



Linkin Park's *Reanimation* (Warner Brothers) goes straight in at number four on this week's European Top 100 Albums chart.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

EMINEM
Without Me
(Interscope)

European Top 100 Albums

RED HOT CHILI PEPPERS
By The Way
(Warner Bros.)

European Radio Top 50

VANESSA CARLTON
A Thousand Miles
(A&M)

European Dance Traxx

TIM DELUXE
It Just Won't Do
(Underwater)

Inside M&M this week

POWERFUL INTERVIEWING

Observing a few simple rules can vastly improve the quality of artist or celebrity interviews on radio, argues radio consultant Valerie Geller. **Page 6**

URBAN UPRISING

From the UK's Beverley Knight (pictured) to Germany's Xavier Naidoo, urban is uneniably Europe's most vibrant music genre of 2002. Our regular Dance Spotlight looks at some of the hottest home-grown talent. **Pages 8-9**

HOME TRUTHS

As the industry gathers in Cologne for Pokomm 2002, local executives are increasingly blunt about the problems the German market faces and the mistakes which have been made. *Olaf Furniss* reports. **Pages 10-16**

German industry to gain from CD-R burner levy

by Hamish Champ

LONDON — The long-running dispute between Germany's collection societies and computer manufacturers over payment of levies on CD-R burning hardware has finally been settled following the intervention of the German government.

The agreement is effective retroactively from July 1, 2002 and is designed to compensate the creative community for the loss in revenues that result from private individuals making digital copies of albums in their own homes. It has been estimated that of the 330 million CD-R disks sold in Germany in 2001, 182m—55%—were used to copy music, exceeding the sales of legitimately recorded

albums—173m—for the first time.

The move by foreign minister Herta Däubler-Gmelin ends a row which erupted two years ago when a Stuttgart court determined that US hardware giant Hewlett Packard was liable to pay a flat-rate royalty for every CD-burner sold in Germany. The settlement reached last week will result in a royalty of euros 7.50 being applied to each CD burner manufactured locally or imported into the country. With an estimated seven million CD-burners in Germany, the industry stands to gain a share of an estimated euros 50million.

Dr Reinhold Kreile, president and CEO of local collection society GEMA, says the deal creates a secure environ-

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GWR hatches Creation unit

by Jon Heasman

LONDON — "Programmer shall speak unto programmer."

That's the philosophy behind the creation of Creation, GWR's new centralised programming unit which will be responsible for content provision at all of the UK radio group's local and digital radio stations (with the sole exception of 2CR FM/Bournemouth), as well as its Internet and SMS services.

The official launch of Creation on August 6 follows a period of major upheaval, which has seen the elimination of the managing director's post at virtually all GWR's radio stations (M&M, July 6).

Instead, the GWR Group will now be divided into two separate business units—Opus, its already-established London-based sales house, and Bristol-based Creation.

Heading up Creation is GWR's former group programme director Dirk Anthony. Among those reporting to Anthony are two senior programme directors—Duncan Campbell, who joins from Australian radio consultancy BP&R, and Essex FM/Southend programme director Jeff O'Brien.

Campbell will oversee the programming of GWR's major-market stations, which will continue to have their own programme controllers—GWR FM/Bristol (Paul Andrew); Beacon FM/Wolverhampton (Chris Pegg); 2-Ten FM/Reading and Mercury FM/Crawley (Tim Parker); Mercia FM/Coventry (Luis Clark); 96 Trent FM/Nottingham and Ram FM/Derby (Dick Stone); Leicester Sound FM/Leicester (Craig Boddy); and Essex

continued on page 29

Springsteen Rising to the top

by Adam Howorth

LONDON — The Boss is back—and he means business.

In the studio with the E Street Band for the first time in 18 years, Bruce Springsteen's latest album *The Rising* has entered M&M's European Top 100 Albums chart at number two.

Talking just prior to the July 29 release of Springsteen's first studio effort since 1995's *The Ghost Of Tom Joad*, Ronnie Meister—vice president, marketing, Columbia, Sony Music Europe—says: "The feeling is overwhelmingly good. I have attended playbacks in five major markets, and the reactions have all been all identically fantastic."

Feedback from both Sony staff and international retailers has, according to Meister, included comments such as

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Upfront

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

As those who are not lazing on beaches and enjoying the sunshine head for Popkomm, the summer trade show in Cologne, the focus is once again on the German market.

This week saw the long-running dispute between hardware manufacturers and collecting societies come to a resolution. According to a last-minute agreement reached under the aegis of the German government (see story, front page), manufacturers will have to pay a flat fee on each piece of equipment that allows individuals to make home copies of recordings, which will bring in an estimated euros 50 million per year to rights owners.

In principle, it's good news in that it compensates rights owners for the widespread use of CD burning.

But by tackling the hardware, the German agreement totally fails to address the issue of blank CD-R carriers. This is where the real numbers are, when you think about it—some 330 million blank CD-Rs were sold last year in Germany. Applying a levy on these carriers—as the French have done recently—seems like the most logical step. The machine allows the copy to be

made, but the copy is actually made onto a blank CD-R, and by applying the levy on the carrier, you go right to the heart of the problem. And you also get to deal with real volume—place a euros 0.10 levy on every blank CD-R, and you can add euros 33 million into the coffers of rights owners in Germany alone.

Opponents of this kind of levy say that it legitimises the fact that people can burn music at home, and is in effect an official green light to home piracy. But this is missing the point—consumers are already burning music by the million, and don't care whether doing so is illegal or not. At least a levy will bring back into right owners' wallets some of the money that they are currently losing through home copying and organised piracy. It may be just a token payment, but it's better than nothing.

The other point that comes to mind is that with each European country coming up with its own answer to online piracy and home copying, the very basic idea of a unified pan-European solution goes through the window. What's the point in having a Copyright Directive if each individual member state adds its own legislation and regulation? In the end, what we'll have is a messy legal smorgasbord and a lot of potential loopholes.



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

Vale Music's six-month Triunfo in Spain

by Howell Llewellyn

MADRID — Indie label Vale Music—which had sole rights to all CDs by the contestants of the first series of Spanish TV talent show Operación Triunfo—is claiming to be the first-half recorded music market share leader in Spain.

The figures—based on its own sales and figures published by Spain's IFPI affiliate AFYVE—reveal that, aided by the Operación Triunfo phenomenon, the indie sector took an overall 40.4% market share, based on singles and albums shipments during the first six months of 2002, with the five majors left with just 59.6%.

That first-half figure was boosted by Vale Music's claimed euros 54

million worth of shipments in the six month period. Although AFYVE does not split up its units figure for independents to show the market share of individual indies, Vale's own shipments figure would account for nearly 24% of AFYVE's total market value at trade prices of euros 231.9 million in January-June. AFYVE lists the market shares for the five majors, based on units shipped, as: Universal 19.7%; Warner 15.3%; Sony 12.6%; BMG Ariola 10.6%; and EMI/Virgin 1.4%.

It is the first time that AFYVE has issued first-half results and the only comparison immediately available is for the whole of 2001, when revenue was euros 624 million.

"We are honored to head the label market share table, which

reflects all the hard work we have put in," says Vale Music international exploitation manager Dany Molina. "Even before Operación Triunfo, we were on a par with some majors with about a 10% market share because of our dominance of the Spanish dance music scene. We are now aiming to build an international catalogue whose artists progress and who do not fade after each season of Operación Triunfo."

The second series of Operación Triunfo—which will again see 16 contestants ensconced for four months in an "academy" where they will receive daily classes on aspects of achieving fame—begins in October. Vale will also have the rights to the music from that series.

Cable radio price hike angers German stations

by Michael Lawton

COLOGNE — German radio stations are angry at the level of new fees being demanded of them by the country's cable operators.

The charges, which would run to about euros 0.045 annually per household, would mean a substantial increase for stations in the cost of broadcasting their output on cable platforms.

Until now, cable operators did not charge anything for re-broadcasting radio stations that can also be received terrestrially on FM or AM, though there was a charge for cable-only radio stations.

However, when the regulator decided that all TV and radio stations broadcasting on cable should

be treated equally, irrespective of whether they also had terrestrial frequencies, cable operators initially only applied that ruling to television channels. But now cable companies are also applying the rule to radio stations, and also linking it to a major price hike.

The move follows financial problems some cable operators have been suffering recently, after investing heavily in developing digital cable services which have been less popular than anticipated.

Radio stations point to the US model, where cable operators pay for programming to make their cable offerings more attractive. Stefan Kühler, spokesman for commercial radio association VPRT, says that cable operators should at the very least be paying copyright to the sta-

tions. "Perhaps copyright payments could be set off against the distribution charges," he suggests.

Eva Krüger, spokesperson for Ish, which operates cable services in North-Rhine Westphalia, says that "copyright payments will interfere with existing structures, and in the end the consumer will have to pay."

Some radio stations are demanding to know in more detail exactly what they will be getting for their money. Karin Wolfrum, a spokesperson for Klassik Radio—which broadcasts nationally on cable and terrestrially on 23 frequencies in five states—says it doesn't know how many households are actually connected to cable. "If these new prices are adopted, we'll consider carefully whether we want to be everywhere—especially as we don't know how many houses we get into," says Wolfrum.

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Breakaway NRW stations insolvent

by Michael Lawton

COLOGNE — 107.8 Antenne AC and Aachen 107.1, the two stations in the western German city of Aachen which broke away from the Radio NRW group in 1999, have applied for insolvency.

Stefan Kreit, manager of both stations, says: "They failed because the national sales [operation] didn't work."

The stations, which were previously run by local newspaper interests and affiliated to North Rhine Westphalia's Radio NRW umbrella grouping, were bought in 1999 by David Dornier, owner of Berlin rock station 87.9 Star FM. However, Dornier was unhappy with the terms on offer from Radio NRW, which provides a sales house and an off-peak sus-

taining service used by all the commercial stations in North-Rhine Westphalia. Instead, Dornier decided that the two stations would broadcast their own output around the clock.

Aachen 107.1—die Hitgarantie broadcasts a Hot AC format, while 107.8 Antenne AC is a gold-based AC. The two stations share the same premises, with common management and marketing.

Dornier complained that his stations' ratings success was being undermined by the refusal of RMS, Germany's main national sales house in which Radio NRW is a major shareholder, to represent them.

Dornier eventually went to court to force RMS to represent his stations. However, Kreit says: "My impression is that RMS

didn't try very hard [to sell the stations]—but we were no longer allowed to sell ourselves. We did worse in the year when RMS marketed us than when we did it ourselves."

Holland's Sky Radio has denied media reports that it could be a buyer for the two stations, and many interested parties are likely to be put off by the conditions of sale, which include an insistence that the stations must be sold together.

Klaus Goldhammer, the head of Sky Radio's German operations, says the state of North Rhine Westphalia's regulatory system, whereby the operator is theoretically only a contractor responsible to a committee made up of local interests, also makes the stations uninteresting to possible buyers.



Grammy Award-nominated Brazilian pianist, composer and vocalist Eliane Elias has signed an exclusive contract with the RCA Victor Group. Elias has just finished mastering *Kissed By Nature*, which is scheduled for release on the group's Bluebird imprint on September 24. Pictured (l-r), all from the RCA Victor Group, are: Stephen Ferrera (VP, A&R); David Weyner (executive VP/GM); Eliane Elias; Bob Jamieson (chairman); Mark Taverner (associate director, A&R administration); Jeb Hart (senior VP, worldwide marketing); and Stacie Negas (director of marketing).

Manzinger becomes MD of EMI Austria

by Olaf Furniss

VIENNA — EMI Recorded Music Austria managing director Erich Krapfenbacher, who is leaving the company at the end of September, is to be replaced by marketing/sales director Albert Manzinger (pictured), who will be in charge of both the Capitol and Virgin operations in Austria.

Krapfenbacher ran the affiliate for nine years, and has been one of the most successful major label executives in Austria. His deal with the Ultimatief production trio led to record-breaking single success with A



Klana Indiana. This was subsequently beaten by another Ultimatief act, DJ Ötzi. The most successful Austrian music export since Falco, Ötzi boasts the biggest ever-selling domestic single with *Anton Aus Tirol*, which sold 150,000 units locally and some one million in neighbouring Germany, while *Hey Baby* was number one in several European territories.

However, Krapfenbacher also developed the more credible side of the Austrian music scene, signing deals with labels such as the guitar-orientated imprint Parte and launching the Delicious Tunes

compilation series featuring local electronica.

Parte's owner Mario Rosorri, who extended his deal with EMI Austria in February, expresses disappointment over Krapfenbacher's departure. "It's a real shame," he says. "I hope he doesn't go too far away!"

Commenting on Manzinger's appointment, EMI Recorded Music Continental Europe chairman/CEO Emmanuel de Buretel says: "Albert's experience within the company combined with his knowledge of the commercial marketplace will be extremely valuable as we reshape the business to face the current challenges within the market."

ON THE BEAT



KISS TO LAUNCH ON GWR MULTIPLEXES

LONDON — Emap Performance's dance brand Kiss is to be rolled out on UK local digital radio multiplexes owned by the GWR Group, following a deal between the two broadcasters. This will be in addition to the Emap-owned local digital multiplexes that Kiss already broadcasts on. The agreement with GWR means Kiss will gain a further nine million potential listeners in cities such as Bristol, Swindon and Wolverhampton, with its 73% coverage making it the largest brand on local digital radio.

CONTACT RAPPED OVER TRANSMITTER POWER

PARIS — Lille-based regional CHR network Contact FM has been fined euros 5,000 by French broadcasting authority the CSA for having exceeded its authorised transmission power. The fine follows previous warnings from the CSA stating that Contact's transmission power was above the authorised limit. Contact's licence limits its power to 1KW, but the station was found to be using 3KW in March 2001 and 2.5 KW in October 2001. In April 2002, the CSA launched a sanctions procedure against Contact. The station cannot appeal against the fine.

MERCURY INKS FAME ACADEMY DEAL

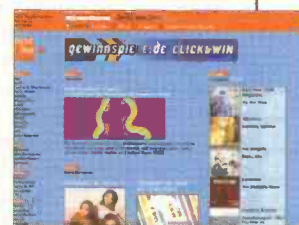
LONDON — Mercury Records has secured the rights to release all the music from the forthcoming Fame Academy television series in the UK. The project—which is being developed by UK public broadcaster the BBC and Initial, a division of TV production company Endemol UK—aims to be a real-life version of Fame, the film and TV series about a fictional talent school, and also mirrors the concept of Spain's Operación Triunfo. The show is scheduled to air just before the end of the year on the BBC's TV and radio services—including BBC1 and national CHR station Radio 1. A nationwide talent search is underway to find 18-to 35-year-olds to be featured in the series.

MUSIC CHOICE ACQUIRES MULTIRADIO

LONDON — Pan-European digital audio broadcaster Music Choice Europe is expanding its reach across Europe and is making its first move into Asia with the acquisition of Multiradio. The latter's Multimusic brand distributes music channels via digital TV to almost two million homes in eight European and Asian countries. Music Choice says the deal will increase its potential reach to almost 14 million homes. In the next six months, Multimusic will add Music Choice branding and content. Music Choice, meanwhile, is also launching dedicated Polish, Israeli and Taiwanese channels.

MUSICLINE TO OFFER CUSTOM CDS

BERLIN — The German record industry's official Internet platform, Musicline.de, is launching a service which allows its users to purchase customised CDs. The new service is the result of an alliance with Records.de, the Munich-based sales and distribution company, which has acquired licences to more than 1,000 individual tracks. Costing euros 15.30, each custom CD can hold up to 12 tracks. Musicline.de's database holds a total of 1.7 million songs, as well as providing direct links to artists and bands.



MOVING CHAIRS

BRUSSELS — Iris Maas, head of promotion at Play It Again Sam (PIAS), has left her post to become a freelance promotion consultant, effective September 1. Carolien De Bie has now taken on PIAS' promotion duties. Sam Hellemans, A&R and label manager with Antler-Subway/EMI, has been appointed A&R assistant at Belgian dance indie NEWS, effective July 29.

Open to question: top 10 interview tips

Interviews with artists, celebrities or newsmakers can be an important part of a music station's entertainment mix, particularly during the breakfast show and at other peak times. Yet all too often, presenters whose backgrounds lie in hosting purely music-based shows are unaware of some basic rules that can make for a great radio interview. Radio consultant **Valerie Geller** (pictured) offers some advice.



radio or TV interview, suffering from burn out and not having anything significant, new, real or meaningful to share with your listeners.

But, and this is important, a great interviewer is a human being. The best interviews feel like and sound like a normal human conversation. Even the most bored, burned out and exhausted rock star usually will usually respond if you are a genuine authentic human being.

2. Anything LIVE, anything goes

When interviewing with a live in studio guest, listeners understand that the interview can go wrong, veer off topic, get crazy or maybe even the studio ceiling comes crashing down. It's all OK. That's part of what happens in live radio. Here your job is to create a place where the interviewee is comfortable to talk and be with you and your audience. People understand that during live interviews, unpredictable things happen.

"A great interviewer is a human being. The best interviews feel like and sound like a normal conversation."

— Valerie Geller

3. If you pre-produce the interview, make it perfect

The opposite of live radio. If you are doing your interview in advance, you now have the opportunity, control and power to make this absolutely surgically perfect. "When in doubt, leave it out." The produced interview bits should sound exactly how you want it to sound. Emphasise storytelling and *never* be boring. Anything you do in advance and pre-produce, must be perfect.

4. There are no stupid questions

Only the ones you didn't ask. Don't be afraid of looking like an idiot. If you want to know something, chances are the audience also wants to know that same thing.

Don't worry so much about looking brilliant, ask the simple questions that people out there want to know. If an answer is complex...ask the question again. Many interviewers are held back from great-

ness because they are afraid to look foolish, unprepared or dumb.

5. Respect Responses

Everyone is entitled to his or her opinion. If the guest is an idiot, that will come through all by itself.

6. Be Prepared

It is likely that if you are interested in talking with a guest, you may already know a great deal about the subject or topic. Your personal interest, connection and your natural curiosity probably have led to decent show prep for the interview. (Don't pretend to be an expert in a subject if you are not. It's not genuine, and very few can pull this off.)

If you don't know about this topic or person, read up, use the Internet and of course ask others what they know about this subject. The secret of life in radio is: *Interested is interesting. Bored is boring.* Never be boring. If you, as a personality, find the topic—no matter how simple, crazy, obscure, bizarre or off the beaten path—interesting, you'll find a way to make it interesting to the listeners. (Remember: there are no boring stories, only boring storytellers!)

7. It's okay to put yourself in there

When doing an interview, many presenters have been taught not to—or are afraid to—talk about themselves. The natural tendency is to sublimate your own ego and

make the interviewee the star. But unless it is a straight news interview where you are collecting facts, it works better if you are a human being, part of the process. Participate. If you have a personal connection to the topic, don't be afraid to talk about it or share from your own life. Remember, you are developing a relationship with your audience as well as with the interview guest. Revealing certain details that pertain about yourself or your life can kick-start the interview into life. Note: I'm not talking about spilling your private life all over the airwaves, but a genuine connection to the topic can work really well. Remember the personal (not private) is universal.

8. Shorter is better than longer

Use the short "hello." No need to go into the entire list of accomplishments or awards—just give the listener the reason the person is being interviewed. The same for the end. Shorter is usually better

than longer. You can follow up with a second interview at another time or use more of the tape later. Control the interview and keep it tight.

Here's why: You don't want to "overfeed the fish." I learned a valuable lesson from my little nephew when he was a kid. He had a goldfish, but it died due to him overfeeding it. Much to my sister's chagrin, I bought him another fish, which he then promptly killed off, again, due to overfeeding. By the fourth goldfish, Adam called me one night exclaiming, "Aunt Valerie! I've got it! I figured it out—if you overfeed the fish, it dies, but if you don't feed it too much, when you come in the room, it swims to the top of the bowl and is happy to see you!" The moral of the story: better to leave audiences hungry for more than to bore them to death by overloading or overfeeding with too much information.

