second generation Windows Media DRM platform appears to be winning the race to gain the widest distribution of its system (see page 28), especially as consumers rarely need a separate plug-in to use the technology.

"We believe that DRM will help expand choices by encouraging labels to make their music and video available over the Net," says US-based Geordie Wilson, product manager at Microsoft's consumer digital media division. "It's more about how you structure the purchase process. We're trying to lower any obstacles between people and the music they want to play."

Yet, with the Internet's developments and usage changing so rapidly, DRM companies continue to face challenges that are out of their control. Last year, the industry was debating how to standardise the different DRM platforms being supplied by rival companies. Shortly afterwards, "interoperability" became the buzzword as the different parties formed agreements

What to look for in a DRM provider

So what does a record label need from a DRM specialist? First, the content owner must set down the rules on what consumers can and can't do with the music on the Internet. Arrangements must be made to digitise, encrypt and package the content, while retaining the quality of the original recording's sound.

Then, the label must select the core DRM technology provider, such as InterTrust, Microsoft or IBM. The label needs to consider the format in which to compress the music files. They include the open and less secure MP3, or the more closed AAC (Advanced Audio Code), Atrac (Adaptive Transform Acoustic Coding).

For example, Markus Boehm, DWS' executive director, business development, Europe, says his company prefers to use AAC formats to compress music files. "But if our customer wants MP3 instead, we shall do so."

A DRM service provider (as opposed to technology provider), such as Reciprocal or DWS will set up a financial clearinghouse. This is the area in the Web site where the consumer makes the legal purchase by downloading the track and the copyright permit needed to complete transaction. The transaction is audited with the final report on consumers' usage and payments then distributed to the different participating rights owners.

The DRM clearing house also needs to include the payment methods (credit cards, currencies for different regional needs, pay-per-track or album, pay-per-play, monthly subscription fees, free for promotional purposes). The number of copies allowed per track and for how long needs to be added.

As Reciprocal's Larry Miller explains: "Any music company has the option of building their own clearinghouse. But if a record company was going to do all this alone, the costs could reach millions of dollars before even one transaction has taken place."

But like all DRM experts, he agrees that music e-commerce will really take off the day one click enables a consumer to access everything he or she wants, from downloading the individual tracks, lyrics, photos, videos to even other Web links.

to integrate their systems.

For example, last year, online music distributor Liquid Audio agreed to integrate Microsoft's Windows Media format into Liquid Audio's distribution system. This means consumers are able to listen to tracks encrypted in Liquid Audio's technology on Microsoft's Windows Media players and vice versa.

Unlawful song-swapping

Yet, the story is far from over. No sooner had the DRM specialists formed high-tech alliances with the once sceptical major record labels than Napster, the previously free but unlawful song-swapping phenomenon, showed there was more to the consumption of online music than downloading or streaming.

"The lesson we all learned from Napster is that control is nice, but usability is critical," notes Larry Miller, Reciprocal



Miller

"The lesson we all learnt from Napster is that control is nice but usability is critical."

Larry Miller
CEO, Reciprocal Entertainment

Entertainment's CEO. "A balance of that will determine success or failure in 2001."

He adds that the beauty of Napster's format, which now has an envied 50 million registered users, was that usability was infinite, even though control over copyright authorisation was zero. "Compromises are needed on both sides," he adds.

The widespread usage of Napster's file-sharing format has prompted the DRM technology creators to start offering "superdistribution", which enables online music buyers to send copies of music files to friends. But, unlike Napster's users, superdistribution users can't open copies of files until they've also paid for them.

DRM companies are also making systems that allow content owners to offer subscription-based services, a business model that is only now emerging as a viable alternative to pay-per-download.

In addition, DRM companies are creating systems that enable secure digital distribution from the Net on to newly emerging portable and wireless audio devices. InterTrust's experience in that area was established in 1999 when its copyright-protection system was installed in the Rio, the portable online music player that the music industry once feared would encourage piracy. Last June, InterTrust unveiled Rights/Phone, a new technology for secure delivery to mobile phones and portable organisers.

IBM, renowned for conducting the groundbreaking AlbumDirect downloading trial with the majors in 1999, has similar ambitions with its EMMS technology.

"It can be used to transmit music to Sony's MemoryStick Walkman devices to promote new artists and generate income (from sales)," explains Scott Burnett, business development executive, IBM global media & entertainment industry.

As well as encrypting music played on the Sony portable devices featuring the OpenMG copyright-management system, IBM is using EMMS on

Toshiba's portable audio players and will do so on mobile phones using NTT DoCoMo, Japan's biggest mobile-phone network. And with NTT DoCoMo forming alliances with European mobile phone services, such as the Netherlands' KPN, EMMS' wireless-distribution opportunities could also expand into Europe.

Broadband

The DRM companies and rights owners, however, are still at the mercy of the Internet itself. Until high-speed broadband Internet service is universally distributed into consumers' homes, the download experience will be hampered by the slowness of existing narrowband Internet services—no matter how clever the DRM technology.

"That's up to the (Internet) networks themselves. We need broadband so that the cultural way people consume music will change," says WMI's Martin Craig.

Moreover, the competition intensifies. BTOpenworld, the consumer Internet division of BT, the UK's telecommunications giant, in January tested a new DRM technology platform that is being supplied by PlayLouder, an Internet entertainment company with rights to catalogues owned by record label Beggars Banquet, among others. The trial took place on BTOpenworld's Music Channel Web site.

Interoperability

Despite the progress to securely sell legal music online, DRM systems remain far from perfect. Interoperability hasn't prevented consumers from needing to download different software to play streamed music or download via a variety of platforms. As one music industry executive exclaims: "There's a lot of theory out there. Not many of them can show you a solution that's working (faultlessly)."

Microsoft's Geordie Wilson admits: "The overall customer experience is not as good as it could be. We're not there yet." But he adds: "We're evolving all the time. The core rights management technology is pretty well proven."

The major players



InterTrust Technologies Corporation

Ownership: Privately held

Web site: www.intertrust.com

DRM technology/services: The MetaTrust Utility; PowerChord

DRM technology launch date: 1990

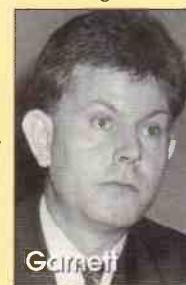
Headquarters: Santa Clara, California (US)

Overseas offices: London, UK

Leading music industry clients:

Universal Music Group, BMG Entertainment, America Online, AudioSoft, RioPort, MusicMatch.com, Earjam.com

Key executives: Nic Garnett, senior VP, InterTrust Technologies; Andrew Robins, commercial development manager, InterTrust Technologies International



InterTrust Technologies Corp. is the grandaddy of all DRM systems, using a technology that was originally conceived as far back as 1990.

The company is a technology provider; it doesn't develop nor distribute digital content. It offers a system that is licensed to record labels and artists to build secure Internet platforms for delivering music online.

InterTrust's MetaTrust Utility is a framework featuring the 'DigiBox', which offers content owners a secure place for storing content on the Web. It also provides online retailers with a safe environment for selling digitised media, and consumers with a user-friendly area for downloading and sharing files. And because consumers can't 'open' the DigiBox before paying, the system ensures rights owners receive royalties. The PowerChord technology is InterTrust's key equipment for releasing music online.

InterTrust users can add other copyright-protected media (e-books, video, films, games) to online music as part of an entertainment or information package, and receive DRM for distribution on wireless phones and TV set-top boxes.

Microsoft Corporation

Web site:

www.microsoft.com/windows-media/

DRM technology/services:

Windows Media DRM

DRM technology launch date: April 1999

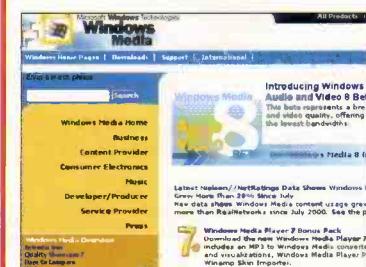
Headquarters: Redmond, Washington (US)

Overseas offices: n/a

Leading music industry clients:

EMI Recorded Music, BMG Entertainment, Warner Music Group, Sony Music Entertainment, Universal Music Group, TTV Records, K-tel International Inc., Emusic.com, Virgin Megastores Online

Key executives: Geordie Wilson, product manager, consumer media



Microsoft's Windows Media (WM) DRM system is recognised as the main rival to InterTrust's. But in addition to providing the core DRM technology for others to build their applications around, Microsoft also offers its own file compression format (WM Audio), digital distribution platform (WM Technologies), digital player and jukebox. The computer giant even owns MSN, one of the world's biggest international Internet service providers, for consumers to download and play music on.

Microsoft boasts that more than 100 companies have licensed its DRM system. And, for the past two years, consumers have carried out 2.5 million music-related transactions and used more than 200 million WM digital players to play streamed music on PCs worldwide.

Microsoft also refutes allegations that it seeks to monopolise the digital distribution sector through the dominance of its Windows operating system on PCs (Microsoft's system is on more than 80 per cent of the world's PCs). Instead, its says, it wants to offer consumers a seamless experience by not mixing and matching different technologies.



Wilson

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DRM: The major players

(continued from page 28)

Reciprocal Entertainment

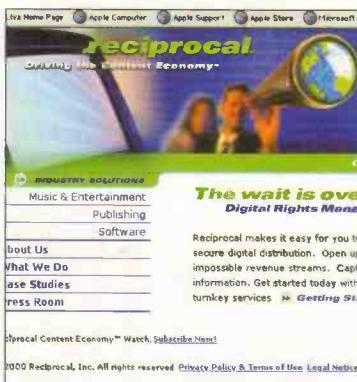
Ownership: Reciprocal Inc.
Web site: www.reciprocal.com
DRM technology/services: Reciprocal Digital Clearing Service

DRM services launch date: 1996

Headquarters: New York, NY
Overseas offices: London; Singapore

Leading music industry clients: BMG Entertainment, Sony Music Entertainment, Zomba Records, TTV Records, ARTISTdirect.com, eSIMusic, Ritmoteca.com, SoundBuzz

Key executives: Larry Miller, CEO, Reciprocal Entertainment



Reciprocal Entertainment is the leading independent DRM service provider with offices in the US, Europe and Asia.

Reciprocal licenses the core DRM technologies provided by companies such as InterTrust Technologies, Microsoft and IBM, and then integrates the applications required by record labels and other media clients to distribute music via the Net.

The company supplies up to 16

different digital frameworks to help labels store, package and distribute the copyright content, plus the digital permit required by consumers to access music.



It also processes the financial transactions for the labels or retailers authorised to sell the online. The data on digital sales are collected and reported back to the client and SoundScan, the US music sales aggregator. As a result, Billboard magazine is able to publish a chart based on downloaded tracks.



Digital World Services (DWS)

Ownership: Bertelsmann AG
Web site: www.dwsco.com
DRM technology/services: Financial processing, clearing-house, packaging and content preparation

DRM technology launch date: October 1999

Headquarters: New York, NY
Overseas offices: Hamburg

Leading music industry clients: BMG Entertainment
Key executives: Dr. Johann Butting, CEO; Markus Boehm, executive director, business development, Europe.

DWS is a wholly owned subsidiary of German media giant Bertelsmann AG. Although major record label BMG, a sister company, is DWS' biggest client, DWS is an autonomous profit-centre competing for as many clients as possible.

DWS has access to Bertelsmann's myriad resources, including its call centres, financial services, computer facilities and even its recording division. With Sonopress, Bertelsmann's CD manufacturer and another sister company, DWS has the resources to digitise, compress and encrypt content for clients before online distribution.

Last October, it helped BMG offer the first integrated single checkout shopping experience on the Net. This meant customers could pay for both downloads and order physical CDs in the same transaction, instead of having to log on to two different Web sites or sections.

DRM giant InterTrust is DWS' "preferred technology partner". But DWS uses its own clearing house and project management skills to collect data and personal information on customers' shopping habits, which content owners and online retailers can use for marketing purposes.



On Demand Distribution (OD2)

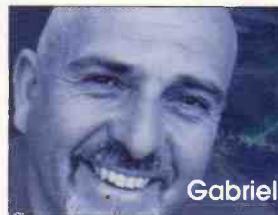
Ownership: Privately held
Web site: www.on-demanddistribution.com

DRM technology/services: Digital distribution, copyright protection, royalties payment
DRM technology launch date: May 2000

Headquarters: Bristol, UK

Overseas offices: Cologne, Germany; French office scheduled for 2001

Leading music industry clients: EMI Recorded Music, Beggars Group, Telstar, Mushroom Records, Real World Records, V2 Music Group, Mute Records
Key executives: Charles Grimsdale, CEO and co-founder; Peter Gabriel, co-founder.

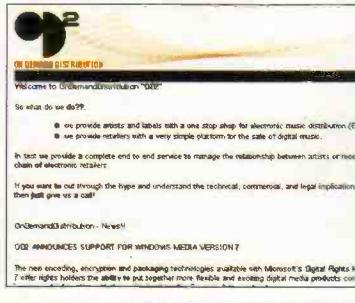


Gabriel

DRM service provider OD2 is focusing on the European market. Its two co-founders are CEO Charles Grimsdale and artist extraordinaire-cum-online entrepreneur Peter Gabriel. Although not involved in the day-to-day management, Gabriel brings his vast music-industry experience to the company's strategic direction and educates the music industry on the benefits gained from the Internet.

OD2's goal is to provide record labels with the platform for digital delivery. The goal is to target only the music industry, unlike rivals that are also serving other media sectors, such book publishing, videos and computer games. The company works with Microsoft's Windows Media DRM, which it then sublicenses to its clients.

Launched less than a year ago in May, OD2 encodes and encrypts the music and hosts the distribution on behalf of its clients.



IBM

Web site: www.ibm.com/solutions/media

DRM technology/services: Electronic Media Management System (EMMS)
DRM technology launch date: June 1999

Headquarters: New York, NY

Leading music industry clients: AlbumDirect, BMG Entertainment, Sony Music Entertainment (Japan), RealNetworks, Liquid Audio Inc., music.co.jp Inc.
Key executives: Scott Burnett, business development executive, IBM global media & entertainment industry

IBM launched AlbumDirect, one of the first authoritative online music trials using its EMMS DRM technology. The project, which took place from June 1999 to January 2000, involved five multinational record companies. The objective was to understand the commercial viability of secure digital distribution.

More than 1,000 US homes in San Diego and Portland, Maine, participated. The participants had access to more than 1,000 albums and 200 singles from EMI, Warner Music Group, Sony Music, Universal Music Group and BMG Entertainment. They downloaded more than 50,000 tracks.

The majors were happy enough with the results to make 2000 the year they first introduced commercial downloads as part of their future strategy.

This year, IBM is supplying EMMS DRM mostly to makers of consumer electronic goods and portable devices, including Sony Electronics and Toshiba. It is using EMMS to showcase the broadcast of this year's Grammy Awards on the Internet.



Marketing music on the Internet

In common with other areas of industry, the record business tends to view the Internet as either the saviour of mankind or simply another business application.

But, like other industries, the record business does recognise the unique qualities of the Internet. Just like much of its target consumer group, the Net is young and exciting. It can also both create a niche community and reach a worldwide audience and it is interactive.

Microsites

Sony Music is pro-active in the web and was one of the first labels to launch artists' microsites.

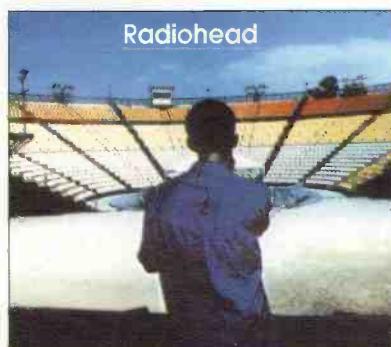
"We did a microsite with Oasis' *Standing On The Shoulder Of Giants*, about a year ago now," says Torsten Luth, international marketing director for Sony Independent Network Europe (SINE), a division of Sony Music Entertainment Europe, which enters joint ventures with European indies.

Despite the problems of file sharing and copyright infringement, the Internet has much to offer the music making community. Gareth Thomas looks at how record labels are using the web as a highly effective marketing tool.

with Luth's analysis. "We see new media as much a part of a campaign as any other medium," she says.

Virgin set up its new media division three years ago and is heavily involved in webcasts, online videos, artist interviews and webchats. Again it's all about what the Internet can offer that other media cannot. "We can play the director's cut of the video online, or include vox pops of the audience at the end of a webcast," says Van Emden.

"We are very keen on Radiohead running their own site," says Lloyd Salmons, new media project manager, EMI International Marketing. "It's one of the most creative on the web."

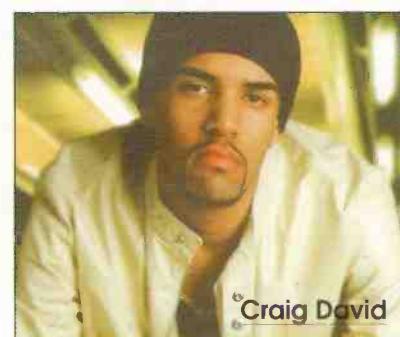


Radiohead

could write their own lyrics to a piece of his music.

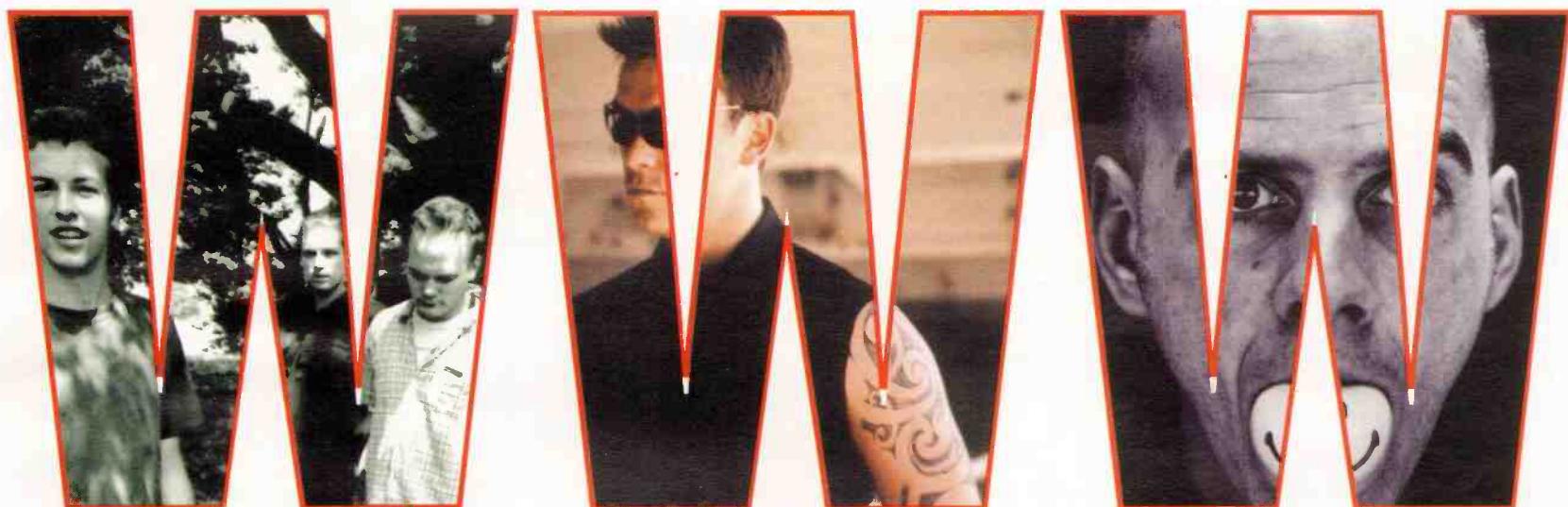
"A bespoke piece of software was created for us," says Salmons. "It was a sort of online karaoke machine. Robbie and Guy wrote a piece of music to which you could write the lyrics. The software allowed people to write the lyrics and see how they fitted in with the music."

The competition was run in French, Italian, Spanish, German and English with various partners



Craig David

As part of the promotion of their album *Kid A*, the band opened up their version of an online press conference for fans. The members reply to questions from wherever they are, whether it's on the road, before a soundcheck, or at their hotel.



"That was a new concept where we had a microsite on an independent observer. We were pretty early with that in Europe," says Luth.

The Internet was an integral part of the Oasis campaign. "We found marketing partners all over Europe, whether they were record shops, press or whatever," says Luth. "They got specialised tracks from us that they could preview before anyone else. They also got access to various sites they could link their customers into, and we got marketing value."

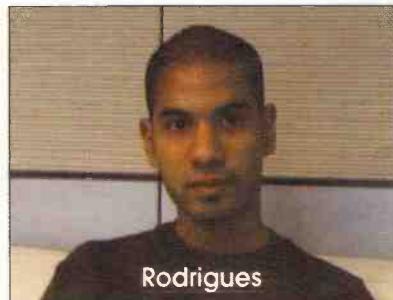
Luth adds: "It's important that what you do on the ground reflects what you do on the web and vice-versa."

Danny Van Emden, director of new media at Virgin Records UK, agrees

"I know it may sound hackneyed, but we're trying to build a community. The more we talk to fans, the better we get to know them."

One-to-one marketing

Head of new media at Universal Music Operations, Rob Wells says getting



Rodrigues

closer to fans is vitally important. "You can learn more about your consumers, and market to them one-to-one a lot more efficiently online," he says.

In this sense, the optimal scenario for labels is when artists are involved in their own sites. Radiohead are the most well-known example of band who take their virtual success very seriously.

"Some bands do it themselves—like Supergrass and Coldplay who write their own updates—and some prefer us to do the whole thing," says Salmons.

"We're definitely becoming more active in the Net, working with other

"The amount of space available in the press or on TV is limited. If we've got a great idea we can try it out on the site..."

Carlos Rodrigues

head of new media, Telstar

sites across Europe, from big ISPs to small fan sites, a lot of which are run very professionally."

Games and competitions

Given the young target demographic, other brands of interactivity which can work well on the Net are games and competitions.

EMI recently ran a Robbie Williams competition where entrants

across Europe. "We had so many entries they are still being judged," says Salmons.

Sony meanwhile is also currently running a remixing competition as part of its marketing of Fat Boy Slim's new album. And UK indie Telstar

"The amount of space available in the press or on TV is limited. If we've got a great idea we can try it out on the site..."

Carlos Rodrigues

head of new media, Telstar

offered exclusive signed, framed posters of Craig David on certain websites as a prize to be won by answering questions about the artist.

Telstar has also devised an online game for the Dum Dums' new single *Army Of Two*. It's an ecard, featuring a game based on an army training camp. "It's quite a cool and funny game and hopefully that will become viral with people passing it on between them-

selves," says head of new media at Telstar, Carlos Rodrigues.

Viral marketing

"Viral" is certainly a buzzword in the world of online marketing, with emails or clips being passed on from user to user. It's the virtual version of an artist being promoted by word of mouth. "Viral campaigns are being hailed as the centrepiece of what you can do on the internet," says Dave Pittman, MD of London-based Vital Publicity.

"It's important that what you do on the ground reflects what you do on the Web, and vice-versa."

Torsten Luth

international marketing director, SINE

Vital puts creative online marketing strategies together for labels. Pittman says it's these types of innovation which make the web so interesting.

"There used to be basic things you had to do," he says. "Now, you can do almost anything you like. It's certainly rejuvenated marketing. There's a ton of stuff you can do online—that's what's exciting."

The company has recently put together a campaign for a Universal artist, which has a website featuring clips of couples in amorous situations which go wrong. The campaign on www.worldsgreatestlover.com is one the company hopes will become viral. And it seems to work better if there is something funny, sexy or vaguely shocking about the clip.

"We've produced a number of ecards with mpeg clips of bits of the Dum Dums' video which we mail out to people which links with the site," says Telstar's Rodrigues. "We even

had one with one of the group dressed as a woman. We try and make content exclusive and sexy."

Extended reach

Pittman says it's possible to reach people on the Net that are ignored by traditional media outlets. "Anything old with a big fan base is perfect," says Pittman. "Duran Duran, Jethro Tull, things you won't get on Radio 1, or even Radio 2. It's also a good means to get to the teen and student markets..."

Case study: V2 Sweden

V2 Records in Sweden have joined the bandwagon of online promotion with their local acts, but are doing so with a cool head. "It complements traditional marketing. It would never replace it," says managing director Helen McLaughlin. She adds that it can be difficult to keep up to date with the Internet landscape as websites keep being launched and then going bust.

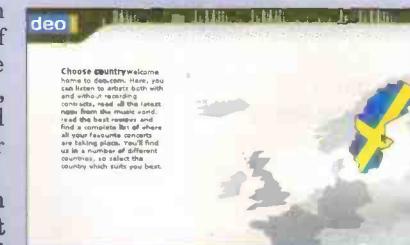
In addition to V2's generic web site, its artists all have their own domains where they themselves update material, with links going in both directions. In addition, the label is working in Sweden and the rest of Scandinavia with portals like Vitaminic, Spray and Freetracks, where downloads, interviews and competitions are distributed for fans' consumption.

In Sweden, the SAMI (Swedish artists and musicians interest organisation) owned portal digi.com have hosted big campaigns for V2 acts Eskobar and Solomon. "We are doing as much as possible," says product manager Jonas Holst. He explains that V2 is currently promoting a compilation album with a number of different artists. Deo.com, a music portal which allows people to listen to, download and read about music, is producing a microsite for the CD, which will be placed at Spray, MSN and other portals.

McLaughlin says online promotion is "definitely growing. If you can work with big portals like MSN, like we've done with Underworld, then you're talking. I'd say the significance of online promotion grows proportionally with the size of the portal." She adds: "If you have an act of a certain genre, then all the genre specific sites are a must."

"It's still relatively difficult to sell records on the Internet," says Holst, who adds that "the media picture is enormous and you need to take the whole spectre into consideration; TV, radio, print and record shops."

Siri Stavenes Dove



this operation has convinced us to do the same for other, more well-known artists," he says.

The promotion went up to Christmas 2000 and is now being continued in other media with Zerbi promising that "new initiatives will see the light next year."



full cross-marketing potential of the Internet by involving all sectors of the marketing mix. Our objective is always to give full support to our strong offline campaigns with a variety of complementary initiatives online."

"What you do on the web must be supported by offline activity," confirms Torsten Luth at Sony. "So if I did something with a magazine website then I would expect that mag would give me an editorial or ad too."

Others reach similar conclusions.

"No-one here believes that a band will be broken online within the near future," says Universal's Rob Wells. "But campaigns we run alongside offline traditional marketing tend to do very well."

Adds Wells: "It's foot-in-the-door time—the future of the Internet is the music industry, the future of the music industry is the Internet."

"Of course it's just a part of marketing," says Lloyd Salmons at EMI. "But this form allows us to be interactive and get feedback. This is something to sit back and enjoy. We're endeavouring to have new ways to get to people and it's opening up all sorts of possibilities. It's not just pumping out marketing it's two-way and you get to see the fans' feedback on the artists' sites—it's great!"

Dave Pittman of Vital is just as enthusiastic. "It's a very important new medium," he says. "TV, internet and radio will all come out of the same monitor in the future."

"It will simply be marketing rather than online marketing. It's the most exciting thing ever to happen to marketing."

Case study: BMG Germany

"We use the entire spectrum to promote our artists, who value us as a company with online affinity," states Janosch Brengel, director marketing & Content Development.

BMG Germany divides its use of the Internet for marketing its acts into four major activities: the BMG artist sites, the entertainment portal backpage, the download site musicedownload 24 and the B2B tool bmg-promotionservices, with 3,000 accredited media partners.

The youngest activity is the download project musicedownload24.de, which started in October 2000 and is the first commercial download portal of a major company where over 1,200 titles are currently offered for download. For prices of about 2 (DM3.99) the client can download the song he wants or just pay 0.20 (DM 0.39) per play after loading the special decoder and player software and signing up at BMG's Clearing House—which is responsible for the legal rights.

The entertainment portal backpage—which started in September 1997—plays an important role as a promotion and marketing tool for BMG, ensuring that the fan gets facts and gossip about the star, tour and release dates and a special designed backpage radio.

"The advantages of online promotion lie in making direct contact with the client, meaning one-to-one marketing," explains Brengel. "Of course the target group remains an important element of the market segmentation, but on the Internet this is replaced by the one client and target 'person'. Database marketing gives us the possibility to make the client an exact music offer, whereas expensive classical offline campaigns have a high loss. But without effective flat rates like in Scandinavia, online promotion will not succeed in the near future in Germany."

Gesa Birnkraut

Labels will find ways of using streaming content with a view to increasing their capacity for sale, and sale of associated products as well," says Leckstein. Generally however, labels agree that a mix of on- and offline marketing is, for now, still the best recipe for success.

In a move designed to promote R Kelly's fourth album TP-2.com Jive Records' international marketing strategy included the innovative use of local urban websites, with direct links to a dedicated site for the album. Tie-ins with major international music portals, including a link with Darker Than Blue in the UK and in Germany, ensured simultaneous global impact for the album.

Online activities were closely integrated with Jive's use of traditional media in all major markets.

Mark Krendel, Jive Records Internet marketing manager, says: "We are now beginning to realise the

france influence

In honour of the opening of the 35th Midem,
music professionals and public partners are organising
a day to promote the exportation of French Music.

January 21st 2001

- **Panels** with over twenty speakers, all export specialists, partners and professionals.

- **Press conference** with

- Mr. Hubert Védrine,
Minister of Foreign Affairs,
- Ms. Catherine Tasca,
Minister of Culture and Communication,
- Mr. François Huwart,
Secretary of State for Foreign Trade.

- **Export concerts :** new and confirmed talents in the Palace of Festivals and at the Martinez Hall.

