German music market in double-digit decline

by Wolfgang Spahr

HAMBURG — An increase in home copying onto CD-Rs and a related slump in demand for multi-artist compilation albums were key elements behind a double-figure decline in the value of record shipments in Germany last year, according to local labels body the Federal Association of the Phonographic Industry (BPW).

In 2001, the trade value of German music shipments fell by 10.2%, from euros 2.490 billion in 2000 to euros 2.235 billion. Volume dropped from 266.4 million units to 244.1 million over the same period, an 8.4% drop.

The most dramatic fall was in the compilation albums sector. A total of 195.1 million albums sold in 2000 slumped 11.1% to 173.4 million units in 2001. "This was caused by disproportionately large drops in [sales of] compilations advertised on TV and radio, and of new releases," says BPW chairman Gerd Gebhardt. Both, he points out, are "key revenue mainstays" for the record industry.

"They are particularly exposed to the risk of CD-burning," he adds, "and are down more sharply relative to budget and mid-price product."

Singles shipments also fell in volume, down 4.9% from 51.1 million units in 2000 to 48.6 million units in 2001.

The latest figures continue a depressing trend in German ship-

Michael Bolton returns on Zomba

by Adam Howorth

LONDON — Out of contract with Sony Music, double-Grammy winning singer Michael Bolton is now a label mate of Britney Spears at Jive/Zomba.

To mark this happy union, Bolton released his first album of original material in four years, Only A Woman Like You, last week in the UK, with an initial European shipment of 400,000 units. The roll-out is staggered internationally at the end of March and early April, in advance of the record's US release on April 23.

"It was an opportunity whereby we heard he was available and felt it didn't clash with our other acts and we could sell some records," explains Stuart Watson, the London-based...
Pet Shop Boys on tour throughout Europe in June and July.
UK tour July 2002. Tickets now on sale at National Tour Ticket Hotline 0870 4000688 Ticketmaster.co.uk

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Shakira was recently presented with gold and platinum discs in recognition of Dutch sales of her Epic album 'Laurel Service' and single 'Whenever, Wherever'. Pictured (l-r): Jeroen van der Meer (VP marketing, Epic, Sony Music Europe); Patrick Decam (president, Sony Benelux); Shakira; Johan Nijssen (marketing director, Sony Music Benelux); Shakira; Johan Vosmeijer (marketing director, artist labels, Sony Music Holland); and Julie Borchard (senior VP, marketing, Sony Music Europe).

Promoted Sehlberg ups the urban music

STOCKHOLM — In his new position as programme director at Stockholm CHR/Dance station Power Hit FM, one of Robert Sehlberg's first priorities is to tailor the station's programming to the Stockholm-only audience. Following the closure of Power's existing music format earlier this year (after parent company MTG acquired RTL's Soft AC station Radio 3 has secured its first sponsorship deal following the February announcement that RNE's stations are now open advertising in order to reduce the euros 4.1 billion debt of parent corporation RTVE. "We are exploring the possibility of developing sponsorships involving some type of symbolic economic element as part of the customary accords of public collaboration.")

The first sponsorship agreement approved by RNE director Maria Jesús Chao will see the European Movement promoting at the tune of euros 12,000 an educational Radio 3 programme entitled La Barba de Uisles. The one-hour weekly programme will follow the journeys of two ships from Valencia and Alicante on Spain's eastern Mediterranean coast to the Dead Sea, stopping at several ports on the way. The show will each week feature music from each country where the ships dock.

With an annual budget of euros 33,000, the European Movement is a non-profit-making organisation which aims to stimulate the social and political values of a unified Europe.

While Ferrari's initial announcement that RNE is to be open to sponsorship caused much controversy in Spain's commercial radio sector, news of Radio 3's first actual programme sponsorship appears to have provoked little reaction at commercial radio.

The vast globalisation trend that the world has embarked upon has, in theory, a certain number of virtues. It brings together the whole community of mankind and should (in theory anyway) be a two-way street. The western world's great brands and culture now reach the most remote parts of the world and, in return, take into consideration more of what non-western countries have to offer, in particular their cultures. That's the theory, of course. As anti-globalisation movements have shown, it does not necessarily work that way. Globalisation, as they claim, is the new word for rampant colonialism and tends to be more of a one-way street. Let's now apply this theory to the situation in the music community. Alongside globalisation, we have seen in recent years a two-pronged movement: on one side the development of home-grown talent in most countries; and on the other, Anglo-American music strengthening its position as the key source of international repertoire.

But what has not happened is a better appreciation of the urban music

by Emmanuel Legrand, Music & Media editor-chief

The conditions are right to do it, as we now can focus totally on the Stockholm market.”

Sehlberg was taken on as music director at Power Hit Radio last year after eight years as music programme director of Stockholm market-leader SR P6 Radio Stockholm.

"Our existing music format as a mix of dance music, R&B and hip hop has gone through a change in order to achieve a broader appeal.”

He believes, however, that the Stockholm market is more open to R&B and hip hop than Gothenburg, so Power will now play more urban repertoire than previously. "Those genres are very strong in Stockholm. We've also dropped some European dance titles, as that seems to be a style in decline. Instead, we've added more urban oldies such as Blackstreet feat. Dr Dre No Diggity and Coolio's C U When U Get There.”

The programme director’s position at Power was previously occupied by Christer Modig, now MTG Radio group programme director. Reporting to Modig, Sehlberg will continue as music director in addition to his wider programme duties, but will get some assistance on the music side from presenter Stefan Halvarsson.
Radio Essen to quit NRW umbrella?

by Michael Lauton

COLOGNE — Radio Essen has threatened to quit the Radio NRW family of stations in North Rhine-Westphalia, because it wants more flexibility in its programming.

Radio Essen is one of 44 local radio stations for which Radio NRW provides the booking, hourly national and state news, national advertising and off-peak programming, but the station has given notice that it will not renew its contract with NRW when it runs out at the end of 2002.

Radio Essen’s programme council — comprising representatives of local interests — would like the freedom to choose its own programming and management. This is despite the fact that Essen’s main shareholder, the WAZ newspaper group, wanted to renew the contract with NRW. WAZ owns nine other NRW-affiliated stations in the state, as well as owning a third of Radio NRW itself.

Head of WAZ’s broadcasting subsidiary Westfunk, Hans-Jürgen Weiske, says: “We have an interest in continuing with Radio NRW. We are talking to the Essen’s programme council about staying. We assume this is a negotiating position, and that after better terms are agreed with Radio NRW, Radio Essen will end up staying.”

Radio NRW

Station head of Radio Essen, Bernd Drescher, explains that his station wants the flexibility to take the elements of Radio NRW’s programming that it wishes, and not carry those elements it doesn’t. “At the moment, we can’t even think about breaking our contract,” he says.

Drescher has been asked by Essen’s programme council to draw up plans for alternative models for the station during the 18 months which is left to run on its existing contract with NRW.

It is unlikely, however, that other stations will be leaving the NRW camp. Cordula Assmann of Radio Hagen says her station needs Radio NRW, and says: “We don’t notice any reduction in audience in the Radio NRW hours.”