9. Listen

Although this may be obvious, many broadcasters can ruin a potentially powerful interview by being so concerned with the way they come across or asking the right questions, that he or she may miss what is actually being said. Remember, the listeners are listening with their full attention to what is being said. So should you.

10. Never be afraid to go off topic

Like life, a powerful interview can and should go off your intended subject. This is just fine. *Listen.* Be real. And remember the rules: Tell the truth and *never be boring.* Think of it this way: imagine that you are on a driving holiday. If you stick exactly to the map, it's never as fun or exciting as that "side trip" you might spontaneously take off the main road.

Sometimes the best interviews meander off subject (just as normal conversation does) and take you places that are even better than you could have imagined. If you have fun, so will the audience. Relax. Be spontaneous. Use your genuine interest and feelings for a topic. And keep it powerful.

Valerie Geller is an international broadcast consultant and author of *Powerful Radio: A Communicator's Handbook* and *The Powerful Radio Workbook: The Prep, Performance & Post Production Planning*. For more information on these books and the *Creating Powerful Radio Workshops* visit the website at www.gellermedia.com or email vgeller@aol.com. Geller Media International also hosts the 9th Annual Producer's Workshop on October 12 in New York. Tel: (+1) 212-580-3385

M&M's Dance CD II makes a big difference...



Following the phenomenal response to our last dance CD collection, M&M has put together Dance CD II, showcasing the best of European dance music. The range of styles on display here is testament to the creativity and diversity of dance music across the territory. The CD touches on Italian chill-out (Gabin), Euro-dance (Petia), UK soul (Shaum Escoffery) and all points in between. Notable is the influence of TV on commercial success, with Dirty Vegas' *Days Like This* already set to storm the charts after its exposure on TV in the US, and with French car-maker Peugeot using the Télépopmusik track on one of their TV ads. Vive la différence..!

Track two

Télépopmusik

Breathe (Capitol/EMI France)

One of France's most promising exports of the year, *Breathe* is an quality example of French electronica with its soft, fluid bass lines. Sultry vocals from Scottish singer Angela McCluskey give the song an extra appeal. It is the opening track of the band's debut album *Genetic*, an eclectic mix of styles ranging from hip hop and electronica to ambient.

French car manufacturer Peugeot are set to use the track on their European advertising campaign for their new car.

Commercial Release Date: various
Publisher: BMG Music Publishing France/Droits Reserves

Writers: Mc Cluskey/Haeri & Dumont
Contact: Julien Chautard, +33.1.46.29.20.40, julien.chautard@emimusic.com

2

Track one

Gabin

Doo Uap, Doo Uap, Doo Uap (Virgin Records Italy)

The second single off the eponymous album by Italian act Gabin, *Doo Uap, Doo Uap, Doo Uap* is a stylish dance tune with jazzy influences, and has already been released in its home country Italy, as well as in Denmark, Spain and Greece. The track is born out of a collaboration between DJ Filippo Clary and jazz bassist of international repute Max Bottini, who has played with artists such as Billy Cobham, Dee Dee Bridgewater and John Scofield. With its cool air, the track is dance music bordering on lounge/chill out.

Commercial Release Date: May 3 (Italy), June 24 (Denmark and Greece), June 10 (Spain); July 8 (Russia, Norway, Holland, France, Belgium), August 5 (Germany and Austria), September 4 (Hungary).

Publisher: EMI Publishing Italia SRL
Writers: D. Ellington, I. Mills
Contact: Simona Zucca, +39.02.72.53.5225, rossella.leonardi@virginmusic.com

1

Track four

Kerphunk

Phunk Phoolin (Concept Music)

The track has been record of the week on CHR station 95.8 Capital/London. TV channel Sky Sport has picked up the track to use as one of its sound beds, and both ITV and BBC1 have used it as part of their post-World Cup coverage. Kerphunk are music producer Richard Adlam and DJ Colin Moore, who worked alongside the likes of Propellerheads and Carl Cox. The third element is DJ Lindsey Martin, who first founded successful band/production team with Richard Adlam, remixing artists such as Jesus Jones or David Holmes.

The track is enhanced by the uniquely rich, soulful vocals of Lulu Phunk Phoolin.

Commercial Release Date: September 18

Publisher: Big Life Music
Writers: M. London, C. Moore, R. Adlam
Contact: Max Bloom +44.207.235.4800, max@conceptmusic.com

4

Track three

Dirty Vegas

Days Go By (Capitol/EMI)

Another motor car collaboration... *Days Go By* has already got hit written all over it after Mitsubishi Cars used this smooth house track in their large-scale advertising campaign in the US. This uptempo but trance-out track has been a dance-floor filler this summer and is still over a month away from commercial release.

Commercial Release Date: 23rd September 2002

Publisher: EMI Music Publishing/Chrysalis Music Ltd
Writers: Steve Smith/Victoria Horn
Contact: Jonathan Rice, +44 207 605 5000, Jonathan.Rice@emimusic.com

3

Track five

Bobby Summers vs Time Bandits

I'm Only Shooting Love (DigiDance)

Bo Bellow, aka Bobby Summer, is celebrating this year his 20 years as a DJ. This is more of a remake than a remix of the old Time Bandits classic, as Alidas Hiding, the original singer of the band, was persuaded to sing on this version too. Phil de Wilde—producer of dance outfit 2 Unlimited and Belgium artist Kate Ryan—produced the track.

Commercial Release Date: August 28 (Holland, rest of Europe)

Publisher: Copyright Control
Writers: Alides Hidding
Contact: Jan Voermans, +31.1059.333.44, jan@digidance.cc

5

Track six

Petia

Blue Eyes (Single Minded Promotion)

At sweet sixteen, blonde-haired, dark-eyed Petia signed her first recording deal with Bulgaria's biggest record company, Unison Records. Her subsequent single *How Are You Boy?* went top five in the country. Moving from the Balkans to Britain, the dance artist released her next single *Good Times* on IMG, which gained extensive club play in Spain and the whole of the Mediterranean. *Blue Eyes* is a slice of catchy Euro-dance. Petia's *Cry For My Love* is released in October and she is currently writing songs with UK-based Danish writer and producer Morten Schjolin—who has worked with Smoke 2 Seven, Liberty X and Kaci.

Commercial Release Date: tba
Publisher: Single Minded Music/First Avenue Music/BMG

Writers: Petia Pavlova/Morten Schjolin
Contact: Tony Byrne, Single Minded Promotions, +44.207.598.0528 or (m) +44 (0)7860.391902, tony@singleminded.com

6

Track seven

Betty Hawk

Who You Are (Gitana Records)

Like many successful pop singers, Betty Hawk moved from the performing arts to singing. The artist's debut single, *Who You Are* has the potential to establish Hawk on the international dance and pop scene. The track has been produced and remixed by well-respected Italian pop/dance producer MTJ, who has several international productions under his belt, including the project MABEL.

Commercial Release Date: October
Publisher: Gitana Ed. Musicali s.a.s.
Writers: Francesco Cherubini - Daniele Soriani - Paolo Durante
Contact: Marco Talini, +39.0573.85.95.63, marco.talini@gitanaweb.com

7

Track ten

Tony Rapacioli

Never Be Alone (Concept Music)

Never Be Alone, or *Ce La Faro* in its original Italian incarnation, began life as an instrumental track. After being picked up by influential UK CHR station BBC Radio 1, the track was developed further with the addition of a vocal line and English lyrics. Singer Stacey Harmer was recruited and provides the haunting, emotive vocals. Other of Rapacioli's tracks are featured on a number of dance compilations.

Commercial Release Date: September 28

Publisher: Concept Music
Writers: T. Rapacioli/R. Simmonds
Contact: Max Bloom, +44.207.235.48.00, max@conceptmusic.com

10

Track nine

Sat & Lee

Sign Your Name (EMI/Medley)

Sat stands for DJ Satellite, who for several years was part of UK dance/ambient outfit The Orb. Lee is a producer and musician. *Sign Your Name* is released on MPI, founded by producer and DJ Michael Parsberg, who produced chart-topping Danish dance/pop act Safri Duo. His DJ career took him turning tables all over the world, but mainly in Germany, where he regularly played alongside names like ATB or Cosmic Gate. This promising track is the first collaboration between the two artists.

Commercial Release Date: October 2
Publisher: Young Terence Music/ Virgin Music
Writers: D'arby
Contact: Ole Mortensen +45 33 33 5222, ole.mortensen@emimusic.com

9

Track eight

Octaye One feat. Ann Saunderson

Blackwater (Concept Music)

Detroit techno goes overground thanks to this re-release of *Blackwater* by Motor City electronica dons Octaye One. This version runs even deeper, with strings by Stephen Hussey (Oasis, Verve etc), and The Urban Soul Orchestra and its rousing chorus.

Commercial Release Date: September 9

Publisher: Ministry of Sound Music Publishing/ Munchman Music/BMI
Writers: L. Burden, L. Burden, L. Burden, A. Saunderson
Contact: Max Bloom, +44.207.235.48.00, max@conceptmusic.com

8

Track eleven

DJ Awol

Absent (Concept Music)

The face behind DJ Awol is one of Belgium's pioneering female DJ's and producers Annalisa Brustrumm. Freshly signed to Concept Music, Brustrumm already has impressive chart success under her belt, including reaching number eight in the DJ Mag Club Chart. She is well esteemed by fellow DJs Tony Kaye and Pete Farmer.

Commercial Release Date: September 9
Publisher: BMG-Music Publishing/Big Fish Songs
Writers: C Arnell/Holm/ Mortimer
Contact: Max Bloom, +44.207.235.48.00, max@conceptmusic.com

11

Track twelve

Soda Club feat. Hannah Alethea

Take My Breath Away (Concept Music)

Behind the name Soda Club is none other than Manchester-based production outfit Love To Infinity, who made a name for themselves remixing high-profile artists such as Madonna, Michael Jackson, Celine Dion, Janet Jackson, Will Smith, and Aretha Franklin. Studio engineers by profession, brothers Andy and Pete Lee emerged from a mainstream-garage background to direct their energies to a new musical direction—full-on Euro trance. *Take My Breath Away* is destined to become a dancefloor-filler, reminiscent of acts such as Lasgo or Ian Van Dahl. Vocals are by Hannah Alethea.

Commercial Release Date: September 16
Publisher: Famous Music Corporation (ASCAP)/WB Music Corps (ASCAP)

Writers: G. Moroder/T. Whitlock
Contact: Max Bloom, +44.207.235.48.00, max@conceptmusic.com

12

Track thirteen

Shaun Escoffery

Days Like This (Oyster Music)

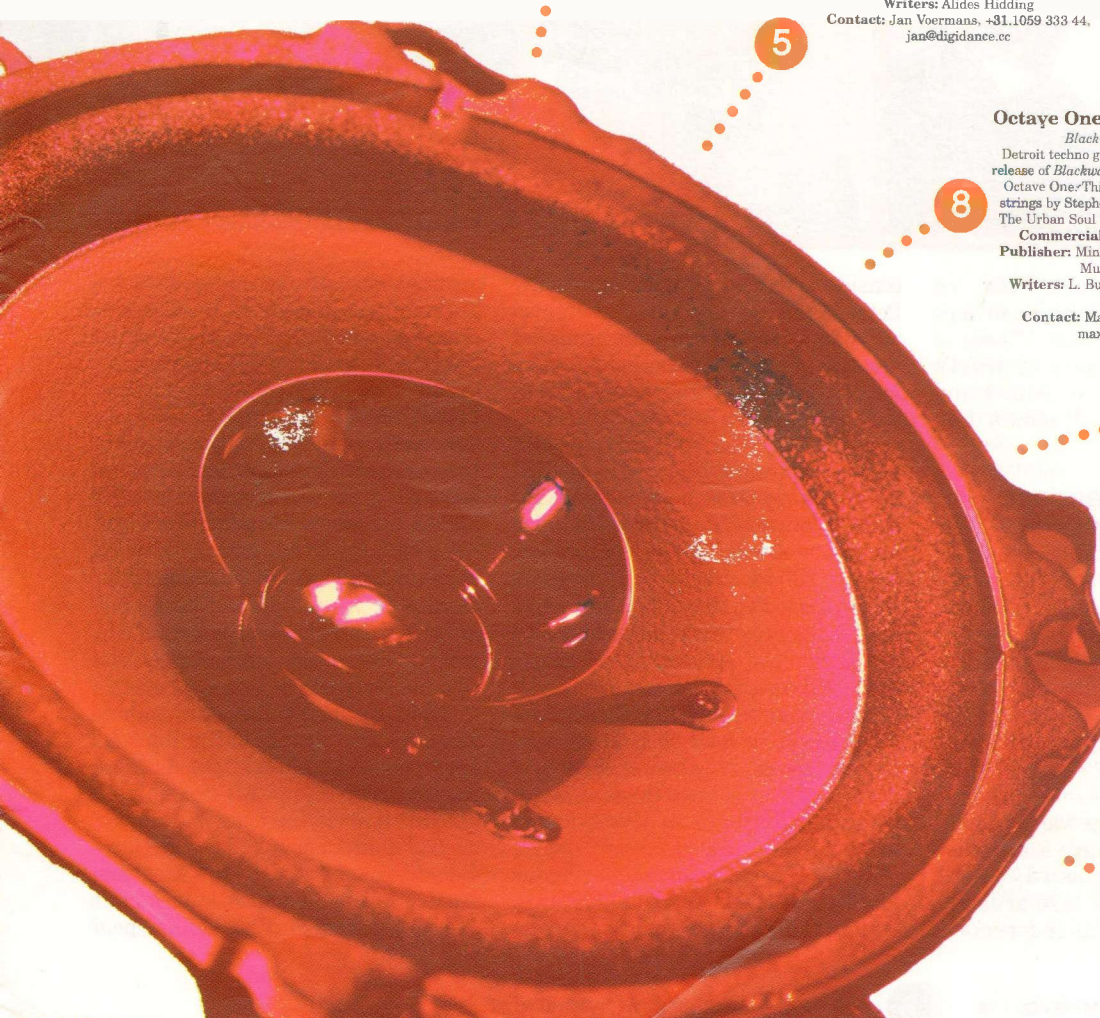
Shaun Escoffery is undeniably the UK's most talented and promising homegrown soul artist. *Days Like This* was a huge success on this year's Miami Winter Music Conference and, first released as an underground track, this dancey mix by New York's DJ Spinn has, due to popular demand, now been commercially released in the UK.

Escoffery's profile is growing by the day, with the UK artist currently collaborating with soulful house gurus Masters At Work, as well as producer Ed Case. He has also worked with Erykah Badu and was special guest of soul diva Beverley Knight on her last UK tour.

Commercial Release Date: July 8 (UK), rest of Europe tbc. Available for licensing in Europe (and US)

Publisher: Oyster Songs/ Jarmin Songs
Writers: Shaun Escoffery/Geoffrey Williams
Contact: Chris Cooke, Te. +44.1306.71.0022, chris@oystermusic.com

13



Europe witnesses urban sprawl

While the global music industry tries to find its footing in a confusing marketplace that refuses to be easily defined, urban music—whether it is made in Europe or the US—is one of the few genres defying negative trends.

The signs of growth are increasingly apparent—for instance, a breakdown of top 40 placings in the German singles charts in 2001 showed that some 30% were classified as R&B.

Digital boost

In the UK, the August 20 launch of digital radio service BBC 1Xtra will provide the UK with its first national black music radio station. Digital radio receivers selling at less than euro 150 are will soon be a reality, which should ensure that the ser-

With the gentler tones of commercial R&B making inroads into the charts and harder-edged garage and 2 step appealing to a new generation of clubbers, urban music is bucking music's recessionary trend as a bona fide growth phenomenon. *Gary Smith reports.*

"One of the big problems in the UK is that the major labels don't really know what is going on," says Steve Wren, co-founder of Urbanstar Records. "We are finding that, as the market grows, we are being asked to release albums by artists who have been disappointed by the performance of their respective major labels."

Major labels finding it hard to measure the beat on the street is, however, nothing new. What has changed is that long-term artist development is now, according to

in R&B at the moment is a good thing to be."

Dome Records is a veteran of the UK urban/R&B scene, with a string of hits dating back to Beverley Knight's 1995 classic *Flavour Of The Old Skool* (released in 20 countries) through to the recent *D-Vas* album which produced Shola Ama's *This I Promise You* and *Show Me Love* by Sarah Ann Webb. Dome is also one of the few European labels that gets its records released in the US. "It makes sense to attack the US market because the prestige of breaking an artist there is

guarantee of a US release," says Robinson. "But at least Smooth Jazz has provided a window of opportunity."

Upcoming Dome releases include *All I Need* by Swedish singer Belle Montenegro, and *Home*, the first solo album by Full Flava and Raw Stylus singer Donna Gardier, which was produced and co-written by Lennox Cameron of Urban Species. There will also be a second Full Flava album in early 2003 and a new Beverley Brown album later the same year.

Established markets

Given the strength of their respective rap/hip hop scenes, France and Germany are the two countries with the best established urban scenes in Europe. In Germany, which has a tiny black population of around 1.5% of the total populace, the urban scene has been growing thanks to the



Donna Gardier



Felix Koecke



Hil St Soul



Steve Wren



Nadiya



Afrodiziak



Beverley Knight



Xavier Naidoo

vice—which has a full-time staff of some 40 people—has real impact.

Add to that the popularity of urban club nights across Europe and it becomes hard to deny that a form once dismissed in Europe as being "too American" has put down roots.

The pan-European success of Craig David, Mis-Teeq and Beverley Knight provided the springboard for this rapidly growing sub-culture, a movement that is now approaching critical mass. In Germany artists like J-Luv (Mercury), Samir (EMI) and Laith Al-deen (Epic) are part of a new wave of "Euro-urban," while France has the excellent Vibe (Island), Nadiya and Afrodiziak on Columbia and Jalane on Epic.

Although all the artists on the above list are signed to major labels, the reality of urban music is that the passion and commitment of individuals from the independent sector has put the genre where it is today.

Wren, virtually extinct. "We are being asked to do what the majors should be doing," he says. "There is little or no development of artist's careers. Sadly, that is now being done by shows like Popstars and Pop Idol."

Proud and independent

The situation may be far from ideal but Wren is justifiably proud of Urbanstar's achievements and independence. "We have some great music coming through including *You Are My Starship* by the Dazz Band, which is currently ripping up the clubs, plus we are working with Lea McCrae [daughter of George and Gwen, signed to German label Soul Vibe]," he says.

"One of the things we are most proud of is that we have established Urbanstar as a trusted brand. Although we can only take artists to a certain level, being an independent

considerable," says Dome Records MD Peter Robinson.

Thanks to the changing musical identity of the US Smooth Jazz radio format, previously known as NAC, it now makes sense from a sales perspective as well. "The [US] Smooth Jazz network [around 60 stations] had been looking for a new direction for some time and was tinkering with ambient music," says Robinson. "When Hil St. Soul's *Soul Organic* was released in the US, the mix of jazz influences with an urban feel attracted the attention of some Smooth Jazz programmers."

The results speak for themselves. *Until You Come Back To Me*, from *Soul Organic*, spent 15 weeks in the top 10 of the Billboard Smooth Jazz chart. Global sales for *Soul Organic* are around the 15,000 mark, while *D-Vas* has now sold 60,000 copies, 25,000 of those in the US. "The frustrating thing is that quality offers no

enthusiasm of second-generation Turkish and Moroccan immigrants, many of whom live in the smaller towns and in semi-rural areas.

Fresh style

The undisputed king of the charts at the moment is South African-born Xavier Naidoo (In-Motion/SPV). "He makes excellent crossover R&B and his [German] lyrics are very strong," says Felix Koecke of Soul Vibe/Blackpool. "Due to his intensely religious nature, there is a gospel element in the music that has given rise to a fresh style."