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week 05 / 01

Eurochart Hot 100® Singles

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| this week no. of wks | TITLE ARTIST original label (publisher) | countries charted | this week last week no. of wks | TITLE ARTIST original label (publisher) | countries charted | this week last week no. of wks | TITLE ARTIST original label (publisher) | countries charted |
|---|--|---|--------------------------------------|---|--------------------------------|--------------------------------------|--|-----------------------|
| 1 11 | Stan Eminem Feat. Dido - Interscope (Various) | A.D.K.E.D.GRE.IRL.NL.N.E.P.S.CH.UK.FL.WA | 34 36 21 | Sky Sonique - Serious / Universal (EMI / Universal) | A.F.D.GRE.CH.HUN.FL.WA | 68 62 20 | Silence Delerium - Nettwerk (Sony ATV / Chrysalis / Tyde / Nettwerk) | A.D.NL.UK |
| ★★★★★ SALES BREAKER ★★★★★ | | | | | | | | |
| 2 19 8 | Love Don't Cost A Thing Jennifer Lopez - Epic (Various) | A.D.IRL.NL.N.S.CH.UK.FL.WA | 35 32 25 | Les Rois Du Monde D'Avilla/Sargue/Baguet - Mercury (Not Listed) | F.CH.WA | 69 69 9 | If That Were Me Melanie C. - Virgin (EMI) | A.D.IRL.NL.S.CH.UK.FL |
| 3 3 10 | Can't Fight The Moonlight LeAnn Rimes - Curb / Various (Realsongs) | D.K.FIN.D.GRE.IRL.NL.N.S.CH.UK.FL.WA | 36 27 16 | She Bangs Ricky Martin - Columbia (Warner Chappell / Sony ATV) | D.K.FGRE.I.E.S.CH.UK.HUN.FL.WA | 70 65 13 | La Peine Maximum Pablo Villafranca - Mercury (Not Listed) | F.WA |
| 4 2 13 | Independent Women Part 1 Destiny's Child - Columbia (Sony ATV / Various) | A.DK.FIN.D.GRE.IRL.NL.N.E.S.CH.UK.FL.WA | 37 25 7 | Never Had A Dream Come True S Club 7 - Polydor (EMI / 19 / BMG) | IRL.UK | 71 57 16 | Angel Lionel Richie - Island (Rive Droite / LBR) | A.D.NL.CH |
| 5 8 4 | Seul Garou - Columbia (Not Listed) | F.CH.WA | 38 NE | Camels Santos - Incentive (Cameleonte) | D.UK | 72 60 21 | Elle Est A Toi Assia - Virgin (Not Listed) | F.WA |
| 6 14 9 | 911 Wyclef Jean feat. Mary J. Blige - Columbia (Sony ATV / EMI) | A.DK.FIN.F.D.IRL.NL.N.S.CH.UK.FL.WA | 39 38 14 | Parles-Moi Isabelle Boulay - V2 (Not Listed) | F.WA | 73 88 21 | Dancing In The Moonlight Toploader - Sony S2 (EMI) | IRL.UK |
| 7 15 7 | Supreme Robbie Williams - Chrysalis (EMI / BMG / Universal) | A.F.D.GRE.IRL.I.NL.CH.UK.FL.WA | 40 NE | Why Mis-Teeq - Inferno (Reverb) | UK | 74 59 19 | Simon Papa Tara Yannick Noah - Saint Germain (Music Addict) | F.WA |
| 8 17 2 | Everytime You Need Me Frama feat. Maria Rubia - Positiva (Upright / PolyGram) | D.K.D.IRL.UK | 41 34 12 | Not That Kind Anastacia - Epic (Not Listed) | A.FNL.S.CH.FL.WA | 75 98 7 | Jumpin' Jumpin' Destiny's Child - Columbia (Beyoncé / All Black / 353) | F |
| 9 11 14 | One More Time Daft Punk - Virgin (Zomba / Tuffoney) | A.DK.FIN.F.D.GRE.IRL.NL.N.P.E.S.CH.UK.FL.WA | 42 41 9 | Heaven Gotthard - Ariola (Not Listed) | CH | 76 89 11 | Dessine-Moi Un Mouton Mylène Farmer - Polydor (Not Listed) | F.CH.WA |
| 10 7 2 | Touch Me Rui Da Silva - Kismet / Arista (Notting Hill / EMI) | IRL.NL.UK | 43 42 4 | Verone Frederic Charter & La Troupe - Mercury (Not Listed) | F.WA | 77 74 8 | Luna Alessandro Safina - Ulm (G&G Productions) | NL |
| 11 6 7 | L'Alizé Alizée - Polydor (Not Listed) | F.CH.WA | 44 28 16 | Shape Of My Heart Backstreet Boys - Jive (Zomba / Universal) | A.DK.D.IRL.NL.N.S.CH.FL.WA | 78 96 3 | I Just Wanna Love U (Give It 2 Me) Jay-Z - Roc-A-Fella / Def Jam (EMI) | F.D.NL.UK |
| 12 9 10 | Es Ist Geil Ein Arschloch Zu Sein Christian - Hansa (Boogiesongs / Hanseatic / Warner Chappell) | A.D.C.H. | 45 39 23 | Could I Have This Kiss Forever Whitney Houston & Enrique Iglesias - Arista (Realsongs) | A.F.D.GRE.I.NL.CH.HUN.FL.WA | 79 RE | All Good? De La Soul - Tommy Boy (Various) | F.D.S.CH.FL.WA |
| 13 4 11 | Stronger Britney Spears - Jive (Zomba) | A.DK.FIN.D.GRE.IRL.I.NL.N.S.CH.UK.HUN.FL.WA | 46 NE | Needin' U II David Morales feat. Face / Juliet Roberts - Manifesto (Various) | IRL.UK | 80 53 24 | La Vie D'Aimer Daniel Levi - Mercury (Not Listed) | F.WA |
| 14 10 11 | Don't Tell Me Madonna - Maverick / Warner Bros. (Warner Chappell / Various) | A.F.D.GRE.IRL.NL.N.E.S.CH.UK.HUN.FL.WA | 47 NE | With Arms Wide Open Creed - Wind-Up (Tremonti / Stapp / Dwight Frye) | D.NL.UK | 81 68 25 | Music Madonna - Maverick / Warner Bros. (Warner Chappell / Various) | GRE.I.CH.UK.HUN.FL |
| 15 23 6 | Daddy DJ Daddy DJ - M6 Int. / Sony (Not Listed) | F | 48 47 14 | Geh Davon Aus Söhne Mannheims - Söhne Mannheims / Epic (Wort Mannheims / Hanseatic / Warner Chappell) | A.D.C.H. | 82 75 7 | Manchmal Haben Frauen... Die Ärzte - Hot Action / Motor (PMS) | A.D |
| 16 16 9 | Gravel Pit Wu-Tang Clan - Epic (Wu-Tang) | A.D.IRL.NL.S.CH.UK.FL.WA | 49 46 18 | Absolutely Everybody Vanessa Amorosi - Mercury (Mark Holden / Transistor) | A.D.IRL.S.CH.FL.WA | 83 91 11 | (Hot S**t) Country Grammar Nelly - Universal (BMG / Universal / Jackie Frost / Basement Beat) | D.IRL.NL.CH |
| 17 5 15 | Who Let The Dogs Out Baha Men - Atemis / Edel (Desmone Music) | A.DK.D.IRL.NL.N.S.CH.UK.FL.WA | 50 48 17 | Again Lenny Kravitz - Virgin (Miss Bessie / EMI) | A.F.D.GRE.I.NL.P.S.CH.FL.WA | 84 63 13 | Wer Bisto Twarres - EMI (Not Listed) | NL.FL |
| 18 18 24 | La Passion EP Gigi D'Agostino - BXR / Media (Warner Chappell) | A.D.C.H. | 51 33 23 | The Spirit Of The Hawk Rednex - Jive (Zomba / BMG) | A.D.C.H. | 85 92 12 | Et Un Jour, Une Femme Florent Pagny - Mercury (Not Listed) | F.WA |
| 19 13 2 | It's The Way You Make Me Feel Steps - Jive (Zomba / BMG / Jobete) | IRL.UK | 52 64 8 | You Are My High Demon vs. Heartbreaker - S.M.A.L.L. (Not Listed) | F.CH.FL.WA | 86 50 12 | Go Back Jeanette - Polydor (KU-BA / Musicago / EMI) | A.D.C.H. |
| 20 22 13 | Things I've Seen Spooks - Columbia (R-Style / Spooked Out / Antraphil) | F.D.NL.CH.FL.WA | 53 49 12 | Feel The Beat Darude - 16 Inch Records / Various (BMG) | A.F.D.GRE.I.RL.CH.UK.FL.WA | 87 86 10 | Same Old Brand New You A1 - Columbia (Sony ATV / Universal) | DK.NS.UK |
| 21 26 14 | Avant De Partir Eve Angeli - M6 Int. / Sony (Not Listed) | F.CH.WA | 54 37 2 | Ich Geh' Nicht Ohne Dich Walter - Hansa (Not Listed) | A.D | 88 72 6 | Last Resortt Papa Roach - Dreamworks (Copyright Control) | A.D.NL.CH |
| 22 51 18 | Overload Sugababes - London (EMI / Copyright Control) | A.D.GRE.NL.N.S.CH.HUN.FL.WA | 55 40 4 | No Good 4 Me Oxide & Neutrino - East West (EMI / Warner Chappell) | UK | 89 85 4 | Proximus Mauro Picotto - BXR / Media (Karl Jenkins / FB) | A.D.I.CH |
| 23 20 28 | Lady (Hear Me Tonight) Modjo - Barclay (Warner Chappell) | A.DK.FIN.D.GRE.IRL.NL.N.E.S.CH.UK.HUN.FL.WA | 56 80 9 | J'En Rêve Encore De Palmas - Polydor (Not Listed) | F | 90 66 21 | Come On Over Baby (All I Want Is You) Christina Aguilera - RCA (Various) | F.E.CH.WA |
| 24 NE | Buck Rogers Feeder - Echo (Universal) | UK | 57 78 12 | Hey Baby DJ Ötzi - EMI (Gerig) | A.D | 91 98 31 | Sandstorm Darude - 16 Inch Records / Various (BMG) | F.CH |
| 25 29 9 | Upside Down A*Teens - Stockholm (Not Listed) | A.D.NL.S.CH. | 58 35 4 | What Makes A Man Westlife - Rondor / Rokstone / Universal) | IRL.UK | 92 79 4 | New Year Sugababes - London (EMI / Sony ATV / Universal) | IRL.UK |
| 26 31 29 | Gotta Tell You Samantha Mumba - Wild Card / Polydor (Warner Chappell / Chrysalis / Universal) | A.F.D.CH.FL.WA | 59 44 10 | Komodo/Save Your Soul Mauro Picotto - VC Recordings (Warner Chappell / Media) | IRL.NL.CH.UK | 93 54 12 | My Love Westlife - RCA (Warner Chappell / Zomba / BMG / Universal) | NL.N.S.CH.FL |
| 27 24 12 | Walking Away Craig David - Record Express / Wildstar (Warner Chappell / Windswept) | A.D.IRL.NL.N.S.CH.UK.HUN.FL.WA | 60 NE | Demons Fatboy Slim feat. Macy Gray - Skint (Various) | NL.UK | 94 84 9 | The Way You Make Me Feel Ronan Keating - Polydor (Sony ATV / BMG / Badans) | D.IRL.CH.UK.FL |
| 28 12 28 | Moi...Lolita Alizée - Polydor (Not Listed) | F.CH.WA | 61 61 16 | Beautiful Day U2 - Island (Blue Mountain) | A.F.GRE.NL.E.CH.UK | 95 RE | If I Ever Feel Better Phoenix - Source / Virgin (Not Listed) | F.NL |
| 29 NE | Inner Smile Texas - Mercury (EMI / Warner Chappell) | IRL.UK | 62 56 6 | Incomplete Sisqo - Def Soul / Mercury (Rondor / Famous / Universal / Montel Jordan) | D.NL.CH.UK | 96 67 11 | Number 1 Tweenies - BBC (Warner Chappell / Murlyn) | UK |
| 30 21 6 | Can We Fix It Bob The Builder - BBC (EMI / BBC Worldwide) | IRL.UK | 63 73 6 | Monstersound Balloon - Clubbin' Boots / Edel (Universal / BMG) | A.DK.D.IRL.CH | 97 NE | Always Remember To Respect And Honour... Dusted - Go!Beat / Polydor (Warner Chappell / BMG / Cheeky) | IRL.UK |
| 31 43 8 | Operation Blade (Bass In The Place) Public Domain - Xtravaganza (Warner Chappell / Notting Hill / 23 Precinct) | A.D.IRL.NL.UK | 64 52 11 | Thank You For Loving Me Bon Jovi - Mercury (Bon Jovi / Universal / Aggressive) | A.D.IRL.N.L.E.S.CH.FL.WA | 98 95 15 | Around The World ATC - Kingsize / Hansa (Intro / EMI) | F.NL |
| 32 30 10 | Bass, Beats & Melody Brooklyn Bounce - Sony Music Media (Copyright Control) | A.D.K.D.CH | 65 55 23 | Groovejet (If This Ain't Love) Spiller - Positiva (EMI / Rondor / Universal / FIAE / Lucky 3) | F.IRL.CH.UK.FL | 99 RE | Tout Le Monde A Besoin De Tout Le Monde Manau - Polydor (Not Listed) | F.WA |
| 33 45 4 | Elle Te Rend Dingue (Poom Poom Short) Daddy Nuttee - Delabel / Virgin (Not Listed) | F | 66 71 18 | Don't Mess With My Man Lucy Pearl - Beyond / Virgin (Various) | DK.F.IRL.NL.CH.FL.WA | 100 83 7 | Wassup! Da Muttz - Eternal / WEA (Copywrite Control) | IRL.UK |
| A = Austria, FL = Flanders, WA = Wallonia, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. FAST MOVERS = NEW ENTRY = RE-ENTRV | | | | | | | | |

★★★★★ SALES BREAKER ★★★★★ indicates the single registering the biggest increase in chart points.
The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales chart: CIN (UK); Chart Track (Ireland); Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IOPP Titel-Live (France); Pmi-Nielsen (Italy); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MBIA/VFVE (Spain); YLE 2 Radiomaria/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic). © BPI Communications Inc.

week 05 / 01

European Top 100 Albums

©BPI Communications Inc.

| this week | last week | no. of wks | ARTIST | TITLE | countries charted | this week | last week | no. of wks | ARTIST | TITLE | countries charted | this week | last week | no. of wks | ARTIST | TITLE | countries charted | |
|----------------------------------|-----------|------------|-----------------------|--|-------------------|-----------|-----------------------------------|----------------------------------|--|--------------------------------------|------------------------------|-----------|------------------|---------------------------------|--|--|---------------------------------|----|
| 1 | 1 | 9 | The Beatles | A.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA. | 7 | 34 | 31 | 10 | Ricky Martin | Sound Loaded - Columbia | A.DK.FIN.D.GRE.I.E.CH.UK.FL. | 1 | 68 | NE | E�ann DD | Still Believing - Mega | DK. | |
| 2 | 2 | 34 | Eminem | A.DK.FIN.F.D.GRE.IRL.I.NL.N.P.S.CH.UK.HUN.CZE.FL.WA. | 3 | 35 | NE | NTM | Le Clash - Round 3 - Epic | F. | 69 | 67 | 17 | Laura Pausini | Tra Te E Il Mare - CGD | FIN.I.CH. | | |
| 3 | 3 | 18 | Madonna | A.DK.FIN.F.D.GRE.IRL.I.NL.N.E.S.CH.UK.HUN.CZE.FL.WA. | 3 | 36 | 35 | 15 | Andre Rieu | La Vie Est Belle - Polydor | A.F.D.NL.CH.FL.WA. | 70 | 70 | 7 | Alessandro Safina | Insieme A Te - Ulm/Mercury | NL. | |
| 4 | 5 | 8 | Enya | A.DK.F.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA. | 1 | 37 | 26 | 35 | Whitney Houston | Whitney - The Greatest Hits - Arista | D.GRE.IRL.I.NL.S.UK.FL.WA. | 3 | 71 | 71 | 6 | Joaquin Sabina | Nos Sobran Los Motivos - Ariola | E. |
| 5 | 8 | 30 | Anastacia | A.DK.F.D.GRE.IRL.I.NL.N.P.S.CH.UK.FL.WA. | 1 | 38 | NE | Outkast | Stankonia - LaFace/Arista | FIN.D.NL.N.S.UK. | 72 | 79 | 50 | Dr. Dre | 2001 - Interscope | F.IRL.NL.CH.UK.FL.WA. | | |
| 6 | 4 | 12 | Lenny Kravitz | A.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA. | 39 | 28 | 6 | Mylène Farmer | Mylenium Tour - Polydor | F.CH.WA. | 73 | 45 | 9 | Elton John | One Night Only - The Greatest Hits - Mercury | A.GRE.N.S.CH.UK.WA. | | |
| 7 | 7 | 12 | U2 | A.DK.FIN.F.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.CZE.FL.WA. | 3 | 40 | 40 | 26 | Estopa | Estopa - Ariola | E. | 74 | 60 | 23 | Savage Garden | Affirmation - Columbia | DK.IRL.UK. | |
| 8 | 6 | 20 | Robbie Williams | A.DK.FIN.F.D.IRL.I.NL.S.CH.UK.FL.WA. | 41 | 43 | 24 | Toploader | Onka's Big Moka - Sony S2 | UK. | 75 | 59 | 10 | R.Kelly | TP-2.Com - Jive | F.D.NL.CH.FL.WA. | | |
| ★★★★★ SALES BREAKER ★★★★★ | | | | | | | | | | | | | | | | | | |
| 9 | 16 | 14 | Limp Bizkit | A.DK.FIN.F.D.GRE.IRL.I.NL.N.P.S.CH.UK.HUN.FL.WA. | 42 | 27 | 25 | S Club 7 | 7 - Polydor | IRL.S.UK. | 1 | 76 | 85 | 7 | Shivaree | I Oughtta Give You A Shot In The Head... - Capitol | F.I. | |
| 10 | 9 | 9 | Sade | A.DK.FIN.F.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.FL.WA. | 43 | 37 | 39 | Gigi D'Agostino | L'Amour Toujours - BXR/Media | A.D. | 77 | 54 | 11 | Steps | Buzz - Jive | UK. | | |
| 11 | 18 | 12 | Texas | A.DK.D.IRL.N.E.S.CH.UK.FL.WA. | 44 | 36 | 13 | Lionel Richie | Renaissance - Island | A.D.I.NL.CH. | 78 | 69 | 16 | Alejandro Sanz | El Alma Al Aire - WEA | P.E. | | |
| 12 | 10 | 22 | Craig David | A.DK.F.D.GRE.IRL.I.NL.N.P.E.S.CH.UK.HUN.FL.WA. | 45 | 64 | 7 | Antonello Venditti | Se L'Amore E'Amore - Ricordi | I.CH. | 79 | 80 | 11 | Alex Britti | La Vasca - Universal | I. | | |
| 13 | 11 | 12 | Eros Ramazzotti | A.FIN.F.D.GRE.I.NL.N.P.E.S.CH.HUN.CZE.FL.WA. | 46 | NE | Harnoncourt/Wiener Philharmoniker | Neujahrskonzert 2001 - East West | A.D. | 80 | 95 | 4 | Erykah Badu | Mama's Gun - Motown | A.F.D.NL.S.CH. | | | |
| 14 | 14 | 16 | Mark Knopfler | A.DK.FIN.F.D.GRE.I.NL.N.P.E.S.CH.FL.WA. | 47 | 41 | 6 | Bon Jovi | Crush - Mercury | A.D.GRE.IRL.NL.N.CH.UK.FL. | 2 | 81 | 65 | 13 | All Saints | Saints & Sinners - London | IRL.UK. | |
| 15 | 15 | 7 | Westernhagen | A.D.C.H. | 48 | 44 | 14 | Soundtrack | Coyote Ugly - Curb / Various | A.D.K.FIN.D.NL.N.S.CH.HUN.FL.WA. | 1 | 82 | 96 | 2 | Golden Earring | The Devil Made Us Do It - Universal TV | NL. | |
| 16 | 12 | 8 | Backstreet Boys | A.DK.FIN.D.GRE.IRL.I.NL.N.P.E.S.CH.HUN.FL.WA. | 49 | 55 | 11 | Die Fantastischen Vier | MTV Unplugged - Columbia | A.D.C.H. | 83 | 86 | 48 | Luna Pop | Sque'Rez? - Banana Records/Universal | I.CH. | | |
| 17 | 13 | 27 | Coldplay | GRE.IRL.I.NL.N.S.CH.UK.FL.WA. | 50 | 53 | 27 | Sonique | Hear My Cry - Serious / Universal | FIN.F.D.GRE.CH.UK. | 1 | 84 | RE | Kenny Rogers | Endless Love - EMI | S. | | |
| 18 | 19 | 36 | Britney Spears | A.FIN.F.D.GRE.IRL.NL.N.E.S.CH.UK.HUN.CZE.FL.WA. | 51 | 58 | 8 | Wyclef Jean | The Eclectic - Two Sides To A Book - Columbia | A.F.D.NL.N.S.CH. | 1 | 85 | 82 | 25 | HIM | Razorblade Romance - Terrier/BMG | D.GRE.CH. | |
| 19 | 20 | 56 | Moby | F.D.GRE.IRL.NL.N.P.S.CH.UK.FL.WA. | 52 | 57 | 17 | La Oreja De Van Gogh | El Viaje De Copperpot - Epic | E. | 86 | NE | Gerald De Palmas | Marcher Dans La Sable - Polydor | F.WA. | | | |
| 20 | RE | Westlife | Westlife - RCA | UK. | 53 | 47 | 34 | David Gray | White Ladder - IHT/East West | IRL.UK. | 1 | 87 | 75 | 8 | Elvis Presley | The 50 Greatest Hits - RCA | IRL.UK. | |
| 21 | 17 | 9 | The Offspring | A.FIN.F.D.GRE.I.NL.N.P.E.S.CH.UK.CZE.FL.WA. | 54 | 39 | 13 | Henri Salvador | Chambre Avec Vue - Source/Virgin | F.CH.WA. | 1 | 88 | RE | The Corrs | Unplugged - 143/Lava/Atlantic | FNL. | | |
| 22 | 21 | 10 | Westlife | DK.D.GRE.IRL.NL.N.P.S.CH.UK.FL.WA. | 55 | 52 | 10 | Biagio Antonacci | Tra Le Mie Canzoni - Mercury | I.CH. | 1 | 89 | 89 | 3 | Snoop Dogg | Tha Last Meal - No Limit/Virgin | F. | |
| 23 | 84 | 105 | Manu Chao | F. | 56 | 51 | 80 | Santana | Supernatural - Arista | A.FIN.F.D.I.CH.WA. | 5 | 90 | 62 | 10 | Florent Pagny | Chatelet Les Halles - Mercury | F.CH.WA. | |
| 24 | 22 | 37 | Musical | F.CH.WA. | 57 | 63 | 13 | Helmut Lotti | Latino Classics - Piet Roelen / Various | A.D.K.D.NL.CH. | 1 | 91 | RE | Julio Iglesias | Noche De Cuatro Lunas - Columbia | E. | | |
| 25 | 23 | 17 | Destiny's Child | F.D.IRL.NL.N.CH.UK.FL.WA. | 58 | 68 | 13 | Orange Blue | In Love With A Dream - Edel | A.D.C.H. | 1 | 92 | NE | Dum Dum Boys | Schlagers - Columbia | N. | | |
| 26 | 24 | 10 | Garou | F.CH.WA. | 59 | 49 | 11 | Bond | Born - Decca | A.D.I.NL.S.CH. | 1 | 93 | RE | Soundtrack | Taxi 2 - Hostile/Virgin | F. | | |
| 27 | 30 | 7 | Söhne Mannheims | A.D.C.H. | 60 | 72 | 12 | UB40 | The Very Best Of UB40 1980 - 2000 - Virgin | NLP.UK.FL. | 1 | 94 | 77 | 5 | ATC | Planet Pop - Kingsize/Hansa | FIN.D.CH. | |
| 28 | 29 | 9 | Adriano Celentano | I. | 61 | 56 | 12 | Die Ärzte | Runter Mit Den Spendierhosen, Unsichtbar! - Hot Action/Motor | A.D.C.H. | 1 | 95 | 78 | 98 | Shania Twain | Come On Over - Mercury | F.CH.UK. | |
| 29 | 66 | 2 | Dido | FIN.IRL.I.NL.S.UK. | 62 | 48 | 11 | Blur | Blur: Best Of - Food/Parlophone | A.D.K.GRE.IRL.I.UK. | 1 | 96 | 98 | 25 | Ayman | Hochexplosiv - East West | D. | |
| 30 | 38 | 11 | Papa Roach | A.FIN.D.NL.CH.UK.FL. | 63 | 42 | 9 | Simply Red | It's Only Love - East West | A.D.K.D.NL.N.P.S. | 1 | 97 | 94 | 2 | Rui Veloso | O Melhor De Rui Veloso 20 Años Depois - EMI | P. | |
| 31 | 25 | 27 | The Corrs | A.F.D.IRL.NL.N.P.C.H.UK.FL.WA. | 64 | 50 | 7 | Alizee | Gourmandises - Polydor | F.CH.WA. | 1 | 98 | 99 | 6 | Badly Drawn Boy | The Hour Of Bewilderbeast - XL Recordings | IRL.UK. | |
| 32 | 32 | 8 | Wu-Tang Clan | A.F.D.IRL.NL.CH.UK.FL.WA. | 65 | 61 | 47 | Melanie C. | Northern Star - Virgin | A.D.GRE.IRL.NL.CH.UK. | 1 | 99 | 74 | 9 | Julien Clerc | Si J'Etais Elle - Virgin | F.CH.WA. | |
| 33 | 34 | 85 | Red Hot Chili Peppers | A.F.D.IRL.NL.CH.UK.FL.WA. | 66 | 46 | 24 | Ronan Keating | Ronan - Polydor | D.CH.UK. | 1 | 100 | 81 | 12 | Celine Dion | The Collector's Series Vol. One - Columbia | A.D.GRE.NL.P.C.H.U.N.FL. | |
| | | | | | 67 | 33 | 29 | Musical | Les 10 Commandements - Mercury | F.CH.WA. | | | | | A = Austria, FL = Flanders, WA = Wallony, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY | | | |

[1] IFPI Platinum Europe certification for sales of 1 million units, with multi-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.

Top National Sellers

UNITED KINGDOM

| TW | LW | SINGLES |
|----|----|---|
| 1 | NE | Jennifer Lopez - Love Don't Cost A Thing (Epic) |
| 2 | 1 | Rui Da Silva - Touch Me (Kismet/Arista) |
| 3 | 3 | Fragma feat. Maria Rubia - Everytime You Need Me (Positiva) |
| 4 | 2 | Steps - It's The Way You Make Me Feel (Jive) |
| 5 | NE | Feeder - Buck Rogers (Echo) |
| 6 | NE | Texas - Inner Smile (Mercury) |
| 7 | 4 | Bob The Builder - Can We Fix It (BBC) |
| 8 | NE | Mis-Teeq - Why (Inferno) |
| 9 | NE | Santos - Camels (Incentive) |
| 10 | 5 | Eminem Feat. Dido - Stan (Interscope) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 1 | The Beatles - 1 (Apple/Parlophone) |
| 2 | 6 | Texas - The Greatest Hits (Mercury) |
| 3 | RE | Westlife - Westlife (RCA) |
| 4 | 3 | Eminem - The Marshall Mathers LP (Interscope) |
| 5 | 2 | Coldplay - Parachutes (Parlophone) |
| 6 | 4 | Robbie Williams - Sing When You're Winning (Chrysalis) |
| 7 | 5 | Madonna - Music (WEA) |
| 8 | 18 | Limp Bizkit - Chocolate Starfish And... (Interscope) |
| 9 | 10 | Toploader - Onka's Big Moka (Sony S2) |
| 10 | 8 | Westlife - Coast To Coast (RCA) |

SPAIN

| TW | LW | SINGLES |
|----|----|--|
| 1 | 1 | Tamara - No Cambie (Superego/Universal) |
| 2 | 2 | Estopa - Cacho A Cacho (Ariola) |
| 3 | 7 | Monica Naranjo - Enamorada (Remixes) (Epic) |
| 4 | 4 | Eminem Feat. Dido - Stan (Polydor) |
| 5 | 9 | XTM: Mania - Fly On The Wings Of Love (Vale Music) |
| 6 | 5 | Modjo - Lady (Hear Me Tonight) (Universal) |
| 7 | 11 | U2 - Beautiful Day (Mercury) |
| 8 | 3 | Daft Punk - One More Time (Virgin) |
| 9 | 6 | Ricky Martin - She Bangs (Columbia) |
| 10 | 10 | Madonna - Don't Tell Me (WEA) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 1 | Estopa - Estopa (Ariola) |
| 2 | 3 | La Orea De Van Gogh - El Viaje De Copperpot (Epic) |
| 3 | 2 | The Beatles - 1 (EMI) |
| 4 | 4 | Joaquin Sabina - Nos Sobran Los Motivos (Ariola) |
| 5 | 5 | Alejandro Sanz - El Alma Al Aire (WEA) |
| 6 | 9 | Julio Iglesias - Noche De Cuatro Lunas (Columbia) |
| 7 | 7 | Carlos Cano - De Lo Perdido Y Otras Coplas (EMI) |
| 8 | 6 | Enya - A Day Without Rain (WEA) |
| 9 | 11 | Chayanne - Simplemente (Columbia) |
| 10 | 10 | José Mercé - Aire (Virgin) |

DENMARK

| TW | LW | SINGLES |
|----|----|---|
| 1 | 1 | Eminem Feat. Dido - Stan (Universal) |
| 2 | 7 | Blå Øjne - Hos Dig Ar Jeg Alt (Spin) |
| 3 | 2 | Mark Linn - You You You (Virgin) |
| 4 | 4 | Freedom - Hang On (Scoop Records) |
| 5 | 5 | LeAnn Rimes - Can't Fight The Moonlight (Curb/Warner) |
| 6 | 3 | Destiny's Child - Independent Women Part 1 (Sony) |
| 7 | 6 | Baha Men - Who Let The Dogs Out (Edel) |
| 8 | 8 | Me & My - Fly High (EMI-Medley) |
| 9 | RE | Wyclef Jean feat. Mary J. Blige - 911 (Sony) |
| 10 | RE | Backstreet Boys - Shape Of My Heart (Jive/Virgin) |

| TW | LW | ALBUMS |
|----|----|---|
| 1 | 6 | Eriann DD - Still Believing (Mega) |
| 2 | 1 | Eminem - The Marshall Mathers LP (Universal) |
| 3 | 7 | The Beatles - 1 (EMI) |
| 4 | 12 | Texas - The Greatest Hits (Mercury) |
| 5 | 2 | Anastacia - Not That Kind (Sony) |
| 6 | 16 | Mark Knopfler - Sailing To Philadelphia (Universal) |
| 7 | 40 | Rollo & King - Midt I En Libtid (Mega) |
| 8 | 4 | Thomas Helmig - Wanted (Greatest Hits) (RCA) |
| 9 | 5 | Madonna - Music (Warner) |
| 10 | 3 | Small*Talk - Small*Talk (Sony) |