SNEP report highlights music industry concerns

by Joanna Shore

PARIS—Ahead of the forthcoming presidential elections, French labels’ body SNEP has released a manifesto outlining the areas in which it believes the state should be aiding the development of the music industry.

Entitled “Proposals in favour of the development of the music industry,” the report makes seven proposals, the first of which discusses the decreasing amount of music on French TV. It suggests the creation of a TV music channel with high share French music and new talent. SNEP also calls upon the government to ensure more music programming on existing public TV channels.

SNEP also supports a change in the broadcasting law in order to take into consideration a wider diversity of repertoire when stations apply for licences. Says the manifesto: “Many artists, especially the independent ones, have no access to the airwaves.”

Internet piracy is another issue tackled in the report. “Digital technology, if not controlled by appropriate legislation, is an open door to piracy. It is therefore up to political powers to support music professionals, as they do in cinema or the written word, so that artistic content is defended. Without content, there will be no real Internet economy.”

SNEP also renews its concerns that CD piracy is not enjoying the lower VAT rates that other cultural commodities benefit from. An over-riding theme of the report is SNEP’s request that its product be regarded as cultural goods.

The first round of the presidential election is to take place on April 21, to be concluded two weeks later.

Favoriter is Swedish radio awards favourite

STOCKHOLM — Lugna Favoriter 104.7 won the commercial radio category at the Swedish Radio Academy awards in Stockholm on March 20.

The Stockholm-based Soft AC station, which was renamed Power Hit Radio as the capital’s most popular costation, was recently bought by MTG from RTL.

Public full-service station SR P5 Radio Stockholm Radio programmes were the winners in the public broadcasting category, while Lund student radio station Radio AF won the community radio category.

National Hot AC station Rix FM’s morning presenter Gert Fylking took the Personality Prize in the commercial sector, while SR P5’s Kjell Ericsson won the public equivalent.

Stora Radiopriset was launched in 2001 by Radio Academy, an organisation modelled on the UK’s Radio Academy. 54 jury members from all parts of the radio industry select the winners, from the Special Award and the Honorary Award, which are both awarded by the Radioakademien board.

Radio veteran Ulf Elving (pictured) received the latter for his “unique interview technique,” and his ground-breaking efforts in establishing “infotainment" radio in Sweden. His successful Efter Tre show on Sveriges Radio, which is still running, was an instant success when it was launched in the late ’80s.

Elving currently broadcasts from Radio Stockholm. “It’s very positive that radio now gets more attention,” he says. “It’s a neglected medium, even though more people listen to the radio than watch television.”

Project manager Inga Ramsten was satisfied with this year’s awards: “We’ve got interest for both the contest and the party is overwhelming. Radioakademien is a new tradition for the industry.”

Radio NRW itself.

“Meanwhile, Veronica is suing the Dutch government over the ongoing frequency auction fiasco, claiming unfair competition between newcomers and existing stations.

Zomba signs Musicbrigade agreement

STOCKHOLM — Online music video company Musicbrigade has expanded its music video subscription service by signing an agreement with Zomba. The deal will add catalogue and new music videos from Zomba’s labels, including Jive and Silver-urban.

The alliance was announced by the three general managers of the divisions, a chief financial officer and a business affairs director is expected to be made shortly.

BBC Radio 1 relaunches its website

LONDON — Public CHR network BBC Radio 1 is to relaunch its website at the end of May. A new section entitled OneMusic will be added, which will comprise a one-stop shop of expert advice on all aspects of the music industry, including an area devoted to demos called Feedback. In addition, OneMusic Guides will allow visitors to give each other advice on music-related issues, while there will also be profiles of artists and leading industry figures.

Veronica name set to return

HILVERSUM — As further details emerge of the global EMII cutbacks in The Netherlands (M&M, March 30) Neil van Hoff, managing director of EMI Recorded Music Netherlands, has announced that the affiliate will cut its staff from 97 to 80 employees. 29 positions will seise to exist, while 12 new ones will be created. As expected, there will be three divisions: the Capitol division, including stand-alone Dutch labels Don, the Virgin division with developing acts and the Labels imprint, and the catalogue exploitation division EMI Marketing. The three divisions will work with one centralised office and will be led by the company’s chief financial officer and a business affairs director.

PARIS — French CHR network NRJ has teamed up with mobile phone manufacturer Nokia to make music downloads available via mobile phones. The technology allows owners of the Nokia 5510 phone to listen to MP3 files, and includes a free-month’s membership to the Nokia 5510 NRJ Music Club, through which over 40,000 tracks will be available for download. Eric Fuchs, NRJ’s director of marketing and development, says that the tracks will be the most part correspond to NRJ’s music format, although there will also be some classical, the latter a request by Nokia. Fuchs says the NRJ Music Club is aiming for 30,000-70,000 subscribers throughout France.

ZOMBA SIGNS MUSICBRIGADE AGREEMENT

Hilversum — The Veronica Foundation (V00) is to launch its website at the end of May. A new section entitled OneMusic will be added, which will comprise a one-stop shop of expert advice on all aspects of the music industry, including an area devoted to demos called Feedback. In addition, OneMusic Guides will allow visitors to give each other advice on music-related issues, while there will also be profiles of artists and leading industry figures.

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France Mali Norway Greece Spain India Brazil Democratic Republic of Congo South Africa Turkey Portugal Israel

Around the world in 60 minutes

- San Paolo: "Summer" 010 869-2 (Emarcy)
- Ian Stone: "Eight Seasons" 017 319-2 (Emarcy)
- Pimlada: "Rice of Los Castanos" 014 519-2 (Emarcy)
- Lágrimas: "Toyeste 11" 013 651-2 (Emarcy)
- Tropic Gulf: "The Best Of Love" 049 340-2 (Blue Thumb)
- Caetano Veloso: "Flames do Horte" 017 327-2 (Emarcy)
- Oumou Sangaré: "Afrocentric" 014 469-2 (Emarcy)
- Neneh Cherry: "Woman" 014 798-2 (EM)(acy)
- Burtin Orul & Pete Namlook: "Golem Demon" 014 350-2 (Emarcy)
- Simon Phillips: "Blue Flame" 159 429-2 (Ark 21)
- Mamani: "Mamani" 014 075-2 (Emarcy)
- Cristina Franco: "Cezar Bambastia" 015 151-2 (Emarcy Classics)

AmericanRadioHistory.com
When Manu Chao received a Victoire de la Musique at the French music awards last month, it was in the World Music category. But while the accolade—for his Virgin album *Proxima Estacion...Esperanza*—was a recognition of his versatile talent, many artists on the world music circuit have won the award in the pop category as well as the reggae category, not to mention Latin, if there had been one.

By selling over 2.5 million units worldwide of his album, Chao is living proof that there is a wide audience for music which is not aimed at the mainstream and that "speaks" to people in languages other than English.

The universal appeal of Chao and a few other artists is a sign that what was once labelled world music—to distinguish it from anglo-American production—is now a far too restrictive view and does not reflect the diverse scope of the sounds and styles of the world, especially at a time when artists such as Chao blend so many musical styles into their own.