Naidoo's latest (double) album *Zwischenspiel*, is still in the Top 10 of the German album charts four months after release. It has shipped 420,000 units in Germany plus another 70,000 in Austria and Switzerland. Equally impressive is the fact that Naidoo's website, which launched on May 13, recorded 10.5 million page

downloads in its first month of operation.

"The German R&B market has grown up a lot in the last two years," says Peer Kurrer, an independent marketing manager who works for Naidoo. "But Xavier was already doing this five years ago and now he's reaping the rewards."

German market

Felix Koecke of Blackpool/Soul Vibe is also one of the people who have helped to nurture the nascent German R&B market. He formed his company, which was initially based around importing US R&B, in 1995.

"It has not been easy in Germany, partly because developments such as 2-step [the skittery, percussive, underground side of R&B] did nothing here," says Koecke. "But recently Nelly charted very high and Ashanti is starting to break through. It's also very encouraging that R&B nights in clubs are thriving."

Koecke has several projects that

Sony's *Ragga Connection* series has been a constant performer that is increasingly starting to source tracks from across Europe.

The track *Steelo* (EMI/France) from Dutch group Sat-R-Day, out as a single in its own right since May, gained its initial exposure on the 300,000 selling *Ragga Connection*. "I did a Ragga mix of *Steelo* that the French seem to like," says Ruttger 'Rutti' Croese. "Now Sat-R Day's first album, *The Weekend Is For You* which was released last year on Zyx in Germany, is scheduled for a French release."

The group are currently applying the finishing touches to a second album with a cover of Bill Withers' classic *Lovely Day* as a possible first single.

Jeopardising factor

Although France may seem to be on the point of enjoying a boom in home-grown R&B, veteran Nova Radio/Paris DJ Remy Kolpa Kopoul

Ibiza is still the main breaking ground for new dance tracks

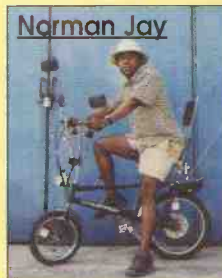
As in the rest of Spain, visitor numbers are down by some 20% is Ibiza, but the island remains a valuable source of new dance repertoire and is still one of the best places to promote a tune.

"I played at El Divinos at the end of July and, despite all the talk about the 2002 season being well down, the place was full," says Norman Jay, one of the UK's best known soul/ funk DJs. "But perhaps that's partly down to the amount of testosterone-fuelled techno and trance that is being spun. I play music for the ladies."

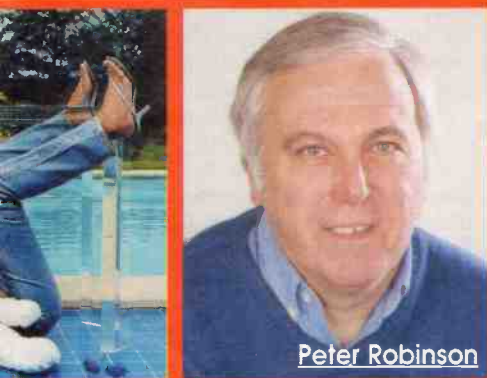
Jay plays the Funk Room at Judgement Night I Eden on Sundays with BBC Radio 1 DJ,

with classic trance tracks from 1998/9 being remixed. They are the ones doing extremely well with the crowds."

Fellow Dutchman and top-flight DJ Ferry Corsten feels that the smaller numbers are leading people to party harder: "The crowds are really trying to create the same atmosphere as ever, so when you're in a club it is the same Ibiza," he says. Despite his reputation, Corsten feels that the typical Ibiza audience demands a deft touch. "You are treading a thin line between being too cheesy [commercial] and too underground," he says. "Go too far either way and you lose your audience and the media



Norman Jay



Peter Robinson



Beverlei Brown



Jalene

provide pointers to the growth rate of the scene in Germany, including the inaugural German black music awards. "The Hot Awards [www.hotawards.de] will take place on October 14," says Koecke. "The prizes will be based entirely on public voting and, if we can confirm an appearance by Nelly, the event will be held in a 12,000 capacity arena."

Meanwhile, Koecke is also developing a 3D website (www.urbanmusiccity.com) which is intended to be both a B2B meeting point for professionals in search of contacts and also for fans who simply want to chat.

French hybrid

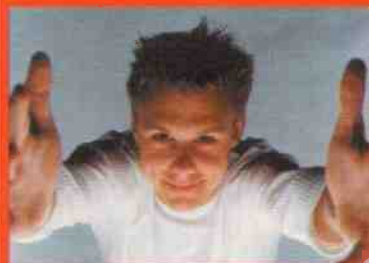
In terms of the requisite fan-base, France, with its well established hip hop culture, is a potentially huge market for R&B. A local peculiarity is the popularity of a hybrid style that blends R&B with ragga and hip hop.

believes it could all be jeopardised by established hip hop producers who, following a three year "age d'or", have recently seen their core market start to shrink.

"At least so far, most of the R&B being produced here has not come up through the underground scene because there is practically no underground Urban/R&B scene," says Kopoul. "French R&B acts have been snapped up by the major labels. Consequently, some of them have become very slick very quickly."

The reason for this lies in the relationship that many big-selling hip hop producers have established with their respective labels. "They have become part of the major label system because their connections and track record give them rapid access to A&R people," says Kopoul. "What has not yet appeared is a defining artist or artists who are able to grow the audience naturally."

DJ's five top dance floor picks

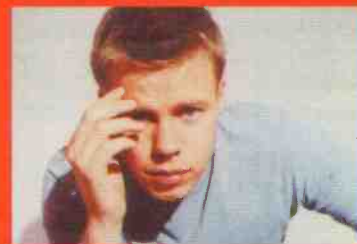


Armin van Buuren

- Plastic Boy/*Silver Bath* (Bonzai/Belgium)
- Solarstone/*Seven Cities* (Lost Language/Hoog Choons/UK)
- L-Vee/*Airwave* (Bonzai/Belgium)
- Joy Kitikonte/*Joy Don't Stop* (BXR/Italy)
- Planisphere/*Moonshine* (Bonzai/Belgium)
- Solarstone/*Seven Cities* (Lost Language/Hoog Choons/UK)
- Rapid Eye/*Circa Forever* (ATCR/UK)
- Solid Sessions/*Janeiro* (Positiva/UK)
- Sholan/*Can U Feel* (Data Recordings/UK)
- Armin van Buuren featuring Ray Wilson/*Yet Another Day* (Armind/Netherlands)

- Plastic Boy/*Silver Bath* (Bonzai/Belgium)
- Solarstone/*Seven Cities* (Lost Language/Hoog Choons/UK)
- L-Vee/*Airwave* (Bonzai/Belgium)
- Joy Kitikonte/*Joy Don't Stop* (BXR/Italy)
- Planisphere/*Moonshine* (Bonzai/Belgium)

Ferry Corsten



Judge Jules. Although Jules is currently among the most influential trance DJs, he does not think the clubs are necessarily the best places to work a record. "The importance of bars as well as clubs shouldn't be underestimated," he says. "They promote records more subliminally to a less out-of-it crowd, who'll remember what they heard the following day."

Armin van Buuren, another Eden staple, has also seen recent events starting to become as packed as ever. "Over the last few weeks the season has kicked-in and last time I played Eden it was full," he claims.

"It is now standard practice to announce the death of trance every season but I don't see that happening. What is true is that there is a big nostalgia boom at the moment,



Judge Jules

chew you up."

Such is the enduring appeal of Café del Mar that resident DJ Bruno does not have such concerns. His brief is more about doing justice to the dramatic sunsets that give the bar its reputation. "The music on the terrace and chill-out side doesn't really change so much year on year," he says. "My main concern is providing something fresh and different to what the other terrace DJs are spinning."

He does, however, pay attention to what is happening in the big clubs. "There is a notable increase in the amount of tribal house [a percussion-heavy, ethnically flavoured variant] and tech-house [a funkier form of techno] with hard house [Gabber mk. II] also growing in popularity."

Germany braced for winds of change

It has been another tough year for the German music market. In 2001 the number of CD-Rs burned for music outweighed sales of pre-recorded CDs, and total revenue was down 10.2% on 2000 to euro 2.235 billion. Many of the biggest record companies underwent significant restructuring, and the industry is still waiting for the government—which faces elections in September—to put the European Copyright Directive on the statute books. And to make matters worse, revenue results for the first six months of 2002 are expected to be down over 10% on last year.

As a result, label and publishing executives are beginning to accept the fact that far-reaching actions are needed. And they are more willing to criticise their own industry in its handling of CD burning, illegal downloads and A&R.

Changing business

"The whole business has to look at itself and what it is selling. The CD has not changed in 20 years. What other product has not changed in this

"New formats and new content have a huge expansion potential. There are millions of musical tastes that are not being fulfilled."

Tim Renner,
chairman & CEO, Universal Music Germany

time?" asks Jens Thele, managing director of Kontor Records, whose roster includes techno act Scooter.

Thele is particularly critical of the copy encryption systems favoured by some companies, which prevent consumers playing their CDs on computers. His views are echoed by Universal Music Germany chairman & CEO Tim Renner, who believes the solution is to make music legally available online in order to cater for the entire taste spectrum.

"New formats and new content have a huge expansion potential. At the moment there are millions of musical tastes which are not being fulfilled," he says. "Copy encryption is not the solution to fighting CD burning. It helps where people have money but no time, but makes no difference with people who have no money and plenty of time."

Frequently industry executives such as Warner Germany president Bernd Dopp talk of focusing on "core business" in the form of A&R, promotion and marketing and developing new models.

And while Universal's model is based on selling tracks online, the industry as a whole is moving towards introducing a two-track CD-single which will retail at euro 2.99. The principal behind this imminent initiative is geared to confronting the 500 million mostly illegal downloads recorded last year, which contributed to a 4.9% decline in unit sales.

In July Edel unilaterally took the

first step with the release of the debut single by newcomer Der Junge Mit Der Gitarre. "One of the common complaints is that music is too expensive. It's no use saying it is not, you have to listen to the consumer," says Edel managing director Jörg Hellwig.

There is also a growing recognition within the industry that marketing driven, high-spend strategies, which regularly see euro 100,000 being pumped into a video clip for a singles

act, are unsustainable.

"It won't happen in the future because the money will not be there anymore. Viva can't even play half the videos they get," says Gerd Gebhardt, president of IFPI Germany and industry organisation the Bundesverband der Phonographischen Wirtschaft (BPW).

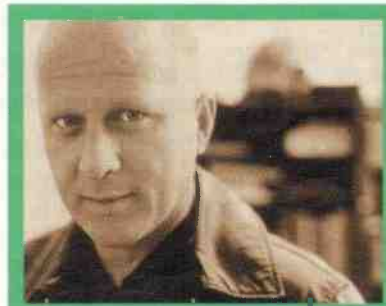
However, according to Sascha Basler, co-managing director of German language pop label Home Records, this has yet to happen at many companies. "When I look at Viva and all the ads for singles it seems that nothing has changed," he says. "It's like there is a panic, with euro 250,000 being thrown into the release of a single."

Video collapse

Nevertheless, the pinch is being felt by Germany's video production companies, which enjoyed a boom in the '90s thanks to the huge reach of Viva and MTV in the German market.

Moreover, the debate about the merits of "fast food" repertoire such as Big Brother contestants and acts cast from the Popstars television series continues to rage. "Obviously [Popstars acts] No Angels and Brosis can prove me wrong and I wish them luck, but generally such acts have all been successful for a limited period of time," says Udo Lange, president & CEO of EMI Recorded Music Germany.

One of the main criticisms levelled at TV-led acts is that they are expensive to launch and usually involve splitting the profits between song-



Key German music industry figures, clockwise from top: Udo Lange, Tim Renner, Bernd Dopp, Thomas Stein, Balthasar Schramm and Raik Hölzel.

writers, producers, production companies and TV channels.

Nevertheless, Hellwig, who prior to taking the reins at Edel oversaw both Popstars projects as managing director of Polydor, still believes in strong bonds with media partners. "I think these models will become more popular in the future," he says. "I'd rather have a share of something big than everything of nothing!"

Balthasar Schramm, president of Sony Music Germany, takes a more pragmatic view and structured his A&R departments accordingly when he took over last year. "With urban, pop and dance we have the fast moving repertoire and on the other hand we have long-term artist development. I have split these two because I hated the fact that A&Rs were expected to do both," he says.

The issue of A&R has come to occupy most executives during the past year and many have become increasingly candid about the problems faced. BMG/Ufa Publishing managing director Hartwig Masuch welcomes the new debate.

"It's positive that A&R is now being discussed because until recently the attitude was 'Everything is shit, the market is to blame', and the industry just blamed everything else," he says.

After taking over as Warner Germany president last summer, Bernd Dopp immediately reorganised the company to concentrate on A&R, and is clear about where he believes the problem lies.

"If everyone released less and focused on selected artists, then we'd have a better chance. We need to come back from the 'one track' culture, to the 'artist' culture," he says.

And while Renner has also taken steps to promote A&Rs at Universal, he has strong views on where many have gone wrong. "It is the laziness and profligacy of A&Rs which is partly to blame for the current situation," he says. "There is no point in saying something will sell 100,000, spending like it will do so on the first record and then being surprised you did not establish a career after only selling 5,000."

Talent spotters

EMI Publishing Germany managing director Peter Ende is even more scathing of the talent spotters at the majors than Renner.

"I don't know why most of them call themselves A&Rs, because they are really just marketing managers," he says. "In the past five years they have mostly just bought in the finished product and there has been no serious artist development."

Even with the major record companies refocusing their A&R activities, many doubt that the day-to-day demands allow for artist development.

"In private many A&Rs admit they have no time for artist development," says Markus Linde, managing director of independent publisher Freibank. This is underlined by one young A&R at a major who concedes that a recent signing was partly based on the fact that the band concerned already had a strong fanbase. "I work for a major—they don't do artist development," he says.

In some cases independents are capitalising on such attitudes. "Our willingness to work for the artist in the long-term is our selling point as a label," says Kitty-Yo founder Raik Hölzel, who recently released a fifth album by Tarwater and whose signings also include Peaches, Gonzales and Louis Austen. "You have to be patient and invest in the future."

At K7—home to acts such as Kruder & Dorfmeister and Princess Superstar—lone A&R man Stefan Strüver cites his label's guarantee of an international release as a competitive advantage.

continued on page 14

Made in Germany

— A Sign for Success!

B3 — „First“

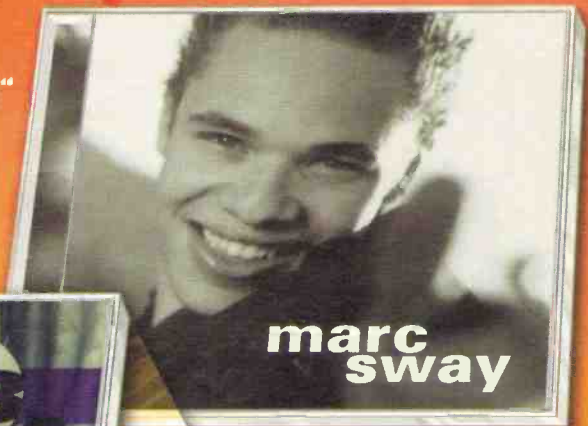
The Album incl. „I.O.I.O.“
Top 5 Single in Germany.



NATURAL —

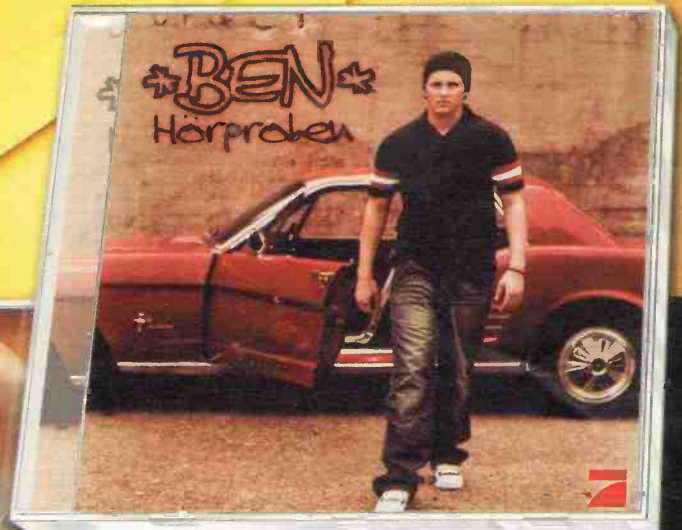
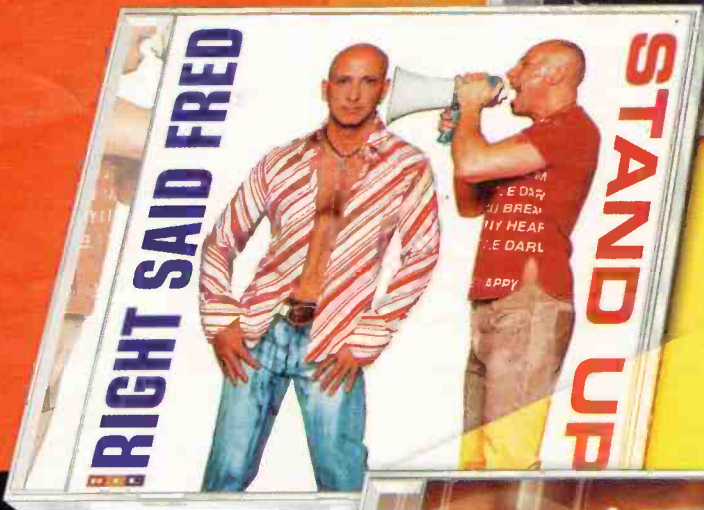
„Keep It Natural“

The Debut Album
— on the market
02. 09. 2002.



RIGHT SAID FRED — „Stand Up“

The New Album — out August 19th,
incl. Hit Single „Stand Up [For the Champions]“.



BEN — „Hörproben“

The Album — on the market 26. 08. 2002,
incl. Top 2 Single „Engel“ &
Top 10 Single „Herz aus Glas“.

MARC SWAY The Debut Album — out in May 2003.

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nicht me

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continued from page 10

"Kruder & Dorfmeister sold 500,000 albums worldwide, with 85% of sales outside GSA. If they had been at a major they would never have been released abroad," he says.

Older audience

On the domestic front, an increasing number of companies are chasing MOR acts on the premise that the population is getting older, MOR listeners are less likely to burn CDs and mainstream radio might be more inclined to play them.

At the same time many are beginning to advocate stronger support for artists singing in German. Several female-fronted bands such as Paula, Stereo Total and 2Raumwohnung have been building a strong reputation both on the live circuit and in clubs, thanks to a mixture of catchy electronic pop and witty German lyrics. "I think it is good that young artists are rediscovering the language," says Goldrush label boss, Sabine Ganske, who signed 2Raumwohnung. "Hip hop opened a

"We need a legal framework and the months of talk with no action are costing the music industry its existence."

Thomas Stein, president, BMG Europe

lot of doors."

And although local hip hop is not reaching the same chart highs it was two years ago, it has proved that artists need not ape US and UK acts.

BMG Publishing's Masuch points to the fact that the biggest local acts of the past two decades—including Xavier Naidoo, Herbert Groenemeyer, Westernhagen, Rammstein, Die Toten Hosen and PUR—all sing in German, with the Scorpions being a notable exception.

But while most of the biggest local acts might sing in their own language, record companies accuse radio of not playing enough German-language bands. The situation is reminiscent of that constantly faced by local electronic and dance acts, who can sell thousands more singles in markets such as the UK where they enjoy more radio support.

"Stations discriminate against local language and newly-released acts. Imagine if UK radio stations only played German-language music, they'd rather cut their own throats!" says Dopp.

Although the lack of support from mainstream radio continues to irk the industry, the situation is unlikely to change in the foreseeable future, with the big commercial stations protesting that they have to survive commercially and public broadcasters claiming they have to compete with their commercial rivals. Both independents and majors look enviously to France with its quota system and the comparative willingness of British broadcasters to playlist new acts.

