

Music & Media

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we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

KYLIE MINOGUE

Can't Get You Out Of My Head
(Parlophone)

European Top 100 Albums

ROBBIE WILLIAMS

Swing When Your Winning
(Chrysalis)

European Radio Top 50

WILLIAMS & KIDMAN

Somethin' Stupid
(Chrysalis)

European Dance Traxx

IIO

Rapture
(Made/Ministry Of Sound)

Inside M&M this week

LARSEN'S LAW

Universal Music International (UMI) is firmly ahead of the pack in Europe and in most other parts of the world, too. UMI CEO Jorgen Larsen talks about the challenges that lie ahead in 2002 for the market-leader. **Pages 6-7**

ALL SET FOR CANNES

On the eve of the 36th Midem, Reed Midem Organisation CEO Xavier Roy spoke to *Emmanuel Legrand* about his hopes for this year's trade fair, plus there's a preview of the NRJ Music Awards and the opening night's Norway Now live music event. **Pages 8-10**

MIDEMNET PREVIEW

M&M Online's coverage of the third MidemNet includes a look at who's who in the digital music sector and features interviews with Kevin Conroy and Ralph Peer, as well as a full preview of the event. **Pages 11-17**

Merger creates streaming leader

by Emmanuel Legrand

PARIS — A European leader in the field of streaming audio and video on the Internet has been born out of the merger of French companies Tv-Radio.com and Ofrédia-ComFM.

Under the deal, Tv-Radio.com, an affiliate of French telecom company TDF, is taking over the operations of Ofrédia-ComFM. The new company will be majority-owned by TDF, which will have close to 60% of the shares.

The deal was signed just before Christmas by Ofrédia-Comfm CEO Jean-Michel Brosseau, Marc Renard, deputy MD of TDF, and Benoît Sillard, the former chief executive of Fun Radio and current CEO of Tv-Radio.com.

Ofrédia-ComFM was created in 1996 when Brosseau's radio production and syndication company Ofrédia

acquired ComFM, which had been developed into a portal giving access to radio and TV stations from around the world. ComFM currently features over 9,000 radio websites—4,500 providing streaming audio—and 1,000 television sites, and also offers broadcasters streaming audio facilities.

The new entity, TV-Radio.com, will provide streaming services to 250 radio and TV broadcasters, among them most French commercial radio stations, the pan-European Europe 1 Communications group, and stations in Italy and Belgium.

Brosseau says the deal was "a carefully-thought move for ComFM. We were not under pressure, but we thought it would be better to ensure the future of our project in a smooth way rather than being pressurised by events."

Brosseau declines to comment on reports that he and his partner Yves

Taieb will not be part of the new management team, but sources close to the deal suggest that, after a board meeting of the new company in mid-April, the majority shareholders will empower a management team led by Benoît Sillard, while both Brosseau and Taieb will remain shareholders but will no longer take part in day-to-day management.

Sillard says that ComFM will provide Tv-Radio.com with the exposure it previously lacked, and that the "ComFM's B2C activity will strengthen our B2B business." He plans to develop the new company's activities throughout Europe, with an emphasis on Scandinavia.

"In 2002 our goal is to build from our base and grow our international business," says Sillard. "We are now in a position to offer the whole range of services to broadcasters, from the encoding of the signal to bandwidth, associated data, e-commerce, pay-per-listen and so on."



Chemical Brothers' electrical storm

by Nigel Williamson

LONDON — There are those who will tell you that the resurgence of guitar bands has finally halted the takeover of the musical mainstream by electronic dance music. If so, you'd never guess it from *Come With Us*, the long-awaited fourth album from the Chemical Brothers, which finds the duo's block-rocking beats stirring up as ferocious a storm as ever.

Released on Virgin on January 28, *Come With Us* is the perfect answer to anyone who thought that the likes of Starsailor, Travis, The Strokes and the White Stripes were about to consign dance to the dust-

continued on page 29



Mondadori scotches Italia Network deal

by Mark Worden

MILAN — Mondadori, the media company owned by Italian prime minister Silvio Berlusconi (pictured), has abandoned its plans to buy CHR/Dance chain Italia Network from the Radio Sole group (M&M, December 15).

Its place at the negotiating table has been taken by another Italian group with extensive publishing interests, Holding di Partecipazioni Industriali (HDP).

Negotiations between Mondadori and the Radio Sole group were abandoned. *continued on page 29*



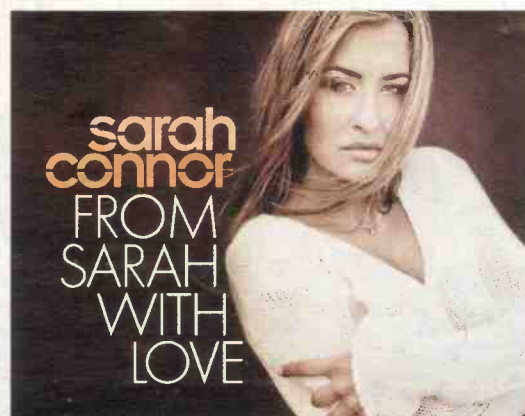
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Upfront

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

Imagine a record company aiming for global domination named WorldWide Music—owned by a giant Swedish entertainment and media conglomerate—whose charismatic chief executive is William “Wild Bill” DeGaul, who has a very ambitious second-in-command who is plotting with the company's CFO to take his job.

Add to that the usual crew of A&R executives wondering if they are still in tune with the streets, marketing and promo staffers afraid that a song is not going to get airplay because it does not fit any radio format, complacent—if not sleazy—lawyers doing deals on behalf of artists while being on the record company's payroll...

And then there's the aspiring artists in search of fame and ready to do whatever it takes, a grumpy veteran artist living in a reclusive Irish manor, a band of Afro-American lesbians who, against all odds, make it to the top of the charts, plus a sexy female singer songwriter who wants to be treated “seriously”, and whose career takes a different turn when she has an affair with the COO of the company...

Sounds familiar? Well, it's fiction, and rather good fiction. All these characters provide the background for a highly entertaining novel, A&R, written by Bill Flanagan, VH1 VP in the US, and published last year by Random House.

Why mention this book? Well, because aside from providing a good read during the Christmas break, the book offers an occasion to reflect on some of the practices and misbehaviour of the music industry.

In this week's interview in M&M, Universal Music International chairman Jorgen Larsen says he is convinced that a lot of the music industry's bad reputation is undeserved, and he has a point. The music industry has become a tough business. It has changed quite dramatically since the early days when the Beatles' first contract with EMI provided them with a hefty royalty of 1% per record sold. But what has not changed is the public perception that this industry is not serious.

Books like A&R certainly contribute to this vision of a sleazy business, and—no matter how hard the industry tries—the perception continues. And after all, it is also what sets this industry apart and makes it more fun to be in than, say, the waste and utilities business!



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

MP3.com Europe goes local

by Juliana Koranteng

LONDON — French media and entertainment conglomerate Vivendi Universal (VU) has upped the ante in Europe's online music war with the official launch of MP3.com Europe.

The move is VU's most significant since it acquired US-based MP3.com, the once-controversial online music service provider that operated the illegal My.MP3.com file-sharing system, last August.

Located in London, MP3.com Europe will be the umbrella company that develops and operates localised editions of the service in the region.

Currently, there is a site for the UK (www.uk.mp3.com), Germany, (www.de.MP3.com), France

(www.fr.MP3.com), and Spain (www.es.MP3.com). According to inside sources, the next two markets to be localised will be Italy and the Netherlands.

There's a dedicated European team in the London headquarters led by CEO Yoel Kenan, with local staff based at the local offices.

“Today, we have the biggest database of music fans online in Europe,” Kenan tells M&M. “We have three million active email addresses. We, therefore, have an interactive relationship with music fans who we can target by genre.”

Adds Kenan: “In Europe, there are already six million registered MP3.com users with 1.5 million unique visitors a month and nine mil-

lion monthly page impressions.”

MP3.com users currently have access to one million songs in 355 genres by 170,000 unsigned, newly-signed and established international artists. The objective of the localised sites is to showcase the works of domestic acts and package the repertoire to suit local tastes.

With this localised community, Kenan believes that MP3.com Europe will enable local artists and labels to target the most appropriate music buyers and hence help drive them to buy the music both online and offline.

Says Philippe Germond, CEO of Vivendi Universal Net: “Launching a localised version of MP3.com in Europe allows us to leverage MP3.com's proven technology and experience, while delivering content that is tailored to each country's diverse musical tastes.”



Yoel Kenan

Noordzee forced to respect format

by Menno Visser

HILVERSUM — Dutch Soft AC station Noordzee FM has been ordered to return to its original national music format by media regulator Commissariaat Voor De Media.

The commission says that the station must increase its Dutch-language music output to 40%, or face being fined.

The move follows the station—formerly known as Radio Noordzee Nationaal—ditching schlager repertoire from its playlist in January 2000 to reinvent itself as Noordzee FM, targeting a younger, female audience.

Noordzee FM claims that it has still been promoting Dutch music product, however, and that the option of increasing its percentage of inter-

national music product was part of its original licence agreement.

“We are in disagreement about the interpretation of the licence,” says Noordzee FM's commercial director Rob Zomer. “At the moment, we're considering our options.”

The ruling comes after a complaint was lodged by Ned-



erland FM—a national music competitor station denied a licence when frequencies were allocated in 1997.

The commission upheld the complaint, concluding that Radio Noordzee Nationaal was awarded its licence in 1993 on the understanding that it would promote Dutch language product by dedicating a substantial part of its output to showcasing it.

It states that Noordzee FM will

have to increase its Dutch-language output to 25% within three months, from the current 10-15%, or face a fine of euros 23,000. Within six months, says the commission, the Dutch language quota must be around 40% of output.

According to official Intomart audience figures for October-November 2001, Noordzee FM's overall market share is 5%, compared to a 2% share for recently-launched schlager station Radio Nationaal.

“Given the current market position, it's impossible to survive with such a rigid interpretation of the licence,” argues Zomer. “It's rather strange that you have to programme according to strict rules that, in essence, would better suit a public station.”

Talent show triumph for indie

by Howell Llewellyn

MADRID — A Spanish independent label has been catapulted into the major league through the extraordinary popularity of a “reality TV” talent contest.

Barcelona-based compilation and dance music indie Vale Music sold approximately 1.3 million copies of releases linked to the Operación Triunfo show in just 10 days over Christmas.

Attracting an audience of around eight million viewers, Operación Triunfo features 16 singers whose performances are put to the public vote. The contestants are esconced for four months in a music academy, where they are filmed preparing for their performances. The

prize for the winner, to be decided early March, is to be Spain's entrant in this year's Eurovision Song Contest on May 18.

All 16 contestants are signed to Vale Music, and a six-track CD is released each Wednesday after the Monday night three-hour live show. Just before Christmas, all seven releases were in the top 12 of the country's album charts, and a 35-track double-CD, *Operación Triunfo—Album*, sold more than 600,000 units in its first three days of release.

“Many pessimists say music doesn't sell anymore, but something like this gets people back into the record shops to rediscover music,” observes Miguel Angel Gómez, president of EMI

Music Spain and of Spanish music industry body AFYVE. “Operación Triunfo is working as a fantastic mechanism to boost music sales.”

A version of the show is being produced for Portugal and there are plans to export the format to other European countries during 2002. Vale is currently in negotiation with major labels for post-series joint ventures.

“With Triunfo,” says Vale Music managing director Narcís Rebollo, “the music industry is realising that it must look at new options. Most labels are too comfortable with the same old formulas—persuade a radio network to playlist their artist, a bit of marketing, and so on. But that's not enough for a modern public which has many other leisure options.”

Levendis goes to Heaven in Greece

by Maria Paravantes

ATHENS — Former senior VP marketing of Arista Records, George Levendis (pictured), is returning to his roots to manage a Greek record label after a stint in New York.

Levendis has been named managing director of newly-formed label Heaven Music, as well as director general of Heaven's parent media company Antenna Entertainment.

In his new role, Levendis will report jointly to Antenna chairman and founder Minos Kyriakou and executive VP Theodore Kyriakou.



“I'm excited to be part of the Kyriakou family and to be able to share new ideas with such motivated executives,” Levendis tells M&M.

A South African native, Levendis feels the time is right to be back in Greece, his ancestral home.

“Things are beginning to change fast on the Greek market,” he says. “Besides, I really wanted to pursue my entrepreneurial spirit and working alongside the Kyriakou family gives me the chance to do something different.”

Founded by Kyriakou in 1989, the Antenna Group owns and operates one of

the country's leading TV channels, a radio station and the recently-formed Heaven label.

In addition to trying to break Heaven's domestic acts internationally, Levendis will be responsible for implementing innovative programming and entertainment initiatives across the various Antenna companies, as well as expanding into new media-related activities.

Levendis' previous posts have included VP international at Arista, managing director of BMG Greece, managing director at Arista in London, as well as key positions at BMG Australia, where he began his career in music.

Merged Mezzo aims to be classical leader

by Joanna Shore

PARIS — Mezzo, the new French classical music TV channel which has been created following the merger of the existing Mezzo channel and rival station Muzzik, will be ready to launch by the end of March.

Thierry Cammas (pictured), general manager of music TV cable channel MCM and president of the new broadcaster, says that the previous competition between Muzzik and Mezzo in France was unhelpful. “It was clear that if we remained like that, at least one channel would die,” he says.

With classical music representing less than 10% of

the gross revenue of European music companies, “the exposure of classical music, jazz, and world music on TV and terrestrial radio networks in France and other countries is decreasing every day,” notes Cammas.

Mezzo, the stronger of the two channels in France, programmed opera and ballet, while Muzzik, which commanded a bigger audience on the pan-European level, focussed its output on jazz, world music and classical.

The new channel will combine the best programming of both broadcasters,

incorporating classical music, dance, jazz, traditional and world music.

Camas says he wants Mezzo to become the world leader in classical music TV. “By joining together, we can make the best of each of our catalogues,” he says. “We also want to be very active in terms of the exposure of new talent and new styles of music.”

Camas reveals he wants the channel to develop partnerships with key European music events, such as the Philharmonic in Berlin, the Scala in Milan and the Montreux Jazz Festival in Switzerland.



ON THE BEAT

VAT BOOST FOR ONLINE MUSIC SALES

BRUSSELS — European finance ministers have approved a new regime which will allow EU exporters to sell goods downloaded from the Internet, including music, free of sales tax. “This measure will remove the obligation for EU firms to apply VAT when exporting to world markets and thus remove a major competitive handicap,” notes EU internal market commissioner Frits Bolkestein. The system will penalise importers, notably US companies, who will still have to charge VAT to online customers.

BBC WORLD SERVICE DJ SHOWCASE RETURNS

LONDON — The BBC World Service music series Don't Touch That Dial, which features DJs from around the world playing contemporary music from their respective countries, returns to the airwaves on February



18. The line-up for the series will include veteran New York-based hip hop DJ and mixer Marley Marl (pictured), Hungarian DJ Titusz, who plays music ranging from hard rock to jazz, and Parisian Yann Zitouni, who specialises in the French music scene. Additionally, Japanese DJ

Kyoko will showcase local chart hits, traditional folk tunes and esoteric punk bands, while Gregorio Montiel Cupello from Venezuela will air Latin music.

SWEDEN'S DEO.COM SHUTS DOWN

STOCKHOLM — Swedish music portal deo.com has been closed down with a view to integrating it into www.mnw.com, the yet-to-be launched website of its Sweden-based parent company, Music Network Records group (MNW). Although deo.com was originally meant to continue life as a marketing vehicle for artists signed to MNW and other labels, the new site will focus solely on MNW's own artists. All deo.com executives have departed the company, with existing MNW executives handling all online matters. Meanwhile, deo.com marketing executive Jan Tallroth has joined the Stockholm-based affiliate of the Ogilvy Group as brand director of its advertising/PR/event department 360 Degrees.

MOJO PROYECT WIN IMAGINAROCK

MADRID — Beating off around 1,000 competitors, Spanish six-piece Mojo Proyect (pictured) have won the seventh edition of Imaginarock, Spain's national talent contest for new groups. The contest was organised by public alternative music station RNE Radio 3 and authors' and publishers' society SGAE. Mojo Proyect, led by singer/flautist Africa Gallego, were formed towards the end of 2000 and incorporate rock, soul, Brazilian rhythms and flamenco in their sound. The band wins euros 12,000, which will be spent on recording their debut album.



DANISH NOMINEES UNVEILED

COPENHAGEN — Safri Duo (Universal) and Swan Lee (Gogo/Playground) head the list of nominations for this year's Danish Music Awards, with six nods each. The show will take place on March 2 at the Copenhagen Forum. Universal and EMI (including its subsidiary CMC) secured 15 nominations each, followed by 11 each for BMG and Edel. Ronan Keating and Westlife will headline the event, which will be televised live on public channel TV2.

MOVING CHAIRS

LONDON — Marc Johnston, UK-based director of international marketing at the Decca Music Group, has been promoted to VP international marketing. Meanwhile, senior director marketing and artist development Paul Mosely has been promoted to VP marketing and artist development. Johnston and Mosely will both report to Costa Pilavachi, president of the Decca Music Group.

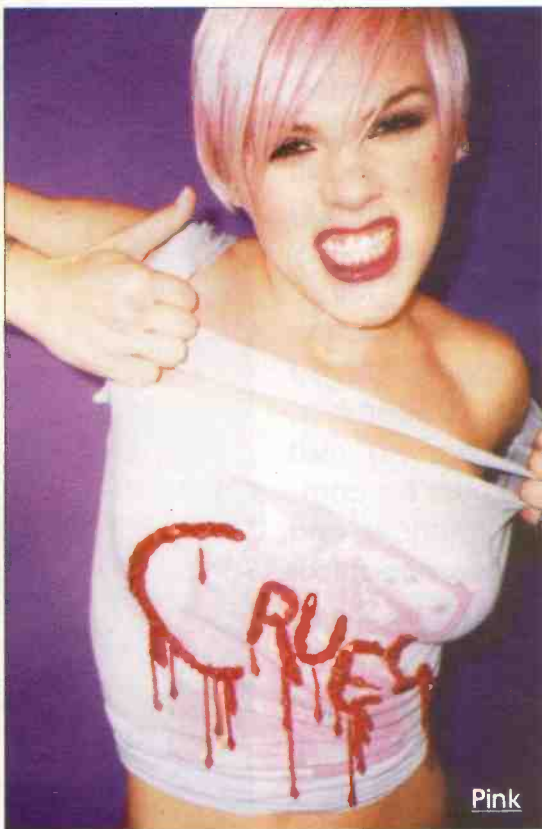
Missundaztood Pink sings the blues

by Chris Barrett

With her sophomore album for Arista, Pink (aka Alicia Moore) has abandoned the sassy R&B of her platinum-selling debut *Can't Take Me Home* in favour of a set of rock-influenced pop. The January 28 release of *Missundaztood* sees the 22-year old from Philadelphia embrace influences such as Jimi Hendrix and Janis Joplin, and collaborate with one of her long-time heroes; Linda Perry of San Franciscan rockers 4 Non Blondes.

