

Music & Media

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David Charvet's *Leap Of Faith* (Mercury) is this week's highest new entry on M&M's European Radio Top 50 airplay chart.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

SHAKIRA
Whenever Wherever
(Epic)

European Top 100 Albums

CELINE DION
A New Day Has Come
(Columbia)

European Radio Top 50

ANASTACIA
One Day In Your Life
(Epic)

European Dance Traxx

MADHOUSE
Like A Prayer
(Bio Records)

Inside M&M this week

RHYTHM DRIVEN RADIO

Following the major R&B wave from the US, dance music radio has been taking on a distinct urban flavour lately. The latest of M&M's regular Format Clinics looks at the current state of the Dance format across Europe. **Pages 6-8**

MUNNS' MARKETING MISSION

EMI Recorded Music has now come into line with the other majors by creating a global marketing structure, headed up by the company's new vice-chairman David Munns. **Page 9**

THE RISE OF ROHFF

From the streets to the airwaves of Europe, French rapper Rohff has scored the country's first number one rap record for several months with his hard-hitting single *Quel Est L'Exemple?* *Joanna Shore* charts the hip hop artist's continued rise to glory. **Page 10**



Norway moves towards frequency auction option

by Kai R. Lofthus

OSLO — Norway's minister of culture Valgerd Svarstad Haugland has confirmed that the country will be moving over to an auction system as a means of allocating the country's national commercial radio licences.

In a move away from the current "beauty parade" process, an auction will be held for a planned second national commercial radio frequency, as well as for AC station P4's existing national licence when it runs out later this year.

The move is being seen as a way in which the government can capitalise on a sector which is becoming increasingly profitable, and comes despite the problems surrounding the proposed frequency auction in Holland, and the



recent decision of Norway's neighbour Sweden to move from cash auctions to awarding licences on merit.

Since January, the ministry of culture has been in talks with public broadcaster NRK, local radio stations' body NLR, Radio 1 Norway, Radio 2 Digital and P4 on the possibility of launching a second national commercial FM frequency.

The creation of a new commercial national station, favoured by Haugland (pictured), is strongly opposed by the country's local broadcasters.

During a parliamentary session last week, Haugland said that the new station could be assigned a number of available frequencies, "such as ad-hoc local frequencies, [seven or eight] transmitters in P4's network, and [15-

continued on page 21

Radio is hearing it for the girls

an M&M staff report

LONDON — Europe's airwaves are adopting increasingly feminine tones.

This week's European Radio Top 50 airplay chart reveals that four of the top five tracks are by female acts.

In a trend that has been gathering pace for the past three or four years, out of the top 20 most-played songs on European radio in 2001, 11 were by female solo artists or groups, while just eight came from male artists or groups. This week five years ago, the top 10 of the European Radio Top 50 featured only three tracks by female acts (Lisa Stansfield, Spice Girls and Toni Braxton).

Solo female artists who have made particularly impressive inroads at European radio in the past three or four years include Celine Dion, Dido, Anastacia, Pink, Kylie Minogue, Shaki-

continued on page 21

Epitaph releases Waits' two-in-one

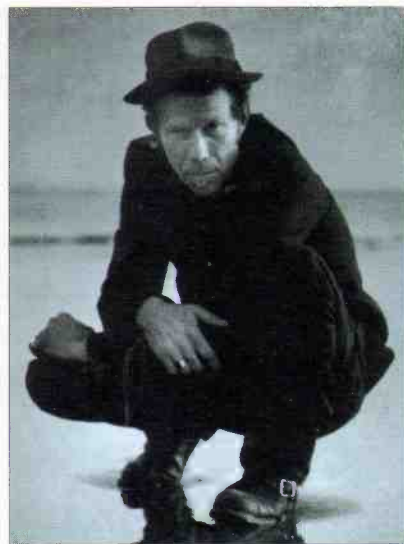
by Nigel Williamson

LONDON — Bruce Springsteen did it. Guns'n'Roses did it. Now Tom Waits has taken the bold step of releasing not one, but two albums on the same day.

The two studio albums, *Alice* and *Blood Money*, contain a total of 27 newly-recorded songs and are released on Waits' own label Anti (licensed to Epitaph) on May 6.

There are several reasons behind the unusual move. Heine Van Der Ree, president of Dutch-based Epitaph (Europe), says the idea came from Waits himself.

"A lot of record companies would consider it a bad idea," says Der *continued on page 21*



MTV's Club Tour takes on Europe

by Siri Stavenes Dove

LONDON — MTV has unveiled the line-up for its Isle Of MTV event, staking its claim as a major supporter of dance music in Europe.

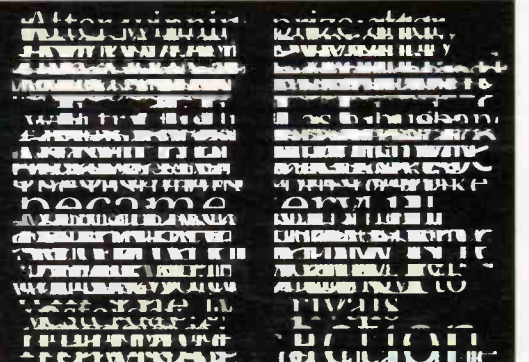
The event, which will take place in Lisbon on July 20, and not in Ibiza as originally planned, will be headlined by Gorillaz and Morcheeba and hosted by Kelis and Roger Sanchez. It is the flagship event of a string of 11 club nights—dubbed Isle of MTV Club Tour—which will take place across Europe, and which kicks off in Helsinki on June 20.

The Raodshow is a sign of MTV's *continued on page 21*

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Upfront

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

Despite some recent downturns in the house/electronic segments, dance music remains by and large a very popular musical genre in Europe, especially at radio, as the Dance Format Clinic we publish this week (pages 6-8) reveals. But pinning down exactly what constitutes a Dance format is a tough call.

A lot of "Dance" stations in Europe are in reality CHR stations playing upbeat tracks, leaving out pop ballads and guitar rock. In the US, those stations would be labelled—perhaps more accurately—as Rhythmic CHR. This also reflects the fact that many tracks which 15 years ago would have been considered specialist dance records—such as DB Boulevard's *Point of View* or Spiller's *Groovejet*—are now considered mainstream pop. And a further confusion is that, following the recent rise in popularity of R&B, rap and hip hop, European Dance stations such as London's Kiss 100 which previously majored on house/electronic are moving much more into the musical territory occupied by Urban stations such as France's Skyrock or London's Choice FM. Dance stations in the tradi-

tional sense that still major on house/electronic are now the exception rather than the rule, such as FG in Paris which was originally an outlet for the gay community, but has now evolved into a tightly formatted dance station.

Every week, M&M publishes the only pan-European dance chart—the European Dance Traxx, based on club-play and sales—but we are often asked why there is no Dance airplay chart in M&M.

There is a certain coherence to the Dance Traxx chart because of the universe it covers. A DJ in Tromsø, Norway is quite likely to play a track he received on a white label at the same time as a DJ in Ibiza. Because of the universal nature of dance beats, a popular track travels very quickly and you can monitor its dancefloor appeal through the Dance Traxx chart.

But when it comes to airplay, it's a completely different matter. What exactly constitutes a radio dance track? Is it a pop record from Kylie, or is it an R&B tune, like Mary J. Blige, or a techno track, such as Puretone's *Addicted To Bass*? And what about those summer novelty hits like *Macarena* or *Mambo No.5*? Probably, in their very different ways, they all make people want to dance...



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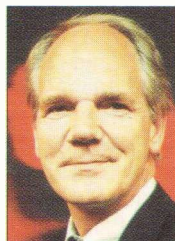
Optimistic notes sounded at Radio Day

by Michael Lawton

COLOGNE — Germany's main advertising sales houses RMS and AS&S expressed optimism regarding the state of the country's radio market at the end of Radio Day, the industry's annual event attended by radio stations and advertisers.

About 4,000 delegates attended the April 25 trade fair and conference, organised by the two companies.

Lutz Kuckuck (pictured), head of RMS, which represents most of the country's commercial stations,



said that his sales house had attracted 69 new clients this year. With a drop of 1.9% in turnover, German radio has been less affected by the recent advertising recession than other media and took 5.9% of all advertising revenue in the first quarter 2002, compared to 5.7% for the same period last year.

But both Kuckuck and Achim Rohnke, head of AS&S, which represents mainly public radio, agreed that money is being spent more carefully and that ads are more targeted.

Both sales houses are increas-

ingly focusing on audiences outside the usual demographics. AS&S offers packages in which ads are sold around financial news or football coverage, while RMS offers a package in which spots are run at times when listeners defined as likely to buy computer equipment are tuned in.

Along with many others, Frank Schierholz, marketing head of Hit-Radio FFH, said this Radio Day had been more successful than last year's. "Radio Day is not a day for adding to turnover, it's a day for making contacts," said Schierholz. "Business will only improve next year."

Today FM continues growth in Irish ratings

by Ann Scott

DUBLIN — The Republic of Ireland's latest radio listening figures reveal strong performances from public broadcaster RTE's flagship station Radio 1 and the continued growth of the country's only national commercial station, Today FM.

Expressed in terms of average weekday reach, the interim figures relate to the period from October 2001 to March 2002 and are compiled by MRBI on behalf of ratings body JNLR. They predate full, detailed annual figures to be published in August.

Public full service station RTE Radio 1 increased its listenership by 1% to 32% compared to the same period a year ago, and Helen Shaw (pictured), director of RTE Radio, said the broadcaster had benefitted from growth in speech radio following the events of September 11 last year. "Radio 1's clear reputation as the station you turn to find out what's happening in Ireland and the world is underscored by these figures," she says.

RTE's CHR outlet 2FM dropped

one point to 27%, while Hot AC station Today FM, recently-acquired by Scottish radio Holdings, continued to strengthen its position, recording a further two points increase in reach to 16%. RTE's national classical music station Lyric FM was also up by a point, to 4%.

In Dublin, the capital's two big commercial stations both lost listeners compared to the same period last year—CHR station FM104 dropped one point to 20%, while AC-formatted 98FM was down by two points to 18%. Soft AC service Lite FM increased its reach by one point to 13%, while Today FM is up to an 11% reach in Dublin. The sur-

vey also reveals that Dublin's newest commercial station, Country FM, has chalked up a reach of 2% in its first official figures.

However, the Dublin market is set for something of a shake-up following the recent launches of Newstalk and Aternative Rock/Dance station Spin FM (M&M, April 27), which will receive its first audience figures in August. That survey will also see the first figures released for new Cork CHR station Red Hot FM.

"It will be interesting to see how Dublin stacks up when the new stations go on air," says MRBI account director Fergal McGrath.



Irish national radio stations (% weekday reach)

Station	Oct-Mar '01	Oct-Mar '02
RTE Radio 1(full service)	31%	32%
RTE 2FM(AC)	28%	27%
Today FM (Hot AC)	14%	16%
RTE Lyric FM (Classical)	3%	4%

Source: MRBI/JNLR

MTG extends Metro brand to radio

by Johan Lindström

STOCKHOLM — Sweden's Modern Times Group (MTG) has launched an interactive radio station linked to Metro, its free daily newspaper.

Metro FM—owned by Metro and run in cooperation with MTG Radio—has a broad AC music format and is being broadcast on Rix FM's old Stockholm frequency, 101.9 FM.

The station is fully automated, featuring music and commercials but no presenters. The music is chosen by the public via SMS text-messaging from a list of songs published each day in Metro's Stockholm edition and on

Metro's website.

Although presenters will be added in the future, the focus will remain on interactive content such as games, contests and voting.

Metro FM will be connected to the paper's loyalty club Club Metro, which has 385,000 members in Sweden. The station's income will come from fees for SMS text messages and shares of revenue from telecom operators, in addition to more traditional airtime advertising.

"This is a natural extension of the strong Metro brand and provides our readers with a unique ability to select their own entertainment," says Metro CEO Pelle

Törnberg, who says the packaging together of print and radio is a well-established combination. "Radio's hugely popular drive-time slots command substantial shares of listening and complement Metro's focus on delivering tightly-packaged news and entertainment to the young urban commuter," he says.

MTG Radio now has a total of four outlets in Stockholm's radio market, the others being Hot AC Rix FM, CHR/dance Power Hit Radio and Soft AC station Lugna Favoriter.

Törnberg says he is not ruling out bringing the Metro FM format to other Swedish cities.

RTL Italy invests in music TV channel

by Mark Worden

MILAN — RTL 102.5 Hit Radio is investing in its new music TV service RTL 102.5 Hit Channel, following the appointment of Claudio Cecchetto as artistic director last December.

While Cecchetto refused to reveal how much was going into the channel, an Italian media magazine has put the amount at an impressive euros 51 million.

The 24-hour, interactive satellite TV channel is available to viewers of the Blu and Telepiù platforms. Uniquely, it is also available in an audio-only form as a nationally syndicated radio station, pulling in a daily audience of 516,000, according to the latest

Audiradio figures.

Cecchetto (pictured), the founder of Radio DeeJay and Radio Capitol and a legendary figure in Italian radio, tells M&M: "The latest figures show that there's definitely room for



something like this in the Italian market. The radio networks all appear to be ageing in terms of audience

and presenters, while every time I watch MTV, it seems to be turning into a general TV channel. We have aimed for the youth market and have done so with presenters with an average age of 25. Even if they are playing videos, they are DJs rather than VJs, and their chit-chat must never interrupt the music flow."

Cecchetto describes the format as "entertainment. It's dance music, in the sense that it makes you want to dance, rather than being strictly house or techno. Nickelback would qualify, for example."

Adds Cecchetto: "This is essentially low-budget production, as compared to the usual high costs of TV. I'm sure we'll be seeing a lot of imitators."

Labels cautious as Swedish shipments rise

by Kai R Lofthus

STOCKHOLM — Swedish labels have reacted with cautious optimism to new figures which show double-digit growth in music shipments in the first quarter of 2002.

According to GLF, the Stockholm-based affiliate of the IFPI, the total of pre-recorded music trade shipments—including music-related DVD and VHS titles—rose 20% to 6.8 million units, with a value increase of 14.5% to Skr 353 million (euros 38.13 million).

The increase in CD album shipments during the first three months of 2002 was exceptional: units were up 27% to 5.8 million, while value increased 15% to Skr 332.2 million, com-

pared to the corresponding period last year. However, the market for singles continues to fall: units dropped 9.5% to 917,000, while value slipped 7.5% to Skr 15.6 million.

In January, GLF Sweden figures showed the total value of music shipments in the country fell 0.4% in 2001 to Skr 1.68 billion; units dropped 3.2% to 28.1 million.

Warner Music Sweden managing director Sanji Tandani says: "There's a lot of focus on music among consumers these days, especially with [TV talent show] Popstars and the Eurovision Song Contest. But I do believe the sales increase could have been even higher

if we had encryption to prevent CD-R burning."

Sony Music Nordic's Stockholm-based managing director Per Sundin (pictured) points out that, while there was a clear year-on-year sales rise in the first quarter, "the market was down 25% year-on-year during the

first quarter last year." Among the top 10 albums in the quarter were titles from international artists Shakira, Anastacia, Nickelback and Robbie Williams. "Those artists who target 'the CD-R generation' aren't selling as many records," notes GLF spokesman Claes Olson. "And the cost of selling records is higher than ever before."



ON THE BEAT

FRENCH INDUSTRY RECORDS FIRST QUARTER GAIN

LONDON — According to figures released by trade body SNEP, the value of music shipments in France rose to euros 360 million in the first quarter of 2002, a 4.9% increase on the same period last year. However, volume of shipment dropped by 0.4%. While album sales increased by 7% in value and 4% in units, singles dropped 15% in units. "It seems the French market is no longer immune to the strong worldwide decline in singles seen in 2001," says SNEP director general Hervé Rony. However, local repertoire remains strong in the country; the top five records in both the singles and albums charts of the first quarter were all French signings.

SGAE INCREASES PAYOUT TO MEMBERS



MADRID — Spain's authors' and publishers' society SGAE paid out euros 247.45 million to its members last year, an increase of 6.6% compared to 2000, according to its annual report. The organisation's membership grew by 4,600 to more than 67,000 in 2001, confirming SGAE as the world's fifth largest rights collecting society. SGAE's register of musical works grew by 46,800 in 2001. SGAE-registered songs that received most airplay in Spain last year included Alejandro Sanz (pictured) with *El Alma Al Aire* (WEA), Papa Levante's *Me Pongo Colorada* (Muxxic) and Guarana's *En La Casa De Ines* (Epic).

CD-R PIRACY HIGH IN ITALY

MILAN — 4.7 million Italians regularly acquire illegally mastered CDs, according to a survey carried out by the country's anti-piracy organisation FPM and market research company AC Nielsen. 51% of people buying pirate copies purchase them from street vendors, 18% from friends and relatives, 17% from record shops, 13% from school and university classmates and 1% from internet suppliers. An estimated 1.9 million Italians regularly download illegal music files from the Internet, while 52% of the population do not consider buying pirate CDs to be an illegal act. The report, which was carried out in the first months of 2002, was based on a sample of 2000 families, spread throughout 450 different communities.