"In Germany TV and radio only play music when it gets into the charts, so newcomers haven't got a chance," complains K7's Strüver. "Conversely, in the UK nobody gave a shit that they hadn't previously heard of [K7 signing]

Princess Superstar because they just realised she had a great song."

Another perennial issue for the industry is government inaction on implementing the EU Copyright Directive. Having courted politicians during his time at Warner, Gebhardt is now well placed to concentrate on lobbying legislators. "Our main goal is to protect what can be protected and have a levy on what cannot," he says. Others, such as Munich-based BMG president Europe/executive vice president worldwide, Thomas Stein, are openly critical of the lack of legislation.

"The realisation of the EU Copyright Directive should take place as soon as possible," he says. "We need a legal framework and the months of talk with no action is costing the music industry its existence."

Burning instructions

Several executives including Ende, Dopp and Gebhardt have also called for a ban on magazines showing how to circumvent copy protection systems, with one likening it to showing how to steal a car.

With elections due in September, some privately admit that a change of government could set back the lobbying of the past four years. Yet while there is frustration at the political situation, radio and the lack of opportunities for new acts, few believe that things will not improve in the future.

Kontor's Thele expresses a willingness to adapt to a decline in record sales revenue by providing assistance with merchandising for his signings or by selling music for ringtones instead of CDs. Moreover, a 111% increase in music DVD sales in 2001, which are now eligible for the German charts, is also providing cause for optimism. "I am convinced that things will stabilise," says Ende.

Sony's Schramm is even more optimistic. "I think we are looking at a market that is potentially bigger than anything we have ever known," he says, predicting that technological advances will open the door to new opportunities.

With all the majors significantly leaner through restructuring and everybody accepting in principal that artist development is key, the German industry has taken a significant step. Now all that remains is the development of some successful artists and getting consumers to pay for music again.

As BMG's Stein sums up: "We have to deal with our product offer. What we sell today is quite different from what we sold twenty years ago. We have to open ourselves up to the spirit of the age and look into the future with much more imagination. But we also have to continue offering good music. One thing is certain, though: the music is more interesting today than before. The problem is simply to find a new model."

New talent set to shape Germany's music future

Seed (WEA)



German reggae band Seed hit new heights when they were nominated for three Echos in 2002 and won two newcomer awards. When Seed were formed in 1998, the idea was to fuse dance hall, reggae and dub as a makeshift New Orleans Marching Band. Ambitious if unlikely, Seed have nonetheless become one of the biggest bands in Germany—and not just literally (there are 11 members). "We didn't see the success of Seed coming so soon, but we knew that the time was right for a German reggae band when we signed them," says Norbert Rudnitzky, head of Downbeat/Eastwest records at WEA Germany. Seed covers a genre that hadn't existed in Germany before, but as Frank Menzel, music editor at alternative music station ORB Fritz/Potsdam says, they mirror the Berlin club scene. "We are very glad that an exceptional band like Seed won our newcomer Echo in 2002. The Fritz-sponsored Echo is an audience choice [category], and we were very happy that they made the same decision we would have," says Menzel. Both Menzel and Rudnitzky agree that the German radio scene is very hesitant to play music from outside of the mainstream, yet Seed's *Dickes B* went to number 63 on the German airplay charts and could be found on the playlists of the more cutting-edge public stations such as Fritz, Sputnik, XXL, Das Ding and Eins

Live. "We are actually looking for more bands like Seed," says Menzel. "At Fritz it is not the research that decides what we play, but the music editors." Seed are also renowned for their energetic live performances, but the coming months will be dedicated to working on a the new album, which should be released in the spring of 2003.

Ben feat. Gim (BMG)

One of the most successful young artists of 2002 so far is 21-year-old Ben. His first single *Engel* (on which he was joined by young singer Gim, recruited via German TV show *Lovestories*) shipped over 470,000 units in Germany and has earned a nomination for a Viva Comet award in the National Newcomer category. Ben will tour Germany, Switzerland and Austria in the autumn, and his debut album *Hörproben* will be released on August 26. "All the songs on Ben's debut album are in German and he will continue to do that," says BMG promotion manager Silva Imken. "It is a challenge for him to write German lyrics, because it is more difficult to find the right words." Martin Pflug, music editor at Schlager-formatted Radio GoldStar, adds: "We think it is our mission to help young German-language artists and that is one of the reasons why GoldStar was one of the first radio stations to play Ben's Deutsch pop."

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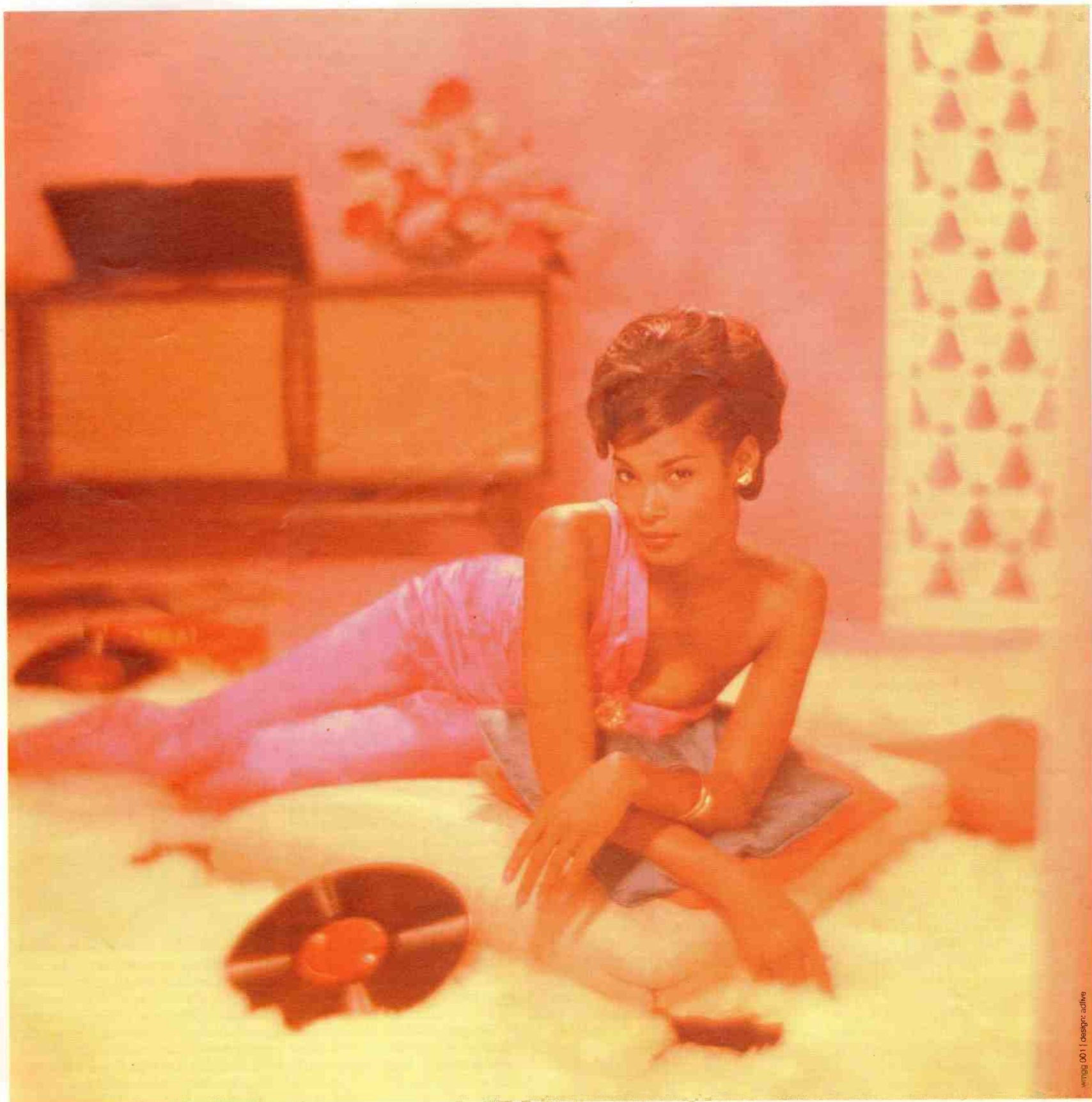


Böhse Onkelz (Rule 23 Recordings/Virgin)

Each of the past four Böhse Onkelz albums has reached number one in Germany and attained platinum status, while their recent sell-out tour filled 15,000-capacity venues. A remarkable achievement for a German-language metal act, and even more significant because the band enjoys no radio or music TV support, and only advertises new releases in a couple of local rock magazines.



Germany's media is reluctant to cover Böhse Onkelz because of their origins as a skinhead band in the early '80s, despite the fact they left this scene in 1986, and have since played anti-racist benefit gigs and have publicly spoken out against neo-Nazis. In response to a documentary on MTV—which edited out positive statements about the band—the band released *Keine Amnestie Für MTV* in February. As usual, the single received no airplay but spent several weeks in the German top 10. It was followed by the number one album, *Dopamin*, at the end of April.



wm001 | design: active

deichkind

new single "limit" following smash hit | "bon voyage" and debut chart album "noch 5 minuten, mutti" in september

massive töne

these "massive sounds" are speeding up the charts with potential top 10 single "cruisen" | third album "mt3" out in august

wonderwall

top 5 debut album "witchcraft" and gold single "just more" | special guests on the ronan keating european tour | viva comet nomination as best national newcomer

bootsy collins

legendary p-funk cult artist | new album "play with bootsy, a tribute to the funk" with snoop dogg, tweet, fat joe, public enemy, fatboy slim | executive producer: mousse t.

milton feat. sky sci fire "i can see it in your eyes"

based on the KLF's cult book "the manual: how to have a number one hit the easy way" | produced by olsen involtini (rammstein, lemonbabies, seeed) video already on MTV and VIVA

tok tok vs. soffyo "day of mine"

two german dance awards 2001 | NME says "an analogue pop stunner" UK and US release this fall

j.c.a. "i begin to wonder"

#1 in the italian airplay charts | already a buzz going in the US and UK



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WARNER MUSIC GROUP
GERMANY

continued from page 14

Fettes Brot (Yo Mama records)



German hip hop and rap enjoyed its best period in the late '90s, but acts like Fettes Brot—who were there right at the beginning in 1994—remain successful to this day. Even though media coverage and radio airplay is shrinking, the audience remains, as can be seen by numerous urban festivals such as the Bizarre festival at PopKomm in Cologne. "There has been a certain overkill [of urban music] in recent years. The quality sank and there were too many options for the consumer, in my opinion. German hip hop went back underground," says Frank Menzel, music editor of Potsdam-based public alternative station ORB Fritz. Fettes Brot have survived, and have released albums every year for the past eight years. Their last album, *Demotape*, released in October 2001 spawned three successful single releases, and they are currently working on the follow up.

Nicole da Silva (Sony Music)



A local producer first spotted the German with Portuguese roots when she sent him an amateur video. She made her first steps into the business singing in a cover band with her father before signing to Sony Music in Berlin. Her first hit single *First Kiss* was written by Guy Roche and released in March. "*First Kiss* was a very

good radio title, but now a new hit must follow otherwise she could be forgotten pretty quickly," warns Tanja Stoetzel, head of music at commercial Hot AC station Radio Hamburg.

2Raumwohnung (Goldrush/BMG)

2Raumwohnung got their big break thanks to an employee of Berlin station Radio Eins hearing the track *Wir Trafen Uns* in a cinema commercial. After finding it on a newcomer compilation, he convinced programmers to playlist it—six months before its single release. "The switchboards were jammed every time we played the track," recalls music editor Olaf Zimmerman. Since then, the duo have built a solid fanbase with their brand of German-language electronic pop, which strikes a chord in both indie and club circles, because most singles are re-mixed and released on vinyl. The duo's debut album, *Kommt Zusammen*, released in July 2001, spent nine weeks on the German top 20, with a remixed version going top 40 this January. Great things are expected from the follow up, *In Wirklich*, due in early September. "If we're lucky this will be the biggest German thing of the year," says BMG/Ufa Publishing managing director Hartwig Masuch.



Wonderwall (WEA)

Wonderwall, three school friends who used to act and sing together; are now one of the year's most successful young German bands. The three girls write their own songs and hit the German top 10 with their first singles *Witchcraft* and *Just more*. Their debut album was released in May, and is still on M&M's European Top 100 Albums chart. They sing live, and audiences love their natural appearance. "Radio Hamburg gave them airplay right from the beginning. They are very popular with our audience—just the right stuff for a Hot AC station like us," reports Radio Hamburg's head of music Tanja Stroetzel.



Jan Wayne (Kontor Records)

DJs producing their own tracks are a very successful phenomenon in German dance music. Jan Wayne is a classic example of this—for over 10 years he was a very well known DJ in the north of the country, and with his first three hit singles he showed his knowledge of the scene. All three were covers of famous classics, such as *Because The Night* (written by Bruce Springsteen and a hit for Patti Smith), which has spent over 10 weeks on the Eurochart Hot 100. "On the debut album *Back again!*, which will be released on September 9, there will also be some of



Scoter (Kontor Records)

The trendier elements of the dance community might not like it, but Scooter are the biggest dance act in Germany, boasting career sales of nine million units. Since 1994 the trio have notched up a string of awards and distinguish themselves in their market for being able to sell albums and DVDs as well as singles. Scooter's brand of commercial techno has its roots in Germany's raves and giant provincial discos, with their live reputation guaranteeing sell-out tours and leading to recent number one single *Nessaja*, and DVD *Encore*. A number two hit in the UK with the single *The Logical Song* in June suggests that the band have more than just domestic appeal. Kontor Records managing director Jens Thele credits radio and club play in Ireland and Scotland with breaking the act across the North Sea. "The buzz started there and eventually worked its way down to London," he says.



his own songs, which are very promising," says Jan Benkmann, product manager at Kontor records.

Helmut Lotti (EMI)

Belgian-born classical-crossover act Lotti is one of Germany's biggest musical exports of the past five years, with his seven albums boasting worldwide sales of eight million. In 2001 Lotti's *Latino Love Songs* and *A Classical Christmas* went silver and platinum respectively in Germany, and this success story looks set to continue with the release of *My Tribute To The King* on August 15, a day before the anniversary of Elvis' death. Coinciding with this classical interpretation of Presley's songs will be a



TV special to be broadcast in Germany, Belgium and the Netherlands, while a concert will be held on August 16 in Friedberg, where Elvis was stationed as a GI. Baden Württemberg regional public station SWR4 broadcast a radio special in early July which met with an enthusiastic response. "The listener reaction was great, with people immediately requesting the record," says head of music Gisela Böhnke. "We will be supporting the concert at Friedberg, as well as the Stuttgart and Karlsruhe shows in December."

Xavier Naidoo (Naidoo Records/SPV)

"Xavier Naidoo is one of the best acts of the past few years—an excellent singer and songwriter," says IFPI Germany president and former Warner Northern Europe boss Gerd Gebhardt. "His contribution to German pop culture is very significant." Starting out as a backing vocalist with the influential hip hop label 3P, Naidoo got his big break at the Echo



Awards in 1998, where his performance introduced him to a huge audience. Since then, he has gone on to sell over one million copies of both his debut album *Nicht von dieser Welt* and a subsequent collection of live material. After a lengthy legal battle Naidoo broke ranks with 3P and established Naidoo Records, which inked a distribution deal with SPV last August. The resulting double album, *Zwischenspiel/Alles Für Den Herrn*, has shipped 500,000 units since its release this spring. Naidoo is due to embark on a 27-date tour of the GSA territories in September.

Peaches (Kitty-Yo Records)



Few German signings can boast the global interest of Canadian-born artist Peaches. Fans range from Marilyn Manson to Madonna, while her singles can be heard on radio station as far flung as Scotland and Mexico. Signed to Berlin's Kitty-Yo label in 2000, Peaches has attracted a lot of attention for her infectious, groove-laden electronic pop, which can be heard on her debut album *Teaches For Peaches*, as well as remixes for acts such as Basement Jaxx. Her live performances have also won her fans, as have her self-produced videos, one of which ended up doing the rounds at various film festivals. "She is an outstanding artist in Germany," says Stefan Kauertz, head of programming and content at music TV channel Viva. "Peaches has absolute international appeal. I think she's great." Kitty-Yo is currently negotiating a worldwide September re-release for *Teaches For Peaches* in the US, and a European/US tour will follow in October.

Profiles by Olaf Furniss and Gesa Birnkraut.

Hits that are Heaven-sent

After more than a decade as one of the UK's most credible and innovative independent labels, Heavenly is currently enjoying the most successful run in its history, reports Nigel Williamson.

With a roster that includes Doves, Beth Orton, the Vines and Ed Harcourt, Heavenly artists have seldom been out of the charts in 2002. Add Starsailor, signed to EMI/Chrysalis but A&R'd and managed through Heavenly, and the label's touch begins to appear positively Midas-like.

Heavenly's winning streak comes on the back of a deal with EMI/Chrysalis, which is now in its second year. "We'd been with major labels before and for various reasons it didn't work out," says Heavenly founder Jeff Barrett. "But we've learned a lot. This time we knew what we wanted out of the deal and we knew what EMI were in a position to deliver."

EMI/Chrysalis in return now taps into one of the most astute A&R streams in the industry. Crucial to the partnership has been EMI/Chrysalis managing director, Mark Collen. "He's got good ears and he rated what we'd done in the past," Barrett says. "I told him we're not arrogant indie guys who see all major labels as bastards. We want to sell records. After that we understood each other perfectly."

The deal was signed in 2000 and got off to a flying start with the first Heavenly release via EMI/Chrysalis—Doves' debut album, *Lost Souls*, which swiftly went platinum. "So within three months EMI were making money," says Barrett's business partner, Martin Kelly. "And that kept the accountants off our backs. They couldn't turn around and say 'where's all this money going that we're spending on Heavenly?'"

Born of Creation

Barrett was already a force on the UK independent scene when he launched Heavenly in 1990. A former employee of Alan McGee's Creation Records, he also had wide experience as a concert promoter and a flamboyant PR man for the Happy Mondays, among others.

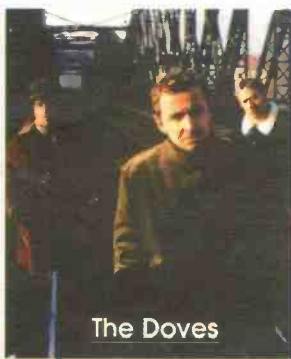
Popular legend has it that the name Heavenly was coined as a direct reaction to the music of the 1980s, which Barrett regarded as a "horrible" decade. But he now denies the story. "Actually I can remember how the name happened. I was lying on my back in my living room listening to the Lovin' Spoonful. It was a really good time in my life, everything was kicking off and Heavenly just seemed right."

It was also the time of acid house and Barrett was among the first to see the potential of fusing club culture and indie rock, inviting various dance remixers to work with his acts. As a result, the label swiftly established a reputation as a major tastemaker. Heavenly's first three signings all made the cover of the NME with their debut singles. They included St Etienne, whose *Only Love Can Break Your Heart* was remixed by Andrew Weatherall; the Manic Street Preachers, who would later amicably move to Sony; and Flowered Up, who Barrett claims to have met "when buying drugs off them".

A distribution deal with Columbia in 1992 lasted two years and was not deemed to be a success. "In those days I don't think majors and indie labels knew how to talk to each other," Kelly says. "We hadn't developed a common lan-



Beth Orton



The Doves



The Vines

guage and they probably weren't used to working with nutcases like us. Everybody tried. But we were still learning."

The collapse of the deal at the end of 1993 came at exactly the wrong time. Barrett was just starting the Heavenly Social, a club night in North London at which the Chemical Brothers were resident on the decks. The Social became one of the capital's hippest hang-outs and the Chemicals became a hot property. But with no distribution outlet at Heavenly, the act signed to Virgin. "It was bad timing," Barrett says. "That's the only reason we didn't sign them. They were playing our club and it was their club as much as ours. But unfortunately we were between label deals and not in a position to put their record out."

