BMG buys Zomba for $3 billion

The business ties between Zomba and BMG date back to the mid-1980’s. In 1991, BMG acquired a 25% stake in Zomba’s music publishing division and in 1996 it acquired a 20% of Zomba’s record division.

Since 1996 Clive Calder, through his Dutch-based holding company Summer Shore N.V. (SSN), has had a “put” option that required Bertelsmann to acquire the remaining stake in both Zomba’s record and music publishing divisions. This put option was exercisable until the end of 2002. If not exercised by the end of 2002, the put options would have been terminated.

The terms of the deal

The title of R Kelly’s latest single The World’s Greatest could very well describe the deal his label boss Clive Calder has just struck, selling Zomba’s record and publishing businesses to BMG for a sum believed to be close to $3 billion (euros 3.2bn).

The deal (see opposite) will give the German major a much-needed market share boost and brings into BMG’s fold a stable of artists including Britney Spears (pictured), Backstreet Boys, N’Sync, R Kelly and Michael Bolton.

“With its outstanding executives and creative talent, Zomba should add a lot of value to Bertelsmann’s music division, BMG,” said Zomba chairman/CEO Clive Calder in a statement.

Bertelsmann chairman/CEO Thomas Middelhoff commented: “Over the years, I have admired Zomba’s impressive results, which are perhaps the most spectacular in the industry. We are very excited about its future prospects and it will definitely strengthen our music business.”

Caccia takes on wider role at Warner

LONDON — A new line of reporting affecting some 20 top executives has been put in place at Warner Music Europe, with executive vice president Gero Caccia (pictured) taking a wider role in the organisation, write Emmanuel Legrand and Gordon Masson.

With immediate effect, Caccia will now oversee directly Warner Music International’s (WMI) operations in most European countries with the exception of the three main markets—UK, Germany and France—whose respective presidents Nick Phillips, Bernd Depp and Yan-Philippe Blanc continue to report to Warner Music Europe president Paul-René Albertini.

Albertini, whom Caccia continues to report to, says the changes in the line of reporting are meant to allow him to focus more on the company’s global operations. Says Albertini: “I had 22 territories or affiliates reporting directly to me and it’s an impossible situation if you really want to be efficient and allocate to each of them the time they require. Caccia will now be their direct port of call while I will have more time to dedicate to our general operations.”

Caccia, who joined Warner Music in Italy in 1985, was promoted to executive VP in March 2001. Albertini adds that Caccia’s newly-defined position is a reflection of his increasing role in Warner’s European structure. “Caccia has been very much involved in all our activities,” reflects Albertini. “He has the right thinking and the right attitude—he is extremely proactive and brings to the company a very entrepreneurial spirit.”

Capital divests itself of layer of management

by Gareth Thomas

LONDON — The Capital Radio group has disposed of the managing director posts at most of its radio stations, in a bid to make itself more competitive ahead of the proposed de-regulation of the broadcast sector in the UK.

As part of a restructuring of the company, around twenty jobs have been lost, including four MD positions (out of a total of 13) at local stations. The other former MDs have been found positions elsewhere in the company.

The restructuring comes in the wake of proposals to de-regulate the broadcast industry contained within the draft Communications Bill, set to be debated in Parliament in November.

As well as newspaper and
In business circles, Clive Calder is renowned as a shrewd and unrivalled dealmaker.

In those terms, the deal with BMG has probably seen Calder reach his pinnacle. In the past, it was believed that music entrepreneurs like Chris Blackwell, Richard Branson, Barry Gordy, Chris Wright and David Geffen have all made deals from heaven when they sold their companies. But they are all dwarfed by Calder's business acumen.

20%=$1; 80%=$8billion (that's Calder's new mathematics. Which transcribes into: 20% of my company is worth less than a dollar—should I wish to purchase these stakes back from BMG; but if I sell the remaining 80%, it'll cost you $3 billion. How brilliant is that? And what about this other masterstroke—thanks to the "put" clause, BMG has no other option but to buy).

It's going to take some convincing to justify the stratospheric price BMG is paying today for Zomba—roughly the market capitalisation of EMI at the current price.

For the past two years, Bertelsmann's strategy with regards to its music division has been far from clear. The Zomba deal just complicates the matter further. First of all, it is going to siphon a lot of cash that Bertelsmann could have used elsewhere. Then it raises the question of how BMG and Zomba's management and structures are going to fit. If Calder decides to bail out—followed by part of his management team—what would be the real value of Zomba?

This deal is about desperation—only BMG could find itself in a situation where it had to accept such a deal. Calder has skillfully played with BMG's desperate need for market share (and their fear of losing Zomba's lucrative distribution deal in the US) to tempt them into a deal which should be studied in every business school.

Deal-making at this level is almost like an art form. This man, who is probably already a billionaire, must be laughing all the way to EMI, if he so wishes.

Not bad for someone who got started in the music business as Billboard correspondent three decades ago...

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

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**Popkomm collaborates with Cubadisco**

**by Howell Llewellyn**

**HAVANA** — German music trade fair Popkomm is to collaborate in the organisation of next year's Cuban trade fair, Cubadisco. The news follows years of close links between the two events.

"A permanent joint trade fair would still be four or five years away," says Popkomm director Uli Grossmann (pictured). "The marriage proposal has been made, we shall help organise next year's Cubadisco. But all marriages are of two individuals and there are always problems to overcome."

At the sixth Cubadisco, held May 22-26, it was agreed that a special Cubadisco Popkomm 2003 presentation will be made at this year's Popkomm in Cologne in August.

Underlining the co-operation between Cubadisco and Europe's leading music trade fairs, Midem director Dominique Leguern was also in Cuba for the event.

"I have come to get the feel of Cubadisco," Leguern says. "Cubadisco always has a stand at Midem in Cannes, but I wanted to see things on the ground here."

She adds: "I want to talk to music professionals on the island before he does so in Cuba, so Cubadisco is an important showcase for our artists and that is why we want more international participation."

Spanish authors' and publishers' society SAGA brought many of the top artists to Cubadisco this year, including Spain's pop/rock band La Oreja de Van Gogh which has sold four million units worldwide of its first two albums.

Cubadisco president Ciro Benemelis says: "We are open to joint projects with any other trade fair organisation, and the first step is Popkomm who will help us arrange next year's event [May 7-11]. Ne Cuban [resident] artist succeeds outside the island before he does so in Cuba, so Cubadisco is an important showcase for our artists and that is why we want more international participation."

Spanish authors' and publishers' societies SGAE brought many of the top artists to Cubadisco this year, including Spain's pop/rock band La Oreja de Van Gogh which has sold four million units worldwide of its first two albums.
UK prices drop, piracy increases

by Gareth Thomas

MUSIC & MEDIA 5  JUNE 22, 2002

LONDON — The BPI (British Phonographic Industry) has revealed that commercial music piracy in the UK has increased by 30% since 2000. According to a new BPI survey, the estimated value of sales of pirated material was £27.6 million (euros 42.7 million) last year.

The report also shows that, on average, the cost of CD albums in the UK fell—by 2% to £10.15—over the 12 months to March 30, while the cost of singles rose.

Since early 2000, the average cost of albums has dropped 5.3%, while singles have increased 8.3%. The dwindling singles market saw prices increase by 2% for the average CD single, to £3.50.

“This isn’t a sudden reversal—it’s been a trend for a while,” says Andrew Yearwood, director general of the BPI. “There’s been a gradual downturn in prices and, if you look at the real price of albums, we’ve said for a long time that CD prices haven’t been going in the direction of the public perception.”

UK supermarkets and e-tailers showed the biggest year-on-year gains in the market for album sales. In the first quarter of 2002, supermarkets accounted for 11.5% of album expenditures, up from 13.5% in the same period last year. Online retailers had 5%. Music specialists had 37%.

The piracy figures mean that, on average, the number of legitimate sales lost to CD burning at home.

In 2001, 308 million pirated albums were sold worldwide. The piracy rate in the UK was as good as in the US and probably Russia’s—15.1% of album expenditure in the UK; estimates are that nearly 40% of those were used to record music.

Effective late May, Zomba Records Spain has signed an exclusive deal to distribute material from V2 Records UK in Spain and Portugal, a task that will include marketing and promotion. Zomba Spain has one domestic signing, female duo Las Hijas del Sol. Pictures include Andrej Anichkin, director general of Zomba Spain and Portugal; Steven Navin, CEO of V2; Stuart Watson, MD Zomba International Record Group; and Jerry Cox, International licensing V2.

Russia’s Hit FM 10 hires big hitters

by Aleksey Kruzin

Moscow — Marking a power-shift in this Russian radio, Yuriy Aksyuta, programme director of Russia’s leading CHR station, has been appointed general producer at popular international repertoire-oriented station, Hit FM 10.

Aksyuta joins the CHR station, which broadcasts in more than 30 cities across the country, after more than 12 years as the driving force behind fellow international repertoire-oriented station, Europa Plus.

“I consider him to be the greatest professional in this country’s radio business, says Hit FM’s owner and CEO Boris Zosimov, whose own credits include bringing the first major, PolyGram, to Russia in 1992. Aksyuta rapidly rose to programme director of Europa Plus after becoming the station’s—and probably Russia’s—first ever music-only radio presenter in 1990. He says he relishes the new challenge.

“I’m sure that Hit FM has enormous prospects in terms of its development,” he says.

“And after such a long time in one place you need a change of work environment to activate the creative possibilities that might have been sleeping.”

Joining him as managing director at the network is fellow Russian music industry veteran Matvey Anichkin, who has a similarly long experience in running his own artist management and music production companies.

“What really made me accept this offer, is the fact that it’s Yuriy [Aksyuta] who will be responsible for the part of work that I have no experience in,” says Anichkin. “Plus the degree of independence and trust we are given by Boris in terms of decision-making.”

The station, whose market share over the past several months has remained steady at around 5%, recently launched a new outlet in Yakutsk in north-eastern Siberia.

“There are quite a few cities where Hit FM is the leading station, and we will continue working on this,” says Anichkin. “If the station’s position in Moscow was as good as in the regions, we would have a much higher overall rating.”
Piracy—'time to act' urges Levy

Music & Media presents here an edited version of a presentation recently made in Spain by Alain Levy, chairman & CEO of EMI Recorded Music, in which he tackles the key issue of piracy in Europe.

The music industry in Europe is worth Euros 12.1 billion. It employs 600,000 people and generates Euros 1.9 billion in tax revenues across Europe. Additionally—since European music accounts for 30% of world sales—we export European culture all over the world.

While most people think of international superstars, one of the important trends in the last few years is that national repertoire and local culture have become increasingly important for our industry. This is the case at a worldwide level but this trend is true also for Europe where national repertoire accounts now for between 40 and 60 percent of the domestic music market.

Why is this important? Because when we speak of piracy and how it hurts intellectual property, we need to talk not only of the international superstars but of the small pirates who represent a big part of our European national culture. It also hurts our ability to create and export European culture all over the world.

Speaking of piracy, let me give you some worldwide figures. The pirated market (at pirated prices) is estimated at Euros 4.7 billion—one third of the legitimate market—and this figure is growing—up from Euros 4.2 billion last year. Almost 40% of all CDs and cassette sold and pirated, which represents close to 1.9 billion units. All in all, two in five recordings are pirated.

