Bankers take stake in Branson’s struggling V2

by Adam Howorth

LONDON — The V2 Music Group has received a much-needed injection of cash after US merchant bank Morgan Stanley Dean Witter exercised its right to convert $128 million (euros 145 m) of bonds into a 47.5% equity stake in the label.

The deal frees V2 from crippling interest charges payable on the bonds Morgan Stanley took out in 1998, and will help fund what Richard Branson (pictured) describes as the label’s "strongest ever release schedule."

The bank has also agreed to lend $120 million, with Branson investing a similar amount for artist acquisitions as the label continues in its quest to become the largest independent music group in the world.

Branson, the V2 chairman who last December replaced founding CEO Jeremy Pearce with former BMG Europe VP of opera- tions Stephen Navin, while at the same time establishing a new management structure, says: "V2 is coming of age after five years of development and I am delighted that Morgan Stanley have decided to convert their bonds into V2 a further $120 million, with Branson investing a similar amount for artist acquisitions as the label continues in its quest to become the largest independent music group in the world."

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Inside M&M this week

THE AIRCHECK CHECK-UP
Regular aircheck sessions are important for even the most established radio presenters. Radio consultant Valerie Geller provides some airchecking tips for both pro- grammers and talent. Page 7

MUSIC'S BURNING ISSUE
Recent music sales figures show the impact illegal CD-burning is having on the industry. Juliana Koranteng looks at the technology being developed to help the music business fight back. Pages 8-11

WORLD CUP SOCCER STARS UNITE FOR CHARITY
A “dream team” of World Cup footballers from over 20 countries appear on Live For Love United, a Pascal Obispo-penned charity single to raise funds for an AIDS organisation. It also forms part of the forthcoming official World Cup album. Page 11

Bowie renews Visconti partnership

by Paul Sexton

LONDON — David Bowie has signed a multi-album marketing and distribution deal for his new ISO Records label with Columbia. The first fruits, due June 10, will be Heathen, his much-anticipated reunion with producer Tony Visconti—who tells M&M: "I feel it's the best album we've made together."

The deal, which also embraces future signings to ISO, may have surprised some observers, coming within three months of Bowie expressing his weariness of “bumping heads with the corporate structure.” Moreover, despite a creative legacy matched by few, he has managed only one top 10 UK single (1983’s Jump They Say) in the past 16 years, and his last studio album, 1999’s Hours... (Virgin), while released on M&M’s European Top 100 Albums chart.

Barry jumps to BBC

UK trance DJ Barry Benton has signed a new deal with the BBC, moving from commercial station Magic FM.

Benton, 29, feels the move to the national broadcaster will help him in his career to "reach a new, much wider audience." He plays regular sets on the BBC’s Essential Selection shows, as well as Boy George’s Clubversive show, which airs in 10 territories.

Benton said he expected to be able to confirm the fate of the programmes shortly.

The announcement of the winding up of Wise Buddah Broadcast came after restructuring efforts by the company failed. Thirty-one people out of 46-strong workforce have been made redundant. Managing director Stephen Mulholland resigned last month.

Wise Buddah tries to keep European shows on the air

by Gareth Thomas

LONDON — UK production company Wise Buddah says it is looking to continue supplying its syndicated shows to European radio stations, despite the shock ‘closure’ of its broadcast division last week.

"We've worked very hard to ensure continuity of supply of the programmes," Goodier tells M&M. "We are fairly confident of continuing with one, if not two, of them. We'll still have the organisational back-up in our studios that we can use for those programmes."

Goodier said he expected to be able to confirm the fate of the programmes shortly.

Meanwhile, the nine weekly specialist music shows produced by Wise Buddah for UK public CHR station BBC Radio 1 have all been continued on page 21
## CELINE DION

### A NEW DAY HAS COME

#### ALBUM

**A New Day Has Come:**

The #1 album in Europe

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#### SINGLE

**A New Day Has Come:**

#5 in the European Single Charts

#### Major TV performances in April including:

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<td>'The National Lottery Show'</td>
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<td>'Gala TV Special for Tele 5'</td>
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<td>'Stern TV'</td>
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[Columbia]  [www.celinedion.com]  [www.sonymusiceurope.com]
**Viva, Rete A relationship terminated**

by Mark Warden

**MILO** – Italian music TV channel Rete A is to be rebranded as Rete A All Music on May 1, following a series of year-long research and development aimed at finding the perfect angle from which to launch the new channel following the termination of its contract with Viva.

"There is no ill will in all this—things just didn’t work out as we had hoped," Rete A’s editorial consultant Rosario Pacini (pictured) tells M&M. "When we signed the deal with Viva, they took out a 5% share in Rete A, with an option to buy a further 15% in 50% in October. Things began to go wrong when that option wasn’t exercised."

Pacini says the split with the German company was precipitated by differences over the channel’s “style of production”. He says: “We decided to change our approach, as well as details like the studio set design. Viva effectively stopped giving us a creative input at the end of last year and we re-launched the channel, largely without them, in January. The change of name merely formalises a state of affairs that has been going on for several months.”

Rete A formerly played host to MTV’s Italian channel. When that relationship came to an end—largely over concerns regarding the future of Rete A’s terrestrial broadcast licence—MTV moved to Telemontecarlo 2. MTV’s slot at Rete A has meanwhile, was taken up by Viva, with Rete A Viva debuting on May 1 last year.

**Radio Nacional faces rivalry with sporty spice**

by Chris Graeme

**LISBON** – Portuguese AC station Radio Nacional is to relaunch this summer as an all-Portuguese language music station featuring extensive sports coverage.

Radio Nacional belongs to the Media Capital Group, which also owns Radio Cidade, Radio Comercial, Mix FM, Radio Romantica and Radio Nostalgia.

CEO of Media Capital’s radio division Vitor Ribeiro says “many radio stations in the country have tended to overlook Lusitanian Portuguese music, which is why we will be launching a 100% Portuguese language format with the best music that Portugal, Brazil and the other Portuguese-speaking territories have to offer.”

As well as appealing to the local population, the station will also be catering for the substantial communities originating from Angola, Mozambique, Guinea Bissau, Goa, Macao and Brazil living in the country.

The decision to give sport a key role on the new station was made with football’s 2004 European Championship firmly in mind, which Portugal will host.

Nacional, whose current director of programming is Fatima Aragao, has re-applied for its broadcast licence from national broadcasting authority ASAC, which reveals the launch could happen as early as June. At present, Nacional broadcasts on both FM and AM bands in the Lisbon area and the south, to Alcoena in central Portugal and Coimbra in the north.

According to audience figures from Bareme-Marktest, the station garnered a 1.7% audience share in 2001 with around 128,000 listeners (from a total potential audience of around 7.5 million). Its average daily audience share is 0.7%.

While EMI Portugal MD David Ferreira welcomes the advent of a new domestic repertoire station, he says he does not want to see Portuguese repertoire confined just to specialist formats.

“I’m not sure whether I would like [domestic repertoire] to be confined to Portuguese-only ghetto,” he says. “Portuguese music is good enough not to fear being played alongside international music.”

Following the decision to relaunch Nacional, Media Capital has now ruled out the race to buy another AC station Radio Capital, for which it had similar plans. “We are no longer interested in buying Radio Capital,” affirms Ribeiro.

Radio Capital’s owner Antonio Teixeira da Silvas says that he has been approached by a number of prospective buyers for his station, but for the moment “it’s all up in the air.”
Viva Media racks up €13.9 million loss

by Michael Lawton

COLOGNE — German music TV broadcaster Viva Media has announced big losses for 2001, although the company is predicting profits in 2002.

Viva Media lost €19.3 million in 2001, compared to the euros 1.6 million it lost in 2000. The increased losses were mainly due to the launch of the company's new, cutting-edge Viva 2 channel.

The losses were less, however, than the euros 17.9 million Viva predicted last month, mainly because Viva 2 was subsequently hived off into the new Viva Plus joint venture with AOL Time Warner.

According to Viva Media's chairman and founder, Dieter Gorny (pictured), the company "has been profitable since the fourth quarter," since it no longer has to carry Viva 2's losses.

Another significant development in 2001 was the purchase of German TV production house Brainpool, which is responsible for a range of comedy shows on German television. Gorny says the two businesses will complement each other: "The people behind Brainpool possess huge creative intelligence which will have an impact on Viva's programme quality. And Brainpool will be the only company in the business with its own test track: Viva."

Viva Media's core music TV channel Viva enjoyed a good year in 2001, fighting the general downward trend in advertising income. While TV advertising in Germany fell by 4% in 2001, Viva's revenues grew by 2%. The company expects to be able to increase advertising revenues this year too, in spite of the continuing poor economic environment.

Viva's foreign investments in music TV channels in Austria, Hungary, Poland, Italy and Switzerland have proved to be slow movers: none is contributing profits at present. But Viva says it still plans expansion into other European markets.