FRENCH KIDS FAVOUR RAP AND TECHNO

PARIS — Hip hop and techno continued to be the favourite musical genres of French 14-18-year-olds last year, according to a Médiamétrie study of trends and interests among young people. Rap was preferred to other musical genres by 48% of adolescents—down by 5% from the previous year—while 25% listed techno as their favourite form of music—down by 10% from 2000. Both genres are losing out to R&B, which was chosen as the first choice music genre by 22% of the participants, most of them girls. Among 11-18 year-olds, 28% regularly download music on the Internet, and 25% download videos, the majority of them males.

MOVING CHAIRS

BRUSSELS — Erwin Goegebeur has been named president of EMI Recorded Music Belgium. Goegebeur was previously managing director of EMI Music Belgium.



MILAN — Marcello Del Bosco (pictured), the choice of Italy's main left-wing opposition party, the PDS, has been appointed head of public broadcaster RAI's radio division.

LONDON — Former editor of UK trade magazine *The Tipsheet*, Joe Taylor, has been hired by Wise Buddah Music as a consultant. Taylor's brief will be to work with directors Bill Padley and Mark Goodier to develop opportunities for the company's writers and producers.

Report issues warning to legal digital market

by Juliana Koranteng

LONDON — Europe's digital music market is doomed to fail, unless the music industry's legitimate online services manage to lure young consumers away from illegal free file-sharing services.

That's the stark conclusion of a new report from the London-based Internet research company Jupiter MMXI, which covers at-home online activity in seven major European markets—France, Germany, Italy, Spain, Sweden, Switzerland and the UK.

The report's findings reveal that more than half (52%) of Europe's peer-to-peer file-sharing enthusiasts are under 25 years old and that they prefer to download tracks rather than buy

albums at record stores.

During the period analysed—January-March 2002—peer-to-peer (P2P) file sharing services, led by the unauthorised KaZaA and MusicCity Morpheus, thrived with 10.7 million unique visitors in January, growing to 11.3 million in March.

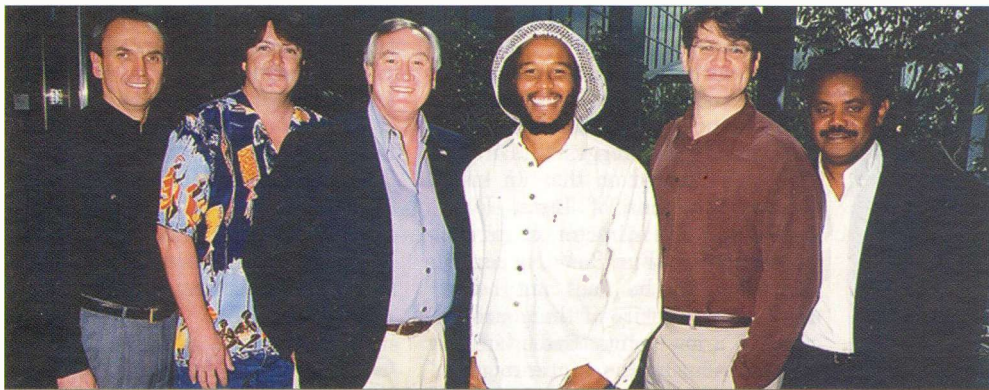
By comparison, the number of unique visitors at legitimate European MP3 music sites such as MP3.com, Vita-minic.com and Peoplound.com totalled 2.5 million in January, dropping to 2.0 million by March.

The report also examined the popularity of record labels' sites and found that 1.06 million unique visitors logged on in January, dipping to 993,000 in March. European radio websites pulled in 1.08 million visitors in February, slumping

to 886,000 in March.

And, even when the number of visits in March to artists' legal sites, radio sites, music portals and label sites are combined (5.8 million), they only amount to a just over 50% of the numbers who frequented the P2P sites.

"Europe's legitimate online music market is being left on the starting blocks by the unchecked growth of illegal file sharing," says the report's author Mark Mulligan, (pictured). "The record industry needs to crack down hard and fast on the software companies behind the file-sharing networks. If they fail to do this, the 'free music' mindset will become permanently embedded in the new generation of music listeners and paid-for music services in Europe will never get off the ground."



Ziggy Marley is set to release his first solo recording on RCA Victor Group's label Private Music early this autumn. Pictured with RCA Victor Group staff are (left to right): Jeb Hart (senior VP, worldwide marketing); Patrick Clifford (VP, A&R); Bob Jamieson (president & CEO, BMG North America); Ziggy Marley; David Weyner (executive VP/GM); and Marley's manager Addis Gessesse.

New body for Flemish local stations

by Marc Maes

BRUSSELS — With frequency allocations on the horizon for Flemish regional and local commercial radio, 13 local independently-owned stations have teamed up to form a new trade association.

The RRV (Regionale Radios Vlaanderen) group was founded April 24 and is presided over by Koen Ghyssels (pictured).

"We have the impression that purely independent radio stations are not being represented by [existing trade associations] Vevora and the VFLR," says Ghyssels. "The latter initially grouped together indepen-

dently-owned stations, but most of them are now signed up to networks."

Flanders has five major networks—Contact, Contact 2, Mango, Top Radio and Hit FM—which account for 200 of the territory's commercial radio stations. A further 100 Flemish frequencies are used by privately-owned stations which are not affiliated of any of the big groups.

The new organisation wants to establish a quality standard for local commercial radio in Flanders. Ghyssels explains that this means "quality in terms of legal obligations—because 90% of the network stations do not follow regulations." He

adds: "It's not our job to contest this, but we want to create a positive standard, based on criteria such as news provision, broadcast quality, format and infrastructure."

The newly-founded group has been invited to a government hearing to discuss future policy for local radio in Flanders at the Flemish Parliament on May 7.

Flemish media minister Dirk Van Mechelen has announced the government is preparing its policies regarding the award of frequencies for the Flemish commercial sector. The proposals are set to allow for a smaller number of bigger regional stations broadcasting across major metropolitan areas, in addition to smaller local outlets.



ON THE BEAT

WRITERS OF KYLIE HIT TOP IVOR NOVELLO NOMINATIONS



LONDON — The writers of Kylie Minogue's *Can't Get You Out Of My Head* (Parlophone) lead the nominees for the 47th annual Ivor Novello Awards, with four nods. The event, which recognises excellence in songwriting, will be held on May 23 in London. The song, penned by Cathy Dennis and Rob Davis, is up for Best-Selling UK Single, International Hit Of The Year, the Dance

Award, and the Most-Performed Work as determined by collection society PRS. *Thank You* (Cheeky/Arista), performed by Dido and written by Dido with Paul Herman, is up for two awards, as is Atomic Kitten's *Whole Again* (Innocent), written by the team of Andy McCluskey, Stuart Kershaw, Bill Padley and Jeremy Godfrey. The event, sponsored by the PRS, is organised by the British Academy of Composers and Songwriters.

MIXED FIRST QUARTER RESULTS FOR UNIVERSAL, WARNER

LONDON — For the first quarter of 2002, Universal Music Group (UMG) has posted a 60.9% decline in operating income to euros 27 million, with EBITDA falling 23.9% to euros 137 million. Revenues fell 5.7% to euros 1.364 billion. UMG says its release schedule is weighted toward the second half of the year and adds that its market share has held steady amid a sluggish world-wide music market. Meanwhile, despite its parent company AOL Time Warner posting a record loss of \$54.2 billion during the first quarter, Warner Music Group (WMG) improved its performance during the period. Its first-quarter revenues of \$947 million (euros 1.05bn) were up 4.8% on the same period last year, with EBITDA increasing 2.1% to \$96 million.

RIX FM LAUNCHES FINNISH AFFILIATE

STOCKHOLM — Sweden's Modern Times Group (MTG) is launching a local version of Rix FM on the Baltic island of Åland, which is part of Finland but has a Swedish-speaking population. Rix FM Åland 101.8, which is the 26th Rix FM station to air, will launch in Åland on May 27 and will be run in co-operation with local media company Ui Media. It is the first time that Hot AC-formatted Rix FM has expanded outside of Sweden, where it is currently the biggest commercial network with a daily reach of 10.3%. Besides targetting Åland's 26,000 inhabitants, the new Rix outlet will hope to attract listeners from the 1.3 million Swedes who holiday there each year.



internet in-site

The European Platform of Regulatory Authorities
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EPRA was established in 1995 to co-ordinate the activities of broadcasting-related regulatory authorities throughout Europe. It serves as a discussion platform rather than as an additional layer of bureaucracy, particularly in matters regarding the interpretation and application of broadcasting regulations for the 42 regulatory authorities from 34 countries it counts as members. The site includes white papers, speech transcriptions, meeting notices and summaries, press releases and other information, all of which is searchable on several criteria and is posted in both English and French. EPRA holds two meetings a year, the next of which is scheduled for 16-17 May 2002 at the invitation of the Belgian regulatory authorities.

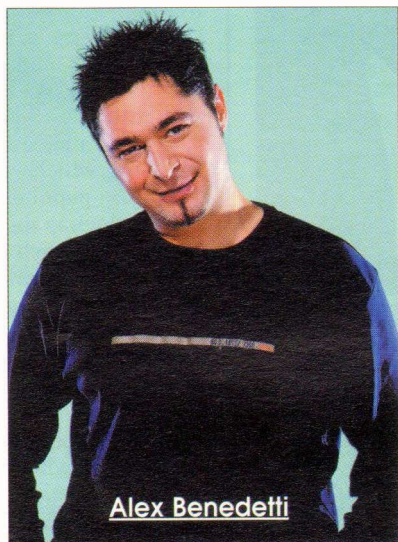
Chris Marlowe

Urban renewal for dance radio

Although many commentators considered 2001 wasn't the greatest year for house/electronica product, dance remains by far the most popular specialist music radio format in Europe, with most stations successfully tapping into the current strength of US urban music to compensate for any downturn in house/electronica. In the latest of M&M's regular Format Clinics, *Jon Heasman*, *Siri Stavenes Dove*, *Mark Worden* and *Joanna Shore* chart the continuing evolution of rhythmic radio in Europe.

While pretty much all of Europe's dance music programmers are happy to acknowledge the rise and rise of urban music genres in the last 18 months or so—and have adjusted their stations' music accordingly—not all believe that this necessarily spells the end for the house and electronica styles which were responsible for the birth of dance music radio as a specialist format in Europe in the late '80s.

Pete Simmons, deputy programme director of the UK's Chrysalis Radio group, says that while there were generally less house/electronica hits around last year, those that did make it, such as Ian Van Dahl's *Castles In The Sky* and Roger Sanchez's *Another*



Alex Benedetti

Chance, "were the biggest records around, tested very well and stuck around a lot longer."

Chart cross-over

Simmons acknowledges that last year, and 2002 to date, have been "good for pop-dance, and pop-R&B," which has suited Chrysalis' chain of Galaxy-branded dance stations to a tee. "A lot of R&B and urban is crossing over into the pop charts," he says. "It's symptomatic of much better songs coming out of that genre—Destiny's Child and Mary J. Blige, for example, are putting together very good stuff and are having much bigger hits than a few years ago. The overall production values are huge on some of those songs."

Alex Benedetti, programme director of national Italian dance station Radio Italia Network, also reports



"Unfortunately, dance music is in decline both in the charts and according to our research."

Robert Sehlberg, programme director, Power Hit Radio/Stockholm

that "acts like Eve, Mary J. Blige and Blu Cantrell, which weren't around [on our playlist] before, are now a constant presence. I don't think that electronic music has suffered as a result, though."

Of course, the end of a long hard winter is not necessarily the best time to judge the health of house/electronica, a genre whose biggest hits are traditionally created on the sun kissed summer beaches of Ibiza. Pierre Lebrun, music director at French dance network Fun Radio, is another programmer who does not believe that the popularity of the genre has reached a low point. "Radio isn't big on dance during the winter months," he says. "You'll see that starting in the late spring. It's sunny... people are happier, they want to move. In winter, people prefer things with more warmth. They want R&B/groove, even ballads. It comforts them, it warms them."

The nu metal army

While the broad "rhythmic" nature of the formats of most dance stations means they are free to programme as much urban music as they please, the recent rise of nu metal among the younger-end demographics presents a more difficult problem for dance programmers.

Robert Sehlberg, programme director of Stockholm's CHR/Dance Power Hit Radio, candidly admits that nu metal is moving into dance music's traditional audience demographics in the Swedish market. "Unfortunately," he says, "dance music is in decline both in the charts and according to our research."

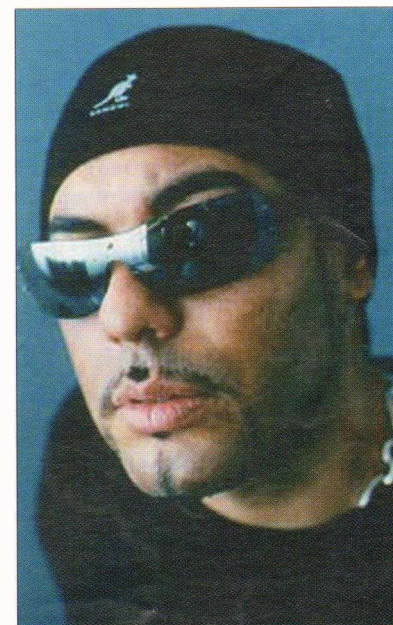
Chrysalis' Simmons acknowledges the impact that nu metal has made but says that his group's research shows that it is a very divisive form of music that only attracts one particular demographic. "The nu metal acts attract young males and that's it—no one else

wants to listen to them," he says.

Simmons claims, in fact, that the rock revival has been exaggerated by the British press. Outside the US nu metal acts which he believes have strictly limited appeal, Simmons argues that the current rock wave is, in reality, "very pop orientated and is coming from the glam rock end". In this context, he cites Wheatus' *Teenage Dirtbag*, the highly melodic Travis and Coldplay, and the Stereophonics' *Handbags and Gladrags*, a Rod Stewart cover which Simmons describes as "almost an AOR record".

Getting older?

Whatever the appeal of nu metal or rock in general among the younger demographics, it does appear that, as the so-called "e" generation—who grew up attending raves and holidaying in Ibiza in the early '90s—move



Roger Sanchez provided one of 2001's biggest dance airplay hits with *Another Chance*.



US urban acts such as Destiny's Child are increasingly dominating Europe's dance radio playlists.

into their late 20s and early 30s, there is evidence that the core audience for all-dance formats is getting older.

In Paris, some 50% of dance station FG's audience are 25-35 year-olds, with only 30% aged 15-24, and the remaining 20% aged over 35. "The music is for everyone, but it particularly attracts the 25-35 group because it is the music they grew up with, when techno and house first pierced the market 10 years ago," says FG's general manager Antoine Baudel. "The younger listeners are drawn to FG's clubbing aspect, while the older audience is drawn to the retro atmosphere of funky house."

At Galaxy, Simmons says, "We target 20-29 year-olds; we also target aspiration, and slightly up-market. If you target younger than that or down into the teen market, you really switch off the over-20s. We do get a lot of over 30s tuning in. The average age of our audience is 26 to 27, which is great for us commercially—it's exactly where we want to be."

Male bias

Power Hit's morning show presenter Benjamin Nilsson notes a big male bias in his audience. "In general, dance fans here are 20-29 year old men," he says, noting that the Swedes are rather untypical in this respect. "The girls generally go for pop and soul, while the boys are more into

techno, house and hip hop."

Keeping in touch

As with any cutting-edge youth format, staying totally in tune with the audience is absolutely critical. Fun's Lebrun chooses much of his station's music through observation. "Above all, I pay attention to my listeners. I try to find things that everyone likes, that are really credible and that have real long-term potential," he says.

Lebrun will often go and speak to youngsters in his local neighbourhood to discuss their listening habits. "Even at concerts, I don't go to the VIP enclosures. I go into the crowd and ask [the audience] questions. When I go to the Fnac or Virgin [record shops], I look at what records they are going to choose, what's happening at the [in-store] listening posts. I ask them questions. We are building the artists of tomorrow, them and I," he smiles.

Simmons also acknowledges the need to stay in touch with the streets. "The people we employ are very connected with the audience—they live the lifestyle and they know what's going on," he says. "We have to be very careful that we always get a lot of feedback, because we have to be cutting edge, and it's very hard to stay there."