Total control
We were used to seeing piracy in places like Asia and Latin America, but it is now rapidly becoming a European problem. While there is little control over some countries in Asia or Latin America, we have the means and we can sort out our problems. We are in control of our destiny.

As you may know there are different types of piracy:
- Physical type of piracy: where an illegal CD is purchased;
- CD-Rheme copying piracy: where private individuals copy music at home from either physical CDs or digit music for private consumption and/or sale;
- Internet piracy: where music is either streamed or downloaded for free.

In all cases the music is consumed for free, without any payment for the use of the intellectual property. As you may know, we are working on a worldwide basis on solutions for home copying and internet piracy. But it is the physical piracy that is taking alarming proportions in Europe.

In the physical piracy world, the technological evolution and the arrival of the CD-R has increased the organised piracy as well as the private one. CD-R replication equipment is cheap and high speed—which has increased the number of small pirates. It has also increased the pirating of local, national music. Large CD plants used to concentrate on major international artists—the CD-R based operations are flexible and capture domestic artists, both established and new.

Organised crime has seen the new technology as an opportunity to expand quickly with a limited threat. Some countries in Europe have managed to combat piracy quite effectively, with the UK, Germany and France having piracy rates below 5%. Some others like Spain, which has one of the highest piracy levels—30% of all units sold—in Western Europe, or Greece, with 50%, are faring very badly.

Everybody hurts
Who gets hurt by piracy? Obviously the music industry—the recording and publishing companies, the collecting societies. But not only...artists, producers, musicians and authors lose out because they do not receive royalty payments on pirated products.

Retailers lose out and are forced to close their businesses. The government loses out in that it does not collect taxes, and finally the consumer loses out the most—because the loss of business forces the feeling is that nobody gets hurt therefore it is not such a bad crime after all.

Police & thieves
We recognise that the police are making big efforts to try to address the rising piracy problem. The amount of raids in Europe has increased from 1,726 in 2000 to 2,655 in 2001 and the number of CD products seized doubled last year.

Nevertheless, the police need to be helped—and the 96 people arrested and only...artists, producers, musicians and authors lose out because they do not receive royalty payments on pirated products.

Nobody is doing anything to fight piracy. The police have limited possibility of action (held in Madrid April 23-24). And we do not have the means to address physical piracy: nothing implemented in other countries, significantly improves the effectiveness of the police in Europe.

Finally, we believe that like other cultural products, for example books, music's VAT across Europe and in Spain should be lowered. Why are books 4% and music not? (music is currently at 16%?) This is the easiest way to reduce prices to consumer and to fight piracy. France is intending to lead the way in this VAT reform.

Finally, I would like to conclude that ultimately there needs to be the political willingness to act against piracy. The European Commission and the European Governments (some of whom do make a great effort) have to recognise that intellectual property is fundamental to the positioning of European culture in the world. It is sad that at the present time to address physical piracy we have to use the American watchlist for countries with high piracy levels. No significant effort is made by Brussels or local governments to protect culture.

Record companies play a useful and essential role in exporting culture around the world. To use one of our artists as an example Manu Chao sold more than 1.5 million copies last year outside of Spain and France.

If this problem continues, record companies could rethence and sell only international Anglo-Saxon music—something we have done in places like the Philippines or Thailand. We could easily close our local businesses and leave it up to the police to prosecute and the local music to be exp雕ed local music to the world.

But this is not what we like to do because we have a passion for music and culture. We are concerned that free music or stolen music will result in no music at all—therefore it is time to act now.
Musi

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THE SISTER PUBLICATION TO BILLBOARD AND AIRPLAY MONITOR
British jazz forges common bond

London is fast becoming the focal point for the jazz music industry, with a plethora of acts, labels and even radio stations. Europe in general is also the place to be, as the genre discards some of its traditions and looks to the future via cross-pollination with other styles of music, as Terry Berne discovers.

Probably no city besides New York offers as much and as diverse a stylistic palette of jazz as London. Beginning in the 1980s, a new generation of British players such as Steve Williamson, Tommy Smith, Andy Sheppard and Courtney Pine began to attract mainstream media interest, major label deals, and—most importantly—steadily expanding audiences for their fresh take on contemporary jazz laced with a variety of up-to-the-minute urban idioms.

That initial group were joined by Greg Osby, James Taylor, Julian Joseph, and especially guitarist Ronny Jordan, whose 1992 debut on Island, The Antidote, with its enticing mixture of dance rhythms, rap vocals and cool soul grooves, captured the spirit of the moment at a time when their less adventurous American counterparts were deep in the exploration of their roots. This era-defining album was soon followed by another, this time from UK duo US3, whose worldwide hits Cantaloop, and Tukka Yoots Riddim were vibrant hip-hop-infused interpretations of classic tunes by Herbie Hancock and Grant Green.

Golden age

Both tracks harkened back to the golden age of the sixties soul-jazz pioneered by the Blue Note label, whose catalogue they sampled heavily and

"Jazz is now a global music, and there seems to be a consensus that what's interesting in jazz these days comes from Europe."

Tom Bancroft, founder, Caber Music

who signed them immediately, giving them unprecedented access to the label's vast archives. The label also launched the Blue series of compilations, which served to introduce a whole generation to funk-tinged classic jazz. The series is now in its 11th year, with some 40 titles, according to product manager Emma Kelley.

Meanwhile, UK label Acid Jazz lent both its name and a recognisable style to the new hybrid of edgy urban sounds with a jazz groove. Their series of Totally Wired compilations found wide acceptance beyond the dance underground. The Jazz Warriors—co-founded by Pine and Gail Thompson—not only left a legacy of fine soul-infused jazz, but fomented the careers of young players like Cleveland Watkiss and Orphy Robinson, and helped spread the jazz-gospel to youth throughout greater London via workshops and other educational activities.

All these musicians are still active, and the scene they helped create now encompasses a plethora of styles, increasingly incorporating African, Caribbean, Asian and other influences. This has resulted in a larger source for authentically good jazz. But jazz is now a global music, and there seems to be a consensus that what's interesting in jazz these days comes from Europe.

Still, the market itself remains difficult. Jim Simpson, director of Birmingham-based Big Bear Records, which produces the Birmingham Jazz Festival and presents the British Jazz Awards among other jazz-related activities, maintains, "It's becoming impossible to make a living solely on jazz in Britain. You've got to have a much wider customer base.

"There have always been different styles in jazz," he explains, "but now you have different audiences developing, so the market is fragmenting noticeably." In search of that wider public, he and others in the local industry, perhaps guilty of insularity in the past, are now working with renewed energy to break their acts across the Channel and even across the country.
Universal Jazz at the European Summer Festivals

FINLAND – Pori Jazz Festival 2002
July 13 NHOP
July 17 Us3
July 18 Directions in Music w/ Herbie Hancock, Roy Hargrove & Michael Brecker / Bugge Wesseltoft
July 19 Bugge Wesseltoft

FRANCE – Jazz a Vienne 2002
July 1 Van Morrison / Metal Wood
July 2 Jean-Jacques Milteau
July 4 Carlos Maza "Fidelidad"
July 5 John Scofield
July 6 Nils Petter Molvaer / Bugge Wesseltoft
July 7 Jean-Michel Pilc "Minnow"
July 8 Directions in Music / Iles Davis & John Coltrane: Herbie Hancock / Roy Hargrove / Michael Brecker / George Mraz / Willie Jones / McCoy Tyner "playing the music of John Coltrane"

ITALY – Umbria Jazz Festival 2002
July 12 Vienna Art Orchestra
July 13 Chris Potter, John Scofield
July 16 Silje Nergaard, Makoto Ozone
July 17 Silje Nergaard, Wayne Shorter
July 18 Silje Nergaard
July 19 Claudia Acuna
July 20 Claudia Acuna
July 21 Claudia Acuna, Directions in Music w/ Herbie Hancock, Roy Hargrove & Michael Brecker,

VIENNA – Jazz Festival 2002
July 3 Directions in Music w/ Wayne Shorter, Herbie Hancock, Roy Hargrove

THE NETHERLANDS – North Sea Jazz Festival 2002
July 12 Artist in Residence - Wayne Shorter & Herbie Hancock
July 17 Stochelo Rosenberg, John Scofield
July 18 Wynton Marsalis & The Lincoln Center Jazz Orchestra
July 19 Pat Metheny & Charlie Haden

THE NETHERLANDS – Jazzland 2002
July 12 Jazzland Night: Elvind Aarnet’s Electronique Noire
July 13 80th Anniversary Special Concert w/ Jean Toots Thielemann / Kenny Werner

CANADA – Montreal Jazz Festival
June 27 Art in Residence - Wayne Shorter & Herbie Hancock
June 28 Verve Night: Silje Nergaard, Directions in Music w/ Herbie Hancock, Roy Hargrove & Michael Brecker,

SPAIN – Vitoria Jazz Festival 2002
July 17 Van Morrison
July 19 John Scofield
July 20 Verve Night: Silje Nergaard, Directions in Music w/ Herbie Hancock, Roy Hargrove & Michael Brecker,

SWITZERLAND – Montreux Jazz Festival 2002
July 11 Usa 3, Gilles Peterson
July 13 David Santon
July 15 Makoto Ozone, Directions in Music w/ Herbie Hancock, Roy Hargrove & Michael Brecker,

TURKEY – Istanbul Jazz Festival 2002
July 9 Claudia Acuna
July 10 Herbie Hancock
July 13 Us3
July 18 Mari Boine
July 19 Pat Metheny & Charlie Haden
continued from page 8

the Atlantic.

"If you look at the programmes of the big European and American festi-
vals you see virtually no British names there," says Marc Connor, direc-
tor of recently formed jazz PR firm Air. To remedy this situation a
number of initiatives, both public and private, have been undertaken
recently. A dozen indie jazz labels, united by jazz industry organisation
Jazz Development Trust (JazzDev), in conjunction with principal label
body BPI, attended MIDEM 2001 with the aim of raising the profile of British
jazz abroad. Caber's Bancroft invited
names there," says Marc Connor, director, Air
vals you see virtually no British
big European and American festi-

Denmark to Scotland in March for a
France,

York's profitability was its entry into

pening?

same period last year. So what's hap-

Peter King, singer Claire Martin, guitarist Jim
Barnes, who also performed, were announced on
Awards, produced by Big Bear Music and pre-
Winners of the 16th edition of the British Jazz
will perform and be honoured as International Artist of the Year. Courtney
menge and as arranger/composer.

British Jazz Awards and BBC Radio Jazz Awards

Winners of the 16th edition of the British Jazz
awards, produced by Big Bear Music and pre-
vented this year by Humphrey Lyttelton and Alan
Barnes, who also performed, were announced on
Moo 29 at P玲eres in the Park, London. Honorees
included trumpeter Gerald Presler, altoist
Peter King, singer Claire Martin, guitarist Jim
Mullen, tenor player Tommy Smith, and pianist
Dave Koz. Barnes won two awards, as instru-
mentalist and as arranger/composer.