The company expects a profit of euros 37 million for 2002, with turnover expected to double to euros 125 m as a result of the inclusion of Brainpool in its accounts.

Chaos in Athens as new stations debut

by Maria Paravantes

ATHENS — Chaos broke out on the FM band in the Athens area March 30 after a number of new commercial radio stations took to the airwaves on frequencies already in use by other broadcasters.

The problem was caused by existing stations not moving to new frequencies assigned to them by the government, a situation which has now been rectified.

Seven of the 15 new stations, which all were all granted frequencies for broadcast licenses last year and most of whom were former pirate stations, had already taken to the air prior to March 30, in advance of the official green light to commence broadcasting from Greek press and media minister Christos Protopappas.

The stations who waited for the much-delayed official authorisation to launch—while many of their rivals took to the air—are calling on the government for compensation for lost advertising revenues and the fact that they had to pay staff while awaiting permission to launch. However, government sources indicate that this is "not an issue" at the present time.

"The whole situation was unfair," says Yiannis Statthis, music director of CHR station Lampsi, which was one of those stations that had to wait for the official green-light to launch. "It's not so much the financial losses we suffered, as it is having to start from the beginning [in aud sales terms] and fight our way back to the top."

The official launches bring the total number of FM stations broadcasting legally to Athens' 4.5 million residents to 35. The award of the licences last year followed the Greek government's shut down of over 70 illegal stations in the greater Athens area.

New look TMF Belgium ups live music by Marc Maes

BRUSSELS — Following its recent switch of emphasis to target a slightly older demographic, MTV-owned music TV channel TMF Belgium is trying to increase the amount of live local repertoire it broadcasts.

We recently adapted our format and changed from the initial 18-19 age bracket to the 16-24 year olds, including more rock and pop in our programme expansion of its weekly music show La Cofana. We are now promoting a regular music feature "La Cofana Live". We are a live music show, TMF Café, a concept borrowed from TMF's sister channel in the Netherlands, was launched last month. Featuring performances by Belgian acts such as Monza, Zornik and Sunday Blues, the first show received a warm welcome from the Belgian music industry. "I think it's a great initiative," enthuses general manager at Warner Music Belgium Erik Vink. "We have just starting signing Sunday Blues performing at the first show, and we have been able to distil some of the footage into the duo's video, which is now on TMF's playlist.

TMF has planned five TMF Café shows for 2002, and according to Vanlanter, it will become a monthly programme from 2003. "We are getting up to 20 applications per show from bands who want to be on TMF," Vanlanter says. "But we only have room for four artists."

The second show, to be broadcast in April, will feature Camden, Lunascape, Yum and Dutch singer Sita.
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The essential guide to airchecking

In a further excerpt from The Powerful Radio Workbook, radio consultant Valerie Geller (pictured) looks at the process of airchecking presenter talent, and discusses how it can be done most effectively.

Airchecking is more than just a "tape critique." One-on-one coaching, or airchecking, is a specific, focused way of working. It is not the only tool that can be used to develop, improve, and advance talent, but it is the best way. Airchecking is the process of listening to tape of a show and, using specific criteria, determining what worked and what didn't work.

With a guide, airchecker, coach, or programme director as your witness, one then decides what can be improved.

Even if you listen to tape of your shows religiously, you are likely to miss many nuances of the total performance. One air talent I work with says, "When I listen alone, I focus on how I did. I get critical of just me, not how the whole show went. When I listen with other people in the room, I focus on everything that is happening on the air: the guest being interviewed, sound effects, callers, spot breaks. I hear it all."

It can't be helped. Think of your school or family group photos. When you see one, the first thing you do is look at yourself. It is the same in radio. It is a natural thing to pay attention to how you made a certain point or handled a particular part of your work.

You are less likely to be aware of other people's contributions that form the total listening experience for the audience, such as the traffic reporter's clever contribution.

There is something about listening to your show with a witness in the room that forces you to hear your work differently.

Constructive environment

Managers must learn to create an environment that makes staff receptive to constructive criticism. The goal is to aircheck in such a way that each talent sets achievable goals to fulfill his or her creative potential.

"Talent, if you do not know what you sound like on the air, you are already in the danger zone. You are working with a handicap. Try watching a child play by making faces in a mirror. What do I look like if I'm mad? What do I look like with my tongue out? Can I see myself from the back?"

Airchecking is like a mirror. How do I sound when I am sad or angry? What happens when I pretend to know something about a topic I know nothing about? What happens when I'm bored on the air? How do I sound if I didn't get enough sleep?_

Listen like a listener

Your audiences knows, but without your aircheck tape as a mirror, you do not. Sitting alone with a tape of your show is like a single mirror. Working with a talented aircheck coach can give you multiple reflections. Coming from different angles you cannot see with only one frame of reference. Viewing those other angles is the power of a good aircheck session.

"These comments all have a grain or two of truth, but try thinking of your show as a garden and airchecking the show as a weeding process. In order to maintain its health, growth, and beauty, you must regularly walk through your garden taking note of which plants are thriving and which need attention. Some parts of the garden flourish, some struggle to survive. Always you appreciate its beauty. If there is a special new plant in your garden, you want to learn its potential and create the right environment for it to grow. You make sure it has the right sun, soil, etc. Your aircheck is like that walk to see how well your garden is coming along."

It's been my experience that anyone who has been airchecked the right way has come away with new ideas, a fresh perspective and actual tools to grow the show, improve and increase audiences.

When done correctly, airchecking can also be a solution to the dilemma facing managers and programmers around the world who complain: "I can't find any good talent. I've listened to dozens of tapes and they are all bad or mediocre."

Exactly where are all those talented and creative people hiding? Where is the next generation of talent? You may get lucky and find a genius on the doorstep of your radio station, but one important task of radio programmers and managers is to find and develop new personalities.

Learning to aircheck

Unfortunately, there is no airchecking school for programmers. One learns by working with people, seeing what is effective and what is not. Some aspects of airchecking may vary greatly, depending upon the individuals involved. It is in the best interest of programmers and managers to learn to aircheck effectively, simply because if the talent wins the station wins. There are a few things one must never do, but the only right way to aircheck is the way that works.

Without an understanding of what is required for an individual air talent to succeed, even the most gifted new hire may not reach his or her potential. In a case like that, it takes two for the talent to leave or be asked to move on. What went wrong?

Let's go back to the garden analogy. You came home from the garden centre with some big, fancy bulbs. The picture on the box showed a huge, exotic flower, but, unfortunately, the box was without instructions. How much water is needed? How much sun?

There may be nothing wrong with the talent you have chosen, but when you have to play a guessing game with insufficient information there is a good chance of damaging the talent, or at least failing to create an environment where talent, like that fancy flower, can blossom.

If you found something you did not recognise in your garden, you would not cut it back without knowing what it was—it could be something wonderful. The same goes for air talent.

A great aircheck session with a trained programme director or consultant can move talent along faster than any other tool. Progress may be painstakingly slow. Talent improves step by step, day by day. Frustratingly, the process may sometimes seem to be working in reverse. There is a period of intense growth, followed by what sound like patches of mediocrity, where all coaching seems to have been in vain. What you really need is the talent searching for ways to implement suggestions and ideas you have discussed. Have faith and continue the process. If you're still moving along the right path, positive change will come.

Basic aircheck rules for programmers

- Always have a tape of the show you are discussing on hand. You may wish to transcribe it word for word to emphasize specifics. But keep in mind that a transcript can destroy context—sarcasm, irony and a whole lot of other good stuff may be hidden behind the loss of vocal inflection.
- Focus on one thing at a time. Sometimes an aircheck session turns into a "dump" session, in which talent unburdens him or herself of a lot of thoughts that have nothing to do with the show. It's adaptable, to a degree, for the host to digress. After all, a programme director is uniquely able to understand pressures talent may be under, and even, in some cases, to do something to alleviate them. As a manager, however, you are there to aircheck, not to vent. Listen to the talent. Don't let these diversions distract you from the aircheck session; just move the subject back to the tape and the show at the most appropriate moment.
- Tell the truth. Trained communicators sense when you are fibbing. Reinforce the positive by starting with the good stuff. Remember to acknowledge goals achieved.
- Be fair. Criticism goes in very deep. No matter how angry you are, avoid verbalizing your negative reactions to a piece until you can express yourself calmly and rationally.
- Let the talent discover along with what needs to be improved.
- Highlight strengths. Ask a lot of questions. What worked? Why did you want to do this on the radio? Why was this boring? Why did this part work? What were you trying to say here? Did this connect? Did this miss the mark?
- Have faith. Believe in your talent's ability to improve.
- Always end an aircheck session on a high note. Set one or two mutually agreed upon "achievable goals." Pick at least one thing that can easily be accomplished by the next scheduled session. Try to let the talent initiate goal-setting.
- Is there anything on the tape that you could use as a promo?