Deconstruction reconstruction

Having lost the Chemicals, Heavenly re-entered the fray in 1995 via a joint venture deal with Deconstruction. The dance label, which had enjoyed hits with tracks such as Black Box's *Ride On Time*, then promptly became part of BMG. Although Heavenly's relationship with Deconstruction/BMG was not terminated until 1999, it never really worked to Barrett's satisfaction. "There was no money in the kitty for marketing and it became very frustrating," he says.

The one big success of the BMG years was Beth Orton. "We broke her in America and she's done 350,000 records there. That was an achievement," says Barrett. Yet he believes if more money had been spent on marketing, she could have sold even more records. When the BMG deal collapsed, she still owed them the final album in a three record deal. "I spent six months negotiating her out of BMG," Barrett reports. "She's core to what Heavenly is about and we felt it was important to keep her on the label." *Daybreaker*, her first Heavenly album via EMI/Chrysalis, was released on July 29.

Barrett's operation does not come cheap. "These joint ventures are expensive for major labels," he concedes. "Heavenly's overheads are high." Yet major labels clearly believe that Heavenly's credibility—and, more to the point, Barrett's uncanny knack for picking winners—is more than worth the expense. Barrett's latest

cause are the Vines, from Sydney, Australia, whose debut album *Highly Evolved* has generated a level of excitement on a par with the Strokes' debut and the White Stripes break through.

"I heard a tape last year that was very rough," Barrett recalls. "But you could tell it was all there and so I contacted their manager in Australia and said 'don't do anything until we have talked.'" To his disappointment, he failed to sign them for America, but he was able to pick them up for the UK. In the rest of Europe the album is released via Virgin affiliate labels.

Divine inspiration

Both Barrett and Kelly insist there is no Heavenly philosophy, as such. "The only rule is that if it's good we'll put it out," says Barrett with refreshing simplicity. He cites as an example Nada Surf, whose third album *Let Go* is released on Heavenly in the UK in September. The New York-based group enjoyed a hit single on Elektra with the frat-anthem *Popular* in 1996, but had been dropped when they failed to produce a commercial follow-up. "Based on that one single, people said to me they were a novelty act and wrote them off. But I listened to the album and all I heard was glorious, uplifting music."

Barrett refuses to get over-theoretical about the reasons for Heavenly's current run of hits. "The only reason it's working is that we're passionate about the music. There's no great trade secret," he insists. But one key to Heavenly's success is that Barrett is a voracious listener. Sitting in his office above Ronnie Scott's famous jazz club in London's Soho, he puts in several hours a day listening to new bands.

Whereas most record companies seem to have boxes of demo tapes lying around which you suspect nobody ever gets around to playing, Barrett appears to listen to everything that comes his way. "I came into this business because I love music," he says. "Why wouldn't I want to listen to the music that gets sent to me?"

What's new in the Heavenly firmament

Ellis Island Sound

Album: *Ellis Island Sound*

Release date: August 5

London-based duo who combine electronic atmospherics and acoustic instruments on a debut album of remixes of 13 of their favourite singles, including tracks by Regular Fries and the Manic Street Preachers.

Nada Surf

Album: *Let Go*

Release date: September 16

New York trio's third album, but new to Heavenly who believe a career renaissance is in the offing. The album mixes classic rock influences, acoustic nostalgia and power-pop.

Rebelski

Mini-album

Release date: November

Solo release by Martin Rebelski, keyboard player with the Doves. Described as "a bit Philip Glass and very cinematic".

Dog

Album: Title tbc

Release date: February 2003

Described as "Rage Against the Machine meets the Prodigy with a touch of drum'n'bass", and produced by Nigel Godrich (Radiohead). The album will be preceded by a 12-inch single towards the end of 2002.

Ed Harcourt

Album: Title tbc

Release date: February

The follow-up to the acclaimed Mercury-shortlisted *Here Be Monsters*. Harcourt apparently had in excess of 400 songs to choose from, and an EP may precede the album later this year.

Starsailor

Album: Title tbc

Release date: 2003

Starsailor went into the studio in July with Phil Spector to begin work on the follow-up to their platinum debut, *Love Is Here*. Again A&R'd by Jeff Barrett, the album will be released on EMI/Chrysalis.

Eurochart Hot 100® Singles

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week 34 / 02

rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	rank	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
1	1	11	Without Me Eminem - Interscope (Eight Mile Style/Ensign/Bufalo)	A.C.H.D.D.K.E.FIN.FL.FUK.GRE.IRL.I.NL.N.P.S.WA	34	37	11	It's Ok Atomic Kitten - Innocent/Virgin (EMI/Sony ATV)	A.C.H.D.DK.UK.IRL.I.NL.S	68	64	16	Just More Wonderwall - WEA (EMI)	A.C.H.D.FL
2	2	9	Underneath Your Clothes Shakira - Epic/Columbia(EMI/Sony ATV)	A.C.H.D.DK.FL.UK.GRE.IRL.I.NL.N.P.S.WA	35	63	2	Manhattan Kaboul Renaud/Axelle Red - Virgin (Not Listed)	F.WA	69	70	34	How You Remind Me Nickelback - Roadrunner (Warner Chappell)	CH.F.IRL.S
☆☆☆☆ SALES BREAKER ☆☆☆☆														
3	11	6	Black Suits Comin' (Nod Ya Head) Will Smith ft. Tra-Knox - Columbia (Universal/Wintrup)	A.C.H.D.DK.FIN.FL.FUK.IRL.I.NL.N.S.WA	36	33	11	Foolish Ashanti - Def Jam (EMI/Aurelius/Pookietoots)	CH.FL.FUK.IRL.NL.S.WA	70	60	14	When You Think About Me Billy Crawford - V2 (Early Tunes)	CH.D.F.NL
4	3	8	A Little Less Conversation Elvis vs. JXL - RCA (Carlin)	A.C.H.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.P.S.WA	37	20	8	Ramp! The Logical Song Scooter - Edel (Almo/Delicate)	UK.IRL	71	66	10	I Love Rock'N'Roll Britney Spears - Jive (Melodie Der Welt)	A.C.H.D.FL.GRE.NL.P.S.WA
5	4	16	Stach Stach Bratisla Boys - M6 Int./Sony (Not Listed)	CH.F.WA	38	36	9	Un Enfant De Toi Marlene & Phil Barney - Avrep (Not Listed)	F.WA	72	80	3	Believe In Me Lenny Kravitz - Virgin (Not Listed)	CH.D.NL
6	23	9	I Need A Girl (Part 1) P. Diddy ft. Usher & Loon - Bad Boy/Arista (EMI)	A.C.H.D.FL.FUK.IRL.I.NL.N.S.WA	39	45	4	Cruisen Massive Töne - East West (Not Listed)	A.C.H.D	73	65	2	The Rising Bruce Springsteen & The E-Street Band - Columbia (Bruce Springsteen)	A.C.H.D.E.I.NL.S
7	5	17	J'Ai Demandé La Lune Indochine - Columbia (Not Listed)	CH.F.WA	40	39	8	Love At First Sight Kylie Minogue - Parlophone (EMI/Sony ATV/Mushroom/Biffco)	A.C.H.D.FL.FUK.GRE.IRL.I.NL.P.WA	74	71	7	Loud & Proud Brooklyn Bounce - Epic (Warner Chappell)	A.D.HUN
8	15	4	Au Soleil Jenifer - Island (Not Listed)	F.WA	41	55	3	La Bomba King Africa - Hot Tracks (Not Listed)	F	75	61	8	Faut Passer Ton Bac Le 6-9 - Ulm (Not Listed)	F
9	NE		Colourblind Darius - Mercury/Columbia (Bug/Zomba/Copyright Control)	UK.IRL	42	35	19	Tu Trouveras Natacha St Pier - Columbia (Not Listed)	F.WA	76	69	20	Tainted Love Marilyn Manson - Maverick/Warner Bros. (Warner Chappell)	A.C.H.F.HUN.I.N.S.WA
10	8	7	Hot In Herre Nelly - Universal (EMI/Jackie Frost/Swing T)	A.C.H.D.DK.FL.UK.IRL.I.NL.N.S.WA	43	43	6	Cover Up UB 40 & Nuttea - Virgin (Not Listed)	F	77	74	12	Because The Night Jan Wayne - Edel/Digidance (Springsteen/Rondor)	A.D.NL
11	13	16	Wherever You Will Go The Calling - RCA (Careers/BMG)	A.C.H.FUK.IRL.I.S.WA	44	38	19	Leap Of Faith/Jusqu'au Bout David Charvet - Mercury (Rondor/EMI)	A.C.H.F.WA	78	68	7	En Apesanteur Calogero - Mercury (Not Listed)	F.WA
12	6	4	Anyone Of Us (Stupid Mistake) Gareth Gates - S (Warner Chappell/BMG/Peer/Good Ear)	UK.IRL	45	44	23	Like A Prayer Mad'House - Bio (Warner Chappell/EMI/Sony ATV)	A.C.H.F.GRE.HUN.IRL.I.P.S.WA	79	93	2	Billie Jean King Of House - Mascotte/WEA (Not Listed)	F
13	12	7	Moonlight Shadow Groove Coverage - Universal (EMI)	A.C.H.D	46	53	4	Love To See You Cry Enrique Iglesias - Interscope (EMI/Rive Droite/Gerig/Universal)	A.C.H.D.FL.FGRE.WA	80	75	7	J'Ai Tout Imaginé Sman - Ariola (Not Listed)	F
14	9	10	A Thousand Miles Vanessa Carlton - A&M (Universal)	A.C.H.D.DK.FL.UK.IRL.I.NL.S.WA	47	41	2	Herz Aus Glas Ben - Hansa (Not Listed)	A.D	81	76	6	Sunny Day Jeanette - Polydor (EMI/KuBa)	A.C.H.D
15	10	5	I'm Gonna Be Alright Jennifer Lopez ft. Nas - Epic (EMI/Lehsen/Global/Chrysalis)	A.C.H.D.DK.FL.UK.GRE.HUN.IRL.I.NL.N.S.WA	48	27	2	Livin' It Up Ja Rule ft. Case - Def Jam (Universal/Rondor/Famous/Jobete/EMI/WC)	UK.IRL	82	NE		Falling McAlmont & Butler - Chrysalis (Warner Chappell/Chrysalis)	UK
16	7	21	Perdono Tiziano Ferro - EMI (EMI)	A.D.DK.E.F.NL.N.S.WA	49	40	12	Don't Let Me Get Me Pink - Arista (EMI)	A.C.H.D.FL.HUN.IRL.I.NL.S.WA	83	NE		Nur Zu Besuch Die Toten Hosen - JKP/East West (Not Listed)	D
17	16	6	By The Way Red Hot Chili Peppers - Warner Bros. (Warner Chappell)	A.C.H.D.DK.E.FL.FUK.GRE.IRL.I.NL.S.WA	50	48	12	Just A Little Liberty X - V2 (EMI)	FL.UK.IRL.NL	84	NE		Safe From Harm Narcotic Thrust - ffr (Universal/Reverb/SonyATV/Lucky3)	UK
18	52	3	Rhythm Of The Night Loona - Universal (Not Listed)	A.C.H.D	51	51	9	Bevor Du Gehst Xavier Naidoo - Naidoo Records/SPV (Not Listed)	A.C.H.D	85	56	3	Your Song Elton John & Alessandro Safina - Rocket/Mercury (Universal)	UK.I
19	19	35	Murder On The Dancefloor Sophie Ellis-Bextor - Polydor (Warner Chappell/Rondor/Universal)	A.C.H.FL.FNL.WA	52	34	4	Rue De La Liberté Jean Pascal - Mercury (Not Listed)	F.WA	86	78	4	It Just Won't Do Tim Deluxe feat. Sam Obernik - Underwater (EMI)	UK.GRE.IRL.NL
20	22	12	Love Don't Let Me Go David Guetta - Virgin (Not Listed)	CH.FL.FGRE.NL.WA	53	31	2	High Voltage/Points Of Authority Linkin Park - Warner Bros. (Zomba/Various)	D.UK.IRL	87	85	9	Tourner Des Pages Saya/Passi - Hostile/Virgin (Not Listed)	F
21	21	14	Kiss Kiss Holly Valance - London (Riverhorse/MCS/Universal)	A.C.H.D.FL.FUK.I.S.WA	54	59	3	Asereje (Las Ketchup) Las Ketchup - Columbia (Not Listed)	CH.E.I	88	NE		Y.O.U. Noemi - Jive (Not Listed)	A.D
22	18	10	Hero Chad Kroeger ft. Josey Scott - Roadrunner (Warner Chappell)	A.C.H.D.DK.FL.UK.IRL.I.NL.S.WA	55	42	3	Shooting Star Flip 'N' Fill - All Around The World (Midex)	UK.IRL	89	86	7	Live Is Life Hermes House Band & DJ Ôtzi - EMI/Polydor (Deshima Songs)	A.D
23	26	10	When You Look At Me Christina Milian - Def Soul (Murlyn/Universal)	A.C.H.D.FL.UK.IRL.I.NL.S.WA	56	47	9	Holiday Mad'House - Bio/Various (Warner Chappell/EMI/Sony ATV)	A.C.H.E.FL.F.WA	90	79	4	Ding A Dong Models - EGP (Not Listed)	F
24	25	28	Whenever Wherever/Suerte Shakira - Epic (Aniwi/Sony ATV/EMI/Apollinaire)	A.C.H.F.GRE.HUN.I.NL.P.S.WA	57	72	5	Come Back To Me Cunnie Williams - Ulm (Not Listed)	F	91	83	6	Le Vent Nous Portera Noir Désir - Carosello/Barclay (Not Listed)	I
25	14	2	Automatic High S Club Juniors - Polydor (19/BMG/Universal/Riverhorse/MCS/CC)	UK.IRL	58	58	2	Full Moon Brandy - Atlantic (Warner Chappell)	FL.FUK.WA	92	NE		Qui Est L'Exemple Rohff - Hostile/Virgin (Not Listed)	CH.F.WA
26	17	5	Cum Cum Mania Felicien - M6 Int./BMG (Not Listed)	F.WA	59	54	14	What's Luv? Fat Joe ft. Ashanti - Atlantic (Universal/BMG/Hornall Bros./WC)	A.C.H.D.DK.FL.FHUN.NL.WA	93	NE		I Say A Little Prayer Karine Costa - Warner Strategic Marketing (Not Listed)	F
27	32	6	Let This Party Never End Mark'Oh - Columbia/Home (Warner Chappell)	A.D	60	46	3	Work It Out Beyoncé Knowles - Columbia (Windswept Music London/EMI)	DK.UK.IRL.NL.N	94	98	16	C'Est Une Belle Journée Mylène Farmer - Polydor (Not Listed)	F.WA
28	NE		Shoot The Dog George Michael - Polydor (Dick Leahy/EMI/Dinsong)	A.DK.FL.FUK.IRL.I.NL.WA	61	57	3	5,9,1 Rohff - Hostile/Virgin (Not Listed)	F.WA	95	NE		Access Peace The Love Committee - Hansa (Not Listed)	D
29	24	12	I.O.I.O. B3 - Hansa (BMG Ufa)	A.C.H.D	62	NE		Rock Star N.E.R.D - Virgin (EMI)	UK.IRL	96	NE		Perfect Love Lutricia McNeal - Bonnier (Not Listed)	A.D.NL.S
30	29	5	Here I Am Bryan Adams - A&M (Not Listed)	A.C.H.D.FL.UK.IRL.NL.WA	63	62	2	On Va S'Aimer Les Lofteurs - M6 Int./WEA (Not Listed)	F.WA	97	87	4	Forever Dee Dee - Freestyle (EMI)	UK
31	NE		Boys Britney Spears ft. Pharrell Williams - Jive (EMI)	UK.IRL.I	64	49	5	Baby's Got A Temper The Prodigy - XL Recordings (EMI/Copyright Control)	A.C.H.D.E.FIN.UK.GRE.HUN.IRL.I.NL.S	98	89	7	Stop Crying Your Heart Out Oasis - Big Brother/Sony (Oasis/Creation/Sony ATV)	CH.UK.IRL.I
32	30	13	Désenchantée Kate Ryan - Antler-Subway (Requiem)	CH.E.FL.FNL.WA	65	67	4	Stand Up (for the Champions) Right Said Fred - Kingsize (Not Listed)	D	99	84	8	Get Over You/Move This Mountain Sophie Ellis-Bextor - Polydor (EMI/Rondor/Murlyn/Universal)	DK.FIN.UK.GRE.IRL.S
33	28	15	If Tomorrow Never Comes Ronan Keating - Polydor (BMG/Hornall Bros.)	A.C.H.D.DK.FL.UK.IRL.NL.N.S	66	50	2	Sunshine Pierre - Polydor (Not Listed)	A.D	100	NE		I Begin To Wonder J.C.A. - WEA (Not Listed)	D
					67	77	2	C'Est Aussi Pour La Qu'on S'Aime Un Gars Une Fille - FTD (Not Listed)	F.WA	A = Austria, FL = Flanders, WA = Wallonia, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.				

***** 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 Charts UK Co. (UK), Chart Track (Ireland); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/POP Tite-Live (France); Fimi-Nielsen (Italy); Stichting Moga Top 100 (Holland); Stichting Procuvi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/APYVE (Spain); YLE 2 Radiomaa/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © VNU Business Media.