Britain's newest entry into the jazz sweepstakes, the BBC Radio Jazz
Awards, will take place on July 31 at London's Queen Elizabeth Hall.
Nominees include, again, Barnes in two categories, The Brian Kellogg Trio,
the Dave Owens Big Band, vocalist Stacey Kent and Claire Martin,
and John Surman, among others. South African trumpeter Hugh Masekela
will perform and be honoured as International Artist of the Year. Courtney
Pine and Jools Holland will host. The ceremony will be broadcast by
the BBC in early August.


N ot all is downbeat in the
world of jazz. While labels
struggle to maintain sales
levels against a tide of inter-
net downloading, piracy, shrinking catalogue
at retail, the disappearance of specialty shops, and lack of
adequate media coverage, market researcher Mintel reports that jazz is the UK's
prime live music draw; Humphrey Lyttelton's Best
Jazz show on BBC Radio 2 is pulling in nearly a mil-
lion listeners a week.

Rising figures

Now in its 31st year the show's listen-
ing figures are up 25% on two years ago, while according to RAJAR's first
quarter figures for 2002, Jazz FM's London and North West outlets have
just registered their highest ever audience ratings, with more than a
million weekly listeners for the two stations, an increase of 48% from the
same period last year. So what's hap-
pening?

The growing popularity of jazz on
the air and in the clubs is due in part
to the efforts of high-profile artists
such as Diana Krall and St. Germain
crossing over to a non-jazz
public, and also to an
emerging familiarity with jazz as it becomes an increasingly
important element of dance, world, and even pop music. Jazz
FM, under programme director John Baish,
started including more so-
called smooth jazz and soul in its daytime mix about four years ago.
Smooth jazz proponent
and DJ Steve Quirk was appointed
head of music in March of 1999 and
by September of that year the switch to
the new format was complete.
Ratings began to climb almost imme-
diately, and by the end of the follow-
ing year the station finally began
turning a profit, more than a decade after its launch in March 1990.

An important factor in the compa-
ny's profitability was its entry into
the label fray with compilation
imprint Jazz FM Records and the
Kandy, which together have account-
ed for more than half the
station's revenue.

According to Quirk, the quarterly compilation
produced by the station, with titles like Breathing
and Ocean Drive, and which closely mirror Jazz FM's playlist, sell between
15,000-20,000 copies in the
UK. The figures are quite
exceptional for jazz, and
especially for music which was little known
anywhere in Europe before Jazz FM's
smooth jazz makeover. Says Quirk,
"People already knew the instrumen-
talists of the new format, like
George Benson, Kenny G, Grover
Washington and David Sanborn. We
helped create a market where key
artists of the format like
James, Peter White, Rick Braan,
Dave Koz, and Bob James can now fill
venues like the 3,200 capacity
Hammersmith Apollo."

Format clone

Jazz FM's format, however, is not a
clon of the successful US format.
Smooth jazz in America leons more
toward AC, because it was born from
AC in the late '80s," says Quirk. "Our
remit is to play jazz and R&B, a bet-
ter mix, in my opinion."

 Whereas American stations typi-
cally play 2/3 instrumental to 1/3
vocal, Quirk estimates a 50-50 split
for Jazz FM. Though daytime is
dominated by the primary format,
stations are given over to specialty
shows that cover the whole range
of jazz from Latin to big band, straight-
head to trad.

The UK's other commercial jazz
station, Music Choice Europe, is a 24-
hour, digital, truly pan-European jazz
outlet launched in 1995 as a joint ven-
ture with major music industry players
including Warner, Sony, EMI and
Motorola. Satellite TV enterprise
Bakery came on board in 1998. The station features
4 genres of jazz channels, three of which are devoted
exclusively to jazz. The subscription-based service
can currently be heard in more than 10 million
homes in 18 countries throughout Europe and
the Middle East, and the company, optimistically
estimated that digital television, Music Choice's
main broadcast medium, will reach more than 70 million subscribers
within the next three years.

Channels divided

Jazz channels are divided into main-
stream, which covers classic acoustic
jazz from bebop to cool; modern jazz,
which includes contemporary styles such as fusion and avant-garde;
and big band jazz. With no audio advertis-
ing or DJs, as many as 400 tracks can
air daily on each channel. This means
that a large number of new releases
as well as current catalogue reissues
be featured, according to David
Carr, genre manager for jazz, blues
and world music. European jazz
is also prominently featured, with
dedicated shows on both the main jazz
channels.

With a whole set of rules governs
each hour, one basic tenant is that
every third or fourth track is either
something familiar because of the
tune, or because of the artist," Carr
explains. "We can afford to play a lot
more album tracks and obscurities
as a traditional station, but all are
judged by the quality of the tune.
What we don't play is jazz-influenced
pop."


The success of British jazz
in the '90s, was based on
an as an example to British indices of how
a jazz act can break into a foreign territ-
ory with the right combination of
factors: an exciting act, a good CD,
effective marketing and distribution,
and public funds for tour support.

Ideal world

"It's all about creating demand, which
can only be done by people seeing the
act," adds Candid's Bates. "In an ideal
world every artist would have a man-
ger and an agent. The reality is only
one in a hundred actually do."

Jim Simpson thinks public funding
for jazz has actually hurt the genre.
"Jazz funding should come from the
audience," he asserts. "It was decided
way back that public funds for jazz
would primarily benefit composition,
not performance. That forces musi-
cians to make a living by composing
new material. Being original became
not performance. That forces musi-
cians to make a living by composing
new material. Being original became
no way forward is to build an audi-
ence, and that can't be done exclu-
sively by presenting new, often diffi-
cult compositions."

Marc Connor. director, Air

Explains Bates, "The big difference
between 1988, when I revived Candid, and now, is that there is too
much product chasing too little dollar. Majors have been shedding artists
left and right, and because it's so readily available everywhere there's
less demand for music anyway. The
only way to survive is to offer some-
thing that no one else has got. So
about five years ago we gave up doing
one-off albums. Now we only sign
artists to exclusive contracts. That's
the classic way to do it but it costs a
time of money, and hard work."

Rewarding, however, has been,
seeing million-selling artists like Diana
Kral, and St. Germain. Label
like Talking Loud, Acid Jazz and
Ninja Tune are pursuing the new
global fusion market.

"Part of our task as an industry is selling
the idea that jazz is cool again."

Declares Connor, "Part of our task
as an industry is selling the idea that
jazz is cool again, whether it be
Humphrey Lyttelton playing Radiohead, or Bobbie Williams
continued on page 12

Terry Berne
"A serious contender for album of the year...an exciting blend of jazz, hip hop, Latin, R&B and even world music...with grooves to move the body and words to stimulate the mind, Us3 have produced and extraordinarily brilliant and unusual album" (Blues & Soul)

SUMMER TOUR:
June 27
28
30
July 4
5
6
11
12
13
17
20
August 3
4
Cagliari, Italy
Brussels, Belgium
Glastonbury, UK
Madrid, Spain
Madrid, Spain
Cartagena, Spain
The Hague, NL
Montreux, Switzerland
Istanbul
Pori, Finland
Nice, France
Belfast, N. Ireland
Dublin, Ireland
London, England
Rockaralis
Coluluer Cafa
Jazz Stage
La Riviera
Salamans
Fasicas de la Mar
North Sea Jazz Festival
Festival - Stravinsky Hall
Jazz Festival
Kirjuri Hall
Festival
TBC
Vicar St
Essential

CURRENT SINGLE "GET OUT" - AVAILABLE NOW. TAKEN FROM THE ALBUM "AN ORDINARY DAY IN AN UNUSUAL PLACE"
Jazz Spotlight

Continued from page 10
the Pop Idols doing a swing album. Verne Remenz is getting MTV play.
Chris Bowden is getting as much coverage in the dance press as he does in the jazz press. There’s a groundswell of fantastic jazz albums that are crossing over.

Different framework

“Niche music doesn’t necessarily mean niche marketing,” contends Adam Sieff, director of jazz, UK & Europe, Sony Music International. “What excites me most is getting out of calling things jazz and looking at it in an adult music framework. We should look at music in terms of who the audience is. It’s not a question of spending more money, but of thinking smarter as an industry.”

One example of thinking smarter is the retail initiative called Sony Jazz Centres, a national network of independent retailers launched last year that in exchange for committing to maintain certain levels of CDs in stock and to ordering certain numbers of new releases and frontline catalogue, will receive discounts from Sony.

In addition, participating stores are mentioned in every Sony Jazz print ad, and links to dealer websites are included on Sony’s own jazz site (sonjazz.net). A first for the UK, with 57 outlets, ranging from Harrod’s in London to 1Up in Aberdeen, the programme will be rolled out in other European territories soon.

Caber’s approach to marketing was innovative from the start. To avoid the high costs associated with start-ups—including manufacturing mechanical royalties, and warehousing—the label got commitments from musicians to share the risk by foregoing session fees until after release. Instead of pressing their CDs, with costly required minimums and storage fees, Caber product, which includes best seller Brian Kellock Trio Live at Henry’s, was burned onto CD-Rs as orders came in. It worked. CD-Rs permit flexibility, such as the possibility to modify the masters as the label’s initial runs increased, it made sense to begin pressing some titles. Because of doubts about the quality of the product, Caber began offering guarantees to customers: any CDs that become scratched or damaged will be replaced at cost. “Barriers to recording, mixing and manufacturing have all fallen,” explains Bancroft.

Creative solutions

“Barriers that have yet to fall include distribution and brick-and-mortar retailing. I’ve come to appreciate the positive things record companies do. They act as a filter, and provide an advocate for the artist in the market.” Another creative solution was offering a label compilation in exchange for addresses. As a result, Caber’s database grew from 300 to 3,000 in just two years.

“A lot of young players are now in key roles at labels, as DJs, in distribution, as journalists,” sums up Connor. “They were brought up listening to a whole range of music as well as jazz. And they’re starting to work together, so in the future we’ll be able to pool information, lobby as a group, and take full advantage of any opportunities to increase the international profile of British jazz.”

M&M’s guide to this summer’s European jazz festivals

<table>
<thead>
<tr>
<th>Festival Name</th>
<th>Dates</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lugano Estival Jazz</td>
<td>July 4 – 6 and July 11 - 13</td>
<td>Lugano, Switzerland</td>
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<tr>
<td>North Sea Jazz Festival</td>
<td>July 12 – 14</td>
<td>The Hague, The Netherlands</td>
</tr>
<tr>
<td>Festival De Jazz Vitoria-Gasteiz</td>
<td>July 14 – 20</td>
<td>Vitoria, Spain</td>
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<tr>
<td>Porto Jazz</td>
<td>July 13 – 21</td>
<td>Porto, Finland</td>
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<tr>
<td>Umbria Jazz</td>
<td>July 12 – 21</td>
<td>Perugia/Certona, Italy</td>
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<tr>
<td>International Festival Of Cultures</td>
<td>July 12 – August 3</td>
<td>Huecos, Spain</td>
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<tr>
<td>Festival De Jazz Antebes/ Juan Les Pinos</td>
<td>July 15 – 23</td>
<td>Antebes, France</td>
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<td>Molde Jazz Festival</td>
<td>July 15 – 20</td>
<td>Molde, Norway</td>
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<tr>
<td>Jazz a Juan</td>
<td>July 16 – 23</td>
<td>Antebes, France</td>
</tr>
<tr>
<td>Jazz Aux Ramparts</td>
<td>July 16 – 21</td>
<td>Copenhagen, Denmark</td>
</tr>
</tbody>
</table>

Compiled by Terry Berne
David Charvet—from Baywatch to ‘chartwatch’

by Paul Sexton

The choice was simple. Carry on as a heartthrob actor in a glamorous, smash hit US series, inundated by stunning, underdressed women on a daily basis. Or renounce that life and risk your entire livelihood on a recording career.