Valerie Geller is a broadcast consultant working in Europe and the US. She'll be working in Europe in May 2002. To be in touch with Valerie Geller, phone (+1) 212 580 3385. Or email at vgeller@aol.com. Website: www.gellermedia.com.

AmericanRadioHistory.com
THE MUSIC INDUSTRY IS SICK OF THE "RIP, MIX AND BURN" EPIDEMIC. THE RECENT CONTROVERSY AROUND COPY-PROTECTED CDs CONFIRMED THAT ONLINE TECHNOLOGY IS MAKING THE CD SECTOR SERIOUSLY ILL.

ANALYSTS FORECAST THAT THE CD WILL REMAIN THE DOMINANT DISTRIBUTION FORMAT IN THE MEDIUM-TO-LONG TERM. THE GOAL IS TO STOP CONSUMERS WHO MAKE UNAUTHORIZED COPIES BY BURNING MUSIC FILES TO BLANK CDs (SEE PAGE 9) OR UPLOAD CONTENT ON TO THE NET TO DISTRIBUTE TO MILLIONS FOR FREE.

TO SLAM THE BRAKES ON THE FAST MOVING NAPSTER CLONES (THE FREE ONLINE SONG-SWAPPING PHENOMENON), THE MUSIC INDUSTRY WANTS TO ENCRYPT MOVING NAPSTER CLONES, TRIBUTE TO MILLIONS FOR FREE. UPLOAD CONTENT ON TO THE NET TO DISFILE TO BLANK CDs (SEE PAGE 9) OR UNAUTHORIZED COPIES BY BURNING MUSIC

The labels' concerns are summed up by the Sony source: "[Our copy-protected CDs] are predominantly in markets that have been most affected by online piracy," he says. "The days of analogue copying—where you can do copies for friends on cassettes—are over. In the digital environment, a copy of the copy is as good as the original. Once you've got the music on the [PCs'] hard drive, you are empowered in a way that was inconceivable in the old analogue way."

IMPERFECT SYSTEM

Noam Zur, Midbar's sales and marketing VP, admits his company's CDS system, like any technology out there, isn't perfect. His company, which has incorporated CDs into more than 10 million units of CDs in Europe, US and, soon, Japan, first issued the CDs-100 range.

This was followed by the upgraded CDS-200.4 range, in response to the Natalie Imbruglia debacle. Making quick moves to improve the technology is Midbar's way of addressing the playability debate.

"This is part of the on-going process," says Zur. "We need to test every type of player for backward and forward compatibility. The last upgrade (200.04) will guarantee 99% playability."

But regulators and consumer groups, particularly in the US, argue that copy-protection technology violates consumers' rights. Earlier this year, US congressman Rick Boucher said that encryption breached the US' 1992 Audio Home Recording Act.

The Electronic Frontier Foundation, a US consumer group, has effectively accused the labels of using consumers to beta test encrypted CDs for them.

ENCRYPTION BENEFITS

But the industry says encryption will benefit all concerned. "Although we are just the technology provider," Zur says, "we want to give the music industry the best protection for copyright without any degradation of the sound quality."

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Noam Zur, VP sales and marketing, Midbar

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emerging new surround-sound formats: SACD (Super Audio CDs) and DVD-A.

When asked why people will want to replace CDs with SACDs, David Walstra, general manager at Sony's SACD Business Center Europe in Badhoevedorp, the Netherlands, says: "Hearing is believing. When consumers hear it, they'll know they've entered a totally different dimension."

He also adds that "it will influence what artists are willing to put out and take into account during the writing and producing phase."

Philips Consumer Electronics and Sony Electronics, the joint inventors of the original CD format, created the SACD disk, which is designed to be back-proof even before the music is recorded on it.

Protection systems

Unsurprisingly, both companies are unhappy with the copy-protection systems developed by third parties, which they claim tamper with their original CD format. "That's causing some problems," Walstra notes. "It's much better to start a new carrier with the protection incorporated from Day One. This year, we need to see the introduction of music on SACD. Without the majors, it won't be successful. That's why we are eagerly awaiting the Universal, EMI and Sony releases."

To date, there are around 600 album titles on SACD as pilots by the major labels and several independents, including BMG, EMI, Sony Music Entertainment International, Sony Japan, Virgin Records, and ZTT.

SACD commitment

But the SACD received a major boost from themultinationals when Universal Music Group (UMG) made a commercial commitment to the format. From this spring, the label will release new SACD recordings from best-selling acts and back-catalogue recordings worldwide. UMG artists featured include Diana Krall, Andrea Bocelli, and Ja Rule.

In February, Zomba Group unveiled plans to release 10 SACD albums with mainly UK and European repertoire later this year. "We will be looking closely at this multi-channel format for classic albums and priority acts," says Stuart Watson, Zomba International Record Group's managing director.

Major electronic goods manufacturers such as Aiwa, Sony, Sharp, Pioneer, Philips and Yamaha have already started producing audio-only SACD players, with SACD hardware integrated into DVD-video players, and into large-screen cinema-in-a-box systems.

Music SACD/DVD-V multi-channel players, which are likely to take off thanks to the popularity of DVD-V, offer enough storage space for value-added and interactive material. And it can't be played on a PC. Its supporters hope that it will benefit from having the same foundations as the fast growing DVD video. It has significant backing from the Warner Music Group label. Warner Music International alone has 44 DVD-A album titles. More are scheduled for 2002, but no dates have been specified.

Benefits of DVD-A

A WIll spokesperson says a major marketing campaign designed to promote the DVD-A's benefits will be launched later in 2002, but details are still unavailable.

Why the music industry would incinerate blank CDs

CD burning and online piracy are hurting the global music industry. In the first half of 2001, IFPI figures indicate global sales slumped 5% in value and 6.7% in units. Sources indicate that unit sales for the whole of 2001 in Europe alone could be down by as much as 4%.

Blame is laid at the door home piracy, a new phenomenon that has emerged from combining the huge storage capacity of cheap blank CDs and the Napster-style epidemic of free online song-swapping.

At less than euro 0.4 (35 cents) each, blank recordable CDs (CD-Rs) shifted 655 million units worldwide in 1998, followed by sales of 1.86 billion units in 1999. By 2000, consumers worldwide were buying 3.27 billion units; they then purchased 4.42 billion units last year. In Germany alone, say consumers copied more than 180 million units of CD albums in 2001. IFPI experts predict global growth rate could be as high as 35% in the next few years.

There are three types of blank disks on the mass market. Blank CD-R disks, originally designed for storing basic information data, are much cheaper than Audio CD-R carriers, which are specifically made for recording music. The more expensive Audio CD-R and CD-RW, the read-write formats, sell in very small quantities.

The industry's headache has intensified as computer technology enables consumers to convert the cheaper data CD-R into audio CD-Rs. Consequently, the vast majority of home piracy for all types of content is done on data CD-R, which accounts for 98% of total blank CD sales worldwide. Most worrying for the music sector, an estimated 50% of data CD-R units sold internationally are used for copying music. That amounts to more than 2 billion units in 2001. The potential loss to the industry is staggering.

The future looks more bleak as it is anticipated that the recordable DVD (DVD-R) format—which can compress and store up to 50 albums on one disk—will be available on the mass market in five years' time.

The standard hardware for burning pre-recorded CDs on to blank disks can make copies at 24 times the speed of the average recording time. Additionally, there are high-speed burners with 10 slots each that can make copies at 40 times the recording time for illegal commercial use.

And because these machines are smaller than industrial-size CD-manufacturing equipment, pirates can store the copies in different places. Law enforcement officers therefore have difficulty eliminating a pirate's den in one go. For if one location is raided, the piracy can continue uninterrupted at another one.

"We need something else to resolve the problem as enforcement is no longer enough," says an anti-piracy enforcement expert. Hence the need for copy-protected CDs (see main article).
Encrypted CD (aka copy-protected CD)
This is produced when specially created technology is added to the CD replication at the production factory. The technology aims to prevent consumers from playing the standard 12cm CDs on their home computers. It also prevents consumers from making copies on to the PC's hard drive and turning the tracks into digital-quality MP3 files that can then be shared online with other users. The main providers of the technology include Israeli company Midbar with its Cactus Data Shield. Other players include Sony Electronics' key2audio, SunComm Inc's MediaclIQUE and Macrovision's SafeAudio. The technology's biggest supporters include Universal Music Group, BMG Entertainment and Sony Music Entertainment.