**Marginalised artists**

"Manu Chao sells millions of albums and it doesn't do justice to all these artists to corner them into a niche," says London-based V2 Music international product manager Ray McCarville. "It's a way to marginalise the artist playing that kind of music, when instead it should be taken on its own merit."

"As an artist, I have always thought that the [world music] label was restrictive," adds Salif Keita, speaking from his native Mali. "It puts artists in a ghetto. Why would my music only be racked in stores under world music?"

Keita fully endorses the statement from the late French music executive Philip Glass, who, signed many African artists—Keita, Baaba Maal, Fela, Moré Kante—first to Barclay in the 1980s and then to Island's sub-label Mango, that "African music is the mother of all musics." 

"All the main music genres, be it jazz, blues, reggae, funk or even rock, have their seeds in African music," he says. "But I am not sure that today's artists have their seeds in African music," he says. "I still thought that art is art and the world music label was restrictive," adds Meissonnier.

"It's probably his most beautiful album—the one I've told him for 15 years to record and I am happy he did it, although I'm jealous I didn't produce it," enthuses French producer Martin Meissonnier, a pioneer of world music who has worked with such artists as Fela, King Sunny Ade and Aminas.

For Meissonnier, current climate is interesting because there are so many new artists exploring different areas, and that the mentalities are open for more cultural blending. He has just finished a project where he got the new generation of rai singers from Algeria to work with Jamaican reggae artists. The result, *Big Men—Rai Meets Reggae* (see page 10), is so much a fusion project as one can imagine, taking Arabic tunes and marrying them to reggae rhythms, as well as the other way around.

But Meissonnier cautions that fusion for its own sake might lead to musical disasters. "Some mixtures work and some don't," he explains. "Natural and authentic blending are the strongest ones. The ones that fail are usually motivated by commercial purposes. The reason our project worked is because we had fun doing it and there were natural links between both musical styles."

**Authenticity is key**

However, Meissonnier says that Keita's new album is the proof that "authenticity is the key to this music and fusion not mandatory. It's a question of generation. The youngsters who live in Africa don't care much about being authentic—they are already global in their heads."

He says it contrasts with the 1970s where the dominant music was played by national acts with very little cross-pollination between musicians. Moroccans were playing Moroccan music, Zanzibans offered music from Zaire, and aside from a few acts like Osibisa or Manu Dibango, there was little mixing. Then came the globalization and the younger generation who like to blend things, and now we are in a full musical melting pot."

Meissonnier adds: "There are still some critics who would like to see this music frozen in time for the sake of authenticity, but what they don't realise is that it is an insult to the new generation of musicians. What they want to do is today's music, not what their grandfather was playing. They definitely live in a modern universe."

Blending genres has become the norm in world music in recent years. In their 1981 landmark recording *My Life In The Bush of Ghosts*, in which they blended electronic music with samples from world music, Brian Eno and David Byrne brought in a new concept, although they did not work directly with other artists. Byrne later confirmed his interest in world music by setting up his label Luaka Bop in which he explored the various facets of music from the world.

**Cultural blending**

But Andy Morgan, founder of UK indie label Apartment 22, believes it is necessary to be selective in this kind of cultural blending. "The process of mixing music genres with world music has originally been by westerners fascinated by this other world of sounds," he says. "More often than not they integrated this music into their own music, but it tasted almost as if they were combining different ingredients on a pizza. Some of these were pathetic attempts to give a westernised sound to these artists and failed. The danger with such an approach is that people are not opening up to the new Tió Puente, Fela or Bob Marley, and all the greats of the other cultures. It's a self-serving exercise."

"This music is the perfect soundtrack for globalisation but the paradox is that it is also the one that expresses best the sounds of anti-globalisation."

Since the Byrne/Eno attempt, a variety of other artists have become involved in sonic and cultural blending. Rachid Taba takes Arabic music and makes experiments in sound with Steve Hillage. Salif Keita went the jazz route with Joe Zuton. Khaled took rai to the world with the help of producers Don Was and Phillipe Eidel.

Nigerian drummer Tony Allen, one of the founders of Afrobeat with his former band leader Fela Kuti, is now exploring new areas, with an infectious blend of afro rhythms, jazz leanings and electronic additions. In the UK, Natacha Atlas and Trans Global Underground showed that Arabic music could rhyme with the most adventurous music, Nitin Sawhney has tried to encapsulate all the music of the world in his ambitious project Prophyre while Tulvin Singh incorporated indian beats with drum 'n' bass.

"Obviously, not everything is successful, but at least they're trying something," offers Meissonnier, who considers Susheela Raman as being successful in blending styles. Raman's debut album *Salt Rain* (Narada/ Virgin) was described at the time by UK broadcaster Charlie Gillett as "a continued on page 7"
Continued from page 6

very impressive debut which effort-
lessly makes connections between East, West and Africa while retaining a strong sense of individual identity— not always so clear in other recent albums attempting parallel hybrids."

Hybrids is one of the very reasons why Andy Morgan set up his own label Apartment 22 in the UK. "At Apartment 22, I'm trying to work with artists who are doing the music of today," he says. "U-Cef or MoMo and just Moroccan artists doing Moroccan music—except that it's today's music. It is time to give more space to this music."

Today's music

His belief is shared by Bob Duskis, co-founder and CEO of Six Degrees, a San Francisco-based label created four years ago by frustrated executives at Windham Hill who wanted to explore music from around the world. "We started with world music," warns Dusks. "We take sounds from around the world and mix them with modern sounds."

One of the label's key artists is Issa Bagayogo from Mali, who has introduced electronic beats into his music (see profile). The result, says Dusks, is a marriage of traditional and modern. "It reaches the people in Mali who feel it is not foreign, but also people outside who can relate to this hybrid sort of music—yet totally organic," he says. "There has always been music fusion in the past but for some reason Issa keeps the flavour of Mali and doesn't alienate people there. He found the right balance."

"Issa is a fantastic example of hope for the future," enthuses Apartment 22's Morgan. "He's in a studio in Bamako and he's doing his music, which just happens to be fantastically contemporary."

Dusks says Bagayogo's appeal is a vindication of the reasons that presided over the creation of his label. "We started the label because we felt there was so much music out there—it was existing but underexposed," he explains. "We felt—and still do feel—that there is a space for this music, it's just that people have to be exposed to this music first. Once you can get their attention, there's definitely an audience."

Dusks bases his belief on the recent impact of acts like Bebel Gilberto, whose production of electronic and Brazilian music found over 400,000 buyers in the US. "Younger audiences come to this music too because of the sound. They are interested in this hybrid music," he says. "African beats and modern beats become a great common denominator. These are exciting times because technology is finally in the hands of the people who are playing the music. We are no longer in the era where Deep Forest would come and sample pieces of music. This makes for exciting music."

With an international career spanning two decades, Salif Keita also takes a view that even if a lot of music from the world still has to reach a mainstream stage, "there are more and more people interested in world music. I have the feeling that things are opening up. The public is becoming a getting younger which is a good sign. My son's friends might be into rap but they also listen to African music. There is a very healthy scene in Africa now with a lot of new artists."