Specialist success

One of the most interesting develop-

Sample hour: Power Hit Radio/Stockholm

(13.00-14.00, Wednesday May 1)



- No Doubt feat. Bounty Killer/*Hey Baby*
- E-Type/*Africa*
- Fugees/*Killing Me Softly*
- Pink/*Don't Let Me Get Me*
- Brandy/*What About Us*
- Roger Sanchez/*Another Chance*
- R. Kelly/*The World's Greatest*
- Excellence/*We Can Dance*
- Shakira/*Underneath Your Clothes*
- Linkin Park/*In The End*
- Spiller/*Groovejet (If This Ain't Love)*
- Tweet /*Oops (Oh My)*
- A1/*Caught In The Middle*
- Infinite Mass feat. Roger Daltrey/*Bullet*

ments in European music radio in the past couple of years has been the revival in popularity of specialist music shows, and this is particularly true of dance formats.

London dance station Kiss 100, for example, has recently added So Solid

has sometimes been tricky for dance stations to find presenters for the more mainstream daytime shows who are prepared to follow the station format and playlist, yet still sound credible and authentic. After all, reading the travel news sponsor credit and still sounding cool is quite an art.



Credible presenters

"It is perfectly possible to find good presenters," argues Sehlberg. "But it's important that they have the music in their blood, and also like to do high-tempo broadcasts."

"The presenter has to be energetic, like the music," agrees Italia Network's Benedetti. "You don't want to have someone whose voice will make the listener fall asleep!"

Despite these requirements and more, Lebrun believes that Fun Radio's presenters must still have the basic qualities needed in any type of radio broadcaster. "[We look for] someone who is dynamic, who knows how to speak with the dance beat, who has a specialism but who also knows how to relate to the [wider]

"What's important to FG is to have DJs who know what they're talking about."

Antoine Baudel, general manager, FG/Paris

Crew to its already impressive lineup of specialist DJs. Some stations take syndicated shows featuring "superstar" DJs—Pete Tong's Wise-Buddah produced Essential Selection, for instance, goes out on Italia Network. Fun Radio employs Max, a specialist in techno, while Galaxy's specialist R&B show on Sunday nights, presented by Steve Sutherland, has been performing particularly well lately.

These type of "appointment to listen" shows have been shown to pull in extra audience for the stations concerned during off-peak periods, contradicting previous logic that consistency of output is always the most desirable goal for any radio station. Indeed, Italia Network reports that it gets its biggest audiences of the week for its specialist techno and house chart shows on early Saturday evenings.

Outside the specialist shows with their into-the-music DJs, however, it

public. This point is true for all presenters, whatever the format may be. They just have to adjust their dialogue according to the type of music they are presenting."

FG's Baudel looks for presenters who have their own distinctive style and personality. "What's important to FG is to have DJs who know what they're talking about, who are capable of transmitting their musical culture to the listeners. People want to be kept up to date, and they need to know what's happening on the scene."

Given the difficulty of finding ideal mainstream dance presenters, the Galaxy network has put a lot of effort into developing its own talent in-house. Says Simmons, "A lot of our presenters have come up through the ranks, and some of them have been club DJs as well, which gives them a very good connection with that scene. All the [Galaxy] stations have got two or three DJs who currently or very

continued on page 8

Sample hour: Galaxy 105-106/Newcastle

(11.00-12.00, Tuesday May 1)

- Oris/*Trippin'*
- Jay/*Delsena*
- Nelly/*Ride With Me*
- Lasgo/*Something*
- Holly Vallance/*Kiss Kiss*
- Mis-teeq/*All I Want*
- Filur/*I Want You*
- Blue/*Fly By*
- Kosheen/*Hungry*
- Brandy/*What About Us*
- Ian Van Dahl/*Reason*
- Jennifer Lopez/*Ja Rule/Ain't It Funny*
- Stardust/*Music Sounds Better With You*
- Usher/*U-turn*
- Flip & F ill/*Kelly Lorenna/True Love Never Dies*
- Mary J Blige/*Family Affair*



continued from page 7

recently worked in clubs.

"We're looking for young, intelligent guys—you can't put on Smashie and Nicey."

Of course, it's not just the presenters who help define the station's sound. "The jingles are a very important part of Power Hit Radio's image," says Sehlberg, "and therefore we have put a lot of resources into having Sweden's best jingles and production, which I think we've got."

No oldies, please

One subject all our Format Clinic participants agreed on was the general irrelevance of back-catalogue to the dance format.

Galaxy, for example, airs nothing more than 18 months old, and the vast majority of its recurrents are no more than six months old. "Fundamentally we've taken a decision to be a current format," explains Simmons. "Once you start dipping back, you can very easily start playing more and more of that. You'll get lots of requests, and before you know it you'll end up with an older audi-



Pete Simmons

ence. If you're current you've got to keep current these days—they [the listeners] can go elsewhere to hear older records. We have to be strict about our format, which is 'current dance and R&B.'

"Being that focused is proving to be successful, so I'd be very reluctant to allow any older records on."

"Not a lot can work in terms of old dance tracks," agrees Power Hit's Sehlberg. "It's mostly soul and R&B on our recurrents list. Pop-dance tracks by acts such as Rollergirl and Alice DeeJay tend to be very short-lived, although high quality dance like Spiller and Modjo can go on for a longer time. We're still playing Daft Punk's *One More Time*, for example."

Lebrun also believes that songs don't generally have a long shelf life at dance radio. "With the exception of Daft Punk and Modjo, [the public] tires more quickly of a dance hit," he notes. "Since it's music that gets into your head very quickly, it's also music that you let go of more quickly."

Niche marketing

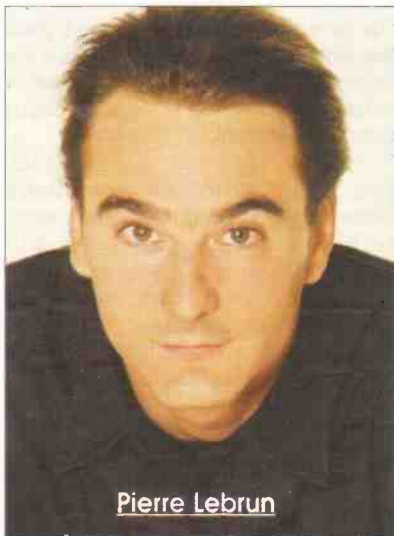
Given the possibilities of reaching

Sample hour: Radio Italia Network

(18.00-19.00, Tuesday April 30)



Moby/*We Are All Made Of Stars*
 Mousse T feat. Emma Lanford/*Flre*
 Psycho Radio/*In The Underground*
 Narcotic Thrust/*Safe From Harm*
 Billy Paul vs Robbie Rivera/*Sex*
 Timo Maas feat. MC Chickaboo/*Thruster*
 Junior Jack/*Thrill Me (Such A Thrill)*
 Dino Lenny/*I Feel Stereo*
 X-Press 2 feat. David Byrne/*Lazy*
 Starchaser/*Let Will Set You Free*
 Who Da Funk feat. Terra Deva/*Sting Me Red*



Pierre Lebrun

"Since it's music that gets into your head very quickly, it's also music that you let go of more quickly."

Pierre Lebrun, music director, Fun Radio/Paris

their target audience through club nights, and all the other various spin-off and promotional opportunities which such a defined community of listeners affords, dance stations have traditionally been very active in their marketing activities.

"Precise target marketing is a key part of our philosophy and this is something that other stations in Italy just don't seem to understand," says Italia Network's managing director Giorgio Bacco. "Format is the future: research shows that we have the best affinity with our target group of any network."

Fun Radio organises a number of events to help it reach out to its listeners, including the annual Fun DJ Tour. Each summer Fun Radio visits clubs throughout France with a mission of finding the best new club DJ, with a grand final in Paris in September. The winner also gets a chance to do a show on Fun. The network broadcasts live each month from five or six different clubs in different parts of France, to give the Paris-based network a regional presence and to allow listeners to hear the country's different dance flavours.

At Galaxy, the type of marketing and promotions the network runs has been subtly changing over the years. "We still run club nights, but these days they tend to be more bar nights than hard club nights," says Simmons.

Galaxy's move away from hardcore club nights reflects the slightly older demographic the dance format now attracts in some markets. "The average 25-year-old doesn't go out clubbing every night—the average [among that age groups for going out to clubs] is about once every two months. In reality, they go to pubs, restaurants and bars, but they do still aspire to it [clubbing]—and they'd all love to think they're going to Ibiza."

Simmons admits that aspiration is a key to much of Galaxy's appeal, particularly among slightly older listeners who like to feel that they're still young and up with the very latest trends. "You can aspire to being younger as well as older," he notes.

Spinning off

In addition to club nights, another staple promotional spin-off activity for most dance stations has been the



Giorgio Bacco

potentially lucrative business of compilation albums for which, of course, the dance sector is renowned. Power Hit Radio, for example, puts out four compilation albums a year, in co-operation with Eva Records. Last summer's *Power Summer Party* sold over 70,000 copies, quite some achievement in the Swedish market.

As technology develops, dance stations—keener than most formats to keep up with their listeners by adopting new technologies—are constantly looking for new ways in which to reach their listeners.

Galaxy, for example, is using mobile phone text messaging both for on-air dedications/competitions and marketing opportunities. "We've found during the day it's much more popular than phones," reveals Simmons. "We've got a text database so we can keep listeners informed about our events via text messages."

Ironically, thanks to the medium's portability, the less sophisticated text messaging services may prove to be more economically fruitful for dance radio than expensive websites.

"We realised quickly that we weren't going to make a lot of money out of our websites," says Simmons, "but we've turned them into quite a good promotional tool. People still want websites, particularly our crowd, but they're not interested in getting pumped commercial messages the whole time."

Sample hour: FG/Paris

(11.00-12.00, Tuesday April 30)



Gusto/*Disco's Revenge*
 Praise Cats/*Shined On Me*
 Moby/*We Are All Made Of Stars*
 Pretone/*Addicted To Bass*
 The Ones/*Flawless*
 Purpleheadz/*Ramble*
 Armand Van Helden/*You Don't Know Me*
 Shakedown/*At Night*
 Didier Sinclair/*Lovely Flight*
 Giampiero Ponte/*Pyramid*
 S-Express/*Theme From S-Express*
 David Guetta/*Love, Don't Let Me Go*
 Dirty Vegas/*Days Go By*
 Robin's/*Show Me Love*

EMI's marketing goes global

As strange as it may sound in this age of globalisation, EMI Recorded Music did not have a global marketing structure. That missing link has now been filled and the re-designed major has put in place a structure which aims to focus on big releases and identify artists with the potential to develop on a global basis.

The new London-based international marketing division is the brainchild of vice chairman David Munns, who has appointed two senior executives with a global remit: Tony Harlow, responsible for artists signed to Capitol Records around the world, and Matthieu Lauriot-Prevost in charge of the Virgin Records roster.

Both have the title of senior vice president, EMI Recorded Music, and report directly to Munns. Harlow was previously managing director of EMI Recorded Music Australia and Lauriot-Prevost had been senior vice president, international, for Island Def Jam in New York since 1999.

Marketing jurisdiction

The two executives will have a global role and work closely with EMI's regional marketing teams in Continental Europe (see panel), Latin America (Jesus Lara) and Asia Pacific (Joanne Bailey), as well as with the international departments of EMI's main repertoire owners in the US, Japan and the UK, where the international marketing department has been recently restructured under the leadership of Mike Allen. "These two guys have a truly global role and they also have some marketing jurisdiction over America—I'm not sure there are equivalents in the other companies," Munns surmises.

"There was nothing quite like this in the EMI structure and it was not well organised," he continues. "This is the part of the business that I know and I have some pretty strong opinions of what we need to do as a company. I think the world is one market in a lot of senses and that you should look at it as a single market, especially as you are rolling out a big artist's release or organising the release of a new artist that you are trying to develop around the world. So I decided to have two label-specific executives who have a sort of global view, who will coordinate and referee all the issues and pull together marketing plans."

Munns admits this structure replicates the one he set up in the 1990s at PolyGram. "I think we had a good structure at PolyGram and my remit there was to cover America as well. And I want to replicate that. It's different though in that we have split the repertoire in two streams—Capitol and Virgin. Otherwise it's a similar concept."

He says that this tool is what EMI

As part of its ongoing re-creation, EMI Recorded Music has added a key element to its operations by establishing a new global marketing structure. **Emmanuel Legrand** talks to vice chairman **David Munns** about the new set up.



Harlow

Recorded Music chairman and CEO Alain Levy said the company would put in place in order to bring acts to the multi-million level worldwide. "That's one of the tools, along with the direction of marketing funds in each market and a whole attitude around the company. These two positions will be a driver of that."

Lauriot-Prevost, who used to work for PolyGram's international marketing structure in London in the mid-1990s, reunites with Munns after a stint in New York where he was marketing, among other acts, Bon Jovi, a band managed by... David Munns. He says that what attracted him to this job is "that Alain and David are trying to build something which I think is what all record companies should be—open, global and without borders."



Lauriot-Prevost

He adds, "The usual divide between domestic and international is not necessarily something very good. In this new position, my job and Tony's will be to look around the world at what kind of repertoire is available and bring a focus and attention that did not exist previously. I view this structure as a service centre for repertoire



Munns

"I think the world is one market in a lot of senses and that you should look at it as a single market."

David Munns, vice chairman, EMI Recorded Music

owners. We are not a profit centre as such and we won't do the job in place of the repertoire owners, but we will bring a global vision, a focus and some tools to help them maximise their sales."

Munns says that himself, Harlow and Lauriot-Prevost, and the one he calls "my French friend"—Levy—will decide which acts are going to be worked by the global structure. "I'm not keen on management by committee," he says. "But we will take a lot of input. It's not an arbitrary call—it's based on facts and performance criteria. It's not a whimsical process."

In parallel, Munns says he is encouraging cross border exploitation of repertoire with the firm goal to make more EMI repertoire travel the world than in the past. "That process is gonna go on anyway and we are not going to stop any of that," he explains. "Obviously if one company spots something from another territory and thinks it can do something with it, we

will encourage that all the time. What we are looking for [with the global structure] is that if an act coming from France has worked in the UK, we have to see why and how we can roll it out elsewhere."

Current priorities

Munns says the list of priorities is not restrictive to any source of repertoire, and that successful artists could come from anywhere. "I have no quota in my mind and no prejudice as to where the artists come from. We are just setting a level playing field," he says.

In recent years, EMI's US companies, especially Capitol, have delivered very few artists of international calibre. Munns admits that a crucial responsibility rests on his shoulders as head of US operations to supply artists with global potential. Munns says that there is a lot of work in progress in the US to reverse the trend. "By and large, US repertoire is the one that travels the most so we're working hard and we'll already see some of it happening this year," he says.

Munns adds that the most important part in the re-designed EMI is "attitude". "Each country should try and look positively at all the success stories that you might find in other territories. Every country has a very rich local repertoire, there are really wonderful artists from all around the world. Our job is to sell as many as we can both locally and to other territories. We were not doing enough of that before."

De Buretel sets regional marketing mandate

In continental Europe, chairman Emmanuel de Buretel has finalised the set up of his regional marketing team, which comprises Capitol marketing VP Monica Marin, Virgin marketing director Steve Lee, Eastern Europe international marketing VP Alex Kasparov, and marketing director for the Labels structure Vincent Clery-Melin.

They all report directly to de Buretel and have a pan-European role. Marin and Lee are already based in London and should soon be joined by Paris-based Clery-Melin and Berlin-based Kasparov. De Buretel says that the appointment of a vice president for EMI Catalogue marketing for the region is pending.

De Buretel says the team will have the task of helping repertoire owners in the different territories under his remit to develop acts from a local to a regional level, alongside the new global marketing structure and the other regional structures. "I have always been focused in the development of local repertoire and making it travel across borders," he explains, "and this structure will not take the place of the existing teams in each country but rather help them achieve their goals by setting some priorities."

This spirit already existed at Virgin under the aegis of de Buretel, but has now been extended to Capitol.



De Buretel

"Capitol did not have a tradition of breaking acts on a pan-European basis but this is changing now," he explains.

Current projects worked by the structure such as Italian act Tiziano Ferro and French band Telepopmusik, both on Capitol, are viewed by de Buretel as perfect templates for what he wants to achieve. "Tiziano started in Italy and we are achieving success in France, Spain, Belgium and Switzerland and are now putting emphasis on Germany and Scandinavia. We have an album in English coming and I am going to try to convince the US com-

pany to release it there. For Telepopmusik, the UK market has been very responsive and we are going to make the best of a pan-European advertising campaign for Peugeot which is using their music."

De Buretel says he is a firm believer in media outlets with pan-European reach such as MTV and NRJ, or with retailers such as FNAC, present in several European countries. He says one of the tasks of people in the new marketing structure is to build relationships with such outlets and "create marketing campaigns that can complement at a European level what is done by the companies at a local level."