SWITZERLAND

| TW | LW | SINGLES |
|----|----|--|
| 1 | 1 | Eminem Feat. Dido - Stan (Universal) |
| 2 | 3 | Jennifer Lopez - Love Don't Cost A Thing (Sony) |
| 3 | 2 | Destiny's Child - Independent Women Part 1 (Sony) |
| 4 | 4 | Gothard - Heaven (BMG) |
| 5 | 6 | LeAnn Rimes - Can't Fight The Moonlight (Curb/EMI) |
| 6 | 23 | Robbie Williams - Supreme (EMI) |
| 7 | 8 | Daft Punk - One More Time (Virgin) |
| 8 | 5 | Modjo - Lady (Hear Me Tonight) (Universal) |
| 9 | 10 | Wu-Tang Clan - Gravel Pit (Sony) |
| 10 | 13 | Spooks - Things I've Seen (Sony) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 1 | The Beatles - 1 (EMI) |
| 2 | 6 | Eminem - The Marshall Mathers LP (Universal) |
| 3 | 2 | Madonna - Music (Warner) |
| 4 | 3 | Anastacia - Not That Kind (Sony) |
| 5 | 4 | Lenny Kravitz - Greatest Hits (Virgin) |
| 6 | 5 | Eros Ramazzotti - Stilelibero (BMG) |
| 7 | 7 | Enya - A Day Without Rain (Warner) |
| 8 | 10 | U2 - All That You Can't Leave Behind (Universal) |
| 9 | 11 | The Offspring - Conspiracy Of One (Sony) |
| 10 | 8 | Britney Spears - Oops!...I Did It Again (Jive/Musikvertrieb) |

GERMANY

| TW | LW | SINGLES |
|----|----|--|
| 1 | 1 | Christian - Es Ist Geil Ein Arschloch Zu Sein (Hansa) |
| 2 | 2 | Eminem Feat. Dido - Stan (Motor) |
| 3 | 3 | Gigi D'Agostino - La Passion EP (Zyx) |
| 4 | 15 | Sugababes - Overload (East West) |
| 5 | 5 | Wu-Tang Clan - Gravel Pit (Epic) |
| 6 | 7 | Jennifer Lopez - Love Don't Cost A Thing (Epic) |
| 7 | 4 | Walter - Ich Geh' Nicht Ohne Dich (Hansa) |
| 8 | NE | Public Domain - Operation Blade (Bass In The Place) (Epic) |
| 9 | 6 | Baha Men - Who Let The Dogs Out (Edel) |
| 10 | 8 | Brooklyn Bounce - Bass, Beats & Melody (Sony Music Media) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 1 | The Beatles - 1 (EMI) |
| 2 | 6 | Texas - The Greatest Hits (Mercury) |
| 3 | RE | Westlife - Westlife (RCA) |
| 4 | 3 | Eminem - The Marshall Mathers LP (Interscope) |
| 5 | 2 | Coldplay - Parachutes (Parlophone) |
| 6 | 4 | Robbie Williams - Sing When You're Winning (Chrysalis) |
| 7 | 5 | Madonna - Music (WEA) |
| 8 | 18 | Limp Bizkit - Chocolate Starfish And... (Interscope) |
| 9 | 10 | Toploader - Onka's Big Moka (Sony S2) |
| 10 | 8 | Westlife - Coast To Coast (RCA) |

FRANCE

| TW | LW | SINGLES |
|----|----|---|
| 1 | 2 | Garou - Seul (Columbia) |
| 2 | 4 | Daddy DJ - Daddy DJ (M6 Int./Sony) |
| 3 | 1 | Alizee - L'Alizé (Polydor) |
| 4 | 6 | Eminem Feat. Dido - Stan (Barclay) |
| 5 | NE | Jennifer Lopez - Love Don't Cost A Thing (Epic) |
| 6 | 5 | Eve Angeli - Avant De Partir (M6 Int./Sony) |
| 7 | 9 | Daddy Nuttet - Elle Te Rend Dingue (Poom Poom Short) (Delph/Virgin) |
| 8 | 3 | Alizee - Moi...Lolita (Polydor) |
| 9 | 7 | Spooks - Things I've Seen (Epic) |
| 10 | 10 | Frederic Charter & La Troupe - Verone (Mercury) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 13 | Manu Chao - Clandestino (Virgin) |
| 2 | 1 | Musical - Romeo & Juliette (Baxter/Universal) |
| 3 | 2 | Garou - Seul (Columbia) |
| 4 | 10 | Anastacia - Not That Kind (Epic) |
| 5 | 6 | Robbie Williams - Sing When You're Winning (EMI) |
| 6 | 3 | Madonna - Music (WEA) |
| 7 | 4 | Eminem - The Marshall Mathers LP (Motor) |
| 8 | 13 | Limp Bizkit - Chocolate Starfish And... (Motor) |
| 9 | 8 | Söhne Mannheims - Zion (Epic) |
| 10 | 7 | Eros Ramazzotti - Stilelibero (Ariola) |

ITALY

| TW | LW | SINGLES |
|----|----|--|
| 1 | 1 | Shivaree - Goodnight Moon (EMI) |
| 2 | 6 | Anastacia - I'm Outta Love (Epic) |
| 3 | 7 | Madonna - Don't Tell Me (WEA) |
| 4 | 8 | Phoenix - If I Ever Feel Better (Virgin) |
| 5 | 4 | Robbie Williams - Supreme (EMI) |
| 6 | 3 | Francesco Fricario - Io Sono Francesco (Universal) |
| 7 | 5 | Kelly Joyce - Vivre La Vie (Universal) |
| 8 | 2 | Lenny Kravitz - Again (Virgin) |
| 9 | 9 | Ricky Martin - She Bangs (Columbia) |
| 10 | 12 | Daft Punk - One More Time (Virgin) |

| TW | LW | ALBUMS |
|----|----|--|
| 1 | 1 | The Beatles - 1 (EMI) |
| 2 | 2 | Adriano Celentano - Esc Di Rado E Parlo... (Clan Celentano/Sony) |
| 3 | 3 | Eros Ramazzotti - Stilelibero (BMG Ricordi) |
| 4 | 5 | U2 - All That You Can't Leave Behind (Mercury) |
| 5 | 7 | Antonello Venditti - Se L'Amore E' Amore (BMG Ricordi) |
| 6 | 6 | Biagio Antonacci - Tra Le Mie Canzoni (Mercury) |
| 7 | 4 | Lenny Kravitz - Greatest Hits (Virgin) |
| 8 | 11 | Alex Britti - La Vasca (Universal) |
| 9 | 9 | Madonna - Music (WEA) |
| 10 | 12 | Shivaree - I Oughta Give You A Shot In The Head... (EMI) |

HOLLAND

| TW | LW | SINGLES |
|----|----|---|
| 1 | 18 | Jennifer Lopez - Love Don't Cost A Thing (Epic) |
| 2 | 1 | LeAnn Rimes - Can't Fight The Moonlight (Curb/Warner) |
| 3 | 2 | Alessandro Safina - Luna (Mercury) |
| 4 | 3 | Eminem Feat. Dido - Stan (Polydor) |
| 5 | 9 | Outkast - Ms. Jackson (BMG) |
| 6 | 5 | Wu-Tang Clan - Gravel Pit (Epic) |
| 7 | 5 | Destiny's Child - Independent Women Part 1 (Columbia) |
| 8 | 10 | Delerium - Silence (NEWS) |
| 9 | 8 | Lionel Richie - Angel (Mercury) |
| 10 | 4 | Twarres - Wer Bisto (EMI) |

| TW | LW | ALBUMS |
|----|----|---|
| 1 | 1 | Alessandro Safina - Insieme A Te (Mercury) |
| 2 | 4 | Golden Earring - The Devil Made Us Do It (Universal) |
| 3 | 3 | Mark Knopfler - Sailing To Philadelphia (Mercury) |
| 4 | 5 | Anastacia - Not That Kind (Epic) |
| 5 | 2 | The Beatles - 1 (EMI) |
| 6 | 7 | Christian Strand - Maybe Baby (BMG) |
| 7 | 7 | Destiny's Child - Independent Women Part 1 (Columbia) |
| 8 | 8 | Ilse De Lange - Livin' On Love (Warner) |
| 9 | 9 | NE Madonna - Don't Tell Me (ProAct) |
| 10 | 12 | Lenny Kravitz - Greatest Hits (Virgin) |

WALLONY

| TW | LW | SINGLES* |
| --- | --- | --- |

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AIRBORNE

The pick of the week's new singles
by Beverley Evans & Siri Stavenes Dove



FEEDER BUCK ROGERS

(Echo)
Release date: January 8 UK
Rest of Europe tbc

Feeder were originally formed in Wales back in 1992 but it wasn't until 1995 that the current line-up was finalised when Tokyo-born bassist Taka Hirose answered an advert in a magazine placed by founding members Grant Nicholas (vocals/lead guitar) and Jon Lee (drums). They were soon signed to the Echo label and released a mini album the following year. Three full albums later Feeder are due to release *Echo Park* this spring with *Buck Rogers* as the first single off the album. "This track was a sure fire winner," says Andy Ashton, head of music at London's Alternative station Xfm. "We have supported the band since their debut album and every single has made an impact on our audience, but this is definitely the best radio song they've released so far!" Ashton continues. "The band have a strong fan base across the country, due to their prolific touring and festival dates, and it's good to see that it's paid off with their entrance into the top 5, national sales chart. It's great for music in general, that at a time when dance music is so strong, a straight-up, high energy, guitar led track can still break through."

BE

Currently played at: Xfm/UK, BBC Radio 1/UK, Virgin Radio/UK, Clyde 1FM



KINNDA DON'T BRING SAND TO THE BEACH

(Warner)
Release date: January 29
(released in Sweden in July 2000)
Kinnda from Uppsala in Sweden is Warner Music Sweden's latest export.

The 18-year old Lebanon-born singer already has her second single *Freak You Out* spinning on Swedish radio, while her debut *Don't Bring Sand To The Beach* has just caught the attention of UK broadcasters. Aimed at the teenage audience, the track is about how boring it can be when your boyfriend or girlfriend wants to come along when you are going out with your mates. Kevin "Shekspere" Briggs, the man behind TLC's *No Scrubs* and Pink's *Can't Take Me Home*, has written and produced the fresh, upbeat track which lies somewhere between R&B and pop. The forthcoming album will also include songs by Max Martin and Jörgen Elofsson among other Swedish hit makers. "It's a strong Swedish R&B track," says head of music at Radio Stockholm Robert Sehlberg, who reveals the follow-up *Freak You Out* is already a bigger hit in Sweden than its predecessor. "It kind of fell between two stools, it was in the middle of the summer and everything. But it still has a chance to do well in Sweden, and I really hope Kinnda will do well abroad. There's loads of good tracks on the album."

SSD

Currently played at: Kiss 100/UK, Galaxy 102 FM/UK

Eurochart A/Z Indexes

Hot 100 singles

| | | |
|--|---|-----|
| 911 | La Peine Maximum | 70 |
| Absolutely Everybody | Lady (Hear Me Tonight) | 23 |
| Again | Last Resort | 88 |
| All Good? | Les Rois Du Monde | 35 |
| Always Remember To Respect And Honour... | Love Don't Cost A Thing | 2 |
| Angel | Luna | 77 |
| Around The World | Manchmal Haben Frauen... | 82 |
| Avant De Partir | Moi...Lolita | 28 |
| Bass, Beats & Melody | Monstersound | 63 |
| Beautiful Day | Music | 81 |
| Buck Rogers | My Love | 93 |
| Camels | Needin' U II | 46 |
| Can We Fix It | Never Had A Dream Come True | 37 |
| Can't Fight The Moonlight | New Year | 92 |
| Come On Over Baby (All I Want Is You) | No Good 4 Me | 55 |
| Could I Have This Kiss Forever | Not That Kind | 41 |
| Daddy DJ | Number 1 | 96 |
| Dancing In The Moonlight | One More Time | 9 |
| Demons | Operation Blade (Bass In The Place) | 31 |
| Dessine-Moi Un Mouton | Original Frankster | 67 |
| Don't Mess With My Man | Overload | 22 |
| Don't Tell Me | Parles-Moi | 39 |
| Elle Est A Toi | Proximus | 89 |
| Elle Te Rend Dingue (Poom Poom Short) | Same Old Brand New You | 87 |
| Es Ist Geil Ein Arschloch Zu Sein | Sandstorm | 91 |
| Et Un Jour, Une Femme | Seul | 5 |
| Everytime You Need Me | Shape Of My Heart | 44 |
| Feel The Beat | She Bangs | 36 |
| Geh Davon Aus | Silence | 68 |
| Go Back | Simon Papa Tara | 74 |
| Gotta Tell You | Sky | 34 |
| Gravel Pit | Stan | 1 |
| Groovejet (If This Ain't Love) | Stronger | 13 |
| Heaven | Supreme | 7 |
| Hey Baby | Thank You For Loving Me | 64 |
| (Hot S**t) Country Grammar | The Spirit Of The Hawk | 51 |
| I Just Wanna Love U (Give It 2 Me) | The Way You Make Me Feel | 94 |
| Ich Geh' Nicht Ohne Dich | Things I've Seen | 20 |
| If I Ever Feel Better | Touch Me | 10 |
| If That Were Me | Tout Le Monde A Besoin De Tout Le Monde | 99 |
| Incomplete | Upside Down | 25 |
| Independent Women Part 1 | Verone | 43 |
| Inner Smile | Walking Away | 27 |
| It's The Way You Make Me Feel | Wassup! | 100 |
| J'En Rêve Encore | Wer Bisto | 84 |
| Jumpon' Jumpin' | What Makes A Man | 58 |
| Komjono/Save Your Soul | Who Let The Dogs Out | 17 |
| L'Alizé | Why | 40 |
| L'Envie D'Aimer | With Arms Wide Open | 47 |
| La Passion EP | You Are My High | 52 |

Billboard

TOP 20 US SINGLES

JANUARY 27, 2001

TOP 20 US ALBUMS

| THIS WEEK | LAST WEEK | TITLE | LABEL/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------------------------------|-----------------------------|--------------------------------------|
| >1 | 1 | INDEPENDENT WOMEN PART 1 | COLUMBIA | DESTINY'S CHILD |
| 2 | 2 | IT WASN'T ME | MCA | SHAGGY FEAT. RICARDO "RIKROK" DUCENT |
| 3 | 3 | HE LOVES YOU NOT | BAD BOY/ARISTA | DREAM |
| 4 | 10 | LOVE DON'T COST A THING | EPIC | JENNIFER LOPEZ |
| >5 | 7 | IF YOU'RE GONE | LAVA/ATLANTIC | MATCHBOX TWENTY |
| >6 | 9 | AGAIN | VIRGIN | LENNY KRAVITZ |
| >7 | 6 | MS.JACKSON | LA FACE/ARISTA | OUTKAST |
| 8 | 4 | CASE OF THE EX (WATCHA GONNA DO) | UNIVERSITY/INTERSCOPE | MYA |
| >9 | 5 | WITH ARMS WIDE OPEN | WIND-UP | CREED |
| 10 | 8 | THE WAY YOU LOVE ME | WARNER BROS.(NASHVILLE)/WRN | FAITH HILL |
| >11 | 15 | STRONGER | JIVE | BRITNEY SPEARS |
| 12 | 11 | THIS I PROMISE YOU | JIVE | 'N SYNC |
| >13 | — | STUTTER | JIVE | JOE FEAT. MYSTIKAL |
| 14 | 13 | KRYPTONITE | REPUBLIC/UNIVERSAL | 3 DOORS DOWN |
| 15 | 12 | I JUST WANNA LOVE U (GIVE IT 2 ME) | ROC-A-FELLA/DEF JAM/IDJMG | JAY-Z |
| >16 | 19 | DON'T TELL ME | MAVERICK/WARNER BROS. | MADONNA |
| >17 | — | PUT IT ON ME | MURDER INC./DEF JAM/IDJMG | JA RULE FEAT. LIL'MO & VITA |
| >18 | 18 | CRAZY FOR THIS GIRL | COLUMBIA | EVAN & JARON |
| >19 | 20 | DANGER (BEEN SO LONG) | JIVE | MYSTIKAL FEAT. NIVEA |
| 20 | 14 | I WISH | JIVE | R.KELLY |

| THIS WEEK | LAST WEEK | TITLE | LABEL/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|--------------------------------------|--|-----------------|
| >1 | 1 | APPLE/CAPITOL | THE BEATLES | |
| 2 | 2 | HOTSHOT | MCA | SHAGGY |
| 3 | 3 | NOW THAT'S WHAT I CALL MUSIC! 5 | SONY/ZOMBA/UNIVERSAL/EMI/CRG | VARIOUS ARTISTS |
| 4 | 6 | HUMAN CLAY | WIND-UP | CREED |
| 5 | 5 | CHOCOLATE STARFISH AND THE HOTDOG... | FLIP/INTERSCOPE | LIMP BIZKIT |
| 6 | 8 | LOVERS ROCK | EPIC | SADE |
| 7 | 7 | STANKONIA | LA FACE/ARISTA | OUTKAST |
| 8 | 4 | THA LAST MEAL | NO LIMIT/PRIORITY | SNOOP DOGG |
| >9 | 10 | GREATEST HITS | VIRGIN | LENNY KRAVITZ |
| 10 | 9 | NO ANGEL | ARISTA | DIDO |
| >11 | — | SAVE THE LAST DANCE | HOLLYWOOD | SOUNDTRACK |
| 12 | 11 | COUNTRY GRAMMAR | FO' REEL/UNIVERSAL | NELLY |
| 13 | 13 | TP-2.COM | JIVE | R.KELLY |
| >14 | 18 | RULE 3:36 | MURDER INC./DEF JAM/IDJMG | JA RULE |
| 15 | 14 | GREATEST HITS | CURB | TIM MC.GRAW |
| 16 | 12 | RESTLESS | LOUD/COLUMBIA/CRG | XZIBIT |
| >17 | — | BACK FOR THE FIRST TIME | DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG | LUDACRIS |
| 18 | 15 | BLACK & BLUE | JIVE | BACKSTREET BOYS |
| 19 | 16 | ALL THAT YOU CAN'T LEAVE BEHIND | INTERSCOPE | U2 |
| 20 | 17 | BEWARE OF THE DOGG | SO SO DEF/COLUMBIA/CRG | LIL BOW WOW |

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

Top 100 albums

| | | | |
|-----------------------------------|-----|--------------------------------|----|
| Alizee | 64 | Luna Pop | 83 |
| All Saints | 81 | Madonna | 3 |
| Anastacia | 5 | Ricky Martin | 34 |
| Biagio Antonacci | 55 | Moby | 19 |
| ATC | 94 | Musical - Les 10 Commandements | 67 |
| Ayman | 96 | Musical - Romeo & Juliette | 24 |
| Backstreet Boys | 16 | NTM | 35 |
| Badly Drawn Boy | 98 | The Offspring | 21 |
| Erykah Badu | 80 | Orange Blue | 58 |
| The Beatles | 1 | La Oreja De Van Gogh | 52 |
| Blur | 62 | Outkast | 38 |
| Bon Jovi | 47 | Florent Pagny | 90 |
| Bond | 59 | Papa Roach | 30 |
| Alex Britti | 79 | Laura Pausini | 69 |
| Melanie C. | 65 | Elvis Presley | 87 |
| Adriano Celentano | 28 | Eros Ramazzotti | 13 |
| Manu Chao | 23 | Red Hot Chili Peppers | 33 |
| Julien Clerc | 99 | Lionel Richie | 44 |
| Coldplay | 17 | Andre Rieu | 36 |
| The Corrs | 31 | Kenny Rogers | 84 |
| The Corrs | 88 | Die Ärzte | 61 |
| Gigi D'Agostino | 43 | S Club 7 | 42 |
| Craig David | 12 | Sihne Mannheims | 27 |
| De Palmas | 86 | Joaquin Sabina | 71 |
| Destiny's Child | 25 | Sade | 10 |
| Dido | 29 | Alessandro Safina | 70 |
| Celine Dion | 100 | Henri Salvador | 54 |
| Dr. Dre | 72 | Santana | 56 |
| Dum Dum Boys | 92 | Alejandro Sanz | 78 |
| Eminem | 2 | Savage Garden | 74 |
| Enya | 4 | Shivaree | 76 |
| Erann DD | 68 | Simply Red | 63 |
| Estopa | 40 | Snoop Dogg | 89 |
| Die Fantastischen Vier | 49 | Sonique | 50 |
| Mylène Farmer | 39 | Soundtrack - Coyote Ugly | 48 |
| Garou | 26 | Soundtrack - Team Spirit | 93 |
| Golden Earring | 82 | Britney Spears | 18 |
| David Gray | 53 | Steps | 77 |
| Harnoncourt/Wiener Philharmoniker | 46 | Texas | 11 |
| HIM | 85 | Toploader | 41 |
| Whitney Houston | 37 | Shania Twain | 95 |
| Julio Iglesias | 91 | U2 | 7 |
| Wyclef Jean | 51 | UB40 | 60 |
| Elton John | 73 | Rui Veloso | 97 |
| Ronan Keating | 66 | Antonello Venditti | 45 |
| R. Kelly | 75 | Westernhagen | 15 |
| Mark Knopfler | 14 | Westlife | 20 |
| Lenny Kravitz | 6 | Westlife | 22 |
| Limp Bizkit | 9 | Robbie Williams | 8 |
| Helmut Lotti | 57 | Wu-Tang Clan | 32 |

DANCE BEAT

The weekly dance chart comment by Harold Roth

Business is slowly getting back to usual in chartland. Two new tracks make their way in to the Dance Traxx chart this week: Jennifer Lopez's *Love Don't Cost A Thing* (Columbia) is the highest new entry at 28, closely followed by former number one act Modjo at 33 with *Chillin'* (Sound Of Barclay).

The self-titled label offshoot of UK superclub Slinky is enjoying its biggest European hit to date with Public Domain's *Operation Blade (Bass In The Place)*. The track, on Xtravaganza's Xtra Hard imprint, climbs from last week's four to number three. The Blade Runner movie theme-related dance tune has steadily climbed from five to four to three during the last fortnight, even though many local dance charts were "frozen" during the period.

Surging from 11 to seven is Denmark's Safri Duo with *Played-A-Live (The Bongo Song)* (Universal). The track is enjoying high placings in the Danish and Norwegian charts, as well as debuting in the German chart.

Originally peaking at 6 and 8 a few weeks ago, the pride of Italy's Media Records imprint BXR Noisemaker, Mauro Picotto and Gigi D'Agostino, return to eight from 50 and nine from 13, respectively. Gigi D'Agostino's EP *La Passion* has debuted in the Polish chart and is also riding high in the Czech and Belgian charts.

Talking of Belgium, natives Svenson & Gielen jump to 12 from 21 with their track *The Beauty Of Silence*, the first new Dutch signing (on ID&T's Free-For-All imprint) within reach of the top 10 in a while. The track has a strong following in Germany and Scandinavia, as well as in the Benelux countries.

Controversial US rapper Eminem reaches his highest ranking on the chart yet with *Stan* (Web-Interscope) at 16, up from 37, supported by vocals from Cheeky-founder Rollo's sister, Dido. It's not the best time for US-signed repertoire, as demonstrated by the fact that Eminem's track is the second-highest ranked US-signing on the chart, after Madonna at 15. Madge now resides in Britain for much of the time and has gained extra exposure from her recent wedding in Scotland to UK film director Guy Ritchie.

Finally, British leftfield label Science enjoys its first-ever top 40 appearance with Photek feat. Robert Owens's *Mine To Give*. The track is getting a lot of support from UK and Germany DJs and consequently sky-rockets 86-27 in the Dance Traxx chart.

THIS WEEKS MOVERS

| | | | |
|----|------------------------------|--|----------------|
| 1 | Chillin' | Modjo | Barclay |
| 2 | Love Don't Cost A Thing | Jennifer Lopez | Epic |
| 3 | Komodo (Save A Soul)/Pegasus | Mauro Picotto | BXR |
| 4 | Inner Smile | Texas | Mercury |
| 5 | Music Is Wonderful | Tom Novy feat. Lima | Kosmo |
| 6 | All Hooked Up | All Saints | London |
| 7 | Whoop...There It Is | B.M.Dubs presents Mr. Rumble, Brassooth, Kee | Incentive |
| 8 | Mine To Give | Photek feat. Robert Owens | Science |
| 9 | Can't Fight The Moonlight | LeAnn Rimes | Curb |
| 10 | Blood Is Pumpin' | Voodoo & Serrano | Netrecord-z.de |

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

EUROPEAN DANCE TRAXX

| This Week | Last Week | Weeks Charted | TITLE | Artist | Clubplay & Dance Sales Combined - Issue 5 - www.mis-charts.de | Original Label | Reports Charted - BPM | Peak CO | |
|-----------|-----------|---------------|--|------------------------------------|---|--|-----------------------|---------|--|
| 1 | 1 | 11 | ONE MORE TIME | Daft Punk | *** NO.1 *** [8th week] CP(69%): D1.H.S.Dk.N.Fi1.I.Au.F.B'Cz.E.Por.Fi2.D2. / S(31%): Uk.D.B.F.Cz.I.Ir. - 123 | Labels (Virgin) | 1 F | | |
| 2 | 3 | 8 | EVERYTHING YOU NEED ME | Fragma feat. Maria Rubia | CP(91%): Uk.D1.H.S.Dk.N.I.B.Pol.E.Hun.Fi2.D2. / S(9%): Ir. - 137 | Gang Go/Orbit/RCA (BMG) | 2 D | | |
| 3 | 4 | 10 | ★ OPERATION BLADE (BASS IN THE PLACE) | Public Domain | CP(58%): D1.S.Dk.N.Fi1.Hun.D2. / S(42%): Uk.D.Pol.Ir. - 140 | Slinky Music/Xtra Hard (Xtravaganza) | 3 U.K. | | |
| 4 | 2 | 27 | LADY (HEAR ME TONIGHT) | Modjo | CP(81%): S.Dk.Fi1.I.Cz.Por.Fi2.D2. / S(19%): Cz.Pol.I.Ir. - 127 | Sound Of Barclay (Universal) | 1 F | | |
| 5 | 7 | 29 | ★ FEEL THE BEAT | Darude | CP(54%): S.I.Au.Cz.E.D2. / S(46%): Uk.F.Cz.Pol.Ir. - 138 | 16 Inch (Stargate Music)/Neo Records | 2 Fi | | |
| 6 | 5 | 17 | DOOMS NIGHT | Azzido Da Bass | CP(73%): D1.S.Dk.N.Au.E.Hun.D2. / S(27%): U.K.D. - 131 | Club Tools (edel) | 3 D | | |
| 7 | 11 | 6 | ★ PLAYED-A-LIVE (THE BONGO SONG) | Safri Duo | CP: Uk.D1.S.Dk.N.Hun.D2. - 135 | Universal | 7 Dk | | |
| 8 | 50 | 33 | ★ KOMODO (SAVE A SOUL)/PEGASUS | Mauro Picotto | CP(55%): Dk.N.Fi1.Au.B. / S(45%): Uk.Ir. - 139 | BXR (Media) | 6 Italy | | |
| 9 | 13 | 15 | ★ LA PASSION (MEDLEY WITH RECTANGLE) | Gigi D'Agostino | CP(93%): I.Au.B.Cz.D2. / S(7%): Cz.Pol. - 125 | BXR (Media) | 8 Italy | | |
| 10 | 14 | 13 | ★ BEYOND TIME | Blank & Jones | CP(93%): Uk.H.Au.B.E.Hun.D2. / S(7%): H. - 140 | Gang Go (edel) | 6 D | | |
| 11 | 6 | 13 | PROXIMUS (MEDLEY WITH ADIEMUS) | Mauro Picotto | CP(90%): I.Au.Cz.E.D2. / S(10%): F.Cz. - 139 | BXR (Media) | 6 Italy | | |
| 12 | 21 | 10 | ★ THE BEAUTY OF SILENCE | Svenson & Gielen | CP(84%): D1.H.S.Dk.N.E.Hun.D2. / S(16%): H.B. - 140 | Free For All (ID&T) | 10 B | | |
| 13 | 10 | 8 | BACK TO EARTH | Yves Deruyter | CP(80%): D1.H.B.E.Hun.D2. / S(20%): D.B. - 140 | Bonzai (Lightning) | 5 B | | |
| 14 | 8 | 13 | WE ARE ALIVE | Paul Van Dyk | CP(73%): S.N.Fi1.Au.Cz.E.Hun.D2. / S(19%): D.Cz. - 138 | Vandit Records | 6 D | | |
| 15 | 18 | 7 | ★ DON'T TELL ME | Madonna | CP(81%): D1.S.Dk.N.Fi1.I.Cz.Pol.Hun.Fi2.D2. / S(19%): D.Cz. - 132 | Maverick (Warner Music) | 15 USA | | |
| 16 | 37 | 5 | ★ STAN | Eminem feat. Dido | CP(72%): S.Dk.Fi1.F.Cz.Pol.Fi2.D2. / S(28%): U.K.Cz. - 105 | Web/Aftermath (Interscope-Universal) | 16 USA | | |
| 17 | 9 | 33 | GROOVE JET (IF THIS AIN'T LOVE) | Spiller | CP(64%): S.Dk.Fi1.I.F.Cz.Pol.Fi2.D2. / S(36%): U.K.Cz.I. - 124 | Fruit Of The Moon/Dreambeat | 2 Italy | | |
| 18 | 17 | 16 | BLOW THE SPEAKERS | The Moon | CP(62%): H.E.Hun. / S(38%): H.F. - 140 | BYTE Progressive (BYTE) | 17 B | | |
| 19 | 26 | 16 | ★ MY HEART BEATS LIKE A DRUM (DAM DAM DAM) | ATC | CP(85%): S.Dk.Fi1.I.F.Cz.Fi2. / S(15%): F.Cz.Pol. - 132 | Kingsize/BMG Berlin | 17 D | | |
| 20 | 12 | 49 | SILENCE | Delerium feat. Sarah McLachlan | CP(73%): Dk.N.Fi1.Au.Hun.D2. / S(27%): U.K.B. - 130 | Nettwerk | 6 Can. | | |
| 21 | 19 | 21 | UP AND DOWN (DON'T FALL IN LOVE WITH ME) | Billy More | CP: N.Au.F.Pol.E.D2. - 130 | Time | 19 Italy | | |
| 22 | 64 | 6 | ★ BLOOD IS PUMPIN' | Voodoo & Serrano | CP(82%): U.K.D1.Au.D2. / S(18%): D. - 137 | Netrecord-z.de | 22 D | | |
| 23 | 15 | 5 | SUNRISE (HERE I AM)/SPACECOWBOY | Ratty | CP(85%): U.K.D1.B.D2. / S(15%): D. - 139 | Kontor (Urban-Universal) | 10 D | | |
| 24 | 16 | 10 | STORMANIMAL | Storm | CP(55%): U.K.Fi1.Pol.E.Hun.D2. / S(45%): U.K.Ir. - 137 | Zeitgeist (Polydor-Universal) | 7 D | | |
| 25 | 22 | 14 | DON'T MESS WITH MY MAN | Lucy Pearl | CP: S.Dk.Fi1.I.F.D2. - 125 | Virgin | 11 USA | | |
| 26 | 29 | 2 | ★ KALTES KLARES WASSER | Malaria Vs. Chicks On Speed | Moabit/Superstar/Universal | 26 CP(66%): D1.D2. / S(34%): D. - 137 | Science | 27 U.K. | |
| 27 | 86 | 2 | ★ MINE TO GIVE | Photek feat. Robert Owens | CP: U.K.D1. - 122 | Epic (Sony) | 28 Puer. | | |
| 28 | NEW | 1 | ★ LOVE DON'T COST A THING | Jennifer Lopez | CP: U.K.S.Dk.N.Fi1.D2. - 97 | Columbia (Sony) | 24 USA | | |
| 29 | 24 | 7 | INDEPENDENT WOMAN PART 1 | Destiny's Child | CP: S.Dk.Fi1.Fi2.D2. - 98 | Soulfuric Trax | 30 USA | | |
| 30 | 72 | 2 | ★ ALL I DO | Cleptomaniacs feat. Bryan Chambers | CP(80%): D1.I.Por.D2. / S(20%): D. - 126 | Things To Come/CLR/Superstar/Universal | 25 USA | | |
| 31 | 25 | 4 | ONE NIGHT IN NYC | The Hororist | CP(61%): D1.D2. / S(39%): D. - 129 | CP(61%): D1.D2. / S(39%): D. - 129 | 25 D | | |
| 32 | 41 | 18 | ★ THE FIELDS OF LOVE | ATB feat. York | CP(97%): U.K.H.Fi1.I.Au.Cz.E.D2. / S(3%): Cz. - 135 | Kontor (Urban-Universal) | 14 D | | |
| 33 | NEW | 1 | ★ CHILLIN' | Modjo | CP(97%): D1.N.B.D2. / S(3%): Pol. - 126 | Sound Of Barclay (Universal) | 33 F | | |
| 34 | 20 | 5 | IF I EVER FEEL BETTER | Phoenix | CP(63%): U.K.D1.I.F.D2. / S(37%): F.I. - 129 | Source (Virgin) | 20 F | | |
| 35 | RE | 2 | ★ CAN'T FIGHT THE MOONLIGHT | LeAnn Rimes | CP: S.Dk.N.Fi1.Pol. - 132 | Curb | 35 USA | | |
| 36 | 39 | 14 | ★ BASS, BEATS & MELODY | Brooklyn Bounce | CP(87%): Au.Cz.D2. / S(13%): Cz.Pol. - 140 | Dance Division (SMM-Sony) | 26 D | | |
| 37 | RE | 6 | ★ CHASE THE SUN | Planet Funk | CP(85%): U.K.I. / S(15%): I. - 137 | Bustin' Loose/Level One | 37 Italy | | |
| 38 | 32 | 4 | HIGHER & HIGHER | Milk & Sugar | CP(75%): D1.D2. / S(25%): D. - 128 | Milk & Sugar/Zeitgeist (Polydor-Universal) | 32 D | | |
| 39 | 27 | 27 | PHATT BASS | Warp Brothers Vs. Aquagen | CP(38%): U.K.S.Hun. / S(62%): U.K.B.Ir. - 138 | Dos Or Die/Jive (Zomba) | 12 D | | |
| 40 | 23 | 5 | EXPLORATION OF SPACE/MELT TO THE OCEAN | Cosmic Gate | CP(62%): D1.Hun.D2. / S(38%): D.Pol. - 139 | EMI | 22 D | | |