David Charvet chose the latter option, and he’s ecstatic about it. The French-born former swimmer who gave up his highly successful employment, playing Matt Brody in Baywatch and then starring in Melrose Place, may indeed have been putting his very future on the line. But he now finds himself one of Mercury Records’ international priorities, with a joint venture between the company’s French and British divisions leading to a hot European single, Leap Of Faith.

A&R’d in the UK by Mercury A&R director David Rose, Charvet worked on the album with producer (and ex-Eurythmics drummer) David Robson and Elliot Kennedy. Mercury director of international marketing Sian Thomas is overseeing Europe-wide promotion with her London team, and describes the entire project as “a truly international collaboration.”

Charvet pronounces himself much more satisfied than ever he was as a bikini-bothered beach boy. “I took myself out of the [acting] market because I felt the path I was taking was a dead end,” he says. “It was not for good who I was as a person. The new European hit, and the Mercury album of the same title, represents the second phase of his pop entity. After leaving Baywatch and starting to record the demos that led to a big-selling French hit album for BMG, Charvet accepted an invitation to act opposite Heather Locklear in Melrose Place. As the record prospered, with sales of 800,000 singles and 200,000 albums, according to Charvet, he managed to straddle the two worlds for a time. He went through with his divorce from TV soap-land, but now began to hanker after a different type of musical expression as well.

“The first record, I didn’t write,” he explains. “I was in the studio the whole time, and I participated in everything but the writing. So I suffered when I went on the road. I had a hard time connecting with what I was singing.”

Burning the bridges with all his acting contacts, Charvet worked on music with friends in LA and New York, and wasn’t far from exhausting his savings by the time he signed with Mercury in February 2000. Now, as the Leap Of Faith/Jus’tau’bout single scales up and Charvet’s Top 10, sales are healthy not just in France (with 200,000 units sold) but in Italy, Holland, Norway, Austria and Belgium, with the international version of the album just emerging.

Additionally, Charvet has a new, four-year, two-album co-publishing deal with EMI Music Publishing France, and Mercury UK plans to release the single on September 9, with the album at the end of that month. “I’m so happy with Mercury because of their work ethic and the belief they’ve had in me,” says Charvet. “For the first time in a long time I feel good about what I’m doing.”

Belgian dance to Calypso

by Marc Mues

With the June 17 release of Calypso (Lise Venegas Audio/Chappell), featuring producer (and ex-Eurythmics drummer) David Robson and Elliot Kennedy, Charvet is hoping to bridge the gap from dance-floor favourite to mainstream recognition. The artist’s sophomore album follows his 1999 debut Gemini, which was released in 22 countries, selling over 30,000 units and providing tracks for over 100 compilations.

“Some people don’t realise that my albums consist of samples from A to Z,” van Hees tells M&M, “and I think that the fact I look for very distinct sound-colours in old jazz albums by jazz-funk greats like Lonnie Liston Smith, the Crusaders or Bob James avoids the music becoming sterile—emotions are very important here. I’m not a musician, and I don’t work with musicians—I combine sounds.”

Calypso is a priority release for N.E.W.S., which has secured promotional support in the UK, Germany and France, while other European distributors are expending basic local marketing back-up. “In the UK, our distributor Time Warp has selected 300 bars and pubs in the London area where Calypso will be played for three weeks from mid-June,” says N.E.W.S. label manager Stefaan van den Berghie by way of example. Meanwhile, van Hees will be promoting the album with DJ-sets across Europe.

“As always with any act looking to cross over, radio provides the barometer of how well things are progressing. Alternative stations such as StuBru and Radio 21 as well as Flemish language Radio 1 (music and news) all have tracks from Calypso on their playlists. “We have the single What Do You See on our playlist, both in night and daytime programming,” says Radio 1 music co-ordinator Dirk Blancke. “The single reflects the ‘loungey’ atmosphere just like St. Germain or Marc Moulin—we know that our listeners are open for new sounds like this, as long as we avoid the extremes.”

At French language Radio 21, producer Bernard Dobbelen has decided to give more priority to another album track alongside the official single. “For me, van Hees is one of the true pioneers of lounge music here, very cool and pleasant to listen to. We have been playing tracks off (the first CD) Gemini long before ‘lounge’ became a household style. Although we have the single What Do You See in our playlist, I personally prefer Black Beans & Castro Queen, a song that reflects the true spirit of the album.”

“Welcome to Elvis Presley’s official website, home of the undisputed King of Rock ‘n’ Roll.” With Elvis back in the charts courtesy of JXL’s A Little Less Conversation remix, it’s certainly timely to check out www.elvis.com. And, as you would expect of a website fit for a king, there is a wealth of information and groovy features to choose from. Among the treats on offer, visitors can download a choice of free Elvis screen savers, set up their own elvis.com email and send elvis.com E-cards, all while listening to soundfiles of the great man. There is an extensive All About Elvis biography and FAQ section, interactive trivia and news—described as “up-to-date”, although considering the King’s been dead 25 years this seems a little quaint. For virtual travellers, a tour of Graceland is just a click away and the romantically-minded can even book their own wedding in the estate’s Wedding Chapel from $550.

Adam Howorth

With the World Cup dominating the media, it’s no surprise that football songs are being added across Europe’s playlists. Following Denmark’s win over France which eliminated the holders, radio in Denmark is now playing the nation’s 2002 World Cup track Danmarks Drenge by Søren Poppe and Sofie Lassen-Kahike all day. In June 1998, Lars Trilllingsgaard the head of music at CHR station ANR, decided Dodo & Landsboelth’s Vi Vi Il Ha Sejren—the official Danish single of the last World Cup. But Trilllingsgaard doesn’t feel the track is relevant this year. "That was four years ago," he says, “The interest is in Danmarks Drenge—that’s the song for this year’s competition.” Other football singles spinning on Danish radio stations in 1998 included England United’s On Top, Ricky Martin’s La Copa De La Vida and Baddiel & Skinner and Lightning Seeds’ Three Lions.

Siri Stavnes Doe
week 26/02

Eurochart Hot 100® Singles

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**SALES BREAKER**

1. **Without Me**
   - Artist: *A One*
   - Label: *V2 (EMI)*
2. **Everytime**
   - Artist: *Sash! feat. Ashanti*
   - Label: *Sony Music (Universal)*
3. **It's Raining Again**
   - Artist: *Lightforce feat. Jill Scott & Beverley Knight*
   - Label: *Epic (Not Listed)*
4. **Baby Don't Tell Me**
   - Artist: *Duran Duran*
   - Label: *Epic (Not Listed)*

**SALES BREAKER (continued)**

1. **One Day In Your Life**
   - Artist: *Anastacia*
   - Label: *EMI (Sony ATV)*
2. **Sweet Freedom**
   - Artist: *SaFi Duo feat. Michael McDonald*
   - Label: *Universal (Not Listed)*
3. **It Takes More**
   - Artist: *Ms. Dynamite*
   - Label: *Polydor (EMI)*
4. **Desenchantée**
   - Artist: *Kate Ryan*
   - Label: *Atelier-Suhyou (Not Listed)*
5. **El Gran Oiseau**
   - Artist: *Cyrille Aimee*
   - Label: *Universal (Not Listed)*
6. **Mission Cléopâtre**
   - Artist: *Stoney Dugg & Arnaud Deboeuf*
   - Label: *Barclay (Not Listed)*
7. **Docteur Renaud, Mister Renard**
   - Artist: *Docteur Renaud*
   - Label: *Virgin (Not Listed)*
8. **Here To Stay**
   - Artist: *Korn*
   - Label: *EMI (Not Listed)*
9. **Le Bon Choix**
   - Artist: *Lea Mil Int stabilized (BMG)*
   - Label: *EMI (Not Listed)*
10. **Rainbow In The Sky**
    - Artist: *Staples*  
    - Label: *A & O (EMI)*
11. **La Fille D'Avril**
    - Artist: *La Fille D'Avril*
    - Label: *RCA (Not Listed)*
12. **Dreamer Gets Me Through**
    - Artist: *Ozzy Osbourne*
    - Label: *EMI (Sumeraker / Parlophone)*
13. **Hey Baby**
    - Artist: *Unofficial Word Cup Remix*  
    - Label: *DJ Oaka (Liberity EMI)*
14. **Room**
    - Artist: *Anastacia*
    - Label: *EMI (Not Listed)*
15. **Me To You**
    - Artist: *Jean Pascal*
    - Label: *EMI (BMG Hornall Bros.)*
16. **Ain't It Funny (Ja Rule Mix)**
    - Artist: *A New Day Has Come*  
    - Label: *EMI (Sony ATV)*
17. **The World's Greatest**
    - Artist: *In Your Eyes*  
    - Label: *EMI (Sony ATV)*
18. **The Greatest**
    - Artist: *The World's Greatest*  
    - Label: *EMI (Sony ATV)*
19. **Follow Da Leader**
    - Artist: *Nigel B Morris (Not Listed)*
    - Label: *EMI (Creative/Universal/Universal)*
20. **Underneath Your Clothes**
    - Artist: *Shakira*  
    - Label: *EMI (Not Listed)*
21. **In My Eyes**
    - Artist: *MilK Int*  
    - Label: *EMI (Sony ATV)*