But as always, the real challenge seems to be how to expose these artists. Christian Dalbavie, Putumayo's Amsterdam-based director for Europe, says that anyone who deals with non-Anglo-American music has to be prepared for a difficult ride, and that all avenues should be explored. He views Putumayo's strategy—devised by the label founder Dan Storper in the US—as a template to reach out for consumers in a non-traditional manner.

Beyond the converts

"It is so frustrating because you could stay in your niche and preach to the converted, but our attitude is instead to go beyond the converted," he explains. "Putumayo, historically, was created out of a store selling other types of products and has developed into a lifestyle property. So what we've done is build a new stream of revenues from sales to non-tradition-
al outlets. This now represents some 40% of our revenues in Europe."

Putumayo has also developed a technique of "store busting", by which Putumayo staffers and executives spend lots of time in the field talking to retailers, visiting stores, making sure the products are well exposed, and most of all building relationships which can be beneficial to the label. Says Dalbavie: "Instead of simply signing deals with local distributors continued on page 8
WORLD MUSIC SPOTLIGHT

continued from page 7

“Sounds from the world: Soli Keita
Soli Keita, African songs, 2002

Soli Keita, African songs, 2002

Soli Keita, African songs, 2002

Soli Keita, African songs, 2002

Sounds from the world: Issa Boggyo
In the past few years Issa Boggyo has become one of the fastest rising artists in the world music galaxy. Originating from a small village in Mali, he has delivered a couple of albums, including his latest Timbuktu, in which he magnificently blends the sound of kamele n'goni, the traditional Malian's guitar, with electronic beats coming from a drum machine he learned to programme. Together with studio producer Yves Wernert and former Ali Farka Touré guitarist and arranger Moussa Kone, he finally managed to put to a tape the music he had in his head.

Bob Duski, CEO of San Francisco-based label Six Degrees, which has been particularly effective in harnessing the potential of world music, says that “making it big” means that “you've got more people in on the act.” He sees this as a question of willingness from programme-makers and the public to embrace this. In the US, college radio or outlets who wouldn’t traditionally play world music, some less traditional outlets are a little less reticent to embrace this. In the UK, the reluctance of radio to play this music is more common with Manu Chao than the US rockers but is no less worthy of investigation.

More sounds from the world: Frederic Galliano
French electronic act Frederic Galliano has “discovered” Africa and takes his decks to the continent of Frederic Galliano And The African Divas (F Communications), which successfully blends voices from Africa to minimalist and melodic electronic loops and beats. Also discovering Africa is Damon Albarn with his Mali Music project (Honest Jon’s EMI), which displays the Blur frontman’s gentle, sensitive and collaborative approach to world music.

Is it Cuban music or Latin pop, world music or hip hop? Probably a bit of all. Orishas, on their second album Emigrante (EMI), tread on Manu Chao’s shores. Also in the hybrid mould, Gotan Project’s La Revancha Del Tango (Ya Basta), mixes tango with electronic music. The brainchild of Frenchman Philippe Cohen Solal, the album topped the Listeners’ Choice of Best Records of 2001 in a poll by the US magazine Entertainment Weekly.

World Lounge’s most recent compilation scheduled for release on April 9. Described as “the ultimate chill-out soundtrack for a global cocktail party,” it features tracks from Gotan Project, Mau Mau, Duski, and Mantel. Also from Putumayo is Latin Groove, which explores modern Latin music, such as Batuendo Vol 2, A Trip Into Latin Music. Finally, Mexico’s Los De Abajo’s Cybertropic Chileano Power (Luaka Bop/Virgin) has been described as Tropipunk or a Latin acoustic version of Rage Against The Machine. It has more in common with Manu Chao than the US rockers but is no less worthy of investigation.

Nitin Sawhney

We could stay in our niche and preach to the converted, but our attitude is instead to go beyond the converted.

Christian Dalbavie, director for Europe, Putumayo

Sales staff. Then, we do a lot of in-store visits, building direct relations with buyers at key accounts—not only music retailers but also independent stores that carry Putumayo records.

For example we have a very good contact with people in France running the FNAC stores. As a result, we have listening posts in most of the stores. It’s also a great way to gather information.

To expose artists, one of the main promotional tools remains the appearance of artists at concerts, album shows and festivals. “The virus is crucial,” says V2’s McCarville. “This is how you get your act to reach a wider audience. The real problem is radio—if you want to sell a lot of records you need radio, but it is very difficult, particularly in the UK.”

Indeed, the UK’s attitude towards non Anglo-American music is also singled out. “When the world music wave started in the 1980s, I was writing for the NME,” recalls Apartment 22’s Morgan, “and for a couple of years this music had a high profile in the UK, with people like Andy Shears and John Peel playing the music and newspapers writing about it.”

Then came the backlash—a lot of people started to get scared that if they gave too much credence to world music, they would look unfashionable “old’.” [BBC London Live presenter] Charlie Gillett is probably the exception that confirms the rule.

He continues, “The wheel is turning again, and interest is rising, but I am constantly flabbergasted by the reluctance of radio to play this music or when I see magazines like the Face, or when I see magazines like the Face, Reluctance of radio to play this music is a perception that he is a world artist,” says V2 Music international product manager Ray McCarville, “but with such an eclectic record it’s just a way to marginalise his talent. This is a difficult challenge and there is no obvious solution to that. We’d rather have people perceive him as an artist in his own right and broadening his base and expand,” she says. “In the UK for example, the BBC still give too much credence to world music.”

It’s a question of willingness from programme-makers and the public to embrace this. In the US, college radio or outlets who wouldn’t take a chance on traditional world music play Issa’s music because of the modern production.

“I am convinced that there is a growing recognition of these artists as contemporary artists in their own right. Once something has sold half a million units and beyond, it is mainstream. There’s not many but that things are happening.”
Celebrate the World with Putumayo

Oliver Mtukudzi: Vhunze Moto
The phenomenal new album by legendary "Big Voice" singer from Zimbabwe.

Habib Koité and Bamada Baro
Mali's extraordinary guitarist and singer songwriter.

Miriam Makeba: Homeland

Samba Bossa Nova
An alluring collection of contemporary Brazilian music from samba and bossa novas new wave. Featuring: Da Lata, Paulinho Moska, Moreno Veloso, etc.

Mississippi Blues
A musical journey down the Mississippi River with classic blues from Memphis to New Orleans. Featuring: John Lee Hooker, Luther Allison, Mississippi John Hurt, etc.

Latin Groove
Salsa and Afro-Cuban music join urban funk, hip-hop and electronica for cutting-edge dance party. Featuring: Aterciopelados, Ozomatli, Si*Se, Sidestepper, etc.

World Lounge
The ultimate chill-out soundtrack for a global cocktail party. Featuring: Gotan Project, Hamid Baroudi, Nicola Conte, etc.