Peak=peak position • CO = artist's country of origin • CP(%): countries/S(%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) ★ indicates a point increase of 100% or more; ☆ indicates an increase in points

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The Leader-Traxx is based on the information from the following company (CP) and specialist dance salons (S) sources: UK=United Kingdom: Music Week/Clock Chart (CP), CMN Dance Singles (St Au/Austria: Design Top 40 (CP), Uml-Dance Charts (CP); F=Spain: Dance magazine Technics Top 50 (CP); NL=Holland: EDI Dance/Bureau 50 (CP); DK=Denmark: Stokking Mega Charts/Dance Trends (St); Co-Clock (CP); Be-Belgium: IDP=Belgian Dance Chart (CP); UL=Utopia 40 Dance (St); Hn-Hungary: XindOY Club Chart (CP); P=Portugal: Extra Club Musica System (CP); Maxi Dance (S) & Theory Steigner/Musica Praha-1 Italy: Media Italia Top 30 Club Charts/Musica Di Disk (CP); CN=Vendita Mix (S); S=Sweden/N-Norway/F=Finland: Denday Promotions/Sweden, Norwegian, Finnish Dance Chart (all CP); Dk=Denmark/K-Mall Service danseclockchart.dk (CP); Po=Poland: Top 30 Dance Chart (CP); DJ Promotions/DMC DJ Top 50 (S).



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POWER PLAYERS

Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

PICK OF THE WEEK

Aerosmith

Jaded
(Columbia)

"It's my favourite add this week. It has the typical Aerosmith sound, but is better than a lot of their previous stuff. The rock and roll stars are alive and kicking again. I'm convinced it will be a huge hit!"

Robert Sehlberg
music director
SR P5 Radio Stockholm/Sweden



ITALY: RADIO 105



Head of Music: Angelo De Roberts
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: INDEPENDENT
www.105radio.it

Marina Rei/I Miei Complimenti (n/a)
Vegastones/Drag Queen Eyes (n/a)
Kelly Joyce/Vive La Vie (n/a)
Rui Da Silva/Touch Me (n/a)
Green Day/Warning (n/a)
Texas/Inner Smile (n/a)
Aerosmith/Jaded (n/a)
Santos/Camels (n/a)

NORWAY: NRK P3



Head of Music: Marius Lillelien
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.nrk.no/p3

Presidents Of The United States Of America/Tiny Explosions (n/a)
Planet Funk/Chase The Sun (n/a)
Grandaddy/Crystal Lake (n/a)
Dandy Warhols/Get Off (n/a)
St. Germain/Sure Thing (n/a)
Sister Sonny/Happy Al (n/a)
Usher/Pop Ya Collar (n/a)
Aerosmith/Jaded (n/a)
ODD/Free Me (n/a)

GERMANY: WDR EINS LIVE



Programme Dir./GM: Jochen Rausch
FORMAT: CHR
SERVICE AREA: NORTH RHINE WESTPHALIA
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.einslive.de

Ricky Martin & Christina Aguilera/
Nobody Wants To Be Lonely (7)
Frama feat. Maria Rubia/Everytime
You Need Me (7)
Spike/Never Gonna Give You Up (7)
Uncle Ho/Bubblehead (7)
LL Cool J/You And Me (7)

HOLLAND: RADIO 3FM



Prog. Controller: Paul Van Der Lugt
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Lil' Kim feat. Sisqo/How Many Licks
(7-8)
Five For Fighting/Easy Tonight (7-8)
Texas/Inner Smile (7-8)
Bløf/Ze Is Er Niet (7-8)
Birgit/I Know (7-8)

AUSTRIA: Ö3



Head of Music: Alfred Rosenauer
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
oe3.orf.at

Ricky Martin & Christina Aguilera/
Nobody Wants To Be Lonely (n/a)
All Saints/All Hooked Up (n/a)
Sugababes/Overload (n/a)
Aerosmith/Jaded (n/a)

UK: BBC RADIO 1

97-99 FM BBC RADIO 1

Editor of Music Policy: Alex Jones-Donelly
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: Thursday AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

Ja Rule feat. Christina Milian/Between
Me And You (n/a)
Dane Bowers/Shut Up & Forget About
It (n/a)
Soulwax/Conversation Intercom (n/a)
Angelic/Can't Keep Me Silent (n/a)
Cleptomaniacs/All I Do (n/a)
Starsailor/Fever (n/a)

FRANCE: FUN RADIO



Head of Music: Christian Lefebvre
FORMAT: DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.funradio.fr

Alizee/L'Alizé (n/a)

SPAIN: LOS 40 PRINCIPALES



Music Manager: Jaime Baro
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.cadena40.es

Jarabe De Palo/De Vuelta Y Vuelta
(n/a)
Samantha Mumba/Gotta Tell You (n/a)
Rios De Gloria/Desafiamate (n/a)
Revolver/Faro De Lisboa (n/a)
Lexter/Sweet Sensation (n/a)
'N Sync/I'll Never Stop (n/a)

**GERMANY:
94.3 RS2**


Head of Music: Simone Freund
 FORMAT: HOT AC
 SERVICE AREA: BERLIN
 GROUP/OWNER: INDEPENDENT
www.rs2.de

Modjo/Lady (Hear Me Tonight) (n/a)
 Melanie C./If That Were Me (n/a)

**SWEDEN:
SR P5: RADIO STOCKHOLM**


Music Dir.: Robert Sehlberg
 FORMAT: FULL SERVICE
 SERVICE AREA: STOCKHOLM
 PLAYLIST MEETING: THURSDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/stockholm

Ricky Martin & Christina Aguilera/
 Nobody Wants To Be Lonely (n/a)
 Shaggy feat. Ricardo "Rikrok" Ducent/I It
 Wasn't Me (n/a)
 Solomon/If You Wanna Leave Me (n/a)
 Evan & Jaron/Crazy For This Girl (n/a)
 R. Kelly/The Storm Is Over Now (n/a)
 Aerosmith/Jaded (n/a)
 Bravo 6/The Drive (n/a)

**HOLLAND:
RADIO 538**


Manging Dir: Erik De Zwart
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY AM
 GROUP/OWNER: INDEPENDENT
www.radio538.nl

Outkast/Ms. Jackson (n/a)
 3 Doors Down/Loser (n/a)
 Judith/You (n/a)

**UK:
VIRGIN RADIO**


Programme Director: Henry Owens
 FORMAT: ROCK
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: WEDNESDAY AM
 GROUP/OWNER: SMG
www.virginradio.com

Mansun/Fool (n/a)
 JJ72/Snow (n/a)

**SWEDEN:
RIX FM**


Head of Music: Anders Svensson
 FORMAT: HOT AC
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: WEDNESDAY
 GROUP/OWNER: MTG
www.rixfm.com

Ricky Martin & Christina Aguilera/
 Nobody Wants To Be Lonely (n/a)
 Kylie Minogue/Please Stay (n/a)

**BELGIUM:
VRT RADIO DONNA**


Head of Music: Jan Van Hoorickx
 FORMAT: CHR
 SERVICE AREA: BRUSSELS
 GROUP/OWNER: PUBLIC BROADCASTER
www.donna.be

Eros Ramazzotti/Un Angelo Non E
 (n/a)
 Kylie Minogue/Please Stay (n/a)
 Spooks/Things I've Seen (n/a)
 Pink/You Make Me Sick (n/a)
 Billie/Walk Of Life (n/a)
 Texas/Inner Smile (n/a)

**UK: 95.8
CAPITAL FM**


Programme Controller: Jeff Smith
 FORMAT: CHR
 SERVICE AREA: LONDON
 PLAYLIST MEETING: VARIES
 GROUP/OWNER: CAPITAL RADIO
www.capitalfm.co.uk

Ricky Martin & Christina Aguilera/
 Nobody Wants To Be Lonely (n/a)
 Planet Funk/Chase The Sun (n/a)
 Melanie B/Feel So Good (n/a)
 BBMak/Back Here (n/a)

**FINLAND:
YLE 2 RADIOMAFIA**


Head of Music: Ville Vilén
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: TUESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.yle.fi/radiomafia

Aki Sirkesalo/Enkeleitä Onko Heitä (6-8)
 Samuli Edelmann/Sininen Sointu (6-8)
 Sonique/I Put A Spell On You (6-8)
 Fun Lovin' Criminals/Loco (6-8)
 Backstreet Boys/The Call (6-8)
 Neverland/Ghost City (6-8)
 Bertine Zetlitz/Cruel (6-8)
 Limp Bizkit/Rollin' (6-8)
 Feven/Bänn Bh'n (6-8)
 Killer/Hurricane (6-8)

**BELGIUM:
RADIO CONTACT F**


Programme & Music Dir.: Jean Lou Bertin
 FORMAT: CHR
 SERVICE AREA: WALLONY
 GROUP/OWNER: RTL GROUP
www.radiocontact.be

Demon vs. Heartbreaker/You Are My
 High (n/a)
 Megapolis>Show Me (n/a)

**GERMANY:
ANTENNE BAYERN**


Prog. Director: Stephan Offierowski
 FORMAT: AC
 SERVICE AREA: BAVARIA
 GROUP/OWNER: INDEPENDENT
www.antennebayern.de

Samantha Mumba/Gotta Tell You
 (n/a)
 Melanie C./If That Were Me (n/a)
 Texas/Inner Smile (n/a)

**SPAIN:
CADENA 100**


Dir. of Programming: Jordi Casoliva
 FORMAT: HOT AC
 SERVICE AREA: NATIONAL
 GROUP/OWNER: COPE
www.cadena100.es

Ismael Serrano/Parasos Despiertos
 (n/a)
 A. Manzanero & Barberia Del Sur/Con-
 taigo Aprendi (n/a)
 Jarabe De Palo/De Vuelta Y Vuelta
 (n/a)
 Mestisay/Por Encima De Tu Boca
 (n/a)
 Revolver/Faro De Lisboa (n/a)

**FRANCE:
RTL**


Head of Prog.: Alain Tibolla
 FORMAT: FULL SERVICE
 SERVICE AREA: NATIONAL
 GROUP/OWNER: RTL GROUP
[www.rtl.fr](http://www rtl.fr)

Françoise Hardy/Tous Mes Souvenirs
 Me Tuent (n/a)
 U2/Stuck In A Moment You Can't Get
 Out Of (n/a)
 Texas/Inner Smile (n/a)

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Most added

week 05/01

Ricky Martin & Christina Aguilera
To Be Lonely

Texas

All Saints

Dario G

R. Kelly

Jennifer Lopez

Planet Funk

Aerosmith

BBMak

Backstreet Boys

Fun Lovin' Criminals

U2 Stuck In A Moment You Can't Get Out Of (Island) 5

Nobody Wants (Columbia) 13
Inner Smile (Mercury) 12

All Hooked Up (London) 7

Dream To Me (Manifesto/Mercury) 7

The Storm Is Over Now (Jive) 6

Love Don't Cost A Thing (Epic) 6

Chase The Sun (Bustin' Loose/Virgin) 6

Jaded (Columbia) 5

Back Here (Telstar/Edel) 5

The Call (Jive) 5

Loco (Chrysalis) 5

U2 Stuck In A Moment You Can't Get Out Of (Island) 5



Ricky Martin

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

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, 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 grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).

GERMANY

NRD 2/Hamburg P

AC

Jorg Bollmann-Pg. Dir./

Fred Schönnagel-Head of Music

Playlist Additions:

BBMak- Back Here
Eminem feat. Dido- Stan
Blank & Jones- Beyond Time
Siesto- Everytime I Hear

RADIO FFH/Frankfurt P

CHR

Ralf Blasberg - Head Of Music

Playlist Additions:

Vanessa Amorosi- Shine
Melanie C.- If That Were Me
A*Teens- Upside Down
U2- Stuck In A Moment You Can't Get Out Of
Jennifer Lopez- Love Don't Cost A Thing
Lionel Richie- Don't Stop The Music
Backstreet Boys- The Call
DJ Bobo & Irene Cara- What A Feeling
R. Kelly- The Storm Is Over Now
Kylie Minogue- Your Disco Needs You
R. Martin & C. Aguilera- Nobody Wants To Be Lonely

RADIO NRW/Oberhausen P

AC

Carsten Hoyer - Head Of Music

Playlist Additions:

Vanessa Amorosi- Shine
DJ Bobo & Irene Cara- What A Feeling
R. Kelly- The Storm Is Over Now
Craig David- Rendezvous

HUNDERT 6/Berlin G

AC

Rainer Gruhn - Music Dir

Playlist Additions:

Cunnie Williams- Life Goes On
R. Kelly- The Storm Is Over Now
Pur- Weist Du Wie

N-JOY RADIO/Hamburg G

CHR

Thorsten Engel - Programme Director

Playlist Additions:

Die Fantastischen 4- Sie Ist Weg
Elwood- Sundown
Siesto- Everytime I Hear
Aquagen- Lovemachine
R. Kelly- The Storm Is Over Now
Melanie B- Feels So Good
Söhne Mannheims- Den Glueck Liegt
R. Martin & C. Aguilera- Nobody Wants To Be Lonely
Tom Novy- Music Is Wonderful

RADIO 7/Ulm G

CHR

Matthias Ihring - Head Of Music

Playlist Additions:

Anastacia- Cowboys & Kisses
Backstreet Boys- The Call
Kylie Minogue- Your Disco Needs You
R. Martin & C. Aguilera- Nobody Wants To Be Lonely
Craig David- Rendezvous
De-Phazz- Something Special
ATC- Why Oh Why

RADIO HAMBURG/Hamburg G

HOT AC

Marcel Becker-Head Of Music

Playlist Additions:

Christine Anu- Sunshine On A Rainy Day
Elias- Crying
Sweetbox- For The Lonely
Kylie Minogue- Your Disco Needs You
R. Martin & C. Aguilera- Nobody Wants To Be Lonely

RADIO SAW/Magdeburg G

CHR

Maria Liese-Mng. Dir.

Playlist Additions:

Alice Deejay- Celebrate Our Love
R. Kelly- The Storm Is Over Now
Kylie Minogue- Your Disco Needs You

JAM FM/Berlin S

URBAN

Ralf Blasberg - Head Of Music

Power Rotation Add:

Lyricists Lounge Allstars- Oh No

Playlist Additions:

Spooks- Things I've Seen

Jennifer Lopez- Love Don't Cost A Thing

D-12- Shit On You

PLANET RADIO/Frankfurt S

URBAN

Ralf Blasberg - Head Of Music

Playlist Additions:

Deborah Morgan- Dance With Me
All Saints- All Hooked Up
Four Colourz- AnythingSamir Feat. Ju- Tu Gif
Söhne Mannheims- Den Glueck Liegt

Melanie B- Feel So Good

Craig David- Rendezvous

Nellifer- 100%

Solomon- Love

COOL FM/Belfast G

CHR

John Paul Ballantine - Head Of Music

Playlist Additions:

GirlsPlay- Airhead

DOWNTOWN RADIO/Belfast G

FULL SERVICE

Adam Bridge - Programme Controller

Playlist Additions:

BBMak- Back Here
Wheatus- Teenage Dirtbag
Samantha Mumba- Always Come Back To Your Love

Melanie B- Feels So Good

R. Martin & C. Aguilera- Nobody Wants To Be Lonely

BBC RADIO 2/London P

AC/MOR

Colin Martin - Executive Producer, Music

Playlist Additions:

Kenny Chesney- How Forever Feels

U2- Stuck In A Moment You Can't Get Out Of

Atomic Kitten- Whole Again

EMAP BIG CITY NETWORK/Manchester P

CHR

Dave Shearer - Group Head Of Music

Playlist Additions:

Deborah Morgan- Dance With Me

Dario G- Dream To Me

Ash- Shining Light

Hafifas- Spaced Invader

Fun Lovin' Criminals- Loco

UNITED KINGDOM

96.4FM-BRMB/Birmingham P

CHR

Adam Bridge - Programme Controller

Playlist Additions:

BBMak- Back Here

Wheatus- Teenage Dirtbag

Samantha Mumba- Always Come Back To Your Love

Melanie B- Feels So Good

R. Martin & C. Aguilera- Nobody Wants To Be Lonely

BBC RADIO 2/London P

AC/MOR

Colin Martin - Executive Producer, Music

Playlist Additions:

Kenny Chesney- How Forever Feels

U2- Stuck In A Moment You Can't Get Out Of

Atomic Kitten- Whole Again

EMAP BIG CITY NETWORK/Manchester P

CHR

Dave Shearer - Group Head Of Music

Playlist Additions:

Deborah Morgan- Dance With Me

Dario G- Dream To Me

Ash- Shining Light

Hafifas- Spaced Invader

Fun Lovin' Criminals- Loco

Vestiges- Drag Queen Eyes
Fun Lovin' Criminals- Loco
The Thrillseekers- Synesthesia

GALAXY 102/Manchester G

DANCE

Vaughan Hobbs - Group Head Of Music

Playlist Additions:

Outkast- Ms Jackson

Joe feat. Mystikal- Stutter

TAY FM/Dundee S

CHR

Arthur 'Ally' Ballington - Prog Dir

Playlist Additions:

Creed- With Arms Wide Open

Anastacia- Not That Kind

ATB- Fields Of Love

Wheatus- Teenage Dirtbag

Dido- Here With Me

Planet Funk- Chase The Sun

All Saints- All Hooked Up

Dario G- Dream To Me

Atomic Kitten- Whole Again

FM 107 THE FALCON/Stroud B

CHR

Chris Allen - Programme Controller

Playlist Additions:

Mya- Case Of The Ex

Madison Avenue- Everything You Need

Dido- Here With Me

Planet Funk- Chase The Sun

Dario G- Dream To Me

Dane Bowers- Shut Up & Forget About It

Atomic Kitten- Whole Again

ORCHARD FM/Taunton B

CHR

Steve Bulley - Programme Controller

Playlist Additions:

Pink- You Make Me Sick

Mis-Teeq- Why

SUNSHINE 855 AM/Ludlow B

CHR

Marc Edwards - Prog. Cont.

Playlist Additions:

U2- Stuck In A Moment You Can't Get Out Of

Martine McCutcheon- On The Radio

Baha Men- You All Dat

Colour Girl- Mas Que Nada

Dario G- Dream To Me

Atomic Kitten- Whole Again

RADIO 2/Brussels P

ALTERNATIVE

Christine Goor - Head Of Music

Power Rotation:

Sugababes- Overload

Playlist Additions:

Fair Boy Slim feat. Macy Gray- Demons

Straw- Sailing Off The End Of The World

Offspring- Want You Bad

Regular Fries- Eclipse

Stephen Malkmus- Jenny And The Ess-Dog

VRT STUDIO BRUSSEL/Brussels P

ALTERNATIVE

Jan Hautekiet-Mng.Dir./

Luc Drez-Head of Music

Playlist Additions:

Texas- Inner Smile

Fun Lovin' Criminals- Loco

Offspring- Want You Bad

Protek feat. Robert Owens- Mine To Give

Roni Size- Dirty Beats

RTBF RADIO BRUXELLES CAPITALE/Brussels S

AC

Xavier De Bruyn-Prog Dir/

Thomas Simons-Head of Music

Playlist Additions:

Texas- Inner Smile

MC Solaar- Solaar Pleure

Anggun- Derriere La Porte

Bryan Ferry- Crazy Love

Strokes- On A Tous Le Droit

OUI FM/Paris S

ROCK

Jean-Patrick Laurent - Head Of Music

Power Rotation:

Eagle Eye Cherry/Neneh Cherry- Long Way Around

Placebo- Slave To The Wage

Coldplay- Trouble

Moby- Find My Baby

U2- Stuck In A Moment You Can't Get Out Of

Raphael- Cela Nous Auras Suffi

ITALY

COULEUR 3/Lausanne G

ALTERNATIVE

Thierry Catherine - Head Of Music

Power Rotation Add:

Nelly Furtado- Turn Off The Light

Playlist Additions:

Lemonad- I Don't Want To Live Forever

Demillicat- Climbing The Vine

My Vitriol- Always

RADIO 105 (ONE-O-FIVE)/Basel G

CHR

Mathias Voelkl - Head Of Music

Playlist Additions:

David Morales Presents The Face- Needin' U

BBMak- Back Here

Barcode Brothers- Doo Doo

Rui Da Silva- Touch Me

Demon vs. Heartbreaker- You Are My High

MC Solaar- Solar Pleure

Backstreet Boys- The Call

Laith Al Deen- Kleine Helden

SPAIN

M-80/Madrid G

AC

Sandro D'Angel - Director

Playlist Additions:

Shivaree

POLAND

RADIO LUBLIN/Lublin G
CHR
Wiktor Jachacz - DJ/Producer
Power Rotation Add:
Texas- Inner Smile
Grejfruit- Ocal Minie Przed Samym Sob
Playlist Additions:
De Buzz- Let Me Love You
Daff Punk- One More Time
Kylie Minogue- Please Stay
Paola & Chiara- Viva El Amor
Deep Forest- Pacifica
Christian Wunderlich- Why Goodbye?
Duran Duran- Playing With Uranium
Nocaden- Pod Lampou
Niedzieli Nie Bedzie- Gupi
Krzysztof Waeciki- Blisko Nas
Gabriel Fleszar- Nasza Droga Do Nik
Magorata Ostrowska- 7.05 (Przed Witem)

CZECH REPUBLIC

EVROPA 2/Prague G
CHR
Radek Sedlacek - Head Of Music
Playlist Additions:
Gigi D'Agostino- La Passion EP
Craig David- Walking Away
Madison Avenue- Everything You Need
Fragma feat. Maria Rubia- Everything You Need Me
Orange Blue- Can Somebody Tell Me Who I Am
Point Break- What About Us
Sonique- I Put A Spell On You
Texas- Inner Smile
Benjamin Diamond- Little Scare
Jennifer Lopez- Love Don't Cost A Thing
Dario G- Dream To Me
Billie- Walk Of Life

RADIO IMPULS/Prague G
CHR
Jan Hanousek - Head Of Music
Playlist Additions:
Craig David- Walking Away
Jozef Raz- Zastavite Kolotoc

RADIO VYSOCINA/Jihlava S
CHR
Petr Kozeny - Head of Music
Playlist Additions:
LeAnn Rimes- Can't Fight The Moonlight
Helena Vondrackova- Dlouha Noc
Jozef Raz- Zastavite Kolotoc

HUNGARY

DANUBIUS RADIO/Budapest P
CHR
Sandor Buza - Music Dir
Playlist Additions:
Billie- Day And Night
Ad Studio- Nyari Eso

HUNGARIAN AIRPLAY CHART/Budapest P
Playlist Additions:
T.Jones & H.Small- You Need Love Like I Do
Vertical Horizon- You're A God
Craig David- Walking Away
Phoenix- If I Ever Feel Better
Underdog Project- Tonight
Roy ?s Ad m- Zsebemben A Holnap
Anita- Elképzett Szerelem
Hooligans- Tarson Orokke

IRELAND

RTE 2 FM/Dublin, 4 P
CHR
John Clarke - Prog. Dir.
Playlist Additions:
W.Houston/F.Evans & K.Price- Heartbreak Hotel
Foo Fighters- Next Year
Radiohead- Ideologue
PJ Harvey & Thom Yorke- This Mess We're In
Red Hot Chili Peppers- Road Trippin'
Oxide & Neutrino- No Good 4 Me
Vards- If I Had Words
Ash- Shining Light
Backstreet Boys- What Makes You Different
Enya- One By One

103FM/Cork S
CHR
Michael Brett - Station Manager
Playlist Additions:
Sarah McLachlan- Sweet Surrender
Switch- Hush

GREECE

KISS 909 FM/Athens G
CHR
John Moutsopoulos - Programme Director
Power Rotation:
Planet Funk- Chase The Sun
Playlist Additions:
Texas- Inner Smile

RADIO DEEJAY 99.7/Athens G
CHR
Tolis Varnas - Head Of Music
Playlist Additions:
Rui Da Silva- Touch Me
Fragma- Every Time You Need Me
Steps- It's The Way You Make Me Feel
Aerosmith- Jaded
Westlife- I Lay My Love On You

TURKEY

RADIO MYDONOSE NETWORK/Ankara G
CHR
Erhan Konuk - Head Of Programming
Playlist Additions:
Eminem Feat. Dido- Stan
DJ Mendez- Tell Me Why
Modjo- Chillin'
O-Town- Liquid Dreams

ESTONIA

RAADIO 2/Tallinn G
CHR
Immo Mihkelson - Head Of Music
Playlist Additions:
Marilyn Manson- Disposable Teens
Alizee- L'Alizé
Mirwais- Naive Song
Kinndal- Freak You Out
Modjo- Chillin'
Dario G- Dream To Me
Karl Bartos- 15 Minutes Of Fame
Sobe- Moon In The Mind

RADIO M-1/Vilnius G

CHR

Asta Guylje - Prog Dir
Power Rotation Add:
Dario G- Dream To Me

Playlist Additions:
Emiliana Torrini- To Be Free
Wyclef Jean feat. Mary J. Blige 911
Blank & Jones- Beyond Year
All Saints- All Hooked Up
Definali- Viskas Bus Geral

MUSIC TELEVISION

MTV/Central Feed P
Andreas Heineke - Head Of Music

Heavy Rotation:
Eminem Feat. Dido- Stan
Baha Men- Who Let The Dogs Out
Sugarbabes- Overload
Robbie Williams- Supreme
Destiny's Child- Independent Women Part 1
Wyclef Jean feat. Mary J. Blige- 911
Madonna- Don't Tell Me
Britney Spears- Stronger
Wu-Tang Clan- Gravel Pit
Die Ärzte- Manchmal Haben Frauen...
Jennifer Lopez- Love Don't Cost A Thing

New Videos:
Mystikal- Shake Ya Ass
Green Day- Warning
Backstreet Boys- The Call
Söhne Mannheims- Dein Glück Liegt

MTV/Europe Feed P
Hans Hagman - Head Of Music

Heavy Rotation:
Eminem Feat. Dido- Stan
Robbie Williams- Supreme
Craig David- Walking Away
Destiny's Child- Independent Women Part 1
Madonna- Don't Tell Me
Britney Spears- Stronger
Jennifer Lopez- Love Don't Cost A Thing

New Videos:
Sonique- I Put A Spell On You
Planet Funk- Chase The Sun
Feeder- Buck Rogers
Lowgold- Mercury
Santos- Camels

Power Plays:
Rui Da Silva- Touch Me
Outkast- Ms. Jackson
Melanie B- Feels So Good

St. Germain- Sure Thing

MTV/Nordic Feed P
Hans Hagman - Head Of Music

Heavy Rotation:
Eminem Feat. Dido- Stan
Robbie Williams- Supreme
Craig David- Walking Away
Madonna- Don't Tell Me
Red Hot Chili Peppers- Road Trippin'
Outkast- Ms. Jackson
Jennifer Lopez- Love Don't Cost A Thing

New Videos:
Planet Funk- Chase The Sun
Kylie Minogue- Please Stay
Lowgold- Mercury

Backstreet Boys- The Call
Santos- Camels

Linkin Park- One Step Closer
Melanie B- Feels So Good

Jay Jay Johanson- Believe In Us

Power Plays:
Dido- Here With Me

MTV/Southern Feed P

Clive Evan - Head Of Music
Heavy Rotation:
Shivaree- Goodnight Moon
Eminem Feat. Dido- Stan
Robbie Williams- Supreme
Craig David- Walking Away
Moby- Find My Baby
Red Hot Chili Peppers- Road Trippin'
U2- Stuck In A Moment You Can't Get Out Of

New Videos:
Nek- La Vita E
Anggun- Chrysalis
Planet Funk- Chase The Sun
Backstreet Boys- The Call
Fun Lovin' Criminals- Loco
Duke- Woman Child

MTV UK Feed P

Heavy Rotation:
Soulwax- Conversation Intercom
Papa Roach- Last Resort
Dido- Here With Me
Grandaddy- Crystal Lake
Straw- Sailing Off The End Of The World

New Videos:
Amira- My Desire
JJ72- Show
Matchbox 20- If You're Gone
Cleopomaniacs- All I Do
Kaci- Paradise

Power Plays:
Madonna- Don't Tell Me

Rui Da Silva- Touch Me
Outkast- Ms. Jackson
Jennifer Lopez- Love Don't Cost A Thing
All Saints- All Hooked Up

MTV/Paris P

Roy Lindemann - Programme Director

Heavy Rotation:
Craig David- 7 Days

Eminem Feat. Dido- Stan
The Offspring- Original Prankster

Jennifer Lopez- Love Don't Cost A Thing
All Saints- All Hooked Up

New Videos:
Kemperchild- Child Is My Name

Planet Funk- Chase The Sun
Louise Attaque- L'intranquilité
Vanessa Paradis- Pourtant

Feeder- Buck Rogers
Lowgold- Mercury

Mystikal- Danger (Been So Long)
Linkin Park- One Step Closer

Power Plays:
St. Germain- Sure Thing

VIVA ZWEI TV/Cologne P

Marcel Hamacher- Head Of Music

Heavy Rotation:

Eminem Feat. Dido- Stan
Robbie Williams- Supreme

Craig David- Walking Away
Madonna- Don't Tell Me

Red Hot Chili Peppers- Road Trippin'

Outkast- Ms. Jackson
Jennifer Lopez- Love Don't Cost A Thing

New Videos:
St. Germain- Sure Thing

Wheaties- Teenage Dirtbag

Paul Van Dyk- We Are Alive

Planet Funk- Chase The Sun

Zebrahead- Playmate Of The Year

Santos- Camels

Xzibit- X

Birgit- I Know

Dusted- Always Remember To Respect And Honour..