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**SALES BREAKER**

1. **Kiss**
   - Artist: *David Guetta feat. Ne-Yo*
   - Label: *EMI (Sony ATV)*
2. **Dove**
   - Artist: *Joel Corry feat. Michaela Holmes & Singha*
   - Label: *EMI (Sony ATV)*
3. **J'Attends L'Amour**
   - Artist: *Jenson & Lord Fries*  
   - Label: *Epic (Not Listed)*
4. **Murder On The Dancefloor**
   - Artist: *Svetla Eills-Bestor*  
   - Label: *Polydor (EMI)*
5. **Qui Est L'Exemple**
   - Artist: *Habsi & Hortaces (Virgin)*
   - Label: *EMI (Warner Chappell)*
6. **Hella Good**
   - Artist: *Joe Luci*  
   - Label: *EMI (BMG)*
7. **I Need A Girl (Part 1)**
   - Artist: *P Diddy feat. Usher & Lea-
   - Label: *BMG/Atlantic (Universal)*
8. **Heaven Must Be Missing An Angel**
   - Artist: *Ben Sti*
   - Label: *EMI (Not Listed)*
9. **Youth Of The Nation**
   - Artist: *P.O.D.*  
   - Label: *EMI (Sony ATV)*
10. **Time After Time**
    - Artist: *Nina Simonsson*
    - Label: *EMI (Not Listed)*
11. **Me Julie**
    - Artist: *Shaggy & Al-I-Bo (EMI)*
    - Label: *Warner Chappell (Universal)*
12. **Sensuza**
    - Artist: *Koone-Shin & Edith (SK 2000)*
    - Label: *Warner Chappell (BSC)*
13. **A Thousand Miles**
    - Artist: *Vanessa Carlton*
    - Label: *EMI (EMI)*
14. **Girlfriend**
    - Artist: *Eplane*
    - Label: *EMI (BMG)*
15. **Wherever You Will Go**
    - Artist: *The Calling - RCA (Copyright Control)*
16. **Assaf**
    - Artist: *Derezer (Not Listed)*
17. **C Est Une Belle Journee**
    - Artist: *My Little Farmer*  
    - Label: *Epic (EMI/EMI)*
18. **Hero**
    - Artist: *Krut*  
    - Label: *EMI (Sony ATV)*
19. **Oops (Oh My)*
    - Artist: *Tweet & Missy Elliott*
    - Label: *Warner Chappell (Universal)*
20. **Holiday**
    - Artist: *Mad House*
    - Label: *BMG (Not Listed)*
21. **One Step Closer**
    - Artist: *K-nites*
    - Label: *BMG (Not Listed)*
22. **Fame**
    - Artist: *(Block & Lime)*
    - Label: *EMI (Not Listed)*
23. **This Is My Time**
    - Artist: *Setha*
    - Label: *EMI (Not Listed)*
24. **Three Lions**
    - Artist: *Baddie/Skinner Lightening Seeds*  
    - Label: *EMI (Sony ATV)*
25. **Pass The Courvoisier Part II**
    - Artist: *Busta Rhymes feat. P. Diddy & Pharrell*  
    - Label: *EMI (Sony ATV)*
26. **When You Think About Me**
    - Artist: *Billy Crawford*
    - Label: *EMI (Not Listed)*
27. **Got What You Need**
    - Artist: *Eve feat. Interscope (EMI)*
    - Label: *EMI (Not Listed)*
28. **Let Me Count The Ways**
    - Artist: *Neil Diamond*  
    - Label: *EMI (Not Listed)*
29. **Tourne To Benoît**
    - Artist: *Benoît Sena*  
    - Label: *Warner (Not Listed)*
30. **A New Day Has Come**
    - Artist: *Celine Dion*  
    - Label: *Sony ATV/EMI*  

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**Europe**

1. **Starlight**
   - Artist: *Muzica feat. Lou Bega*
   - Label: *Edel (Not Listed)*
2. **Back To The Future**
   - Artist: *Jodie*  
   - Label: *EMI (Not Listed)*
3. **Follow Da Leader**
   - Artist: *Nigel B Morris (Not Listed)*
   - Label: *EMI (Creative/Universal/Universal)*
4. **Underneath Your Clothes**
   - Artist: *Shakira*  
   - Label: *EMI (Not Listed)*
5. **In My Eyes**
   - Artist: *MilK Int*  
   - Label: *EMI (Sony ATV)*
## European Top 100 Albums

**Week 26 / 02**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Lopez - To tha L-O-ve From My Heart (Reissue)</td>
<td>CH, B, FL, UK, DE, NL, IL, WA</td>
</tr>
<tr>
<td>Eminem - The Eminem Show</td>
<td>CH, A, D, N, S, DK, F, UK, I, NL, P, WA</td>
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<tr>
<td>Ronan Keating - Everybody’s Free</td>
<td>A, CH, D, DE, DK, F, UK, I, NL, P, WA</td>
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<td>Moby - Why</td>
<td>A, CH, D, DE, DK, F, UK, I, NL, P, WA</td>
</tr>
<tr>
<td>Shakira - Laundry Service/Servicio De Lavanderia</td>
<td>A, CH, D, DE, DK, F, UK, I, NL, P, WA</td>
</tr>
<tr>
<td>Celine Dion - A New Day Has Come</td>
<td>CH, F, IL, NL, P, WA</td>
</tr>
<tr>
<td>Star Academy - Les Singles - Island</td>
<td>CH, F</td>
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<tr>
<td>Dido - No Angel (C: Early 1999)</td>
<td>A, D</td>
</tr>
<tr>
<td>Reinhard Mey - Rhythm - EMI</td>
<td>CH</td>
</tr>
<tr>
<td>Nek - Le Ca Da Diffondere</td>
<td>CH</td>
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<tr>
<td>Badly Drawn Boy - Parlophone</td>
<td>A, D, F, IL, UK, I, NL, P, WA</td>
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<tr>
<td>Böhse Onkelz - Dopamin - Virgin</td>
<td>A, CH, D</td>
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<tr>
<td>Patricia Kaas - Finaa Bar - Columbia</td>
<td>CH, D, FR, NU</td>
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<tr>
<td>Mana Tenerio - Pp’s - Vele Music</td>
<td>E</td>
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<tr>
<td>Mike Oldfield - Tubular Bells</td>
<td>A, D, F, IL, UK, I, NL, P, WA</td>
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<tr>
<td>Barbara Streisand - The Essential Barbara Streisand</td>
<td>CH, D, F, IL, NL, P, WA</td>
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<tr>
<td>Tom Waits - Blood Money - Anti</td>
<td>CH, D, FL, F, IL, NL, P, WA</td>
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<tr>
<td>Rosa - RCA - Vele Music</td>
<td>E</td>
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<tr>
<td>Westlife - Sombrad De Ouren - RCA</td>
<td>A, D, F, IL, UK, I, NL, P, WA</td>
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<tr>
<td>Britney Spears - Britney - Jive</td>
<td>CH, D, F, IL, NL, P, WA</td>
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<tr>
<td>Aretha Franklin - Respect - The Very Best Of</td>
<td>UK, L</td>
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<tr>
<td>Tom Waits - Alice - Anti</td>
<td>A, CH, D, F, IL, NU, P, WA</td>
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<tr>
<td>Belle &amp; Sebastien - Storytelling - Jeugd / Various</td>
<td>D, UK, IL</td>
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<tr>
<td>Soundtrack - Star Wars Episode II - Attack Of The Clones - Sony Classical</td>
<td>CH, F, FL, IL, RU, WA</td>
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<tr>
<td>Soundtrack - Harlequin Eila (Alberto Iglesias) - Milan</td>
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<tr>
<td>Linkin Park - Hybrid Theory - Warner Bros.</td>
<td>D, UK, IL</td>
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<tr>
<td>Laith Al Deen - Malenmann - Columbia</td>
<td>A, CH</td>
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<tr>
<td>Jean-Jacques Goldman - Chansons Pour Les Pieds - Columbia</td>
<td>CH, F, IL, NL, P, WA</td>
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<tr>
<td>Alicia Keys - Songs In A Minor - J</td>
<td>CH, D, F, IL, NL, P, WA</td>
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<td>Fat Joe - Jealous Ones Still Envy - Atlantic</td>
<td>CH, D, F, IL</td>
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<tr>
<td>Blue - All Rise - Innocent / Virgin</td>
<td>CH, D, F</td>
</tr>
<tr>
<td>Sheryl Crow - The Man C'mon - A &amp; M</td>
<td>CH, D, F, IL</td>
</tr>
</tbody>
</table>

### **SALES BREAKER**

- Eminem
- Ronan Keating
- Moby
- Shakira

### **SALES**

- Jennifer Lopez
- Eminem
- Ronan Keating
- Moby
- Shakira

**Countries Charted:**
- CH = Belgium
- A = Austria
- D = Germany
- F = France
- IL = Italy
- NU = Norway
- P = Poland
- WA = Sweden
- UK = United Kingdom

**Original Label:**
- Epic
- Columbia
- A & M

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# Top National Sellers

**United Kingdom**

<table>
<thead>
<tr>
<th>Week 26/02</th>
<th>Total Weeks</th>
<th>Album Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>11</td>
<td>Light My Fire</td>
<td>BCA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Eminem - Without Me</td>
<td>Interscope</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Adele - Chasing Pavements</td>
<td>Vertigo</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Ant &amp; Dec - We're On The Ball</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Ronan Keating - Something New</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>NE - Anastacia - Boom</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
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**Germany**

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<td>Fatboy Slim &amp;variable - We're Here</td>
<td>Virgin</td>
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<td>Wonderwall - Just Once</td>
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<td>Shakira - Whenever Wherever</td>
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<td>Alejandro Sanz - I Love You</td>
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**Spain**

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<td>Soft &amp; deep feat. Michael McDonald - Sweet Freedom</td>
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Based on the national sales charts for Europe, market information supplied by The Official Charts Co. Full chart provided by Chart Media (041 322-0021) @2002 (Germany) @2002 (USA) | AmericanRadioHistory.com
**AIRBORNE**

The pick of the week’s new singles by Siri StavneS Dove and Miriam Hubner

**Liberty X Just A Little (V2)** Release date: May 13 (UK), June 10/17 (rest of Europe)

If you think you're going to win Popstars you can go on to be a pop star. As the mania around the TV show dies down, it's now time for the rejects to fill the gap. Of the 10 who were shortlisted during the TV series in the UK, only five won the competition, were given a record deal by Polydor and became Hear’Say. The other five formed Liberty X and landed a record deal with V2. As opposed to most Popstars winners, Liberty X have chosen an urban style rather than pop. While two singles have come out in the UK already, sassy R&B track Just A Little is Liberty X’s first release in Continental Europe, where the album will be released in the autumn. Sasha Horovitz, head of music at CHR station Radio Lex in Switzerland has A-Listed the track. “I love this song, it’s got a great groove to listen to. The first time you hear it the song stays in your head.”

**Eurochart A/Z Indexes**

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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**

**Badly Drawn Boy**

**Something To Talk About**

(Twisted Nerve/XL)

"Badly Drawn Boy has a funny, late sixties sound in this song. It's light and very melodic. I believe it's perfect for Finnish Britpop fans."