European Top 100 Albums

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	4	Red Hot Chili Peppers By The Way - Warner Bros.	A.C.H.CZ.E.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	35	33	31	Nickelback Silver Side Up - Roadrunner	CH.D.F.UK.IRL.NL.POL	68	52	9	Mango Disincanto - WEA	I
2	NP		Bruce Springsteen & The E-Street Band The Rising - Columbia	A.C.H.D.D.K.FIN.FL.FUK.IRL.I.NL.N.P.WA	36	26	12	Queen Greatest Hits I, II & III - Parlophone	FL.UK.IRL	69	49	2	Boyz II Men Full Circle - Arista	CH.D.FUK
3	2	10	Eminem The Eminem Show - Interscope	A.C.H.CZ.E.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	37	38	8	David Bisbal Corazón Latino - Vale Music	E	70	65	8	David Guetta Just A Little More Love - Virgin	CH.F.GRE.WA
4	NP		Linkin Park Reanimation - Warner Bros.	A.C.H.D.FIN.FL.FUK.IRL.I.NL.N.P.WA	38	27	8	Korn Untouchables - Epic	A.C.H.D.FIN.FL.F.HUN.IRL.I.NL.N.POL.S.WA	71	62	7	Jamiroquai A Funk Odyssey - Sony S2	CH.FUK.I.WA
5	3	37	Shakira Servicio De Lavaderia/Laundry Service - Epic/Columbia	A.C.H.CZ.E.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	39	40	16	Kent Vapen & Ammunition - RCA	DK.FIN.N.S	72	72	3	Jenifer Jenifer (L'Album) - Island	CH.F.WA
6	4	5	Oasis Heathen Chemistry - Big Brother / Sony	A.C.H.D.E.FIN.FL.FUK.GRE.IRL.I.POL.S.WA	40	NP		Silverchair Diorama - Atlantic	A.C.H.D	73	71	30	P.O.D. Satellite - Atlantic	A.D.FL.I.N.POL.S
7	6	19	Celine Dion A New Day Has Come - Columbia / Epic	A.C.H.CZ.E.D.D.K.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	41	37	6	Giorgia Greatest Hits (Le Cose Non Vanno Mai...) - Dischi Di Cioccolato / BMG	CHI	74	50	5	Muse Hullabaloo - Mushroom	CH.D.FL.F.GRE.NL.WA
8	5	6	Nelly Nellyville - Universal	A.C.H.D.D.K.FIN.FL.FUK.GRE.IRL.I.NL.N.POL.S	☆☆☆☆ SALES BREAKER ☆☆☆☆☆					75	66	9	Noir Désir Des Visages Des Figures - Barclay / Carosello	CH.FL.WA
9	9	14	Norah Jones Come Away With Me - Blue Note	CH.D.DK.FL.FUK.IRL.I.NL.N.P.WA	42	63	4	The Vines Highly Evolved - Heavenly / EMI	A.D.FUK.IRL.N	76	53	14	A-Ha Lifelines - WEA	D.DK.N
10	8	6	Morcheeba Charango - East West / WEA	A.C.H.CZ.E.D.FL.FUK.GRE.HUN.IRL.I.POL.P.WA	43	39	6	Red Hot Chili Peppers Californication - Warner Bros.	A.C.H.D.FL.UK.IRL.I.NL.N	77	92	2	Doves The Last Broadcast - Heavenly / EMI	UK.IRL
11	13	27	Pink Missundaztood - Arista	A.C.H.D.DK.FIN.FL.FUK.HUN.IRL.I.NL.N.S.WA	44	30	10	Sophie Ellis-Bextor Read My Lips - Polydor	CH.D.FIN.FUK.GRE.IRL.NL.WA	78	36	3	Idelwild The Remote Part - Parlophone	UK
12	14	9	Patrick Bruel Entre-Deux - RCA	CH.F.WA	45	46	7	Alex Ubago ¿Que Pides Tu? - DRO	E	79	83	26	Mary J. Blige No More Drama - MCA	D.UK.GRE.IRL.NL
13	12	6	Bryan Adams Spirit (OST) - A&M	A.C.H.D.FL.UK.IRL.NL.N.P	46	NP		Filter The Amalgamut - Reprise	A.C.H.D.UK	80	61	10	Bustamante Bustamante - Vale Music	E
14	20	10	Renaud Boucan D'Enfer - Virgin	CH.F.WA	47	29	4	Counting Crows Hard Candy - Geffen	CH.D.FL.UK.IRL.NL.S	81	64	39	Britney Spears Britney - Jive	A.D.FL.FUK.GRE.HUN.IRL.WA
15	11	40	Enrique Iglesias Escape - Interscope	A.C.H.D.FL.FUK.GRE.IRL.NL.WA	48	NP		Veronica La Fuerza Del Sol - Vale Music	E	82	48	3	Neil Young Decade - Reprise	UK.IRL
16	15	4	Vanessa Carlton Be Not Nobody - A&M	A.C.H.D.DK.FL.UK.IRL.NL.S	49	43	6	Nightwish Century Child - Ranka / Various	A.D.FIN.GRE.NL.N	83	58	33	Yannick Noah Yannick Noah - Saint George / Columbia	CH.F.WA
17	7	15	Ashanti Ashanti - Def Jam	A.C.H.D.FL.FUK.IRL.NL.WA	50	42	14	Ligabue Fuori Come Va? - WEA	CH.I	84	NP		Urszula The Best - Ariola	POL
18	10	6	No Angels Now... Us - Polydor / Cheyenne	A.C.H.D	51	69	83	Dido No Angel - Cheeky / Arista	FL.FUK.IRL.NL.WA	85	54	20	Puddle Of Mudd Come Clean - Geffen	A.C.H.D.FIN.UK.IRL
19	16	24	Tiziano Ferro Rosso Relativo - EMI	A.C.H.D.E.I.NL.WA	52	75	4	Ja Rule Pain Is Love - Def Jam	FL.UK.IRL.NL.WA	86	86	6	Christina Milian Christina Milian - Def Soul	D.UK.IRL.NL
20	19	14	The Calling Camino Palmero - RCA	A.C.H.D.DK.FUK.I.P.S	53	45	22	Lenny Kravitz Lenny - Virgin	A.C.H.D.NL.P	87	67	7	Wyclef Jean Masquerade - Columbia	A.C.H.D.S
21	25	6	Mad'House Absolutely Mad - Bio / Various	A.C.H.D.FL.F.GRE.NL.WA	54	47	9	Gentleman Journey To Jah - Columbia	A.C.H.D	88	90	3	Star Academy Le Live - Island	CH.F.WA
22	NP		The Coral The Coral - Deltasonic	UK.IRL	55	NP		Son Goku Crashkurs - Columbia	A.D	89	59	4	Jimi Hendrix Voodoo Child: The Jim Hendrix Collection - Universal TV	UK
23	17	12	Moby 18 - Mute	A.C.H.D.DK.FL.FUK.GRE.IRL.I.NL.S.WA	56	35	2	Fun Lovin' Criminals Bag Of Hits - Chrysalis	UK.IRL	90	77	3	Die Gerd Show Eddie Und Gerd-Ein - WEA	D
24	NP		Scooter Push The Beat For This Jam - Sheffield Tunes / Edel	UK.IRL	57	44	36	Anastacia Freak Of Nature - Epic	A.C.H.D.E.FL.UK.HUN.NL.POL.P.S	91	81	2	Die Toten Hosen Auswärtsspiel - JKP / East West	A.D
25	24	19	Xavier Naidoo Zwischenspiel - Alles Für Den Herrn - Naidoo Records / SPV	A.C.H.D	58	56	10	Magnus Uggla Klassiska Mästerverk - Columbia	S	92	RE		Soundtrack Le Fabuleux Destin D'Amelie Poulain - Labels / Virign	D.FL.F.GRE.NL.WA
26	18	11	Ronan Keating Destination - Polydor	A.C.H.D.DK.FL.UK.NL.N.S	59	NP		Solomon Burke Don't Give Up On Me - Fat Possum / Epitaph	A.D.I.NL.N.S	93	80	10	Nek Le Cose Da Difendere - WEA	CH.D.I
27	23	44	Kylie Minogue Fever - Parlophone	CH.D.FL.FUK.GRE.IRL.NL.WA	60	89	3	Café Quijano La Taberna De Buda - WEA	E	94	95	5	Tomas Ledin Hela Vägen - Anderson / WEA	S
28	22	8	David Bowie Heathen - Columbia	A.C.H.D.DK.FL.FUK.GRE.NL.S.WA	61	98	5	Las Ketchup Hijas De Tomate - Columbia	E.I	95	93	18	Natasha St-Pier De L'Amour Le Mieux - Columbia	CH.F.WA
29	28	7	Papa Roach Lovehatetragedy - Dreamworks	A.C.H.D.DK.FIN.FL.UK.GRE.HUN.NL.P.S.WA	62	51	50	Alicia Keys Songs In A Minor - J	CH.D.FL.UK.GRE.IRL.NL.WA	96	70	9	Umberto Tozzi The Best Of Umberto Tozzi - WEA	CH.I.WA
30	NP		Beth Orton Daybreaker - Heavenly / EMI	UK.IRL.N	63	82	2	Cunnie Williams Night Time In Paris - Ulm	F.WA	97	76	23	Marco Borsato Onderweg - Polydor	FL.NL
31	32	21	Indochine Paradize - Columbia	CH.F.WA	64	57	7	Marc Anthony Mended - Columbia	A.C.H.E.FL.NL.N.S	98	RE		Chenoa Chenoa - Vale Music	E
32	21	2	Aerosmith O Yeah! Ultimate Aerosmith Hits - Columbia	FIN.UK.GRE.IRL.NL.P	65	74	11	Ich Troje Po Piate...A Nidech Gadaja - Izabelin / Universal	POL	99	78	8	Soundtrack Spider-Man - Roadrunner / Columbia	A.C.H.D.FIN.POL.P
33	31	20	Jennifer Lopez J To Tha L-O! The Remixes - Epic	CH.D.FL.FUK.IRL.NL.WA	66	55	5	Will Smith Born To Reign - Columbia	A.C.H.D.F.GRE	100	RE		Angie Stone Mahogany Soul - J	FIN.FL.NL.S
34	34	4	System Of A Down Toxicity - American / Columbia	A.C.H.D.FL.FUK.GRE.IRL.NL.POL.WA	67	41	5	Darren Hayes Spin - Columbia	UK	A = Austria, FL = Flanders, WA = Wallonia, CZ = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = FAST MOVERS NP = NEW ENTRY RE = RE-ENTRY				

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
 The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Top National Sellers

UNITED KINGDOM

Table with columns TW, LW, SINGLES. Top entries include Darius - Colourblind, Gareth Gates - Anyone Of Us (Stupid Mistake), Will Smith ft. Tra-Knox - Black Suits Comin' (Nod Ya Head).

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way, Linkin Park - Reanimation.

SPAIN

Table with columns TW, LW, SINGLES. Top entries include Shalim - Nadie Como Tu, Las Ketchup - Asereje, Ex - Happy Ending.

Table with columns TW, LW, ALBUMS. Top entries include David Bisbal - Corazón Latino, Alex Ubago - ¿Que Pides Tu?, Veronica - La Fuerza Del Sol.

DENMARK

Table with columns TW, LW, SINGLES. Top entries include George Michael - Shoot The Dog, Elvis vs. JXL - A Little Less Conversation, Vanessa Carlton - A Thousand Miles.

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Billy Joel - The Ultimate Collection, Red Hot Chili Peppers - By The Way.

SWITZERLAND

Table with columns TW, LW, SINGLES. Top entries include Elvis vs. JXL - A Little Less Conversation, Eminem - Without Me, Shakira - Underneath Your Clothes.

Table with columns TW, LW, ALBUMS. Top entries include Red Hot Chili Peppers - By The Way, Bruce Springsteen & The E-Street Band - The Rising, Eminem - The Eminem Show.

GERMANY

Table with columns TW, LW, SINGLES. Top entries include Eminem - Without Me, Shakira - Underneath Your Clothes, Groove Coverage - Moonlight Shadow.

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way, Linkin Park - Reanimation.

HOLLAND

Table with columns TW, LW, SINGLES. Top entries include Tiziano Ferro - Perdono, Shakira - Underneath Your Clothes, Elvis vs. JXL - A Little Less Conversation.

Table with columns TW, LW, ALBUMS. Top entries include Red Hot Chili Peppers - By The Way, Bruce Springsteen & The E-Street Band - The Rising, Shakira - Laundry Service.

NORWAY

Table with columns TW, LW, SINGLES. Top entries include Elvis vs. JXL - A Little Less Conversation, Eminem - Without Me, Peaches - Rosa Helikopter.

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way, Eminem - The Eminem Show.

AUSTRIA

Table with columns TW, LW, SINGLES. Top entries include Eminem - Without Me, Professor Kaiser - Was Is' Mit Du?, Shakira - Underneath Your Clothes.

Table with columns TW, LW, ALBUMS. Top entries include Red Hot Chili Peppers - By The Way, Bruce Springsteen & The E-Street Band - The Rising, Linkin Park - Reanimation.

FRANCE

Table with columns TW, LW, SINGLES. Top entries include Bratisla Boys - Stach Stach, Indochine - J'Ai Demand' La Lune, Jenifer - Au Soleil.

Table with columns TW, LW, ALBUMS. Top entries include Patrick Bruel - Entre-Deux, Renaud - Boucan D'Enfer, Bruce Springsteen & The E-Street Band - The Rising.

FLANDERS

Table with columns TW, LW, SINGLES. Top entries include Dynamite - De Pizza Dans, Shakira - Underneath Your Clothes, Brainpower - Dansplaat.

Table with columns TW, LW, ALBUMS. Top entries include Dreamlovers - 18 Hits III, Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way.

FINLAND

Table with columns TW, LW, SINGLES. Top entries include Nightwish - Bless The Child, Lordi - Would You Love A Monsterman?, Kwan - Rain.

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way, Nightwish - Century Child.

PORTUGAL

Table with columns TW, LW, SINGLES. Top entries include Luis Represas - Quero Uma Casa Deste Tamanho, Elvis vs. JXL - A Little Less Conversation, Shakira - Whenever Wherever.

Table with columns TW, LW, ALBUMS. Top entries include Luis Represas - Quero Uma Casa Deste Tamanho, Elvis vs. JXL - A Little Less Conversation, Shakira - Laundry Service.

ITALY

Table with columns TW, LW, SINGLES. Top entries include Las Ketchup - Asereje, Noir Désir - Le Vent Nous Portera, Red Hot Chili Peppers - By The Way.

Table with columns TW, LW, ALBUMS. Top entries include Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way, Giorgia - Greatest Hits.

SWEDEN

Table with columns TW, LW, SINGLES. Top entries include Elvis vs. JXL - A Little Less Conversation, Eminem - Without Me, Shakira - Underneath Your Clothes.

Table with columns TW, LW, ALBUMS. Top entries include Magnus Uggla - Klassiska Mästerverk, Bruce Springsteen & The E-Street Band - The Rising, Red Hot Chili Peppers - By The Way.

IRELAND

Table with columns TW, LW, SINGLES. Top entries include Shakira - Underneath Your Clothes, Scooter - Ramp! The Logical Song, Vanessa Carlton - A Thousand Miles.

Table with columns TW, LW, ALBUMS. Top entries include Red Hot Chili Peppers - By The Way, Bruce Springsteen & The E-Street Band - The Rising, Shakira - Laundry Service.

CZECH REPUBLIC

Table with columns TW, LW, SINGLES. Top entries include Red Hot Chili Peppers - By The Way, Eminem - The Eminem Show, Soundtrack - Rebelov.

Table with columns TW, LW, ALBUMS. Top entries include Red Hot Chili Peppers - By The Way, Eminem - The Eminem Show, Soundtrack - Rebelov.

Based on the national sales charts from 16 European markets. Information supplied by The Official Charts Co. (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF NB/AFYVE (Spain); YLE 2 Radiomafia/IPFI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

AIRBORNE

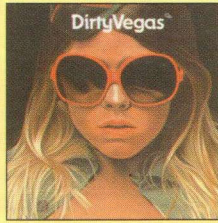
The pick of the week's new singles
by Miriam Hubner



MASSIVE TÖNE
CRUISEN
(East West/Warner)
Release date: July 29
(Germany)

Outside of Hamburg, Germany's hip-hop stronghold, Stuttgart has its own burgeoning urban scene which has thrown up Massive Töne. The band comprise Alexander Scheffel, Joao dos Santos and Schowi (real name Jean-Christoph Ritter), and were formed in 1991, with three albums under their belts to date. *Cruisen* is taken from Massive Töne's much-anticipated album *MT3*, which is released in Germany on August 5. The act have toured in the past with the likes of Missy Elliott and MC Lyte, and have established both their own record label (Kopfnicker Records) and recording studio (Kopfnicker Studio). Roel Oosthout, head of music at urban station Planet Radio in Frankfurt, says of *Cruisen*: "We playlisted the track a little bit later than other stations. Apparently it is a parody of the 'cool' gangsta rap tracks. At first we couldn't see the irony in it, but our listeners, including the more hardcore rap fans, really liked it. It is a classic German hip-hop number, but it also has the potential to cross over to the CHR stations."

Currently playing at: HR HXXL/Germany, ORB Fritz/Germany, Eins Live/Germany, Planet Radio/Germany, Viva/Germany, Viva Plus/Germany



DIRTY VEGAS
GHOSTS
(Parlophone/EMI)
Release date: July 22 (UK)
Ghosts is the follow up to the band's highly successful debut single *Days Go By*, which is featured on this week's

Dance CD in M&M and took the US charts by storm. *Ghosts*, only released in the UK at the moment, was originally planned as an underground track, when three clubbers from Kent in southern England, Paul Harris, Steve Smith and Ben Harris, decided to go into a studio and experiment. Parlophone, however, was quick to snap up *Ghosts* and requested an album to follow. Adam Uytman, music editor at Capital Radio-owned dance and alternative rock station Beat 106 in Glasgow, Scotland, says: "We already backed their last single, *Days Go By*. I was just in the US and it's huge there—and I think this new song has great potential as well. Their music is slightly more challenging than the type of dance music you normally hear on mainstream CHR radio. Dance music is in a funny period at the moment, although the big names such as Lasgo or Ian van Dahl are still valid. Yet, it's become more varied. I think *Days Go By* will be re-released over here in the UK as well, which might be the turning point for the act, and break them properly."

Currently playing at: XFM 104.9/UK, Beat 106/UK, Cool FM/UK, Galaxy 102/UK, BBC Radio 1/UK

Eurochart A/Z Indexes

Hot 100 singles			
5,9,1	61	J'Ai Tout Imagine	80
A Little Less Conversation	4	Just A Little	50
A Thousand Miles	14	Just More	68
Access Peace	95	Kiss Kiss	21
Anyone Of Us (Stupid Mistake)	12	La Bomba	41
Asereje (Las Ketchup)	54	Le Vent Nous Portera	91
Au Soleil	8	Leap Of Faith/Jusqu'au Bout	44
Automatic High	25	Let This Party Never End	27
Baby's Got A Temper	64	Like A Prayer	45
Because The Night	77	Live Is Life	89
Believe In Me	72	Livin' It Up	48
Bevor Du Gehst	51	Loud & Proud	74
Billie Jean	79	Love At First Sight	40
Black Suits Comin' (Nod Ya Head)	3	Love Don't Let Me Go	20
Boys	31	Love To See You Cry	46
By The Way	17	Manhattan Kaboul	35
C'Est Aussi Pour Ça Qu'on S'Aime	67	Moonlight Shadow	13
C'Est Une Belle Journée	94	Murder On The Dancefloor	19
Colourblind	9	Nur Zu Besuch	83
Come Back To Me	57	On Va S'Aimer	63
Cover Up	43	Perdono	16
Cruisen	39	Perfect Love	96
Cum Cum Mania	26	Qui Est L'Exemple	92
Désenchantée	32	Ramp! The Logical Song	37
Ding A Dong	90	Rhythm Of The Night	18
Don't Let Me Get Me	49	Rock Star	62
En Apesanteur	78	Rue De La Liberté	52
Falling	82	Safe From Harm	84
Faut Passer Ton Bac	75	Shoot The Dog	28
Foolish	36	Shooting Star	55
Forever	97	Stach Stach	5
Full Moon	58	Stand Up (for The Champions)	65
Get Over You/Move This Mountain	99	Stop Crying Your Heart Out	98
Here I Am	30	Sunny Day	81
Hero	22	Sunshine	66
Herz Aus Glas	47	Tainted Love	76
High Voltage/Points Of Authority	53	The Rising	73
Holiday	56	Tourner Des Pages	87
Hot In Herre	10	Tu Trouveras	42
How You Remind Me	69	Un Enfant De Toi	38
I Begin To Wonder	100	Underneath Your Clothes	2
I Love Rock 'N' Roll	71	What's Luv?	59
I Need A Girl (Part 1)	6	When You Look At Me	23
I Say A Little Prayer	93	When You Think About Me	70
If Tomorrow Never Comes	33	Whenever Wherever/Suerte	24
I'm Gonna Be Alright	15	Wherever You Will Go	11
I.O.I.O.	29	Without Me	1
It Just Won't Do	86	Work It Out	60
It's Ok	34	Y.O.U.	88
J'Ai Demandé La Lune	7	Your Song	85

Billboard

TOP 20 US SINGLES

AUGUST 8, 2002

TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
> 1	2	DILEMMA FO' REEL/UNIVERSAL	NELLY FEAT. KELLY ROWLAND
2	1	HOT IN HERRE FO' REEL/UNIVERSAL	NELLY
> 3	3	COMPLICATED ARISTA	AVRIL LAVIGNE
4	4	I NEED A GIRL (PART 2) BAD BOY/ARISTA	P.DIDDY FEAT. USHER & LOON
> 5	5	JUST A FRIEND 2002 J	MARIO
> 6	7	DOWN 4 U MURDER INC./DEF JAM/IDJMG	IRV GOTTI PRESENTS THE INC. FEAT GUESTS
7	6	HERO COLUMBIA/ROADRUNNER/IDJMG	CHAD KROEGER FEAT J.SCOTT
> 8	12	JUST LIKE A PILL ARISTA	PINK
9	8	HEAVEN ROBBINS	DJ SAMMY & YANOU FEAT. DO
> 10	10	NO SUCH THING DEF JAM/IDJMG	N.O.R.E
> 11	18	GANGSTA LOVIN' J	EVE FEAT. ALICIA KEYS
> 12	16	HAPPY MURDER INC./AJM/IDJMG	ASHANTI
> 13	17	NO SUCH THING AWARE/COLUMBIA	JOHN MAYER
14	11	THE MIDDLE DREAMWORKS	JIMMY EAT WORLD
15	13	I'M GONNA BE ALRIGHT EPIC	JENNIFER LOPEZ FEAT. NAS
16	9	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	EMINEM
17	14	A THOUSAND MILES A&M/INTERSCOPE	VANESSA CARLTON
18	19	STILL FLY CASH MONEY/UNIVERSAL	BIG TYMERS
19	15	OH BOY ROC-A-FELLA/DEF JAM/IDJMG	CAM'RON FEAT. JUELZ SANTANA
> 20	—	MOVE B***H DISRUPTING THE PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEAT OTHERS