Rapper Rohff leads by example

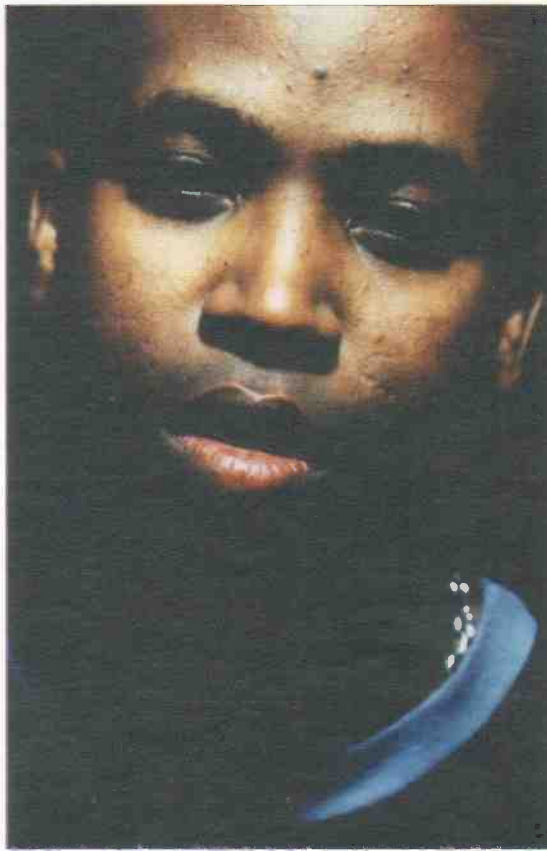
by Joanna Shore

In a market saturated by pop, French rapper Rohff was an unlikely chart-topper with the track *Quel Est L'Exemple?* (Hostile/Virgin). Since its release on January 29, the single has sold nearly half a million copies and dominate the airplay chart in the territory. Meanwhile, Rohff's sophomore album and first for Virgin, *La Vie Après La Mort*, has steadily sold over 150,000 copies since its release at the end of last September.

"We can't find the last French rap single that was number one in the charts, which means that this hasn't happened for years," says Laurence Muller, international product manager at Virgin France. "In recent years it has been mostly French pop. This type of [hardcore] rap is not rare, but you never hear anyone talk about it because it's never number one; it remains underground"

The appeal of the single, according to Muller, is "it's not gangsta rap but Rohff is a true 'artist of the street.' It's a rap that denounces the injustices of society. It's not watered down, it's really a reflection on the society we live in today," says Muller who adds the French police even demanded one track, *V*, be taken off the album because it spoke of them in "frank terms".

Surprisingly, Muller reveals, "When the album was released, *Quel Est L'Exemple?* wasn't considered as a single because the lyrics are a lit-



tle direct, harsh". She says the deciding factor was the fact Rohff, part of the hip hop collective Mafia K'1 Fry, is signed to Hostile Records, which is considered "a street label" which didn't have to worry about the mainstream tastes of the likes of NRJ and Europe 2. Muller adds that Hostile thought "we're going to go with this track—we have nothing to lose, we have an artist to defend." As it happened, leading urban station Skyrock immediately playlisted the record and 20 weeks after its radio release, the track still got played 55 times on NRJ last week.

Pierre Lebrun, programme director at dance station Fun Radio, believes strongly that Rohff can have a real impact on French society. "If this country finally wakes up, and if the people assimilate the lyrics and try to understand them, the country may be able to progress, and we can solve problems such as crime. It's a very strong message. Since it was number one, I hope that the people are going to pay attention. And I hope that they don't buy the record just to sing it, but that they really get something out of it."

Muller reports that the video, also on very high rotation, is getting airplay on MCM, M6, and MTV. In Belgium, she says CHR network Radio Contact is playing the single. "In Switzerland it has been picked up by local radio—not only the specialised ones," she adds. "Germany is very sensitive to the French hip-hop scene, so we are thinking of developing the artist there as well."

Cinematic Orchestra give it their all



by Chris Barrett

"I listen to so many tracks every day, but when I first heard this, I had to put it on again and again," says Rosie Kendrick, producer at London's Jazz FM after hearing the Cinematic Orchestra's outstanding new single *All That You Give*, released via Ninja Tune on April 8.

From work experience boy to record label priority in the space of just four years, Jason Swinscoe and his jazz/dance experimentalist outfit are fast becoming one of the London-based indie's greatest success stories.

Despite running at 7 minutes, *All That You Give* has won many supporters at radio including BBC Radio 1 (CHR) DJ Giles Peterson who says, "Sometimes radio can run a little rigid—to me this provides an opportunity to measure the openness of the critical mass. Give the people a choice and they might surprise you."

The single features the emotive vocals of soul/R&B legend Fontella Bass. Best known for co-writing and singing the classic soul anthem *Rescue Me*, Bass was also

married to the late Jazz trumpeter Lester Bowie, to whom the single is dedicated. According to Swinscoe working with Bass was "a dream come true", but he didn't expect to capture such raw sincerity: "After a couple of takes she left the vocal booth and sat in the control room, we were both listening to the take and it was absolutely beautiful, then she just kinda broke down and said it was the first time she had cried since Lester had died. I was taken aback, it was something quite special."

Ninja Tune quietly released The Cinematic Orchestra's critically acclaimed debut album *Motion* in 1999 and they soon became live favourites on the jazz circuit, culminating in a standing ovation at the Montreaux Jazz festival last year. But, despite becoming almost a household name in Portugal, the band's sales are yet to reach the heights of praise heaped upon them. Peter Quicke, Ninja Tune label manager, believes forthcoming album *Everyday* will close the gap. "It's a simpler and more emotional record and the vocal contributions from Fontella and Roots Manuva are both wonderfully powerful and heartfelt. It's our priority of the year as it's got such great potential. Because of it's broad sound, I really believe it could cross over."

Everyday is released internationally on May 13. The Cinematic Orchestra play a series of European showcases with Fontella Bass during May, including London (9), Berlin (14), and Brussels (16), and Paris (17).

Question: has Moby's enormous success throughout Europe with *Play* (Mute) generated sufficient interest in the artist to warrant a section on his site dedicated to his most banal musings? Answer: you bet. Among his diary entries in

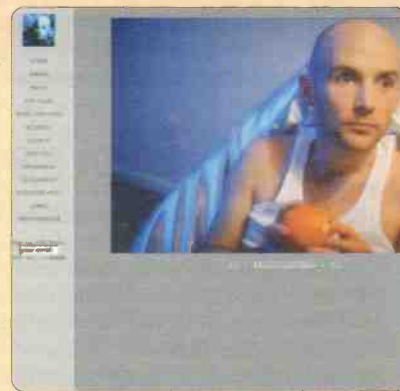


www.moby.com

Moby Updates at www.moby.com is this from London: "I'm sitting in my hotel room at 3am, bored, and looking at pictures of dogs on the Internet". Thankfully, the rest of the site is more entertaining. Alongside DVDs and videos under the Media banner is

a series of flash "blips" designed by Moby to accompany soundfiles of tracks off his forthcoming album *18*. Other unusual sections are Drawings—which are vivid and cartoon-like—and Essays, where the artist vents his spleen on those topics closest to his heart: veganism, fundamentalism, and cultural conservatism. The album is released on May 13, while first cut *We Are All Made Of Stars* came out last week.

Adam Howorth



At the height of Britpop in summer 1995, Oasis ruled European airwaves with *Some Might Say* (Creation), in competition with Take That, Bryan Adams and Wet Wet Wet. Eik Frederiksen, now head of music policy at DR P3 (CHR) in Denmark, was head of music at CHR station The Voice at the time. "I saw Oasis play a tiny showcase in Sweden and was almost knocked to the ground," he says. "*Some Might Say* is a fabulous number and is now a classic that we



TEST OF TIME

often play on P3." Christine Goor, head of music at CHR/Rock station Radio 21 in Belgium, also added the track that May, but says *Wonderwall*, *Roll With It* and *Whatever* were played more at the station in 1995. She still spins *Wonderwall*, *Don't Look Back In Anger*, *Supersonic* and *Live Forever*. The band's new single *The Hindu Times* is in Frederiksen's A-list, while Goor has played it 63

times since she picked it up in March. *Siri Stavenes Dove*

Eurochart Hot 100® Singles

rank	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	1	14		Whenever Wherever/Suerte Shakira - Epic (Aniwi / Sony ATV / EMI / Apollinaire)	A.C.H.D.D.K.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.S.WA	34	48	5		Leap Of Faith/Jusqu'au Bout David Charvet - Mercury (Not Listed)	F.NL.WA	68	60	28		Hero Enrique Iglesias - Interscope (EMI / Rive Droite / Mетроphonie)	CH.FUK.IRL.P
2	2	9		Like A Prayer Mad'House - Bio / Various (Bleu Disque / Johnny Yuma / Orange / Webogirl / WC)	A.C.H.D.FL.F.NL.WA	35	33	14		Always On Time Ja Rule feat. Ashanti Douglas - Def Jam (Universal / DJ Iru / Aurelius)	CH.D.FL.FUK.IRL.I.NL.S.WA	69	78	4		In Your Eyes Sylver - Byte (Decos)	A.D.NL
3	5	6		Tainted Love Marilyn Manson - Maverick / Warner Bros. (Warner Chappell)	A.C.H.D.D.K.E.FIN.FL.UK.HUN.I.NL.P.S.WA	36	37	4		Fame Models - EGP / Sony (Not Listed)	F.WA	70	53	6		Time 2 Wonder DJ's At Work - Polydor (Peppermint Park / Arabella)	A.C.H.D
4	4	4		Girlfriend 'N Sync feat. Nelly - Jive (EMI / Zomba)	A.C.H.D.D.K.FL.UK.IRL.NL.N	37	34	3		My Culture 1 Giant Leap ft. R. Williams & Maxi Jazz - Palm Pictures (Warner Chappell / BMG / Champion / Bucks / Sugar Free)	CH.D.FL.UK.IRL.I.NL.WA	71	66	6		Cette Vie Nouvelle Priscilla - Jive (Not Listed)	F.WA
5	5			Tous Ensemble Johnny Hallyday - Mercury (Une Musique)	F.WA	38	31	2		Mission Cléopâtre Snoop Dogg & Jamel Debbouze - Barclay (Not Listed)	F	72	71	4		Forever Not Yours A-Ha - WEA (Warner Chappell)	A.C.H.D.GRE.HUN.I.N
☆☆☆☆ SALES BREAKER ☆☆☆☆☆																	
6	10	3		Nessaja Scooter - Kontor (2000 / Red Rooster / BMG Ufa)	A.C.H.D.D.K.HUN	39	32	10		In Your Eyes Kylie Minogue - Parlophone (Universal) / Biffco / Sony ATV / Mushroom / IMG / IMN / EMI	A.C.H.E.FL.FUK.GRE.HUN.IRL.I.NL.P.S.WA	73	51	9		Something Lasgo - A&S / A&S / Antler-Subway (Be's / A&S)	UK.IRL
7	8	20		How You Remind Me Nickelback - Roadrunner (Warner Chappell)	A.C.H.D.FL.UK.IRL.NL.N.S.WA	40	35	6		Toute Seule Lorie - EGP / Sony (Not Listed)	F.WA	74	74			The Wheels On The Bus Mad Donna - All Around The World (WC / Rondor / Purple / Universal / CC)	UK
8	3	2		The Hindu Times Oasis - Big Brother (Obverse Creation / Sony ATV)	A.C.H.D.E.FIN.UK.IRL.I.NL.N.S.WA	41	45	3		Ooohhwee Master P feat. Weebie - No Limit / Universal (Universal)	D	75	54	9		Do You Bro'Sis - Polydor (Rain Squared / BMG Ufa / No Angels)	A.C.H.D
9	9			Freak Like Me Sugababes - Island (Notting Hill / Universal / Beggars Banquet)	UK.IRL	42	43	2		Wherever You Will Go The Calling - RCA (Copyright Control)	A.C.H.D.D.K.FL.I.NL.N.S	76	91	3		No More Drama Mary J. Blige - MCA (Various)	CH.D.F.NL.S
10	11	2		Stach Stach Bratisla Boys - M6 Int. (Not Listed)	F	43	43			You Held The World In Your Arms Idlewild - Parlophone (EMI / Deceptive)	UK	77	72	9		Evergreen/Anything Is Possible Will Young - S/RCA (EMI / Warner Chappell / BMG / Peer / Good Ear)	UK.IRL
11	6	7		A New Day Has Come Celine Dion - Columbia / Epic (Sony ATV / Sing Little Pinguin)	A.C.H.D.D.K.FL.FUK.GRE.IRL.I.NL.N.S.WA	44	42	3		J'Ai Demandé La Lune Indochine - Columbia (Not Listed)	F.WA	78	67	9		Hard To Say I'm Sorry Aquagen - Dos Or Die (Copyright Control)	A.C.H.D.NL
12	7	2		J'Attends L'Amour Jenifer - Island (Not Listed)	F.WA	45	36	10		Wo Willst Du Hin? Xavier Naidoo - Naidoo Records / SPV (Worle Mannheims / Hansonic / Warner Chappell)	A.C.H.D	79	81	2		Catch Kosheen - Moksha / Arista (Tairona)	D
13	9	10		I'm Not A Girl, Not Yet A Woman Britney Spears - Jive (Warner Chappell / Zomba / Maratone)	A.C.H.D.D.K.FL.FUK.IRL.I.NL.S.WA	46	79	3		Culture Flash Members Of Mayday - Hansa (Low Spirit)	D	80	96	3		Tourné Toi Benoit Benoit - Mascotte (Not Listed)	F
14	14			One Step Closer S Club Juniors - Polydor (EMI / BMG / 19)	UK.IRL	47	30	31		Because I Got High Afroman - Universal (Various)	CH.F.WA	81	69	4		It's Going Down X-Ecutioners feat. Mike Shinoda & Mr. Hahn - Loud / Epic (Warner Chappell / Various)	CH.D.UK.IRL
15	15	5		4 My People Missy 'Misdemeanor' Elliott - Elektra (Various)	A.C.H.D.D.K.FL.FUK.IRL.NL.WA	48	41	21		Murder On The Dancefloor Sophie Ellis-Bextor - Polydor (Warner Chappell / Rondor / Universal)	A.C.H.D.D.K.FL.GRE.I.NL.N.S	82	70	23		J'Ai Tout Oublié Marc Lavoine & Cristina Marocco - Mercury (Not Listed)	F.WA
16	12	5		Tu Trouveras Natacha St Pier - Columbia (Not Listed)	CH.F.WA	49	39	29		Trackin' Billy Crawford - V2 (Not Listed)	CH.FL.F.NL.WA	83	75	16		Eternal Flame Atomic Kitten - Innocent / Virgin (Sony ATV)	F
17	16	6		L'Agitateur Jean Pascal - Island (Not Listed)	F.WA	50	49			Hungry Kosheen - Moksha / Arista (Tairona)	UK	84	74	25		From Sarah With Love Sarah Connor - Epic (Sunset / X-Cellent / Sony ATV)	CH.FIN.FL.GRE.HUN.NL.S.WA
18	25	7		Perdono Tiziano Ferro - EMI (Not Listed)	D.FL.F.WA	51	49			Come With Us/The Test Chemical Brothers - Virgin (EMI / Universal)	UK.IRL	85	85			Supernatural Supernatural - Metronome (Not Listed)	S
19	17	14		Engel Ben feat. Gim - Hansa (copyright Control)	A.C.H.D	52	49			4 Fists Part II KC DaRookee ft. Afrob / Samy Deluxe / D-Flame - East West (Not Listed)	D	86	86			Chanson D'Emilie Jolie Et le Grand Oiseau Amelie Saimpoint & Jérôme Collet - Ulm (Not Listed)	F
20	23	13		Qui Est L'Exemple Rohff - Hostile / Virgin (Not Listed)	CH.F.WA	53	47	3		U-Turn Usher - Arista (EMI / Warner Chappell)	CH.D.UK.NL.S.WA	87	64	10		Bodyrock Shaham & Brandon - Edel (Killer Loop / Shift / Warner Chappell)	A.D
21	14	7		Me Julie Shaggy & Ali G - Island (EMI / Warner Chappell / Livingston / Mount Port)	A.C.H.D.D.K.FL.UK.IRL.NL.N	54	46	7		Put Your Arms Around Me Natural - Ariola (EMI / Jimmy Fun / Warner Chappell)	A.C.H.D	88	88			Innocente Renato Zero - Tattica / Sony (Not Listed)	I
22	18	8		Escape Enrique Iglesias - Interscope (EMI April)	A.C.H.D.FL.UK.GRE.HUN.I.NL.P.S.WA	55	38	3		Si Fragiles Jessica - Island (Not Listed)	F.WA	89	65	9		No More Tears Jeanette - Polydor (KuBa / Musicap)	A.C.H.D
23	20	13		The World's Greatest R. Kelly - Jive (Zomba / R. Kelly)	A.C.H.D.D.K.FL.FUK.IRL.NL.N.S.WA	56	50	13		World Of Our Own Westlife - S/RCA (Rokstone / Universal)	A.C.H.D.UK.IRL.NL.S	90	82	2		Shake Ur Body Shy FX & T-Power feat. Di - Positiva (Universal)	UK
24	24			If Tomorrow Never Comes Ronan Keating - Polydor (Not Listed)	A.D.D.K.FL.NL	57	86	2		Got What You Need Eve - Interscope (Not Listed)	F	91	85			Millésime Pascal Obispo - Epic (Calogero)	F.WA
25	19	6		Freeek! George Michael - Polydor (Dick Leahy / Sony ATV / EMI)	A.C.H.D.D.K.E.FL.FUK.GRE.IRL.I.NL.P.S.WA	58	61	6		Le Bon Choix Leslie - M6 Int. / BMG (Not Listed)	F	92	77	5		Dom Andra Kent - RCA (Not Listed)	FIN.N.S
26	24	15		Get The Party Started Pink - Arista / LaFace / Arista (Famous / Stuck In The Throat)	A.C.H.D.FL.FUK.GRE.IRL.I.NL.N.S.WA	59	46			Warriors Of The World United Manowar - Nuclear Blast (Inar)	D.FIN.S	93	68	5		Nasty Girl Destiny's Child - Columbia (Sony ATV / EMI)	A.C.H.D.FL.GRE.IRL.NL.S
27	22	2		C'Est Une Belle Journée Mylène Farmer - Polydor (Not Listed)	F.WA	60	63	2		Comment Lui Dire Gregori Baquet - Mercury (Not Listed)	F.WA	94	92	36		Fallin' Alicia Keys - J (EMI)	CH.F.GRE.I
28	29	6		Insatiable Darren Hayes - Columbia (Warner Chappell / Sony ATV)	CH.D.D.K.UK.GRE.IRL.NL.N.S	61	58	6		Fly By II Blue - Innocent / Virgin (Almo / Rondor / Universal / EMI / Sony ATV)	CH.FL.UK.GRE.IRL.NL.S	95	73	3		Beautiful Matt Darcy feat. Marcella Woods - Incentive (Notting Hill / Chrysalis / Earth / CC)	UK
29	27	9		One Day In Your Life Anastacia - Epic (EMI / Sony ATV / Universal)	A.C.H.D.FL.UK.GRE.HUN.IRL.I.NL.S.WA	62	55	11		Point Of View DB Boulevard - Airplane / Illustrious / Sony (Suono / GhettoBlasters)	CH.D.E.FL.UK.GRE.IRL.I.NL	96	57	11		What About Us? Brandy - Atlantic (EMI / Notting Hill / Ensign / Windswept)	CH.FL.F.I.S.WA
30	26	3		Lazy X-Press 2 feat. David Byrne - Skint / Epic (Warner Chappell / BMG / Chrysalis)	FL.UK.GRE.IRL.NL	63	59	9		Tu Es Toujours La Tina Arena - Columbia (Not Listed)	F.WA	97	83	20		Comme Un Boomerang Etienne Daho & Dani - Virgin (Not Listed)	F.WA
31	40	2		Just More Wonderwall - WEA (Copyright Control)	D	64	76	3		One Step Too Far Faithless & Dido - Cheeky / Arista (Warner Chappell / BMG)	CH.D.FL.UK.GRE.HUN.IRL.I.WA	98	94	2		Toveren K 3 - Niels William / BMG (Not Listed)	FL.NL
32	28	8		Ain't It Funny (Ja Rule Mix) Jennifer Lopez feat. Ja Rule - Epic (Sony ATV)	A.C.H.D.FL.UK.GRE.IRL.NL.P.WA	65	62	6		Like A Prayer 2002 Limelight - WEA (Bleu Disque / Johnny Yuma / Webo Girl / WC)	A.D.F	99	89	4		Rock City Royce Da 5'9" feat. Eminem - Columbia (Warner Chappell / EMI)	A.C.H.D.FL.NL.S
33	21	6		Unchained Melody Gareth Gates - S / RCA (MPL)	UK.IRL	66	56	9		1M73, 62 Kg Scottie - M6 Int. / Virgin (Not Listed)	F	100	100			Steh Auf, Wenn Du Am Boden Bist Die Toten Hosen - JKP / East West (Not Listed)	D
						67	44	2		You're Not Alone ATB - Kontor (Chrysalis / BMG)	A.D.HUN						