Ville Villén
head of music
YLE 2 Radiomafia/Finland

---

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

**MUSIC DIR.: ROBERT JONSSON**

**FORMAT:** FULL-SERVICE

**SERVICE AREA:** STOCKHOLM

**PLAYLIST MEETING:** THURSDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.sr.se/stockholm

Goldpeople feat. Glenn Gregory/Music Don't Stop

Badly Drawn Boy/Something To Talk About

David Kitt/You Know What I Want To Know

Docenterna/Sverige Vaktar Ser Efter Hår

David & The Citizens/Song Against Life

Peter Bjorn & John/Falling Apart

David Guetta/Love Don’t Let Me Go

Peter Joback/She's Like A Butterfly

Awa Menneh/Behind Schedule

Ison & Fille/När Vi Glider

Peter Bjorn & John/Song Against Life

Moby/In This World

Carlsohn/Vill Vara

Parker/Big Nose

---

**DENMARK:**

**DR P3**

**EDOR OF MUSIC POLICY:** BIRK FRIEDEKSEN

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** WEDNESDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.dr.dk

Goldpeople feat. Glenn Gregory/Music Don't Stop

Badly Drawn Boy/Something To Talk About

David Kitt/You Know What I Want To Know

Docenterna/Sverige Vaktar Ser Efter Hår

David & The Citizens/Song Against Life

Peter Bjorn & John/Falling Apart

David Guetta/Love Don’t Let Me Go

Peter Joback/She's Like A Butterfly

Awa Menneh/Behind Schedule

Ison & Fille/När Vi Glider

Peter Bjorn & John/Song Against Life

Moby/In This World

Carlsohn/Vill Vara

Parker/Big Nose

---

**UK:**

**BBC RADIO 1**

**EDITOR OF MUSIC POLICY:** ALEX JONSOOKLY

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** THURSDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.bbc.co.uk/radio1

Alicia Keys/How Come You Don’t Call Me

James Quest/Corner Of The Earth

Beyonce Knowles/Work It Out

Ja Rule feat. Case/Livin' It Up

Ed Case ft. Skin/Good Times

DJ Shop/This Is My Sound

Audio Bully's/Real Life

Dee Dee/Forever

---

**SPAIN:**

**LOS 40 PRINCIPALES**

**MUSIC DIRECTOR:** GEORGE FLO

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** FRIDAY

**GROUP/OWNER:** SER

www.los40.com

Red Hot Chili Peppers/By The Way

James Douglas/Out Of Your Mind

Smith/Black Suits Corning

Estopa/Naño Pa La Alegria

David Bisbal/Ave Maria

Marta Borla/No Tienes

Las Ketchup/As'ereje

Volvan/El Es Azul

Anastacia/Boom

---

**FRANCE:**

**FUN RADIO**

**HEAD OF PROGRAMMING:** PETRE LEBRUN

**FORMAT:** DANCE

**SERVICE AREA:** NATIONAL

**GROUP/OWNER:** RTL GROUP

www.funradio.fr

Matt & Sat/Hotel Motel

Ashanti/Foolish

Rohit/5.9.1

---

**ITALY:**

**RADIO 105**

**HEAD OF MUSIC:** ANGELO DE ROBERTIS

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**GROUP/OWNER:** SER

www.105radio.it

Dina Yoas/The Love I Have For You

Sandy Jr & Junior/Love Never Falls

Sinema & JD Davis/In My Eyes

Rockik/Memories

Pavilia/Zancare

---

**FINLAND:**

**YLE 2 RADIONAFIA**

**HEAD OF MUSIC:** VILLE VILLEN

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** TUESDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.yle.fi/radiomafia

Badly Drawn Boy/Something To Talk About

Jennifer Paige/Stranded

Firevision/Music Lover

A1/Make It Good

---

**NORWAY:**

**NRK PETRE**

**HEAD OF MUSIC:** AILE BRENDAL

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** TUESDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.nrk.no/p3

Tom Waits/Go's Away On Business

Mum/Now, There's The Fear Again

Paperboys & Madison/Barcelona

Moonflowers/Where Are You?

Teyen/India Pindia

---

**MUSIC & MEDIA**

JUNE 22, 2002

AmericanRadioHistory.com
BELGIUM:
VRT RADIO DONNA

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

Nightflyer/Voyage Voyage
Wonderwall/Just More
Mad'House/Holiday
Brandy/Full Moon

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

Oasis/Stop Crying Your Heart Out
Loona/Rhythm Of The Night
Lighthouse Family/Happy
Nek/Cielo E Terra

AUSTRIA:
Ö3

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

Jennifer Lopez feat. Nas/I'm Gonna Be Alright
Dj Boozywoozy/Jumpin' Around

BELGIUM:
RADIO CONTACT F

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

Nightflyer/Voyage Voyage
Wonderwall/Just More
Mad'House/Holiday
Brandy/Full Moon

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

Mick Jagger/Dancing In The Starlight
Darren Hayes/Strange Relationship
Moony/Dove (I'll Be Loving You)
Counting Crows/American Girls

FRANCE:
RTL

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

Enrique Iglesias/Love To See You Cry
Jean/Jacques Goldman/Les Choses
Julien Clerc/Mon Fils Ma Bataille
Celine Dion/I'm Alive
Jennifer/Au Soleil
Olivia Ruiz/Paris

SPAIN:
CADENA100

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

Alicia Keys/How Come You Don't Call Me
Gordon Haskell/A Little Help From You
Helène Segara/Habia De Los Dias
Oasis/Stop Crying Your Heart Out
La Cabra Meconica/La Macella
Jaime Usuro/Castillos En El Aire
Norah Jones/Don't Know Why
Estopa/Passo Pa La Alegria
David Badi/Ave Maria
Bunbury/Si

ITALY:
RADIO DEEJAY NETWORK

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

Lady Bouncer/Dirty Mary
Holly Valance/Kiss Kits
Erika/Ditto

UK: 95.8 CAPITAL FM

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

Jennifer Lopez feat. Nas/I'm Gonna Be Alright
Darren Hayes/Strange Relationship
Amy Studt/Just A Little Girl
Bryan Adams/Here I Am
Space Cowboy/Dee 4 U

BELGIUM:
RADIO CONTACT F

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

Nightflyer/Voyage Voyage
Wonderwall/Just More
Mad'House/Holiday
Brandy/Full Moon

HOLLAND:
RADIO 538

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

Jennifer Lopez feat. Nas/I'm Gonna Be Alright
Dj Boozywoozy/Jumpin' Around

GERMANY:
WDR EINS LIVE

PROGRAMME DIR./GM: JOCHEN RAUSCH
FORMAT: CHR
SERVICE AREA: NORTH RHINE WESTPHALIA
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.einslive.de

Alicia Keys/How Come You Don't Call Me
Oasis/Stop Crying Your Heart Out
Lenny Kravitz/Believe In Me
Jeanette/Sunny Day
DJ Sammy/Sunlight

SWEDEN:
SR P3

HEAD OF MUSIC: PIA KALISHER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3

Per Gessle/Wanna Be Your Boyfriend
Sugababes/Freak Like Me
Schlune/Runaway

MUSIC & MEDIA JUNE 22, 2002
AmericanRadioHistory.com
AIRPLAY

Week 26/02

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Red Hot Chili Peppers

By The Way

Warner Bros. 13

Oasis

Stop Crying Your Heart Out

Big Brother/Sony 12

Happy

(Wild Card/Polydor) 7

Stray Relationship

(Columbia) 6

Pink

No Let Me Get Me

(A&M) 6

Shakira

Underneath Your Clothes

(EPIC) 4

Sofie Ellix-Bexter

Get Over You

(Polydor) 2

Anastacia

Here I Am

(A&M) 2

Enrique Iglesias

Love To See You Cry

(Interscope) 2

The Calling

Wherever You Will Go

(RCA) 2

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are editorially selected and are reported for the first time of their career. Some lists include new albums, as indicated by the abbreviation "AL.

ITALY

ANTENNE BAYERN/Munich P

CHR

Stephan Oehrner - Prog. Director
David Hollech-Leopf Chair

HR: 3 Frankfurt P

CHR

Hans-Jorg Bomboch - Prog. Director

Dance/Disco: David Hollech-Leopf Chair

SWR 3/Baden-Baden/Stuttgart P

MUSIC & MEDIA

Hans-Jorg Bomboch - Prog. Director
Reinhard Baerenz - Head of Music

Radio SWR3

Red Hot Chili Peppers

Rock

Shakira

Pink

Darren Hayes

Bryan Adams

WEEK 26/02

Ozzy Osbourne - Dreamer

Nelly - Hot In Herre

DJ Quicksilver - Always On My Mind

David Charvet - Leap Of Faith

Oasis - Stop Crying Your Heart Out

Pink - Don't Let Me Get Me

Bro'Sis - Heaven Must Be Missing An Angel

A-Ha - Lifelines

Westlife - Bop Bop Baby

Shakira - Underneath Your Clothes

Samajona - So Schwer

Mousse T. feat. Emma Lanford - Fire

Method Man & Mary J. Blige - All I Need

Reamonn - Place Of No Return

Joe Cocker - Never Tear Us Apart

Holly Valance - Kiss Kiss

Bryan Adams - Here I Am

Love To See You Cry

(Radio RPR 2/Ludwigshafen G)

(Paints) 2

(Interscope) 5

(Polydor) 6

(Arista) 6

(A&M) 5

(Bobcat) 5

(Bobcat) 5

(A&M) 5

(Bobcat) 5

(Atlantic) 5
 NORWAY

Radio 102/Haslagard G

CHR

Egil Hvaland - Head Of Music

Playlist Additions:

David Carlsson-Loop Of Life
Michelle Branch-All We Wanted
Chris Rea-Crying Your Heart Out

RUSSIA

Radio MAXIMUM-Mscow/St. Petersburg P

Alexey Glazatov - Programme Director

Playlist Additions:

Alon Man-Music Of Summer
Anna Maksimova-Should've Said No

HUNGARY

BARNUSZ Radyo/Busz P

Sandor Musik - Music Director

Playlist Additions:

Feridra & Erdei-Step One Too Far
Most Music-_A Poor Romantic Homosexual_

SLOVAKIA

ROCK FM/Brezovica S

Lubomir Cervek - Programme Director

Playlist Additions:

Enrique Iglesias-See You Cry
Lighthouse Family-Happy

Iceland

MIR

Michael Brett - Head of Music

Thanks for Nothing-Too Good For Your Colors

POLAND

EMI/Radio Maryja

CHR

Jan Kasprzyk - President of Broadcasting

Playlist Additions:

Atlantic Starr-Bad
KLAUS KUHNKE - Music & Programming

MUSICA RADIO/Poland

CHR

Marc Michalik - Programme Manager

Playlist Additions:

Audioslave-Beef
Akon-It's All About

GREECE

ARMEN RADIO DELAY/VS/FM Athena G

CHR

Yiannis Sfakianakis - Head of Music

Playlist Additions:

Anoula-Music Of Summer
Krispy-Cut Out

CZECH REPUBLIC

 Radio BIPUS/Rogate G

CHR

Jan Hrnicek - Head Of Music

Playlist Additions:

Anoula-Just a Girl
Bonobo-Copy Cat

SLOVAKIA

ROCK FM/Brezovica S

Lubomir Cervek - Programme Director

Playlist Additions:

Enrique Iglesias-See You Cry
Lighthouse Family-Happy

Iceland

MIR

Michael Brett - Head of Music

Thanks for Nothing-Too Good For Your Colors

ENGLAND

1XTRA

Michelle Martin - Host of Music

Playlist Additions:

Ariana Grande-Thanks
Lily Allen-Want It Back

UNITED STATES

American Radio History

WILLIAM SHAKESPEARE- I Love You

Take It From The Top

AIRPLAY

WILLIAM SHAKESPEARE- I Love You

Take It From The Top

AIRPLAY

WILLIAM SHAKESPEARE- I Love You

Take It From The Top
CASSIUS
AND JOCELYN BROWN

I'M A WOMAN

N°11 EUROPEAN DANCE TRAXX (+18)

MASSIVE VIDEO AIRPLAYS
VIDEO SHOT BY ALEX & MARTIN

MTV EUROPEAN NETWORK PRIORITY !!!

HOT ROTATIONS ON VIVA GERMANY AND VIVA ITALY

MCM FRANCE & BELGIUM STARTER

M6 FRANCE...