Congo to Cuba
A musical journey from Africa to Cuba and back again. Featuring: Mama Sissoko, Chocolate Armenteros, Laba Sosseh, etc.

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When reggae met rai in France

by Gary Smith

Martin Meissonnier, the producer/multi-instrumentalist and documentary-maker behind BIG MEN: Rai Meets Reggae, reveals that, for once in his long career, this project has arrived at the right time. “A lot of the work that I did in the past, with Fela Kuti, Khaled, Don Cherry and King Sunny Ade, was regarded as being ahead of its time,” Meissonnier says. “One of the motivations behind Rai Meets Reggae was the fact that there is a new wave of rai singers who are much more in tune with the European musical mentality than their predecessors.”

Meissonnier worked with a variety of singers from Jamaica, France and North Africa for roughly one year to produce a hybrid form of music that combines the ruff sweetness of reggae with rai’s plaintive, undeniably North African tones. “The music came out of jam sessions and a spirit of friendship where everyone was there because they wanted to be,” Meissonnier says. “I hope that the same spirit comes through in the live shows.”

The economics of touring an album that features over 20 different vocalists are obviously prohibitive. But Khaled, Horace Andy, Gregory Isaacs, Chaka Demus, Chebba Warba and Fadela plus lesser known names like Anthony Ray, Kentucky Kid, Lamine and Tarik have two major successes in my life, impressed Gaff, who says, “I’ve calling for a live out there.”

In the meantime the problems of taking the project on the road have been solved in part by that most Jamaican of musical institutions, the sound system.

A European sound system tour is being set up for this spring featuring Anthony Ray, Kentucky Kid, Lamine and Tarik plus a DJ. Released January 26 in most of Europe, BIG MEN came out in the UK on March 17 on Guillaume Bougard’s label Tabou1 and licensed to Virgin France for the world. Virgin export product manager Thiibaut Casanova says, “I believe that there is a whole new audience out there that understands music that reflects the global village idea. Student and specialist radios around Europe are therefore a major part of the BIG MEN campaign.”

Charlie Gillett, a DJ at BBC Radio London (full service), says, “I’m playing I’ll Be The One which features Gregory Isaacs with Miana and Life sung by U Roy with Larbi Dick. Gillett says that Paul’s Marathon Club Mix a Love with Koudier and Kentucky Kid and Artificial Tears featuring Namine and Anthony Ray.”

The Marquee opens for Mohair

by Chris Barrett

Occasionally a band’s reputation can almost guarantee them success, sometimes even before the release of a first single. The UK’s Mohair are one such band whose hard work on the live circuit has gained them a deal with a new independent record label, M1 Records, headed by Billy Gaff, the former manager of such world renowned artists as Rod Stewart and John Cougar Melencamp.

Mohair’s infectious blend of guitar pop, echoes the melodic upbeat energy of Crowded House and Supergrass and has obviously impressed Gaff, who says, “I’ve had two major successes in my life with Rod and John, and I have not seen talent like this for a very long time – they are going to be a huge worldwide force.”

Mohair signed to M1 in October 2001, and recently returned from a six week tour of Ireland. They are now hard at work in the studio recording their first album, but have already landed another major coup ahead of their first release. Their debut single, which is as yet undecided, will be released to coincide with the re-launch of London’s Marquee Club – the legendary venue that played host to such big names as Jimi Hendrix, Eric Clapton and The Who during the ‘60s. The project, spearheaded by Gaff, will see the club move to North London with Mohair performing as the opening act at an expected star-studded launch night in early June.

The band’s manager Adrian Bell of Avenue Management – a former personal assistant to actors Pierce Brosnan and Liam Neeson and later a venue promoter – is confident of the potential brilliance of his charges. “I knew they were the only band I wanted to manage, as they were the only band in my whole time as a promoter that had sent a shiver up my spine when I watched them play,” he tells M&M. Bell takes the band to Los Angeles this month where they will play a number of showcases to major distribution companies. A UK and Ireland tour follows in the late summer, after which the band will move on to the US and then Europe during the tale end of 2002.

With the right blend of luck, hard work and perfectly crafted slices of guitar pop epitomised by the demos Bombshell and Ed In Afternoons, it is only a matter of time before radio jumps on the act. In the meantime, remember where you read about them first.

DANCE GROOVES

Volume 1 (Recall/France). Featuring original and remixed versions of songs from their earliest EPs, the album sports an illustrious selection of remixers from Kid Loco to Cam plus Terranova, Doctor L and Marseille’s Di Maggio. Opening track Barcelona (remixed by the classic headnod material with extra vocals, scratching and splashes of symphonic strings while United (U Naked Mix) is urban jazz at its best.

JAMAICAN REFLECTIONS

The marriage of the ruff, reggae voice of Toots with grinding synth and a female chorus on Look In The Mirror by The Marathionians (WEA/France), looks set to be one of the standout dancefloor moments of this spring. The backing track is house-based with plenty of playful pop elements and a pushy, riff-happy, aggressive bass-end. The track features backing vocals from Chebba Warba and Fadela plus lesser known names like Anthony Ray, Kentucky Kid, Lamine and Tarik.

TIME BOMB

Time Records is on something of a roll at the moment. The comeback of Datura with Will Be One is looking set to be a major crossover tune in Europe while latest release, DJ Ross’ Dreamland on sub-label Spy, also seems to be climbing the charts. “I’m playing I’ll Be The One which features Gregory Isaacs with Miana and Life sung by U Roy with Larbi Dick. Gillett says that Paul’s Marathon Club Mix a Love with Koudier and Kentucky Kid and Artificial Tears featuring Namine and Anthony Ray.”

A SENSE OF CALM

Tree-Soul Sounds For Moongate, the inaugural single/artist release on Danish label Music For Dreams is, appropriately, by the Japanese artist Calm and is a retrospective from 1996 to 2000. It is a beautifully constructed album of subtle, downtempo sounds, superb musicianship and, on tracks like Dansle Sol El Sol, flamage accompanied by a rhythm that is perfectly danceable (albeit slowly). More recent material such as Running On The Sand from 2000 displays a more electronic approach that takes some of its inspiration from downtempo house music with Light Years is genteel modern classical music mixed with jazz flourishes. The jazz influence returns on Noon At The Moon underpinned by a shuffle beat and moody, soulful flute. This is followed by the positively groovy Sitting On The Beach on which a bossa nova feel gradually disappears into the sea, and the sublime Midnight Sun.
## Eurochart Hot 100® Singles