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: The Official UK Charts Co. (UK); Chart Track (Ireland); Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tit-Live (France); Fimi-Neisen (Italy); Suichting Mega Top 100 (Holland); Suichting Promovi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 80 (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

this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	
1	1	5	Celine Dion	A New Day Has Come	Columbia/Epic	A.C.H.CZE.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	34	27	23	Jean-Jacques Goldman	Chansons Pour Les Pieds	Columbia	CH.F.WA	68	56	52	Soundtrack	Le Fabuleux Destin D'Amelie Poulain	Labels/Virgin	D.F.GRE.NL.POL.WA	
2	2	23	Shakira	Laundry Service/Servicio De Lavanderia	Epic/Columbia	A.C.H.CZE.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	35	35	24	Westlife	World Of Our Own	RCA	A.C.H.D.D.K.UK.IRL.NL.S	69	76	21	Stereophonics	Just Enough Education To Perform - V2		UK.IRL	
3	3	22	Anastacia	Freak Of Nature	Epic	A.C.H.CZE.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	36	21	5	Jenifer	Jenifer (L'Album)	Island	CH.F.WA	70	42	3	Hank Marvin	Guitar Player	CMC/Universal TV	DK.UK.S	
4	4	17	Nickelback	Silver Side Up	Roadrunner	A.C.H.D.D.K.FL.FUK.IRL.I.NL.N.POL.P.S.WA	37	54	10	Sting & The Police	The Best Of Sting & The Police - A&M		D.UK.IRL.I	71	93	2	David Gray	White Ladder	IHT/East West	UK.IRL	
5	6	9	Barbra Streisand	The Essential Barbra Streisand	Columbia	A.D.D.K.E.FIN.FL.UK.GRE.IRL.NL.P.S.WA	38	NE		Nuria Fergá	Brisia De Esperanza	Universal	E	72	52	4	Articolo 31	Domani Smetto	Ricordi/BMG	CH.I	
6	8	6	Jennifer Lopez	J To Tha L-O! The Remixes	Epic	A.C.H.D.E.FL.FUK.GRE.IRL.NL.POL.WA	39	36	34	Jamiroquai	A Funk Odyssey	Sony S2	FL.FUK.IRL.WA	73	69	5	Lorie	Près De Toi	EGP/Sony	CH.F.WA	
7	7	2	Böhse Onkelz	Dopamin	Virgin	A.C.H.D	40	45	8	Lenny Kravitz	Lenny	Virgin	A.C.H.D.E.FL.FI.NL.P	74	68	4	Sportfreunde Stiller	Die Gute Seite	Motor	A.D	
8	11	22	Blue	All Rise	Innocent/Virgin	FL.UK.IRL	41	NE		Wilco	Yankee Hotel Foxtrot	Nonesuch/Warner	D.UK.IRL.N	75	58	10	Les Enfoirés	Tous Dans Le Même Bateau	Resto Du Coeur/BMG	CH.F.WA	
9	5	3	Sheryl Crow	C'Mon C'Mon	A&M	A.C.H.D.D.K.FL.FUK.GRE.IRL.I.NL.WA	42	40	17	Ja Rule	Pain Is Love	Def Jam	CH.D.FL.FUK.IRL.NL.WA	76	60	2	Niña Pastori	Maria	Ariola	E	
10	9	5	Xavier Naidoo	Zwischenspiel - Alles Für Den Herrn	Naidoo Records/SPV	A.C.H.D	43	62	2	Patricia Kaas	Piano Bar	Columbia	CH.F.GRE.WA	77	74	8	Various Artists	Melodifestival 2002	Mariann	S	
11	14	26	Enrique Iglesias	Escape	Interscope	A.C.H.D.FL.UK.GRE.IRL.NL.P.S.WA	44	33	30	Kylie Minogue	Fever	Parlophone	CH.D.FUK.GRE.IRL.NL	78	NE		Sat	Dans Mon Monde	S.M.A.L.L./Sony	F	
12	10	9	Alanis Morissette	Under Rug Swept	Maverick/Warner Bros.	A.C.H.CZE.D.E.FL.FUK.HUN.IRL.I.NL.N.POL.P.S.WA	45	37	5	Chayanne	Grandes Exitos	Columbia	E	79	90	6	Golec Uorkiestra	Golec Uorkiestra 3 - Kiloherce Prosto W	Ariola	POL	
13	12	25	Britney Spears	Britney - Jive		A.C.H.D.FL.FUK.GRE.HUN.IRL.NL.P.S.WA	46	66	14	Die Toten Hosen	Auswärtsspiel	JKP/East West	A.C.H.D	80	65	23	De Palmas	Marcher Dans Le Sable	Polydor	CH.F.WA	
14	19	2	Lynda Lemay	Les Lettres Rouges	WEA	CH.F.WA	47	46	12	Garou	Seul	Columbia	CH.F.POL.WA	81	97	29	Sum 41	All Killer No Filler	Island	CH.FL.FUK.IRL	
15	18	16	P.O.D.	Satellite	Atlantic	A.C.H.D.D.K.FIN.FL.IRL.I.NL.N.POL.S.WA	48	44	7	Indochine	Paradize	Columbia	CH.F.WA	82	75	7	Gianluca Grignani	Uguali E Diversi	Universal	I	
16	13	36	Alicia Keys	Songs In A Minor - J		A.C.H.D.D.K.E.FIN.FUK.GRE.HUN.IRL.I.NL.WA	49	49	69	Dido	No Angel	Cheeky/Arista	CH.FUK.GRE.IRL.POL.WA	83	81	13	Bro'Sis	Never Forget (Where You Come From)	Polydor	A.C.H.D	
17	16	4	Darren Hayes	Spin	Columbia/Polydor	CH.DK.FIN.UK.GRE.S	50	30	4	Natasha St-Pier	De L'Amour Le Mieux	Columbia	CH.F.WA	84	79	10	Operación Triunfo	Operación Triunfo Canta Disney	Vale Music	E	
18	23	2	Bryan Ferry	Frantic	Virgin	A.C.H.D.D.K.FL.FGRE.NL.N.S	51	78	6	Puddle Of Mudd	Come Clean	Geffen	A.C.H.D.UK.IRL	85	41	2	Original Cast	Der König Der Löwen (German Cast)	Hansa	D	
19	15	2	DJ Bobo	Celebration	DJ Bobo/EMI/BMG	A.C.H.D	52	43	4	Jools Holland	Small World Big Band	Warner Strategic Marketing	UK	86	84	32	Enya	A Day Without Rain	WEA	CH.D.FNL.POL	
20	24	12	Mary J. Blige	No More Drama	MCA	A.C.H.D.FL.FUK.GRE.IRL.NL.S.WA	53	47	8	Operación Triunfo	Gala Eurovision	Vale Music	E	87	88	2	Missy 'Misdemeanor' Elliott	Miss E...So Addictive	Elektra	FL.UK.IRL	
21	50	19	Yannick Noah	Yannick Noah	Saint George/Columbia	CH.F.WA	54	61	12	Jovanotti	Il Quinto Mondo	Mercury/Soleluna/Mercury	CH.I	88	NE		Ashanti	Ashanti	Def Jam	CH.UK	
22	20	23	Robbie Williams	Swing When You're Winning	Chrysalis	A.C.H.D.D.K.FL.UK.HUN.IRL.NL.POL.S.WA	55	29	5	Iron Maiden	Rock In Rio	EMI	A.C.H.D.E.FIN.FL.GRE.I.P.S	89	86	3	Soundtrack	Queen Of The Damned	Reprise	A.D	
23	25	67	Linkin Park	Hybrid Theory	Warner Bros.	A.C.H.D.D.K.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.S.WA	56	NE		X-Press 2	Muzikizum	Skint	UK	90	RE		Kosheen	Resist	Moksha/Arista	D.UK	
24	26	13	Pink	M!ssundaztood	Arista	A.C.H.D.D.K.FL.FUK.HUN.IRL.NL.S	57	82	10	Tiziano Ferro	Rosso Relativo	EMI	CH.I	91	92	2	Usher	8701	Arista	D.UK.WA	
25	51	2	Kent	Vapen & Ammunition	RCA	DK.FIN.N.S	58	48	6	Modern Talking	Victory	Hansa	A.C.H.CZE.D.GRE.HUN.POL	92	95	4	Soundtrack	Moulin Rouge	Interscope	E.FL.FGRE.HUN.NL.S.WA	
26	NE		Blank & Jones	Substance	Edel	D	59	39	22	Soundtrack	The Lord Of The Rings The Fellowship Of The Ring	Reprise	CZE.D.E.FIN.FL.GRE.HUN.NL.POL.S	93	71	6	R. Kelly & Jay-Z	The Best Of Both Worlds	Jive	CH.D.FNL.WA	
27	22	4	Pet Shop Boys	Release	Parlophone	A.C.H.CZE.D.E.UK.GRE.I.S.WA	60	31	2	Elvis Costello	When I Was Cruel	Mercury	A.C.H.FL.UK.IRL.NL.N.S	94	94	22	Sarah Connor	Green Eyed Soul	X-Cell/Epic	CH.FIN.FL.GRE.NL.N.POL.P.WA	
28	17	4	Neil Young	Are You Passionate?	Reprise	A.C.H.D.FIN.FL.FUK.GRE.I.NL.N.S.WA	61	57	3	The Kelly Family	La Patata	Polydor	A.C.H.CZE.D.FL.NL.POL	95	96	3	Volumia!	Het Beste Van Volumia!	Ariola	FL.NL	
29	34	10	System Of A Down	Toxicity	American/Columbia	A.C.H.D.D.K.FL.FUK.GRE.IRL.I.NL.POL.WA	62	59	9	Marco Borsato	Onderweg	Polydor	FL.NL	96	87	4	Simple Minds	Cry	Eagle	CH.D.FL.I.NL.WA	
30	NE		Nomadi	Amore Che Prendi Amore Che Dai	CGD	I	63	53	3	Alex Ubago	¿Que Pides Tu?	DRO	E	97	80	3	Caesars Palace	Love For The Streets	Dolores/MNW	S	
31	32	3	Badly Drawn Boy	About A Boy	OST - Twisted Nerve/XL	UK.IRL	64	63	5	The Streets	Original Pirate Material	Locked On/679 Recordings/Warner	UK.IRL.N.S	98	67	2	Craig Armstrong	As If To Nothing	Melankolic	FL.FGRE.WA	
32	73	2	Soundtrack	Parle Avec Elle (Alberto Iglesias)	Ulm	F	65	55	46	Travis	The Invisible Band	Independiente/Sony	CH.FUK.IRL.N	99	RE		K3	Tele-Romeo	Niels William/Ariola	FL.NL	
33	28	5	Supertramp	Slow Motion	EMI	A.C.H.D.E.FP.WA	66	70	2	Billy Crawford	Ride	V2	CH.F.WA	100	72	2	Petula Clark	The Ultimate Collection	Sanctuary	FL.UK	
							67	64	5	Anna Maria Jopek	Nienasycenie	Izabelin/Universal	POL								

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

AIRBORNE

The pick of the week's new singles
by Siri Stavenes Dove and Miriam Hubner



MARIA MENA My LULLABY

(Columbia)
Release date: Feb 11 (Norway), May (Scandinavia)
Sixteen-year-old Norwegian singer-songwriter Maria Mena's debut single *My Lullaby* is as personal as a teenager gets. The downbeat ballad documents her emotions surrounding her parents' divorce and proves engaging while avoiding sentimentality. In fact, all 12 tracks on Mena's debut album *Another Phase* are a pleasant mix of upbeat, radio-friendly pop rock and some mellow cuts, which have been embraced by Scandinavian teenagers who know exactly where she is coming from. Mena's father is musician Charles Mena, an Oslo-based New Yorker who used to play with Two Niggers And A Honky, while her mother works at the theatre—indeed, Mena herself plans on becoming an actress. Having already been a hit in Norway, where stations now are picking up new track *Free*, *My Lullaby* is currently being added to playlists in Denmark. "It's a hit, and I think young girls will fall in love with it," says head of music policy at public CHR station DR P3 in Denmark Eik Frederiksen. "But people who are a bit older will probably feel the lyrics are a bit banal." SSD

Currently playing on: DR P3/Denmark, Radio Silkeborg/Denmark, Radio 102/Norway, Radio 1/Norway



ARCHIVE AGAIN

(East West)
Release date: May 6 (UK), April 16 (France)

Since their debut album *Londinium* that came out in 1996, UK act Archive have changed vocalists for each album. On their third longplayer *You All Look The Same To Me*, which could be interpreted as a reference to their seemingly disposable frontmen, Craig Walker from indie outfit Power Of Dreams is on vocal duties. First single *Again* is a mellow track with smooth guitar licks and a Pink Floyd-esque atmosphere. The band has a big following in continental Europe, particularly in France and Germany. Christine Goor at alternative station Radio 21 in Brussels says, "*Again* is a very beautiful song. We have programmed the track to playlist three or four times a day since the beginning of April, and a lot of listeners have phoned or e-mailed to inquire about the title of this song. And the old fans are not disappointed either, because the style has changed. Archive came to Brussels a few weeks ago for a concert, and the audience was surprised by the new look of the group, but nobody left the room." MH