CASSIUS ON TOUR
22.06 CENTRO FLY NY / USA • 06.07 BEACH FESTIVAL OSTENDE / BELGIQUE
12.07 YELLOW / TOKYO / JAPAN • 20.07 "ISLE OF MTV" LISBON / PORTUGAL
31.07 PACHA / IBIZA • 18.08 SPACE / IBIZA • 24.08 CREAMFIELD / UK

NEW SINGLE OUT JUNE 17TH
Shakedown's *At Night* has regained its place over Mad'Horse's *Like A Prayer* (Bio Records), which has dominated the chart for six non-consecutive weeks. *At Night* (Naive/Defected & Sony) reached number one four weeks ago, but was pushed down to the number two spot until this week. Mad'Horse's *Like a Prayer* (Bio Records) drops to number two while their new entry *Holiday* moves from 20-27 after its second week on the chart.

Fragma's *Embrace Me* climbs 7-5 this week largely due to its recent debut in Poland (Underline/Lautstark-BMG) chart; *Waves* (Gang Go/edel) enters the chart at 28, the original singer and already has crossed over to clubs in Austria, Denmark, the Czech Republic, Hungary and France. The track climbs from 37-31 one four weeks ago, but was pushed down to number two while their new entry *Punk* drops to number two while their new entry *Holiday* moves from 20-27 after its second week on the chart.

The US act enjoys support in the UK, Germany and Italy. Although it peaked at five some weeks ago, Moby's *We Are All Made Of Stars* (Mute) is on its way up again after local entries in Norway and Belgium. The track climbs from last week's 13 to 11. Meanwhile, Rozalla's 1991 disco nugget *Everybody's Free (To Feel Good)* (Pulse) enjoys support in the home market as well.

**THIS WEEK'S MOVERS**

1. **Backfired**
   Masters At Work feat. India (MAW/Tommy Boy)
2. **MAMA'S BABY**
   Masters At Work feat. India (MAW/Tommy Boy)
3. **Watching The Waves**
   Bliss & Jones (Gang Go/edel)
4. **PUNK**
   Masters At Work feat. India (MAW/Tommy Boy)
5. **AT Night**
   Shakedown (Naive/Sony)
6. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
7. **Dove**
   'Til I'm Loving You (Masters At Work/Polydor)
8. **At Night**
   Shakedown (Naive/Sony)
9. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
10. **Dove**
    'Til I'm Loving You (Masters At Work/Polydor)
11. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
12. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
13. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
14. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
15. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
16. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
17. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
18. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
19. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
20. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)

**TODAY'S TRENDS**

1. **EVERYBODY'S FREE**
   MURDER ON THE DANCEFLOOR
2. **WHAT'S UP**
   WHAT'S UP (Dancers From Around The World) Universal
3. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
4. **AT Night**
   Shakedown (Naive/Sony)
5. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
6. **Dove**
   'Til I'm Loving You (Masters At Work/Polydor)
7. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
8. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
9. **PUNK**
   Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
10. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
11. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
12. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
13. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
14. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
15. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
16. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
17. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
18. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
19. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
20. **PUNK**
    Funk (Ferry Corsten/Bluntz/Purple Eye Entertainment)
The Gallagher brothers are back on form with *Stop Crying Your Heart Out* (Big Brother). While previous offering *The Hindu Times* never quite made it to the top of the airplay charts, *Stop Crying Your Heart Out* (Big Brother/Sony) gets in at 40. The track seems to reach a wide demographic, as dance stations Kiss 100 and Galaxy 102 in the UK, AC formatted Rix FM in Sweden and CHR station ANR Hit FM in Denmark have all picked up the track.

Further down, disco queen Sophie Ellis-Bextor’s new single *Get Over You* (Polydor) gets in at 40. The track seems to reach a wide demographic, as dance stations Kiss 100 and Galaxy 102 in the UK, AC formatted Rix FM in Sweden and CHR station ANR Hit FM in Denmark have all picked up the track.

Meanwhile, US rockers Red Hot Chili Peppers are back in the European Radio Top 50 as *By The Way* gets in as the highest new entry at 34. CHR stations across Europe, including Los 40 Principales in Spain, Radio 3 FM in the Netherlands and Couleur 3 in Switzerland have added the track this week. The track also tops the Most Added chart for a second week running.

Elvis vs. JXL’s *A Little Less Conversation* (Polydor) adds, “I don’t think it’s the best song they’ve ever made. I really hope to find other things on the album. But Oasis still remains an important group for us.”

Meanwhile, US rockers Red Hot Chili Peppers are back in the European Radio Top 50 as *By The Way* gets in as the highest new entry at 34. CHR stations across Europe, including Los 40 Principales in Spain, Radio 3 FM in the Netherlands and Couleur 3 in Switzerland have added the track this week. The track also tops the Most Added chart for a second week running.

Oasis’ *Stop Crying Your Heart Out* (Big Brother/Sony) gets in at 40. The track seems to reach a wide demographic, as dance stations Kiss 100 and Galaxy 102 in the UK, AC formatted Rix FM in Sweden and CHR station ANR Hit FM in Denmark have all picked up the track.

*Shakira’s* *Underneath Your Clothes* (Epic) adds, “I don’t think it’s the best song they’ve ever made. I really hope to find other things on the album. But Oasis still remains an important group for us.”

The European Radio Top 50 chart is based on a weighted-scoring system. MVs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week. TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations.

**The European Radio Top 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>PINK/DON'T LET ME GET ME</td>
<td>(ARISTA)</td>
<td>63</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>12</td>
<td>The Calling/Wherever You Will Go</td>
<td>(RCA)</td>
<td>55</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>5</td>
<td>Kylie Minogue/Love At First Sight</td>
<td>(Parlophone)</td>
<td>55</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>Eminem/Without Me</td>
<td>(Interscope)</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>10</td>
<td>Ronan Keating/If Tomorrow Never Comes</td>
<td>(Polydor)</td>
<td>51</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>17</td>
<td>Anastacia/One Day In Your Life</td>
<td>(EPIC)</td>
<td>45</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>8</td>
<td>Sugababes/Freak Like Me</td>
<td>(Island)</td>
<td>45</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>11</td>
<td>Moby/We Are All Made Of Stars</td>
<td>(Mute)</td>
<td>37</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>26</td>
<td>Sophie Ellis-Bextor/Murder On The Dancefloor (Polydor)</td>
<td>43</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>17</td>
<td>Enrique Iglesias/Escape</td>
<td>(Interscope)</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>6</td>
<td>Westlife/Bop Baby</td>
<td>(S/RCA)</td>
<td>47</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>4</td>
<td>Elvis vs. JXL/A Little Less Conversation (RCA)</td>
<td>42</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>20</td>
<td>3</td>
<td>Shakira/Underneath Your Clothes</td>
<td>(Epic)</td>
<td>38</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>43</td>
<td>2</td>
<td>Oasis/Stop Crying Your Heart Out</td>
<td>(Big Brother/Sony)</td>
<td>34</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>23</td>
<td>4</td>
<td>Vanessa Carlton/A Thousand Miles</td>
<td>(A&amp;M)</td>
<td>30</td>
<td>4</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>4</td>
<td>Atomic Kitten/It’s Ok</td>
<td>(Innocent/Virgin)</td>
<td>37</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>5</td>
<td>No Doubt/Hella Good</td>
<td>(Interscope)</td>
<td>36</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>12</td>
<td>I Giant Leap ft. R. Williams &amp; Maxi Jazz/My Culture</td>
<td>(Palm Pictures)</td>
<td>33</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>10</td>
<td>Mad’House/Like A Prayer</td>
<td>(Bio/Various)</td>
<td>30</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>12</td>
<td>22</td>
<td>Shakira/Whenever Wherever/Suerte</td>
<td>(Epic)</td>
<td>34</td>
<td>0</td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>14</td>
<td>A-Ha/Forever Not Yours</td>
<td>(WEA)</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>8</td>
<td>David Charvet/Leap Of Faith/Just Like A Prayer</td>
<td>(Mercury)</td>
<td>30</td>
<td>3</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>5</td>
<td>Moony/Dove (I’ll Be Loving You)</td>
<td>(Cream/Positiva)</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>24</td>
<td>14</td>
<td>18</td>
<td>Celine Dion/A New Day Has Come</td>
<td>(Epic)</td>
<td>30</td>
<td>0</td>
</tr>
<tr>
<td>25</td>
<td>32</td>
<td>4</td>
<td>Holly Valance/Kiss Kiss</td>
<td>(London)</td>
<td>37</td>
<td>3</td>
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<tr>
<td>26</td>
<td>25</td>
<td>3</td>
<td>Chad Kroeger feat. Josey Scott/Hero</td>
<td>(Roadrunner)</td>
<td>28</td>
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<tr>
<td>27</td>
<td>28</td>
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<td>Ashanti/Foolish</td>
<td>(Muder Inc./Def Jam)</td>
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<td>28</td>
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<td>28</td>
<td>Nickelback/How You Remind Me</td>
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<td>30</td>
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<td>Sheryl Crow/Soak Up The Sun</td>
<td>(A&amp;M)</td>
<td>32</td>
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<td>31</td>
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<td>Brandy/Full Moon</td>
<td>(Atlantic)</td>
<td>27</td>
<td>2</td>
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<td>Kylie Minogue/In Your Eyes</td>
<td>(Parlophone)</td>
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<td>Bryan Adams/Here I Am</td>
<td>(A&amp;M)</td>
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<tr>
<td>34</td>
<td>&gt; NE</td>
<td>Red Hot Chili Peppers/By The Way</td>
<td>(Warners Bros.)</td>
<td>25</td>
<td>13</td>
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<tr>
<td>35</td>
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<td>12</td>
<td>Mary J. Blige/No More Drama</td>
<td>(MCA)</td>
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<td>36</td>
<td>38</td>
<td>2</td>
<td>Ms. Dynamite/It Takes More</td>
<td>(Polydor)</td>
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<td>3</td>
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<tr>
<td>37</td>
<td>31</td>
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<td>Fat Joe feat. Ashanti/What’s Luv?</td>
<td>(Atlantic)</td>
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<td>38</td>
<td>36</td>
<td>5</td>
<td>Goo Goo Dolls/Here Is Gone</td>
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<td>Faithless &amp; Dido/One Step Too Far</td>
<td>(Cheeky/Arista)</td>
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<td>&gt; NE</td>
<td>Sophie Ellis-Bextor/Get Over You</td>
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<td>41</td>
<td>35</td>
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<td>Missy ‘Misdemeanor’ Elliott/4 My People</td>
<td>(Elektra)</td>
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<td>42</td>
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<td>Blue/By II</td>
<td>(Innocent/Virgin)</td>
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<td>43</td>
<td>33</td>
<td>22</td>
<td>Alanis Morissette/Hands Clean (Maverick/Warners Bros.)</td>
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<tr>
<td>44</td>
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<td>Puddle Of Mudd/Blurry</td>
<td>(Flawless/Geffen)</td>
<td>22</td>
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<tr>
<td>45</td>
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<td>Christina Milian/When You Look At Me</td>
<td>(Def Soul)</td>
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<td>46</td>
<td>46</td>
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<td>‘N Sync feat. Nelly/Girlfriend</td>
<td>(Jive)</td>
<td>25</td>
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<tr>
<td>47</td>
<td>48</td>
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<td>Alanis Morissette/Precious Illusions</td>
<td>(Maverick/Warners Bros.)</td>
<td>20</td>
<td>3</td>
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<tr>
<td>48</td>
<td>&gt; NE</td>
<td>Anastacia/Boom</td>
<td>(EPIC)</td>
<td>26</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>47</td>
<td>3</td>
<td>Joe Cocker/Never Tear Us Apart</td>
<td>(Parlophone)</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>&gt; RE</td>
<td>At/Caught In The Middle</td>
<td>(Columbia)</td>
<td>19</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Caccia takes on wider role at Warner
Caccia, who was commuting between London and Milan, will now be fully based in London. Reporting directly to Caccia are the presidents and managing directors of WMI’s companies in Benelux (Albert Slendebruk), Denmark (Per Wester, previously Sven Dalsgaard and Maria Kaasalainen), Greece (Panos Theofanis), Italy (Massimo Giuliano), Norway (no replacement has been announced for outgoing MD Mats Nilsen), Sweden (Sanji Kundan), Switzerland (Chris Wegefe, as well as Spain (Saul Tagaro) and Portugal (Daniel de Sousa, who reports to Spada). “What I would like to be focused on is to give higher attention to all the territories in terms of management attention,” says Caccia. “Once appointed, having the rest of so-called small entities represent more than one of the bigger territories.” He continues: “Europe is becoming much more of a reality, not only in terms of different territorial organization, but also in terms of unifying the possible crossover of the repertoire between the territories.” The Eastern European regional office, headed by Manfred Ladpe, will now report to Caccia rather than Albertini. Ladpe, who is also directly in charge of the Austrian company, oversees the Czech Republic, Slovenia (both run by Emil Bartovic), Hungary (Laszlo Pazsson), the Baltics (Poland, Lithuania and the Baltic) (Jozef Jukowski), SAYS CACCIA: “Manfred knows the specifics of these territories and I’m going to work very closely with him because these territories are a lot of business for us.” And then there’s the financial, economic and piracy—but I’m confident that with Manfred we can do a very good job in improving in these areas.” Caccia reveals that Scandinavia is one of his top priorities. It is understood that a major upheaval is expected in the region with a realignment of several executives and new developments in the A&R field. “It’s such a crucial area,” says Caccia. “The complexity of the regional organization means that we are working with three different currencies (Finland has the Euro, but in Sweden and Norway they still use different currencies). It also involves big and small territories, difficult geographical positions and different languages. But on top of that you have huge local creativity with possible huge commercial and international appeal. So we have to focus on this area both through management skills and organization and on artistic creativity.” In addition, Caccia takes over direct responsibility for Warner Music Manufacturing Europe, run by Gunther Severin, who previously reported to WMI chairman and CEO Stephen Shropshire. “It’s a very important part of our business, and one that requires a lot of attention, and I believe we will now be in charge of it,” says Albertini.