Power Plays:
Demon vs. Heartbreaker- You Are My High

E-MUSIC TELEVISION/Spain G

Liz Laskowski - Dir. of Programming

Heavy Rotation:

Eminem Feat. Dido- Stan

Carlos Baute- Mueve, Mueve

Sugababes- Overload

LeAnn Rimes- Can't Fight The Moonlight

Silence 4- Only Pain Is Real

Alejandro Sanz- Quisiera Ser

SOL MUSICA/Lisbon G

Javier Lorbad - Director

Power Rotation Add:

Adriana Calcanhotto- Devolva-Me

Heavy Rotation:

Jill Scott- Gettin' In The Way

Trusteepers ft. Brian Harvey- True Step Tonight

Dido- Here With Me

Future Breeze- Smile

Green Day- Warning

Santos- Camels

Papa Roach- Broken Home

Lunascapes- Tears From The Moon

Lais- Het Kanneke

Power Plays:

Outkast- Ms. Jackson

U2- Stuck In A Moment You Can't Get Out Of

SONIQUE

- I Put A Spell On You
Los Secretos- Dejame
Jennifer Lopez- Love Don't Cost A Thing
Estopa- Cacho A Cacho
Ella Balla Sola- Como Reportamos...
Ska-p- Derecho De Admision
Greta Y Los Garbo- Manuelita

New Videos:

Cypress Hill- I Ain't Goin' Out Like That
Natalia Oreiro- Tu Veneno
Joaquin Sabina- Nos Sobre Los Motivos
Armando Manzanero- Somos Novios
Laura Pausini- Un Error De Los Grandes
El Canto Del Loco- Llueve En Mi
Juan Manuel Serrat- El Cigarrillo
Luna Pop- Vespa Special
Vicente Amigo- Tres Notas Suetos Colores

MTV POLSKA/ G

Heavy Rotation:
LeAnn Rimes- Can't Fight The Moonlight
Sonique- I Put A Spell On You
Jennifer Lopez- Love Don't Cost A Thing
Steps- It's The Way You Make Me Feel
Westlife- What Makes A Man
Bob The Builder- Can We Fix It
Steps- Too Busy Thinking About My Baby

Breakin' Out Of The Box:

Wheaties- Teenage Dirtbag
Alice Deejay- Celebrate Our Love
Boom- Falling

Baha Men- You All Do

Pink- You Make Me Sick

Girls@Play- Airhead

Dum Dums- Army Of Two

Atomic Kittens- Whole Again

Alisha's Attic- Push It All Aside

New Videos:

Papa Roach- Lost Resort
Debelah Morgan- Dance With Me
Dream- He Loves U Not
Human Nature- He Don't Love You
Feeder- Buck Rogers
Backstreet Boys- The Call
Santos- Camels

Dane Bowers- Shut Up & Forget About It

Melanie B- Feels So Good

A1- No More

MTV SPAIN/ G

Heavy Rotation:
Eminem Feat. Dido- Stan
Destiny's Child- Independent Women Part 1
Limp Bizkit- My Generation
Morcheeba- Be Yourself
Madonna- Don't Tell Me
The Offspring- Original Prankster
Texas- Inner Smile
U2- Stuck In A Moment You Can't Get Out Of
Fatboy Slim feat. Macy Gray- Demons

New Videos:

Sugababes- Overload
Matchbox 20- If You're Gone
Killer Barbies- Downtown
Rui Da Silva- Touch Me
Guano Apes- Dodel Up
M-Clan- Mi Carolina

MTVnl/ G

Heavy Rotation:
Eminem Feat. Dido- Stan
Craig David- Walking Away
Madonna- Don't Tell Me
Wu-Tang Clan- Gravel Pit
Red Hot Chili Peppers- Road Trippin'
U2- Stuck In A Moment You Can't Get Out Of
Jennifer Lopez- Love Don't Cost A Thing

New Videos:

St. Germain- Sure Thing
Wheaties- Teenage Dirtbag
Paul Van Dyk- We Are Alive
Planet Funk- Chase The Sun
Zebrahead- Playmate Of The Year
Santos- Camels

Xzibit- X

Birgit- I Know

Dusted- Always Remember To Respect And Honour..

Power Plays:

Demon vs. Heartbreaker- You Are My High

THE MUSIC FACTORY/Mechelen G

CHR

Luc Vanlaar - Music & Continuity Manager
Heavy Rotation:
Eminem Feat. Dido- Stan
Spooks- Things I've Seen
Mya- Case Of The Ex
Robbie Williams- Supreme
LeAnn Rimes- Can't Fight The Moonlight
Destiny's Child- Independent Women Part 1
Madonna- Don't Tell Me
Kosheen- Catch
Limp Bizkit- Rollin'
Alice Deejay- Celebrate Our Love
Demon vs. Heartbreaker- You Are My High
Jennifer Lopez- Love Don't Cost A Thing

New Videos:

Jill Scott- Gettin' In The Way
Trusteepers ft. Brian Harvey- True Step Tonight
Dido- Here With Me
Future Breeze- Smile
Green Day- Warning
Santos- Camels
Papa Roach- Broken Home
Lunascapes- Tears From The Moon
Lais- Het Kanneke

Power Plays:

Outkast- Ms. Jackson

U2- Stuck In A Moment You Can't Get Out Of

Hands On Approach- The Endless Road
Deflins- Vive!

THE BOX/London G

David Young - Programme Director

Box Tops:

Dr. Dre- Forget About Dre
Savage Garden- Affirmation
B.O.N.- Boys
Robbie Williams- Rock DJ
Eminem Feat. Dido- Stan
Baha Men- Who Let The Dogs Out
Eminem- The Way I Am
LeAnn Rimes- Can't Fight The Moonlight
Westlife- My Love
Fraga feat. Maria Rubia- Everytime You Need Me

A1- Same Old Brand New You

Britney Spears- Stronger

Dido- Here With Me

S Club 7- Never Had A Dream Come True

Jennifer Lopez- Love Don't Cost A Thing

Steps- It's The Way You Make Me Feel

Westlife- What Makes A Man

Bob The Builder- Can We Fix It

Steps- Too Busy Thinking About My Baby

Breakin' Out Of The Box:

Wheaties- Teenage Dirtbag

Alice Deejay- Celebrate Our Love

Boom- Falling

Baha Men- You All Do

Pink- You Make Me Sick

Girls@Play- Airhead

Dum Dums- Army Of Two

Atomic Kittens- Whole Again

Alisha's Attic- Push It All Aside

New Videos:

Papa Roach- Lost Resort

Debelah Morgan- Dance With Me

Dream- He Loves U Not

Human Nature- He Don't Love You

Feeder- Buck Rogers

Backstreet Boys- The Call

Santos- Camels

Dane Bowers- Shut Up & Forget About It

Melanie B- Feels So Good

A1- No More

ON THE AIR

M&M's weekly airplay analysis column

Three new tracks enter the lower reaches of the European Radio Top 50 this week, all of which have been bubbling under for a while. The highest new track, BXR act Gigi D'Agostino's *La Passion* enters at 48, thanks to continuous support in the GSA countries. Further down, Red Hot Chili Peppers' *Road Trippin'* (Warner Bros.) is new at 49, and finally Enrique Iglesias just about manages to squeeze himself in at 50 with *Sad Eyes* (Interscope).

Sharleen Spiteri (pictured) and her band Texas' *Inner Smile* (Mercury) moves up the chart from six to 21 after having been added to 12 stations this week. Stations of all formats are picking up the track, from AC Antenne Bayern in Germany, via full service RTL in France, to dance station Hit FM in Sweden.

Not yet in the top 50, but at the top of the Most Added chart, Latin act Ricky Martin and Christina Aguilera come together on *Nobody Wants To Be Lonely* (Columbia). CHR stations across Europe embraced the track this week, which is a guaranteed a new entry next week. Fans include Eins Live in Germany, 95.8 Capital FM in the UK and Rix FM in Sweden.

Also looking promising are Europe's favourite New Yorkers the Fun Lovin' Criminals (pictured). Their new tune *Loco* (Chrysalis) is starting to enjoy airplay in the UK and Scandinavia. CHR station YLE Radiomafia in Finland added the track this week. "We have played their best songs in the past," says head of music Ville Vilén. "Loco has the same kind of sound, relaxed and laid-back. We just like the band and couldn't find any reasons for not playing it!"



Radiomafia's big project these days is their new breakfast show which was launched in December. Juuso and Peltti present it, the latter is known for his youth shows on TV, which he still appears on. "They are younger than the DJs we had before," says Vilén, who says that competition between radio stations over the breakfast slot only really started one or two years ago in Finland. Now Radiomafia is doing its bit to secure its listeners. "We are trying to find young DJs who can speak the language of their generation," says Vilén.

British boyband BBMak, already a household name in the US, are attempting to break in Europe these days. And, with NDR 2 in Germany, 95.8 Capital FM in the UK and Radio 105 in Switzerland already adding *Back Here* (Telstar/Edel), they might not be too far away from their goal. *Back Here* looks likely to enter the Top 50 next week.

Finally, boyband veterans Backstreet Boys, who so far have enjoyed 16 weeks in the chart with *Shape Of My Heart* (Jive), may well get a second entry next week as their new single *The Call* (Jive) gets more and more airplay on European radio.

Siri Stavenes Dove

week 05/01

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EUROPEAN RADIO TOP 50

| TW | LW | WOC | Artist/Title | Original label | Total Stations | New Adds. |
|----|----|-----|--|------------------------|----------------|-----------|
| 1 | 1 | 12 | MADONNA/DON'T TELL ME (MAVERICK/WARNER BROS.) | | 81 | 0 |
| 2 | 2 | 9 | Robbie Williams/Supreme | (Chrysalis) | 72 | 2 |
| 3 | 3 | 8 | Jennifer Lopez/Love Don't Cost A Thing | (Epic) | 67 | 6 |
| 4 | 4 | 10 | Craig David/Walking Away | (Wildstar/Edel) | 63 | 3 |
| 5 | 13 | 7 | U2/Stuck In A Moment You Can't Get Out Of | (Island) | 54 | 5 |
| 6 | 21 | 6 | Texas/Inner Smile | (Mercury) | 52 | 12 |
| 7 | 6 | 16 | Backstreet Boys/Shape Of My Heart | (Jive) | 48 | 0 |
| 8 | 9 | 9 | Eminem Feat. Dido/Stan | (Aftermath/Interscope) | 47 | 3 |
| 9 | 5 | 12 | Destiny's Child/Independent Women Part 1 | (Columbia) | 49 | 0 |
| 10 | 8 | 11 | Britney Spears/Stronger | (Jive) | 52 | 0 |
| 11 | 7 | 14 | Daft Punk/One More Time | (Border Breakers) | 47 | 1 |
| 12 | 12 | 8 | LeAnn Rimes/Can't Fight The Moonlight | (Curb/Various) | 48 | 1 |
| 13 | 16 | 14 | The Corrs/Irresistible | (143/Lava/Atlantic) | 43 | 0 |
| 14 | 10 | 16 | Ricky Martin/She Bangs | (Columbia) | 43 | 0 |
| 15 | 14 | 12 | Ronan Keating/The Way You Make Me Feel | (Polydor) | 53 | 1 |
| 16 | 11 | 11 | Bon Jovi/Thank You For Loving Me | (Mercury) | 41 | 0 |
| 17 | 20 | 12 | Anastacia/Not That Kind | (Epic) | 37 | 1 |
| 18 | 15 | 25 | Modjo/Lady (Hear Me Tonight) | (Border Breakers) | 37 | 0 |
| 19 | 22 | 19 | Sonique/Sky | (Serious/Universal) | 36 | 0 |
| 20 | 17 | 14 | Westlife/My Love | (RCA) | 34 | 0 |
| 21 | 19 | 8 | Melanie C./If That Were Me | (Virgin) | 43 | 3 |
| 22 | 25 | 22 | Spiller/Groovejet (If This Ain't Love) | (Positiva) | 29 | 0 |
| 23 | 18 | 17 | Lenny Kravitz/Again | (Virgin) | 35 | 0 |
| 24 | 23 | 20 | All Saints/Black Coffee | (London) | 34 | 0 |
| 25 | 31 | 14 | Sugababes/Overload | (London) | 33 | 2 |
| 26 | 35 | 12 | Samantha Mumba/Gotta Tell You | (Wild Card/Polydor) | 26 | 2 |
| 27 | 34 | 2 | All Saints/All Hooked Up | (London) | 25 | 6 |
| 28 | 24 | 15 | Sade/By Your Side | (Epic) | 26 | 0 |
| 29 | 32 | 20 | Texas/In Demand | (Mercury) | 29 | 0 |
| 30 | 39 | 15 | Lionel Richie/Angel | (Island) | 25 | 0 |
| 31 | 30 | 9 | Tom Jones & Heather Small/You Need Love Like I Do | (Gut/V2) | 25 | 1 |
| 32 | 29 | 18 | Eros Ramazzotti/Fuoco Nel Fuoco | (Border Breakers) | 24 | 0 |
| 33 | 33 | 6 | Spooks/Things I've Seen | (Artemis/Sony) | 22 | 3 |
| 34 | 28 | 18 | Spice Girls/Holler | (Virgin) | 26 | 0 |
| 35 | 41 | 9 | Savage Garden/Hold Me | (Columbia) | 29 | 0 |
| 36 | 27 | 23 | Whitney Houston & Enrique Iglesias/Could I Have... | (Arista) | 26 | 0 |
| 37 | 47 | 5 | Phoenix/If I Ever Feel Better | (Border Breakers) | 25 | 3 |
| 38 | 49 | 2 | Dido/Here With Me | (Cheeky/Arista) | 20 | 3 |
| 39 | 42 | 14 | R. Kelly/I Wish | (Jive) | 19 | 0 |
| 40 | 36 | 13 | Vanessa Amorosi/Absolutely Everybody | (Mercury) | 21 | 0 |
| 41 | 43 | 2 | Fatboy Slim feat. Macy Gray/Demons | (Skint/Sony) | 26 | 1 |
| 42 | 45 | 20 | Toni Braxton/Spanish Guitar | (LaFace/Arista) | 21 | 0 |
| 43 | 38 | 12 | Coldplay/Trouble | (Parlophone) | 23 | 0 |
| 44 | 26 | 20 | U2/Beautiful Day | (Island) | 27 | 0 |
| 45 | 48 | 19 | Kylie Minogue/On A Night Like This | (Parlophone) | 21 | 0 |
| 46 | 37 | 12 | Spice Girls/Let Love Lead The Way | (Virgin) | 21 | 0 |
| 47 | > | RE | Lucy Pearl/Don't Mess With My Man | (Beyond/Virgin) | 23 | 0 |
| 48 | > | NE | Gigi D'Agostino/La Passion | (Border Breakers) | 17 | 1 |
| 49 | > | NE | Red Hot Chili Peppers/Road Trippin' | (Warner Bros.) | 28 | 3 |
| 50 | > | NE | Enrique Iglesias/Sad Eyes | (Interscope) | 21 | 0 |

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

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

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

Indicates singles which previously featured in the Border Breakers chart

Highest New Entry Greatest chart points gainer

RTL slide continues

audience figures in five years at 11.5%, taking it level with NRJ.

Alain Neuville, chief executive of Anima, a market research company which specialises in European media, says that France's radio market is now starting to resemble that of other European countries, where a handful of stations compete for market leadership without—as in the past 20 years—one station dominating the market.

Radio analysts suggest that RTL's programming revolution—designed to reduce the average age of its greying audience—was too radical for the station's traditionally conservative listeners and was not implemented smoothly enough, with the station's management wanting to do too much too quickly. Also blamed is RTL's sales house, for asking for a rapid rejuvenation of the station's audience.

Neuville says that "RTL's decline was inevitable, but no one could have anticipated such a sharp and quick drop in audience. Many faithful listeners of the station have been destabilised by the changes and have started to look elsewhere, mostly moving to Europe 1, Nostalgie, France Inter and France Info."

In a statement, RTL admits that the November-December figures were

French radio listening (% weekly reach)

| Station (format) | Nov-Dec '00 | Sep-Oct '00 | Nov-Dec '99 |
|------------------------------|-------------|-------------|-------------|
| RTL (full-service) | 13.2 | 15.1 | 17.2 |
| France Info (news) | 12.2 | 11.5 | 10.1 |
| France Inter (full-service) | 11.7 | 10.9 | 10.7 |
| NRJ (CHR) | 11.5 | 11.9 | 12.0 |
| Europe 1 (news/talk) | 11.5 | 10.9 | 11.3 |
| Local independent (various) | 10.8 | 10.8 | 10.0 |
| Nostalgie (gold) | 8.7 | 8.7 | 7.9 |
| Skyrock (urban) | 6.7 | 6.4 | 5.9 |
| Fun Radio (dance/CHR) | 6.7 | 6.3 | 7.1 |
| France Bleu (full-service) | 6.5 | 6.2 | N/A |
| Cherie FM (AC) | 6.2 | 6.0 | 6.1 |
| Europe 2 (Hot AC) | 4.9 | 5.4 | 5.2 |
| RTL2 (AC) | 4.7 | 4.3 | 4.8 |
| RFM (gold) | 4.4 | 4.5 | 4.9 |
| Rire et Chansons (comedy/AC) | 3.6 | 3.5 | 3.2 |
| RMC (full-service) | 2.0 | 2.3 | 2.5 |

Source: Médiamétrie. 1% = 475 800 adults aged 15 plus.

"not good for the station." It acknowledges that regaining its position is going to be "a challenge" and that its new team "is now fully mobilised." The morning show has been beefed up with the arrival of comedian Laurent Gerra, and a new afternoon show is due to start in the coming weeks.

Many, including the likes of Radio France president Jean-Marie Cavaïda, believe that RTL has also been hit by increased promiscuity in the mar-

ketplace, with even older listeners swapping stations more frequently than they used to.

Neuville suggests that former RTL listeners will switch from station to station for a while before settling on one station, which could be RTL again if it manages to provide attractive programmes. "It will take a few months to stabilise, but listeners—and we are talking about an audience who are by nature quite faithful—will eventually find their right station," he says.

David heads this year's Brits list

comedy duo Ant and Dec, relatively unknown outside the UK, to host the show. "Presenters must have a knowledge of the UK scene," she argues.

The nominations, announced on January 15, were a cause for celebration for UK independent label Telstar. Its WildStar artist Craig David was nominated for Best British Album, Best British Dance Act, Best British Male Solo Artist and Best British Newcomer. "We are delighted," says Jeremy Marsh, managing director of Telstar. "Four nominations are fantastic and there are still two categories [to be announced] in which Craig is a possible."

The 19-year-old R'n'B star's self-penned debut album *Born To Do It* has sold more than 3.5 million albums internationally and has achieved platinum status in 10 countries. David last week secured a deal in the US with Atlantic Records.

Overall, Universal comes out top with 16 nominations, while EMI, Sony and BMG each have 12, and Warner has eight. Craig David's popularity ensures that Telstar is the pick of the indies with his four entries.

The Brits are the creation of UK labels' body the BPI, which has hosted the event since 1977. More than one thousand industry figures participated in the voting for product released between November 30, 1999 and December 31, 2000.

Production and syndication company Wise Buddha is again handling international radio sales for the Brits this year. Programme sales director Murielle Ruyet says: "I already have stations confirmed to do the show and the people who took it last year were very happy. As a result, I think all or

continued from page 1

Saints or spinners?

continued from page 1

more appealing to a slightly younger audience than *Pure Shores*, which we went with," explains deputy programme controller Nik Goodman. "There seems to be more of a resurgence in quality guitar music, with some big albums coming out this year. I think there will be more emphasis on getting out there and doing it live rather than just looking nice."

Pure Shores sold in excess of 1.5 million copies, going platinum in the UK, Ireland and Australia, and gold in France, Italy, Belgium, Sweden and New Zealand. The eponymous *All Saints* debut long-player has now sold 7.5 million units, attaining platinum status in 14 territories, including Denmark, Switzerland and Spain, according to their label.

London Records head of international David Wille reports that "with the current quick build of *All Hooked Up*, album sales [of *Saints & Sinners*] are going strong—close to the two million mark" since its release on October 16. After their appearances on the European festival circuit last summer, which included Beach Rock in Belgium and Drobak in Norway, the girls' next continental European foray is expected to include a number of awards ceremonies, according to Wille. "We've already got a few things pencilled in—doing TV shows; possibly the NRJ Awards in Sweden on February 7, the Echo Awards in Germany, and the Czech Grammies."

Wille is keen to stress that "we're looking towards the future and more hit singles—*All Hooked Up* won't be the last single off the album."

How long-term that future is, though, remains a moot point. Virgin's Goodman regards talk of divisions in the group as "predictable. There's always going to be tensions in a band with forthright outspoken people—what I hear [is that] there's been some discontentment [in the band] for some time," he says, predicting that "Shaznay will launch a solo career and do very well."

The official line from David Wille at London Records is "absolutely no comment whatsoever." But if it really is "two [album] strikes and out" for All Saints—rather than just an Oasis-style PR spin—Capital's Jeff Smith for one will be sorry to see them go. "[*All Hooked Up*] is a great example of state-of-the-art R&B pop, so if they are splitting up at least they'll be going out on a high. I think they'll be much missed by Top 40 programmers," Smith concludes.

2001 Brit Awards: the nominations

Best British Group: All Saints, Coldplay, Moloko, Radiohead, Toploader.

MasterCard Best British Album: Coldplay—*Parachutes*; Craig David—*Born To Do It*; David Gray—*Lost Songs*; Radiohead—*Kid A*; Robbie Williams—*Sing When You're Winning*

Best British Dance Act: Artful Dodger, Craig David, Fat Boy Slim, Moloko, Sonique

Best British Male Solo Artist: Badly Drawn Boy, Craig David, David Gray, Fatboy Slim, Robbie Williams

Best British Female Solo Artist: Dido, Sade, PJ Harvey, Jamelia, Sonique.

Best British Newcomer (voted for by BBC Radio 1 listeners): A1, Atomic Kitten, Lolly, Point Break, Richard Blackwood, Coldplay, Toploader, Muse, Badly Drawn Boy, Death In Vegas, Craig David, DJ Luck & MC Neat, Sweet Female Attitude, Architechs, MJ Cole, Artful Dodger, Sonique, Shaft, Oxide & Neutrino, Chicane.

Best Pop Act (voted for by CD:UK viewers and The Sun Bizarre column readers): Britney Spears, Ronan Keating, S Club 7, Steps, Westlife.

Best Soundtrack/Cast Recording: AIR—*The Virgin Suicides* (OST); American Beauty (OST); Billy Elliot (OST); Björk—*Selmasongs* (Music from the Motion Picture "Dancer In The Dark"); Shaft (music from and inspired by) (OST); The Beach (OST).

Best International Group: The Corrs, Santana, Savage Garden, U2, Westlife

Best International Newcomer: Jill Scott, Kelis, Lene Marlin, Pink, Westlife

Best International Male Solo Artist: Eminem, Ricky Martin, Ronan Keating, SisQo, Wyclef Jean

Best International Female Solo Artist: Britney Spears, Jill Scott, Kylie Minogue, Madonna, Pink

Outstanding Contribution To Music: U2

most of them will want to do it again."

As far as television coverage goes, French commercial channel M6, Italian satellite broadcaster Stream and commercial TV Norge in Norway have all signed up to broadcast the show.

Spain has never broadcast the Brits before, but Eagle Rock, the company responsible for international TV sales, is hoping to change that this

year. "Spain would be a real feather in our cap," admits Jane Small, director of international television. "We're keeping our fingers crossed that a couple of international artists will confirm their appearances—that would give us a big boost." The event will be broadcast to the UK public on the terrestrial ITV network the following evening (February 27).

New role for Conroy: head of AOL Music

NEW YORK — Departing BMG Entertainment executive Kevin Conroy has been named head of AOL Music. In his new position, Conroy—currently BMG's chief marketing officer/president of new technology—will direct AOL's digital music strategy.

Based in New York and reporting to AOL senior VP/GM Jonathan

Sacks, he will serve as a liaison between the company and the major record labels, as he heads the launch of AOL's digital music subscription service. He will also co-ordinate all of AOL's online music properties, including Spinner, Winamp, and the AOL Music Channel.

Conroy, who has overseen corpo-

rate marketing and new-media development for BMG's businesses around the world, is to depart the company on January 31 (M&M, January 20). BMG expects to announce two replacements for Conroy soon; sources say that David Kang, a former new-media consultant at the Firm, has been named senior VP of new technology.

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BORDER BREAKERS

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

| TW | LW | WOC | Artist/Title | Original Label | Country Of Signing | TS |
|----|------|-------------------------------|---|--------------------------------------|--------------------|----|
| 1 | 1 | 14 | DAFT PUNK/One More Time | (LABELS/VIRGIN) | FRANCE | 32 |
| 2 | 2 | 25 | Modjo/Lady (Hear Me Tonight) | (Barclay) | FRANCE | 26 |
| 3 | 3 | 18 | Eros Ramazzotti/Fuoco Nel Fuoco | (Ariola) | ITALY | 23 |
| 4 | 5 | 16 | Phoenix/If I Ever Feel Better | (Source/Virgin) | FRANCE | 19 |
| 5 | 4 | 13 | Gigi D'Agostino/La Passion | (BXR/Media) | ITALY | 15 |
| 6 | 6 | 20 | Eagle Eye Cherry & Neneh Cherry/Long Way Around | (Diesel/Polydor) | SWEDEN | 16 |
| 7 | 7 | 13 | ATC/My Heart Beats Like A Drum | (Kingsize/Hansa) | GERMANY | 15 |
| 8 | 8 | 7 | A*Teens/Upside Down | (Stockholm) | SWEDEN | 13 |
| 9 | 9 | 3 | Modjo/Chillin' | (Barclay) | FRANCE | 9 |
| 10 | 13 | 3 | Eros Ramazzotti/Un Angelo Non E | R (Ariola) | ITALY | 7 |
| 11 | 11 | 19 | Rednex/The Spirit Of The Hawk | (Jive) | HOLLAND | 8 |
| 12 | 14 | 10 | A-Ha/Velvet | (WEA) | GERMANY | 11 |
| 13 | 12 | 10 | Darude/Feel The Beat | (16 Inch/Various) | FINLAND | 7 |
| 14 | 10 | 6 | Bomfunk MC's/Uprocking Beats | (Epidrome/Sony) | FINLAND | 6 |
| 15 | 24 | 15 | Etienne De Crecy/Am I Wrong? | (V2) | FRANCE | 5 |
| 16 | 16 | 15 | Jessica Folcker/To Be Able To Love You | (Jive) | SWEDEN | 5 |
| 17 | 19 | 6 | Hooverphonic/Mad About You | (Columbia) | BELGIUM | 5 |
| 18 | > NE | Benjamin Diamond/Little Scare | (Epic) | FRANCE | 5 | |
| 19 | 18 | 8 | Orange Blue/She's Got That Light | (Edel) | GERMANY | 7 |
| 20 | 22 | 15 | Underdog Project/Summer Jam | (Loop Dance Constructions/Universal) | GERMANY | 5 |
| 21 | 17 | 25 | ATC/Around The World | (Kingsize/Hansa) | GERMANY | 4 |
| 22 | 15 | 6 | K's Choice/Busy | (Double T/Sony) | BELGIUM | 5 |
| 23 | > NE | Underdog Project/Tonight | (Loop Dance Constructions/Universal) | GERMANY | 4 | |
| 24 | 20 | 3 | Sasha/Owner Of My Heart | (WEA) | GERMANY | 6 |
| 25 | 21 | 6 | Axelle Red/J'Ai Jamais Dit | (Virgin) | BELGIUM | 3 |

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



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

EURO CONVERSION RATES

Country (currency)

Austria*
Belgium*
Czech Republic
Denmark
Finland*
France*
Germany*
Greece
Ireland*
Italy*
Netherlands*
Norway
Poland
Portugal*
Spain*
Sweden
Switzerland
U.K.
U.S.