According to Pink, working with Perry was "amazing, inspiring—what music should be like". Perry wrote/produced seven tracks on the album including the first single *Let's Get The Party Started* which caused a stir at radio well before its January 14 release by BMG throughout Europe. Making M&M's Most Added in week 51/01, it was picked up early by German CHR station HR:3, the UK's Galaxy 102 (Dance) in Manchester, Holland's national CHR station 3FM and Sweden's Power Hit Radio (Dance) in Stockholm.

"I think it's a great pop song, it sounds a bit like *No Doubt*," says Robert Sehlberg, music director at Power Hit Radio. "It's already a big hit with radio in the US and I believe it could be huge in Europe too," he continues. Philip Lundsgaard, head of music at Denmark's The Voice (CHR) agrees, "I really like the song, it's up to date and very, very catchy. I think that Pink can make a crossover hit, she's sure got the poten-



tial." *Missundaztood* came out in the States on November 20 and entered Billboard's Hot 200 at number eight, following the international success of the hit-single *Lady Marmalade*.

Filled with smouldering late night rock and blues, Pink's new album couldn't be more different from *Lady Marmalade*, and even features a duet on *Misery* with Steven Tyler from Aerosmith. There's also painfully honest autobiographical elements on tracks such as *Family Portrait* and *Dear Diary*.

Wendy Ong, director of international marketing at Arista in New York says that Pink's new direction has enabled the label to approach a broader audience. "We are now able to target the pop and rock media, without neglecting the urban mainstream," she says. During January and February the artist will visit Germany, France, Holland, Sweden, Spain and the UK on promotional duty.

She is also set to play a live international media showcase with a full band in the UK on January 16. Ong continues, "It is a natural extension for her, showcasing her love for different kinds of music." Ong also believes the album will outsell *Can't Take Me Home* in Europe. "She is incredibly hard working, talented and full of passion and determination. She is not afraid to push herself and try new things. The album is absolutely amazing. We are very committed to making her a worldwide superstar."

4hero are back weaving patterns

by John Vanderpuije

From pioneering new forms of music to running a successful independent record label, UK act 4hero have steadfastly done things their own way.

Featuring London-based dance music producers and remixers Dego McFarlane and Marc Clair, the act were at the forefront of drum 'n' bass ten years ago when they set up their own label, Reinforced Records, in 1990 as the ultimate Do-It-Yourself platform for the genre. The label recently notched up its 200th release, while 4hero put out their fourth studio album *Creating Patterns* on October 29 through licensee Talkin' Loud/Mercury.

As artists, 4hero are best known for their debut album on Talkin' Loud, 1998's *Two Pages*, which showcased their trademark mix of drum 'n' bass, electronica and soul influences. The album earned the act a Mercury Music Prize nomination, and a Mobo Award for Best Dance Group in 1998. "*Creating Patterns* is definitely a progression from *Two Pages*," Clair tells M&M. "The aim was to use different rhythms, from Latin percussion to afro rhythms and to blur the line between what we do electronically and what we do with live instruments."

The first cut off the album, *Les Fleur*, is a complete reworking of the 1974 Minnie Riperton classic. "I noticed other specialist shows like John Kennedy's *Xposure* and Nick Luscombe's *Flow Motion* picked up on the track before it went on the

playlist. 4Hero's *Les Fleur* is a perfect example of Xfm's bold and refreshing musical diversity," believes James Hyman co-producer and presenter of London alternative station Xfm's *The Rinse* and *The Remix* shows.

Marc Clair now runs Reinforced alongside co-founders Gus Lawrence and Ian Bardouille, whereas partner Dego McFarlane heads up his own sister label 2000 Black to accommodate the sounds of techno and breakbeat house. "There were so many different types of music coming through Reinforced other than drum 'n' bass, that we had to create sister labels to push and develop techno, hip-hop and jungle in their own right," Clair says. Somehow the duo also find time to produce and present their own weekly radio show *R-solution*, which has aired on London dance station Kiss100 FM for the past four years. Remixing the likes of Pulp, Courtney Pine, Talvin Singh, Nuyorican Soul, Incognito, Carl Craig and Jackson 5, the outfit have forged a distinct orchestral breakbeat sound.

The duo are also touring extensively, presenting DJ sets and preparing the launch of another imprint, Twisted Funk. "Through their Reinforced and 2000 Black labels they have been pivotal in the development of many important UK Urban genres such as drum 'n' bass and hip-hop," adds Hyman. "4Hero have worked with living legends like Juan Atkins, Roy Ayers, Bill Laswell, and in doing so have become musical legends themselves."



4hero

While disparate members of the Beach Boys forge lucrative careers on the live circuit with their own versions of the great Californian act, the man behind the music has spent the past 13 years pursuing a more dignified solo career. On his website, www.brianwilson.com, fans are treated to an in-depth resource on Brian Wilson which happily benefits from input from the man himself. On Messages, anything in yellow writing is a personal note from Brian which he leaves regularly in response to fan discussions and questions. Elsewhere, the Tour section breaks the news of European dates in January, as well as Wilson's first solo trip to the UK where he plays four consecutive nights at London's Royal Festival Hall at the end of the month. There is also News, a biography under "Brian", merchandise under



www.brianwilson.com

Store, and an Archive which features fascinating nuggets such as Sean Lennon interviewing the songwriter, rare photos, videos and audio streams. Meanwhile on the front page, Brian posts updated messages to visitors—currently good wishes for the New Year and the chance to download a recording of *Silent Night* made especially for the site.

Adam Howorth



One of the defining bands of the 1990s and Britpop, Blur topped the M&M Most Added chart in the very first week of 1997 with *Beetlebum*, the first single off their self-titled fifth album released through Food/EMI (M&M January 18 1997). "This was the album that wasn't so radio friendly," remembers head of music at public broadcaster YLE Radiomafia in Finland, Ville Vilén, who added the single the week it came out. "We didn't play *Beetlebum* much,



TEST OF TIME

but gave it a chance because Blur had a name—and it still comes up occasionally." Vilén explains that Blur failed to have a big hit in Finland following the early big singles. *Boys And Girls* is high on YLE's 1990s rotation and, after some debating, *Tender* was added to the playlist in 1999. In spite of being "slow and godspel", according to Vilén, the track "sounded good on the radio" and still receives occasional spins.

Siri Stavenes Dove

Larsen's UMI is lonely at the top

Q In Music & Media's last issue of the year, we revealed that Universal Music had increased its chart share in 2001 for both singles and albums in Europe. What can explain this performance and how does that make you feel?

A We are talking about Europe, but in broad terms this is not that different in other parts of the world. Not only are we increasing our chart share but we also increased our market share year-on-year. We plan to keep this pattern going in the years to come. It makes me feel great but it would make me feel even greater if it were an increasing chart share in an increasing market. Our increase in shares is mostly mathematical, as it is the result of slightly declining markets and of the competitive weakness of our main competitors. This is something which can actually be exhilarating for a very short period of time, but we think is a very unfortunate situation for us as well because if you have weak competitors, the market suffers, and when the market suffers long enough, we also suffer.

Q Do you think this performance is also a reflection of the structure and organisation that you have set up since the merger between Universal and PolyGram?

A Yes, obviously it is a reflection of all the things that we have in place, which is not just structure. We have a very broad roster, and many strong sources of repertoire from all parts of the world. We also have a very good priority system and very clear repertoire streams. We have a very clearly understood organisation, don't waste a lot of time arguing on what should be a priority and what should not and how it should be sup-



"I wouldn't be surprised if in 2001 Universal Music earned as much as the rest of the industry put together."

ported. All these things are almost taken for granted and obviously work well. What matters to us also is that we break more new acts than our major competitors, at a local and international level.

Q At a JP Morgan seminar in September you set a market share target of 30% for UMI. Do you think that in the current situation this goal is attainable?

A Yes, for the reasons I mentioned—our own strength and the relative weakness of our competitors. In a sense it has become an increasingly attainable goal. What I said at that time is that we are now progressing in market share at such a rate that we are ought to set ourselves the goal of aiming for 30%

Universal Music strengthened its European leadership in 2001 and seems well positioned to reach the 30% global market share target set by Universal Music International chairman and CEO Jorgen Larsen. At the end of December, Emmanuel LeGrand met Larsen to discuss his company's performances and the challenges ahead for UMI and the industry.

rather than aiming for 25% because we are basically already at 25%. If you look at our stronger markets—France for example—we are already at 35%, and in most of our stronger markets, we are in the 25-27% range at this stage for the year. The intention when I said that—and I was slightly misquoted—was never to say that we would reach that target by year-end or next year. I think it is a perfectly legitimate goal to have. I think we can reach that in some countries soon, and I don't see why we shouldn't be able to do so in other territories by borrowing best practices and increasing our professionalism.

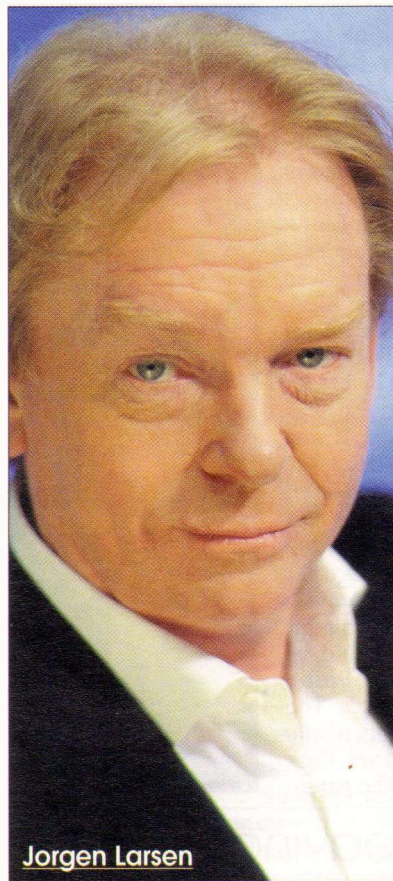
Q Talking of goals, last year UMG became the first record company to post an EBITDA of \$1 billion. Do you think such a feat can be replicated considering the market situation? A recent ABN-AMRO report on Vivendi

Universal said Universal's profitability is "the envy of the industry" but doubted it could maintain such levels of profitability.

A Actually, we are very close to repeating it in 2001, which—if we do—will be a major accomplishment in a market that is declining slightly. It was a fantastic figure and I'm sure it was the envy of the industry. It's a very hard-earned income, which required a huge amount of restructuring and an incredible amount of very focused work.

Q How would you rate 2001, from a Universal perspective and from a global perspective?

A From a Universal perspective it was a good year but not a spectacular year. A spectacular year would



Jorgen Larsen

require us to do even better than the year before. Of course, we are so much spoilt in that sense...[smile]. Last year we said that we probably earned as much money as our two closest competitors, and I wouldn't be surprised if this year we earn as much as the rest of the industry put together—and even earn more than the rest of the industry in the world put together. We can't complain. Nevertheless it has been a year of transition in a number of areas which we shared with all our competitors and the industry. We don't need to talk about post September 11, because it had a huge effect—commercial and psychological. We see transitions in a number of areas. We're seeing the temporary disappearance of the threat of free digital distribution. It is not such a big deal in that it has not been replaced by anything else particularly viable at the moment.

Q Pressplay and MusicNet are launching though.

A Yes, but that will perhaps not be a particularly attractive offer in comparison to getting hundreds of thousands of songs for nothing. However, in terms of legitimate systems this is as far as we can get today. We are still in a transition period with regards to that and it has been slowed down by the limited development of legitimate systems that have any kind of appeal to consumers. And consumers' interest for things like that has also declined quite a lot compared to 2000. It is not as hip as it was a year ago. How much do you hear or read about people searching the 'Net for free music these days? It was the big fashion in 2000 and probably isn't in 2001. However, I am not saying

that it will not happen because it will happen.

Q Any other transitions you've noticed?

A Perhaps even more noticeable, we are going through a transition in an A&R sense. There is a very good chance that rock in different reincarnations will come back and will change the picture completely. If you go from a pop dominated offering to a rock dominated offering, it not only changes the sound and the flavour of music but it also changes the way music companies work. You work in a totally different manner with rock bands. They have their own way—they tour, they play small clubs, they have instruments, they play these instruments and they play songs. Pop artists mostly go on TV and use playbacks. They are more of an audio-visual product in a way, more a fashion thing than rock groups are. I think that will be quite a healthy change. I'm agnostic in the sense that I don't say that I prefer one or the other. I don't care. I think it is much more healthy for all of us and much more interesting for consumers if you have a mixture of products.

Q How do you foresee 2002 both from a company perspective and for the industry as a whole?

A I have no misgivings about the strength of our company. We have such a size and such a momentum and such an artist roster that you'll need extreme falls in economy or consumer's willingness to buy music to affect us in a serious way. As a company I'd say we have a much stronger release schedule for 2002 than we had in 2001. One usually says that and it turns out to be different because a lot get delayed, but the ones that got delayed this year are pretty certain to be released in 2002. It includes artists like Eminem, Shania Twain and quite a few others. From that point of view, I don't have any particular worries. It does worry me a bit that there are too many large companies preoccupied with their own structure problems, and too many independent companies close to throwing in the towel—if they haven't done so already. That's not a very healthy start to the year.

Q Who would you currently rate as your toughest competitor?

A This is a very sensitive question. Not for the one I rate as the strongest competitor but rather for the ones I do not mention, so I prefer not to answer it. You know, companies go through phases of strength and weakness and we could also go through a phase of weakness—which we try to avoid. Interestingly there are companies that are less affected by recession, by internal difficulties, by merger paralysis, and so forth than others. It was interesting to see that even without taking into account the Beatles' 1 album, EMI has held up extremely well [in 2001]. It has not

suffered the kind of swing that you would expect after such a massive success. Why is that so of EMI? Probably because, as far as Europe is concerned, it is a truly international company, with lots of local acts in various countries and therefore less exposed to certain swings because all does not come from one repertoire source.

Q Do you think the arrival of Alain Levy will strengthen the company?

A I would expect that he would bring more of a systematic and global approach in reviewing the business worldwide and would undoubtedly end up with greater efficiencies. There are some very obvious things in that company that could be done that have not been for many years. The long delayed merger of EMI and Virgin would probably not have been accepted in any other company. I'm not talking about just having separate labels but having completely separate stand-alone organisations.

Q The key words in record companies in recent times were streamlining, restructuring, cutting down on costs. Do you think this trend will continue?

A All of those efforts will continue at Universal—I can't speak for the other companies. We will continue looking at these functions and do whatever makes sense. We will continue to look at our structures and see if we can tighten them up to operate more efficiently. Not in a panicky way because we don't need to react that quickly. I think that everybody has been given a second chance in the sense that a year and a half ago everybody was saying that soon retailers will be out of business and artists will be communicating directly with their fans, by-passing the middle man. We haven't exactly seen that happening.

Q You refer to the debate about disintermediation...

A Yes, even then it was a poorly thought through concept because it ignored where we actually do make contributions in terms of A&R assistance, marketing and promotion financing, all these things that still need to be made on the Internet too. And you can't expect all the artists to become fully-fledged record guys. We have all been given a much longer horizon to get our house in order. This is great for all of us. We are not talking about the physical market disappearing in 2004. We are talking about physical products being around for probably as long as we can imagine. Gradually, and probably quite slowly, they will be replaced by other forms of distribution.

Q There is a lot of concern about whether or not the US recession will impact Europe, and how hard it's going to affect Europe in 2002. Can the music industry in Europe go through this without much damage?

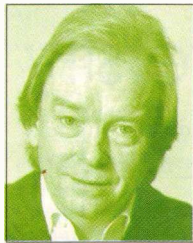
A I don't think it affects our industry that much but the economies will be hurt. There are some reactions in countries like France or Germany

that lead us to think that people will be slightly more cautious about spending money. If you take the average CD purchase per capita in Europe, it's roughly three CDs per inhabitant—it will take a hell lot of recession before one cannot afford any more than those two or three CDs. I realise the true picture is far more complex, because some people buy zero and others [buy] 15 CDs and if those 15 turn out to be 12, it'll have an impact. There's also the fact that in difficult times people tend to turn to entertainment. There's plenty of buying power for the CDs that consumers buy—it is up to us to make those CDs interesting.

Q In Europe, one of the major changes in 2002 is the introduction of the euro. Do you think it's going to have a major impact on the business?

A I don't know. There is going to be a short-term hiccup when all the various countries will go through the transition from their currencies to the euro. There will probably be a certain level of consumer uncertainty at the beginning to learn what things will cost, but in the short run, I don't see much impact.

Q Going back to Universal, in 2001 you appointed a president—John Kennedy—and gave him part of Europe and the world. Why was it necessary to appoint a second in command?



“Are we as an industry representing ourselves right? Obviously not. But a lot of our bad reputation is undeserved.”

A John Kennedy is in charge of a number of countries in all parts of the world. That counts for half of our business so I'm sharing the globe outside the US with him. There are some reasons for that: I had too much to do and this is a very large company. We were staffed in a very skinny way compared to competitors who were smaller than we are. I had 28 people reporting directly to me and that was too much. It is not the most efficient way to do our business. With John there, he is taking over a lot of that and we both have slightly more time to do our work a bit more thoroughly, and time to do business-building projects that might have fallen between the cracks before. Also, like in any responsible company, we are slowly putting together possible succession plans for when the dear leader one day decides to ride off into the sunset—which is a long time off because I am just starting my new five-year contract.

Q Is the departure of Vivendi Universal vice-chairman Edgar Bronfman Jr. going to change anything for Universal Music? After all, he was the link between the chairman of Vivendi Universal Jean-Marie Messier

and the chairman of Universal Music Doug Morris.

A I hope not. I regret Edgar leaving his executive role. Edgar's contribution was a very positive one in that he felt very good about the music group—he was very interested in what we were doing. He was a good filter between the music group and the rest of the corporation. On the other hand, Jean-Marie Messier has a lot of these qualities too. He is personally very interested in music too. He wants us to succeed and I think he has a very high respect for our cultural “patrimoine”. I think our relationship [with Messier] is going to be fine, although it will probably be more distant because he has so many more things on his plate.