Currently playing at: Radio 21/Belgium, France Inter/France, Student Broadcast Network/UK, BBC London Live, XFM/UK

Eurochart A/Z Indexes

Hot 100 singles

1	1M73, 62 Kg	66	Le Bon Choix	58
2	4 Fists Part II	52	Leap Of Faith/Jusqu'au Bout	34
3	4 My People	15	Like A Prayer 2002	65
4	A New Day Has Come	11	Like A Prayer	2
5	Ain't It Funny (Ja Rule Mix)	32	Me Julie	21
6	Always On Time	35	Millésime	91
7	Beautiful	95	Mission Cléopâtre	38
8	Because I Got High	47	Murder On The Dancefloor	48
9	Bodyrock	87	My Culture	37
10	Catch	79	Nasty Girl	93
11	C'Est Une Belle Journée	27	Nessaja	6
12	Cette Vie Nouvelle	71	No More Drama	76
13	Chanson D'Emilie Jolie Et Le Grand Oiseau	86	No More Tears	89
14	Come With Us/The Test	51	One Day In Your Life	29
15	Comme Un Boomerang	97	One Step Closer	14
16	Comment Lui Dire	60	One Step Too Far	64
17	Culture Flash	46	Oohhhwee	41
18	Do You	75	Perdono	18
19	Dom Andra	92	Point Of View	62
20	Engel	19	Put Your Arms Around Me	54
21	Escape	22	Qui Est L'Exemple	20
22	Eternal Flame	83	Rock City	99
23	Evergreen/Anything Is Possible	77	Shake Ur Body	90
24	Fallin'	94	Si Fragiles	55
25	Fame	36	Something	73
26	Fly By II	61	Stach Stach	10
27	Forever Not Yours	72	Steh Auf, Wenn Du Am Boden Bist	100
28	Freak Like Me	9	Supernatural	85
29	Freeek!	25	Tainted Love	3
30	From Sarah With Love	84	The Hindu Times	8
31	Get The Party Started	26	The Wheels On The Bus	74
32	Girlfriend	4	The World's Greatest	23
33	Got What You Need	57	Time 2 Wonder	70
34	Hard To Say I'm Sorry	78	Tourne Toi Benoit	80
35	Hero	68	Tous Ensemble	5
36	How You Remind Me	7	Toute Seule	40
37	Hungry	50	Toveren	98
38	If Tomorrow Never Comes	24	Trackin'	49
39	I'm Not A Girl, Not Yet A Woman	13	Tu Es Toujours La	63
40	In Your Eyes	39	Tu Trouveras	16
41	In Your Eyes	69	Unchained Melody	33
42	Innocente	88	U-Turn	53
43	Insatiable	28	Warriors Of The World United	59
44	It's Going Down	81	What About Us?	96
45	J'Ai Demandé La Lune	44	Whenever Wherever/Suerte	1
46	J'Ai Tout Oublié	82	Wherever You Will Go	42
47	J'Attends L'Amour	12	Wo Willst Du Hin?	45
48	Just More	31	World Of Our Own	56
49	L'Agitateur	17	You Held The World In Your Arms	43
50	Lazy	30	You're Not Alone	67

Billboard

TOP 20 US SINGLES

MAY 2, 2002

TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
> 1	1	FOOLISH MURDER INC./DEF JAM/IDJMG	ASHANTI
2	2	WHAT'S LUV? TERROR SQUAD/ATLANTIC	FAT JOE FEAT. ASHANTI
> 3	4	I NEED A GIRL (PART ONE) BAD BOY/ARISTA P.DIDDY FEAT. USHER & LOON	
> 4	3	U DON'T HAVE TO CALL ARISTA	USHER
5	6	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	PUDDLE OF MUDD
> 6	10	A THOUSAND MILES A&M/INTERSCOPE	VANESSA CARLTON
> 7	12	ALL YOU WANTED MAVERICK/WARNER BROS.	MICHELLE BRANCH
8	9	DON'T LET ME GET ME ARISTA	PINK
9	5	AIN'T IT FUNNY EPIC	JENNIFER LOPEZ FEAT. JA RULE
10	7	OOPS (OH MY) THE GOLD MINE/ELEKTRA/EEG	TWEET
11	8	GIRLFRIEND J	'N SYNC
12	11	IN THE END WARNER BROS.	LINKIN PARK
> 13	17	UNDERNEATH YOUR CLOTHES EPIC	SHAKIRA
14	14	HOW YOU REMIND ME ROADRUNNER/IDJMG	NICKELBACK
> 15	15	WHEREVER YOU WILL GO RCA	THE CALLING
16	16	PASS THE COURVOISIER PART 2 J	BUSTA RHYMES FEAT. P.DIDDY & PHARREL
17	13	ESCAPE INTERSCOPE	ENRIQUE IGLESIAS
> 18	18	RAINY DAYZ MCA	MARY J. BLIGE FEAT JA RULE
> 19	19	HERE IS GONE WARNER BROS.	GOO GOO DOLLS
> 20	—	THE MIDDLE DREAMWORKS	JIMMY EAT WORLD

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
> 1	NE	NO SHOES, NO SHIRT, NO PROBLEM BNA/RLG	KENNY CHESNEY
2	1	ASHANTI MURDER INC./AJM/DEF JAM/IDJMG	ASHANTI
3	3	A NEW DAY HAS COME EPIC	CELINE DION
4	2	C'MON C'MON INTERSCOPE	SHERYL CROW
5	4	NOW 9 UNIVERSAL/EMI/ZOMBA/SONY/UMRG	VARIOUS ARTISTS
> 6	NE	STAR WARS EPISODE II: ATTACK OF THE CLONES SONY CLASSICAL	SOUNDTRACK
> 7	5	THE SCORPION KING UNIVERSAL/UMRG	SOUNDTRACK
8	7	O BROTHER WHERE ART THOU? MERCURY (NASHVILLE)	SOUNDTRACK
> 9	8	JOSH GROBAN 143/WARNER BROS	JOSH GROBAN
10	9	MISUNDAZSTOOD ARISTA	PINK
> 11	NE	CEE-LO AND HIS PERFECT IMPERFECTIONS ARISTA	CEE-LO
12	10	LAUNDRY SERVICE EPIC	SHAKIRA
> 13	NE	YANKEE HOTEL FOXTROT NONESUCH/AG	WILCO
> 14	—	TOXICITY AMERICAN/COLUMBIA/CRG	SYSTEM OF A DOWN
15	6	SOUTHERN HUMMINGBIRD THE GOLD MIND/ELEKTRA/EEG	TWEET
16	12	WORD OF MOUF DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS
17	13	COME CLEAN FLAWLESS/GEFFEN/INTERSCOPE	PUDDLE OF MUDD
18	15	(HYBRID THEORY) WARNER BROS.	LINKIN PARK
19	16	SILVER SIDE UP ROADRUNNER/IDJMG	NICKELBACK
> 20	NE	WHEN I WAS CRUEL ISLAND/IDJMG	ELVIS COSTELLO

> Records with greatest sales and/or airplay gains. © 2002, Billboard/VNU Business Media.

Top 100 albums

Anastacia	3	Linkin Park	23
Craig Armstrong	98	Jennifer Lopez	6
Articolo 31	72	Lorie	73
Ashanti	88	Hank Marvin	70
Bradley Drawn Boy	31	Kylie Minogue	44
Blank & Jones	26	Modern Talking	58
Mary J. Blige	20	Alanis Morissette	12
Blue	8	Xavier Naidoo	10
DJ Bobo	19	Nickelback	4
Böhse Onkelz	7	Yannick Noah	21
Marc Borsato	62	Nomadi	30
Bro'Sis	83	Operación Triunfo	53
Caesars Palace	97	Operación Triunfo	84
Chayanne	45	Original Cast - Der König Der Löwen	85
Petula Clark	100	De Palmas	80
Sarah Connor	94	Niña Pastori	76
Elvis Costello	60	Pet Shop Boys	27
Billy Crawford	66	Pink	24
Sheryl Crow	9	P.O.D.	15
Dido	49	Puddle Of Mudd	51
Celine Dion	1	Ja Rule	42
Missy 'Misdemeanor' Elliott	87	Sat	78
Les Enfoirés	75	Shakira	2
Enya	86	Simple Minds	96
Nuria Fergó	38	Soundtrack - Le Fabuleux Destin D'Amélie Poulain	68
Tiziano Ferro	57	Soundtrack - Moulin Rouge	92
Bryan Ferry	18	Soundtrack - Parle Avec Elle	32
Garou	47	Soundtrack - Queen Of The Damned	89
Jean-Jacques Goldman	34	Soundtrack - The Lord Of The Rings	59
Golec Uorkiestra	79	Britney Spears	13
David Gray	71	Sportfreunde Stiller	74
Gianluca Grigani	82	Stereophonics	69
Darren Hayes	17	Sting & The Police	37
Jools Holland	52	Natasha St-Pier	50
Enrique Iglesias	11	The Streets	5
Indochine	48	Barbra Streisand	64
Iron Maiden	55	Sum 41	81
Jamiroquai	39	Supertramp	33
Jenifer	36	System Of A Down	29
Anna Maria Jopek	67	Die Toten Hosen	46
Jovanotti	54	Travis	65
K3	99	Alex Ubago	63
Patricia Kaas	43	Usher	91
R. Kelly & Jay-Z	93	Various Artists	77
The Kelly Family	61	Volumia!	95
Kent	25	Westlife	35
Alicia Keys	16	Wilco	41
Kosheen	90	Robbie Williams	22
Lenny Kravitz	40	X-Press 2	56
Lynda Lemay	14	Neil Young	28

DANCE BEAT

The weekly dance chart comment by Harald Roth

MadHouse's version of Madonna's *Like A Prayer* (Bio Records) returns to the top after a week at number two, knocking X-Press feat. David Byrne's *Lazy* (Skint) down to two after only one week at number one.

Moving up to number three from number seven is a remix of Shakira's massive hit *Whenever, Wherever* (Columbia), which is topping the dance charts in Poland, Finland and the Czech Republic. The Latin-style track is also climbing the Danish and French listings.

Two tracks come into the top 10 this week—one as a new top 10 entry, while the other is a re-entry. Mauro Picotto's *Pulsar* (BXR-Media) is new to the top 10 at eight, performing well in Germany, Benelux and Scandinavia. Picotto has had five other records in the dance Traxx top 100 since 1998's *Lizard*, which was the only cut not to reach the top 10. His best efforts to date have been 2000's *Proximus* and *Komodo* (both BXR), which both peaked at six.

Returning to the top 10 is Sophie Ellis Baxtor's *Murder On The Dancefloor* (Polydor), having previously peaked at nine last month.

UK-signed American artist Moby enjoys this week's highest, and only, new entry at 18 with *We Are All Made Of Stars* (Mute), from his much-anticipated forthcoming album *18*. The track also tops the Movers listing, helped by a lot of support in Germany, the UK and the Netherlands. Moby has previously enjoyed seven Dance Traxx hits, of which 1997's *Honey* (Mute) was the most successful, peaking at 17.

Meanwhile, the grand old lady of hip hop, Missy "Misdemeanor" Elliott, sees her *4 My People* (Gold Mind/East West) leap up from 20 to 11 thanks to support from DJs in the UK, Germany, Sweden, Denmark and Finland as well as retail success

in the dance stores of the UK, Belgium, Germany and Poland.



THIS WEEK'S MOVERS

- 1 We Are All Made Of Stars Moby (Mute)
- 2 Dove Moony (Airplane!/Positiva)
- 3 Set U Free Todd Terry (Sound Design/Ministry Of Sound)
- 4 Reason Ian van Dahl (Free-style/A&S Records/NuLife)
- 5 4 My People Missy "Misdemeanor" Elliott (Gold Mind/East West)
- 6 Another Dimension Airwave (Bonzai Trance/Progressive)
- 7 There Goes The Fear Doves (Heavenly)
- 8 Let's Push Things Forward Streets (Locked On/XL Recordings/679/WEA)
- 9 Champagne Dance Play As U Go Cartel (Direction/INCredible)
- 10 Wish I Didn't Miss You Angie Stone (J Records/BMG)

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

EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined - Issue 20 - www.mis-charts.de	Original Label Reports Charted - BPM	Peak CO
1	2	9	★ LIKE A PRAYER Mad House	*** NO.1 *** (2nd week) CP(73%): D1.H1.N.I.Au.F.B.Cz.Pol.Hun.D2.D3.D4. / S(27%): D.H.F.Cz.Pol. - 128	Bio Records	1 H
2	1	8	★ LAZY X-Press 2 feat. David Byrne	CP(58%): Uk.D1.H1.S.Dk.I.B.Pol.Hun.Por.D2.H2. / S(42%): Uk.D.H.Pol.Ir. - 130	Skint/SINE (Sony)	1 U.K.
3	7	12	★ WHENEVER, WHEREVER Shakira	CP(78%): S.Dk.N.Fi1.I.F.Cz.Hun.Fi2.D2. / S(22%): F.Cz.Pol. - 108	Epic (Sony)	3 Col.
4	3	10	★ YOU'RE NOT ALONE ATB	CP(91%): D1.H1.Dk.I.Au.Cz.Pol.Hun.D2.D3.D4. / S(9%): Cz.Pol.I. - 135	Kontor/edel	3 D
5	5	9	★ ANOTHER BRICK IN THE WALL Pink Coffee	CP(66%): D1.I.Au.F.B.D2.D4. / S(34%): D.F.I. - 125	909 Rec./JT	3 Italy
6	6	7	★ AWAKENING Rank 1	CP(64%): D1.H1.B.Hun.D2.D3.D4.H2. / S(36%): D.H.B. - 140	ID&T	6 H
7	4	19	★ POINT OF VIEW DB Boulevard	CP(75%): D1.S.Dk.N.Fi1.I.Au.Hun.D2. / S(25%): D.B.Pol.Ir. - 129	Airplane!/Illustrious (Sony)	1 Italy
8	14	17	★ PULSAR Mauro Picotto	CP(75%): D1.H1.S.N.B.Hun.D2.D3.D4.H2. / S(25%): D.H.Ir. - 135	BXR (Media)	8 Italy
9	8	8	★ PUNK Ferry Corsten	CP(84%): Uk.H1.Fi1.B.Hun.D2.D4.H2. / S(16%): H.B. - 135	Tsunami (Purple Eye Entertainment)	8 H
10	11	18	★ MURDER ON THE DANCEFLOOR Sophie Ellis Baxtor	CP(86%): D1.S.Dk.N.Fi1.I.F.Hun.D2.D4. / S(14%): D. - 128	Polydor (Universal)	9 U.K.
11	20	8	★ 4 MY PEOPLE Missy "Misdemeanor" Elliott	CP(63%): Uk.D1.S.Dk.Fi1.F.D2. / S(37%): Uk.D.B.Pol. - 131	Gold Mind/EastWest (EEG-Warner Music)	11 USA
12	18	3	★ AT NIGHT Shakedown	CP(84%): Uk.D1.Dk.N.I.F.B.D2. / S(16%): D.B. - 125	Naive/Sony	12 F
13	10	5	★ LETHAL INDUSTRY DJ Tiesto	CP(59%): Uk.D1.H1.B. / S(41%): Uk.H.Ir. - 139	Black Hole Recordings	8 H
14	13	15	★ HARD TO SAY I'M SORRY Aquaen	CP(90%): H1.S.Dk.Cz.Hun.Fi2.D2.D3.D4. / S(10%): F.Cz.Pol. - 140	Dos Or Die/Jive (Zomba)	10 D
15	12	14	★ IN YOUR EYES Kylie Minogue	CP(93%): S.Dk.N.Fi1.I.F.Cz.E.Hun.Fi2.D2.D4. / S(7%): Cz.Pol. - 139	Parlophone (Capitol-EMI Recorded Music)	1 A
16	17	14	★ GET THE PARTY STARTED Pink	CP(85%): S.Dk.N.Fi1.I.Au.Cz.Hun.Fi2.D2. / S(15%): F.Cz.Pol. - 135	LaFace (Arista-BMG)	5 USA
17	9	11	★ CLOSE COVER Minimalistix	CP(76%): D1.H1.S.Dk.N.Fi1.B.Pol.Hun.D2.D4.H2. / S(24%): D.H.Ir. - 135	Sphere/Mostiko (RAM)	6 B
18	NEW	1	★ WE ARE ALL MADE OF STARS Moby	CP: Uk.D1.D2.H2. - 131	Mute	18 USA
19	15	8	★ ONE STEP TOO FAR Faithless feat. Dido	CP(67%): Uk.H1.S.Fi1.Cz.Pol.Hun.Fi2.D2.H2. / S(33%): Uk.B.Cz.Ir. - 127	Cheeky/Arista (BMG)	15 U.K.
20	21	4	★ FIRE Mousse T. feat. Emma Lanford	CP(77%): Uk.D1.I.Au.B.Pol.Hun.D2.D4. / S(23%): D. - 125	Peppermint Jam/edel	18 D
21	22	21	★ IT'S LOVE (TRIPPIN') Goldtrix pres. Andrea Brown	CP: S.Dk.N.Fi1.F.Hun.D2. - 130	Evolve/Serious/Universal	11 USA
22	25	6	★ CAN U DIG IT? (SELF CONTROL) JamX & De Leon	CP(76%): D1.H1.D2.D3.D4. / S(24%): D. - 139	F8T/EMI	21 U.K.
23	24	5	★ ALL I WANT Gardeweg	CP(70%): D1.Pol.D2.D4. / S(30%): D. - 136	Kontor/edel	23 D
24	16	16	★ TAKE ME AWAY (INTO THE NIGHT) 4 Strings	CP(98%): Uk.Dk.N.Au.B.Hun.D2.D4. / S(2%): Pol. - 138	Liquid Records (Spinnin')	3 H
25	19	19	★ CHILDREN 4Clubbers	CP(69%): Dk.I.F.Hun.D2.D4. / S(31%): F.I. - 140	Dropout! (Alphabet City)	2 D
26	33	5	★ IN THE BEGINNING Roger Goode feat. Tasha Baxtor	CP(71%): Uk.H1.N.Fi1.B.H2. / S(29%): Uk.H. - 135	Tsunami (Purple Eye Entertainment)	26 H
27	29	2	★ SHIFTER Timo Maas feat. MC Chickaboo	CP: Uk.S.N.B.Pol. - 130	Perfecto (Mushroom)	27 D
28	30	5	★ ONE DAY IN YOUR LIFE Anastacia	CP(96%): S.Dk.N.Fi1.Hun. / S(4%): Pol. - 119	Daylight/Epic (Sony)	27 USA
29	36	7	★ FREEEK! George Michael	CP(96%): Uk.S.Dk.N.Fi1.Au.F.Cz.Pol.Hun.D2. / S(4%): Cz. - 89	Polydor (Universal)	14 U.K.
30	23	14	★ ALONE Lasgo	CP(96%): Dk.N.Fi1.Cz.D2.D3.D4. / S(4%): Cz. - 140	A&S Records/Antler-Subway	11 B
31	31	3	★ SCREAM Nalin I.N.C.	CP(80%): D1.Pol.D2.D4. / S(20%): D. - 128	Kosmo/Universal	31 D
32	32	18	★ DESIRE Blank & Jones	CP(91%): Cz.Hun.Fi2.D2.D3.D4.H2. / S(9%): Cz.Pol. - 140	Gang Go (edel)	9 D
33	45	7	★ BEAT THE SILENCE/ON THE EDGE DJ Isaak	CP(68%): D1.E.D2.D4. / S(32%): D. - 138	Combined Forces	33 H
34	42	10	★ WILL BE ONE Datura	CP(84%): N.I.Au. / S(16%): I. - 139	Time	28 Italy
35	38	10	★ TEMPLE OF DREAMS Future Breeze	CP(36%): Uk.H1.N.Hun.H2. / S(64%): Uk.H.Ir. - 139	Alphabet City	26 D
36	44	5	★ QUI EST L'EXEMPLE Rohif	CP(80%): F. / S(20%): F. - 139	Hostile (Virgin-EMI Recorded Music)	36 F
37	26	22	★ THRILL ME Junior Jack	CP(79%): S.Fi1.I.Au.E.Hun. / S(21%): F. - 126	P.I.A.S.	1 B
38	28	4	★ BECAUSE THE NIGHT Jan Wayne	CP: D1.Au.Hun.D2.D3.D4. - 142	Storm Entertainment/Kontor/edel	28 D
39	88	2	★ SHAKE IT FOR ME DJ D presents The Hydraulic Dogs	CP: Uk. - 129	Styles Kickin'/Direction (Sony)	39 D
40	RE	2	★ NESSAJA Scooter	CP(84%): Au.D2.D3.D4. / S(16%): Ir. - 141	Storm Entertainment/Kontor/edel	40 D