Capital divests
TV owners increased leeway to buy into national and local radio stations, the draft bill would allow the presence of three commercial radio owners in every local market, and opens up the possibility of foreign owners buying into UK broadcasting interests. “This is being done with a view to putting us in the strongest possible position to take advantage of the opportunities as they arise with deregulation and other things happening on the media agenda,” says the senior director for regulations for the Capital Radio group, Elly Smith, who adds: “The MD role was not a strong one anymore.” The move sees Capital, which comprises 20 analogue and 38 digital stations, undertake the biggest ever sell-off of building its business around its four brands—the Capital FM network, the Gold network, the Century network and the alternative XFM. “The only way we can run our business with the evolution of focusing on brands,” says Smith. “The strongest brands will survive and we need to be as strong a brand as possible.” Smith emphasised there would be no networking of output from London, a change which had been rumoured, and no name changes as each station will retain its current name. Under the new structure managing director of Capital Radio London, Andria Vidler, becomes MD of the Capital FM Network. Century Radio/Manchester MD Nick Davidson takes up the post of managing director of the Century Network. Lynn Long, who for several years has been overseeing the local radio operations of Oxford’s Fox FM, has been appointed MD of the Capital Gold Network. Graham Bryce remains managing director of London’s XFM. The restructuring and job losses are also the result of the increased commercialization of advertising sales, with regional sales directors now reporting in the group’s commercial arm. Stations will continue to produce their own local news, but national news will be centralised from London. Capital will release more news on programming changes next week, with Smith confirming to Music & Media that “there will be changes in programming structure.” “It is the board’s current speculation around the possibility of a merger with the GWR group, and says the changes are in order to make the company leaner and more able to survive within a lot of competitive leeway. “We would prefer to do the eating rather than be eaten,” she says. A UK programme director who asked to remain anonymous commented that “we are now in a position to manage stations in the Clear Channel style, with as little management as possible and more centralised operating. That is a great thing for people who work in UK radio.”
### AIRPLAY

**BORDER BREAKERS**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country</th>
<th>Of Signing</th>
<th>TS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>16</td>
<td>ELVIS VS. JXL/A LITTLE LESS CONVERSATION (RCA)</td>
<td>HOLLAND</td>
<td>40</td>
<td></td>
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<tr>
<td>2</td>
<td>12</td>
<td>10</td>
<td>Tiziano Ferro/Perdono (EMI)</td>
<td>Italy</td>
<td>22</td>
<td></td>
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<tr>
<td>3</td>
<td>9</td>
<td>7</td>
<td>David Charvet/Leap Of Faith/Jusqu'Au Bout (Mercury)</td>
<td>France</td>
<td>28</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>12</td>
<td>15</td>
<td>Mad'House/Like A Prayer (Bio)</td>
<td>France</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>NE</td>
<td>Moony/Dove (I'll Be Loving You) (Cream/Positiva)</td>
<td>Italy</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **NE**: New Entry
- **RE**: Re-Entry
- **WOC**: Weeks On Chart
- **TS**: Total Stations

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**HOTLINE**

In the wake of the Zomba deal (see front page), Bertelsmann's finance executives were in London to meet with bankers in order to secure the issuing of at least euros 1 billion in bonds to finance the acquisition of Zomba.

In our other front page story regarding Warner Music Europe, sources tell Hotline that it is not yet clear whether the remuneration issue between the near future assumption of Gerolamo Caccia, whose title of executive VP does not change despite having more responsibilities, will be given a title which better reflects his current status. In addition, a VP finance and commercial for Europe—to be based in Baker Street in London and reporting to Caccia—will be appointed shortly.

Staying with Warner, Hotline understands that major changes are expected in Scandinavia, with current Warner Music Sweden MD Sanji Tandan taking a major A&R role.

Fredrik Ekander, managing director of Sony/ATV Music Publishing Nordic, has been promoted to the position of creative director of the European division, effective August 1. He will move from Stockholm to London. Succeeding Ekander is Patrik Sventelius, who was local A&R manager at V2 Music Scandinavia in Stockholm.

Cover date: July 6, Street date: July 1, Artwork deadline: June 24

**DANCE SPOTLIGHT**

- **Country**
  - **Germany**
  - **Italy**
  - **France**
  - **Belgium**
  - **Holland**

**GERMANY SPOTLIGHT**

Cover date: August 19, Street date: August 12, Artwork deadline: August 7

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

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**Coming specials in Music & Media**

**DANCE SPOTLIGHT**

**GERMANY SPOTLIGHT**

**Cover date:** July 6, **Street date:** July 1, **Artwork deadline:** June 24

**Cover date:** August 19, **Street date:** August 12, **Artwork deadline:** August 7

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**MUSIC & MEDIA**

**JUNE 22, 2002**

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**Edited by Siri Stavenes Dove**

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

**UNITED KINGDOM**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter甜 (32
5. The Black Eyed Peas - The Boogaloo (31
6. Mariah Carey - Hero (30
7. The White Stripes - Seven Nation Army (29
8. Oasis - Don't Believe The Truth (28
9. The Streets - Has It All (27
10. The Streets - Let'sanic (26

**SWEDEN**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter (32
5. The White Stripes - Seven Nation Army (31
6. Mariah Carey - Hero (30
7. The Streets - Has It All (29
8. Oasis - Don't Believe The Truth (28
9. The Streets - Let'sanic (27
10. The Streets - Let'sanic (26

**ITALY**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter (32
5. The Streets - Has It All (31
6. Oasis - Don't Believe The Truth (30
7. The Streets - Let'sanic (29
8. The Streets - Let'sanic (28
9. The Streets - Let'sanic (27
10. The Streets - Let'sanic (26

**GSA**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter (32
5. The White Stripes - Seven Nation Army (31
6. Mariah Carey - Hero (30
7. The Streets - Has It All (29
8. Oasis - Don't Believe The Truth (28
9. The Streets - Let'sanic (27
10. The Streets - Let'sanic (26

**FRANCE**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter (32
5. The Streets - Has It All (31
6. Oasis - Don't Believe The Truth (30
7. The Streets - Let'sanic (29
8. The Streets - Let'sanic (28
9. The Streets - Let'sanic (27
10. The Streets - Let'sanic (26

**POLAND**

1. The Proclaimers - I'm Gonna Be (55
2. Sugababes - Freak Like Me (34
3. Fatboy Slim - Right Here, Right Now (33
4. The Verve - Bitter (32
5. The White Stripes - Seven Nation Army (31
6. Mariah Carey - Hero (30
7. The Streets - Has It All (29
8. Oasis - Don't Believe The Truth (28
9. The Streets - Let'sanic (27
10. The Streets - Let'sanic (26

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
Carreras, Domingo, Pavarotti - The Best of the Three Tenors.

The world’s greatest tenors offering classical music that combines accessibility with integrity - introducing musical treasures to millions around the world. A collection of the most popular songs and arias, taken during three concerts in Rome, Paris and L.A. The album offers something unique and different from previous ‘Three Tenors’ albums as the album is entirely devoted to all three tenors singing together. There can be no question that this album presents the most memorable moments from the medleys that crowned the three legendary concerts...in other words, simply ‘the best of the best’!

Bryn Terfel
Wagner

The unique, luxury casting guarantees an authentic and outstanding interpretation: Terfel, Abbado and the Berlin Philharmonic. Terfel’s first pure Wagner album confirms everything one dared hope of him in this field: an irresistible storming of the Wagnerians’ bastion; his fine dark bass-baritone resonates with great conviction and the variety of colour shows an enormous emotional depth and a maturity beyond his years.

Yundi Li
Chopin

Yundi Li’s debut release turned this young pianist who only recently turned 19, into a pop star phenomenon all over Asia. The youngest ever to win the prestigious Warsaw Chopin Competition in 2000, he also received the prize for interpreting a Chopin polonaise, which in itself, shows how deeply immersed he is in the Polish composer’s musical cosmos. A sensational debut on Deutsche Grammophon.

Magdalena Kozená
Le belle immaginé

A rising star! Mezzo-soprano Magdalena Kozená has recorded a wonderful album of arias, with repertoire ranging from favourite Mozart arias to the almost unknown Myslivecek, Mozart’s contemporary of Czech origin. Her voice is hailed as “sweet and tangy in it’s timber” (Der Tagesspiegel) and as an exclusive Deutsche Grammophon artist, we really can expect great things from this beautiful voice.

www.iclassics.com