Q It looks as if Messier already acts as the spokesperson for Universal Music rather than people in charge of the division such as Doug Morris, as we have seen him on several occasions giving his opinions on matters related to the music industry.

A I don't think this is the case. We at Universal Music have operational jobs in the sense that we run the division. Jean-Marie Messier has a different job—he represents the whole company and he is the public face of the whole company, including the individual divisions. He has far more opportunities to speak at occasions where he can be quoted, such as

think any one of them would like the other to speak for all of us. And the same would be true with the music companies. Do you think that my competitors would agree if I spoke on behalf of the industry?

Q Overall, do you think that the music industry is selling itself well enough to policy makers, media, analysts, etc?

A Are we representing ourselves right? Obviously not. Because if we were we wouldn't have such a bad reputation as we do. Now, is this a winnable proposition to present ourselves in such a light that people say, “These guys are not really as bad as we thought and they are performing a useful function”? Will we ever get to that? I don't know. But we are as far from that as we possibly can be. That goes at all levels—whether you are talking about anti-trust activities or pricing. Look at the introduction of Pressplay and MusicNet—they get immediately investigated on both sides of the ocean before they even start! Is some of that our fault? Yes, probably with all these accumulated sins over the years that we haven't dealt with, or because we were arrogant, or because we didn't have the confidence to stand up and speak. But a lot of it is undeserved. A lot of it is based on people's wrong perceptions of what we are as an industry, which—in the absence of visibility—is formed by TV soap operas. People know more about our industry from *Jailhouse Rock* than they do from people from the industry. That's a great pity because whenever there is a chance to picture an artist manager or a record company executive on television or film, it's always sleazy types of people. They have ponytails, they take drugs, they have pinstriped suits, you name it—and they have very bad habits.

Q And that's not true?

A Of course that's not true! Look around you. I'm not like that. I don't consider myself sleazy, or dishonest. And I don't consider myself as taking advantage of artists, or not paying artists their dues, or not looking after their best interests. And I think the same can be said about almost everyone in this industry. They are very hard working people. Their ambition is to be successful and how can you be successful? Through your records and with your artists. You cannot be successful if you don't treat your artists as well as you possibly can. I could probably name—off the record—a couple of people out of the thousands of people that I know with whom I don't agree about their values or their business methods, but it is such a tiny, tiny minority. We have hundreds, if not thousands, of job applications every year, and they are not from stupid sleazy people who want to be junior pimps. They are from highly-educated, knowledgeable people who want to work in our industry. And most of the people we have working in our industry are exactly like that.

Midem secures business as usual

Despite a troubled international environment, Midem organisers believe that "the show must go on" and that it will be "business as usual" on January 20-24 when Cannes will play host to the 36th Midem trade show.

But for Reed Midem Organisation CEO Xavier Roy, "business as usual" does not mean that the platform he provides for the worldwide music industry will not take into account recent international developments.

Security issues

For a start, Roy says that security is one of his main concerns as the organiser of Midem. Special security measures will be carried out at the entrance of the Palais des Festivals, where the trade show is held, as well as in the city. Introduced at Mipcom—the international TV show which took place in Cannes a few weeks after the

Emmanuel Legrand meets Midem organiser Xavier Roy to find out how plans, predictions and hopes for this year's edition have been affected by recent world events.

events of September 11—these measures were set up in collaboration with the city of Cannes and local police authorities. Roy says they are meant to ensure that Midem participants will be able to carry out their regular business in a safe environment.

However, Roy admits that due to the international situation attendance is likely to be slightly down. He forecasts a drop of 10 to 15% in numbers, but says it should be nothing like ten years ago during the Gulf War, which saw massive con-

tingents of international participants—especially from the US—cancelling their trips to Cannes. "The main difference with the Gulf War era is that at that time, the US State Department strongly advised US citizens not to travel," says Roy. "There is no such measure this time."

Based on the experience of Mipcom, the October TV market in Cannes, which is also organised by RMO, Roy expects most US companies to



"Midem has proved to be the most efficient business platform and the right place to expose artists."

Xavier Roy, CEO, Reed Midem Organisation



Concerts showcase global diversity

Midem's concerts have been programmed to reflect "the diversity of the world's music scene" according to event organiser Xavier Roy.

Most of the shows take place at the Palais des Festivals. Midem will kick-start on January 19 with the NRJ Awards (see opposite page), a joint effort between French CHR station NRJ and leading commercial channel TF1. Major international and domestic acts are expected in Cannes for the occasion.

On January 20 Norway will play host to what Midem director Dominique Leguern describes as a "very festive opening night party". **Norway Now** is organised in association with the Norwegian trade organisation Music Export Norway (MEN) and co-funded by the Norwegian government and the local music industry (see story, page 10).

On January 21, Midem will present the worldwide premiere of **Cindy**, the new musical created by the team behind *Notre Dame de Paris*—lyricist and co-producer Luc Plamondon, composer Romano Musumarra, and co-producer Charles Talar. Leading acts Murray Head and Laam will perform several songs from the musical.

Leguern and programmer Delia Pringle are upbeat about the return of British artists in a new concept. The **British showcase** at Midem, organised with British trade organisations BPI, British Music Right, MPA and PPL and in partnership with respected weekly music magazine NME, will highlight a new wave of Brit talent. "Our partnership with NME is a guarantee that we have the hottest new names in British music," says Leguern. Elbow, The Bees, Mull Historical Society and Electric Soft Parade will play on January 21 at the Martinez Ballroom, while The Bettina Motive and Baz will play acoustic sets in Martinez Hotel Esterel room.

On the same evening, the Irish industry will present

the **Irish Night**, a showcase of Ireland's new up and coming acts, including David Kitt, Maria Doyle Kennedy, Kidd Dynamo and Colin Reid.

Also on January 21 is **Talents**, the traditional showcase of new acts at Midem, sponsored by French rights societies Sacem and Adami. This year's format has been redesigned to improve efficiency, according to Leguern. Instead of three or four evenings, **Talents** will now be concentrated on one evening in the main concert hall at the Palais des Festivals. "Artists are chosen based on their export potential," says Leguern. This year's selected artists are funkster Juan Rozoff, Algerian act Souad Massi, electro-jazz duo Bum Cello and celtic rockers Matmatah.

On January 22, the diversity of the world's music genres will be highlighted at the **Global Melting Pot** which will see performances from Londoner of Indian origin Narada World-signed act Susheela Raman, Isaa Bagayogo from Mali, Gotan Project from France and Si*sé from America.

Also on January 22, the new generation of Danish acts will be presented at Midem during the **Discover Denmark** showcase, which will feature such acts as Safri Duo, Natural Born Hippies, Superheroes and Saybia.

A series of electronic concerts will take place on January 21 and 22 at the Electronic Lounge, a new venue inside the Palais des Festivals, where DJs will play every night from 9:00pm to 1:00am. Miss Kittin and the Hacker will play live and Mike Grant will perform on January 21, while the next night will be opened by Mr Scruff before At Jazz play live, with Roni Size and DJ Krust closing the evening. In addition, The Electronic Happy Hour will take place at the Martinez Hotel bar every evening.

And to finish on a chillout note, French dance label Pschent, creators of the of the *Hotel Costes* compilations series, will host the final party on January 23.



will be even more important for the industry in 2002 than ever. It'll be a good Midem, even if there are less people."

But even if such is the case, Roy says there will be no less glamour, with two major prime time TV shows broadcasting live from Cannes. He also believes that Midem 2002 will boast a "very strong artistic package", with major events such as the NRJ Awards, the classical Victoires awards show, and several thematic concerts. "Our concerts reflect what's happening in the market," he says.

Evolution of Midem

According to the organiser, the evolution of Midem over recent years has echoed the changes in the music market itself. Roy cites the creation of the Electronic Village—which hosts labels dealing with dance and electronic music—and the newly created Urban Pavilion for urban music, as a sign of these changes. "Midem is the forum for new music trends such as electronic music," he says. "Overall, we try to bring all the music of the world to Cannes."

Roy admits that several new developments—such as CD-burning, online file-sharing services, and the constant menace of piracy—represent threats to the industry but he remains optimistic about the future. He agrees that for the past 20 years the music industry has grown alongside the huge success of the CD, and that Midem has benefited from the overall growth of the music market.

Today, although the music industry is still in a world dominated by physical sound carriers, strengthened by the arrival of the DVD, Roy sees the real future of music being on the Internet. "For me, the Internet is a real revolution," he explains. "It is a major shake up and represents the future of the music industry. In a few years from now, a

continued on page 9

continued from page 8

lot of the aspects of the business that are taking place in a physical world will be transferred to the Internet—there will be online distribution, online recording studios, targeted online promotion and so forth. Music will be consumed over the Internet.”

Last but not least, there was

much speculation in 2001 that Roy was going to step down after Midem 2002, but he is adamant that this will not happen and intends to continue at the helm of the company for the foreseeable future. “Throughout 2002 I will be in charge of the company, helped by a newly appointed managing director,” he says. “Our business has grown in such a way

that it was necessary for me to appoint an MD.”

Expanding operations

He also points out that the company now has 250 employees at its Paris headquarters, with an extra 40 people in offices in Germany, UK, the US and Japan. RMO organises nine trade shows during the year and Roy says

in the 12 years he has been running the company, turnover has jumped from Ffr 80 million (euro 12 million) to Ffr 600 million (euro 91.5 million).

As far as retiring is concerned, Roy simply says, “My departure [from RMO] will be announced in due time, probably six months before it takes place and it will not necessarily mean that I will be retiring for good.”

French industry looks forward to NRJ Awards

The third annual NRJ Music Awards take place in Cannes on January 19. *Joanna Shore* previews an event which is becoming increasingly important in the French music calendar.

Some of the world's most popular artists will bring glamour to the Croisette in Cannes as the French music industry prepares to celebrate the third annual NRJ Music Awards.

Held on January 19 on the eve of the opening of Midem, the event is a joint effort between France's number one music station CHR network NRJ and leading commercial television channel TF1, which will broadcast the show live from Cannes.

Artists expected to perform at the awards show include such international acts as Kylie Minogue, Dido, Mick Jagger, Britney Spears, Geri Halliwell and Robbie Williams and top domestic acts Jean-Jacques Goldman, Mylène Farmer, MC Solaar, Garou, Zazie and Axel Bauer.

Max Guazzini, president of NRJ, says the number—and status—of the domestic and international acts who will be present as both nominees and guests, is a vindication of the decision to create the awards three years ago and confirms the international power of attraction of NRJ. “I believe it is the most popular music programme of the year—it's aired on national television during primetime and so is definitely a way for record companies to expose the artists we have chosen to perform,” says Guazzini.

Vox populi

Popular right from the start, Guazzini expects the event to even gain in audience this year. “The first year we reached six million [viewers], the second year eight million. We're hoping to make it to 10 million this year,” he enthuses.

French and international artists are nominated in 13 different categories for which the public could vote on the station's websites until January 9. The best music website (see table) is picked by the users of Internet portal Wanadoo. Says Guazzini: “There were reminders on NRJ and TF1 to encourage people to vote; and in the weeks preceding the event, there was an air promotion for the artists who are nominated, which is a great way to promote those who

NRJ Award nominees

REVELATION OF THE YEAR 2001

- French**
Eve Angeli
Ginie Line (*Les 10 Commandements*)
Matt
Nuttea
Sally bat des ailes

International

- Mary J. Blige
Billy Crawford
Dido
Usher
Westlife

MALE ARTIST OF THE YEAR 2001

- French**
Garou
Yannick Noah
Pascal Obispo
Gérald De Palmas
MC Solaar

International

- Manu Chao
Craig David
Michael Jackson
Shaggy
Robbie Williams

FEMALE ARTIST OF THE YEAR 2001

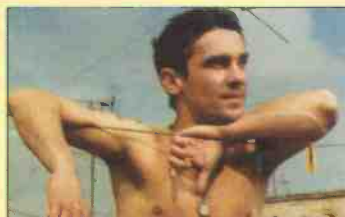
- French**
Alizée
Mylène Farmer
Lââm
Hélène Ségara
Zazie

International

- Mariah Carey
Geri Halliwell
Jennifer Lopez
Madonna
Kylie Minogue

SONG OF THE YEAR 2001

- French**
A Ma Place (Axel Bauer & Zazie)
La Voix Des Sages (Yannick Noah)
Trop Peu De Temps (Nuttea)
J'en Rêve Encore (Gérald De Palmas)
Hasta La Vista (MC Solaar)



Award nominees, from top: Manu Chao, Garou, Kylie Minogue and Daft Punk.

International

- It's Raining Men* (Geri Halliwell)
You Rock My World (Michael Jackson)
It Wasn't Me (Shaggy)
Starlight (The Supermen Lovers)
Miss California (Dante Thomas)

ALBUM OF THE YEAR 2001

French

- Des Visages Des Figures* (Noir Désir)
Châtelet Les Halles (Florent Pagny)
Marcher Dans Le Sable (Gérald De Palmas)
Cinquième As (Mc Solaar)
La Zizanie (Zazie)

International

- Proxima Estación... Esperanza* (Manu Chao)
Discovery (Daft Punk)
No Angel (Dido)
A Funk Odyssey (Jamiroquai)
All That You Can't Leave Behind (U2)

GROUP/DUO/MUSICAL TROUPE TROOP OF THE YEAR 2001

French

- Axel Bauer & Zazie
Garou & Céline Dion
Mylène Farmer & Seal
Noir Désir
Damien Sargue, Philippe d'Avilla & Grégori Baquet (*Romeo & Juliette*)

International

- The Cranberries
Daft Punk
Depeche Mode
Destiny's Child
U2

MUSIC WEB SITE OF THE YEAR 2001

- Axel Bauer: www.axelbauer.com
Garou: www.garouonline.com
Gérald De Palmas: www.depalmas.com.fr
MC Solaar: www.solaarsystem.net
Depeche Mode: www.depechemode.com
Gorillaz: www.gorillaz.com
Michael Jackson: www.michaeljackson.com
Jamiroquai: www.jamiroquai.co.uk
Lenny Kravitz: www.lennykravitz.com
U2: www.U2.com

are going to perform.”

Awards' importance

The show has been recognised by the industry for its impact in France, but if export managers at French labels realise the importance of the Awards on the domestic market may not necessarily depend on them to export their artists. Annick Geisler, director of international marketing at Sony Music France admits that although she enjoys watching the event, “it represents one part of the French scene, but not all. [The Awards] represent only NRJ, which targets a young audience...”

She continues: “What is played on NRJ touches a group of consumers who buy a lot of records—it is very important [for the artists] to be played on the station and to be part of those selected,” says Geisler. “I would have liked to see a broader choice of musical genres, but NRJ knows very well what their format is.”

Guazzini explains that the event is tailored for the station's target audience: “These are the NRJ Music Awards, therefore we cannot represent the entire French music scene. There are other events for that. The choice of the nominees is made according to the albums that have received the most

airplay, artists for whom we've gotten the most requests during the year, who've tested well in research,” he says, adding that sales figures confirmed the choices.

Guazzini acknowledges that while the Awards are a uniquely French event (it is also a French language event), there is undoubted interest from further afield. “The Awards will be broadcast on TF1 and rebroadcast in Germany on RTL2 the following Sunday,” he says. “It is above all broadcast in France... but there will be listeners from all over Europe entering contests to come to Cannes and attend.”

Now's the time for Norway at Midem

The Norwegian music industry has been given all the tools it should need for a flying start to 2002 when it hosts the opening night at Midem. It is following in the footsteps of the Swedish and French music industries, which have also hosted Midem's opening night in recent years.

While the land of the midnight sun has a long tradition of churning out pop artists for domestic consumption, and to some extent niche acts for other territories, the industry has enjoyed little commercial success abroad. But with a new-found self confidence following the international breakthrough of big Norwegian names such as Lene

Marlin, M2M, Røyksopp and Kings of Convenience, Norway is suddenly realising its potential as an exporter of music. In a bid to boost the country's international music credentials further, the newly-formed Music Export Norway organisation is hosting the opening night of Midem, entitled Norway Now, on January 20. *Siri Stavenes Dove reports.*

Marlin, M2M, Røyksopp and Kings of Convenience, things are set to improve, particularly following the creation of a Norwegian export office—Music Export Norway—designed to promote the country's music overseas.

The "Norway Now" Midem open-

ing night, which kicks off at 19.30 on January 20 at the Palais des Festivals in Cannes, will provide the Norwegian industry with the ideal platform to showcase some of its most promising artists. Four acts will appear on each of the two stages, and the live music event will be followed by a club night at the Martinez Ballroom which will run until 3.30 in the morning.

Larry Bringjord, managing director of Norwegian indie label MTG Productions and head of the Norway Now artist selection committee appointed by Music Export Norway, says that the event suggests that Norwegian labels will start putting serious money behind the export of their artists. "At Midem, we will get attention from the most important figures in the industry," he says. Bringjord points out that whereas most Norwegian labels in the past put out mainly niche or Norwegian-language music, many new indie labels today put out "very export-friendly products." He adds: "It was not the done thing to work with the pop genre, because we thought that other people could do it so much better than us. This attitude has completely changed now."

For the committee, the idea of a fair representation of Norwegian music became more prominent than a focus on individual acts. "We thought about who we should get in terms of presenting Norway to the world," says Bringjord. A club night was quickly agreed upon, as Norwegian electronic music is one of the cornerstones of the export side of the local industry. For the main event in the Palais de Festival, reports Bringjord, "We agreed on major-signed popstars like Briskeby side-by-side with unsigned artists like Furia—it became a representation thing."

Bringjord says that all the acts selected needed to be high on entertainment value. "It wouldn't be a great idea to put a black metal band on, because it would hardly be the right forum among the champagne and canapés!"

Although the individual labels will take the opportunity to negotiate distribution and licensing deals for their artists from the Norway Now stand in the exhibition hall, the acts are at Midem primarily to "represent Norway. The aim is that people go away from there with a good impression of Norwegian music," says Bringjord.

"It's very positive that a country like Norway has been chosen to host the opening night [of Midem]," adds label manager at indie label Racing Junior, and fellow Norway Now committee member, Claes Olsen. "It will inspire the Norwegian music industry to focus more on breaking artists abroad." Bringjord agrees: "This gives us all as record labels motivation."

Meet the Norway Now artists

A line-up of 13 Norwegian acts will perform on January 20, eight playing live sets at the Palais de Festival. Music Export Norway MD Inger Dirdal says that the aim is to convey a true picture of the quality of Norwegian music today, and not to focus on "old heroes." With a mix of genres and commercial status, the line-up includes—in addition to the artists featured below—Oslo indie rock band Cato Salsa Experience (Gerralda Records), Warner act Big Bang, who make what can be described as blues-rock, and unsigned act Furia. Jazz is represented through Krøyt (MNW) and Bugge Wesseltoft (Jazzland).