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

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The Dance Traxx is based on the information from the following clubplay (CP) and specialist dance sales (S) sources: UK=United Kingdom; music week CLUB CHART (CP), The Official UK Charts Company 12-INCH SINGLES (S); Ireland: Chart-Track DANCE SINGLES (S); D=Germany: DDC - Deutsche Dance Charts CLUBPLAY (=D1/CP), German-DJ Playlist (=D2/CP), DJ Top 40 (=D3/CP), DMC (=D4/CP), DDC Top 50 Sales (S); Austria: DEFEJAY TOP 4TY (CP); France: EXTRA CLUB - Musibot System (CP), MAXI DANCE (S); © ETUDES & PERFORMANCES; H=Holland: IDP Dance Board 50 (CP), Stichting Mega Charts DANCE TRENDS (S); B=Belgium: IDP a Belgian Dance Chart (CP); U.S. TRATOP 40 DANCE (S); Dk=Denmark: M&I SERVICE dancechart.dk (CP); S=Sweden / NaNorway / Fi=Finland: DecJay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); F12=Finland: Discopress Oy SUOMEN DISKOLISTA (CP); I=Italy: Musica e Dischi s.r.l. - Top 50 Discoteche (CP) & Canali Vendita MIX (S); E=Spain: DecJay magazine TOP 25 (CP); P=Portugal: DANCE CLUB magazine (CP); Pol=Poland: Top 30 Dance Chart (CP), DJ Promotion DJ Top 50 (S); C=Czech Republic: Czech Dance Chart (CP + S); H=Hungary: XINJOY Club Chart (CP).

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POWER PLAYERS

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

PICK OF THE WEEK


A
Starbucks
(London)

"We play this track because it's more accessible than *Nothing*. It's a vibrant, energetic rock track with pop attitude—it's definitely the song to bring A into the mainstream."

James Curran
executive producer
Virgin Radio/UK



UK:
VIRGIN RADIO



PROGRAMME DIRECTOR: PAUL JACKSON
FORMAT: ROCK
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: SMG
www.virginradio.com

England Boys/Go England
Puddle Of Mudd/Blurry
Chad Kroeger/Hero
A/Starbucks

SWEDEN:
RIX FM



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

Hermes House Band/Country Roads
Bosson/This Is Our Life

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

KC DaRookee feat. Afrob/Samy Deluxe & D-Flame/4 Fists Part I
Tocotronic/This Boy Is Tocotronic
R. Kelly & Jay-Z/The Streets
Sugababes/Freak Like Me
Joy Denalane/Geh Jetzt
Watershed/Indigo Girl
Chad Kroeger/Hero
Peaches/Set It Off

UK:
BBC RADIO 1



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

Eminem/Without Me
Elvis vs. JXL/A Little Less Conversation
Bellefire/All I Want Is You
Black Rebel Motorcycle Club/Spread Your Love
Busta Rhymes feat. P. Diddy & Pharell/Pass The Courvoisier
Kylie Minogue/Love At First Sight
No Doubt/Hella Good
Peaches/Set It Off
Ronan Keating/If Tomorrow Never Comes

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

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

P. Diddy feat. Usher & Loon/I Need A Girl (Part One)
Alanis Morissette/Precious Illusions
Kylie Minogue/Love At First Sight
Glenn Lewis/Don't You Forget It
X-Press 2 feat. David Byrne/Lazy
Lutricia McNeal/Perfect Love
Melody Club/Palace Station
Thomas Andersson/slå!
Cassius Henry/Broke
Mis-Teeq/B With Me
Orishas/Qué Pasa?
Infinite Mass/Blazin'
Kosheen/Hungry
Ashanti/Foolish

Busta Rhymes feat. P. Diddy & Pharell/Pass The Courvoisier
Cassius feat. Jocelyn Brown/I'm A Woman
A1/Make It Good
Amazing Bob feat. Nicoda/Just Rockin'
Natalie Imbruglia/Beauty On The Fire
Paulina Rubio/Don't Say Goodbye
Dirty Vegas/I Should Know
Green Velvet/La La Land
Weeping Willows/Falling
Racing Ape/Waterfall
Beverley Knight/Gold
Eminem/Without Me
Mis-Teeq/Roll On
Moony/Dove

SPAIN:
LOS 40 PRINCIPALES



MUSIC DIRECTOR: GEORGE FLO
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.los40.com

Cornershop/Lessons Learned From Rocky I To Rocky III
El Canto Del Loco/A Contracorriente
Seguridad Social/Muchachacha
Monica Naranjo/No Voy A Llorar
Miguel Bosé/Te Digo Amor
A1/Caught In The Middle
Chenoa/Atrevete
Sober/Diez Anos

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

Sipe feat. Tommi Liimatta/Tilatkaa Tytät Taksi
Vapaapudotus/Teidän Kaupunkiin
Shakira/Underneath Your Clothes
David Charvet/Leap Of Faith
Lutricia McNeal/Perfect Love
Hoobastank/Running Away
Sugababes/Freak Like Me
Disco/Ketä Sinä Odotat
The 69 Eyes/Betty Blue

**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>

Sugababes/Freak Like Me
An Pierle/Sing Song Sally
The Music/The People
Eminem/Without Me
Chad Kroeger/Hero

**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

Shy FX & T-Power feat. Di/Shake Ur Body
Sarah Beltens/Someone To Say Hi To
Alanis Morissette/Precious Illusions
Faithless & Dido/One Step Too Far
Tweet & Missy Elliot/Oops (Oh My)
Within Temptation/Mother Earth
Eminem/Without Me

**AUSTRIA:
Ö3**



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

The Calling/Wherever You Will Go
No Angels/Something About Us
Blue/Fly By II

**HOLLAND:
RADIO 538**



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

'N Sync feat. Nelly/Girlfriend
Jive Jones/Me, Myself & I

**GERMANY:
BR BAYERN 3**



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

Vanessa Carlton/A Thousand Miles
The Calling/Wherever You Will Go
Westlife/Bop Bop Baby
Wonderwall/Just More
Laura Pausini/Non C'E
Watershed/Indigo Girl
Sasha/This Is My Time

**ITALY:
RADIO 105**



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

Paulina Rubio/Don't Say Goodbye
Zucchero/Sento Le Campane
Bomfunk MC's/Live Your Life
Ashanti/Foolish

**SPAIN:
CADENA 100**



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

Nacho Cano/La Aventura De La Vida
El Canto Del Loco/A Contracorriente
Fito & Fitipaldis/Para Toda La Vida
Seguridad Social/Muchachacha
Joe Cocker/Never Tear Us Apart
Souloopatack/Be-Bah-Bah
Tiziano Ferro/Perdono
Complices/A Veces
Coyote Dax/Dijo Si

**GERMANY:
94.3 RS2**



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

Band Ohne Namen/Missing You
No Angels/Something About Us
DJ's At Work/Time 2 Wonder
Pink/Don't Let Me Get Me
Laiih Al Deen/Dein Lied
Sylvester/In Your Eyes
Lasgo/Alone

**FRANCE:
RTL**



HEAD OF MUSIC PROG.: ALAIN TIBOLLA
FORMAT: FULL-SERVICE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.rtl.fr

Andrea Bocelli & Hélène Segara/Pas
Fait Pour Vivre Seul
Pascal Obispo/Neil Armstrong Ou
Gagarine
Patrick Bruel/Mon Amant De St Jean
Lynda Lemay/Donnez-Lui La Passion
Cunnie Williams/Come Back To Me
Indochine/J' Ai Demandé La Lune

**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

Elvis vs. JXL/A Little Less Conversation
The Calling/Wherever You Will Go
Brandy/Full Moon

**BELGIUM:
RADIO CONTACT F**



PROGRAMME & MUSIC DIR.: JEAN LOU BERTIN
FORMAT: CHR
SERVICE AREA: WALLONY
GROUP/OWNER: RTL GROUP
www.radiocontact.be

Love United/Live For Love United
Joe Cocker/Never Tear Us Apart
DB Boulevard/Point Of View
Thibault Durand/Le Jour J

**ITALY:
RADIO DEEJAY NETWORK**



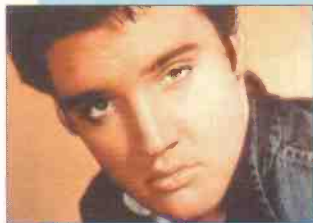
HEAD OF MUSIC: DARIO USUELLI
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Tweet & Missy Elliot/Oops (Oh My)
Dolphin's Mind/The Flow
Earphones/Lie To Me

ON THE AIR

M&M's weekly airplay analysis column

Following in the footsteps of his on-screen boss David Hasselhoff, French-born David Charvet, better known as Matt Brody from *Baywatch* or Craig Field from *Melrose Place*, is launching an international career in music. Summery pop track *Leap Of Faith*, co-written by Charvet and produced by Olle Romo, is released on Mercury France. CHR stations including Radio RPR 1 in Germany, Wit FM in France and RTL 102.5 in Italy have all picked up the track in time for summer.



Elvis (pictured) is back at CHR radio for the first time in years in the form of a fresh remix of *A Little Less Conversation*. The funky remix, the first legal remake of

an Elvis track, is currently only being played in the UK, but looks likely to cross over to the rest of Europe shortly and enter the airplay chart in the coming weeks. Gina McKie, music editor at CHR station Tay FM in Dundee, Scotland added the track this week. "The King is alive...I think we can expect more Elvis tracks to be resurrected," she says. "This is one kickin' track!"

Back to the chart, and Mary J. Blige's *No More Drama* (MCA) could be going all the way to the top, climbing from 18 to 13 in its sixth week in the chart. "It's perfect for a summer day—a mixture of the funk and chill zone," says McKie.

The king of chill-out compilations, Moby (pictured) is at eight this week with *We Are All Made Of Stars*, after five weeks on the chart. "There are other Moby tracks I would rather play," admits



McKie. But she adds: "It's an easy track to schedule as it's easy on the ears. I can't wait to hear the album. *We Are All Made Of Stars* will be a top 10 hit without doubt."

Westlife's (pictured) new offering *Bop Bop Baby* (RCA), an upbeat, poppy track off current album *World Of Our Own* (RCA), tops the Most Added listing and looks set for a high debut in the European Radio Top 50 next week. The track has been added



by CHR stations Bayern 3 in Germany Radio ABC in Denmark, and by public AC/MOR station BBC Radio 2 in the UK.

Also bubbling under, Moony's *Dove* could also come into the chart next week. The lady whose voice appears on DB Boulevard's *Point Of View* (Illustrious/Airplane)—which, incidentally, sits at 32 after 17 weeks—is now doing pretty well on her own. "Surely this is going to be a big summer tune" predicts McKie, who added the track this week.

Other hopefuls for the coming weeks include No Doubt's *Hella Good* (Interscope), Eminem's *Without Me* (Interscope) and Kylie Minogue's *Love At First Sight* (Polydor).