THIS WEEK	LAST WEEK	TITLE	ARTIST
> 1	NE	THE RISING COLUMBIA/CRG	BRUCE SPRINGSTEEN
> 2	NE	(REANIMATION) WARNER BROS.	LINKIN PARK
3	3	NELLYVILLE FO' REEL/UNIVERSAL	NELLY
4	2	NOW 10 SONY/UNIVERSAL/EMI/ZOMBA/EPIC	VARIOUS ARTISTS
5	5	THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE	EMINEM
6	1	UNLEASHED DREAMWORKS(NASHVILLE)/INTERSCOPE	TOBY KEITH
7	4	BUSTED STUFF RCA	DAVE MATTHEWS BAND
8	7	LET GO ARISTA	AVRIL LAVIGNE
> 9	NE	ALL I HAVE RISE/COLUMBIA/CRG	AMERIE
10	8	BY THE WAY WARNER BROS.	RED HOT CHILI PEPPERS
> 11	NE	X BLUDGEON RIFFOLA/ISLAND/IDJMG	DEF LEPPARD
12	6	500 DEGREEZ CASH MONEY/UNIVERSAL/UMRG	LIL WAYNE
13	13	MISUNDAZSTOOD ARISTA	PINK
14	12	ASHANTI MURDER INC./DEF JAM/IDJMG	ASHANTI
15	9	MARIO J	MARIO
> 16	17	COME AWAY WITH ME BLUE NOTE/CAPITOL	NORAH JONES
17	15	JOSH GROBAN 143/REPRISE/WARNER BROS.	JOSH GROBAN
18	10	FULL CIRCLE ARISTA	BOYZ II MEN
19	11	THE LONELY POSITION OF NEUTRAL GEFFEN/INTERSCOPE	TRUSTCOMPANY
20	—	ROOM FOR SQUARES AWARE/COLUMBIA/CRG	JOHN MAYER

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

Top 100 albums

Bryan Adams	13	Ligabue	50
Aerosmith	32	Linkin Park	4
A-Ha	76	Mad'House	21
Anastacia	57	Mango	68
Marc Anthony	64	Christina Milian	86
Ashanti	17	Kylie Minogue	27
David Bisbal	37	Moby	23
Mary J. Blige	79	Morcheeba	10
Marco Borsato	97	Muse	74
David Bowie	28	Xavier Naidoo	25
Boyz II Men	69	Nek	93
Patrick Bruel	12	Nelly	8
Solomon Burke	59	Nickelback	35
Bustamante	80	Nightwish	49
Café Quijano	60	No Angels	18
The Calling	20	Yanick Noah	83
Vanessa Carlton	16	Noir Désir	75
Chenoa	98	Oasis	6
The Coral	22	Beth Orton	30
Counting Crows	47	Papa Roach	29
Dido	51	Pink	11
Celine Dion	7	P.O.D.	73
Doves	77	Puddle Of Mudd	85
Sophie Ellis-Bextor	44	Queen	36
Eminem	3	Red Hot Chili Peppers	1
Tiziano Ferro	19	Red Hot Chili Peppers	43
Filter	46	Renaud	14
Fun Lovin' Criminals	56	Ja Rule	52
Gentleman	54	Scooter	24
Die Gerd Show	90	Shakira	5
Georgia	41	Silverchair	40
David Guetta	70	Will Smith	66
Darren Hayes	67	Son Goku	55
Jimi Hendrix	89	Soundtrack - Le Fabuleux Destin D'Amélie Poulain	92
Ich Troje	65	Soundtrack - Spider-Man	99
Idlewild	78	Britney Spears	81
Enrique Iglesias	15	Bruce Springsteen & The E-Street Band	2
Indochine	31	Star Academy	88
Jamiroquai	71	Angie Stone	100
Wyclef Jean	87	Natasha St-Pier	95
Jenifer	72	System Of A Down	34
Jennifer Lopez	33	Die Toten Hosen	91
Norah Jones	9	Umberto Tozzi	96
Ronak Keating	26	Ubago Alex Ubago	45
Kent	39	Magnus Uggla	58
Las Ketchup	61	Urszula	84
Alicia Keys	62	Veronica	48
Korn	38	The Vines	42
Lenny Kravitz	53	Cunnie Williams	63
Tomas Ledin	94	Neil Young	82

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

Appleton
Fantasy
 (Polydor)

"No longer 'Saints' but much prettier on their own, the Appleton sisters are back with a track that's already a summer hit."

Angelo de Robertis
 head of music
 Radio 105/Italy



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

Uncle Kracker/In A Little While
 Milky/Just The Way You Are
 Amy Studt/Just A Little Girl
 Sugababes/Round Round
 Eskobar/On The Ground
 Weezer/Keep Fishin'
 Nas ft. Amerie/Rule
 Bon Jovi/Everyday
 Appleton/Fantasy
 Suede/Positivity
 Ashanti/Happy

SPAIN: CADENA100



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

Seguridad Social/Quiero Tener Tu Presencia
 Van Morrison/Meet Me In The Indian Summer
 Monica Naranjo/Ain't It Better Like This
 Ronan Keating/I Love It When We Do
 Enrique Iglesias/La Chica De Ayer
 Mike Oldfield/Thou Art In Heaven
 Anastacia/Why'd You Lie To Me
 Nuria Fergó/Tu Cuerpo
 Revolver/Odio

IRELAND: RTE 2FM



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

1 Giant Leap ft. Speech & Neneh Cherry/
 Braided Hair
 Norah Jones/Feelin' The Same Way
 Nelly ft. Kelly Rowland/Dilemma
 Sarah Jane Hudson/Insensitive
 Luan Plarle/More Than A Ghost
 Ms. Dynamite/Dy-Na-Mi-Tee
 Sundrive/A Day Like Today
 Moby/Extreme Ways
 Darius/Colour Blind
 Ash/Envy

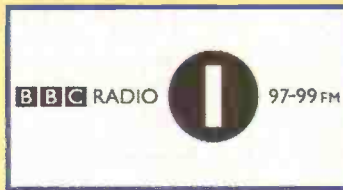
ITALY: RADIO 105



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

Tanto Metro & Devonte/Give It To Her
 Whitney Houston/Whatchulookinat
 Eve ft. Alicia Keys/Gangsta Lovin'
 Thicke/When I Get You Alone
 Ana Betz/Vamos A Gozar
 Sash! ft. Boy George/Run
 G Flame/Latin Love
 Abs/What You Got
 Tweet/Call Me

UK: BBC RADIO 1



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

Enrique Iglesias/Love To See You Cry
 Harvey ft. Tor/Get Up And Move
 Liberty X/Got To Have Your love
 Jurgen Vries/The Theme
 Nickelback/Too Bad
 Rhianna/Word Love

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

David Guetta/Love Don't Let Me Go
 The Space Cowboy/I Would Die 4 U
 Puddle Of Mudd/She Hates Me
 Avril Lavigne/Complicated
 Incubus/Are You In?

**NORWAY:
NRK PETRE**



PROG. DIRECTOR: MARIUS LILLELIEN
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: TUESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.nrk.no/p3

Awa Menneh/Behind Schedule (Can I Get A Witness)
 The Music/Take The Long Road And Walk It
 The Loch Ness Mouse/Marker Numbers
 Avril Lavigne/Complicated
 Popium/Beautiful Thing
 Jaga Jazzist/Day

**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

Linkin Park/PTS.OF.ATHTY (Jay Gordon Rmx)
 Brainpower/Voel De Vibe
 Nickelback/Too Bad
 Incubus/Are You In?
 Praful/Inspiracao

**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

Whitney Houston/Whatchulookinat
 Kioki/Do & Don't For Love
 Bon Jovi/Everyday

**GERMANY:
RADIO FFH**



PROG. DIR.: HANS DIETER HILLMOTH
 FORMAT: CHR
 SERVICE AREA: HESSEN
 PLAYLIST MEETING: WEDNESDAY PM
 GROUP/OWNER: INDEPENDENT
www.ffh.de

Ronan Keating/I Love It When We Do

**BELGIUM:
VRT RADIO DONNA**



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

Atomic Kitten/The Tide Is High (Get The Feeling)
 Jet Street/Sunshine (Open Up Your Heart)
 Britney Spears ft. Pharrell Williams/Boys
 Lutricia McNeal/Perfect Love
 Karaja/She Moves (La La La)
 MNC ft. Remi/Sweet Dreams
 Sarah/Time To Let Go

**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

Natalie Imbruglia/Beauty On The Fire
 Ronan Keating/I Love It When We Do
 Ismo Alanko Säätiä/Paratiisin Puu
 Anastacia/Why'd You Lie To Me
 Bon Jovi/Everyday

**ITALY:
RADIO DEEJAY NETWORK**



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

Tim Deluxe feat. Sam Obernik/It Just Won't Do
 Gianluca Grignani/Ti Rasero L' Aiuala
 Truth Hurts ft. Rakim/Addictive

**UK:
KISS 100**



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

Oxide & Neutrino/Dem Girlz

**UK: 95.8
CAPITAL FM**



HEAD OF MUSIC: JEFF SMITH
 FORMAT: CHR
 SERVICE AREA: LONDON
 PLAYLIST MEETING: VARIES
 GROUP/OWNER: CAPITAL RADIO
www.capitalfm.co.uk

Bon Jovi/Everyday

**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

Jennifer Lopez ft. Nas/I'm Gonna Be Alright
 Whitney Houston/Whatchulookinat
 Paola & Chiara/Heart Beating
 Avril Lavigne/Complicated
 Bon Jovi/Everyday

**BELGIUM:
RADIO CONTACT F**



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

George Michael/Shoot The Dog
 Jean Pascal/Rue De La Liberté
 Liberty X/Just A Little

**AUSTRIA:
Ö3**



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

Moony/Dove (I'll Be Loving You)
 Ace Of Base/Beautiful Morning
 Bon Jovi/Everyday

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Eurochart Hot 100® Sing

countries charted	this week last week no. of sales	TITLE ARTIST	countries charted
10	34	30 15 From Sarah With Love Sarah Connor - Epic / X-Cell / Epic (Sunset / Sony ATV)	ACH D FL NL WA
11	36	36 21 Goodnight Lovers Depeche Mode - Mute (Not Listed)	GB I D DK F FIN IT
12	36	33 16 Sous Le Vent Garou & Celine Dion - Columbia (Not Listed)	CH F WA
13	37	42 8 Immortelle Lara Fabian - Polydor (Not Listed)	F WA
14	38	36 14 Je Serai (Ta Meilleure Ami) Lorie - EMI / Sony (Not Listed)	CH F WA
15	39	41 7 Total Eclipse Of The Heart Jan Wayne Meets Lena - Universal / Digital (Lost Boys)	A D
16	41	2 Qui Est L'Exemple Rohlf - Hostile / Virgin (Not Listed)	A D

The most aired songs in Europe's leading radio stations

UNITED KINGDOM		UK	ESC	SWITZ	FRANCE	GERMANY
1	1	1	1	1	1	1
2	2	2	2	2	2	2
3	3	3	3	3	3	3
4	4	4	4	4	4	4
5	5	5	5	5	5	5
6	6	6	6	6	6	6
7	7	7	7	7	7	7
8	8	8	8	8	8	8
9	9	9	9	9	9	9
10	10	10	10	10	10	10

rank	last week	artist/title	original label	total stations	new stations
1	1	MADONNA/DON'T TELL ME (MAVERICK/WARNER BROS.)	(Epic)	82	0
2	10	Jennifer Lopez/Low Dan's Got A Thing	(Epic)	77	2
3	3	Robbie Williams/Supremacy	(Chrysalis)	76	0
4	12	Craig David/Walking Away	(Wildstar/Elect)	69	0
5	8	Texas/Love Smile	(Mercury)	68	0
6	9	U2/Stack In A Moment You Can't Get Out Of	(Island)	68	0
7	10	LeAnn Rimes/Can't Fight The Moonlight	(Capitol)	67	0
8	11	Eminem/Freedom Press	(Aftermath)	66	0
9	14	Destiny's Child/When Love Takes Over Part 1	(Capitol)	65	0
10	15	Britney Spears/Stronger	(Jive)	65	0
11	16	Daft Punk/One More Time	(Virgin)	65	0
12	17	Cher/Stronger	(Polygram)	65	0
13	18	Cher/Stronger	(Polygram)	65	0
14	19	Cher/Stronger	(Polygram)	65	0
15	20	Cher/Stronger	(Polygram)	65	0

Remastering the music



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DANCE BEAT

The weekly dance chart comment by Harald Roth

Tim Deluxe's It Just Won't Do (Underwater) is the Dance Traxx number one for a second week in a row, thanks to number one positions on both the European dance store and clubplay charts.

The chasing pack are bunched close together, with Kylie Minogue's Love At First Sight b/w Can't Get Blue Monday Out Of My Head (Parlophone) climbing from four to two, and former number one Moony's Dove (I'll Be Loving You) (Airplane!/Positiva) slipping just one place this week from two to three.

4 Strings' Diving (Spinnin') is the biggest mover within the top 10, up from eight to five, and fuelled by a club chart entry in the UK. Meanwhile, Nuyorican Ronib S.' Show Me Love 2002 (Big Beat/BMG) returns to the top 10 for a second time.

The recently-announced co-operation of German dance label Kontor and Dutch label Digidance is already bearing fruit, the most recent being Dutch project Drunkenmunky's E (D'NA-Digidance), which powers up 19 notches from 31 to 12.

German dance label Dos Or Die switched its distribution from Jive (Zomba) to Polydor (Universal) recently. One of the first tracks to benefit from this move is Noemi's Y.O.U. (Dos Or Die), climbing from 21 to 13.

In the weeks to come, watch out for Canadian dance act Lime, whose early '80s hits included Your Love and You're My Magician. The act is back after a long break with the single No Other Love (I Need It Bad), on Canadian record company Unidisc.

THIS WEEK'S MOVERS

- 1 Corner Of The Earth/Main Vein Jamiroquai (Soho Square/Sony)
2 It Just Won't Do Tim Deluxe feat. Sam Obernik (Underwater)
3 Back To Cali Mauro Picotto (BXR/Media)
4 The Summer Is Calling Aquagen (Dos Or Die/Polydor/Universal)
5 Only You Jan Wayne (Storm Entertainment/Kontor/edel)
6 Diving 4 Strings (Liquid Records/Spinnin')
7 Extreme Ways Moby (Mute/EMI)
8 Stary Eyed Surprise/Ready Steady Go Paul Oakenfold (Perfecto/Mushroom)
9 Love Will Set You Free (Jambe Myth) Starchaser (Rutin'/Ministry Of Sound)
10 Can U Dig It? (Self Control) JamX & De Leon (F8T)

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

EUROPEAN DANCE TRAXX

Table with 7 columns: This Week, Last Week, Weeks Charted, TITLE, Artist, Clubplay & Dance Sales Combined - Issue 34 - www.mis-charts.de, Original Label, Peak CO. Lists tracks like 'IT JUST WON'T DO', 'LOVE AT FIRST SIGHT', 'DOVE (I'LL BE LOVING YOU)' etc.

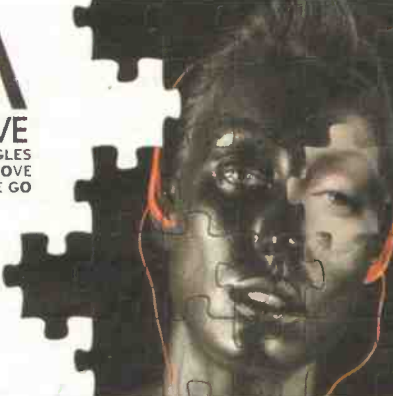
Peak = peak position • CO = artist's country of origin • CP(%): countries/(S%): countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) * indicates a point increase of 100% or more; ☆ indicates an increase in points

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 (B) (DCP), German-DJ-Playlist (B) (DJP); DJ Top 40 (B) (DJCP), DMC (B) (DMC); France: EXTRA CLUB - Misdob System (CP); MAXI DANCE (S) • ETIDES & PERFORMANCES; H=Holland: IDP Dance Board 50 (CP), Stichting Mega Charts DANCE TRENDS (S); B=Belgium: IDF's Belgian Dance Chart (CP), ULTRATOP 40 DANCE (S); DK=Denmark: M&I SERVICE dancechart.dk (CP); S=Sweden / N=Norway / FI=Finland: Decly Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); F2=Finland: Discopros Oy SUOMEN DISKOLEISTA (CP); I=Italy: Musica e Dischi s.r.l. - Top 50 Discoteche (CP) & Canali Vendita MIX (S); E=Spain: Dejay magazine TOP 25 (CP); P=Portugal: DANCE CLUB magazine (CP); PL=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).

DAVID GUETTA

JUST A LITTLE MORE LOVE

INCLUDED THE HIT SINGLES 'LOVE, DON'T LET ME GO' 'JUST A LITTLE MORE LOVE' & 'PEOPLE COME, PEOPLE GO'



ALBUM CHARTS: 'JUST A LITTLE MORE LOVE' GOLD ALBUM IN FRANCE CHARTED IN BELGIUM, SWITZERLAND, GREECE UK RELEASE DATE: 2/09/2002

SINGLE CHARTS & AIRPLAYS: LOVE DONT LET ME GO RELEASE DATE IN UK/ GERMANY: 19/08/2002 B-LIST ON RADIO 1 IN ENGLAND

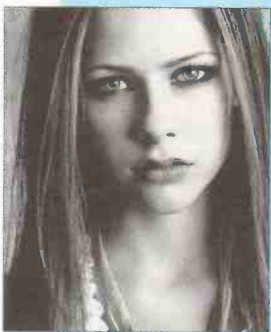
GOLD SINGLE IN FRANCE CHARTED IN HOLLAND, BELGIUM, SWITZERLAND, GREECE N°6 BORDER BREAKERS N°35 (+13) EUROPEAN TOP 50 RADIO

DAVID GUETTA 'FUCK ME I'M FAMOUS' PARTY IN PACHA IBIZA 15TH OF AUG

ON THE AIR

M&M's weekly airplay analysis column

It looks like the summer slowdown is well and truly with us with movement on the European Radio Top 50 chart proving particularly sluggish in the last week. This does not mean there haven't been changes, however, with "the king" being dethroned as JXL's remix of Elvis Presley's *A Little Less Conversation* is knocked off the top slot by Vanessa Carlton and her A&M offering *A Thousand Miles*, last week's number two.

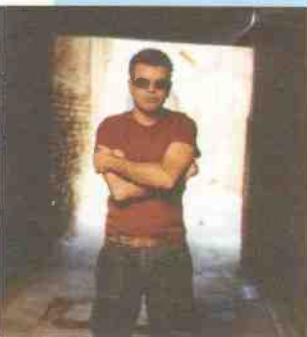


Elsewhere, Arista artist Avril Lavigne (pictured) is fulfilling her promise by entering the airplay chart at number 31 with her single *Complicated*. The 17-year-old Canadian rocker has already made impressive tracks in the US and looks like breaking over here, thanks to airplay particularly in Italy, France, Denmark and now Germany.

This week's Most Added tune by European radio programmers, *Complicated* will be released in most of Europe on August 26, with the UK following two weeks' later. The track is the first single off Lavigne's album *Let Go*—an eclectic mix of pop, skate punk and ballads.