Briskeby (Universal)

Perhaps the commercially most successful of the Norway Now line-up, Briskeby quite literally became popstars overnight after performing at the Norwegian industry event By:Larm in 2000, and subsequently being bombarded with offers from labels. Two years later, the four-piece have sold more than 100,000 units of debut album *Jeans For Onassis* in their home territory, and have scored several number one hits. Their fusion of pop and punk combined with a very un-Norwegian stage presence has seen them become a must-see live act, who even supported veteran Norwegian pop act a-ha on their recent German tour. The big commercial success abroad has yet to happen, despite the backing of the giant Universal machine, but the Briskeby project is gradually growing across Europe. Apart from scooping no less than four awards at Norway's Spellemannsprisen awards in 2001, the band were nominated for Best Nordic Act at the MTV European music Awards in Frankfurt, and are up for the



Briskeby

Best Nordic Group and Best Nordic Song awards at the NRJ Radio Awards in Stockholm on January 21. At the moment, Briskeby's latest single *Cellophane Eyes* is enjoying plenty of exposure on Swedish radio and on MTV Nordic.

Midnight Choir (S2)

Debuting in 1994, this rock band have achieved a Spellemannspris, a release in Europe on Glitterhouse, and most importantly international credibility. Their fourth album *Unsung Heroine*, released in March 2000, went straight in at number three on the Norwegian album chart. Produced by Chris Eckman from the Walkabouts, the far-from-cheerful album was loved by critics and the public for its poetic melancholy—the Midnight Choir trade mark. The band have already released a greatest hits album—*Selected Songs* came out in January this year. The four band members have also all dabbled in solo projects and other collaborations.

Sondre Lerche (Virgin)

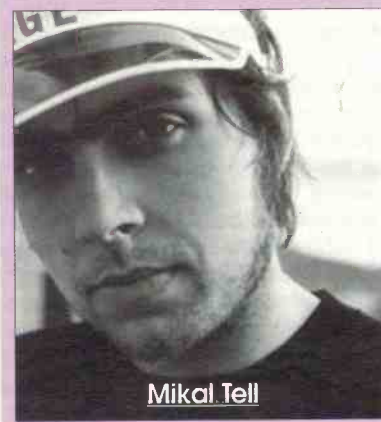
Another artist to hail from the hottest place for music at the moment, Bergen, Sondre Lerche is another very young singer-songwriter to be signed by Virgin Records Norway, whose artist Lene Marlin shot to fame at the age of 18. Quickly becoming an audience favourite during the 2001 festival season, the 19-year-old's debut album *Faces Down* was released in Norway in September 2001. It entered the Norwegian album chart at number two, and Lerche was announced as a European priority at the label's summer conference in Portugal last July. His guitar pop with psychedelic undertones is inspired by artists as diverse as Burt Bacharach, Jeff Buckley and Elvis Costello.

Cannes clubbing, Norwegian style

The club night at the Martinez Ballroom in Cannes was a must-have when Norway Now was planned, according to Norway Now committee member Claes Olsen. "The electronic acts are important in Norwegian music, so we put together a package without having to take long on choosing the acts," he says. Mikal Tell, a central figure in the music scene in Bergen, launched the small label Tellé in 1998, mainly with the purpose of releasing his friends' music. Not unfamiliar names like Røyksopp,



Xploding Plastix



Mikal Tell

Kings Of Convenience and Bjørn Torske happened to be among them. At the Martinez club night, Torske will be joined by labelmates DJ Doc and Telle & Annie, as well as BMG act Illumination and Oslo outfit Xploding Plastix (Beatservice). The latter has seen their debut album *Amateur Girlfriends Go Proskirt Agents*, which merges jazz and club music, released in both Norway and the UK. Xploding Plastix also performed at the Norwegian showcase at Popkomm in 2001.

No more fairy tales at MidemNet

The year 2001 was no space odyssey in the music online world. It was a year of awakening, restructuring, mergers and acquisitions in a global environment characterised by the meltdown of Internet companies.

However, for the organisers of MidemNet, the music online conference held in Cannes the day before the opening of the music trade show on January 19, the rude market conditions suffered by the online sector do not question the importance the Internet will play in the future of the music business.

Meeting point

MidemNet, which was created at the peak of the Internet fever, is seen by its organisers as the place where all the different components of the online world can meet and discuss their opinions. Xavier Roy, chief executive of Midem's parent company RMO,

For the third year, Midem will be hosting the music online conference MidemNet on the eve the industry trade show. Music & Media previews the event, which will see la crème of the music online sector gathering in Cannes.



Key players at Midem 2002, from left: Alison Wenham, Kevin Conroy, Ralph Peer II, Dominique Leguern, Pascal Negre, Jay Samit and Ted Cohen.

recalls that MidemNet was created to reflect the revolution happening in the music industry and although he admits that the market does not look as buoyant as it was only two years ago, he still believes that a large part of the future of the music industry lies

in online developments.

"Despite the online meltdown, Internet issues are still very important for the music industry and I am convinced MidemNet is the place to reflect on all these issues with some of the world's most respected professionals," says Roy.

Last year's event has been criticised by many participants as being out of touch with the reality of the market and to address this issue, Dominique Leguern, director of Midem, says that this year, the purpose of MidemNet will be to look at

the changes introduced by the Internet, "in a very practical way".

Says Leguern, "We will look at concrete cases with panellists who come from different horizons. It should be a fruitful debate, which will try to stick

to reality. People are fed up with fairy tales and need concrete stuff."

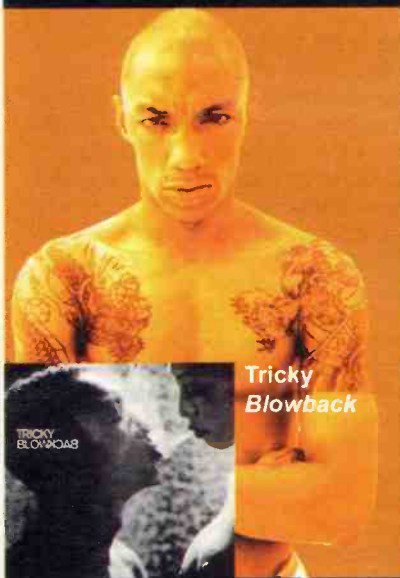
Vision of the future

This year's keynote speaker is Kevin Conroy, senior vice president, head of AOL Music USA. The former BMG executive will share his vision of the development of the online music field, at a time when the five majors are starting to roll out their own online platforms—Pressplay for Sony and Universal, and MusicNet for BMG, EMI and Warner. Last year's keynote *continued on page 12*

"People are fed up with fairy tales and need concrete stuff."

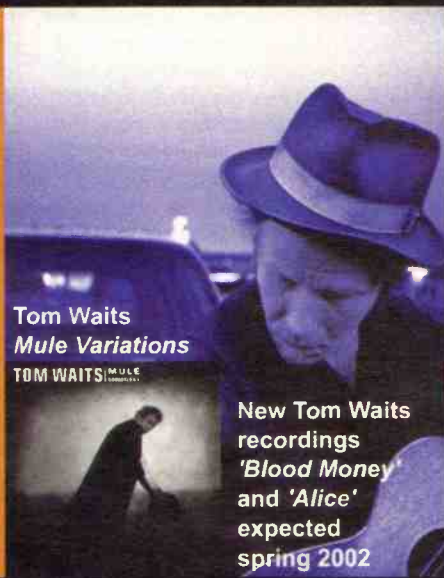
Dominique Leguern, director, Midem

ART WITHOUT BOUNDARIES



Tricky
Blowback

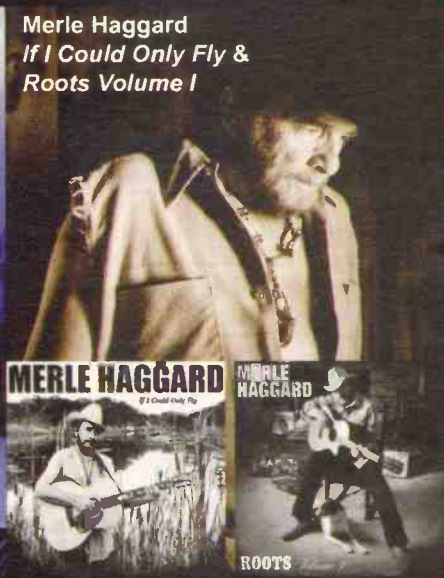
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continued from page 11

speakers were Michael Robertson, founder of music online portal MP3.com, who sold his company to Vivendi Universal a few months after his presence at MidemNet, and multi-media artist Peter Gabriel.

Chaired by Ted Cohen, VP new media, EMI Recorded Music USA, MidemNet will centre on three main panels and a couple of special sessions. The panel 'Portability In The Hear And Now' will test the future options for distribution music in a digital environment and try to evaluate consumer's expectations for the wireless distribution of music.

Sharing the pie

The second panel 'The Digital Pie-Who Gets The Biggest Slice?', will look into how the various owners of music rights and technology companies—labels, publishers, retailers, artists, technologists—can share revenues from online distribution.

The last panel, 'The Strong Survive—But Can The Small? Economics, Politics and the Independents', will discuss how independent labels and publishers get access to the online world.

In addition, there will be four special sessions interspersed between the different panels: the first will look at the new methods of artist development provided by the Internet, highlighted by two world case studies (one from the US and the other from Europe). In the second, Eric Schreier, senior analyst at Forrester Research will present the results of their latest surveys regarding music online usage, while at the end of the MidemNet conference, six teenagers will be asked to share their opinions regarding online music. Finally, Ted Cohen will focus on the latest music delivery devices which will help labels to offer music online and consumers to access their content, from desktop devices, set-top boxes, MP3 players, PDAs, or cell phones.

Top name speakers

Confirmed speakers at the event include: Ralph Peer, II, chairman & CEO of PeerMusic and Digitalpressure.com (US); Jay Samit, VP new media, EMI Recorded Music (USA); Pascal Negre, president and CEO, Universal Music France; Steve Lewis, general manager, NET platform Strategy Group Microsoft Corporation (US); David P. Williams, global director of digital services development, Nokia (UK); Jim Rondinelli, senior VP of MP3.com/Vivendi (USA); Alison Wenham, chief executive, AIM/VP, Impala (UK); Jenny Toomey, executive director, The Coalition for the Future of Music (US); Adriano Marconetto, VP industry relations, Vitaminic/president, EdIMA-European Digital Media Association (Italy).

Last but not least, MidemNet will end with the announcement of the winners of the third MidemNet Awards, voted for by the public.

Portability: Moving with the times

As the wireless distribution of music moves into top gear, many European music companies and mobile service deliverers are leading the way, as *Juliana Koranteng* reports.

All evidence indicates that Europe will be having a ball in the emerging international mobile-music sector.

UK music giant EMI is scheduled to join forces with Paris-based Musiwap, content developer for mobile devices, to demonstrate how the wireless delivery works at this year's MidemNet.

The content deals that Musiwap has started clinching with labels, including EMI, BMG and Zomba Music Group, are part of its ambition to be prepared when the market takes off.

The company has formed alliances with several phone operators in Europe, which is expected to dominate the global mobile-music sector, not just in ring tones but in the distribution of full music tracks.

US lags behind

Asia, especially Japan, with its fast growing mobile media industries is the other region to watch. The US has only just started to play catch-up, as demonstrated by the Harry Fox Agency's agreement last October to license the works of the National Music Publishers' Association for mobile-phone ring tones.

But as the content provider for European mobile portals at the UK's Orange and Germany's Deutsche Telekom, among other phone operators, Musiwap aims to be among the market leaders in Europe's fast growing wireless entertainment business.

CEO Gilles Babinet and his team have signed licences with local copyright organisations to sell full tracks and ring tones, while ensuring rights owners—including the labels and publishers—get paid.

Babinet has told M&M sister publication Billboard that consumers aren't likely to start listening to music regularly on portable devices until three years' time.

By then, penetration of the recently launched third-generation (3G) mobile phones will be widely distributed, and improved broadband Internet transmission will allow customers to receive full-harmony tracks straight to handsets.

Currently, mobile phone owners need to download music via PC Web sites or receive low-quality samples via narrowband SMS technology for transmitting text messages. The goal is to use the 3G networks to send high-quality melodies directly to the mobile sets.

Even Europe's telecommunications companies themselves are delving in directly. Dj Juice, the mobile Web portal owned by Norway's Telenor Mobile,



Composite illustration by Steve Adams

has bought MP3 music portal Freetrax to develop a digital jukebox called dTrax.com.

Having signed deals with BMG, Sony Music plus some independents, and the relevant collecting societies, dj Juice aims to sell music at US\$1-\$0.50 (euro 1.1-0.55) per streamed track.

"In Europe's environment of almost total mobile penetration and service provider cooperation, any user with a mobile phone can access the service and be billed straight to his or her phone bill with no need for credit cards or age limits," says Truels Brodtkorb, Dj Juice Music's project leader and former BMG head of A&R.

Europe is definitely ripe for this mobile entertainment. Research company Jupiter MMXI estimates that mobile-phone penetration in Western Europe exceeds 50%. Subscription reach is nearly 70% of the population or more in the Nordic markets, and the Netherlands, followed by Portugal, Spain and Italy with 60% plus. The UK, France and Germany, Europe's biggest Internet markets, also boast a healthy 55%-60% mobile phone penetration rate.

And a report by the Mobile Commerce World organisation forecast that by this summer, there'll be one billion mobile phone customers worldwide. Gartner Dataquest figures indicate Finnish mobile-phone maker Nokia has the strongest grip on the sector with a 35% global market share and is way ahead of rivals Ericsson, Motorola, Samsung and Siemens.

Seeking a role in the brave new world of portable music, Nokia has introduced Nokia Music Player HDR-1,

an attachable device that allows customers to listen to FM radio and download music via their Nokia phones. Swedish rival Ericsson has teamed up with Sony Electronics to create wireless devices for multimedia entertainment.

The time is right

Indeed, the MidemNet conference panel 'Portability In The Hear & Now' is the event's way of urging the music industry to start examining the issues and begin investing time, money and talent for the mobile generation.

That move also builds on the foundation provided by the Mobile Entertainment Forum (MEF), an international group formed to promote portable media for distributing entertainment, including music.

"In Europe, more and more record labels are starting to use mobile entertainment to set up and market pre-releases of their recordings, because [mobile devices] can spread the message of new releases faster than any other current medium," says California-based Ralph Simon, chairman of MEF and YourMobile Networks, the international multimedia mobile content provider.

JP Morgan music analyst Nick Henry-Stolz in London argues that the global mobile-phone sector is moving so fast that the music industry needs to accelerate the ventures being planned.

"Even though the potential for reaching people on the go is huge, so far, it's only been gimmicks," he says. "It's about time we started to see something actually being delivered."

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As featured in Midem News Nr 1 and Midem News Nr 2

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Slicing up the digital music pie

As more participants fight for each euro spent on music via the Web, *Juliana Koranteng* presents a comprehensive overview of the types of companies which are competing in the digital music arena, their current strategies and potential share of the digital music market.

If music be the food of digital media, then there are many at the table seeking a share of the pie. Forecasts by research company Jupiter Media Metrix published last summer indicate that by 2006, the amount US music fans spend online will represent 32% of total US music sales. Digitally distributed music (including downloads and subscription sales) will account for 30% of

total online sales that year (compared with a mere 3% in 2001). In Europe, the value of digital delivery will be euro 2.1 billion in 2006, compared with euro 323 million in 2001.

Although those figures have been slightly downgraded recently as the economic slump takes its toll on various online music ventures, the fact remains that digitally distributed music

content is a growth market.

With this relatively positive picture in mind, traditional copyright owners—primarily the record companies—have feasted their eyes on the biggest share of the digital music pie.

However, there are also guests at the digital music banquet hall—the Internet service providers, telecommunications companies and even illegal peer-to-peer (P2P) song-swapping operators—who do not come from a traditional music industry background, and not all of them are necessarily warming to the old ways of doing business. This topic will be discussed during a MidemNet session titled “The digital pie—who gets the biggest slice?”

The record labels

In a recent M&M interview, Mark Mulligan, a London-based Jupiter MMXI analyst, surmised that the shift in the digital music market will be away from independent online music providers “towards the majors, because they control the largest amount of content. The majority of revenue will be generated through the majors because of their financial clout and because they’ll develop the best solutions”.

That same financial clout has equally helped the five multinational groups to drag their foes, the illegal song-swapping services such as Napster and its ilk, through the courts and win.

The majors are determined to lead the digital music field. And after several years of talk, no action and some technical glitches, they finally entered the fray in earnest in December with MusicNet (controlled by the parent companies of EMI Music, Warner Music Group and BMG Entertainment) and Pressplay (owned by Vivendi Universal and Sony Music Entertainment).

Selling a combination of downloads, streamed tracks and songs for burning onto blank CDs in return for a monthly fee, MusicNet and Pressplay enable the majors to take out the middle-man and distributor. Mulligan argues that this should enable them to collect the highest share of the revenue earned by these new enterprises, at significant margins.

The presence of MusicNet and Pressplay in the market is also designed to drive consumers away from the growing number of illegal Napster clones such as KaZaA and Morpheus. It’s a war that Jay Samit, EMI’s senior VP of new media, insists will require impressive legal content, at the right price, to win. To help move things along, EMI has agreed to license its catalogue to Pressplay, which is effectively MusicNet’s rival.

As Samit recently put it: “There’ll always be

piracy in the physical and digital forms. When these services launch, they’ll need to be compelling to make them worthwhile. My job is to make music easier to buy than to steal.”

Simultaneously, each individual major label is pursuing its own commercial online music strategy. For example, EMI has taken minority stakes in, or formed alliances with, several related digital companies, including US-based Streamwaves and FullAudio. Through parent company Vivendi Universal, Universal Music Group has GetMusic.com, MP3.com, Emusic.com and Rollingstone.com.

BMG appeared to be stealing the march with parent company Bertelsmann’s audacious alliance with Napster, the once maverick P2P service, during its renegade period. That strategy has collapsed, but Bertelsmann’s recent restructuring of its BeMusic division and the closure of BeCG (Bertelsmann eCommerce Group) shows its fighting spirit hasn’t waned. And Napster is scheduled to relaunch as a subscription-based operation in the first quarter of this year.

Additionally, the majors’ various imprints, including Sony Music’s Epic and Columbia,

have put up Web sites for promoting and marketing their signed acts and new releases.