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### Week 15 / 02

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Charted</th>
<th>Weekאות</th>
<th>Weekאות</th>
<th>Sales Breaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wherever You’re Sure To Be</td>
<td>5000 Nations</td>
<td>Worldwide</td>
<td>10</td>
<td>10</td>
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<td>2</td>
<td>Freetalk</td>
<td>George Michael</td>
<td>Europe</td>
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<td>10</td>
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<tr>
<td>3</td>
<td>How You Remind Me</td>
<td>Nick Backstreet</td>
<td>Australia</td>
<td>5</td>
<td>5</td>
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<tr>
<td>4</td>
<td>Quiet Exemple</td>
<td>Off</td>
<td>France</td>
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<td>5</td>
<td>The Agitator</td>
<td>Jean Pascal</td>
<td>France</td>
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<td>6</td>
<td>Because I Got High</td>
<td>Armin van Buuren</td>
<td>Europe</td>
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<td>7</td>
<td>A New Day Has Come</td>
<td>Celinda Colón</td>
<td>Latin America</td>
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<td>The World’s Greatest</td>
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<td>Europe</td>
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<td>9</td>
<td>Engel</td>
<td>Ben feat. Grim</td>
<td>Germany</td>
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<td>Get The Party Started</td>
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<td>11</td>
<td>J’ai Tout Oublié</td>
<td>Martinossi &amp; Christa Marroco</td>
<td>Italy</td>
<td>5</td>
<td>5</td>
<td>5</td>
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### Previous Sales Breakers

- **Like A Prayer**
- **Still Mad ‘n’ Ugly**
- **Unchained Melody**
- **The Vagabonds**
- **Vu Willt Do?**
- **Elvis Presley**
- **Who’s Nobody Any More**
- **Paid My Dues**
- **Me Julie**
- **Do You**
- **What About Us?**
- **Comme Un Boomerang**
- **Perdomo**
- **Hero**
- **On Se Resemble**
- **Cindy**
- **World Of Our Own**
- **Tainted Love**
- **Tu Es Toujour La**

### Countries charted

- **UK**
- **IRL**
- **Netherlands**
- **France**
- **Germany**
- **Italy**
- **Austria**
- **Spain**
- **Belgium**
- **Australia**
- **Germany**
- **Japan**

### Additional Information

- **Music & Media** Full chart service by Media Control AG 0041-61-2718989 (Switzerland; IPSOS/Mahasz-IFP1 (Hungary) 1E131 (Czech Republic). © VNU Business Media.
**European Top 100 Albums**

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<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
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<td>Shakira</td>
<td>Under The Sun</td>
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<td>Alice Merissette</td>
<td>Songs In A Minor</td>
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<td>Anastacia</td>
<td>Frank Of Nature</td>
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<td>Nickelback</td>
<td>Silver Side Up</td>
<td>Roadrunner Records</td>
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<td>5</td>
<td>Alicia Keys</td>
<td>The Diary Of Alicia Keys</td>
<td>Jive Records</td>
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<td>Barbra Streisand</td>
<td>The Essential Barbra Streisand</td>
<td>Capitol Records</td>
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<td>Jennifer Lopez</td>
<td>J To tha L-O-Remy</td>
<td>Epic Records</td>
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<td>Robbie Williams</td>
<td>Swing When You're Winning</td>
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<td>Les Enfoirés</td>
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<td>A Funk Odyssey</td>
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<td>Marcher Dans Le Sable</td>
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<td>Goke Yurkieska</td>
<td>Kihoro Poro Presento - Arikia</td>
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<td>Paradise - Columbia</td>
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<td>Opocran Triumf - Disney - Yale Music</td>
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<td>Bozy II Men</td>
<td>Legacy: The Greatest Hits Collection - Universal</td>
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<td>Black Party - 361 Records - Virgin</td>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.
## Top National Sellers

**UNITED KINGDOM**

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<th>Week 15/02</th>
<th><strong>1. Shania Twain - Up!</strong> (PolyGram)</th>
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<tr>
<td></td>
<td><strong>2. George Michael - Space Station</strong> (PolyGram)</td>
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<tr>
<td></td>
<td><strong>3. Coldplay - Parachutes</strong> (EMI)</td>
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<td></td>
<td>**4. Robbie Williams - Rude Box **(Atlas)</td>
</tr>
<tr>
<td></td>
<td><strong>5. Thin Lizzy - Live At The Rainbow</strong> (EMI)</td>
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</table>

**TENNIS**

<table>
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<tr>
<th>Week 15/02</th>
<th><strong>1. Roger Federer - My Time Of Life</strong> (Mercury)</th>
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<td></td>
<td><strong>2. Rafael Nadal - Nadal</strong> (EMI)</td>
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<td><strong>3. Novak Djokovic - Novak</strong> (Atlantic)</td>
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<td><strong>4. Andy Murray - The A-Game</strong> (EMI)</td>
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**FRANKS**

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**CHAMPIONS**

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**APRIL 6, 2002**

**Top National Sellers**

- **United Kingdom**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

- **Tennis**
  - Roger Federer: My Time Of Life
  - Rafael Nadal: Nadal
  - Novak Djokovic: Novak
  - Andy Murray: The A-Game
  - David Ferrer: David Ferrer

- **Franks**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

- **Country**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

- **Sweets Treats**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

- **Champions**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

- **Newcomers**
  - Shania Twain: Up!
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- **Music & Media**
  - Shania Twain: Up!
  - George Michael: Space Station
  - Coldplay: Parachutes
  - Robbie Williams: Rude Box
  - Thin Lizzy: Live At The Rainbow

**Newsmakers**

- **United States**
  - Shania Twain
  - George Michael
  - Coldplay
  - Robbie Williams
  - Thin Lizzy

- **United Kingdom**
  - Shania Twain
  - George Michael
  - Coldplay
  - Robbie Williams
  - Thin Lizzy

- **Tennis**
  - Roger Federer
  - Rafael Nadal
  - Novak Djokovic
  - Andy Murray
  - David Ferrer

- **Franks**
  - Shania Twain
  - George Michael
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  - Robbie Williams
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- **Country**
  - Shania Twain
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  - Robbie Williams
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  - Robbie Williams
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- **Music & Media**
  - Shania Twain
  - George Michael
  - Coldplay
  - Robbie Williams
  - Thin Lizzy

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SALES

A-HA
FOREVER NOT YOURS
(WEA)

Release date: April 2
Following their successful comeback album Minor Earth Major Sky in 2000 and their first release for WEA Germany, the eternally youthful Norwegian trio A-Ha return with another new album in April, to be followed by an extensive European tour in June. Forever Not Yours, the first single off Lifelines, is enjoying airplay mainly in the GSA, territories and Scandinavia, while the video has been picked up by MTV Germany Viva. Directed by fellow-Norwegian Harald Zwart, it was filmed on location in Cuba.

“Forever Not Yours is one of those songs that have to grow on you, but when it happens, it stays for a long time,” says head of music at CHR station RMF FM in Poland, Adam Czerwinski. “The catchy chorus will remain in your head for a long time. The album is a crossover tune,” he predicts.