Both single and album have already been released in Italy, where the European campaign kicked off with the artist's appearance on the popular Festival Bar TV show. Paolo Ravasi, head of music at CHR station RTL 102.5, says the station normally waits until a track charts before playing it, but in the case of *Complicated* they took a chance. "It is easy on the ear and it's something that really works well on air," says Ravasi. "Lavigne has a good image and that obviously works in her favour." He adds: "All the conditions are right for a hit and she's already been introduced to the public over here, who have reacted very positively to her music."

Ravasi says the real test will be whether the track has grown in popularity by the end of August/beginning of September. "At the moment it is on medium rotation, but we will increase that if we see it working," he says. To tie in with the album's general European release on September 9, Lavigne will be back in person for a second European promo tour in next month.



Further down the chart there are new entries from French artist Manu Chao, UK DJ Paul Oakenfold (pictured), and Tim Deluxe. And get ready for *The Revenge Of The Eighties*, with Bon Jovi and Whitney Houston and all bubbling under and looking to resurface very soon on a radio near you.

Houston's *Whatchulookinat* is shaping up to be another hit for Arista, which, with the above-mentioned Lavigne and Pink, looks like having a productive summer/autumn.

Houston's new tune is co-produced by husband Bobby Brown and comes from her currently untitled new album, due out this autumn. Finally, look out for Columbia's Las Ketchup, the Spanish act whose tune *Asereje* is set to be this summer's *Macarena*.

Gareth Thomas

week 34/02

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	2	12	VANESSA CARLTON/A THOUSAND MILES	(A&M)	63	2
2	1	12	Elvis vs. JXL/A Little Less Conversation	(RCA)	63	0
3	8	6	Coldplay/In My Place	(Parlophone)	47	4
4	5	9	Red Hot Chili Peppers/By The Way	(Warner Bros.)	49	0
5	3	13	Kylie Minogue/Love At First Sight	(Parlophone)	59	0
6	7	11	Shakira/Underneath Your Clothes	(Epic)	53	2
7	4	13	Eminem/Without Me	(Interscope)	50	0
8	6	10	Bryan Adams/Here I Am	(A&M)	47	1
9	9	11	Chad Kroeger ft. Josey Scott/Hero	(Roadrunner)	46	0
10	10	20	The Calling/Wherever You Will Go	(RCA)	46	0
11	13	6	Celine Dion/I'm Alive	(Epic)	40	3
12	14	4	George Michael/Shoot The Dog	(Polydor)	38	2
13	21	7	Enrique Iglesias/Love To See You Cry	(Interscope)	42	8
14	19	13	Moony/Dove (I'll Be Loving You)	(Cream/Positiva)	42	1
15	12	10	Oasis/Stop Crying Your Heart Out	(Big Brother/Sony)	36	0
16	22	3	Moby/Extreme Ways	(Mute)	33	5
17	15	34	Sophie Ellis-Bextor/Murder On The Dancefloor	(Polydor)	33	0
18	18	8	Will Smith ft. Tra-Knox/Black Suits Comin' (Nod Ya Head)	(Columbia)	38	2
19	16	12	Tiziano Ferro/Perdono	(EMI)	31	2
20	11	17	Pink/Don't Let Me Get Me	(Arista)	38	0
21	25	9	Sophie Ellis-Bextor/Get Over You	(Polydor)	40	3
22	17	11	Ashanti/Foolish	(Murder Inc./Def Jam)	30	1
23	20	12	Atomic Kitten/It's Ok	(Innocent/Virgin)	34	0
24	23	5	Bruce Springsteen & The E-Street Band/The Rising	(Columbia)	26	3
25	27	18	Mad'House/Like A Prayer	(Bio/Variou)	26	1
26	24	7	Jennifer Lopez ft. Nas/I'm Gonna Be Alright	(Epic)	30	2
27	29	12	Holly Valance/Kiss Kiss	(London)	27	0
28	26	11	Christina Milian/When You Look At Me	(Def Soul)	31	1
29	30	6	P. Diddy ft. Usher & Loon/I Need A Girl (Part 1)	(Bad Boy)	24	0
30	28	18	Ronan Keating/If Tomorrow Never Comes	(Polydor)	27	0
31	>	NE	Avril Lavigne/Complicated	(Arista)	21	10
32	31	6	Liberty X/Just A Little	(V2)	27	1
33	43	2	Sugababes/Round Round	(Island)	24	3
34	35	3	David Guetta/Love Don't Let Me Go	(Virgin)	18	2
35	39	25	Anastacia/One Day In Your Life	(Epic)	22	0
36	38	14	Westlife/Bop Bop Baby	(S/RCA)	25	0
37	37	6	Beyoncé Knowles/Work It Out	(Columbia)	23	0
38	33	11	Brandy/Full Moon	(Atlantic)	19	0
39	34	3	Nelly/Hot In Herre	(Fo'Reel)	24	1
40	>	NE	Ronan Keating/I Love It When We Do	(Polydor)	17	7
41	32	6	Michelle Branch/All You Wanted	(Maverick/Warner Bros.)	22	0
42	40	3	Jennifer Paige/Stranded	(Edel)	16	0
43	36	26	Celine Dion/A New Day Has Come	(Epic)	16	0
44	42	23	Sheryl Crow/Soak Up The Sun	(A&M)	17	0
45	46	36	Nickelback/How You Remind Me	(Roadrunner)	17	0
46	41	30	Shakira/Whenever Wherever/Suerte	(Epic)	18	0
47	>	NE	Manu Chao/Mister Bobby	(Virgin)	15	2
48	>	NE	Paul Oakenfold ft. Shifty/Starry Eyed Surprise	(Perfecto)	16	4
49	>	NE	A-Ha/Lifelines	(WEA)	17	3
50	>	NE	Tim Deluxe feat. Sam Obernik/It Just Won't Do	(Underwater)	19	3

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

Springsteen

continued from page 1

"...milestone...an album you only find every few decades...best Bruce work of the last 20 years...a collection of songs each and everyone of which will be an evergreen."

In the US, the album went straight in at number one on the Billboard chart. The single *The Rising* has given Springsteen his highest Billboard Hot 100 debut in over 10 years, at number 52. In Europe it currently nestles at 73 in M&M's Eurochart Hot 100 and at 23 on the European Radio Top 50.

"I think the new Springsteen song, *The Rising*, is a fine song—it's a grower and has a nice singalong hook," says Jeff Smith, head of music and strategy for the Capital FM (CHR) network in the UK. "Bruce is relevant as long as the songs are strong. This could be a surprise hit in a musical environment that is rediscovering rock with, for example, Nickelback, *The Calling*, and *Default*."

One aspect of the promotional campaign which could prove prophetic for the rest of the industry was the enlistment of AOL as a marketing partner. The ISP offers subscribers exclusive, early access to major new releases via its First Listen service. "The AOL First Listen promotion was organised by Columbia Online in the US as an international exclusive for this campaign only," explains Andrea Duffy, director, eMedia at Sony Music Europe. Beginning on June 24, AOL began streaming the single *The Rising* for two weeks—followed by *Lonesome Day*, *Into The Fire* and *Mary's Place*—to a potential audience of 34 million members. In the six weeks leading up to the launch of the album, the songs were streamed over 2.1 million times across the AOL Music network—with the single, *The Rising*, streamed 755,000 times in just two days.

Kevin Conroy, senior vice president and general manager, entertainment for AOL, tells M&M: "AOL Music is regularly debuting songs before radio, and videos before the networks. When you look at the fact that an artist like Bruce Springsteen chose AOL as the place to launch not one but four of his new songs, that says a lot about how far we've come and what we can do."

The album, produced by Brendan O'Brien, is coloured by reflective and moody passages, such as *Empty Sky* and *Worlds Apart*, which were directly inspired by the events of September 11.

Springsteen and the E Street Band are scheduled to play 46 shows in 46 cities this year, with more dates to follow in 2003 before the worldwide campaign winds up in the US next summer. The tour kicked off on August 7 in New Jersey and arrives in Europe for two weeks of shows from October 14. Meister says that specific "European dates will be confirmed shortly," and adds: "A second single has not been decided on yet. We are currently seeing a fantastic development of *The Rising* and expect this to be around for quite a while."

Listening increases in Germany

by Michael Lawton

COLOGNE — The latest official German radio listening figures covering September-December 2001 and January-May 2002 show overall radio listening has gone up.

The figures from MA reveal that public radio's daily audience has grown by 437,000 to 32.86 million, while the audience for the country's commercial stations is also up—by 189,000 to 28.84 million—compared to the last set of figures released in March.

There were few clear patterns to emerge, however, with Germany's only real chain, the NRJ-owned Energy group, seeing listening to its CHR stations vary between +10% (Stuttgart) and -28% (Hamburg) per average daytime hour.

The biggest percentage gainer in the survey was Hamburg gold station Oldie 95, which increased its overall hourly reach by 43%—with a spectacular 67% increase to 15,000 listeners per hour in its target 30-59 age demographic. "The name Oldie 95 has contributed decisively to the station's aural and visual recognition," believes programme manager Stephan Heller (pictured), who also made some programming changes at the station following its name change from Fun Fun Radio.

The biggest gainer in terms of raw audience numbers, meanwhile, was Munich-based public CHR station Bayern 3, which saw its hourly audience increase by 11% to 630,000.

Germany's only two urban music

outlets, national cable station Jam FM, (which also has a terrestrial FM frequency in Berlin), and Berlin's 98.8 Kiss FM, recorded 60% and 48% increases respectively in their target demographic of 14-29 year-olds. In that age range, Jam now attracts an average of 35,000 listeners per hour, and Kiss 31,000. Also making impressive gains was Sunshine Live, a CHR/dance station in Schwetzingen in the south west, which enjoyed a 64.5% increase in that age range to 51,000 listeners per hour.

The hotly-contested Berlin market saw a further collapse in the audience of one-time market leader 100.6, which lost 21% of its hourly audience to 37,000. The AC, news and talk station has recently changed management, however, and hopes that it can once more become a major part of Berlin life.

The city's market leader, 94.3 r.s.2, lost more listeners (down 11%) than its rival Hot AC station 104.6 RTL (down 4%), but maintained pole position with 109,000 listeners per hour. However, r.s.2 has lost its market leadership in the wider Berlin-Brandenburg region to Brandenburg-based AC station BB Radio, which gained 11% in Berlin and 16% in Brandenburg, giving it an average hourly listenership of 215,000. Public stations also fared well in Berlin-Brandenburg, with 18% increases for youth station ORB Fritz and Radio Eins. Under former ex-Fritz programme director Helmut Lehnart, Radio Eins has been targeting 30-somethings with an upmarket mix of oldies, current hits and information.



GWR hatches Creation unit

continued from page 1

FM/Southend (Jeff O'Brien).

In addition to his local responsibilities at Essex FM, O'Brien (pictured) is now in charge of programming at all of GWR's non-major-market local stations, and will have six regional programme controllers (see box) reporting to him. Each local station will, in turn, have their own more junior programme controller on site who will, in most cases, also present a daily airshift. Those programmers will report to their respective regional programme controller. Two of the regional programme controllers are new to GWR in the UK—they are Ian Walker, who previously worked at GWR's stations in Austria, and Siobhan Burke, who joins from a radio group in New Zealand.

Anthony explains that, following the demise of GWR's local station MDs, the main aim of the restructure is "to get our programmers to report to other programmers." Under GWR's previous management structure, where local programme controllers were responsible to both their station MD and GWR's group programme director, Anthony claims that pro-

gramme controllers "were often given conflicting opinions."

He adds that under the new Creation regime, expectations of local programme controllers will be raised. "We can all get our boss to think we're doing a great job if they don't have expertise in our area," he says. "If you have a [station] MD who's a sales animal who doesn't understand programming, it's easy to pull the wool over their eyes, but you can't do that when you're reporting to someone who's living and breathing programming right now."



GWR Creation: Area programme controllers

(All report to Jeff O'Brien, Creation programme director)

Steve Martin—SGR FM/Ipswich, Broadland 102/Norwich, SGR Colchester/Colchester.
Siobhan Burke—Q103/Cambridge, Northants 96/Northampton, 102.7 Hereward FM/Peterborough.
Ian Walker—97.6 Chiltern FM/Dunstable, 96.9 Chiltern FM/Bedford, FM 103 Horizon/Milton Keynes, Mercury 96.6/Watford.
Trevor James—GWR FM/Swindon, 102.4 Severn Sound FM/Gloucester, Wyvern FM/Worcester.
Graham Ledger—Champion FM/Caernarfon, Coast FM/Colwyn Bay, MFM 103.4/Wrexham, Buzz 97.1/Birkenhead.
Position vacant—Orchard FM/Taunton, 97 FM PlymouthSound/Plymouth, Gemini FM/Exeter, Lantern FM/Barnstaple.

Burner levy

continued from page 1

ment for rights holders, including the revenue-damaging private copying sector: "It is now imperative that authors be paid the remuneration due them without any further delay." A spokesman for GEMA says the organisation has no idea of the exact amount it will receive, nor precisely when the monies will be paid, but the government's intervention is a welcome move: "This is a compromise settlement but finally we will be getting compensation after seeing CD-burning technologies coming onto the market without the means of copyright protection." Members of the manufacturers' associations will be entitled to a 20% discount on the levy.

Some observers argue that levies are not the solution to the problem and in many cases can simply lend legitimacy to the practice of CD burning, which in many countries is illegal.

"The application of the levy is made in accordance with German legislation and case law," says the IFPI in a statement. "But we believe that levies are not the ideal solution to compensate copyright holders. Our members have always believed that the priority is the introduction of technical measures such as digital rights management systems, so that copyright holders can develop a range of new ways of distributing their works in the digital environment and establish a secure legitimate market for e-commerce."




Kraile

week 34/02

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BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	14	ELVIS VS. JXL/A LITTLE LESS CONVERSATION	(RCA)	HOLLAND	58
2	2	20	Tiziano Ferro/Perdono	(EMI)	Italy	31
3	3	9	Moony/Dove (I'll Be Loving You)	(Cream/Positiva)	Italy	38
4	4	20	Mad'House/Like A Prayer	(Bio/Various)	France	23
5	6	13	David Guetta/Love Don't Let Me Go	(Virgin)	France	13
6	14	3	Manu Chao/Mister Bobby	(Virgin)	France	12
7	5	17	David Charvet/Leap Of Faith/Jusqu'au Bout	(Mercury)	France	13
8	8	6	Safri Duo feat. Michael McDonald/Sweet Freedom	(Universal)	Denmark	8
9	7	12	Joe Cocker/Never Tear Us Apart	(Parlophone)	Germany	9
10	10	7	Kate Ryan/Désenchantée	(Antler-Subway)	Belgium	5
11	12	36	Billy Crawford/Trackin'	(V2)	France	7
12	13	23	A-Ha/Forever Not Yours	(WEA)	Germany	12
13	9	31	DB Boulevard/Point Of View	(Illustrious/Airplane/Sony)	Italy	10
14	20	2	A-Ha/Lifelines	(WEA)	Germany	12
15	15	9	Dee Dee/Forever	(Incentive/Sony)	Belgium	7
16	19	3	Lasgo/Alone	(A&S/Antler-Subway)	Belgium	7
17	16	31	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	Germany	8
18	11	8	Mad'House/Holiday	(Bio/Various)	France	7
19	>	NE	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	Switzerland	6
20	>	NE	Las Ketchup/Asereje (Las Ketchup)	(Columbia)	Spain	5
21	>	NE	ATC/Around The World	(Hansa)	Germany	8
22	>	NE	Lutricia McNeal/Perfect Love	(Bonnier)	Sweden	8
23	>	NE	Snap vs. Plaything/Do You See The Light	(SPV)	Germany	7
24	21	4	Nek/Cielo E Terra	(WEA)	Italy	4
25	>	RE	Orishas/Mujer	(EMI)	France	4

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.

M&M strengthens editorial, sales teams

Music & Media has made a number of new appointments designed to strengthen both its editorial and sales operations.

Hamish Champ (hchamp@musicandmedia.co.uk) joins M&M as associate editor from international music industry trade magazine MBI, of which he had been editor prior to its closure earlier this year.

Olaf Furniss, formerly editor-at-large of European music industry trade magazine Fono, has joined M&M's team of correspondents covering the German market, alongside Michael Lawton and Gesa Birnkraut.

"The addition of Hamish and Olaf will strengthen our team and bring in two highly experienced writers who will add to our expertise of the European market," comments M&M editor-in-chief Emmanuel Legrand.

Legrand also pays tribute to **Kai R. Lofthus**, who left M&M last week to join indie label Playground in

Oslo as label manager for the Edel catalogue. "Kai has brilliantly covered his market and the rest of Scandinavia for us over the past few years. I'm sad to see him leave the magazine, but I understand his reasons and I wish him the greatest success in his new job."



Meanwhile, M&M has strengthened its southern European coverage with the recruitment of Lisbon-based Chris Graeme as Portugal correspondent.

On the sales side, M&M international sales director Archie Carmichael has appointed **Soren Ramsing** (pictured) (sorenramsing@hotmail.com) as sales manager for the Scandinavian region and New York-based **Eric Vitouilis** (evitouilis@billboard.com) as M&M's sales representative for the north American market, while Patrick Jansen (musicandmedia@hetnet.nl) will now focus on the Benelux region.

HOTLINE

Edited by Hamish Champ

Hotline wonders why CHR station **2CR FM** in Bournemouth on England's south coast has been excluded from the **GWR Group's** new **Creation** programming division (see story, front page) and is also retaining its own managing director. GWR says the reason is "geographical," but we can't help speculating that 2CR may be one of the stations GWR is looking to sell to ease its debts—particularly as the station (which had an 8.6% share of listening in the last **RAJAR**) has been a ratings embarrassment for the group in recent times...

Expect to see Swedish radio executive **Peter Waak** venture into an international project with the creation of a radio research company in the coming weeks.

After French business news network **BFM** called in the receivers; now it's the turn of Paris-based sports and music station **Sport OPM**, in receivership since August 1 and now with a new CEO.

Following its launch at **MIDEM** earlier this year, **CatCo**, the UK record industry's sound recording database of 6 million tracks, is now being released to all UK record companies. **CatCo** will also supply data to the national discography database that is jointly owned by the recording and publishing industries.

Licensemusic.com founder **Gerd Leonhard** tells Hotline he is working with **Charly Acquisitions**, which bought the troubled website's assets last year, "to reinstate and expand the service and resume full sales operations in October 2002".

Irish public broadcaster **RTE** has bought, for a nominal sum, the 80% share it didn't already own of **Radio Tara**, the joint-venture company it set up in 1989 with **CLT-UFA** (now **RTL Group**) to launch Ireland-based long-wave CHR station **Atlantic 252**. **RTL** sold its majority share last year to sports news station **Teamtalk 252**, which then closed down on July 31 following poor ratings and a change of ownership. What **RTE** intends to do with the frequency, which reaches most of the UK as well as Ireland, is unclear...

The line-up has been confirmed for this year's **Urban Music Seminar**. The event will feature some of the hottest artists from the UK urban music scene. Over two consecutive days, 7 & 8 September, at London's **Royal Festival Hall** artists including **Ms Dynamite**, **So Solid Crew's Mega Man** and **Rhianna** will take to the stage "with a mission to inform and educate young people about how to break into the UK music business".

Pirate-busting is becoming a full-time occupation it seems with last week's **EMI** announcement of the appointment of **Richard Cottrell** (pictured) to the new post of "global head of anti-piracy". The move follows Universal's tapping last month of former **ClickRadio** executive **David Benjamin** to serve as the company's own anti-piracy "czar".

And finally, a new branch of UK discount retailer **Fopp** has opened in London's Shaftesbury Avenue. Notable bargains include **Michael Jackson's** latest album, **Invincible**, which you can pick up for the princely sum of £5 (euros 8.30).



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).

POPKOMM 2002

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