It’s still too early to say whether MusicNet CEO Alan McGlade and Pressplay CEO Andy Schuon will enable the majors to take a grip of the digital market, and the criticisms have already begun. During hearings at US Congress in December, one regulator attacked the newly-launched MusicNet for not providing any chart hits by its record-label shareholders for download. Both US and European Union regulators are investigating whether the majors’ involvement in MusicNet and Pressplay amounts to cartel.

The majors will also be keeping an eye on potential competition from smaller players such as Rhapsody, the subscription service owned by Net music service Listen.com, although as M&M was going to press, Rhapsody had just inked agreements with EMI and BMG.

Nor should the major labels forget that KaZaA, MusicCity and AudioGalaxy (M&M, October 13), which are among the much-reviled free unauthorised P2P services, are not giving up easily, despite being declared illegal in the US courts.

The publishers

While the bitter battle between record labels and P2P services such as Napster and MP3.com raged on in US courts during 1999 and 2000, everyone appeared to have forgotten the crucial role publishers play in granting copyright permission.

Consequently, no sooner had the labels won the fight to declare the popular free P2P services illegal than they faced another hurdle: gaining publishers’ permission before offering their own recordings via third-party digital distributors. In the US, the Songwriters’ Guild of America and the National Music Publishers Association have clinched licensing deals or compensations from Napster and Streamwaves,

and have interim agreements through the RIAA for MusicNet and Pressplay.

In the digital arena, the labels have had to invest in their own commercial ventures to ensure their recordings receive legal distribution on the Web. The publishers, on the other hand, have only had to invest in their traditional expertise: licensing the rights for third parties to use. Such is the case of peermusic’s syncsite.com. The resulting savings could yield them a significant share of cyberspace revenues.

The publishing organisations need to pin down an easy format for licensing rights. The industry still needs to know whether they’ll opt for a blanket licence or require clients to license every track before its use online.

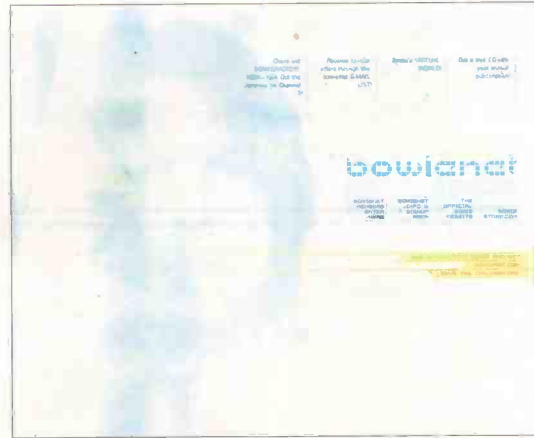
The artists

Recording artists are indispensable, but how vital is their role in the Internet sector? When the 'Net's power for music distribution became apparent in the mid to late 1990s, the industry assumed artists would soon bypass the traditional label agreements, sell directly to fans and gain a much larger share of their sales.

The likes of Peter Gabriel (OD2), Chuck D (Rapstation.com) and David Bowie (BowieNet) have effectively turned into entrepreneurs to put that theory into practice. And they have not only applied their services to their own works, but have made them available to other acts seeking an artist-friendly approach to going online.

Artists could find themselves snatching away some of the margins gained by the labels in doing business via the Web. They have re-dis-

covered their voices in the debate and are challenging the emerging subscription-based online services to renegotiate royalties. They are



threatening to withdraw their consent—which had been assumed a foregone conclusion—if the talks break down.



The technology companies

The demise of high-profile digital rights management companies such as Reciprocal and Madge.Web might confirm the sceptics' view that technologists should neither be seen nor heard, and simply be useful when required.

Yet, the major brand awareness gained by online software developers such as RealNetworks and Microsoft is definitely paying off in revenue terms.

RealNetworks, which at one point was losing the race against Microsoft to distribute its digital player among online users, has retained its high profile in the music market as a MusicNet shareholder and a distributor of the service through its RealOne Web site.

Simultaneously, Microsoft, which claims to have its Windows Media player in the majority

of PC homes worldwide, is a distributor of the Pressplay service through its MSN Music site. In addition, the company has launched Corona, a bouquet of digital products designed to slash the amount of time required to download media audio and video products.

Another notable technology company set to make gains in the digital world is US-based Roxio. Its system, which allows consumers to burn legitimately purchased digitised music to blank CD disks, has been licensed to Pressplay and to RealOne's MusicNet service.

Apart from Napster, other technology specialists entering the subscription-based online music sector include RioPort, Liquid Audio, Streamwaves.com and CenterSpan Communications with its Scour software.

But as consumers increasingly demand that online music be available via portable devices

(see portability article on page 12), the real winner in the technology stakes will be the companies that can also protect and manage copyright on wireless devices.



The aggregators

Between 2000 and 2001, Web portals, those Internet sites that contain everything a consumer is likely to need anytime online, were once predicted to become the driving force in the online music sector.

International portals, including Yahoo!, Microsoft's MSN, AOL and their national counterparts such as France's Wanadoo and the UK's Freeserve, attract millions of eyeballs because of the wide range of content, from news to shopping services, gathered under one digital roof.

Any music service on these portals would, therefore, be expected to benefit from the large amount of traffic present.

Commercially speaking, that concept is still viable. But, based on the experiences of Yahoo!, the world's biggest portal, during the last year, aggregators can't be complacent. They need to court the music industry tirelessly to attain the relevant type of music service for their platforms.

Suffering from the downturn in their biggest source of income, advertising, Yahoo! and its rival MSN leapt upon the emerging music subscription services and became the first portals to license the Pressplay service. Yahoo!'s music division also acquired Launch.com, the Web-music service with a loyal following, in 2001 to enhance its overall offering.

Also marketing Pressplay will be MP3.com (another content aggregator), despite the legal wrangles arising from its controversial locker technology My.MP3.com. But MP3.com was acquired by Pressplay co-founder Vivendi Universal late last year and turned into a major marketing vehicle for artists and labels.

AOL Music, the AOL portal's increasingly sophisticated music channel, is a MusicNet distributor as is RealOne, the revamped version of

the portal operated by software company and MusicNet shareholder RealNetworks.

The close relationship with the major labels should place these content aggregators in a strong position to generate a healthy income stream as digital music becomes established on the entertainment landscape.

Also, as third-party affiliates, they're all free to sell, promote, market and broadcast music from other sources, potentially generating more online revenue than the labels can yield by themselves.

Another interesting facet of the online aggregators' market is its wider international possibilities. That helps explain the success of Vitaminic, the international online music service originating from Italy. With sites in nine European markets plus the US, Vitaminic is already selling and marketing music by unsigned and signed acts to more markets than the currently US-focused Pressplay and MusicNet. But the fact that the French-originated Vivendi Universal's MP3.com has launched a European operation (MP3.com Europe) confirms the view that the majors will ultimately find ways of getting their fingers into as many pies as possible.



The retailers

Amid the feverish digital activity, traditional music retailers have yet to establish the precise role they'll play in the future. Pioneering music e-tailers such as CDnow were once destined to become international players that sold music in both physical and digital formats online.

But although that brand has survived the dotcom collapse of last 12 months, it has been diminished to a US-only operation focusing mostly on physical CD sales.

Some international brick-and-mortar stores, such as HMV, plan to introduce the commercial sale of downloads via their sites this year. But they'll need to work very hard to ensure they're not sidelined in the share-out of digital revenues.



Conroy is having time of his life

The year 2001 delivered a reality check to online music providers as many reassessed their positions and several gave up the struggle to survive. Not Kevin Conroy, however, who continues to thrive after receiving a treasure trove of toys his rivals can only crave for.

Conroy gave up a respectable job as chief marketing officer and president, new technology, at BMG Entertainment almost a year ago to become senior VP and general manager of AOL Music in New York.

Biggest ISP

A subsidiary of AOL Time Warner, AOL Music has access to assets belonging to the world's biggest media and entertainment conglomerate, including more than 33 million subscribers at America Online (AOL), the world's largest paid-for Internet service provider. And since February 2001, Conroy's been spearheading its digital-content strategy.

While the Napsters and the MP3.coms floundered amid waves of copyright lawsuits and others, like Musicmaker.com, simply drowned, Conroy was quietly having the time of his life.

“(Gnutella and KaZaA) have poor quality audio files—that’s a problem for consumers but not when they’re not paying for them.”

Kevin Conroy, senior VP and GM, AOL Music

Now the keynote speaker at MidemNet 2002, in Cannes, Conroy, 41, is ready to share his idea of cyberspace fun on what could become this year's quintessential digital-music destination on the Web.

“What was great was that I had shared my strategy with the senior management [at AOL Time Warner] the previous December before I decided to join the company,” he tells M&M. “We’ve spent the last [11] months building something that’s a model of the future.”

For a top executive in the loud, chaotic, unpredictable but vibrant music business, Conroy has been described by industry pundits as very

safe, too serious, and even dull, for not imposing his views on the market. What is indisputable is his marketing know-how. And at a time when rights owners are scared witless about what they should or shouldn't do with their works online, Conroy has lured some of the biggest names to AOL Music.

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Promotional campaigns

For example, last year there were exclusive major promotional campaigns—supported by specially created programming—for Madonna and Britney Spears. Then, when Spears' new video *I'm Not A Girl, Not Yet A Woman* launched online exclusively on December 20, it was streamed more than two million times that day.

Jonathan Sacks, president AOL Interactive Services, notes: “Kevin Conroy's music expertise and vision, the delivery of key products like

Radio@AOL and the forging of important relationships with world renowned artists like Britney Spears are helping us lead the way to a new era of online music.”

Agreements with more than 75 labels, including the multinationals, enable AOL Music to create and cross-promote original and paid-for programming, products and premium-services on AOL's various online properties.

These properties include the music Web sites Winamp, the online audio jukebox; Spinner, the Web radio service with more than 150 genre-based stations; and SHOUTcast, which enables users to broadcast their own music over the Net.



Separately, and available only to AOL and AOL High-Speed Broadband subscribers, is the Music Channel, which hosts original programming such as the Artist of the Month (see chart), and offers news, downloadable and streamed sounds, photos, exclusive videos, plus advance concert ticket sales via AOL Box Office.

Also on the Music Channel are programming features like Listening Party, which gives subscribers exclusive access to sneak previews of new releases. Then, there's the chance to discover new sounds in the market on the Artist Discovery Network.

Original content

Another original content provider is Radio@AOL, unveiled last October and developed specially for AOL customers. It's embedded in the new AOL 7.0, and webcasts more than 100 stations covering different music genres, eras and demographic profiles and is hosted by celebrity DJs.

Other AOL Music products include advanced versions of Spinner, Winamp and MusicNet, the new subscription-based online music service jointly owned by AOL Time Warner, German media giant Bertelsmann, EMI Music and software developer RealNetworks Inc.

AOL Music's content can be marketed not only on AOL's online pages, but also on sister ISP services Netscape and CompuServe, AIM (AOL Instant Messaging) for communicating and exchanging content in real time, and the portal ICQ.

An October promotion on these platforms for singer/songwriter Jewel, who hadn't had a hit in nearly three years, led to 50 million page impressions even before her new album *This Way* and single *Standing Still* were released in stores. “Jewel recently debuted in the Top Ten on the national sales chart and Atlantic Records attributed a good deal of this success to AOL Music,” says Conroy.

First Listen, another new AOL Music offering, launched on December 21. With First Listen, subscribers to AOL and sister ISPs

around the world are able to hear new releases before they've hit the radio airwaves. US R&B act Brandy's new single *What About Us* (Atlantic Records) was the first to feature on First Listen on January 2.

And let's not forget that parent company AOL Time Warner owns some of the world's biggest movie studios, record labels (Warner Music Group), US digital cable TV networks, and the Warner Bros. retail chains and theme parks for potential marketing synergies. For Providence, Rhode Island-born Conroy, access to all these assets and hard work have paid off.

In November, online research company Jupiter Media Metrix calculated that the AOL Music channel became the Internet's leading music destination in the US with 12 million-plus unique visitors, excluding other music Web properties. Moreover, an average 200,000 AOL subscribers listen to a song or watch a video daily on the Artist of the Day feature; more than two million subscribers tuned into Radio@AOL in its first month; and about 12 new videos are introduced weekly.

Gaining control

Conroy's appointment has also helped AOL Music to gain control over its fate. “We began to encode, host and program the service ourselves,” Conroy explains. “There are many more programming features and fewer links to third-party [sites].”

The next move is to go international. In Europe, where AOL is among the leading ISPs in UK, Germany and France, AOL Music will work with local management to localise the repertoire and concept.

Conroy doesn't regret leaving BMGE, where he was instrumental in developing its online ambitions, including GetMusic.com, Click2Music.com and the acquisition of etailer CDnow.

He left (along with other major executives such as BMGE's boss Strauss Zelnick), because “I wanted to be part of something that could be having a much bigger impact and benefit artists across the entire industry.”

He plans to embrace the new subscription-based online sales ventures entering the sector. MusicNet, a sister operation thanks to the AOL Time Warner connection, will be offered as a premium service on AOL Music. And Conroy says he'll be very happy to enter talks with pressplay, the MusicNet rival owned by Sony Music Entertainment and Vivendi Universal.

Not that he has ignored the issues on illegal free peer-to-peer services like Gnutella and KaZaA. “They have poor quality corrupt audio files—that's a problem for consumers, but not one they're focused on when they're not paying for them,” he argues.

With AOL's AIM, subscribers aren't sharing audio files but the links to them. “That means you click by choice—that's why quality control is something people are willing to pay for,” he declares.

Conroy's year of achievement at AOL Music

- Jan 2001:** AOL appoints Kevin Conroy to be Head of AOL Music starting in February. He's now senior VP and general manager.
- Feb 2001:** AOL Music gains exclusive access to Rod Stewart's latest album *Human* on Listening Party.
- May 2001:** Janet Jackson is the May Artist of the Month to promote her new release *All For You* (Virgin Records America).
- May 2001:** America Online sponsors Madonna's Drowned World Tour 2001.
- May 2001:** The first live global concert Webcast for hip-hop star Missy Elliot via AOL Music and Warner Bros.com.
- July 2001:** Sean P Diddy Combs is July Artist of the Month, including the chance to hear rare and unreleased tracks.
- Oct 2001:** Jewel is October Artist of the Month, including downloadable tracks and video.
- Oct 2001:** Radio@AOL launches.
- Oct 2001:** AOL Music links up with Britney Spears in strategic alliance to promote her live concerts and recordings through exclusive participation of star herself.
- Dec 2001:** AOL offers MusicNet in beta format as a premium service with 100 streamed and 100 downloadable tracks for \$9.95 a month.
- Jan 2002:** R&B act Brandy is the first artist on AOL Music's First Listen service with her new single *What About Us*, before it is aired on US radio.

Peer sees future for online music

One of MidemNet's January 19 speakers, Ralph Peer II, is one of the true pioneers of online music, and despite the recent Internet meltdown he still has faith in the future of music online.

Four years ago, the chairman and CEO of peermusic—the world's largest independent publishing company—delivered a keynote speech at Midem that in retrospect sounds prophetic.

Domesticated tool

Peer told his peers that the future of music was in the Internet, providing that the music industry could manage to domesticate the tool, but warned that danger was around the corner with the development of uncontrolled music online services tapping into the vast repertoire built up by the industry over the past 100 years.

As one of this year's MidemNet speakers, Ralph Peer is more than ever convinced that the future of music is online, although he admits the road is probably rockier than he

"I don't see how the music industry would have survived if we had not taken action (against file-sharing services)."

Ralph Peer II, chairman and CEO, peermusic

initially envisioned.

"I never believed that the Internet had all the answers but I still feel very positive about it," he says in a phone interview from his office in San Francisco. "It is going to happen no matter what, but the time frame is open to debate."

As opposed to many in the industry, Peer considers that the recent development of music online services such as Napster has been a good thing for the music community. "We are very fortunate in the music industry that music has become such an important part of the Internet culture for the youth. It has become a focal point and it keeps interest in music alive," he explains.

That said, Peer is keen to acknowledge that this interest went slightly over the top when Napster and similar services started to enjoy such huge success in offering what he regards as the illegal use of copyrighted material. "Of course there have been issues and the most important one was in regulating the Internet. It has been very difficult and even more difficult than I thought," he says with candour. "The whole issue of free music on the Internet has seriously degraded the value of music in the eyes of many consumers. Can we reverse the tide? I hope so over time."

Peer describes the recent Internet situation using the "carrot and stick" analogy. "We, as rights owners, have been moderately successful in the stick side of it," he says. "The world-

Emmanuel Legrand talks to Ralph Peer II, chairman and CEO of peermusic, another MidemNet speaker and one of the pioneers of music on the Internet.

wide publicity following the litigation against Napster and the subsequent closing of the service, as well as the recent cases in Holland against FastTrack, bode well for the future. But we have been much weaker as an industry with the carrot issue in offering the public music in an attractive form online."

Litigation process

Peer says that holding the stick paid rewards and makes no excuses for seeing the industry become part of the litigation process against Napster and other file-sharing services. "I don't see how the music industry would have survived if we had not taken action," he says. "There would

probably be no MidemNet panel and not even a Midem to start with. We had to stop it for the very simple reason that zero is the most compelling sales point."

Peer acknowledges that another changing aspect following the Internet meltdown is that venture

Internet music pioneer is as positive as ever

Ralph Peer II was a pioneer in the music online world. He was one of the founding directors of Internet service eMusic, now part of Vivendi-Universal's online assets. "I was involved in eMusic from the start and somehow, the business model had to change—it started as an a la carte system and evolved into a subscription smorgasbord, i.e. an all-you-can-eat-type of service," says Peer.

He also launched peermusic's digital distribution service digitalpressure.com, as early as 1998, offering direct downloads of master recordings for sale. Prior to that, peermusic was one of the first publishers to set up a web site, www.peermusic.com (see image, right) in 1995, followed by www.syncsite.com, the world's first web site to offer music professionals the opportunity to select, preview and license music over the Internet.

"With digitalpressure.com, we were one of the first music companies to offer digital downloads," says Peer. "The model has also evolved and you can find digital-pressure repertoire on other services and other distribu-



capitalists—who he says "were waiting in line to invest in companies like Napster"—are now much more cautious about their investments. "Today, that would not be something we'd see—VCs would not be putting money into services with such a model. It's great to build a fan base but it's great also to make money."

Revenues issue

For Peer, one of the key issues to be resolved now that legitimate subscription-driven services are launched, is how revenues can be split between the different rights owners and the distribution platforms. A model that could work according to him is to have—on a transaction with a base of 100—a 50-50 split between the distribution platform and the rights owners. Then, from the share of the pie allocated to rights owners, he suggests one third

for authors/composers/publishers and two thirds for labels and artists. "This model works, it is simple," says Peer. "Simplicity is what we should all be aiming for."