JS

Eurovision A-Z Indexes

Hot 100 singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Will Always Love You</td>
<td>Englebert Humperdinck</td>
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<tr>
<td>2</td>
<td>How You Remind Me</td>
<td>Nickelback</td>
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<tr>
<td>3</td>
<td>Ain't No Mountain High</td>
<td>Keith Sweat</td>
</tr>
<tr>
<td>4</td>
<td>Everytime I Close My Eyes</td>
<td>Kelly Rowland</td>
</tr>
<tr>
<td>5</td>
<td>Ain't It Funny</td>
<td>Ja Rule</td>
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<td>6</td>
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Top 100 albums

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

Billboard

ENRIQUE IGLESIAS

ENRIQUE IGLESIAS

The pick of the week's new singles by Siri Stavenes Dove and Jen Stone

AIREBONE

SÅFRI DUO FEATURING MICHAEL MCDONALD

SWEET FREEDOM

(WIND-UP)

Release date: tbc
Strong percussion and vocals, funk and groove; all this and more mark a brand new single from Danish act Såfri Duo. Comprising Uffe Savery (the “Sa”) and Morten Friis (the “fris”), the two have combined an impressive talent for various percussive instruments with an incredible knowledge of how to integrate that talent with modern electronic beats. This time, Savery and Friis have brought in the vocals of US soul legend Michael McDonald, and with the aid of McDonald’s vocals and the addition of more electronic samples, SWEET FREEDOM is soulful and funky and a departure from the edgier sound heard on Såfri Duo’s previous album Episode II. Their popularity among club DJs around Europe will be a big advantage for Sweet Freedom—their previous hit single Played-A-Live (The Bongo Song) was picked up by UK DJ Judge Jules, amongst others.

ENRIQUE IGLESIAS

ENRIQUE IGLESIAS

It's Already Over

ENRIQUE IGLESIAS

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Junior Jack's Thrill Me (PIAS) slips to number two this week, meaning that DB Boulevard's Point of View (Airplane/Sony) becomes the 52nd chart-topper since the launch of the Dance Traxx chart in January 1997. It is the fifth number one to originate from Italy—the others were by Eiffel 65 (with two tracks), The Tamperer and Black Legend.

Just behind it on the Dance Traxx chart this week is Azzido Da Bass' Speed (Club Tools/Edel), which formerly peaked at number 25. Punk (Purple Eye), which steps up to number 26, is just behind it on the Dance Traxx chart this week.

Also in the Top 40 at number 25 is Mad'House's Like a Prayer (a cover of the 1997 hit by Madonna). It's currently a dancefloor smash at home in the United States.

In the top 10, Minimalistix's Close Cover (Candy Pop) moves up from Italy—the others were by Eiffel 65 (with two tracks), The Tamperer and Black Legend.

Faithless member Rollo's famous sister Dido's new track from Faithless, One Step Too Far (Cheeky/BMG) featuring the vocals of Faithless member Rollo's famous sister Dido. It's currently a dancefloor smash at home in Britain as well as across Scandinavia.

Summer is still some way off, of course, but one Italian contender has already emerged in the "summer hit" stakes. It's Pink Coffee's Another Brick In The Wall (999 Records), entering the chart at number 27 this week.
AIRPLAY

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

Ronan Keating
If Tomorrow Never Comes
(Polydor)

"I am wondering if country music will finally become a big success, in Europe, with a little help from Ronan. It's a great song and he can really sing."

Ville Vilién
Head of Music
YLE 2 Radiomafia/Finland

FRANCE:

FUN RADIO

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

SWEDEN:

RIX FM

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

UK:

BBC RADIO 1

EDITOR OF MUSIC POLICY: ALEX JORDON-KELLY
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: RTL GROUP
www.bbc.co.uk/1

FINLAND:

YLE 2 RADIOMAFIA

HEAD OF MUSIC: VILLE VILJIN
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.yle.fi/radiomafia

SPEWED:

SR P5 RADIO STOCKHOLM

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/sstockholm

Goldfrapp pres. Andrea Brown/It’s Love
Gorillaz/Fu-Tourists/You Come Alive (Take Control)
The International Noise Conspiracy/Up For Sale
Savina/The Day After Tomorrow
Bob Hund/Die Lila Planeten
Thataway/Highus-Sang
Inkaya/Mat, Luff & Kalleke
Kevin Max/Existence
Luther Martin/Living
Popillia/Silverlining
Biftecd/Love Hate
Alcesta/Paradise
Killer/All I Want
Blue/’Bye By I

SPAIN:

LOS 40 PRINCIPALES

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

Bilney Spears/I’m Not A Girl, Not Yet A Woman
Idewild/You Held The World In Your Arms
The Chemical Brothers/Conway With Us
Tiga & Zyntherius/Sunglasses At Night
Hoobastank/Crawling In The Dark
Mary J. Blige/No More Drama
Shakeds/At Night

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

David Charvet/Leap Of Faith/Just A Bout
Alizee/P Ate

GERMANY:

RADIO FFH

HEAD OF MUSIC: RALF BLASBERG
FORMAT: CHR
SERVICE AREA: HESSEN
PLAYLIST MEETING: WEDNESDAY PM
GROUP/OWNER: INDEPENDENT
www.ffh.de

Blue/’If You Come Back

Germany:

RADIO FFH

EINFACH NAHER DEAN

HEAD OF MUSIC: RALF BLASBERG
FORMAT: CHR
SERVICE AREA: HESSEN
PLAYLIST MEETING: WEDNESDAY PM
GROUP/OWNER: INDEPENDENT
www.ffh.de

Blue/’If You Come Back

UK:

BBC RADIO 1

EDITOR OF MUSIC POLICY: ALEX JORDON-KELLY
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: RTL GROUP
www.bbc.co.uk/1

Bilney Spears/I’m Not A Girl, Not Yet A Woman
Idewild/You Held The World In Your Arms
The Chemical Brothers/Conway With Us
Tiga & Zyntherius/Sunglasses At Night
Hoobastank/Crawling In The Dark
Mary J. Blige/No More Drama
Shakeds/At Night

FINLAND:

YLE 2 RADIOMAFIA

HEAD OF MUSIC: VILLE VILJIN
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.yle.fi/radiomafia

Ronan Keating/If Tomorrow Never Comes
Destiny’s Child/Nasty Girl
Sum 41/Motivation
Rihepoons/Kukka
D-A-D/Soft Dogs

MUSIC & MEDIA 16 APRIL 6, 2002

AmericanRadioHistory.com
NORWAY: NRK PETRE

HEAD OF MUSIC: ATLE BREDAL
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.nrk.no/p3

Emmerhoff & The Melancholy Babes/This Summer's Done
R. Kelly & Jay-Z/Green Light
Furia/Right On Time

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

The Calling/Wherever You Will Go
Remy Shand/Take A Message
Mad'House/Like A Prayer
Kook/Illusion

UK: VIRGIN RADIO

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

Moby/We Are All Made Of Stars
Boady Drawn Boy/Silent Sigh
Foo Fighters/The One
Remy Zero/Save Me

BELGIUM: RADIO CONTACT F

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

Dexter Connection feat. Tcheleb/Be With You
Jean Jacques Goldman/Tournent Les Violons
Anastacia/One Day In Your Life
Kate Ryan/Dosenchantée
Junior Jack/Thrill Me
Lorie/Toute Seule
Yael/Libre

FRANCE: RTL

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

Stereophonics/Handbags & Gladrags
R. Kelly/The World's Greatest
Tina Arena/Tu Es Toujours La
Yannick Noah/Jamafrica
Calogero/En Apesanteur