SACD (Super Audio CD)
Developed by Philips Electronics and Sony Electronics Corp. (inventors of the CD format), the SACD is challenging both the encrypted CD and DVD-Audio. It offers a high-quality, multi-channel surround experience normally available only in a recording studio or concert hall. The technology blocks unauthorised copying as a PC drive will automatically reject an SACD. Also, SACD makers claim the system is too costly for hackers to crack thanks to both visible and invisible anti piracy measures. The same size as the 12cm standard CD, the SACD is available either on its own or as a hybrid format (by gluing together a standard CD to the SACD disk). This makes it both backward and forward compatible, meaning SACD recordings can be played on old CD players. Recordings are available on Hybrid Multi-channel Disks and can be played on multi-channel home entertainment centres. SACD stereo players or standard CD players. Hybrid Stereo Disks can be played on dedicated players or standard CD players. The Single Layer Multi-channel Disk can be played on multi-channel home entertainment centres or dedicated stereo players, but not on standard CD players. And Single Layer Stereo Disks can be played on dedicated stereo players. Although the SACD has the capacity for multimedia non-music content such as lyrics, biographies and photos, this is not considered paramount to its ultimate goal—to improve the music-listening experience. Biggest supporters include Universal Music Group, Sony Music Group, EMI Recorded Music and Zomba Music Group.

DVD-A (Digital Versatile Disc-Audio)
Like the SACD, the DVD-A format offers listeners a two-channel stereo option or a multi-channel surround experience. The same size as the traditional CD, it features a higher quality sound than the audio element on a DVD-Video and standard CD, but it isn't backward-compatible. While a standard CD can be played on a DVD-A player, a DVD-A recording can't be played on any standard CD player. A DVD-A can only be played on a standard CD player. A DVD-A can store up to seven times the amount of music as a standard CD album. So the labels' future plans include storing lyrics, photos, videos, biographies—among other non-music content—on the disk itself as a unique selling point. The menu can be interactive, making it possible to link track titles to corresponding websites if the player is connected to a PC with a DVD-ROM drive. However, the consumer needs a TV monitor in order to navigate the on-screen menu for non-music content. Encryption and watermarking technology prevents illegal copies. Warner Music Group is the format's biggest supporter, and recently, Silverline Records and Sanctuary Records.

DataPlay
DataPlay, made by DataPlay Inc. in the US, is half the size of the standard CD, and its smaller size is designed to make it more convenient and portable. However, the medium can carry up to five hours' worth of compressed content compared with 74 minutes on the traditional CD carrier. It's unique selling point, compared with other sound carriers, is its ability to store both pre-recorded content while leaving space for consumers to record other music. But home recordings can only be made once. Moreover, DataPlay players can only play encrypted DataPlay recordings. Investors in the technology include photography giant Eastman Kodak Co., computer chip manufacturer Intel Corp., and Asian consumer electronics groups Samsung and Toshiba. Labels supporting the format include Universal Music Group, EMI Recorded Music and BMG Entertainment.

Expanium
Only 8cm in diameter, the Expanium is a blank recordable format that was developed by Philips Electronics, which jointly invented the CD with Sony Electronics. It can be played in the smaller space within audio-CD trays, and a PC's horizontal CD-ROM drive, though an adapter is required for it to be played in in-car players. It can carry up to 20 minutes of audio content and up to three hours of compressed audio sounds, including MP3 files.

Julianna Koranteng

Licensing: Find it online with MusicSearch

The increasing use of the Internet to license music to media operations is illustrated by BMG MusicSearch, BMG Music Publishing's (BMGMP) latest online venture, writes Julianna Koranteng.

Described as the first global online search engine for popular and production music (repertoire specially to request, find and license worldwide, initially offering licences in the US and major European markets. Ultimately, there'll be localised editions for BMGMP's 35 offices worldwide, initially offering licences for popular music by the likes of Robbie Williams and Coldplay, and production music (repertoire specially composed for media usage).

London-based Simon Mortimer, BMG Music Publishing's VP of marketing and production music worldwide, informs M&M of plans to rent its classical-catalogue to orchestras in future: "We'll be the only major publisher to have integrated the three different areas of business [pop, production music and classical]," he says.

The service can be customised for individual needs and there's also a news and information section. Future plans will allow the user to download production music tracks where BMGMP owns both the master recordings and the copyright.

The emergence of something like BMG MusicSearch indicates that publishing majors plan to do online what their recording counterparts are doing with online music sales at Pressplay and MusicNet.

But the multinational publishers' clout looks set to reign supreme. Competition from independent online music-licensing operators was waning. This was apparent from the recent demise of LicenseMusic, the high-profile music-licensing independent based in Geneva and San Francisco. LicenseMusic's founder and CEO Gerd Leonhard admitted his company had been severely hit by the dotcom slump.

However, LicenseMusic's potential was immense and its achievement before bankruptcy showed hints of the contribution independents can make. With 50,000 tracks from 250 labels and other content owners and customers in 30 countries, LicenseMusic played on its flexibility to serve a niche but rapidly growing sector of users such as animation, CD-ROM, online ads and interactive games.

"We think growth is with the non-traditional users," who previously either didn't know where to go for copyright licence or were forced to compose their own music, he explained.

his company had been severely hit by the dotcom slump.
World Cup stars sing for AIDS charity

by Joanna Shore

Sony Music France act Pascal Obispo has assembled some of the world's greatest football players, including Zinedine Zidane and Luis Figo in a "dream team" that has gathered for a charity record.

No wonder then, if two months to the start of the World Cup, Live For Love United, a single written by Obispo, is currently one of Sony Music's top international priorities.

World Cup footballers from over 20 countries feature alongside Youssou N'Dour on the English language track recorded for The Official Album Of 2002 FIFA World Cup which will hit the charts on May 7. The charity single comes out the same day with all proceeds going to the Ensemble AIDS organisation.

International marketing director at Sony France, Annick Geisler, believes the single, which went to radio last week, is strong enough to be "the next We Are The World".

It is a cause that everyone involved cares deeply about, from Obispo to Thierry Chassagne, director of Epic France. Says Chassagne, "The project couldn't have been put together by a record company if there weren't someone there to bring everyone together," adding that Obispo himself called the players and convinced them to join in. "Obispo wanted to use his renown for AIDS, and to take advantage of the strong media coverage surrounding the World Cup in order to promote the project. I think that the song in itself is a hit. It's a popular, worldwide hymn."

The fact that the song is recorded in a universal language gives it a true international dimension," continues Chassagne. "If we took Portuguese, or even French singers, they wouldn't be known in England." The public, however, recognises the names "Zidane" or "Figo," he says. A 52-minute TV documentary will also be broadcast on public network France 2, and will in turn be sold to stations around the world. A video is to be released on April 15. "For the single, French TV, radio, press, are giving us free ad space, since this is for a cause. Everyone is doing this project voluntarily," says Chassagne, adding that neither the players nor Sony will collect royalties.

"Like many stations, we offered to air the commercial for free, and it will be broadcast regularly throughout the day," says Nathalie Bismuth, head of music programming at Paris-based national broadcaster Chérie FM (AC). "It's a humanitarian project that touches everyone. It's a beautiful and sections it will have its place at many radio stations," says Bismuth, who believes that even those networks whose format doesn't support the track will at least offer to promote sales of the single.

This is latest of several albums recorded by Obispo for the Ensemble Contre le SIDA organisation. For this international project, Ensemble will distribute funds throughout the world.

Zornik find their place at No 1

by Marc Moes

By entering the Belgian album charts at number 1 and staying there for two consecutive weeks, Zornik have made history for a domestic rock act. The record, The Place Where You Will Find Us (Parlophone/Capitol) came out in Belgium on February 7 and in just under two months has sold 10,000 copies.

Guus Fluut, A&R manager at EMI Recorded Music Belgium, says this is all the more remarkable because "the album was propelled to the top notch by airplay on Flemish state broadcaster StuBru (Rock), the VRT's alternative radio channel which has a rather limited audience market share here."

"It's very nice to attribute the band's success to airplay, but there's a lot more behind it," says modest Jan Hautekiet, station manager at StuBru. "We may provide a solid basis, but interviews and clips are equally important to break a band. What I see here is an incredibly talented songwriter and a great band, growing along with their live reputation."

The three-piece outfit, headed by singer/guitarist Koen Buyse made it to the finals of Belgium's highly reputed Humo Rock Rally contest in 2000 and then released three singles last year, Love Affair (March 9), It's So Unreal (June 25), and Hey Girl (December 3), as well as numerous festivals appearances and opening for Bryan Adams at the Antwerp Sportpaleis.

It took us quite a long time to release the album—most bands do it after one single—but we got used to working in a studio environment," explains songwriter Buyse. "On the other hand, we're the first group of the [2000] Rock Rally finals to have an album out."

In October last year, Buyse, Kristof Vanduren (bass) and Davy Deckmyn (drums) were given the TMA award for Most Promising Band of the year. This summer, Zornik will play, amongst other dates, at the Rock Werchter festival (June 28/30) while concerts abroad will pave the way for releases of the album throughout Europe.

"It's important they start touring internationally," says Monica Marin, director of European repertoire for Capitol in London. "They have an international agent—The Agency based in Amsterdam—and we're in discussions with them to book live dates in late summer in Holland, Scandinavia and Germany then those territories will release the album. We wanted it to be a hit in Belgium before spreading internationally.