Peer is not convinced that models that allow consumers to access music only during the duration of their subscription are attractive enough. "I prefer a la carte systems where people can actually download their music and own it. People still like to own music—making music available only during the subscription period is not necessarily what they want. Ownership [of music] is still an attraction."

Publishers' preference

He admits that it is easier for publishers to embrace the Internet as they don't deal with the physical sale of carriers, and their revenues derive from the use of music on different platforms, including the Internet.

"Publishers don't have to face the problem of disintermediation," he says. "From a publisher's point of view, whether a consumer gathers music virtually or by a physical copy is not an issue. This problem is faced by the labels."

Despite the fight to guarantee that rights are going to be properly guaranteed in an online environment, Peer is relentlessly upbeat about the future of the music industry online. "I do believe it is possible to use the Internet as a very powerful tool in bringing commercial music to people's lives. However, the issues of how are not yet resolved!" he says.

"However, I'm very optimistic for the music business even if there is some uncertainty at this stage, simply because music is such a fundamental need for everyone."

The screenshot shows the peermusic website interface. At the top, there are navigation tabs for 'catalog', 'artists', 'songwriters', 'news', 'file & tv', 'about us', 'channel', and 'contact'. Below this, there are several sections:

- Artist Profile:** Features a profile for 'Juanes', an artist of fusions, with a bio and a photo. Below it is a 'New Orange Blue Single' listing for 'SUN ON YOUR FACE (Edel)' with a bio and photo.
- License Music:** A section titled 'License music's catalog online at SyncSite' with a logo.
- Download Music:** A section titled 'Purchase digital' with a logo.
- News:** A section titled 'Peermusic France Signs Belgian Writer And Singer David Bartholomé' with a bio and photo.
- Denovan and No Angles:** A section titled 'Denovan and No Angles featured in Disney Movie ATLANTIS' performed by DONOVAN and German' with a bio and photo.

tion channels. We act almost like a one-stop shop for the clients who are partnering with us. Most of the material we offer, some 10,000 titles, has been licensed from indie labels from around the world."

These different experiences have been rich in findings says Peer, who considers that the music industry is just starting to discover the power of the tool. "The great

attraction about the Internet is that it allows people to find material easily," he explains. "What our experience tells us is that many consumers found that the best part of the subscription service was to allow them to go with samples of music and see if it was to their taste. That's a way to discover new music or new genres."

One of the benefits from online music distribution, Peer continues, is in allow-

ing record companies to cut down on manufacturing costs. "We know how expensive it is—online distribution can remove these costs," he says, even if he does admit that labels also have to face the costs of digitisation.

SHAKIRA

A Superstar In Any Language

WHENEVER, WHEREVER

The first single

Already number 1 in Spain and Top 10 US Billboard Hot 100

Top 15 airplay in Sweden and Top 75 in Germany

MTV Central Powerplay and VIVA Germany N1 rotation

ZTV Sweden high rotation

Released across Europe from January 14

LAUNDRY SERVICE

Her debut English-language album

Debuted Top 3 in the US Billboard album charts

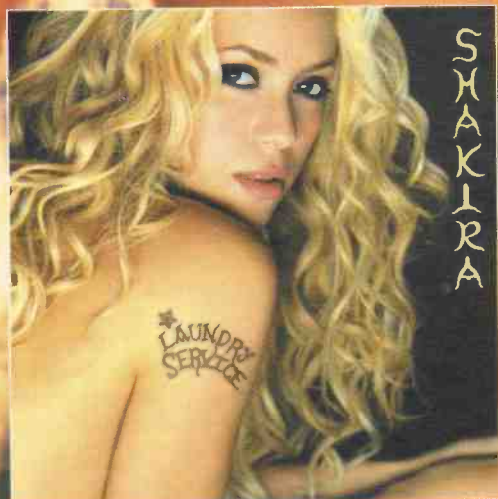
Already 3x Platinum in Spain and Gold in Turkey

Worldwide sales over 3 million... and counting

Major European TVs confirmed for January and March

European album launch and showcase in Madrid, January 16

Released across the rest of Europe from the end of January



shakira.com

sonymusiceurope.com

Eurochart Hot 100® Singles

week 04 / 02

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Main table with 3 columns: this week, last week, no. of wks, TITLE, ARTIST, countries charted. Rows 1-33 on left, 34-67 in middle, 68-100 on right. Includes 'SALES BREAKER' highlights for rows 18, 31, and 33.

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: The Official Charts Co. (UK); Chart Track (Ireland); Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IPPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IPPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © VNU Business Media

European Top 100 Albums

week 04 / 02

Main table listing 100 albums with columns for rank, artist, title, countries charted, last week, and no. of weeks. Includes special markers like 'SALES BREAKER' and 'RE-ENTRY'.

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

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

Hands Clean
Alanis Morissette
 (Maverick)

"This song is a lot more poppy, and easily accessible, than her last single. She's quite popular, in Sweden and we're really looking forward to her new album. I think she's gonna make a comeback."

Robert Jonsson
 music director
 SR P5 Radio Stockholm/Sweden



Alanis Morissette

IRELAND: RTE 2FM



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

Mary J. Blige feat. Common/Dance For Me
 No Doubt feat. Bounty Killer/Hey Baby
 WIP feat. Emmie/I Won't Let You Down
 Britney Spears/Overprotected
 Alicia Keys/A Woman's Worth
 Wheatus/Wannabe Gangstar
 The Program/Love & Affection
 Robbie Williams/Mr Bojangles
 Nelly Furtado/...On The Radio
 Jamie O'Neal/All By Myself
 Christina Milian/AM To PM
 Pink/Get The Party Started
 R.E.M./All The Right Friends
 Timo Maas/To Get Down
 Andrea Brown/It's Love
 Revs/Turning Japanese
 Devlins/There Is A Light
 Westlife/Bob Bob Baby
 Babel Fish/Sometimes
 Kaci/I Think I Love You
 Enrique Iglesias/Hero
 Hear'Say/Everybody

BELGIUM: VRT STUDIO BRUSSEL



HEAD OF MUSIC: GERRIT KERREMANS
 FORMAT: ALTERNATIVE
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY PM
 GROUP/OWNER: PUBLIC BROADCASTER
<http://stubru.be>

Roger Sanchez ft. Armand Van Helden/
 N'Dea Davenport/You Can't Change Me
 Stereophonics/Handbags & Gladraggs
 Nickelback/How You Remind Me
 Mercury Rev/The Dark Is Rising
 Chemical Brothers/Star Guitar
 The Avalanches/Electricity
 The Strokes/Last Nite
 AM60/Just A Dream
 Kooki/Imagination
 Eden/Wonderland
 Orbital/Illuminate

DENMARK: DR P3



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

Super Furry Animals/It's Not The End Of
 The World
 Mr Pink pres. The Program/Love &
 Affection
 Goldtrix pres. Andrea Brown/It's Love
 (Trippin')
 Natalie Imbruglia/Wrong Impression
 The Calling/Wherever You Will Go
 P. Diddy feat. The Neptunes/Diddy
 Alanis Morissette/Hands Clean
 Wheatus/Wannabe Gangstar
 Westlife/World Of Our Own
 Samantha Mumba/Lately
 Skinny/Coming Up Roses
 The Offspring/Defy You
 Jakatta/Ever So Lonely
 Stereo MC's/Running

SPAIN: CADENA 100



DIR. OF PROGRAMMING: JORDI CASOLIVA
 FORMAT: AC
 SERVICE AREA: NATIONAL
 GROUP/OWNER: COPE
www.cadena100.es

Gabrielle/Don't Need The Sun To Shine
 (To Make Me Smile)
 Alejandro Sanz/Y Solo Se Me Ocorre
 Amarte
 Lenny Kravitz/Stillness Of Heart
 Laura Pausini/Lo Me Jor De...
 Zucchero/Baila (Sexy Thing)
 Kylie Minogue/In Your Eyes
 Pink/Get The Party Started
 Jude/Everything I Own
 Diego Torres/Suenos
 Buri Bura/Espero

UK: 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

Dilated Peoples/Worst Comes To Worst
 R. Kelly/The World's Greatest
 Kylie Minogue/In Your Eyes
 Elbow/Asleep In The Back
 A1/Caught In The Middle
 Puddle Of Mudd/Control
 Brandy/What About Us?
 Mis-Teeq/Be With Me

ITALY: RADIO DEEJAY NETWORK



HEAD OF MUSIC: DARIO USUELLI
 FORMAT: CHR/DANCE
 SERVICE AREA: NATIONAL
 GROUP/OWNER: ESPRESSO GROUP
www.deejay.it

Roger Sanchez ft. Armand Van Helden/
 N'Dea Davenport/You Can't Change Me
 Sophie Ellis-Bextor/Murder On The
 Dancefloor
 Brusco/Il Mondo E Anche Mio
 Pink/Get The Party Started
 C. Marquez/Disco Mani
 Five/Rock The Party
 Elgar/Sweetie Pie
 Life/Innocence

**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

Alanis Morissette/Hands Clean
 Creed/My Sacrifice
 Ja Rule/Live It Up

**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

Alanis Morissette/Hands Clean
 Kylie Minogue/In Your Eyes
 Backstreet Boys/Drowning
 A1/Caught In The Middle
 Brandy/What About Us?

**GERMANY:
ANTENNE BAYERN**



PROG. DIRECTOR: STEPHAN OFFIEROWSKI
 FORMAT: AC
 SERVICE AREA: BAVARIA
 GROUP/OWNER: INDEPENDENT
www.antennebayern.de

O-Town/We Fit Together

**UK:
KISS 100**



HEAD OF MUSIC: SIMON LONG
 FORMAT: DANCE
 SERVICE AREA: LONDON
 PLAYLIST MEETING: THURSDAY PM
 GROUP/OWNER: EMAP
www.kiss100.com

Mary J. Blige feat. Common/Dance For Me
 No Doubt feat. Bounty Killer/Hey Baby
 Brandy/What About Us?
 Mis-Teeq/Be With Me
 Dirt Devils/The Drill

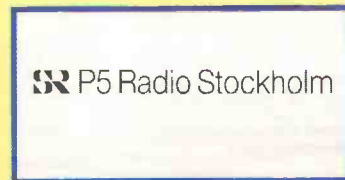
**SPAIN:
LOS 40 PRINCIPALES**



MUSIC MANAGER: JAIME BARO
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY
 GROUP/OWNER: SER
www.los40.com

La Lengua Suelta/La Casa era Una Fiesta
 El Hombre Gancho/A Santo De Que
 Mick Jagger/Visions Of Paradise
 Groove Armada/My Friend
 Kylie Minogue/In Your Eyes
 Pink/Get The Party Started
 Sum 41/Fat Lip

**SWEDEN:
SR P5 RADIO STOCKHOLM**



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

Alanis Morissette/Hands Clean
 Kylie Minogue/In Your Eyes
 Valeria Rossi/Tre Parole
 Daddy DJ/Over You
 Sneaker Pimps/Sick

**ITALY:
RADIO 105**



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

India.Arie/Strength, Courage & Wisdom
 Morris T./Taka Boom/The Third Pleasure
 Natalie Imbruglia/Wrong Impression
 Povia/Tanto Non Mi Cambi
 Westlife/World Of Our Own
 Mas/I Will Follow You
 Jovanotti/Salvami
 DJ Jask/Beautiful

**FRANCE:
FUN RADIO**



HEAD OF MUSIC: CHRISTIAN LEFEBVRE
 FORMAT: DANCE
 SERVICE AREA: NATIONAL
 GROUP/OWNER: RTL GROUP
www.funradio.fr

Akhenaton/J' Ai Pas De Face
 Ja Rule feat. Case/Livin' It Up
 R. Kelly/The World's Greatest
 Joey Star/Gazelle
 L5/Une Etincelle

**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

Kissogram vs. Woody/If I Had Known This Before
 Natalie Imbruglia/Wrong Impression
 HIM/Heartache Every Moment
 Anastacia/Paid My Dues

**BELGIUM:
VRT RADIO DONNA**



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

Sarah feat. Vann/Breathing Room

**HOLLAND:
RADIO 538**



MANAGING DIR: ERIK DE ZWART
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY AM
 GROUP/OWNER: INDEPENDENT
www.radio538.nl

Mary J. Blige feat. Common/Dance For Me
 Pink/Get The Party Started

**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

Christina Milian/AM To PM
 Jay-Z/Girls, Girls, Girls
 PPK/Resurrection
 P.O.D./Alive

WEEK 04/02

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MOST ADDED



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.

Table with 2 columns: Artist and Station/Chart info. Includes Kylie Minogue, Westlife, Pink, Alanis Morissette, Anastacia, Britney Spears, Enrique Iglesias, Lenny Kravitz, and Natalie Imbruglia.



Kylie Minogue

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.

GERMANY

NDR 2/Hamburg P AC
Jorg Bollmann-Pg. Dir./
Fred Schöngel-Head of Music

RADIO RPR 1/Ludwigshafen P
CHR
Ursula Etgen - Head Of Music

104.6 RTL BERLIN/Berlin G
HOT AC
Holger Lachmann - Head Of Music

Playlist Additions:
Alicia Keys-A Woman's Worth
Britney Spears-I'm Not A Girl...

HIT RADIO N 1/Nuremberg G
DANCE
Ernie Funderburk - Music Editor

HR XXL/Frankfurt/Main G
CHR
Frank Eckert-Head of Music

Playlist Additions:
Aaliyah-More Than A Woman
Busta Rhymes-Break Ya Neck

HUNDETT 6/Berlin G
AC
Rainer Gruhn - Music Dir

RADIO FFN/Hannover G
CHR
Rainer M. Cabanis - Prog Dir

RADIO HAMBURG/Hamburg G
HOT AC
Marzel Becker-Programme Dir.

RADIO PSR/Leipzig G
CHR
Tim Gruner - Deputy Programme Director

RADIO SAW/Magdeburg G
CHR
Mario Liese - Programme Director

JAM FM/Berlin S
URBAN
Frank Nordmann - Music Director

UNITED KINGDOM

BBC RADIO 2/London P
AC/MOR
Colin Martin-Executive Producer, Music

EMAP BIG CITY NETWORK/Manchester P
CHR
Power Rotation Add:

Playlist Additions:
Aaliyah-More Than A Woman
DB Boulevard-Point Of View

CHOICE FM/London G
URBAN

Ivor Etienne - Programme Controller
Playlist Additions:
Mysic/ Bilal-Girlfriend/ Sistogirl

COOL FM/Belfast G
CHR
John Paul Ballantine - Head Of Music

DOWNTOWN RADIO/Belfast G
FULL SERVICE
Playlist Additions:
Enrique Iglesias-Hero

GALAXY 102/Manchester G
DANCE
Sam Znieber - Prog. Director

GALAXY NETWORK/Bristol/Leeds G
DANCE
Christian Smith - Head Of Music

RED DRAGON FM/Cardiff S
CHR
Andy Johnson - Programme Director

96.2 THE REVOLUTION/Oldham B
AC
Wayne Dutton-Programme Director

Playlist Additions:
Enrique Iglesias-Hero
Kaci Think I Love You

XFM 104.9/London B
ALTERNATIVE
Andrew Phillips - Programme Controller

Playlist Additions:
Dilated Peoples-Worst Comes To Worst

FRANCE

EUROPE 2 NETWORK/Paris P
AC
Didier Bouchend/Homme - prg. dir.

RTL 2/Paris P
AC
Christian Lefebvre - Programme Director

YACAST CHART/Paris P
Playlist Additions:
Blue-All Rise
Florent Pagny & Cecilia Cara-L'Air Du Temps

ITALY

101 NETWORK/Milan P
CHR
Luigi Ambrosio - Director

ITALIA NETWORK: LOS CUARENTA/Bologna P
DANCE
Michele Menegon - Prog Dir

RAI UNO/Rome P
FULL SERVICE
Playlist Additions:
Cristiano De Andre- Sei Arrivata

SPAIN

M-80/Madrid G
AC
Jesús Portela Gonzalez - Director

WOW! 105.5/Stockholm B
MODERN AC
Markus Önnestam - Music Dir

HOLLAND

AIRCHECK NETHERLANDS/Hilversum P
Playlist Additions:
Pink-Get The Party Started

NOORDZEE FM/Naarden P
SOFT AC
Michi Weber - Prog. Dir.