SPAIN: CADENA100

DIR. OF PROGRAMMING: JORDI CASOLIVA
FORMAT: AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadenal00.es

Five For Fighting/Superman (It's Not Easy)
Diego Torres/Color Esperanza
Afroman/Because I Got High
Juan Perro/No Mas Lagrimas
Burl Bura/Como Te Quiero

AUSTRIA: Ö3

HEAD OF MUSIC: ALFRED ROSENAUER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.o3.or.at

Robbie Williams/I'll Talk And Hollywood Will Listen

UK: 95.8 CAPITAL FM

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

X-Press 2 feat. David Byrne/Lazy
Mary J. Blige/No More Drama
Kosheen/Hungry

BELGIUM: VRT STUDIO BRUSSEL

HEAD OF MUSIC: GERHARD KERRMANS
FORMAT: ALTERNATIVE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY FM
GROUP/OWNER: PUBLIC BROADCASTER
http://studbrussel.be

1 Giant Leap ft. R. Williams & Maxi Jazz/My Culture
Garbage/Breaking Up The Girl
Marilyn Manson/Tainted Love
Ian Brown/The Gravy Train
Praga Khan/Glamour Girl

ITALY: RADIO DEEJAY NETWORK

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

Britney Spears/I'm Not A Girl, Not Yet A Woman
B1 feat. Maverick/Indian Summer
Remy Shand/Take A Message
Robbie Williams/Mr. Bojangles
Astroboys/Wax The Night
Daniele Silvestri/Salro
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are reported for the first time or for at least two consecutive weeks. Some lists include featured albums, as indicated by the abbreviation “AL.” Within each country, stations are grouped by ranking and listed alphabetically. Rankings include platinum (P), gold, silver (S) and bronze (B).
**EUROPEAN RADIO TOP 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
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<td>KYLIE MINOGUE/IN YOUR EYES (PARLOPHONE)</td>
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<td>Starsailor/Poor Misguided Fool (Chrysalis)</td>
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<td>Mick Jagger/Visions Of Paradise (Chrysalis)</td>
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<td>Lasgo/Nothing (Jive)</td>
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<td>Enrique Iglesias/Hotel Del Sol (Interscope)</td>
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<td>21</td>
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</table>

**Notes:**
- **Add.** indicates singles which previously featured in the Border Breakers chart.
- **WOC** = Weekly Official Chart
- **TW** = This Week, **LW** = Last Week, **NE** = New Entry, **TW** = Total Stations
- **Original label** indicates the label on which the song was originally released.
- **New Adds** indicates the number of new entries.

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.

**NEW MUSIC INCLUDES:**
- Mary J. Blige/No More Drama (MCA)
- Destiny's Child/Nasty Girl (Columbia)
- Puretone/ Addicted To Bass (Gusto/Gut)
- The Calling/Wherever You Will Go (RCA)
- 1 Giant Leap ft. R. Williams & Maxi Jazz/My Culture (Polydor)
- 'N Sync feat. Nelly/ Gotta Be There (Parlophone)
- Enrique Iglesias/ Hero (Sony S2)
- No Doubt feat. Bounty Killer/Hey Baby (Interscope)
- Michelle Branch/Everywhere (Maverick)
- Lighthouse Family/Run (Wild Card/Polydor)
- Ja Rule feat. Ashanti Douglas/Always On Time (Murder Inc./Def Jam)
- Nelly Furtado/...On The Radio (Dreamworks)
- Britney Spears/Overprotected (Jive)
- Five For Fighting/Superman (It's Not Easy) (Aware/Columbia)
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- Starsailor/Poor Misguided Fool (Chrysalis)
- Mick Jagger/Visions Of Paradise (Chrysalis)
- Lasgo/Nothing (Jive)
- Enrique Iglesias/Hotel Del Sol (Interscope)

**Highest New Entry:**
- Mary J. Blige/No More Drama (MCA)
Italian charts under fire

her album, which peaked at number 24 in the official FIMI/AC Nielsen chart.

Marsili believes that Alexia's peak chart position of 24 means that at least 20 other artists on the chart must have sold more than 50,000 copies, but, he claims, none of them have received gold discs. He tells M&M: "This can mean only one of two things. Either the FIMI/AC Nielsen charts are false, or Sony are lying." He claims the FIMI/AC Nielsen charts are manipulated by the majors at the expense of the Indies: "In the past the official charts in other European territories have been exposed as rigged, so I don’t see why that can’t also be the case in Italy."

Responding to the allegations, president and CEO of Sony Music Italy Franco Cabrini says: "This [Marsili] is a character who is known in industry circles for stirring up trouble in order to seek publicity for himself. This isn’t the first time he has attacked the charts as being false. A few years back he reported them to Italy’s anti-trust body who, after investigating his claims, rejected them."

This time he has called upon Codacons, which is a pity."

As for Alexia's award, Cabrini explains: "The AC Nielsen charts are based on over-the-counter sales, while the gold and platinum awards are based on shipments, therefore there may be some variation. Marsili is essential-ly mixing apples and pears. To accuse us of dishonesty is absurd."

A spokesperson for Italy’s largest music industry body FIMI says that the organisation will not comment on Marsili’s claims on the grounds that they are "clearly false." The organisation does, however, provide documentation explaining how the charts are compiled. Based on a sample of 200 major points of sale, music sales are automatically recorded, added up, and then quantified by AC Nielsen staff.

German music market in double-digit decline

Levy suffers a Finnish backlash

Michael Bolton returns on Zomba

managing director of Zomba International Record Group.

The first cut off the album, and the title track, was released earlier this week in the rest of Europe this week, after a radio-only release in the UK on March 18.

Co-written with Backstreet Boys collaborator Max Martin, Shanghai Twin and her husband Robert Mutt Lange, the single was given only a radio-only release, according to AC Nielsen's charts - a character who is known in industry circles for stirring up trouble in order to seek publicity for himself. This isn’t the first time he has attacked the charts as being false. A few years back he reported them to Italy’s anti-trust body who, after investigating his claims, rejected them."

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

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

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<td>28</td>
<td>Shakin' Stevens/Some Kind Of Wonderful</td>
<td>Fontana/EMI</td>
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<td>Peter Gabriel/In Your Eyes</td>
<td>Sony</td>
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<td>12</td>
<td>Simply Red/Cherry Red</td>
<td>London</td>
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<td>Sarah Brightman/Time After Time</td>
<td>Warner/Parlophone</td>
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<td>The Jimi Hendrix Experience/The Wind Cries Mary</td>
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## SCANDINAVIA

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

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## THE NETHERLANDS

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## SPAIN

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

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<td>Fontana/EMI</td>
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## POLAND

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## HUNGARY

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## RANKING SPOTLIGHT

## THE ROCK SPOTLIGHT

Week 15/02: April 15 / artwork deadline: April 4

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DATE
Thursday 18 April 2002

VENUE
The Shaw Theatre,
Euston Road, London NW1

CO-HOSTS
Kate Thornton and Stuart Maconie

KEYNOTES
Mark Story, Emap Performance
Eric Nicoli, EMI Group

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