1 €
Sch13.76
Bfr40.34
Kr35.20
Dkr7.46
Fmk5.94
Ffr6.56
DM1.95
Dr340.58
£0.78
L1936.27
Dfl2.20
Nkr8.22
Z3.87
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Conversion rates correct as of January 4, 2001

*Denotes 'eurozone' countries with a fixed exchange rate

Coming specials in Music & Media...

M&M ONLINE

Cover date: February 10
Street date: February 5
Artwork deadline: January 29

NORDIC SPOTLIGHT

Cover date: February 24
Street date: February 19
Artwork deadline: February 12

for details call Claudia Engel. tel: (+44) 207 822 8300 or call your local representative

HOTLINE

Edited by Siri Stavnes Dove & Jon Heasman

Hotline can exclusively reveal that music TV channel MTV will be announcing an increased commitment to the broadcast of live music at a press conference/lunch during Midem on January 23. Sources say there is likely to be a daily slot for live material on all of MTV's European channels.

Also in Cannes, French electronica act Daft Punk will unveil details on January 22 of what is believed to be an ambitious new Internet venture, in partnership with US rights management company Intertrust. One of Daft Punk's members, Thomas Bangalter, will be travelling to Midem to explain the project.

Hotline hears that Thomas Stein, (pictured) president of BMG Germany/Switzerland/Austria and Eastern Europe, has been asked by new BMG Entertainment president/CEO Rolf Schmidt-Holtz to relocate to New York to join his senior management team there. It is thought likely that Stein will oversee the division's creative operations. If confirmed, his promotion would clear the way for London-based Richard Griffiths, BMG's chairman for UK/Ireland and president for Central Europe, to take charge of all the company's European operations.



Former Music & Media editor-in-chief Machgiel Bakker has been appointed managing director of indie label Play It Again Sam in the Netherlands. Bakker, who will report to PIAS Benelux MD Leo van Schaick, became MD of the Dutch Mega Top 100 chart after leaving M&M at the end of 1996.

First signs of back-tracking by RTL? A month after his late night show Les Nocturnes was dropped by the French full-service station, veteran DJ Georges Lang was asked by the station's new management team to return to his famous slot on January 16.

Nominations for this year's Swedish Grammis awards were coming in just as M&M was going to press. Virgin is set to dominate the February 19 ceremony with a total of 15 nominations. It's been a good year for new talent/four debut albums receive five nominations each: they are for female rapper Feven (BMG), rock band The Ark (Virgin), rapper Thomas Rusiak (LED Recordings) and rock artist Håkan Hellström (Virgin).

Italy's TV regulator has rejected the merger of Telemontecarlo and SEAT, which would have produced a third Italian TV powerhouse to rival state-owned RAI and Berlusconi-owned Mediaset. The decision may have an influence MTV's potential switch from Rete A to Telemontecarlo 2, the company's music video channel.

The BBC has submitted plans to the UK government to spend more than £300 million on new digital TV and radio services over the next two years. As expected, the public broadcaster is proposing five new digital radio services (M&M, October 14) which include an urban music station and an adult rock outlet drawing on the Beeb's extensive music archives.

Finally, despite the political storm surrounding his plans, French president Jacques Chirac has decided to go ahead with his appointment of journalist-turned-politician Dominique Baudis as president of broadcasting authority the CSA. He replaces Hervé Bourges, who had criticised the appointment on the grounds that it would politicise the regulator. Yvon Le Bars and Francis Beck have also been appointed to the nine-member body.

week 05/01

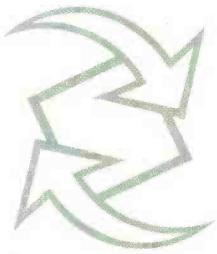
Major Market Airplay

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The most aired songs in Europe's leading radio markets

TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

| UNITED KINGDOM | | | | GSA | | | | FRANCE | | | | | | | | |
|--|------|--|---|--|------|--|--|--|--------------|----------------|-----------------------------------|---|--|------------|--------------|----------------|
| TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Local Label |
| 1 | 3 | 6 | JENNIFER LOPEZ/LOVE DONT COST A THING (EPIC) | 18 | 1 | 1 | 9 | BON JOVI/THANK YOU FOR LOVING ME (MERCURY) | 16 | 1 | 1 | 14 | SPOOKS/THINGS I'VE SEEN (EPIC) | (EPIC) | | |
| 2 | 2 | 13 | Craig David/Walking Away (Wildstar) | 18 | 2 | 3 | 8 | Robbie Williams/Supreme (Chrysalis) | 18 | 2 | 2 | 15 | Eminem/Stan (Mercury) | (Mercury) | | |
| 3 | 1 | 12 | Madonna/Don't Tell Me (Maverick/Warner Bros.) | 19 | 3 | 7 | 12 | Soniq/Sky (Serious/Universal) | 17 | 3 | 3 | 17 | Florent Pagny/Et Un Jour Une Femme (Epic) | (Epic) | | |
| 4 | 13 | 2 | U2/Stuck In A Moment You Can't Get Out Of (Island) | 16 | 4 | 6 | 15 | Backstreet Boys/Shape Of My Heart (Jive) | 15 | 4 | 4 | 8 | Jennifer Lopez/Love Don't Cost A Thing (Polydor) | (Polydor) | | |
| 5 | 7 | 9 | Robbie Williams/Supreme (Chrysalis) | 17 | 5 | 11 | 11 | Sasha/Owner Of My Heart (WEA) | 17 | 5 | 5 | 17 | De Palmas/T'en Reve Encore (Mercury) | (Mercury) | | |
| 6 | 8 | 5 | Rui Da Silva/Touch Me (Kismet/Arista) | 14 | 6 | 2 | 8 | Craig David/Walking Away (Edel) | 17 | 6 | 6 | 18 | Texas/In Demand (Barclay) | (Barclay) | | |
| 7 | 5 | 9 | Eminem Feat. Dido/Stan (Interscope) | 14 | 7 | 4 | 10 | Madonna/Don't Tell Me (Maverick/Warner Bros.) | 18 | 7 | 7 | 19 | Soniq/It Feels So Good (WEA) | (WEA) | | |
| 8 | 4 | 9 | LeAnn Rimes/Can't Fight The Moonlight (Curb) | 15 | 8 | 17 | 3 | Texas/Inner Smile (Mercury) | 16 | 8 | 8 | 24 | Madonna/Music (Mercury) | (Mercury) | | |
| 9 | 10 | 6 | Texas/Inner Smile (Mercury) | 15 | 9 | 8 | 9 | The Corrs/Irresistible (143/Lava/Atlantic) | 15 | 9 | 9 | 12 | Shania Twain/From This Moment On (Columbia) | (Columbia) | | |
| 10 | 12 | 2 | Fragma feat. Maria Rubia/Everytime You Need Me (Positiva) | 12 | 10 | 15 | 6 | Jennifer Lopez/Love Don't Cost A Thing (Epic) | 16 | 10 | 10 | 37 | Mary Mary/Shackles (Columbia) | (Columbia) | | |
| 11 | 6 | 11 | Destiny's Child/Independent Women Part 1 (Columbia) | 16 | 11 | 5 | 11 | Britney Spears/Stronger (Jive) | 15 | 12 | 12 | 12 | Destiny's Child/Independent Women Part 1 (BMG) | (Labels) | | |
| 12 | 16 | 3 | David Morales Presents The Face/Needin' U (Manifesto) | 12 | 12 | 3 | 12 | Melanie C/I If That Were Me (Virgin) | 14 | 13 | 13 | 15 | Daff Punk/One More Time (Edel) | (Edel) | | |
| 13 | 15 | 2 | All Saints/All Hooked Up (London) | 11 | 13 | 9 | 9 | Ricky Martin/She Bangs (Columbia) | 13 | 14 | 14 | 4 | Craig David/7 Days (Delabel) | (Delabel) | | |
| 14 | 9 | 5 | Fatboy Slim feat. Macy Gray/Demons (Skint/Sony) | 13 | 14 | 8 | 8 | Ronan Keating/The Way You Make Me Feel (Polydor) | 14 | 15 | 15 | 9 | Nutteau/Elle Te Rend Dingue (Epic) | (Epic) | | |
| 15 | 17 | 20 | All Saints/Black Coffee (London) | 12 | 15 | 9 | 12 | Vanessa Amorosi/Absolutely Everybody (Mercury) | 12 | 16 | 16 | 8 | Anastacia/Not That Kind (Polydor) | (Polydor) | | |
| 16 | 20 | 2 | Martine McCutcheon/On The Radio (Innocent/Virgin) | 11 | 16 | 10 | 9 | Gigi D'Agostino/La Passion EP (BXR/Media) | 13 | 17 | 17 | 8 | Samantha Mumba/Gotta Tell You (Mercury) | (Mercury) | | |
| 17 | > NE | Santos/Camels (Incentive) | 10 | 17 | 16 | 3 | LeAnn Rimes/Can't Fight The Moonlight (Curb) | 13 | 18 | 18 | 14 | Pablo Villafranca/La Peine Maximum (SMALL) | (SMALL) | | | |
| 18 | > NE | Mya/Case Of The Ex (Interscope) | 11 | 18 | 13 | 13 | Lenny Kravitz/Again (Virgin) | 11 | 19 | 19 | 6 | Demon/You Are My High (Hostile) | (Hostile) | | | |
| 19 | 11 | 12 | Soniq/I Put A Spell On You (Serious/Universal) | 16 | 19 | > NE | Samantha Mumba/Gotta Tell You (Polydor) | 10 | 20 | 20 | 34 | Aaliyah/Try Again (Hostile) | (Hostile) | | | |
| 20 | > NE | Dido/Here With Me (Cheeky/Arista) | 9 | 20 | > RE | Ayman feat. Keith Sweat/Dieser Brief (East West) | 12 | 21 | 21 | 25 | One Shot/Lettre Ouverte (Barclay) | (Barclay) | | | | |
| Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Data supplied by SNEP/IPSOS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience. | | | | |
| SCANDINAVIA | | | | THE NETHERLANDS | | | | ITALY | | | | Original Label | | | | |
| TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Original Label |
| 1 | 1 | 8 | MADONNA/DON'T TELL ME (MAVERICK/WARNER BROS.) | 12 | 1 | 1 | 10 | LEANN RIMES/CAN'T FIGHT THE MOONLIGHT (WARNER) | 1 | 1 | 5 | 8 | JENNIFER LOPEZ/LOVE DONT COST A THING (EPIC) | 3 | | |
| 2 | 2 | 16 | Ricky Martin/She Bangs (Columbia) | 10 | 2 | 6 | 15 | Lionel Richie/Angel (EMI) | 2 | 2 | 18 | 5 | Piero Pelù/Buongiorno Mattina (WEA) | 3 | | |
| 3 | 3 | 15 | Backstreet Boys/Shape Of My Heart (Jive) | 10 | 3 | 12 | 5 | Robbie Williams/Supreme (EMI) | 3 | 1 | 12 | 12 | Tom Jones & Heather Small/You Need Love Like I Do (Gut/V2) | 3 | | |
| 4 | 4 | 5 | Robbie Williams/Supreme (Chrysalis) | 10 | 4 | 9 | 4 | Craig David/Walking Away (Edel) | 4 | 6 | 2 | 2 | Modjo/Chillin' (Barclay) | 3 | | |
| 5 | 5 | 11 | Westlife/My Love (RCA) | 8 | 5 | 2 | 14 | Madonna/Don't Tell Me (Warner) | 5 | 2 | 9 | 9 | Shivaree/Goodnight Moon (Capitol) | 3 | | |
| 6 | 11 | 8 | Destiny's Child/Independent Women Part 1 (Columbia) | 7 | 6 | 7 | 12 | Westlife/My Love (BMG) | 6 | 4 | 11 | 11 | Craig David/7 Days (Edel) | 3 | | |
| 7 | 10 | 8 | Savage Garden/Hold Me (Columbia) | 10 | 7 | 8 | 26 | Twice/We Bisto (EMI) | 7 | 15 | 2 | 2 | Alex Britti/La Vasca (Universal) | 3 | | |
| 8 | 12 | 6 | Craig David/Walking Away (Edel) | 9 | 8 | 15 | 11 | Juan Wells/Summer Rain (EMI) | 8 | 9 | 12 | 12 | Phoenix/If I Ever Feel Better (Virgin) | 3 | | |
| 9 | 0 | RE | U2/Stuck In A Moment You Can't Get Out Of (Island) | 9 | 9 | 11 | 12 | Marco Borsato/Wat Is Mijn Hart (Polydor) | 9 | 17 | 9 | 12 | Lunapop/Se Ci Sarai (Banana/Universal) | 3 | | |
| 10 | 6 | 21 | All Saints/Black Coffee (London) | 7 | 12 | 11 | 21 | Modjo/Lady (Hear Me Tonight) (Polydor) | 10 | 3 | 11 | 11 | Madonna/Don't Tell Me (Maverick/Warner Bros.) | 3 | | |
| 11 | 7 | 6 | Jennifer Lopez/Love Don't Cost A Thing (Epic) | 9 | 13 | 17 | 17 | Aeda & De Mumnik/De Kapitein Del 2 (SMART) | 11 | 7 | 2 | 2 | All Saints/All Hooked Up (London) | 2 | | |
| 12 | > NE | Texas/Inner Smile (Mercury) | 8 | 15 | 9 | 3 | Melanie C/I If That Were Me (Virgin) | 12 | 13 | 4 | 4 | Jovanotti/File Not Found (Sole Luna/Mercury) | 2 | | | |
| 13 | 14 | 17 | Texas/In Demand (Mercury) | 7 | 16 | 9 | 22 | Whitney & Enrique/Could I Have This Kiss Forever (BMG) | 13 | 8 | 9 | 9 | Robbie Williams/Supreme (Chrysalis) | 2 | | |
| 14 | 16 | 5 | Melanie C/I If That Were Me (Virgin) | 10 | 17 | 16 | 16 | Eminem feat. Dido/Stan (Polydor) | 14 | 20 | 6 | 6 | Hevia/Tanzila (Hispavox) | 2 | | |
| 15 | > RE | A* Teens/Uprise Down (Stockholm) | 8 | 18 | 23 | 8 | ATC/Around The World (BMG) | 15 | 11 | 13 | 13 | Backstreet Boys/Shape Of My Heart (Jive) | 2 | | | |
| 16 | 9 | 9 | Lenny Kravitz/Again (Virgin) | 8 | 19 | 17 | 6 | U2/Stuck In A Moment (Mercury) | 16 | > RE | 13 | 13 | Morcheeba/Be Yourself (East West) | 2 | | |
| 17 | 8 | 19 | U2/Beautiful Day (Island) | 7 | 21 | 18 | 18 | Kandi/Don't Think I'm Not (Columbia) | 17 | > NE | 16 | 16 | Lionel Richie/Don't Stop The Music (Island) | 2 | | |
| 18 | 15 | 15 | Jessica Folcker/To Be Able To Love You (Jive) | 5 | 22 | 24 | 34 | Alessandro Safina/Luna (Mercury) | 18 | > NE | 18 | 18 | Danielle Groff/If You Don't Like It (RCA) | 2 | | |
| 19 | > NE | Wyclef Jean feat. Mary J. Blige/911 (Columbia) | 6 | 23 | 35 | 25 | Melanie C/I Turn To You (Virgin) | 19 | 12 | 2 | 2 | Dido/Here With Me (Cheeky/Arista) | 2 | | | |
| 20 | > RE | The Corrs/Irresistible (143/Lava/Atlantic) | 8 | 24 | 22 | 21 | Spiller/Groovejet (Byte) | 20 | 11 | 3 | 2 | Marina Rei/I Miei Complimenti (Virgin) | 2 | | | |
| Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience | | | | Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | |
| SPAIN | | | | POLAND | | | | HUNGARY | | | | Original Label | | | | |
| TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Original Label | TS | TW | LW | WOC | Artist/Title | Original Label |
| 1 | 1 | 3 | EROS RAMAZZOTTI/UN ANGELO NON E (ARIOLA) | 4 | 1 | 1 | 12 | ENYA/ONLY TIME (WEA) | 5 | 1 | 2 | 3 | LEANN RIMES/CAN'T FIGHT THE MOONLIGHT (CURB) | 3 | | |
| 2 | 2 | 13 | Joaquin Sabina/Nos Sobran Los Motivos (Ariola) | 3 | 2 | 2 | 12 | Eros Ramazzotti/Fuoco Nel Fuoco (Ariola) | 3 | 2 | 10 | 10 | Lionel Richie/Angel (Island) | 1 | | |
| 3 | 5 | 7 | Texas/Inner Smile (Mercury) | 3 | 3 | 3 | 10 | Backstreet Boys/Shape Of My Heart (Jive) | 4 | 3 | 12 | 3 | Madonna/Don't Tell Me (Maverick/Warner) | 1 | | |
| 4 | 3 | 7 | U2/Stuck In A Moment You Can't Get Out Of (Island) | 3 | 4 | 4 | 8 | Enrique Iglesias/Sad Eyes (Interscope) | 3 | 4 | 3 | 16 | Modjo/Lady (Barclay) | 1 | | |
| 5 | > NE | Jarabe De Palo/De Vuelta Y Vuelta (Virgin) | 3 | 5 | 6 | 11 | Soniq/Sky (Serious/Universal) | 2 | 5 | 1 | 5 | Britney Spears/Stronger (Jive) | 1 | | | |
| 6 | > NE | Revolver/Faro De Lisboa (WEA) | 3 | 6 | 5 | 8 | Westlife/My Love (RCA) | 2 | 6 | 7 | 5 | Crystal/Ket Utazo (Sony) | 1 | | | |
| 7 | 4 | 7 | UB40/Light My Fire (DEP International/Virgin) | 3 | 7 | 7 | 11 | Marie Anthony/When I Dream At Night (Columbia) | 2 | 7 | 9 | 4 | Underdog Project/Summer Jam (Loop Dance/Universal) | 1 | | |
| 8 | 9 | 9 | Miguel Saez/Mala Mujer (Horus) | 2 | 8 | 8 | 7 | Craig David/Walking Away (Wildstar/Edel) | 4 | 8 | 6 | 3 | Robbie Williams/Supreme (Chrysalis) | 1 | | |
| 9 | 14 | 3 | Dafn/Punk/One More Time (Virgin) | 2 | 9 | 9 | 7 | Ronan Keating/The Way You Make Me Feel (Polydor) | 4 | 9 | 15 | 10 | Ricky Martin/She Bangs (Columbia) | 1 | | |
| 10 | 12 | 8 | Rafa Martin/Todo El Amor (Muxxic) | 2 | 10 | 10 | 7 | Britney Spears/Stronger (Jive) | 3 | 10 | 14 | 4 | The Corrs/Irresistable (143/Lava/Atlantic) | 1 | | |
| 11 | 13 | 8 | Hevia/Bacilos De Budapest (Hispavox) | 2 | 11 | 11 | 6 | The Corrs/Irresistible (143/Lava/Atlantic) | 4 | 11 | 16 | 7 | Vanessa Amorosi/Absolutely Everybody (Mercury) | 1 | | |
| 12 | 6 | 8 | Laura Pausini/Un Error De Los Grandes (CGD) | 2 | 12 | 13 | 9 | Spice Girls/Let Love Lead The Way (Virgin) | 2 | 12 | 18 | 4 | Anastacia/Not That Kind (Epic) | 1 | | |
| 13 | 7 | 7 | El Canto Del Loco/Llueve En Mi (Ariola) | 2 | 13 | 14 | 13 | Ryszard Rynkowski/Dary Iosu (Pomaton) | 3 | 13 | 4 | 6 | Backstreet Boys/Shape Of My Heart (EMI) | 1 | | |
| 14 | 8 | 3 | Juan Perro/Llevame Al Rio (DRO) | 2 | 14 | 15 | 8 | Bon Jovi/Thank You For Loving Me (Mercury) | 2 | 14 | 29 | 2 | Eros Ramazzotti/Fuoco Nel Fuoco (BMG) | 1 | | |
| 15 | 10 | 8 | Estopa/Como Camarón (Ariola) | 2 | 15 | 17 | 9 | Bajm/Modlitwa O Złoty Deszcz (Pomaton) | 3 | 15 | 13 | 16 | Spiller/Groovejet (Positiva) | 1 | | |
| 16 | 11 | 2 | Robbie Williams/Supreme (Chrysalis) | 2 | 16 | 16 | 9 | Robbie Williams & Kylie Minogue/Kids (Chrysalis) | 2 | 16 | 36 | 2 | Kylie Minogue/Please Stay (EMI) | 1 | | |
| 17 | > RE | Madonna/Don't Tell Me (Maverick/Warner Bros.) | 2 | 17 | 12 | 11 | HIM/Gone With The Sin (Terrier/BMG) | 2 | 17 | 8 | 4 | TNT/Miert/Vagy Szomoru (Warner) | 1 | | | |
| 18 | 15 | 2 | Ismail Serrano/N Estasora Sola (Universal) | 3 | 18 | 18 | 15 | Katarzyna Kowalska/Nobody (Universal) | 1 | 18 | 26 | 2 | Bon Jovi/Thank You For Loving Me (Universal) | 1 | | |
| 19 | 16 | 8 | Toploader/Dancing In The Moonlight (Sony S2) | 2 | 19 | 19 | 4 | Jessica Folcker/To Be Able To Love You (Jive) | 1 | 19 | 20 | 10 | Krizs Rudolf/Keresem A Szot (BMG) | 1 | | |
| 20 | > NE | Babyface/Change The World (Epic) | 2 | 20 | 20 | 8 | Morcheeba/Be Yourself (East West) | 2 | 20 | 11 | 3 | Dafn/Punk/One More Time (Virgin) | 1 | | | |
| Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size. | | | | Compiled by M&M | | | | | | | | | | | | |



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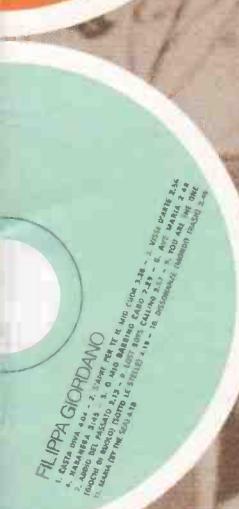
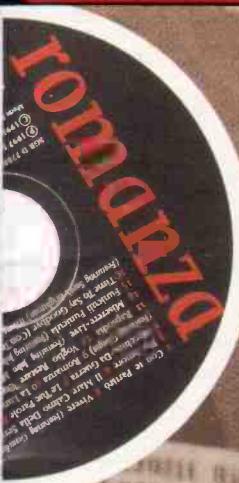
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Sugar: an Italian family affair

Few companies can claim such a legacy as Italy's Sugar Music, now celebrating its seventh decade in the music business and going stronger than ever.

Still independently owned by the heirs of founder Ladislao Sugar, the company has been closely associated to the explosion of Italian talent on a worldwide basis, most recently with the tenor Andrea Bocelli.

On the eve of this new century, the Milan-

based company, which operates in music publishing, recorded music, retail and now the Internet, is launching a new corporate identity at Midem, reflecting its global profile.

In this special issue, Music & Media editor-in-chief Emmanuel Legrand talks about Sugar's past, present and future with Caterina Caselli Sugar, the artistic heart of the company, and her son Filippo Sugar, who

recently took over the management of the company from his father Piero.

M&M also takes a look the history of a label spanning seven decades, from the early days in the thirties when Ladislao Sugar set up his first publishing company to today's empire (pages 12-15), we describe the story behind the success of Andrea Bocelli (pages 16-19), and preview Sugar's roster of artists (pages 19-21).



The Sugar family: Filippo, Caterina Caselli and Piero

Interview with Caterina Caselli Sugar

How did you begin your artistic career?

Caterina Caselli Sugar: The real start of it was in 1966 when I went to the Sanremo Music Festival at the age of 19. But when I was 14 I had already begun singing in a band in Modena—a very musical city—I was also playing the bass, which was quite unusual at that time. I inherited a passion for music from my parents and studied music at school. I also played in dance halls two or three times a week. My mother didn't want me to sing but my father, who died when I was 14, was very supportive. I have a very determined nature and told my mother: 'Don't worry about my life. I promise you I'll be a good girl. But let me do what I want.'

How did the contact with Sugar happen?

Caterina Caselli Sugar: I was working hard trying to play as much as I could and I made a few discs for a small company. Then, in 1966, I went to Rome and played in a club called the Piper. We played something quite new for the time and I was singing in English, although I didn't really understand the words. Gianni Ravera, the patron of the Sanremo festival, had called Mr Sugar to tell him there was this young singer the audiences loved and that he should come to see me. He came to see me twice and I signed a contract with CGD in 1965. At first CGD supplied me with a song I didn't like, *Nessuno Mi Può Giudicare*. But I re-arranged, re-recorded it and went to Sanremo with it. It was a big hit with the audience. I didn't win the contest but I managed to sell more copies than any other act. It was a great beginning.

How important was CGD?

Caterina Caselli Sugar: At that time CGD was one of the most

continued on page 4

Interview with Filippo Sugar

How would you describe Sugar in 2001?

Filippo Sugar: This is a unique kind of company. We are involved in music publishing, record production, retail and now the Internet. We are present very early on in the creative process through to the final sale to the consumer. Few companies can claim to command such a wide range of activities. It affords us a comprehensive overview of the business, from the birth of the song through to its recording and the delivery to the public.

Can you detail your different businesses?

Filippo Sugar: In publishing, the company's oldest activity, we have operations in Italy and in 10 companies abroad. For recorded music, we have decided to concentrate on the creative aspects of the business and not get into distribution. We have a label deal with Universal in Italy whereby they distribute us but we produce, market and promote. For international distribution, we have separate licensing agreements by artist and territory. Andrea Bocelli, for example, is signed to Universal Holland for the world, Filippa Giordano is signed to Erato/Warner for the world, Avion Travel is with EMI for Benelux and France. In retail, we have now two Messaggerie Musicali megastores: one in Milan, our historic location; and one we opened at the end of November 2000 in Rome. We have just set up a new Internet company, Sugarnet, with the objective of enhancing the business to consumers from all our companies. Overall, with our retail activities, we employ 150 people and our turnover in 2000 is close to Lira 100 billion, approximately €50 million.

And your profits?

Filippo Sugar: We don't disclose our profits, but what I can say is that

continued on page 4

SEVENTY YEARS OF SUCCESS

Interview with Caterina Caselli Sugar, continued from page 3

important record companies in Italy. It represented a lot of American catalogues and a lot of them were asking Sugar to distribute them in Italy. The relationship with American labels culminated with the joint venture between Ladislao Sugar and CBS in the mid 1960s.

What was Ladislao Sugar like?

Caterina Caselli Sugar: He came from Hungary and he lived a very particular life. He was a very smart, very intelligent man and he was also very nice. He always asked his employees about their families, how they were. He was warm but not in a superficial way. At the same time, he was very tough and demanding—but always a gentleman. As a businessman, he was very good and had an incredible talent for writing up and negotiating contracts. He was often asked for advice by SIAE [Italian music rights society] on legal issues. Ladislao Sugar was first and foremost a publisher, who had signed many important composers such as Dallapiccola, Petrassi and Berio—as well as pop composers. The retail business Messaggerie Musicali was not as big as it is now, but they were important for the time because it was a place where people could come to listen to the latest releases and look at the most recent books. Because he came from Hungary, Ladislao Sugar was more open and more internationally-minded than most people in the Italian industry. We now have a network of 10 publishing companies around the world that work solely on our repertoire. That is one of the great legacies of Ladislao Sugar.

Was it difficult to work with your father-in-law?

Caterina Caselli Sugar: No, he was so kind to me. When I decided to work in the music industry, I had no experience so I started in a small label [Ascolto, within CGD] because I wanted to understand how the business worked. He was very helpful and interested in the results we had. I was focusing on albums, whereas CGD had more of a culture of hit singles. It's important for me to work on the career of an artist. But I also like to be involved not only in the music but in the visual and marketing aspects, and put all the elements together. I chose the artists I liked, such as Paolo Conte who started developing a career outside Italy, first in France, where we were signed to Chant du Monde, then in Holland. I began to work more and more in Europe.

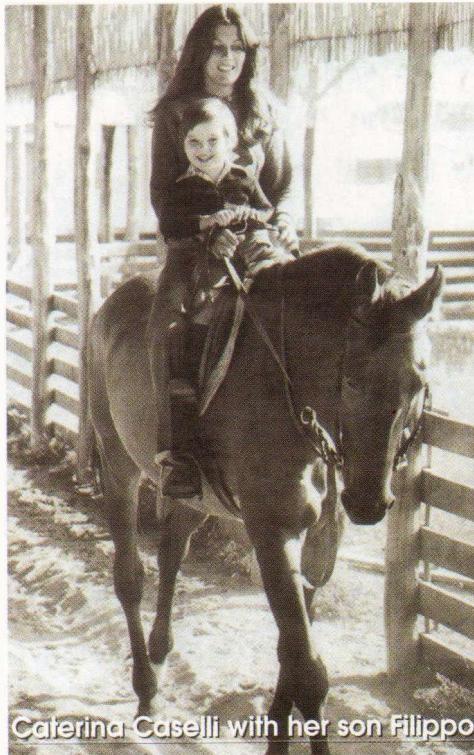
When did you start working for Sugar's record company?