Siri Stavenes Dove

week 20/02

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	11	ANASTACIA/ONE DAY IN YOUR LIFE	(EPIC)	74	0
2	3	17	Kylie Minogue/In Your Eyes	(Parlophone)	55	0
3	2	12	Celine Dion/A New Day Has Come	(Epic)	60	0
4	4	16	Shakira/Whenever Wherever/Suerte	(Epic)	59	0
5	5	11	Enrique Iglesias/Escape	(Interscope)	60	1
6	6	11	Pet Shop Boys/Home And Dry	(Parlophone)	48	0
7	8	9	Sheryl Crow/Soak Up The Sun	(A&M)	49	0
8	7	5	Moby/We Are All Made Of Stars	(Mute)	47	4
9	16	3	Pink/Don't Let Me Get Me	(Arista)	46	7
10	13	8	A-Ha/Forever Not Yours	(WEA)	46	2
11	14	8	Oasis/The Hindu Times	(Big Brother/Sony)	42	5
12	9	6	1 Giant Leap ft. R. Williams & Maxi Jazz/My Culture	(Palm Pictures)	44	4
13	18	6	Mary J. Blige/No More Drama	(MCA)	40	6
14	15	22	Nickelback/How You Remind Me	(Roadrunner)	39	0
15	24	6	The Calling/Wherever You Will Go	(RCA)	37	6
16	19	11	Darren Hayes/Insatiable	(Columbia)	42	3
17	11	11	Britney Spears/I'm Not A Girl, Not Yet A Woman	(Jive)	44	1
18	22	20	Sophie Ellis-Bextor/Murder On The Dancefloor	(Polydor)	42	6
19	20	15	Brandy/What About Us?	(Atlantic)	33	0
20	10	16	Alanis Morissette/Hands Clean	(Maverick/Warner Bros.)	35	0
21	12	12	George Michael/Freeek!	(Polydor)	35	0
22	30	4	Ronan Keating/If Tomorrow Never Comes	(Polydor)	36	4
23	33	3	X-Press 2 feat. David Byrne/Lazy	(Skint)	32	7
24	17	22	Pink/Get The Party Started	(Arista)	31	0
25	35	4	Faithless & Dido/One Step Too Far	(Cheeky/Arista)	35	5
26	23	11	Travis/Flowers In The Window	(Independiente)	35	1
27	27	5	Missy 'Misdemeanor' Elliott/4 My People	(Elektra)	36	0
28	37	4	Mad'House/Like A Prayer	(Bio/Variou)	22	3
29	39	8	Jennifer Lopez feat. Ja Rule/Ain't It Funny (Ja Rule Mix)	(Epic)	29	1
30	36	15	Al/Caught In The Middle	(Columbia)	26	1
31	34	6	'N Sync feat. Nelly/Girlfriend	(Jive)	29	4
32	38	17	DB Boulevard/Point Of View	(Illustrious/Airplane/Sony)	34	2
33	25	15	R. Kelly/The World's Greatest	(Jive)	28	0
34	47	2	Sugababes/Freak Like Me	(Island)	30	5
35	29	14	Jamiroquai/Love Foolosophy	(Sony S2)	30	0
36	31	8	Blue/Fly By II	(Innocent/Virgin)	33	2
37	21	16	Westlife/World Of Our Own	(RCA)	34	0
38	32	25	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	26	0
39	26	15	Alicia Keys/A Woman's Worth	(J)	23	1
40	28	16	Natalie Imbruglia/Wrong Impression	(RCA)	29	0
41	>	NE	David Charvet/Leap Of Faith/Jusqu'au Bout	(Mercury)	16	3
42	44	3	Kosheen/Hungry	(Moksha/Arista)	26	5
43	42	11	Michelle Branch/Everywhere	(Maverick)	29	2
44	49	3	Lenny Kravitz/Believe In Me	(Virgin)	18	2
45	40	2	Five For Fighting/Superman (It's Not Easy)	(Aware/Columbia)	21	3
46	43	6	Destiny's Child/Nasty Girl	(Columbia)	22	0
47	48	11	Beverly Knight/Shoulda Woulda Coulda	(Parlophone)	25	1
48	46	2	P.O.D./Youth Of The Nation	(Atlantic)	18	2
49	50	4	Natural/Put Your Arms Around Me	(Ariola)	15	0
50	41	8	Ja Rule feat. Ashanti Douglas/Always On Time	(Murder Inc./Def Jam)	17	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

Tom Waits

continued from page 1

Ree. "But we think it's great. He's a genius, and to get two albums from him is special."

The obvious solution would have been to package the records as a double CD. This option was rejected because the two albums contain songs from two separate stage collaborations between Waits and avant-garde dramatist and producer Robert Wilson. *Alice* features songs from a work of the same name first staged in Hamburg in 1994. *Blood Money* contains the songs for an adaptation of *Wozzeck*, previously turned into an opera by Berg.

"Both albums are strange little operas in their way," Waits says. "But you don't need to know the story with either of them. It's not a linear thing and the songs stand alone as emotional information."

Waits has released just two new albums in the past nine years. That Epitaph has the confidence to release two on the same day stems from the fact that *Mule Variations*, Waits' first album for the label three years ago, was the most successful in a recording career which began in 1973. Since then, his songs have been covered successfully by the likes of Bruce Springsteen, the Eagles and Rod Stewart, while the writer himself has remained a cult figure rather than a chart artist.

Mule Variations gave Waits his first top 10 album in the UK, went top three in Germany and gold in Holland and Italy. Van der Ree is not at all surprised that Waits, 52, is peaking so late in his career. "He simply gets better. He never repeats himself, his creativity is innovative and he's inspired so many other artists," he says.

The two albums reflect Waits' taste for all things "noir-ish". *Alice*, he says, is about "mental illness and obsessive, compulsive disorders, while *Blood Money* deals with the "descent into madness and ends in murder and suicide."

But although the themes are dark and many of the songs dissonant, both albums include several tender ballads. "I'm fascinated with that juxtaposition," Waits says. "I like to hear a beautiful melody telling me something terrible. I get off on the irony of it."

Epitaph plans a "high visibility" marketing campaign via traditional retail and the Internet, with a major push at amazon.com. Prior to release, both albums have been made available for streaming on Anti's website. Substantial press coverage and major magazine cover features in most territories will support the campaign.

"It's a little bit of a gimmick to kick 'em out on the same day," says Waits. "But they are very different. One's chicken—one's fish. If you're going to turn on the stove you might as well make dinner."

Norway moves towards frequency auction

continued from page 1

20] frequencies held but not used by [public broadcaster] NRK."

That scenario, combined with a slight reduction in signal quality, would ensure 70% coverage for the new station, according to Norway's telecoms authority the PTA.

During the consultations on the potential new national network, NRK says it supported the proposal, while NLR "strongly objects to it". Meanwhile, P4 says it "doesn't oppose competition," but calls for a technical solution for the new station which "doesn't compromise P4's weak frequency situation."

Radio 2 Digital—a digital radio station which is a subsidiary of the Clear Channel/Aller-owned Radio 1

Norway—argues that: "A second network is viable both from a financial and a ratings point of view," prompting speculation that Radio 2 will be a contender for at least one of the two national licences to be auctioned.

The culture ministry is expected to re-advertise the 10-year national licence held by P4 Radio Hele Norge, in a couple of months' time.

P4, which was launched in 1993, has never previously had to pay for its licence, and the station's resulting financial success has benefited its shareholders, including Swedish radio group MTG.

"The former government included an item in the state budget referring to [revenue from] a licence fee from

P4," notes Haugland.

It is not clear at this stage whether the government's policy of introducing cash bids for national licences is likely to be extended to regional licences. Addressing the NLR AGM on April 19 and seeking to pacify some radio operators' concerns about frequency-sharing in Norway (M&M, May 4), parliamentary representative Olaf Michael Thommessen said the authorities are now prepared to "clean up the frequency situation" and "differentiate between commercial and non-commercial stations in terms of frequencies, airtime, and fees," and would also "consider assigning frequencies through auction bids."

MTV's Club Tour goes European

continued from page 1

commitment to the dance genre. "There is no evidence of a decrease in dance in the European market," says Fleur Sarfaty, VP talent and music at MTV Networks Europe (pictured). "Rock has not compromised the dance arena, only the teen end of pop."

A third of MTV's "Network Priority" videos are dance tracks. Network Priority videos are given a high rotation on all feeds, as well as editorial and online exposure. "It's using our ability to break music across Europe," explains Sarfaty.

Mushroom Records' artists Zero 7 and Timo Maas have both enjoyed Network Priority status this year. "They've really given us global support for the band," says Mirelle

Davis, head of international at Mushroom. "They want to support European artists, so they picked up on Timo Maas. Once they get involved with an act, they carry on."

Sarfaty says: "MTV very heavily participate in breaking dance acts because radio very often doesn't pick up on it. Also, a lot of dance acts are faceless producers, so the videos can really sell them."

The event's move to Lisbon comes despite the fact that the MTV Ibiza live initiative has taken place on the island every summer for the past few years. "Ibiza has lost some of its charm," in the words of Sarfaty.

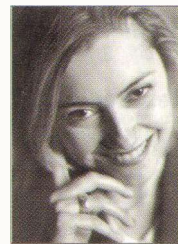
DJs Ferry Corsten, Sven Vath

and Seb Fontaine are all confirmed for the tour, which will also feature local DJs.

"We are putting local Portuguese dance music on the bill in Lisbon, as well as one more act from the continent," reveals Sarfaty.

Highlights from the club tour will be broadcast on the respective MTV regional feeds, while the Lisbon event will be screened as a 90-minute special to go out on all of MTV Networks Europe's channels. "This is also an opportunity to shoot the acts live. Very few dance acts actually perform on a stage," says Sarfaty.

● Dance Format Clinic, pages 6-8



Hearing it for the girls

continued from page 1

ra, and Alicia Keys (both pictured).

"I'd noticed that there are a lot of female solo artists around at the moment," says Fredrik Severin, head of music at CHR station NRJ Stockholm. "But there are no female rock bands; it's mainly female pop and R&B."

The move towards airing more female artists may be a reflection of the increased confidence they have gained in the music industry following the rise of "girl power" and The Spice Girls in the mid-to-late '90s. The rise in pop and urban genres in the past five years at the expense of guitar-based music also goes some way in explaining the phenomenon.

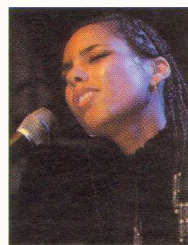
Pete Simmons is deputy programme director of the UK's Chrysalis Radio group, which owns the Heart (AC) and Galaxy (Dance) brands.

"Often these things go in cycles," he says. "When someone really cuts through with a huge act people copy it because they think they can succeed in that genre—and I suspect that's what's happened this time."

Simmons says that young female listeners in particular are appreciating the new wave of female talent in addition to their traditional boyband favourites.

"There was a time when young girls just liked Boyzone, Westlife and Take

That. But I think now they do like Destiny's Child and other sassy-looking female acts as a sort of a wannabe thing—they aspire to look like Beyoncé or Britney," he says. "There's definitely an aspiration thing that comes into that."



But the trend flies in the face of traditional radio programming logic that tended to keep a watchful eye on the number of female voices playlisted, and particularly sought to avoid segueing from one female act into another.

"Male voices are easier to listen to for people, they are not as tiring," says Ursula Ettgen, head of music at CHR station Radio RPR 1 in Ludwigshafen, Germany, who says her belief on the issue is based on "a matter of experience."

Conny Eisert, head of music at AC station Radio SAW in Magdeburg, Germany, concurs: "People seem to tire more quickly of songs sung by

women—maybe it's because their voices are higher."

But these type of attitudes among programmers seem to be changing.

Lars Trillingsgaard, head of music at Danish CHR station ANR Hit FM says: "We don't think that the listeners are that conscious of whether it's a man or a woman singing, but whether the song is good or bad."

NRJ's Severin says: "It's hard to choose not to play strong songs just because it's a girl singing. The most important thing is to have good tunes. Take for example *One Day In Your Life* by Anastacia. It would have been just as big a hit if Ronan Keating had been the performer."

The rise in airplay of female artists also coincides with many CHR and AC radio stations around Europe putting increased emphasis on what their female listeners, rather than their male listeners, want to hear.

"We look a lot to what women like in our research," confirms NRJ's Severin. "In the car and in the home, it is the women who decide which station is on, and women are more loyal. Men are more impulsive and zap [across the dial] a lot, while women tend to build a relationship with a station."

● Reporting by Gareth Thomas, Jon Heasman, Miriam Hubner and Siri Stavenes Dove.

week 20/02

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BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	17	DB BOULEVARD/POINT OF VIEW (ILLUSTRIOUS/AIRPLANE/SONY)		ITALY	33
2	4	6	Mad'House/Like A Prayer	(Bio/Various)	France	19
3	3	9	A-Ha/Forever Not Yours	(WEA)	Germany	31
4	2	17	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	Germany	23
5	6	44	Alizee/Moi...Lolita	(Polydor)	France	15
6	5	26	Lasgo/Something	(A&S/Antler-Subway)	Belgium	19
7	9	3	David Charvet/Leap Of Faith/Jusqu'au Bout	(Mercury)	France	11
8	10	6	Tiziano Ferro/Perdono	(EMI)	Italy	11
9	8	4	Shakedown/At Night	(Naive/Defected/Sony)	Switzerland	15
10	7	22	Billy Crawford/Trackin'	(V2)	France	12
11	15	3	Ian Van Dahl/Reason	(A&S/Antler-Subway)	Belgium	11
12	11	3	Sylver/In Your Eyes	(Byte)	Belgium	8
13	21	4	Eskobar ft. Heather Nova/Someone New	(V2)	Sweden	12
14	16	4	DJ Bobo/Celebration	(DJ Bobo/EMI/BMG)	Switzerland	8
15	12	15	Modjo/No More Tears	(Barclay)	France	10
16	13	11	Alizee/L'Alizé	(Polydor)	France	9
17	19	2	DJ Sammy & Yanou/Heaven	(Universal)	Germany	6
18	>	NE	Bomfunk MC's/Live Your Life	(Epidrome)	Finland	9
19	14	11	Galleon/So, I Begin	(EGP)	France	7
20	>	NE	Mousse T. feat. Emma Lanford/Fire	(Peppermint)	Germany	6
21	18	21	Gigi D'Agostino/L'Amour Toujours (I'll Fly With You)	(BXR/Media)	Italy	7
22	25	2	Sita/Happy	(Jive)	Holland	6
23	23	4	Weeping Willows/Touch Me	(Virgin)	Sweden	6
24	17	7	Lasgo/Alone	(A&S/Antler-Subway)	Belgium	8
25	>	RE	Tillmann Uhrmacher/On The Run	(Direction)	Germany	5

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.  indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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

HOTLINE

Edited by Siri Stavenes Dove & Emmanuel Legrand

A month after its recent Madrid anti-piracy meeting (M&M, May 4), the IFPI will be hosting a similar meeting in Moscow on May 15-17. IFPI chairman and CEO Jay Berman (pictured) will lead a delegation of music industry executives and host a series of meetings with government officials, and a press conference on May 15. Originally, this gathering was due to take place last October but was postponed. A source at IFPI tells Hotline that the presence of IFPI members in Moscow is designed "to give support to the local national association". In addition, IFPI plans to honour local artist Tatu, the first east European to receive an IFPI Platinum Europe award for sales exceeding one million units.



He might have been busy restructuring his continental European operations, but expect EMI Recorded Music Continental Europe president Emmanuel de Buretel to announce soon the signing of a series of new acts to the company...

Some were wondering how long the friendship between EMI Recorded Music chairman and CEO Alain Levy and his vice chairman David Munns would resist once faced with the day-to-day exercise of power, but punters will be disappointed to hear that more than six months after they took over the company, they still call each other "my friend" and apparently mean it. An EMI source, who knew both of them from their PolyGram days, tells Hotline that "they are as sharp as ever and enjoying every moment of it."

As widely expected in the Swedish music industry, former managing director of EMI Sweden, Stefan Gullberg, has been appointed MD of EMI Music Publishing Scandinavia. Gullberg succeeds Stefan Egmar who stepped down last month.

Current London-based Universal Music International marketing manager for the Island Def Jam repertoire Andrew Reeder is set to relocate to the Netherlands. He has been appointed as senior product manager for Universal Music Holland with effect from May 20, reporting to Universal Music International Holland marketing director Andre Lucas, and will be responsible for the repertoire of the three UK labels—Polydor, Mercury and Universal Island.

Carlos Rivolta, the Argentine-born Barcelona-based bassist of Spanish band Dusminguet, was accidentally electrocuted during a concert in the Mexican city of Guadalajara on April 28. Rivolta was 35 and joined Dusminguet, signed to Virgin Spain imprint Chewaka, in 1998. Rivolta's body is to be repatriated to Argentina. Dusminguet had taken part in a Mexico City festival that also included Spain's Miguel Rios and Amparanoia.

In the UK, commercial radio trade body CRCA has welcomed the Culture, Media and Sport Select Committee's recommendations on the structure of OFCOM, the proposed new "super-regulator."

Finally, in a return to its roots, Trondheim has been named as the host city for the sixth edition of the Norwegian music industry gathering by:Larm, which will take place in February 2003. The very first by:Larm took place in Trondheim in 1998.

Coming specials in Music and Media

CLASSICAL SPOTLIGHT

Cover date: May 25, Street date: May 20,
Artwork deadline: May 13

ROCK SPOTLIGHT

Cover date: June 1, Street date: May 27,
Artwork deadline: May 20

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

Norah Jones

come away with me

"A quietly captivating triumph...She sings in an earthy growl that can send chills, or a conspiratorial whisper that suggests she's sharing sworn secrets." - *Rolling Stone*

"...[She] relies on subtle variations of tempo and inflection to evoke a tantalizing but private romantic world." - *New York Times*

"Newcomer Norah Jones may very well prove to be the Alicia Keys in the best new artist category at next year's Grammy Awards..." - *Billboard*

"...astonishingly self-assured debut." - *Entertainment Weekly*

"her voice is thick with Peggy Lee's spirit, Ella Fitzgerald's soul and Tom Waits' heart" - *Time Out*

"a voice that will melt the stoniest of hearts" - *The Independent*

"no doubt that Jones is a talent to watch" - *The Observer*

"Norah Jones has the best voice you'll hear this year" - *Arena*

Live Performances

London	May	15 th
Cologne	May	16 th
Hamburg	May	17 th
Amsterdam	May	18 th
Paris	May	24 th
Lisbon	May	27 th
Rome	May	30 th
Milan	May	31 st



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