Having been miraculously transformed from a run-of-the-mill Britpop track into a tight, genre-breaking hit by the golden touch of producer Narman "Pezboy Slim" Cook, Brimful Of Asha (Wijja) by Cornershop was one of the definitive hits of 1998. Music coordinator at CHR station Radio Uptown in Denmark Jan Brodde added the track in April that year. "It was a good song at the time, it had great energy," he says. "We played it a lot and it was one of the most requested tracks by listeners, but we don't play it anymore. It was a bit like Gorillaz are now—very contemporary but has now outlived its time."

Four years on, Cornershop are back on European airwaves with new single Lessons Learned From The Park festival on July 13 and the site provides a link giving venue and ticket information. There are also plenty of competitions where fans can win such goodies as an advance copy of the new single.

More unusual, is Learn The Songs, which uses Songplayer software to help budding rock stars master the three chords necessary to play any Oasis song.

Adam Howorth

TEST OF TIME

ARTISTS & MUSIC

MUSIC & MEDIA 11 APRIL 13, 2002

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<td>94</td>
<td>Tainted Love</td>
<td>Marilyn Manson - Maverick / Warner Bros. (Warner Chappell)</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>Everything's Anything But Possible</td>
<td>UK. R. Photoface - Epic (EMI / Sony ATV / Universal)</td>
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<tr>
<td>96</td>
<td>What About Us?</td>
<td>Enigma - Atlantic (EMI / Nothing Hills / Enigma / Windup)</td>
<td></td>
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<tr>
<td>97</td>
<td>Cette Vie Nouvelle</td>
<td>Priscilla - Jive (Not Listed)</td>
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<tr>
<td>98</td>
<td>Perdoname</td>
<td>Tiziano Ferro - EMI (Not Listed)</td>
<td></td>
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<tr>
<td>99</td>
<td>Fallin'</td>
<td>Alicia Keys - J (EMI)</td>
<td></td>
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<tr>
<td>100</td>
<td>Eternal Flame</td>
<td>Atomic Kitten - Innocent / Virgin / Sony ATV (SONG ATV)</td>
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<tr>
<td>101</td>
<td>My People</td>
<td>Missy Elliot - Eminem / Elektra / Virgin (Not Listed)</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>Paid My Dues</td>
<td>Anastacia - Epic / Universal / QM / BSR / Lacomay</td>
<td></td>
</tr>
</tbody>
</table>

**Eurochart Hot 100® Singles**

©VNU Business Media.
### European Top 100 Albums

<table>
<thead>
<tr>
<th>Week 16/2002</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>Artist</th>
<th>TITLE</th>
<th>countries charted</th>
<th>Start of week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion</td>
<td>A New Day Has Come - Columbia/Epic</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Frank Sinatra</td>
<td>Romance - Reprise</td>
<td>CH/DK/DE/NL/</td>
<td>68 69 30</td>
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<tr>
<td>2</td>
<td>Shakira</td>
<td>-system:down</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Lenny Kravitz</td>
<td>Let's Get Lost - Virgin</td>
<td>CH/DK/DE/LU/NO/</td>
<td>71 70 3</td>
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<tr>
<td>4</td>
<td>Alain Morissette</td>
<td>Under Rain Swept - Maverick</td>
<td>CH/DK/DE/EL/NO/RO/UK/</td>
<td>Soundtrack</td>
<td>Le Fabuleux Destin D'Amelie Poulain - Labels/Virgin</td>
<td>CH/DK/DE/FI/LU/RO/</td>
<td>73 72 3</td>
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<tr>
<td>5</td>
<td>Nickelsback</td>
<td>Silver Side Up - Roadrunner</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Enya</td>
<td>A Day Without Rain - WEA</td>
<td>CH/DK/DE/LU/NO/</td>
<td>77 76 3</td>
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<tr>
<td>6</td>
<td>Alicia Keys</td>
<td>Songs In A Minor - J</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>The Best Of Both Worlds</td>
<td>CH/DK/DE/LU/NO/</td>
<td>81 80 3</td>
<td></td>
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<tr>
<td>8</td>
<td>Jennifer Lopez</td>
<td>My All - Epic</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Boyz II Men</td>
<td>Legacy: The Greatest Hits Collection - Universal</td>
<td>CH/DK/DE/LU/NO/</td>
<td>89 88 3</td>
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<tr>
<td>10</td>
<td>Robbie Williams</td>
<td>Swing When You're Winning - Chrysalis</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Lenny Kravitz</td>
<td>Greatest Hits - Virgin</td>
<td>CH/DK/DE/LU/NO/</td>
<td>97 96 3</td>
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<tr>
<td>14</td>
<td>Blue</td>
<td>All Rise - J Records/Virgin</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Jailbabes</td>
<td>Hinter Gittern - Epic</td>
<td>CH/DK/DE/LU/NO/</td>
<td>113 112 3</td>
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<tr>
<td>16</td>
<td>Kyle Minogue</td>
<td>Fever - Parlophone</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Brandy</td>
<td>Full Moon - Atlantic</td>
<td>CH/DK/DE/LU/NO/</td>
<td>121 120 3</td>
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<tr>
<td>18</td>
<td>Iron Maiden</td>
<td>No Heroes - EMI</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Beverley Knight</td>
<td>Who I Am - Polydor</td>
<td>CH/DK/DE/LU/NO/</td>
<td>129 128 3</td>
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<tr>
<td>21</td>
<td>Les Enfoirés</td>
<td>Dans Le Meille Bateau - Rmts Du Cœur</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Travis</td>
<td>The Invisible Band - Independiente</td>
<td>CH/DK/DE/LU/NO/</td>
<td>141 140 3</td>
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<tr>
<td>22</td>
<td>P.O.D.</td>
<td>Satellite - Atlantic</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Destiny's Child</td>
<td>This Is The Remix - Columbia</td>
<td>CH/DK/DE/LU/NO/</td>
<td>145 144 3</td>
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<tr>
<td>23</td>
<td>Pink</td>
<td>Messa Donaldotta - Arist</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Anna Maria Jopek</td>
<td>Niesamoznaya - Ismelba/Universal</td>
<td>CH/DK/DE/LU/NO/</td>
<td>149 148 3</td>
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<tr>
<td>24</td>
<td>Westlife</td>
<td>World Of Our Own - RCA</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Tones &amp; I</td>
<td>O Nevan - J</td>
<td>AED</td>
<td>153 152 3</td>
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<tr>
<td>25</td>
<td>Bro'Sis</td>
<td>Never Forget (Where You Come From) - Polydor</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Indochine</td>
<td>Paradez - Columbia</td>
<td>CH/DK/DE/LU/NO/</td>
<td>157 156 3</td>
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<tr>
<td>26</td>
<td>Jariouki</td>
<td>A Funk Odyssey - Sony S2</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Mary J. Blige</td>
<td>No More Drama - MCA</td>
<td>CH/DK/DE/LU/NO/</td>
<td>161 160 3</td>
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<tr>
<td>29</td>
<td>De Palmas</td>
<td>Marcher Dans Le Sable - Polydor</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Chayanne</td>
<td>Grandes Exitos - Columbia</td>
<td>CH/DK/DE/LU/NO/</td>
<td>173 172 3</td>
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<tr>
<td>30</td>
<td>Ja Rule</td>
<td>Pain Is Love - Def Jam</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Anastacia</td>
<td>Not That Kind - Epic</td>
<td>CH/DK/DE/LU/NO/</td>
<td>177 176 3</td>
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<tr>
<td>32</td>
<td>Gianluca Grignani</td>
<td>Uragli E Diversi - Universal</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>Michael Bolton</td>
<td>Only A Woman Like You - Jive</td>
<td>CH/DK/DE/LU/NO/</td>
<td>185 184 3</td>
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<tr>
<td>33</td>
<td>Marco Borsato</td>
<td>Onderweg - Polydor</td>
<td>CH/DK/DE/FI/LU/NL/RO/UK/</td>
<td>The Stokes</td>
<td>Is This It - RCA/Rough Trade</td>
<td>AED</td>
<td>189 188 3</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the album registering the biggest increase in chart points. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
### United Kingdom

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Michael - Freeek!</td>
<td>Freeek!</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Nickelback - Silver Side Up</td>
<td>Silver Side Up</td>
<td>Roadrunner/Universal</td>
</tr>
<tr>
<td>3</td>
<td>Take That - Bodies</td>
<td>Bodies</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>Peter Gabriel - I Feel Good And I'm Worth It</td>
<td>I Feel Good And I'm Worth It</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Sweden

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ABBA - The Essential ABBA</td>
<td>The Essential ABBA</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Peter Gabriel - I Feel Good And I'm Worth It</td>
<td>I Feel Good And I'm Worth It</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Denmark

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Edel - Vær For At Denne Verden</td>
<td>Vær For At Denne Verden</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>ABBA - The Essential ABBA</td>
<td>The Essential ABBA</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