Caterina Caselli Sugar: In 1967 I was in contact with Italian composer Francesco Guccini who is from Modena. He was a contemporary of Bob Dylan, composed songs, wrote wonderful lyrics, and was also a great performer. I was so convinced of his talent that I tried to interest CGD's A&R people in Guccini, but they didn't sign him. Instead, he went to EMI. But I discovered my real role as a result of this episode. I wanted to discover new artists and I knew I had the skills to do it. However, my career as an artist continued throughout the decade. Then I got married [to Piero Sugar, Ladislao's son] and had a baby, Filippo, who I took care of for six years before returning to work. In 1975, I decided to get involved in music again. Music is my passion and I get a lot from artists. I want to be emotionally enraptured. When I listen to a cassette I am always hoping to hear someone unique and then I do the best I can to support them.

How did you feel when CGD was sold to Warner Music?

Caterina Caselli Sugar: I cannot express how I felt. It was so sad. I didn't understand it. We were beginning to have a significant production. We had just discovered Baccini and we had so many artists. But it

Caterina Caselli with her son Filippo



continued on page 6

Interview with Filippo Sugar, continued from page 3

our companies are all showing profits.

Why haven't you made a global licensing deal with one single company for your label?

Filippo Sugar: We believe we can achieve success if we have the right partner who shares the same enthusiasm as we do. Not all the companies would understand the concept behind all our artists. So we chose to work with the company we feel will be the best for a certain artist. If you have the feeling that they are not going to be behind your projects, it's not worth the effort.

Your main artist, Andrea Bocelli, was originally signed to a PolyGram company. Were you affected when they merged with Universal?

Filippo Sugar: First of all, before the merger we had a deal for Bocelli with PolyGram and a distribution deal with Universal in Italy, and this has not changed, it's simply a bigger company. Overall, I would say that Universal has been quite successful in dealing with the merger. They have changed some of the people we had been working with and we do miss some of them. Teams change and these things happen. Generally in such cases there is a lot of negativity around and Universal's management was able to keep this negativity to a minimum.

Was it necessary to go through a major?

Filippo Sugar: It is difficult to achieve significant international success without a worldwide deal with a major. It might change in the future. I'd like to play a role in creating a network of independents and find new opportunities for companies like ours. But today, apart from the dance business, you need to find a major deal.

What are your goals, now that you are at the helm of the company?

Filippo Sugar: We want to grow the company and we plan to work in areas where we see strong value. Creativity will remain at the heart of the company. We feel that the way we can relate to creativity is unique in today's market, which is dominated by big companies. This is crucial to

our survival as an independent company. I want to grow but at the same time retain a lightweight structure and continue to focus on quality. We want to be very aggressive on the Internet. In the long run, we want to be present on the Net not simply to sell records but because it's a wonderful tool. It brings us back to the basic notion of being a publisher. The objective of a publisher is to ensure the best visibility and diffusion for a song, and the Internet is a fantastic window for doing that. In publishing, the mentality is much more open to endorsing new technologies than in record labels, which are driven by CD sales.

Do you still have room for growth in retail in Italy?

Filippo Sugar: Retail is dramatically underdeveloped in Italy. Virgin has arrived and so has FNAC, but although we are all growing, the market is not saturated. In the South of Italy, there are no real music shops. The market is open and that's why new companies such as FNAC are investing.

Is retail still valid in 2001?

Filippo Sugar: Big retail outlets are the showrooms for entertainment products. The big stores are working very well and we want to open

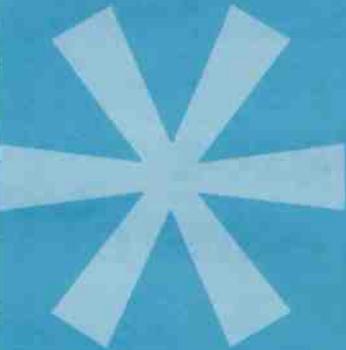
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L Sugar, Piero and Filippo Sugar
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SEVENTY YEARS OF SUCCESS

Interview with Caterina Caselli Sugar, continued from page 4

was a very difficult period for the Italian economy and for the music industry. In addition, all the international labels were developing their own companies. Our joint venture with CBS was terminated and we parted ways. We had a structure that entailed heavy costs, a smaller international repertoire and contracts with major artists that demanded high guarantees. I was confident we had something going for us, but my husband was so frustrated by the situation that he sold the company. After that happened, I went to Venice to see friends and wind down.

What happened next?

Caterina Caselli Sugar: Well, the recording side of our business was gone, but fortunately we soon began to put the missing links back together. We carried on doing what we always did. We did a track with Giorgio Moroder, sung by Gianna Nannini and Eduardo Bennato, which went number one almost everywhere. It was the official song for the 1990 Football World Cup, which we did for FIFA. It was the first time they had ever signed a contract of this type. It was a huge task but very interesting for me because of all the international activities

continued on page 8

Interview with Filippo Sugar, continued from page 4

them to a wider range of services to music consumers. We try to use these big spaces, which are in touch with millions of people every year, as a medium. We want to create communities of books and music buyers and use retail for this purpose alongside new technologies. We are doing this in partnership with all the other record companies—we want to work with everybody.

What about relaunching a fully-fledged record company with your own distribution service and sales force?

Filippo Sugar: Even the majors try to cut down on these kind of costs. We would be moving in the wrong direction if we tried. We have to build a creative business, not a distribution network.

How can you make a creative difference?

Filippo Sugar: We tend to put our faith in what we believe in. That's one of the reasons why Bocelli has been successful—we believed in him. That can happen again because, if we have the talent, it's difficult

continued on page 8



Sugarmusic France congratulates Gruppo Editoriale Sugar on 70 years of success



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SEVENTY YEARS OF SUCCESS

Interview with Caterina Caselli Sugar, continued from page 6
involved. We managed to sell 300,000 copies in Germany—but nothing in the UK!

What are Sugar's business activities today?

Caterina Caselli Sugar: We are a major publisher, both in classical and pop music, with separate teams. And we have developed Insieme, a record label, to which eight artists are signed. But we are now going to bring everything under the Sugar banner. Our retail business with

continued on page 10



Andrea Bocelli received in Rome in 1998 a special plaque celebrating the worldwide sales of 23 million units of his first five albums. Pictured (l-r): Theo Roos (president & CEO, Universal Music Holland), Pier Paolo Guerrini, Jorgen Larsen (chairman & CEO, Universal Music International), Caterina Caselli Sugar, Bocelli, Michele Torpedine (Bocelli's management), Niel van Hoff (general manager, Polydor Holland), and Filippo Sugar.

Interview with Filippo Sugar, continued from page 6

for us not to exploit it to the maximum of its potential. We search for talent, and once we've found it, we do our utmost to make it happen. Besides, with new media bringing down the barriers, the world is changing and in this kind of world, we are bound to have opportunities.

Do you plan to increase your roster?

Filippo Sugar: At the moment we have eight artists signed to Sugar. We have always been selective. For us, the label is a way to create new recording and publishing rights. We are not making more records because we have been successful with Bocelli. The way we are doing it today is the way we did it before.

What will be the role of Sugarnet?

Filippo Sugar: Basically to promote and market our products through the Net. We will start to see the effects of our online operations in the next six months. It is a major investment for us, and it will help bring the works of our artists and composers closer to the public. The world is living a revolution with new media, which is bringing down cultural barriers. This will create new opportunities for us and I firmly believe that the world will open up more and more thanks to the Internet.

Are you conscious of the legacy and isn't it too heavy to deal with?

Filippo Sugar: Yes, obviously. I believe we are the only family business of this kind that has survived in Europe. Of course I want to grow our business but, as we have been around for a long time, I take stock of my responsibility and don't want to waste it all (laughs). As a family we are very careful in what we do and I think we have certain

continued on page 10



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SEVENTY YEARS OF SUCCESS

Interview with Caterina Caselli Sugar, continued from page 8

Messaggerie Musicali is stronger than ever. We have good knowhow in retail and we have just opened a huge new store in Rome. Overall, I think we have got over the worst. My son Filippo is now the boss and he is a very prudent manager. His character is an interesting combination of Hungarian passion from his grandfather's side, artistic talent from Modena where I come from, and business savvy from Milan, where his father grew up. He is a young man of today, very Italian but totally international.

How do you see your role in the new Sugar?

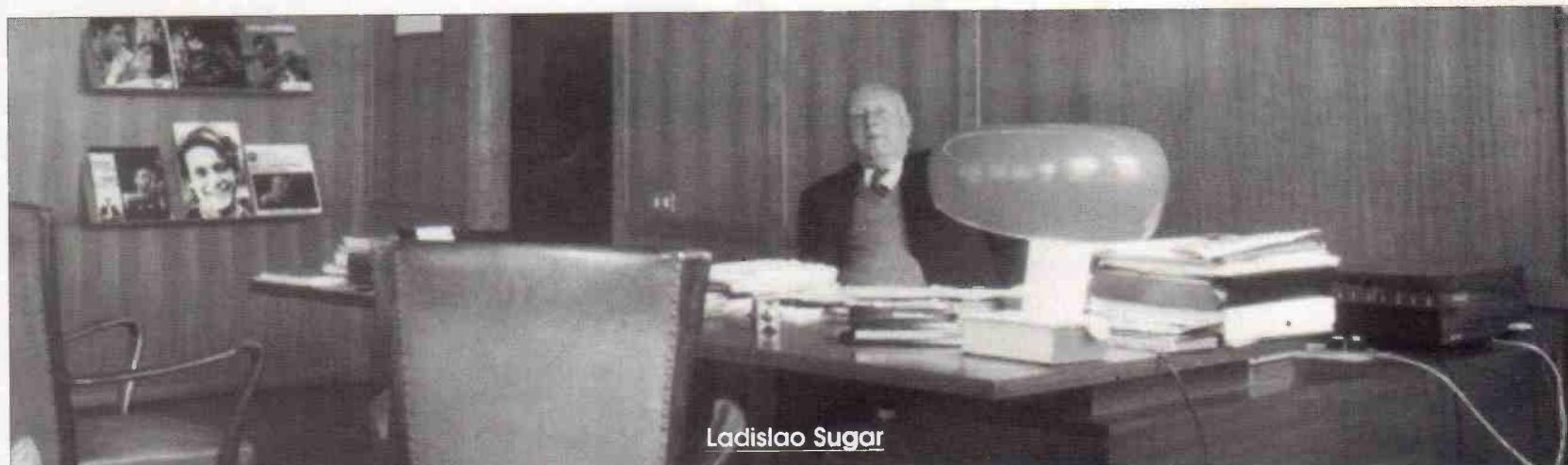
Caterina Caselli Sugar: As I said, music is my passion and I want to continue to discover new talent. That's my focus. But over the years I have learned so much about marketing and the specifics of the music business that I see my role as the central point for all that deals with record production and publishing issues in the company.

Interview with Filippo Sugar, continued from page 8

assets—our creativity, for a start. But to deal with an artist like Bocelli, we have developed a lot of competence in recording contracts, royalties management and administration. We are now capable of giving the best service to our artists. Most of all, Sugar can become a brand which is synonymous with Italian music. We are at a turning point in the history of the company. This industry treads a difficult line between creativity and business.

Where do you see the company in the future?

Filippo Sugar: Retail will grow more and more into media and we'll be part of it. Recordings and publishing will move closer together in the future with the development of the Internet. And we will be providing music for all media using music (retail, TV, cinema, DVD, Internet). And as a brand, I'd like to build Sugar into the biggest Italian repertoire holder. If we can do all this, our future is assured.



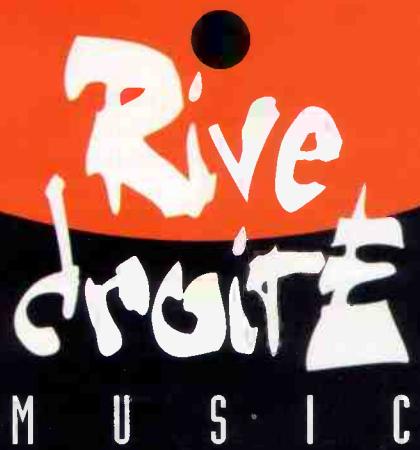
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Ladislao Sugar

The history of Sugar Music is above all the story of one family living in the 20th century. If today Sugar Music is one of Italy's—and Europe's—leading independent music companies, grossing € 50 million and employing 150 people, a global music publishing powerhouse, and a key player in Italy's music and books retail business, it's down to the talent and the vision of one man, Ladislao Sugar.

Born in Hungary, Sugar moved to Italy in the early '30s. Music was in the blood of Sugar, as his parents were already involved in publishing operettas in Budapest. In 1930, he worked with operetta impresarios the Schwartz brothers, building up his network of

"We are probably the only family business that has survived in the music industry."

Filippo Sugar, Sugar Music

contacts and his knowledge of the business.

In 1932 in Milan, at the age of 35, Sugar created his first company, Melodi, a publishing house specialising in musical scores and librettos, which served as the foundation for what was going to become a music empire.

Sugar set up his offices in Galleria del Corso in the centre of Milan, where the company relocated a few years ago after several decades in the outskirts of the city. Sugar developed his publishing activities out of Melodi, publishing key Italian authors such as Mario Panzeri, Carlo Alberto Rossi and Eldo di Lazzaro. "At

heart, Ladislao Sugar was a publisher," says her daughter-in-law Caterina Caselli Sugar. "He was also a very good businessman."

Ladislao's major breakthrough came in 1934 when Paolo Giordani asked him to join him in what was probably Italy's biggest publishing house, Suvini Zerboni. When Giordani encountered problems with Mussolini's fascist regime, Sugar took over the management of the company. When Giordani died in 1948, Sugar became the sole owner of Suvini Zerboni.

Building and empire

Suvini Zerboni is still a jewel in the crown of the Sugar group of companies, with its extensive catalogue of Italian and inter-



national composers both in light and serious music such as Pizzetti, Berio, Malipiero and Ghedini.

Sugar's publishing activities became international after he managed to place several of his works in foreign charts, including the US. In 1936, Sugar created a distribution and retail affiliate, Messaggerie Musicali. But one piece was still missing in the jigsaw of his plans—record production.

The gap was filled in 1948 when Sugar took over the distribution, through Messaggerie Musicali, of the newly-created label Compania Generale del Disco (CGD), launched by 21-year-old Italian artist Teddy Reno.

CGD, which Sugar fully acquired in 1959, was to become one of Italy's biggest record companies, boasting an impressive number of successes and launching the careers of dozens of new Italian acts, including Caterina Caselli herself, who would later marry Ladislao Sugar's son Piero, and who is still involved in the day-to-day activities of the company. "CGD was a very influential record company," says Caselli Sugar, who started Ascolto, her own label within CGD in 1976, before taking charge of CGD's A&R activities.

In 1960, Sugar brought in his

SEVENTY YEARS OF SUCCESS



Sugar's offices Galleria del Corso in the '30s

son Piero into the company and got him involved into the whole range of the businesses. The '60s coincided with a massive growth of the company, with CGD establishing itself as a hit machine, with a roster comprising Adriano Celentano, Gigliola Cinquefanti, I Pooh and Raffaelle Carrá. "CGD had an endless string of successes in the late '60s," recalls Caselli Sugar, who as an artist also scored numerous hits.

Over the years, the company built up several partnerships with US labels such as MGM, MCA, Buena Vista, Frank Sinatra's Reprise, Warner Bros, A&M or Chess to represent them in Italy.

A growing business

After marrying Piero in 1966, Caselli decided to take a break to raise their son Filippo, who was born in 1971. When she returned to the company in 1975, it was no longer as an artist but as an A&R executive and talent scout. "I knew I was good at that and I really loved to be involved in all the aspects of an artist's career," she says. Through her own CGD label Ascolto she started signing acts

and later on got fully involved in CGD's operations. There, she developed acts such as Paolo Conte and Enrico Ruggeri, and oversaw the careers of the likes of Umberto Tozzi—all of whom became household names in Italy and in neighbouring countries.

In parallel, Piero's involvement in Sugar's business was growing. Its record operations had grown with the creation of a partnership in 1966 to represent US record company CBS, which turned into a joint venture, CBS Sugar, merging CGD with the US label.

In 1974, the whole company moved to a state-of-the-art 20,000 square metre, five-floor complex near Milan's Linate airport. The complex included general offices, a recording studio, a 250-seater amphitheatre, printing, pressing and duplicating plants, a warehouse, and a restaurant.

In the early '70s, the group comprised 50 fully-owned or co-owned publishing companies in Italy and 13 fully-owned affiliates in the world. Sugar's distribution affiliate was Italy's biggest distribution centre, with 11 sales branches and a sales force of 160 people. It han-

Sugar Carisch

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Più di 1.000 brani pubblicati

SEVENTY YEARS OF SUCCESS

dled the distribution of all CBS Sugar products, but also of independent local labels (Smash, DIG-IT, Rizzoli, etc) and international licensees (MCA, Brunswick, United Artists, CTI) and WEA's catalogue.

In 1977, the venture with CBS came to an end and CGD got a new lease of life as a stand alone company. But times had changed and the company found it more difficult to access international catalogues, now in the hands of the majors.

In 1981, after the death of his father, Piero became the company's president and his wife was appointed vice-president. A few years later, he had to make one of his most difficult decisions—selling CGD, despite revenues reaching Lira 40 billion. "We were devastated," says Caselli Sugar, "but we didn't have much choice."

In July 1989 the deal with Warner Music International was sealed. "When we sold CGD, it was a dramatic moment for my family, but we had to go on," explains Filippo Sugar. "From then on, our future was in our own hands and we had cut down on a big company. In the last 10 years

you've seen the positive results. We've stayed small, but very aggressive."

Ready for the 21st century

In early '90s, Sugar Music reinvented itself, first as a publisher, the business that started it all, and secondly as an independent label, with the imprint Insieme. Talent and luck both played a part in the discovery of a young blind Italian tenor, Andrea Bocelli who, once under the professional wing of Caterina Caselli Sugar and the Sugar organisation, quickly became one of the biggest musical success stories of the '90s.

Now, a third generation of Sugar executives is taking over the reins of the company, with the handover in 1998 of the company's day-to-day activities to Filippo Sugar, whose task is to bring the company into the 21st century.

Filippo, a 29-year-old MBA holder, educated in Brussels, plans to build a bridge between the new and the old economy within Sugar, building from the company's core activities (publishing, recording, retail) and expanding into the Internet.

For the Sugar Group of companies, which is introducing its



CGD's act Umberto Tozzi

new corporate identity at Midem 2001, the future lies in the development of all its branches in a calculated way. "We'll invest where see value," says Sugar, citing the Internet as a major area of development for the group.

Filippo is keen to point out that Sugar's foundations are solid. The publishing business is growing with an international network of affiliates in 10 countries. Retail, despite the toughness of the Italian market, is expanding, with the recent opening of a second large Messaggerie Musicali store in Rome. "We have two very good locations and good sites are very difficult to find," says Sugar. "We want to use these huge spaces in the centre of the towns as media and build a community of buyers, in com-

nation with the Internet," says Sugar.

On the recorded music side, the plan is "to grow by keeping a small quantity of production, a very lightweight infrastructure with a very aggressive creative, promotion and marketing attitude."

At the core of Filippo's vision for the future is an emphasis of creativity, as it was when Ladislao Sugar set up his first company some seven decades ago. The company has experienced several upheavals and is, in the words of its new top executive, "probably the only family business that has survived in the music industry."

And the secret of survival? "If you do it with passion as we do," answers Filippo Sugar, "you win."

The Sugar Spotlight is a special issue of Music & Media

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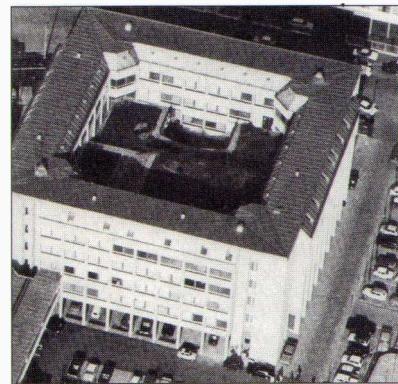
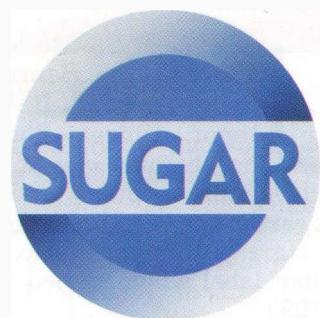
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Sugar Music—counting down the years

- 1896**
Birth in Budapest of Ladislao Sugar.
- 1930**
Ladislao Sugar starts collaborating with operetta impresarios the Schwartz brothers.
- 1931**
Ladislao Sugar moves to Milan and decides to settle in Italy.
- 1932**
Ladislao Sugar opens his first company, Melodi, located Galleria del Corso, in the centre of Milan near the Duomo.
- 1934**
Ladislao Sugar becomes a partner in publishing company Suvini Zerboni, specialised in operettas.
- 1935**
Ladislao Sugar takes over the management of Suvini Zerboni, after its owner Paolo Giordani is sent to prison.
- 1936**
Ladislao Sugar launches distribution company Messaggerie Musicali.
- 1937**
Sugar expands his publishing interests with the acquisition of composer Vittorio Mascheroni's company. Birth of Ladislao Sugar's son Piero.
- 1948**
Through Messaggerie Musicali, Sugar takes on the distribution of the record production of Compania Generale del Disco (CGD), a new company set up by 21-year-old Italian artist Teddy Reno. Ladislao Sugar fully owns Suvini Zerboni.
- 1952**
Ladislao Sugar takes a 50% share in Reno's CGD.
- 1956**
Sugar continues to grow through sub-publishing deals to represent several international catalogues in Italy.
- 1958**
Sugar signs established acts Betty Curtis and Johnny Dorelli.
- 1959**
Sugar becomes the sole owner of CGD.
- 1960**
Piero, aged 23, joins his father at Sugar and sets up a book publishing unit, SugarCo.
- 1964**
Fifteen year old CGD act Gigliola Cinquetti wins the Sanremo Song Festival with *Non Ho l'Età*.
- 1965**
Ladislao Sugar signs Caterina Caselli to CGD.
- 1966**
Sugar becomes a powerhouse in Italy with the creation of a joint venture with CBS to establish CBS Italiana. Sugar's CGD and CBS Italiana merge to create CBS Sugar. Sugar acquires the distribution rights to Adriano Celentano's production. The Sugar Group comprises fifty wholly-owned publishing companies in Italy and 13 abroad. The career of Caterina Caselli is launched at the Sanremo Song Festival with *Nessuno Mi Può Giudicare*. Piero Sugar marries Caterina Caselli.
- 1971**
Birth of Filippo Sugar, son of Piero Sugar and Caterina Caselli.
- 1974**
The Sugar Group moves all its activities in a single location, a twenty-thousand square meter building Via Quintiliano.
- 1975**
Caterina Caselli Sugar creates within CGD a new alternative label, Ascolto, where she debuts as record producer. Over the years, she will sign Demetrio Stratos, Paolo Conte (on Ascolto), The Area, Pierangelo Bertoli, Mauro Pagani, Franco Fanigliulo.
- 1977**
CGD and CBS part ways, with the American company establishing CBS Italy as a stand alone company.
- 1981**
Ladislao Sugar dies aged 85. His son Piero succeeds him at the helm of the company as president, while Caterina Caselli Sugar becomes general manager and later vice-president.
- 1989**
WEA International acquires CGD. Sugar launches Insieme, a new label, headed by Caterina Caselli Sugar.
- 1990**
Caterina Caselli Sugar resumes her singing career with the album *Amada Mia*.
- 1993**
Filippo Sugar starts working at Messaggerie Musicali and becomes involved in its restructuring. Caterina Caselli Sugar signs Andrea Bocelli.
- 1994**
Sugar launches the career of Andrea Bocelli at the Sanremo Song Festival.
- 1996**
- 1998**
Piero Sugar hands over the reins of the company to his son Filippo. The Sugar Group leaves the Via Quintiliano building for new offices Galleria del Corso.
- 2000**
Sugar launches a new Internet company, Sugarnet. Opening of a second Messaggerie Musicali store in Rome.
- Filippo Sugar gradually gets more involved in all aspects of Sugar's activities.
- 2001**
Sugar changes its corporate visual identity with a new logo and prepares for the release of a new Bocelli album scheduled for the autumn.



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Sugar Music and Andrea Bocelli: the building of a global career

Sugar artist Andrea Bocelli has been one of the greatest music phenomena of the past decade. His albums have sold a combined 36 million units worldwide and he achieved the rare feat of winning over both the classical and mainstream audience.

Unveiled to the world in 1994 at the Sanremo Song Festival, Italian tenor Andrea Bocelli has become one of the world's most popular artists. His career has been linked from the start with Sugar Music, the Italian label which signed him in 1993.

"Bocelli had made a tape, which was sent to several A&Rs who all said no—fortunately for me," jokes Sugar Music president Caterina Caselli Sugar, who recalls that the first time she



Andrea Bocelli with Barbara Frittoli and conductor Zubin Mehta

heard his voice she was transfixed.

"One of our artists was opening for Zucchero in Mantua in

1993," she remembers. "I went to the concert and I stayed to see Zucchero. During the concert, he performed a song called *Miserere* [originally recorded with Luciano Pavarotti] and there was someone on stage singing with him who had such a splendid voice. I was sure it wasn't Pavarotti, but it was definitely a tenor—I was really impressed. I met with Andrea later and told him I loved his voice."

After meeting Bocelli, Caselli Sugar decided to sign the young Italian tenor and started developing a repertoire for him.

Bocelli, born near Pisa, grew up in Tuscany and loved opera from a very early age, listening to it on the radio. When he was 12 he tragically became totally blind after a soccer accident provoked a brain haemorrhage,

Winning Sanremo

His interest in music gave him a new focus in life, however, and he started to give performances that attracted the attention of artists such as pop star Zucchero and tenor Luciano Pavarotti. "When Zucchero brought Pavarotti a demo tape he had made with Bocelli for *Miserere*, Pavarotti told Zucchero: 'With a voice like his, you don't need me,'" says Caselli Sugar.

"I tried to find proper songs for Bocelli," Caselli Sugar continues. "I called Andrea, who came with his father, and we

listened to two songs. We decided to record them and six months later, in February 1994, he went to the Sanremo Song Festival with *Il Mare Calmo Della Sera*. He won and we sold 500,000 copies of the single. But the real starting point of his international career was *Con Te Partirò* in 1995. That year, he went to Sanremo and finished fourth."

The effect of the Sanremo performance was not lost on other music executives who immediately saw the potential of the artist. Polydor Holland's A&R manager Jan Tekstra, who saw Bocelli perform and persuaded Albert van der Kroft, at the time general manager at Polydor Holland, to sign him. They secured a licensing deal for Benelux and Germany in 1994 and released *Il Mare Calmo Della Sera* as a single. Polydor Holland also licensed in 1995 the album *Bocelli*.

"At the beginning," recalls Caselli Sugar, "it was not easy to involve people outside Italy. The first country in Europe which was enthusiastic was Holland, so we signed a contract with Albert at Polydor Holland."

The agreement was renegotiated throughout 1996, with Tekstra's and Van der Kroft's respective successors, Paul Zijlstra and Niel van Hoff. But this time, it was a worldwide deal. Eventually, on February 9 1997, PolyGram re-signed

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Bocelli and Sugar Music to a new, longterm worldwide contract with Polydor Holland, which also gave Philips Classics the rights to his "classical" projects.

Today, this contract is still in place, as Filippo Sugar confirms: "Bocelli is signed to Sugar and Sugar has signed a longterm worldwide agreement with Universal."

Success outside Italy

Stef Collignon, current managing director of Polydor Holland, was working for the company's classical division when the deal was signed with Polydor. He remembers that Van Hoff [at that time marketing manager] came to see him one day with a tape from the artist who had won at Sanremo. Collignon says he recognised instantly the potential of Bocelli's voice. "Whether you look at it from a classical or a pop perspective, his voice is unique and immediately recognisable," he says. "It's a very inviting voice, very light with a rounded sound and very lyrical. This is a key factor in his appeal."

After winning at Sanremo, in November 1995 Bocelli appeared on the televised, 24-date tour of the 'Night Of The Proms' alongside artists Bryan Ferry, Roger Hodgson, Al Jarreau, and John Miles, which visited Belgium, the Netherlands, Germany, Spain,

and France. That is when his career really took off.

The first country to fall was Belgium, followed by Holland. "Some of his early songs like *Con Te Partirò* were starting to click," recalls Collignon. Success in Holland started in 1996 through a synchronisation deal for the song *Per Amore* used in an advert for a brand of pasta. In Germany, *Con Te Partirò* and the duet with Sarah Brightman "did the trick. The single went to number one—and the rest is history," says Collignon.

Success in the US

Indeed, the main breakthrough for Bocelli was the single *Time To Say Goodbye*, a reworking of *Con Te Partirò*, performed as a duet with Sarah Brightman. The first country where *Time To Say Goodbye* became a hit was Germany where the two artists performed the song before the televised boxing fight between German middleweight boxer Henry Maske, who was to defending his world title against Rocky Gianni. The performance, seen by millions of viewers, turned the song into an instant hit and Bocelli into a superstar.

With the 1997 release of *Romanza*, a collection of songs from his first two albums and new tracks including *Time To Say Goodbye*, Bocelli entered into the major league of pop artists with universal appeal.



Andrea Bocelli performing with Sarah Brightman

All European territories were falling under his spell. The last to fall was the UK, but an appearance on BBC 1's primetime Saturday night National Lottery Draw TV show introduced Bocelli and Brightman's *Time To Say Goodbye* to an audience of more than 10 million viewers. The following week, the song went to number two in the UK's CIN singles chart.

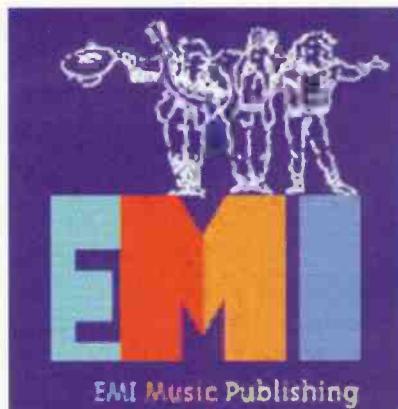
"Some territories were slower to come on board but it's hap-

pening everywhere now," says Collignon. "Even in the US, it took off at an incredible pace once he got exposure."