RADIO 2/Hilversum/ P
AC
Ron Stoeltje - Head of Music

SKY RADIO 100.7FM/Bussum P
SOFT AC
Vanz van Maaren-PD, Frans van Dun-Music Dir

BELGIUM

RADIO 21/Brussels P
ALTERNATIVE
Christine Goor - Head Of Music

Playlist Additions:
Beulah-Popular Mechanics For Lovers
Camden-Black Paper, Black Ink

Q-MUSIC/Vilvoorde B
CHR
Johan Notenbaert - MD

SWITZERLAND

COULEUR 3/Lausanne G
CHR
Patrick Rouiller - Head Of Music

RADIO 105 (ONE-O-FIVE)/Basel G
CHR
Lukas Wyniger - Head Of Music

RADIO 24/Zurich G
AC
Viadi Barrosa - Head Of Music

RADIO FIUME TICINO/Locarno S
CHR
Andrea Di Franco - Prog Dir

SWEDEN

NRJ - ENERGY/Stockholm P
CHR
Daniel Akerman - Prog Dir

POWER HIT RADIO/Stockholm/ S
DANCE
Robert Seiberg - Music Director

WOW! 105.5/Stockholm B
MODERN AC
Markus Önnestam - Music Dir

DENMARK

THE VOICE/Copenhagen/ P
CHR
Hans Van Rijn - Prog Dir

RADIO ABC/Randers G
CHR
Morten Bach - Programme Director

RADIO SILKEBERG/Silkeborg S
CHR
Michael Jørgensen - Head Of Music

NORWAY

RADIO 102/Haugesund G
HOT AC
Egil Houeland - Head Of Music

RUSSIA

RADIO EUROPA PLUS NETWORK/Moscow P
CHR
Vitaliy Starikh - Music Director

RADIO MAXIMUM-Moscow/St. Petersburg P
CHR
Alexey Glazatov - Programme Director

RADIO MAXIMUM-Pern G
CHR
Alyona Tatarsenko - Prog. Director

MUSIC RADIO/Perm S
AC
Oleg Postnikov - Prog. Director

UKRAINE

RADIO LUX/Lviv G
HOT AC
Volodymyr Myhaluk - Music Director

POLAND

POLSKIE RADIO 3/Warsaw P
CHR
Program director: Witold Laskowski

RADIO ZET/Warsaw P
CHR
Wojtek Jagielski - Head of Music

RMF-FM/Krakow P
CHR
Jan Kulig/Adam Czerwinski - Music Programmers

TURKEY

RADIO MYDONOSE NETWORK/Ankara G
CHR
Erhan Konuk - Head Of Programming

CZECH REPUBLIC

RADIO IMPULS/Prague G
CHR
Jan Hanousek - Head Of Music

HUNGARY

DANUBIUS RADIO/Budapest P
CHR
Sandor Buza - Music Dir
Playlist Additions:
Eden-Hullhat A Ho
Fragma-Say That You're Here
Ooops...-kell Meg
TNT-Nem Ján Alom A Szememre

BRIDGE FM/Budapest G
AC
Donát István/Gyula Nováki-Music Directors
Playlist Additions:
American Hi-Fi-Another Perfect Day
Anastacia-Paid My Dues
Ryan Adams-New York, New York

NONSTOP RADIO MISKOLC/Miskolc B
AC
Otto Tache - Programme Director
Playlist Additions:
Alizee-Moi...Lolita
Mick Jagger-Visions Of Paradise
Zanzibar-Szalj Mur

ROMANIA

ROMANIAN TOP 20/Bucharest G
Mihai Naie - Executive Manager
Playlist Additions:
E-Type-Life
Lasgo-Something
Parlament-E Frumoasa Fac

ESTONIA

RAADIO 2/Tallinn G
CHR
Ivar Männik - Head Of Music
Playlist Additions:
Blind-Lovers
Britney Spears-Overprotected
Christina Milian-AM To PM
Ines-You Wanna Play Too Tough
Sepo, Slim & Sokk-Kul Raadios Rõõgime

LATVIA

RADIO SWH/Riga G
AC
J. Sipkevics - Prog Dir
Janis Shipkevics
Playlist Additions:
Aerosmith-Sunshine
Barenaked Ladies-Thanks That Was Fun
Britney Spears-Overprotected
Dzelzs Vilks-Sniegs
Eric Clapton-Travelin' Light
Green Day-Macy's Day Parade
Ingus Ulmanis & Aigars Volitskis-Parsteigums
Kylie Minogue-In Your Eyes
Macy Gray-Sexual Revolution
Right Said Fred-Lovesong
Sarah Connor-From Sarah With Love
Suede-Simon

UB 40 & Nuttea-Couvra La
Waterman & Chris Rea-Your Love Is Setting Me Free

LITHUANIA

RADIO M-1/Vilnius G
CHR
Asta Gujytė - Prog Dir
Power Rotation Add:
Atomic Kitten-You Are
Playlist Additions:
Scooter-Ramp! The Logical Song
Usher-U Got It Bad

MUSIC TELEVISION

MCM/Paris P
Joey Coupé - Head Of Music
Heavy Rotation:
Dido-Hunter
Jennifer Lopez feat. Ja Rule-I'm Real
Nuttea-Unite
Power Plays:
Joydrop-Sometimes Wanna Die
Röyksopp-Poor Leno

MCM 2/Paris P
Nicole Mignien - Head Of Music
Heavy Rotation:
Dany Brillant-Tant Qu'il Y Aura Des...
Etienne Daho & Dani-Comme Un Boomerang
Florent Pagny-Terre
Garou & Celine Dion-Sous Le Vent
Hélène Segara-Mrs. Jones (live)
Isabelle Boulay-Quelques Pleurs
Lara Fabian-Immortelle
Les Dix Commandements-Le Dilemme
Les Enfoires-La Chanson Des Restos
Tete-Love Love Love
Power Plays:
Jean-Louis Aubert-Alter Ego

MTV/UK Feed P
Patrick Johnston - Head Of Music
Heavy Rotation:
Alicia Keys-Fallin'
Daniel Bedingfield-Gotta Get Thru This
Dido-All You Want
Ian Van Dahl-Will I
Janet Jackson/Missy Elliot-Son Of A Gun
Robbie Williams & Nicole Kidman-Somethin' Stupid
Sophie Ellis-Bextor-Murder On The Dancefloor

MTV FRANCE/Paris P
Heavy Rotation:
Garbage-Androgyny
Garbage-Cherry Lips
Jamiroquai-You Give Me Something
Jennifer Lopez feat. Ja Rule-I'm Real
Natalie Imbruglia-That Day
Travis-Side

MTV ITALY/Southern Feed P
Clive Evan - Head Of Music
Heavy Rotation:
Alicia Keys-Fallin'
All Star Line-Up-What's Going On
Linkin Park-In The End
Mary J. Blige-Family Affair

Robbie Williams & Nicole Kidman-Somethin' Stupid
The Cranberries-Analyse
Tiziano Ferro-L'Olimpiade

MTV/Central Feed P
Marcus Adam - Head Of Music
Heavy Rotation:
Afroman-Because I Got High
Anastacia-Paid My Dues
Creed-My Sacrifice
Die Toten Hosen-Was Zählt
Enrique Iglesias-Hero
Jennifer Lopez feat. Ja Rule-I'm Real
Lenny Kravitz-Dig In
Limp Bizkit-Faith
Mick Jagger-God Gave Me Everything
Robbie Williams & Nicole Kidman-Somethin' Stupid
Sarah Connor-From Sarah With Love
U2-Elevation
U2-Walk On
New Videos:
Dandy Warhols-Bohemian Like You
Kate Winslet-What If

MTV/European Feed P
Hans Hagman - Head Of Music
Heavy Rotation:
Anastacia-Paid My Dues
Creed-My Sacrifice
Enrique Iglesias-Hero
Janet Jackson & Missy Elliot-Son Of A Gun
Jennifer Lopez feat. Ja Rule-I'm Real
Michael Jackson-You Rock My World
Robbie Williams & Nicole Kidman-Somethin' Stupid
New Videos:
Alicia Keys-A Woman's Worth
Britney Spears-Overprotected
Christina Milian-AM To PM
Riva/Daniel Minogue-Who Do You Love Now (Stinger)
Power Plays:
Lenny Kravitz-Stillness Of Heart

MTV/Nordic Feed P
Hans Hagman - Head Of Music
Heavy Rotation:
Anastacia-Paid My Dues
Infinite Mass-She's A Freak
Jay-Z-Izzo (H.O.V.A)
Jay-Z-Girls, Girls, Girls
Mary J. Blige feat. Common-Dance For Me
No Doubt feat. Bounty Killer-Hey Baby
Petter-Tar Det Tillbaka
Tiliiyo-1989
Power Plays:
Nelly Furtado-...On The Radio

SOL MUSICA/Madrid P
Javier Lorbada - Director
Heavy Rotation:
Alejandro Sanz-Ei Alma Al Aire
Alex Ubago-A Gritos De Esperanza
Juanes-Nada
Malu-Ven A Pervertirme
Power Plays:
Rosario-Al Son Del Tambor

THE MUSIC FACTORY/Bussum, Holland P
Erik Kross - Music Director
Heavy Rotation:
Alicia Keys-A Woman's Worth
Anastacia-Paid My Dues

Gigi D'Agostino-L'Amour Toujours (I'll Fly With You)
Jennifer Lopez feat. Ja Rule-I'm Real
Linkin Park-In The End
Marco Borsato & Sita-Lopen Op Het Water
Nickelback-How You Remind Me
Pink-Get The Party Started
Robbie Williams & Nicole Kidman-Somethin' Stupid
Power Plays:
Destiny's Child-8 Days Of Christmas

VH-1/London P
Lester Mordue - Head Of Programming
Heavy Rotation:
Destiny's Child-Survivor
Ellen John-This Train Don't Stop There Anymore
Enrique Iglesias-Hero
Gabrielle-Dreams
Kate Winslet-What If
Robbie Williams & Nicole Kidman-Somethin' Stupid
Starsailor-Lullaby
Stereophonics-Handbags & Gladrags
U2-All That You Can't Leave Behind

VIVA TV/Cologne P
Tina Busch - Prog Dir
Heavy Rotation:
Afroman-Because I Got High
Alizee-Moi...Lolita
Anastacia-Paid My Dues
Bro'Sis-I Believe
Enrique Iglesias-Hero
Enya-Only Time
Kate Winslet-What If
Kylie Minogue-Can't Get You Out Of My Head
Lighthouse Family-I Wish I Knew How...Free
Melanie Thornton-Wonderful Dream
No Angels-When The Angels Sing
No Angels & Donovan-Atlantis
Robbie Williams & Nicole Kidman-Somethin' Stupid
Sarah Connor-From Sarah With Love
Scooter-Ramp! The Logical Song
Slefan Raab-Wir Kiffen
New Videos:
Dandy Warhols-Bohemian Like You

VIVA ZWEI TV/Cologne P
Marcel Hamacher Programme Director
Heavy Rotation:
Bubba Sparxxx-Ugly
Cypress Hill-Trouble
Cypress Hill-Lowrider
D-12-Fight Music
Die Toten Hosen-Was Zählt
Fettes Brot-The Grösser
Limp Bizkit-Nookie
Limp Bizkit-Faith
Sum 41-In Too Deep
Tiga & Zyntherius-Sunglasses At Night

102.5 HIT CHANNEL/Milan G
Grant Benson - Head Of Music
Heavy Rotation:
Basement Jaxx-Romeo
C.Aguilera, Lil' Kim, Mya & Pink-Lady Marmalade
Dante Thomas feat. Pras-Miss California
Faith Hill-There You'll Be
Gorillaz-19-2000
Hacienda-Sabor
Jack Floyd-Move Your Feet
Jennifer Lopez-Ain't It Funny
Limp Bizkit-My Way

Nelly Furtado-Turn Off The Light
Noelia-Candela
Paulina Rubio-La Hare Por Ti
Roger Sanchez-Another Chance
Shorte-Somebody
Starsailor-Good Souls
Supemen Lovers feat Mani Hoffman-Stralight
The Ark-It Takes A Fool To Remain Sane
U2-Elevation

E-MUSIC TELEVISION - SPAIN/Madrid G
Liz Laskowski - Dir. of Programming
Heavy Rotation:
Afroman-Because I Got High
Britney Spears-I'm A Slave 4 U
Cafe Quijana-Desde Brasil
Carlos Baute-Angelito
Cher-The Music's No Good Without You
Cristian-Yo Quiero
David Civera-Caminar Por La Vida
Estopa-Partiendo La Pana
Fangoria-No Se Que Me Das
French Affair-Sexy
Juan Gabriel-Inocente Pobre Amigo
Kylie Minogue-Can't Get You Out Of My Head
Linkin Park-In The End
Luis Miguel-Amor, Amor, Amor
'N Sync-Gone
Paulina Rubio-Yo No Soy Esa Mujer
Raúl-Me Provocas
Robbie Williams & Nicole Kidman-Somethin' Stupid
Rosana-Hoy

MTV POLSKA/ G
Jarek Burdek - Music & Programming Dir.
Heavy Rotation:
Anastacia-Paid My Dues
BTH-Last Christmas
De Mono-Tamtego Lata
Mick Jagger-God Gave Me Everything
New Order-60 Miles An Hour
Power Plays:
Chemical Brothers-Star Guitar
Lenny Kravitz-Stillness Of Heart

MTV SPAIN/ G
Heavy Rotation:
Alien Ant Farm-Movies
Dover-The Weak Hour Of The Rooster
Garbage-Cherry Lips
Jimmy Eat World-The Middle
Limp Bizkit-Faith
No Doubt feat. Bounty Killer-Hey Baby
Shakira-Suerte
New Videos:
Kylie Minogue-In Your Eyes
The Offspring-Defy You

MTV2 - The Pop Channel G
Marcus Adam - Head Of Music
Heavy Rotation:
Afroman-Because I Got High
Alizee-Moi...Lolita
Bro'Sis-I Believe
Enrique Iglesias-Hero
Kate Winslet-What If
Melanie Thornton-Wonderful Dream
No Angels & Donovan-Atlantis
Robbie Williams & Nicole Kidman-Somethin' Stupid
Sarah Connor-From Sarah With Love
Slefan Raab-Wir Kiffen

New Videos:
Destiny's Child-Emotion
Power Plays:
Shakira-Whenever Whenever

MTVnl/ G
Heavy Rotation:
Anastacia-Paid My Dues
Dr. Dre/Knoc-Turn'al & Mohogany-Bad Intentions
Linkin Park-In The End
Poema's-Zij Maakt Het Verschil
PPK-Resurrection
Robbie Williams & Nicole Kidman-Somethin' Stupid
Sita-Happy
New Videos:
Bubba Sparxxx-Ugly
Ginuwine-Differences
P.O.D.-Alive
Staind feat. Fred Durst-Outside
Power Plays:
Lenny Kravitz-Stillness Of Heart

SOL MUSICA/Lisbon G
Javier Lorbada - Director
Heavy Rotation:
Cassia Eller-Malandragem
Joao Pedro Paes-Nao Ha
Power Plays:
The Cranberries-Time Is Ticking Out
THE BOX/London G
David Young - Channel Director
Box Tops:

Afroman-Because I Got High
Alcazar-Crying At The Discotheque
Backstreet Boys-Drowning
Blue-If You Come Back
Bomfunk MC's-Super Electric
DJ Ötzi-Do Wah Diddy
Hear'Say-Everybody
Hermes House Band-Country Roads
Jamie Benson-Invincible
Kate Winslet-What If
Linkin Park-In The End
Michael Jackson-Cry
Oxide & Neutrino-Rap Dis
Reel-Lift Me Up
Ricky Tomlinson-Are You Lookin' At Me
S Club 7-Have You Ever
Steps-Chain Reaction
Tymes 4-She Got Game
Westlife-When You're Looking Like That
Westlife-Queen Of My Heart

THE MUSIC FACTORY/Flanders/Mechelen G
Len Doens - Prog Dir/
Luc Vanlaer - Music Director
Heavy Rotation:
Basement Jaxx-Where's Your Head At
Blue-If You Come Back
Ito-Rapture
Janet Jackson & Missy Elliot-Son Of A Gun
Linkin Park-In The End
Milk Incorporated-Wide Awake
Par-T-One-I'm So Crazy
PPK-Resurrection
Riva/Daniel Minogue-Who Do You Love Now (Stinger)
Robbie Williams & Nicole Kidman-Somethin' Stupid
Zornik-Hey Girl
Power Plays:
Destiny's Child-8 Days Of Christmas
System Of A Down-Chop Suey!



WANTS YOUR PLAYLIST

Each week Music & Media publishes the latest playlist additions from more than a hundred radio stations

Stations wanting to be added to M&M listings should contact: Beverley Evans
Phone: +44 (0)20 7420 6157 Fax: +44 (0)20 7836 6718
E-mail: bevens@musicandmedia.co.uk

ON THE AIR

M&M's weekly airplay analysis column

Even though Kylie's incredibly catchy *Can't Get You Out Of My Head* (Parlophone) is still roaming the airwaves of Europe, at 13 this week, Minogue's new track *In Your Eyes* tops the Most Added listing for the second week running, although Kylie shared the top spot with DB Boulevard's *Point Of View* (WEA) last week. That track, incidentally, enters at 49 this week.

Meanwhile, *In Your Eyes* enters the European Radio Top 50 at 34. "Can't Get You Out Of My Head" was one of the records of the year for radio, so it's difficult to beat it," says head of music at NRJ Sweden, Frederik Severin. "But this is a good follow-up, and the whole album is just fantastic."

An incentive for NRJ to playlist the new track is that Minogue is to perform at the NRJ Radio Awards in Stockholm on January 20, together with Lenny Kravitz and Westlife. Minogue will perform the new track at the show. "I think it will make it into the top five in Sweden," predicts Severin. "It's a great pop-dance tune which will fit in everywhere."

The track will be NRJ Sweden's "Smash Hit" in two weeks—a weekly feature where a selected song is highlighted and presented to the listeners. This week's "Smash Hit" is Andreas Johansson's *Shine* (WEA). "It's well crafted pop-rock, not as direct as *Glorious* was, but it grows on you," says Severin, who also hopes to get Johansson as part of the awards show line-up.

But there was more to 2001 than Kylie Minogue—Nelly Furtado was certainly right up there among the most high profile radio acts of the year. Furtado showed staying power with the follow-up to *I'm Like A Bird*, *Turn Off The Lights*, and now she offers a third potential radio hit, ...*On The Radio* at number 32 this week.

Other heavyweight newcomers this week are Britney Spears' *Overprotected* (Jive), which sees the return of producer Max Martin, O-Town's *We Fit Together* (J Records) and Swedish disco kings and queens Alcazar's (pictured) *Sexual Guarantee* (Ariola), the follow-up to the huge European hit *Crying At The*

Discotheque.

Next week is likely to see the entry of Westlife's *World Of Our Own* (RCA), the title track of their current album, and Alanis Morissette's *Hands Clean* (Maverick).