### Portugal

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Gas - Pulse</td>
<td>Pulse</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Lamb - God!</td>
<td>God!</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>Anastacia - Find My Dust</td>
<td>Find My Dust</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>Gabriella - Yes! Yes! Yes!</td>
<td>Yes! Yes! Yes!</td>
<td>SPV</td>
</tr>
<tr>
<td>5</td>
<td>Nelly Furtado - Turn Off The Radio</td>
<td>Turn Off The Radio</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Ireland

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gareth Gates - Unchained Melody</td>
<td>Unchained Melody</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Shania Twain - Come On Let's Dance</td>
<td>Come On Let's Dance</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Andrea Bocelli - The Essential</td>
<td>The Essential</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Girls Aloud - Out Of Touch</td>
<td>Out Of Touch</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Will Young - Everything Happens For A Reason</td>
<td>Everything Happens For A Reason</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Spain

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Michael - Freeek!</td>
<td>Freeek!</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Take That - Bodies</td>
<td>Bodies</td>
<td>EMI</td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Peter Gabriel - I Feel Good And I'm Worth It</td>
<td>I Feel Good And I'm Worth It</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Italy

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Shania Twain - Come On Let's Dance</td>
<td>Come On Let's Dance</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Andrea Bocelli - The Essential</td>
<td>The Essential</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Girls Aloud - Out Of Touch</td>
<td>Out Of Touch</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Will Young - Everything Happens For A Reason</td>
<td>Everything Happens For A Reason</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Germany

**Top National Sellers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Michael - Freeek!</td>
<td>Freeek!</td>
<td>Polydor</td>
</tr>
<tr>
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<td>Take That - Bodies</td>
<td>Bodies</td>
<td>EMI</td>
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<tr>
<td>3</td>
<td>Celine Dion - New Day Has Come</td>
<td>Celine Dion</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Peter Gabriel - I Feel Good And I'm Worth It</td>
<td>I Feel Good And I'm Worth It</td>
<td>Sony</td>
</tr>
</tbody>
</table>

---

**Note:** The data is based on national sales charts from 16 European markets. Information supplied by The Official Charts Co. (UK); Full Chartservice by Media Control GmbH. All sales data was supplied by the respective national sales organizations or the respective labels. **Top National Sellers** in each country are ranked according to weekly sales. **Top National Sellers** are determined by sales data from the following countries:

- **United Kingdom:** The Official Charts Co. (UK)
- **Sweden:** Swedish Entertainment Software
- **Denmark:** The Danish Ring
- **Netherlands:** Stichting Promuvi
- **Belgium:** IPSOS/Mahass.IFPI
- **Italy:** Associazione Italiana Distributore Di Musica (AIDM)
- **Spain:** AIE (Asociacion de Productores de Fonogramas y Videogramas de España)
- **Ireland:** BPI (British Phonographic Institute)
- **Portugal:** gboolean (Portuguese Phonographic Institute)
- **Czech Republic:** OÚM (Orchestrální Ústav Muzea)
the international dance spotlight with his single On The Run, his first release on Kontor Records which has already topped the club charts in the UK. Uhrmacher enjoyed his first success back in 1994 with the single Das Omen, which reached the number one spot on the German singles charts. He subsequently worked as mixer and producer with artists such as Culture Beat, Marky Mark, Babyface and Mauro Picotto. David Rees, programme music assistant, adds: "It's rare to have a good quality trance record these days-let alone one that crosses over to commercial radio. On The Run, in my opinion, has to be one of 2002's best dance offerings so far. With its smooth bass line and catchy, uplifting riff this tune has a summary vibe written all over it. Bring on the sunshine!"

Currently playing at: Danmarks Radio P3/Denmark, Beat 106/UK, Hit Radio N 1/Germany, Cadena 40 Principales/Spain, WDR 2/Italy.

**Billboard**

**TOP 20 US ALBUMS**

**TOP 20 US SINGLES**

**Eurochart A/Z Indexes**

**Hot 100 singles**

1. The White Stripes - "Seven Nation Army"
2. The Black Eyed Peas - "Boom Boom Pow"
3. Kanye West - "Love Me"
4. Jay-Z - "99 Problems"
5. Ne-Yo - "So Sick"
6. Mariah Carey - "We Belong Together"
7. Beyoncé - "Cater 2 U"
8. Alicia Keys - "The Woman You Love"
9. Justin Timberlake - "What Goes Around Comes Around"
10. Ludacris - "One More Thing"

**SALES**

**TIZIANO FERRO**

**PERDONO (CML)**

Release date: March/April

By recording his debut single Perdono in several languages—including English, Spanish, and French—22-year-old Italian Tiziano Ferro is making no secret of his desire to cross boundaries.

His single Perdono, which was released in Italy and Switzerland last year, has a garage-inspired flavour to it, giving it a fresh, danceable sound, not dissimilar to Craig David's Fill Me In (Wildstar). The style of music gives the track a not-dissimilar sound. According to Europe's record buyers, who helped the single reach Number Six in Italy (Wildstar). The style of music gives the track a not-dissimilar sound. According to Europe's record buyers, who helped the single reach Number Six in Italy, it's a great record, but for us it is a bit heavy and overproduced. The bass line and catchy, uplifting riff this tune has a summary vibe written all over it. Bring on the sunshine!
**EUROPEAN DANCE TRAXX**

**This Week's Chart**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Removable Peak</th>
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<tbody>
<tr>
<td>1</td>
<td>POINT OF VIEW</td>
<td><strong>NO.1</strong></td>
<td>Airplane/Illusions (Epic-Sony)</td>
<td>16</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>IN YOUR EYES</td>
<td>A Day Moazz</td>
<td>Capitol-EMI Recorded Music</td>
<td>15</td>
<td>50</td>
</tr>
<tr>
<td>3</td>
<td>THRILL ME</td>
<td><strong>NO.3</strong></td>
<td>P.I.A.S./Playground</td>
<td>18</td>
<td>50</td>
</tr>
<tr>
<td>4</td>
<td>CHILDREN</td>
<td>Addicted To Bass</td>
<td>DropOut!</td>
<td>16</td>
<td>45</td>
</tr>
<tr>
<td>5</td>
<td>YOU ARE NOT ALONE</td>
<td><strong>NO.5</strong></td>
<td>Kontor/edel</td>
<td>5</td>
<td>30</td>
</tr>
<tr>
<td>6</td>
<td>LIKE A PRAYER</td>
<td>Bio Records</td>
<td><strong>NO.6</strong></td>
<td>15</td>
<td>30</td>
</tr>
<tr>
<td>7</td>
<td>CLOSE COVER</td>
<td>Mostiko (RAM) &amp; Data</td>
<td><strong>NO.7</strong></td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>8</td>
<td>GET THE PARTY STARTED</td>
<td><strong>NO.8</strong></td>
<td>C21</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>FUNK</td>
<td>Containers</td>
<td>Kontor Records</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>HARD TO SAY I'M SORRY</td>
<td><strong>NO.10</strong></td>
<td>Kontor Records</td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

**Movers**

- **POINT OF VIEW** drops from 1 to 5.
- **IN YOUR EYES** remains at 2.
- **THRILL ME** moves from 2 to 3.
- **CHILDREN** drops from 3 to 4.
- **YOU ARE NOT ALONE** moves from 4 to 5.
- **LIKE A PRAYER** drops from 5 to 6.
- **CLOSE COVER** drops from 6 to 7.
- **GET THE PARTY STARTED** moves from 7 to 8.
- **FUNK** moves from 8 to 9.
- **HARD TO SAY I'M SORRY** moves from 9 to 10.

**TINGS**

- **Addicted To Bass** drops from 1 to 10.
- **DropOut!** moves from 2 to 5.
- **Kontor/edel** moves from 3 to 7.
- **C21** moves from 4 to 8.
- **Containers** drops from 5 to 9.
- **Kontor Records** moves from 6 to 10.

**ALL TIME HITS**

- **Addicted To Bass** remains at 50.

**STILL HITS**

- **A Day Moazz** remains at 15.

**FREE TRACK OF THE WEEK**

- **Mad House** (Big Beat)

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**DANCE BEAT**

The weekly dance chart comment by Harald Roth

Italian act DB Boulevard's *Point Of View* (Airplane/Sony) stays at number one for the second week in a row by one of the smallest margins ever seen—and it could be replaced as soon as next week by Kylie Minogue's *In Your Eyes* (Parlophone), at number two.

The big story of the week is a new floor-burner from France, Mad House's Madonna cover *Like A Prayer*. The Bio Records-signed track has moved up from 26 to 17 to six over the last fortnight, and currently tops the Movers Chart, thanks to high dance chart entries in Germany, Belgium and The Netherlands and debuts in the USA thanks to high dance chart entries in Germany.

The track has already charted in France, Belgium and The Netherlands and debuts in the UK this week, where it's available via Kontor Records and distributing label Edel. Originally recording as System F, Dutch veteran producer Ferry Corsten has scored five Dance Traxx top 100 entries since March 1999's introductory *Out Of The Blue* (Tsunami), which peaked at four. His only other top 10 entry was *Cry* (Tsunami) in April 2000, his most successful track to date, which peaked at two. Now recording under his own name, Corsten's *Punk Get The Party Started* (Tsunami) shoots up to nine from 18.