In 1997, at the time of *Romanza*, Philips Music Group worked jointly with fellow "pop" label Mercury in the US to expose Andrea Bocelli to mainstream audiences through public television and AC radio. Interestingly, public channel PBS featured Bocelli first in the programme *In The Spotlight*, which usually profiles acts such



Andrea Bocelli with Celine Dion



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as Sade, Eric Clapton and Billy Joel, rather than their classical show Great Expectations. "Italy always had artists enjoying success abroad. It's usually a bit tougher for them in the US and the UK, and that's the uniqueness of Bocelli," says Filippo Sugar, who reveals that his US combined sales have reached 9 million units.

A consummate professional

Bocelli is known for his hard working regime, inflicting a rigorous schedule of promotional appearances and concerts on himself. "He is one of the most professional artists," says Filippo Sugar. "To reach such a level of success, you need to be very professional and take the job seriously—which, I have to say, is not always the case with Italian artists. Andrea is both a wonderful artist and an extraordinary professional."

In terms of marketing, Max Hole, senior vice president, A&R and marketing for Universal Music International, says the ambiguity of Bocelli lies in the fact that although he reaches a mainstream audience, his success is rarely singles-driven.

"Get him on a TV show to perform a great song with dramatic emotional content and you see the record boom," says Hole. "There's no doubt that when he turns out and performs, we win," adds Hole, who says that to overcome the difficulty of securing his presence, the best way to give the artist visibility is to produce a TV special that can be placed on channels around the world.

both Universal and Sugar say that good coordination can avoid conflicts.

"The difficulty with Bocelli is that he has two careers in parallel," says Hole. "He wants to have a classical and a pop career. But by making sure we closely co-ordinate all the releases, it's not a problem any more."

Adds Collignon, "Andrea wishes to keep a clear focus on the two paths of his career, and

Consequently, on November 9 1999, Universal Classics, through its imprint Philips, released worldwide *Sacred Arias*. The album—of classical content with some crossover potential—featured well-known themes such as *Ave Maria*, *Silent Night* and *Paris Angelicus*. The album's final track, *Gloria A Te Cristo Gesù* was chosen by the Vatican as an official millennium hymn.

The repertoire was picked by Bocelli himself with the collaboration of Korean conductor Myung-Whun Chung. "I have known these pieces since childhood," Bocelli told M&M sister publication *Billboard*. "I tend to think sometimes too much about vocal matters, where his concerns are always about what is important musically."

Changes at Universal

Six months earlier, Universal and Sugar released *Sogno* (Dream) in March 1999. The album, produced by Mauro Malavasi, featured duets with Celine Dion on *The Prayer*, which also appeared on the *Quest For Camelot* soundtrack and was performed on the Oscars telecast, as well as with

"Bocelli is one of our top five best-selling artists. He is one of the few artists who has a huge crossover potential."

Max Hole, senior VP, A&R and marketing,
Universal Music International

A parallel life

With *Romanza* achieving record sales, Bocelli continued nevertheless to pursue a career as a classical tenor, as shown by the releases of his albums *Verdi*, *Aria* and *Sacred Arias*. Collignon admits that it sometimes creates practical problems in terms of schedule, but

we have learned to deal better with both sides. Interestingly, this has become less of an issue for the audience now. What has also changed is that the whole world is now in the same time-frame as Bocelli, which will make it easier for promotion and to space out his pop and classical releases without them overlapping."

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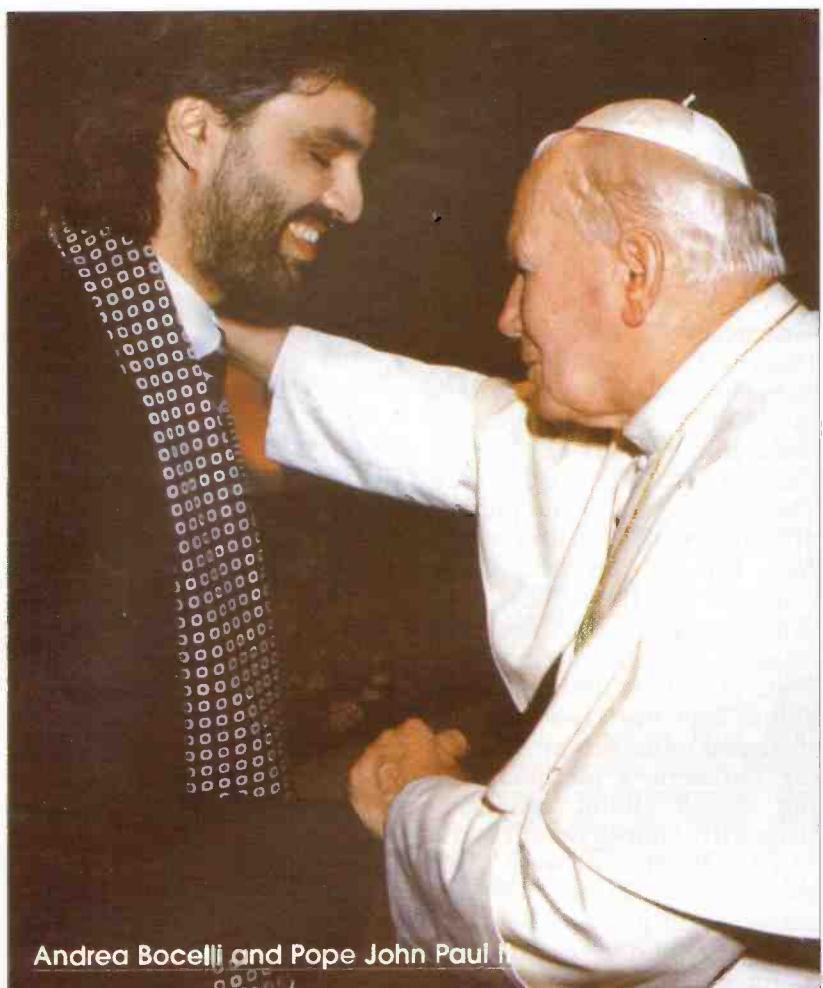
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Andrea Bocelli and Pope John Paul II

Dulce Pontes and Eros Ramazzotti (*Nel Cuore Lei*) plus two songwriting collaborations with soundtrack composer Ennio Morricone. Caselli Sugar says that a lot of attention was put into the selection process of the songs, going through 2,000 different titles, and into the recording of the album.

Sogno was also the first album to follow the renegotiation of Bocelli's contract with Sugar, which gave more emphasis on his "classical" career.

not been profoundly affected by the merger. "We've lost a few friends," he says. "But we have always worked with Universal as a partner and want to continue to do so. To achieve success you need to be friends with your distributor and have a good relationship."

"As in all big companies, there are territories doing a good job and ones that are doing a less good job," he continues. "We have to do better, and we do discuss it with

"It's incredible to think that some people turned Bocelli down. That's what makes our work so wonderful. It's unpredictable."

Caterina Caselli Sugar, Sugar Music

Sogno was also Bocelli's first original pop album with a simultaneous worldwide release. The album shipped some three million units worldwide.

Finally, *Sogno* was Botelli's first album to be released under the new Universal regime, following the merger with PolyGram. In Italy, Sugar Music was distributed by Universal and the merger has put the international licensee Polydor Holland into Universal's fold.

Filippo Sugar says that overall, the attention they were receiving from Universal has

Universal, to get all the key markets right. We still miss Japan. It's one of the biggest markets and we have to get that right."

Hole admits that "Japan is not as successful as the rest of the world but this is changing. We are getting very involved so that he receives the status he deserves there."

A winning relationship

Sugar and Universal both point out that the quality of their relationship and the extreme attention to all aspects of Bocelli's

career is a key factor in the global success of the artist. "In terms of marketing and promotion, Filippo and Monica are extremely on the ball and his management is very efficient too," says Collignon. "Filippo has an extremely clear head and knows exactly what he wants to achieve. They have a tremendous grasp of what is going on in the world. They are the opposite of a provincial Italian company."

Looking back at the sales achievement of Bocelli, whose total album sales have reached 36 million units in the world, Filippo Sugar comments: "It is an incredible figure in such a short period of time. Both his classical and pop albums have been successful. With 1.5 million *Verdi* and 2 million *Arias* sold, even his classical sales are impressive by any standard."

Collignon concurs: "In six years, he has sold 36 million albums, 95% of which in non-Italian speaking territories and with virtually no radio success. This is very impressive. In addition, he is a wonderfully charismatic person, with a great sense of humour and a terrific mind. All this has an impact on the audience."

Universal Music international's Hole labels Bocelli as "one of our top five best-selling artists," and says the whole company is eagerly waiting for his new pop album to be released in the autumn 2001. "He is one of the few artists who has a huge crossover potential," adds Hole. "People who buy Bocelli albums are usually people who buy one or two albums a year."

Caterina Caselli Sugar concludes: "Vinicius de Moraes once said: 'Life is the art of encounters.' And I truly believe in that. It's incredible to think that some people turned him [Bocelli] down. That's what makes our work so wonderful. It is totally unpredictable."

Andrea Bocelli— Total worldwide sales

| | |
|-------------------------|------|
| <i>Sogno</i> | 6.6 |
| <i>Romanza</i> | 15.6 |
| <i>Viaggio Italiano</i> | 2.6 |
| <i>Bocelli</i> | 3.8 |
| <i>Sacred Arias</i> | 3.6 |
| <i>Aria</i> | 2.2 |
| <i>Verdi</i> | 1.5 |
| <i>Boheme</i> | 0.1 |
| Total: | 36.0 |

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Filippa Giordano

Brought to the attention of Caterina Caselli Sugar by Pietro Vivarelli, who wrote Adriano Celentano's *24 Mila Baci*, soprano Filippa Giordano has, like her label-mate Bocelli, the ability to cross borders and redefine genres. Giordano's self-titled debut set on Insieme featured repertoire, mostly of

Italian origin, ranging from operatic arias such as *Habanera* from Bizet's Carmen and *Addio Del Passato* from Verdi's La Traviata, but also a classically-arranged version of Ennio Morricone's *Lost Boys Calling*. Licensed to Warner Classics via its Paris-based label Erato, it has sold to date 400,000 units worldwide, according to the

label. The Palermo-born 26-year-old is currently working on new material to be recorded later on this year for a Christmas delivery.

Gerardina Trovato

Described as possessing one of the most powerful "soul" voices in Italy, singer-songwriter Gerardina Trovato was born in Catania into a musical family. The artist came to the public's attention with her first single *Non Ho Più La Mia Città* released in 1992. The song came second in the New Acts category of the Sanremo Song Festival and her first, self-titled album sold over two hundred thousand units. A tour supporting Zucchero, a platinum-selling second album, collaborations with Andrea Bocelli and a third album followed. Her recent single *Gechi e Vampiri* gained sixth place at Sanremo last year and a compilation album of the same name has sold over 50,000 copies. Trovato is currently working on a new



Filippa Giordano



Gerardina Trovato

Artist, Authors, People

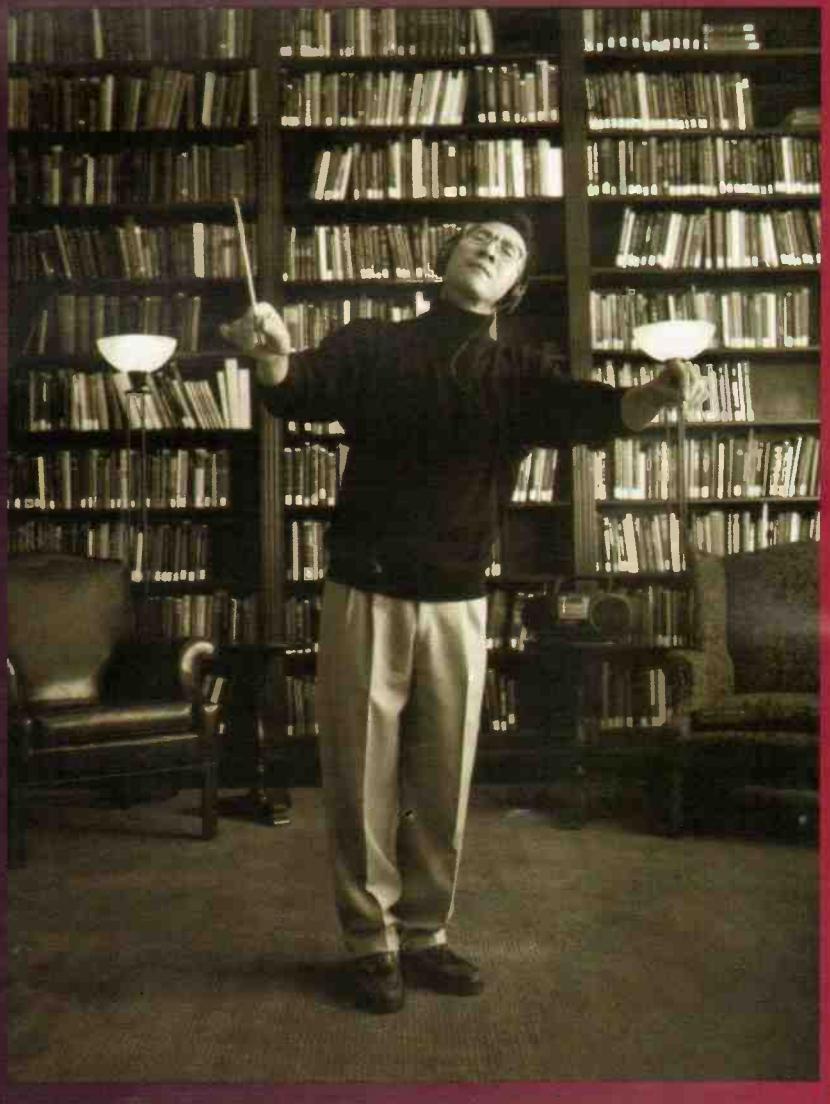
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album, reportedly due for release in September 2001.

Estranea

Estranea are a five-piece, all-boy band hailing from Bologna. The pop-rock group began their musical career gigging in and around Bologna and achieved national prominence in 1998, after winning the prestigious "Roxy Bar" contest for new acts on television. That success led to a collaboration with top producer Claudio Dentes, who took them under his wing. The group is made up of vocalist Lorenzo Montanari, guitarist Antonio Capolupo and backing vocalist and guitarist Andrea Raffaele. The group was recently augmented by bass-player Andrea Bedin. The band's first single on Sugar was released just before Christmas 2000 and the group is working on an album, set for release provisionally in September 2001.

Augusta Gori

Better known as a TV presenter, Augusta Gori has been acclaimed for both her theatre and screen work. Born in Milan she began performing at the age of seven. Her theatre work includes taking the lead female role in Gabriele Salvatores' musical based on the film Hellzapoppin' and she subsequently played Ermia in Salvatores' film version of Shakespeare's A Midsummer Night's Dream. Gori has presented the well-known childrens' TV programme on RAI 1 Albero Azzurro for the last six years. In June 1999 Sugar released her first album entitled *Il Disco Di Augusta*, written with Giovanni Caviezel, composer of the music for the TV show. In November 2000 Sugar released Gori's second album, a set of songs for children, called *Canta e Gioca Con Me*.

Federico Vian

Federico Vian was born in Mestre near Venice in 1973 and grew up listening to Deep Purple, Led Zeppelin, The Stooges, Eduardo Bennato and Lucio Battisti. He formed and sang with a blues-rock group, Sixty Nine at the age of 19, which won the Veneto Rock festival in 1994. The following year saw the group supporting ex-Police guitarist Andy Summers, performing on national television and releasing their first, self-titled album. In 1998 Vian decided to go solo and signed to Sugar. His first single *Sunshine Of My Love* was

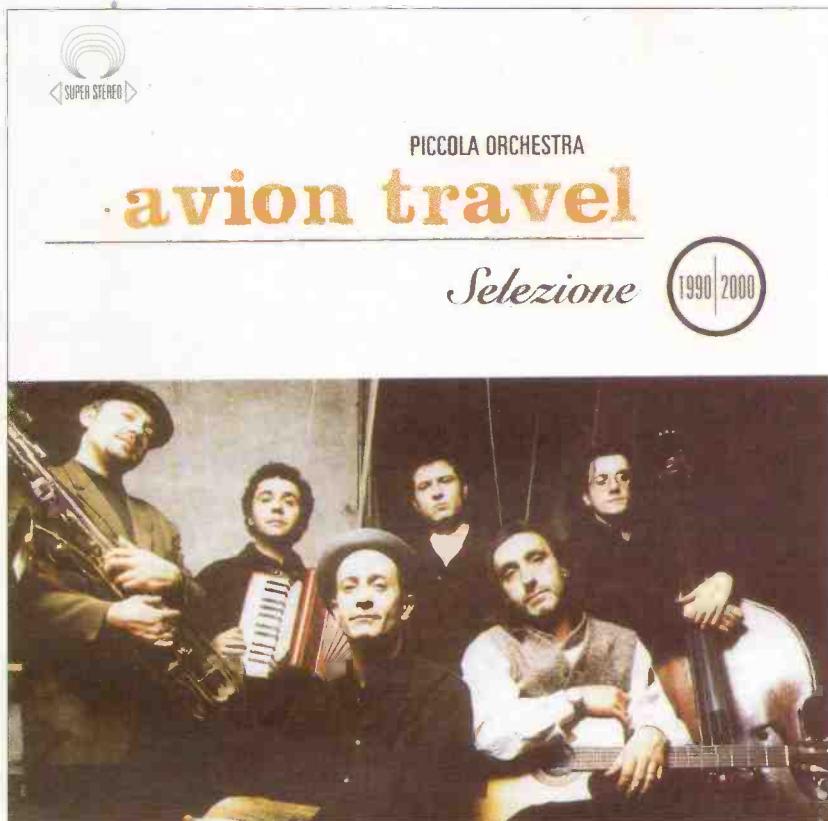
released on the label in September 2000.

Gasoza

Teen band Gasoza were one of the sensations in 2000, with their infectious, youthful energy and unmistakable rock sound—unusual in a world of manufactured pop boy and girl bands. The foursome—comprising singer and bass player Jessica Morlacchi, guitarist Federico Paciotti, keyboard-player Valentina Paciotti and drummer Vincenzo Siani—recorded a cover of Abba's *Mamma Mia* in 1998 under the name Zeta Beta. A subsequent meeting with Caterina Caselli Sugar sealed their destiny with the Italian label Insieme. After changing their name to Gasoza (lit. "fizzy pop"), they released their first self-titled album in June 2000, preceded by the single *Please*, which got a warm reception from the media and the public. The band are currently working on new songs to coincide with the 2001 Sanremo Song Festival.

Elisa

Born in the region of Veneto, near the borders of Austria and Slovenia, Elisa is a multicultural artist *par excellence*. In her different incarnations—as a cabaret act, fronting a big band, part of a punk band or simply as a solo artist—Elisa always emerges as a unique artist with a complex personality. She recorded her first album *Pipes And Flowers* in California in 1997, revealing original songwriting skills and a talented performer, inspired by the likes of PJ Harvey and Aretha Franklin. Licensed to Polydor Holland, *Pipes And Flowers* was released throughout Europe in 1998 and earned her



an award at Sanremo for Best Debut Album. Her second album, *Asile's World* came out in May 2000. It was recorded in London and Bologna, with two songs produced by Howie B, and two by Italian producer Roberto Vernetti. Sugar is currently negotiating a worldwide deal for Elisa.

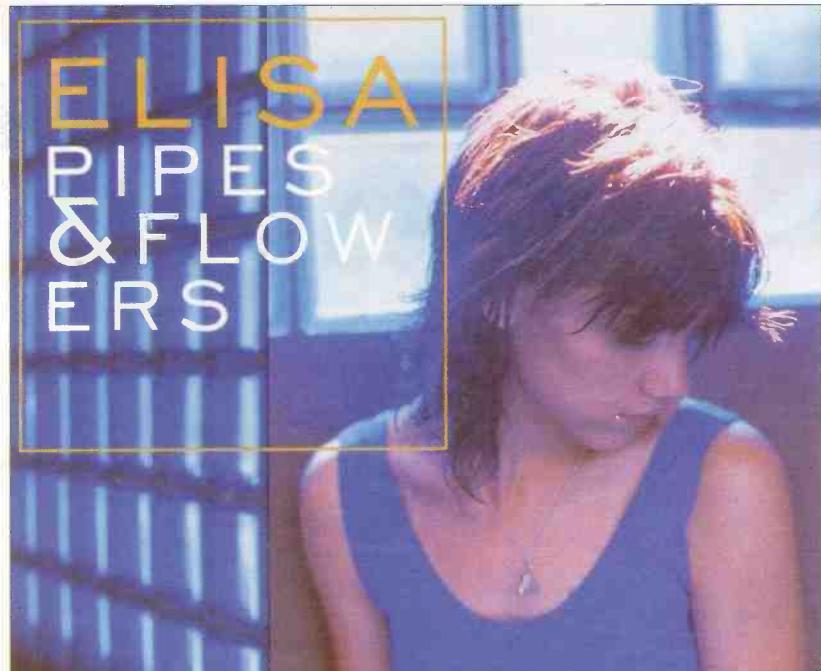
Alessio Bonomo

This 30-year-old accountant from Naples had been building an artistic career for almost a decade, participating in musical, TV and theatre projects before recording his first single in 1999. Released on Sugar, *Deserto*, produced by fellow label-mate Fausto Mesolella, of Piccola Orchestra Avion Travel, got him recognised as a talent to contend with. His follow-up single *La Croce*, gained second

place in the Critics Prize at the Sanremo Song Festival. He has been enrolled by Oliviero Toscani, Benetton's former creative director, in his communication research centre known as Fabrica, which regroups creatives in the fields of cinema, TV, photography and advertising. Bonomo, with Mesolella producing, is currently preparing his first album to be released this year.

Piccola Orchestra Avion Travel

Avion Travel, which will celebrate their 20th anniversary this year, are one of the most innovative bands to come from the Italian peninsula. Originally part the underground scene, the six-member band are now a household name in Italy, especially after their 1998 success at the Sanremo Song Festival with the song *Dormi e Sogna*. After their Sanremo triumph, they went on to record their new album *Cirano* with New-York-based Brazilian Arto Lindsay. The album, released at the beginning of 1999, proved to be their most popular to date and brought international attention to the band. Their albums are now licensed to EMI for the Benelux and France and also distributed in Spain and Portugal through indies. In November 2000, Sugar put out *Storie d'Amore*, an album featuring covers of famous Italian love songs, while the rest of Europe is working on *Selezione 1990-2000*, a compilation of their hits.



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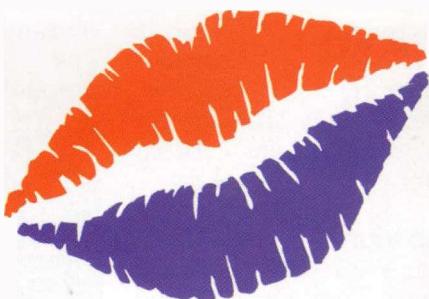
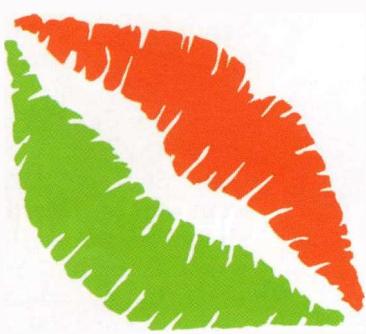
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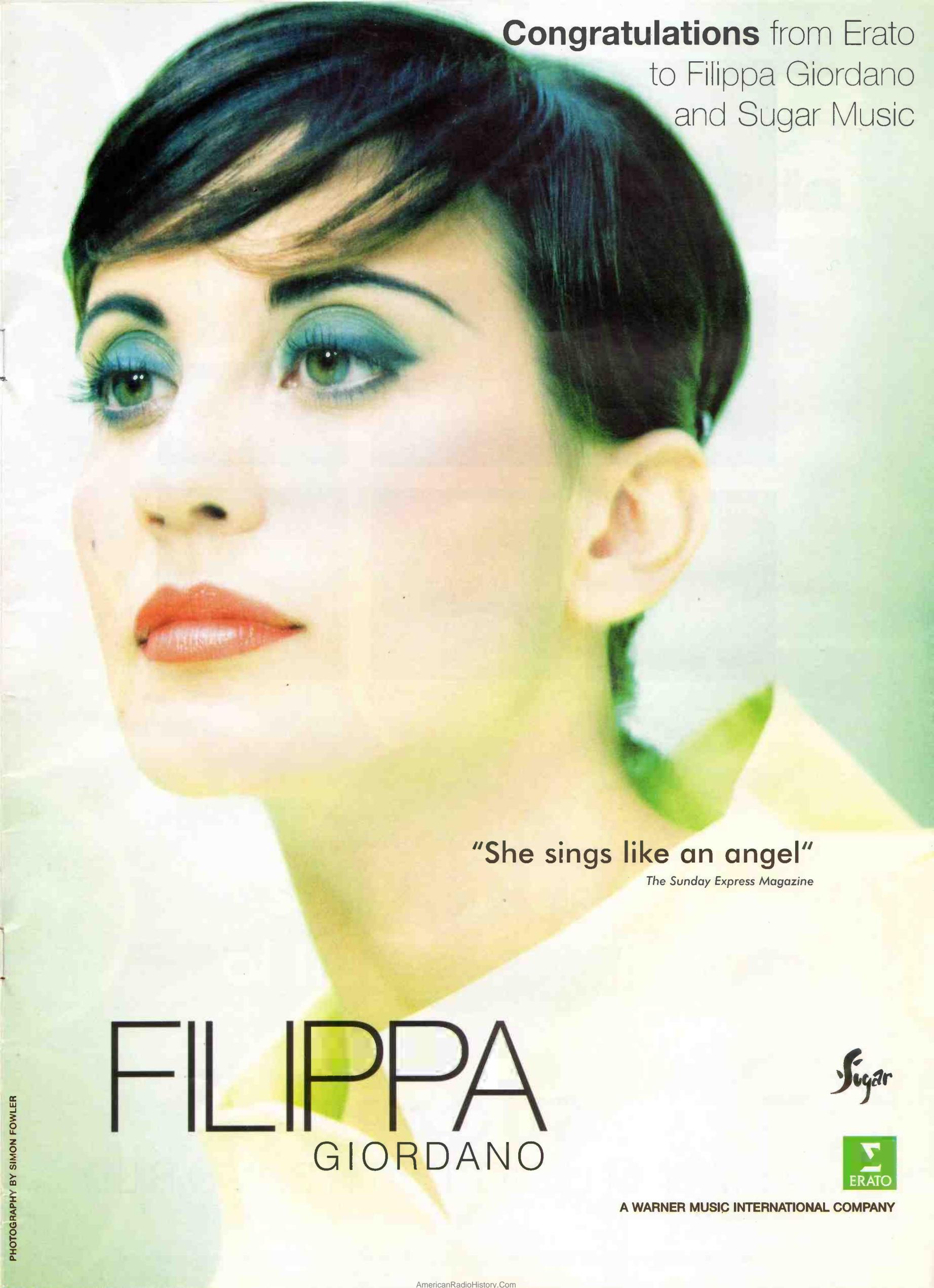


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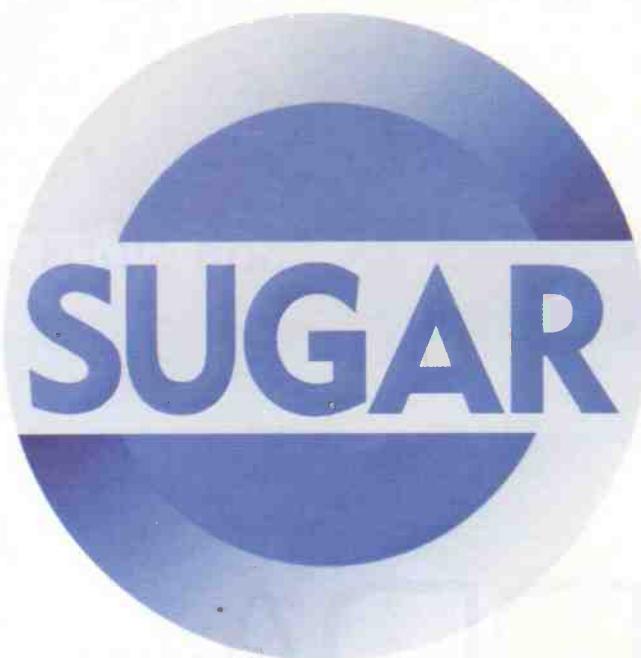
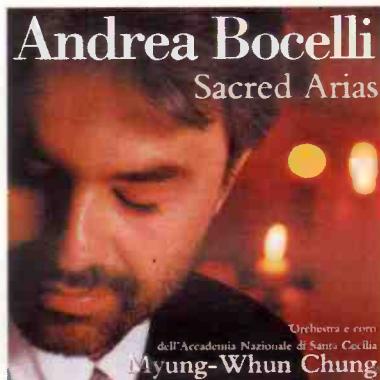
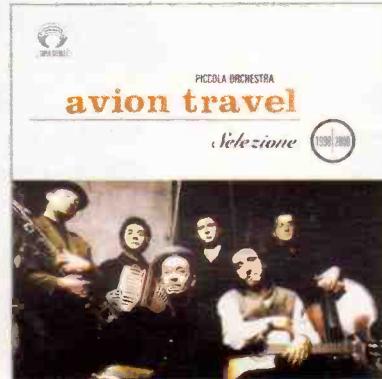
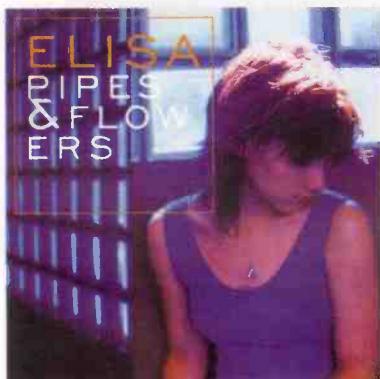
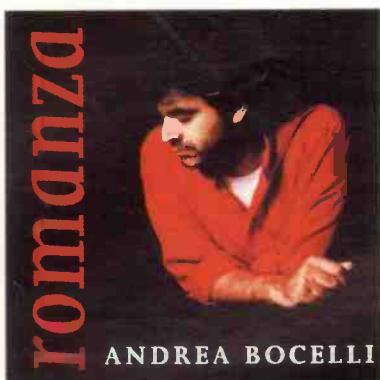
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