Siri Stavenes Dove



week 4/02

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	8	ROBBIE WILLIAMS & NICOLE KIDMAN/SOMETHIN' STUPID	(CHRYSALIS)	62	1
2	2	12	Anastacia/Paid My Dues	(Epic)	59	7
3	5	9	Michael Jackson/Cry	(Epic)	44	2
4	4	14	Jennifer Lopez feat. Ja Rule/I'm Real	(Epic)	48	0
5	6	12	U2/Walk On	(Island)	49	1
6	10	15	Enrique Iglesias/Hero	(Interscope)	43	6
7	9	12	Iio/Rapture	(Data)	41	1
8	8	14	Lighthouse Family/Free	(Wild Card/Polydor)	42	2
9	3	14	Cher/The Music's No Good Without You	(WEA)	47	1
10	7	14	Destiny's Child/Emotion	(Columbia)	41	0
11	25	6	Pink/Get The Party Started	(Arista)	31	9
12	12	20	Alicia Keys/Fallin'	(J)	36	0
13	11	21	Kylie Minogue/Can't Get You Out Of My Head	(Parlophone)	37	1
14	14	10	Geri Halliwell/Calling	(EMI)	34	1
15	13	16	The Corrs/Would You Be Happier	(143/Lava/Atlantic)	31	1
16	21	6	Christina Milian/AM To PM	(Def Soul)	31	5
17	16	16	Backstreet Boys/Drowning	(Jive)	30	1
18	36	4	Lenny Kravitz/Stillness Of Heart	(Virgin)	27	6
19	20	6	Atomic Kitten/You Are	(Innocent/Virgin)	31	3
20	19	5	Kate Winslet/What If	(Liberty/EMI)	25	0
21	26	9	Sarah Connor/From Sarah With Love	(Epic)	27	4
22	15	9	Jamiroquai/You Give Me Something	(Sony S2)	30	1
23	17	10	Westlife/Queen Of My Heart	(RCA)	30	0
24	28	4	Garbage/Cherry Lips	(Mushroom)	25	1
25	23	21	Mary J. Blige/Family Affair	(MCA)	26	1
26	27	6	Nickelback/How You Remind Me	(Roadrunner)	27	2
27	34	9	Gabrielle/Don't Need The Sun To Shine(...Smile)	(Go/Beat/Polydor)	27	2
28	39	2	No Doubt feat. Bounty Killer/Hey Baby	(Interscope)	22	4
29	44	6	Macy Gray/Sexual Revolution	(Epic)	22	2
30	>	RE	PPK/Resurrection	(Perfecto)	19	2
31	43	4	Sophie Ellis-Bextor/Murder On The Dancefloor	(Polydor)	22	4
32	>	NE	Nelly Furtado/...On The Radio	(Dreamworks)	21	1
33	33	6	Blue/If You Come Back	(Innocent/Virgin)	28	1
34	>	NE	Kylie Minogue/In Your Eyes	(Parlophone)	21	14
35	32	6	Riva feat. Dannii Minogue/Who Do You Love Now	(Stringer) (ffrr)	19	0
36	22	8	Janet Jackson & Missy Elliot/Son Of A Gun	(Virgin)	25	0
37	18	14	All Star Line-Up/What's Going On	(Columbia)	19	0
38	46	6	Dido/All You Want	(Cheeky/Arista)	21	1
39	49	4	Bro'Sis/I Believe	(Polydor)	19	2
40	>	NE	Britney Spears/Overprotected	(Jive)	21	6
41	30	17	Roxette/Milk And Toast And Honey	(Roxette Recordings/EMI)	21	0
42	>	NE	O-Town/We Fit Together	(J)	19	1
43	45	9	Depeche Mode/Freelove	(Mute)	23	1
44	37	9	Enya/Only Time	(WEA)	16	0
45	>	NE	Alcazar/Sexual Guarantee	(Ariola)	22	1
46	38	21	Alcazar/Crying At the Discotheque	(Ariola)	18	0
47	48	2	Dandy Warhols/Bohemian Like You	(Capitol)	20	1
48	40	6	Emma Bunton/We're Not Gonna Sleep Tonight	(Virgin)	24	1
49	>	NE	DB Boulevard/Point Of View	(WEA)	12	1
50	50	9	Alizee/Moi...Lolita	(Polydor)	16	1

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

NICKELBACK
HOW YOU REMIND ME

A NO.1 HIT SINGLE IN AMERICA
EUROPE HERE WE COME!

ROADRUNNER RECORDS www.roadrunnerrecords.com
www.nickelback.com

Chemical Brothers

continued from page 1

bin of musical history.

The Chemicals' Ed Simons admits that they had begun to have their own doubts.

"We were wondering..." he says, "seven years after the first record...it was in our minds whether we could still make a record like this." Then last September, they released *It Began In Afrika*, the first single trailing the new album. "And it became the biggest dance-floor hit we've ever had," says Simons. "The DJs were excited about it and that was the reward we needed."

His musical partner, Tom Rowlands, agrees that there's plenty of mileage left in their approach. "I'm really happy that we can still make records with that kind of big, stupid, obvious excitement," he says. "We like music that hits you physically, but your head should be involved as well. Where the two meet is hopefully where we exist."

Ironically, the second single from the album (released January 14) is called *Star Guitar*. "There's definitely a more song-based approach to some of this record," Rowlands says. "There's another track called *Pioneer Skies* which was worked out on a guitar, although other pieces came from playing with drum machines and synthesizers. There's no set way we work and that's why there's no limit to what we can do."

The new album required, as ever, a careful selection of guest vocalists. "It's hard to find voices that we can work with and we throw all sorts of names in the hat," Simons admits. "Then when they first come in the studio, you've no idea what they're going to sing. It's always a moment of great suspense, but no one has ever let us down." Those gracing *Come With Us*—and not letting anyone down—include Beth Orton, once again, and former lead singer with The Verve, Richard Ashcroft.

A world tour kicks off in Japan in February, before coming to Europe. "Playing live is very important to them," says Steve Brown, A&R manager at Virgin Records. "There's no other dance act that has quite the same connection between audience and artist. They communicate in a very rock'n'roll way."

Clubs have also been important in getting advance tracks to key DJs. "The dance floor is a litmus test in terms of how people react...There's been a real public demand for this record via the clubs," Brown says.

Yet the Virgin exec believes ultimately the key to the Chemicals' success is the breadth of their appeal. "They make music for all environments so they sound equally good on the radio, in your car, at home or in a club. We think they've made an amazing record, as potent as anything they've ever done."

Sweden's MTG buys Wow!105.5, Lugna Favoriter from RTL Group

by Johan Lindström

STOCKHOLM — The Modern Times Group (MTG) has snapped up the RTL Group's two Stockholm stations—Lugna Favoriter 104.7 RTL and Wow! 105.5—in a further consolidation of the Swedish commercial radio sector.

MTG Radio already owns Hot AC-formatted Rix FM, the largest national commercial network in Sweden, as well as Rhythmic CHR Power Hit Radio in Stockholm and Gothenburg.

"We are doing this because the Swedish market needs consolidation and this is part of that development," says Anders Nilsson, vice CEO of MTG and former CEO of MTG Radio. "Also, we want to strengthen our presence in Stockholm. Lugna Favoriter is a phenomenally successful station that will significantly improve our offer to the advertisers."

MTG's national network Rix FM is less successful in Stockholm, where it has a daily reach of 3.4%.

No fee was disclosed for the deal, which is subject to the approval of Sweden's broadcasting regulator. It means that MTG will control four out of the 10 commercial radio frequencies in the Swedish capital. There will now be only four commercial players left in Stockholm: MTG, NRJ, Bonnier Radio (which has two stations) and SBS (which owns three).

"The combination of the four strong brands [Rix, Power Hit, Wow! and Lugna Favoriter] will

provide advertisers with an exceptionally strong marketing platform," comments MTG CEO Hans-Holger Albrecht, who was himself hired from RTL in 1997.

The four stations have a combined daily reach of 371,000 according to the most recent RUAB figures, most of which is accounted for by Lugna Favoriter and Power Hit Radio.

Soft AC-formatted Lugna Favoriter recently became the commercial radio market-leader in Stockholm for the first time, overtaking MTG's Power Hit. Launched in 1996, the Lugna Favoriter quickly established itself as the leading AC outlet in Stockholm, with a daily reach of more than 10%.

Wow! 105.5 has been on the air since January 1999, when RTL took Alternative Rock station Bandit 105.5 and relaunched it as Wow! with a more mainstream Modern AC format. At number nine in the market, however, it has so far failed to gain a serious foothold in Stockholm, with just a 2.7% in daily reach, according to RUAB. This has given rise to speculation that MTG may choose to flip Wow's format.

There is also talk of MTG using the Lugna Favoriter brand in other markets, possibly switching its Power Hit Radio station in Gothenburg into a Lugna Favoriter outlet.

Industry observers point out that MTG is in good position to launch a news station at some point in the future, citing its ownership of global newspaper group Metro.



BMG GSA head Schmidt quits

by Wolfgang Spahr

HAMBURG — In a move thought to be linked to the group's ongoing cost-cutting efforts, president of BMG's Germany/Switzerland/Austria (GSA) operations Christoph Schmidt is relinquishing those duties less than a year after taking them on.

Schmidt will continue, however, to represent the company on the board of the German Phonographic Industry Association, and as shareholders' representative of collection society GVL. He will also be available to Bertelsmann as a consultant.

Schmidt was originally appointed to head BMG GSA in February 2001 by the then-BMG UK & Europe president Richard Griffiths, succeeding Thomas Stein. After Griffiths

was fired in June of last year, Stein moved up to become BMG Europe president, and will now be responsible again for the GSA territories, pending word on a successor or a reorganisation.

By removing Schmidt, sources suggest that BMG is stripping out a layer of regional management, in which case label heads in Germany, Switzerland and Austria would be expected to report directly to Stein.

This situation is comparable to a recent move at Warner Music GSA, where individual label heads in those territories were made directly accountable to the company's European president, Paul-René Albertini.

Schmidt, 54, originally joined BMG in Munich in 1984 from PolyGram.



Mondadori

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done during the due diligence phase.

Mondadori was known to have outbid other media groups, including HDP, with an offer somewhere between euros 50 and 60 million for Italia Network, local radio programme syndicator CNR, news agency AGR and sales house Editoriale Sper. A letter of intent was signed between the two groups on November 22 but, when the option period of "exclusive negotiation" expired on December 20, the deal was called off.

A joint press statement said that the decision to call off the deal—which did not include Sole's flagship financial newspaper *Il Sole 24 Ore* and all-news station Radio 24—was due to "different evaluations regarding the extent of the offer price, about the allocation of the technical assets, and the approach towards employment contracts and relevant guarantees."

Concerns about conflicts of interest and the problems of circumnavigating Italian broadcasting law do not appear to have been an issue, despite left-wing opposition parties expressing horror at Berlusconi's plans to add to his already extensive media interests.


With Mondadori now out of the bidding, HDP, which was originally the favourite to buy Italia Network, appears to be back in the frame. An official press release on December 28 stated that HDP and the Radio Sole group were negotiating, that discussions were in the due diligence phase, and that the final agreement would be submitted to the country's broadcasting authorities "during the first quarter of 2002."

HDP's main areas of operations are fashion and publishing. The group owns RCS (Rizzoli Corriere della Sera), which consists of the Rizzoli publishing groups as well as two daily newspapers, *Il Corriere della Sera* and *La Gazzetta dello Sport*. It is known that HDP has been keen to branch out into radio for some time, and the potential synergy between HDP and the Radio Sole group stations could be interesting even if the latter does not plan to sell its all-news station Radio 24.

According to one theory, HDP could transform Italia Network into a sports station. But a spokesperson for HDP tells M&M that he had nothing to add to the company's statement of December 28, while a spokesperson at Radio Sole group says: "Whatever plans HDP may have for the stations, at the moment that's their business rather than ours."

Berlusconi's Mondadori, meanwhile, appears determined to buy a radio station. Last year it tried unsuccessfully to acquire the CHR network Radio Dimensione Suono and, since this latest deal was called off, it is believed to have been taking a close look at Hot AC network RTL 102.5 Hit Radio, which is the country's second most popular commercial station after Radio DeeJay, and—despite its RTL name tag—is independently owned.

BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	34	ALCAZAR/CRYING AT THE DISCOTHEQUE	(ARIOLA)	SWEDEN	18
2	3	28	Alizee/Moi...Lolita	(Polydor)	France	16
3	6	6	Alcazar/Sexual Guarantee	(Ariola)	Sweden	20
4	4	6	Billy Crawford/Trackin'	(V2)	Italy	12
5	2	20	Roxette/Milk And Toast And Honey	(Roxette Recordings/EMI)	Sweden	18
6	5	8	Ian Van Dahl/Will I	(Antler-Subway)	Belgium	15
7	8	10	Bosson/I Believe	(MNW/EMI)	Sweden	15
8	9	10	Lasgo/Something	(Antler-Subway)	Belgium	16
9	7	38	Titiyo/Come Along	(Superstudio/WEA)	Sweden	11
10	19	19	Zucchero/Baila (Sexy Thing)	(Polydor)	Italy	11
11	13	5	Gigi D'Agostino/L'Amour Toujours (I'll Fly With You)	(BXR/Media)	Italy	8
12	15	5	Safri Duo/Baya Baya	(Universal)	Denmark	10
13	12	9	The Ark/Let Your Body Decide	(Virgin)	Sweden	5
14	17	32	Supermen Lovers feat Mani Hoffman/Starlight	(Vogue)	France	8
15	>	NE	DB Boulevard/Point Of View	(WEA)	Italy	7
16	18	40	Brandy & Ray J/Another Day In Paradise	(WEA)	Germany	6
17	>	NE	Sarah Connor/From Sarah With Love	(Epic)	Germany	12
18	14	12	Dance Nation/Sunshine	(Dos Or Die)	Germany	5
19	>	NE	Noir D'sir/Le Vent Nous Portera	(Barclay)	France	6
20	11	16	Galleon/So, I Begin	(EGP/Sony)	France	10
21	25	2	Titiyo/1989	(Superstudio/WEA)	Sweden	7
22	>	NE BB	Schiller & Heppner/Dream Of You 	(Polydor)	Germany	3
23	16	23	Modjo/What I Mean	(Barclay)	France	10
24	23	2	Andrea Bocelli/Melodramma	(Sugar/Polydor)	Italy	4
25	24	5	One-T/Music Is The One-T Doc	(Polydor)	France	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.

HOTLINE

Edited by Jon Heasman & Emmanuel Legrand

Sweeping changes could be afoot affecting the line-up at UK public CHR BBC Radio 1, following a dip in the network's ratings over the past year. Hotline hears rumours that a youthful double-act currently working in commercial radio are being sounded out by Radio 1 bosses, while another high-profile talent transfer to sister AC station BBC Radio 2 is also apparently on the cards. Meanwhile, there are whispers that TV presenter **Jamie Theakston**, who recently joined Radio 1 to host a Saturday morning show, could be set for a more prominent role at the station.

Bertelsmann is poised to acquire the remaining 11% it doesn't own of Europe's largest broadcasting company, the **RTL Group**. Just before Christmas, Bertelsmann acquired **Pearson's** 22% stake in RTL for euro 1.5 billion. Following the recent sale of its two Swedish stations (see story, page 29), the group's CEO **Didier Bellens** has announced that RTL intends to focus on its core businesses and sell peripheral activities and loss-makers.

An Italian press rumour that the music TV channel **VIVA** is about to divorce from **Rete A**, its terrestrial host channel, has been categorically denied by the broadcaster. A Rete A spokesperson tells Hotline: "Our contract with **VIVA** runs until May and we intend to respect it."

Hot AC station **Radio SAW** in Magdeburg, Germany is to move towards a "younger, fresher and trendier" sound, according to head of programming **Mario A. Liese**. Also in Germany, Hannover-based dance label **Peppermint Jam**, which is owned by producers **Mousse T** (pictured) and **Boris Dlugosch**, is understood to be in discussions to set up a joint venture with **Sony Music's SINE**.



Figures to be released at **Midem** on January 21 by French industry body **SNEP** will show that domestic repertoire accounted for close on 60% of total sales in 2001. Album charts for the last week of the year (published in this week's **M&M**) show that French artists took all the top 10 positions on the chart. Staying with **SNEP**, Hotline hears that a board meeting is scheduled for next month to discuss its new charter, paving the way for the introduction of a salaried president.

The UK's **UBC Media Group** has bought the remaining six **Classic Gold** AM licences from **GWR Group** it didn't already own. The purchase has been made through **Classic Gold Digital Ltd**, which is owned 80% by **UBC** and 20% by **GWR**, under the options contained in the agreement signed between the two parties in October 2000.

Swedish producers **David Westerlund** and **Robin Söderman**, who comprise dance act **Antiloop**, have formed a new Stockholm-based electronica label, **Rebels Room**.

And finally, Norway's Crown Prince **Haakon Magnus** will open the Norway Now opening night of **Midem** in Cannes on January 20. The royal family member is known in his native country for being a fan of progressive music genres such as techno, rap, and rock.

Coming specials in Music and Media

SPOTLIGHT ON IMPORT/EXPORT

Cover date: January 26, Street date: January 21,
Artwork deadline: January 5

ITALY SPOTLIGHT

Cover date: January 26, Street date: January 21
Artwork deadline: January 9

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

Major Market Airplay

The most aired songs in Europe's leading radio markets

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



UNITED KINGDOM

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Dido's 'All You Want', Nelly Furtado's 'On The Radio', and Sophie Ellis-Bextor's 'Murder On The Dancefloor'.

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



GSA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Sarah Connor's 'From Sarah With Love', Bro'Sis's 'Believe', and Atomic Kitten's 'You Are'.

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



FRANCE

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Mary J. Blige's 'Family Affair', Kylie Minogue's 'Can't Get You Out Of My Head', and Jean-Jacques Goldman's 'Ensemble'.

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



SCANDINAVIA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Jennifer Lopez feat. Ja Rule's 'I'm Real', Lambretta's 'Creep', and Roxette's 'Milk And Toast And Honey'.

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



THE NETHERLANDS

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Live's 'Overcome', De Poema's 'Zij MaaKT Het Verschil', and Destiny's Child's 'Destiny's Child'.

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



ITALY

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include DB Boulevard's 'Point Of View', Five/ROCK's 'The Party', and Garbage's 'Cherry Lips'.

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



SPAIN

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Rosana's 'Hoy', Presuntos Implicados' 'Mi Unica Razon', and Alejandro Sanz's 'Y Solo Se Me Occurre Amarte'.

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



POLAND

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Michael Jackson's 'Cry', Ewa Bem's 'Jak Czlowiek Uparty', and Varius Manx's 'Jessem Tob?'.

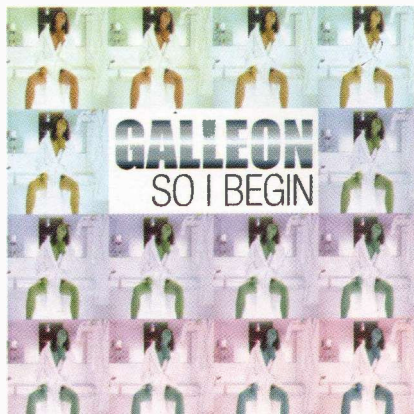
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.



RUSSIA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Kylie Minogue's 'Can't Get You Out Of My Head', Zemfira's 'Traffic', and Geri Halliwell's 'Calling'.

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



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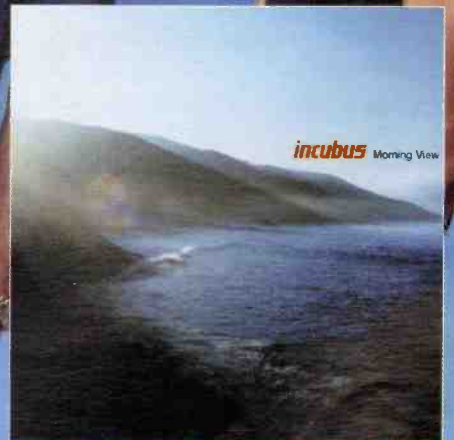
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Mon	Jan 21	Nottingham, England	Wed	Feb 6	Marseille, France
Wed	Jan 23	Paris, France	Fri	Feb 8	Barcelona, Spain
Fri	Jan 25	Amsterdam, Holland	Sat	Feb 09	Madrid, Spain
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