*This Week's Movers*:

- **Like A Prayer** moves from 1 to 4.
- **Addicted To Bass** moves from 2 to 5.
- **DropOut!** moves from 3 to 7.
- **C21** moves from 4 to 8.
- **Containers** moves from 5 to 9.
- **Kontor Records** moves from 6 to 10.

*This Week's Chart*:

- **Addicted To Bass** drops from 1 to 10.
- **DropOut!** moves from 2 to 5.
- **Kontor/edel** moves from 3 to 7.
- **C21** moves from 4 to 8.
- **Containers** moves from 5 to 9.
- **Kontor Records** moves from 6 to 10.

*Still Hits*:

- **A Day Moazz** remains at 15.

*Free Track of the Week*:

- **Mad House** (Big Beat)

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**Access to professional photo's and reliable news.**

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**DANCE**

APRIL 13, 2002

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**European Dance Traxx**

**This Week's Chart**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>POINT OF VIEW</td>
<td><strong>NO.1</strong></td>
<td>Airplane/Illusions (Epic-Sony)</td>
</tr>
<tr>
<td>2</td>
<td>IN YOUR EYES</td>
<td>A Day Moazz</td>
<td>Capitol-EMI Recorded Music</td>
</tr>
<tr>
<td>3</td>
<td>CHILDREN</td>
<td>Addicted To Bass</td>
<td>DropOut!</td>
</tr>
<tr>
<td>5</td>
<td>YOU ARE NOT ALONE</td>
<td><strong>NO.5</strong></td>
<td>Kontor/edel</td>
</tr>
<tr>
<td>6</td>
<td>LIKE A PRAYER</td>
<td>Bio Records</td>
<td><strong>NO.6</strong></td>
</tr>
<tr>
<td>7</td>
<td>CLOSE COVER</td>
<td>Mostiko (RAM) &amp; Data</td>
<td><strong>NO.7</strong></td>
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<tr>
<td>8</td>
<td>GET THE PARTY STARTED</td>
<td><strong>NO.8</strong></td>
<td>C21</td>
</tr>
<tr>
<td>9</td>
<td>ADDICTED TO BASS</td>
<td><strong>NO.9</strong></td>
<td>Containers</td>
</tr>
<tr>
<td>10</td>
<td>HARD TO SAY I'M SORRY</td>
<td><strong>NO.10</strong></td>
<td>Kontor Records</td>
</tr>
</tbody>
</table>

**Movers**

- **POINT OF VIEW** drops from 1 to 5.
- **IN YOUR EYES** remains at 2.
- **THRILL ME** moves from 2 to 3.
- **CHILDREN** drops from 3 to 4.
- **YOU ARE NOT ALONE** moves from 4 to 5.
- **LIKE A PRAYER** drops from 5 to 6.
- **CLOSE COVER** drops from 6 to 7.
- **GET THE PARTY STARTED** moves from 7 to 8.
- **ADDICTED TO BASS** moves from 8 to 9.
- **HARD TO SAY I'M SORRY** moves from 9 to 10.

**Tings**

- **Addicted To Bass** drops from 1 to 10.
- **DropOut!** moves from 2 to 5.
- **Kontor/edel** moves from 3 to 7.
- **C21** moves from 4 to 8.
- **Containers** moves from 5 to 9.
- **Kontor Records** moves from 6 to 10.

**All Time Hits**

- **Addicted To Bass** remains at 50.

**Still Hits**

- **A Day Moazz** remains at 15.

**Free Track of the Week**

- **Mad House** (Big Beat)
AIRPLAY

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

Moby
We Are All Made Of Stars
(Mute)

"This song is a demonstration of great taste, a musical expression reminiscent of David Bowie."

Angelo De Robertis
head of music
Radio 105/Italy

SWEDEN:

SR P5 RADIO STOCKHOLM

Chano/Nothing’s Gonna Change My Love For you
Pinelocst/Collage Radio Listeners
Christina Milian/When You Look At Me
Nicole Kidman/One Day I’ll Fly Away
Del Amitri/Just Before You Leave
Stijl Nergaard/Be Still My Heart
Pasta/Above The Candy Store
Maria Mena/My Lullaby
A-Ha/Forever Not Yours
Adorass/Pick Up Lines
Nickelback/Too Bad
The Ark/Party Like Mad
Geller/Judas

DENMARK:

DR P3

1 Giant Leap R. Williams & Maxi Jazz/My Culture
Missy 'Misdemeanor' Elliott/4 My People
Vanessa Carlton/A Thousand Miles
Moby/We Are All Made Of Stars
Anastacia/One Day In Your Life
Soulwax/Nite And Day
Odyssey/Five Piece
RinçØbrêse/Last Love
Earphones/Lie To Me
In/Out/Tu Es Foutu
Kosheen/Mercury

FRANCE:

RTL

Moby/We Are All Made Of Stars
Tarmac/We Go Together
Ahmed Mouchi/Regardez-Moi
Tofo Cutugno/Une Nuit Pour Moi
Lara Fabian/A Thousand Miles
Holly Valance/Don't Walk Away
Earphones/Lie To Me
In/Grid/Tu Es Foutu
Kosheen/Mercury

BELGIUM:

RADIO CONTACT F

Enrique Iglesias/Escape
Roth/Quo Est L'Exemple
Sivano/Encore

UK:

BBC RADIO 1

4 Strings/Take Me Away (Into The Night)
Mary J. Blige/No More Drama
Ms. Dynamite/It Takes More
The Hives/Main Offender
Aaliyah/Rock The Boat
Holly Valance/Kiss Kiss
Tweet/Oops (Oh My)

GERMANY:

WDR EINS LIVE

Die Toten Hosen/Steh Auf, Wenn Du Am Boden Bist
Moby/We Are All Made Of Stars
X-Press 2 feat. David Byrne/Lazy
Dandy Warhols/Get Off
Aaliyah/Rock The Boat
Tweet/Oops (Oh My)

MUSIC & MEDIA
APRIL 13, 2002

AmericanRadioHistory.Com
The unlikely pairing of Robbie Williams and Maxi Jazz come together on 1 Giant Leap's My Culture (Palm Pictures), a strong candidate for the airwaves this summer. The mellow track jumps from 49 to 29 in its second week in the chart, supported by—as among others—CHR stations Radio 105 in Italy, NRJ in Belgium and DR P3 in Denmark. The single is taken from the 1 Giant Leap album, which was released in February. A result of a six-month journey around the world, Janice Catto, film maker and founding member of Faithless and artist/producer Duncan Bridgeman have collected vocals from artists as diverse as Michael Stipe, Baaba Maal, DJ Swamp, Neneh Cherry and Eddie Reader. A DVD has also been released.

Meanwhile, the rest of the Faithless family could also be back in the charts soon, this time complete with Rollo's sister Dido (pictured). John Paul Ballantine, head of music at CHR station Cool FM in Belfast, Northern Ireland, added One Step Too Far (Cheeky/Arista) a few weeks back.

"Dido is popular and Faithless are popular, so it's a great combination," says Ballantine, who predicts that the song could help Faithless cross over to other radio formats. "People who like Dido may not be aware of them. And this is a great tune." Other stations around Europe supporting the track include CHR station 101 Network in Milan, alternative outlet Radio 21 in Brussels and CHR station YLE 2 Radiomafia in Finland.

Shaggys collaboration with spoof gangsta rapper Ali G In Da House, could be entering the chart next week, and also look out for Lenny Kravitz's Believe In Me (Virgin).

Siri Stavenes Dove

**EUROPEAN RADIO TOP 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds.</th>
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<tr>
<td>1</td>
<td>1</td>
<td>13</td>
<td>KYLIE MINOGUE/IN YOUR EYES (PARLOPHONE)</td>
<td>82</td>
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<td>2</td>
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<td>12</td>
<td>Shakira/Whenever Wherever/Suerte (EPIC)</td>
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<tr>
<td>3</td>
<td>3</td>
<td>12</td>
<td>Alanis Morissette/Hand's Clean (Maverick/Warner Bros.)</td>
<td>73</td>
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<td>4</td>
<td>4</td>
<td>7</td>
<td>Anastacia/One Day In Your Life (EPIC)</td>
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<td>18</td>
<td>Pink/Get The Party Started (Arista)</td>
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<td>Celine Dion/A New Day Has Come (EPIC)</td>
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<td>7</td>
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<td>George Michael/Freeek! (Polydor)</td>
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<td>Pet Shop Boys/Home And Dry (Parlophone)</td>
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<td>Westlife/World Of Our Own (RCA)</td>
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<td>Natalie Imbruglia/Wrong Impression (RCA)</td>
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<td>Enrique Iglesias/Escape (Interscope)</td>
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<td>Britney Spears/I'm Not A Girl, Not Yet A Woman (Jive)</td>
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<td>Brandy/What About Us? (Atlantic)</td>
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<td>R. Kelly/The World's Greatest (Jive)</td>
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<td>16</td>
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<td>Sheryl Crow/Soak Up The Sun (A&amp;M)</td>
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<td>17</td>
<td>23</td>
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<td>Darren Hayes/Incredible (Columbia)</td>
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<td>Jamiroquai/Love Foolosophy (Sony)</td>
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<td>DB Boulevard/Point Of View (Pist) (Illustrus/Airplane/Sony)</td>
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<td>Sarah Connor/From Sarah With Love (X-Cell/Epic)</td>
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<td>4</td>
<td>A-Ha/Forever Not Yours (WEA)</td>
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<td>Oasis/The Hindu Times (Big Brother)</td>
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<td>No Doubt feat. Bounty Killer/Hey Baby (Interscope)</td>
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<td>AI/Caught In The Middle (Columbia)</td>
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<td>Blue/By Me (Innocent/Virgin)</td>
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<td>Sophie Ellis-Bextor/Murder On The Dancefloor (Polydor)</td>
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<td>29</td>
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<td>1 Giant Leap ft. R. Williams &amp; Maxi Jazz/My Culture (Palm Pictures)</td>
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<td>Jennifer Lopez feat. Ja Rule/Ain't It Funny (Ja Rule Mix) (Epic)</td>
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<td>Travis/Flowers In The Window (Indie)</td>
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<td>Five For Fighting/Superman (It's Not Easy) (Astral)</td>
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<td>Lenny Kravitz/Soils Of Heart (Virgin)</td>
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<td>Lighthouse Family/Run (Wild Card/Polydor)</td>
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<td>Jewel/Standing Still (Atlantic)</td>
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<td>NE</td>
<td>Moby/We Are All Made Of Stars (Mute)</td>
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<td>Anastacia/My Dues (Epic)</td>
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<td>Ja Rule feat. Ashanti/4 My People (Dreamworks)</td>
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<td>The Calling/Wherever You Will Go (WEA)</td>
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<td>40</td>
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<td>Beverley Knight/Shoudla Woulda Coured (Parlophone)</td>
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<td>Missy 'Misdemeanor' Elliott/4 My People (Elektra)</td>
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<td>Nelly Furtado.../On The Radio (Dreamworks)</td>
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<td>Britney Spears/Overprotected (Jive)</td>
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<td>'N Sync feat. Nelly/Girlfriend (Jive)</td>
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<td>Destiny's Child/Nasty Girl (Columbia)</td>
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<td>Mary J. Blige/No More Drama (MCA)</td>
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<td>Enrique Iglesias/Hero (Interscope)</td>
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<td>Lasgo/Something (A&amp;S/Andler-Subway)</td>
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<tr>
<td>50</td>
<td>&gt;</td>
<td>NE</td>
<td>Usher/U-Turn (LaFace/Arista)</td>
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</table>

The European radio Top 50 chart is based on a weighted-scoring system. See the page for explanation of criteria. Data set: 16/02
Sony Music Germany performs two-way split

by Emmanuel Legrand

BERLIN — Sony Music Entertainment Germany has divided its operation into two distinct units, handling domestic and international repertoire respectively.

This new organisation, which replaces the former dual label structure of Epic and Columbia, reflects "the increasing specialisation of the market," according to recently-appointed Sony Music GSA president Balthasar Schramm.

The new divisions—Sony Music Domestic and Sony Music International—will incorporate repertoire from both Epic and Columbia, and the staff of both teams will be split between the two units. However, with the new structure, the two labels will continue to exist in order "to respect the identity and the culture of each label" says Schramm.

Says Sony Music Germany says the structure "defines clear areas of responsibilities" and "will allow people to concentrate on clear tasks." He tells M:tel "The industry is not got to be simple and not Sony, is structured in a way that people have a dedication to music but are generalists—this does not really fit with the market around us, which gets increasingly specialised."

Boris Löhe, who was managing director of Columbia, becomes MD of the Domestic division, reporting to Schramm. The Domestic division will split repertoire by genre. Epic, headed by a general manager, will concentrate on pop and dance while Columbia will handle more progressive repertoire such as metal or hip hop. A third specialised unit will take care of MOR repertoire, including schlager, and there will be a specific unit to deal with labels such as X-Cell, Pirate, Home, FOUR and KA2. Emphasis will be put on German-signed acts with international potential, such as X-Cell signed act Sarah Conner.

Schramm is convinced that by splitting duties and repertoire, Sony Music Germany will be in a position to "significantly increase its share of the market share." Schramm is also convinced that smaller, more specialised units can have a higher speed of reaction to the market and can serve a wide variety of genres.

An appointment is imminent to head the international department. Schramm says, with a new recruit coming from a competitor. Epic- and Columbia-signed international repertoire will shift to this division, which will also focus on new-angled, American repertoire. "We want to break new acts—one of the ideas for International is to create a 'breakers force' whose task is to break acts from the big basket of repertoire coming from all the Sony companies around the world," says Schramm. "Sony has a great tradition of breaking acts internationally, but there is so much potential out there."

As part of the restructuring, Epic's long-serving MD Jörg Hack will split the label's International division," says Schramm, "we needed someone fully dedicated to that task and we wanted to find somebody burning to break international repertoire rather than dreaming of establishing local acts. Hacker—and he understood it—was not burning for this task."

As part of the restructure, the Berlin Records label will be "made dormant." The local recording artists of Berlin Records will switch to Sony Music Domestic.

Compilation and special marketing unit Sony Music Media will revert to a stand-alone division under MD Uwe Lorch, who was MD Sony's Berlin Records.

Schramm says the restructuring will result in "no more than 10 job losses," claiming that "it is not just a cost-cutting exercise—it's about giving opportunities for the future." Sony Music Germany presently employs around 400 people, some 300 of these in the Sony Centre at Berlin's Potsdamer Platz.

The executive claims that the changes are not simply about new structures but also about building a new mentality within the company. "My message to the company is to say that we have to take a long term view and we need to change our mindset. This industry is based on very rapid changes, which requires us to become a service-oriented company and give the best service to our customers—and by that. I mean the artists, retail, the media."

Wise Buddah takes a stab in struggling V2

pliing at number two on M&M's European Top 100 Albums, fell off the chart after just six weeks. But the reunion with Visconti this summer, and act as curator of the Meltdown Festival on London's South Bank during June. "I'm about to go all live again," he tells visitors to his official website, "and I really can't wait."
### Border Breakers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Title</th>
<th>Original Label</th>
<th>Country</th>
<th>TS</th>
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<td>1</td>
<td>1</td>
<td>13</td>
<td>DB Boulevard/Point Of View</td>
<td>(ILLUSTRIOUS/AIRPLANE/SONY)</td>
<td>ITALY</td>
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<td>2</td>
<td>3</td>
<td>5</td>
<td>A-Ha/Forever</td>
<td>(WEA)</td>
<td>Norway</td>
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<td>2</td>
<td>13</td>
<td>Sarah Connor/From Sarah With Love</td>
<td>(X-Cell/Epic)</td>
<td>Germany</td>
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<td>Lasgo/Something</td>
<td>(A&amp;S/Antler-Subway)</td>
<td>Belgium</td>
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<td>5</td>
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<td>Alizee/Moi...Lolita</td>
<td>(Polydor)</td>
<td>France</td>
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<td>14</td>
<td>Titiyo/1989</td>
<td>(Superstudio/WEA)</td>
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<td>Mad House/Like A Prayer</td>
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<td>Billy Crawford/Trackin'</td>
<td>(V2)</td>
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<td>Tiziano Ferro/Perdono</td>
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<td>Silicone Soul/Right On</td>
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<td>Galleon/So, I Begin</td>
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<td>Timo Maas/To Get Down</td>
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<td>Modjo/No More Tears</td>
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<td>Gigi D'Agostino/L'Amour Toujours</td>
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<td>Minimalistix/Come Cover</td>
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<td>J.C.A./I Begin To Wonder</td>
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<td>Röyksopp/Poor Leno</td>
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<td>NE</td>
<td>ATC/Tm In Heaven</td>
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<td>One-T/Bein' A Star</td>
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<td>Mad/It's Name Is...</td>
<td>(Time)</td>
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**NE** indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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### Coming specials in Music and Media

**DVD and Music Spotlight**

**Cover date:** April 20, **Street date:** April 15, **Artwork deadline:** April 8

**Rock Spotlight**

**Cover date:** May 18, **Street date:** May 13, **Artwork deadline:** May 6

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

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ALREADY A TOP 10 AIRPLAY AND SALES HIT IN SWEDEN, NORWAY, DENMARK, ITALY, IRELAND AND THE UK.

RELEASED IN GERMANY, AUSTRIA AND SWITZERLAND ON APRIL 15TH