Viva quits radio venture

by Michael Lowton

COLOGNE — In a move which has surprised observers by its suddenness, Viva Media CEO Dieter Gorny (pictured) has backed out of the much-anticipated Viva Radio project.

The news came on September 13 after a letter from Gorny to licensing authority LfM in the German state of North-Rhine Westphalia was leaked to the press. Viva’s partners in the project, Radio NRW, had not been informed; they first read about it in the press.

The licence for Viva Radio, to broadcast on two medium-wave frequencies in North-Rhine Westphalia, was awarded over two years ago, with an intended start date of 2001. The Viva-NRW application won the licence in the face of strong competition from Megaradio, which is aiming to build a national AM network and which subsequently hired a medium-wave transmitter in Luxembourg to cover the west of the state instead. It will have been significant in the licence decision that both Viva Media and Radio NRW, which provides an off-peak sustaining service for most of North-Rhine Westphalia’s local commercial stations, are based in North Rhine Westphalia.

Since then, regular attempts by the LfM to bring NRW and Viva together have failed to get the station off the ground. According to some reports, Radio NRW was unhappy that Viva intended to apply on its own for licences in other states using the same Viva Radio branding; according to other reports, Viva was unhappy that Radio NRW was insisting on having some control of programming.

The LfM has now formally informed Radio NRW of Viva’s request to pull out of the licence and has asked for a response, which Radio NRW is still formulating.

Despite its withdrawal from the Extra Bounce from Bon Jovi

by Kyrre Dahl

OSLO — Spellemannsprisen, the official Norwegian music awards, is to continue thanks to a new deal between the Norwegian music industry and commercial broadcaster TV2.

The future of the awards had been in doubt after public broadcaster NRK refused to continue financing the event. Starting next year, TV2 will both sponsor and broadcast the ceremony.

Spellemannsprisen, which recognises Norwegian artists and composers for their creative achievements in the past year, has been the Norwegian music industry’s official...
Red hot ratings debut for Cork station

by Ann Scott

DUBLIN — Official annual ratings figures from JNLR show that Cork city's new CHR station Red FM has achieved a 16% reach and 4% share in its first six months on the air.

"I've always been confident of the great potential of Red FM and this JNLR audience success demonstrates how well the station has been received by the people of Cork," says Red FM chief executive Henry Condon. "A performance like this in the first six months of the station's existence is unprecedented and everyone involved deserves huge credit for it."

Michael O'Keeffe, chief executive of Irish radio regulator the BCI says: "We're delighted to see the successful launch of Red FM in Cork. A 16% reach is a very impressive achievement, and the continued success of Cork 96FM and 103FM County Sound [in Cork] also demonstrates the popularity of local radio in the area."

National commercial AC/talk station Today FM continues to strengthen its market position with a market share of 10%, up from 9% a year ago.

In the highly competitive Dublin market, the audience share of CHR stations FM104 held steady at 13%, but AC outlet 98 FM fell to 12% from last year's 16%. Of the newcomers to the Dublin market in the past year, Dublin's Country 106FM achieved a share of 1% for the six-month period January-June 2002. There are no official figures available yet for cutting-edge CHR station Spin FM, although the station itself claims to have captured a 4% share of the 15-34-year-old market since it came on the air in April.

Upfront

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

The IFPI's announcement this week that the organisation is asking its members to adopt a single logo to be used on a world-wide basis to identify CDs which have been copy protected (see On The Beat, page 5) is a good initiative.

Although the current IFPI scheme is only working on a purely voluntary basis, it would be churlish not to recognise that this is real progress and a step towards the eradication of piracy from the industry when it comes to facing some important issues.

On several occasions, this magazine has called for the industry to act responsibly by informing consumers about what is going on and to flout loudly on the cover of CDs whether or not it is copy-protected, not least because the copy-protection technology can have some very negative effects when a CD is placed on a PC (as many among us have discovered to our cost!). The logo is little more than a "road sign" as one executive puts it, but it is far better than nothing.

But it is not an industry standard on copy-protection technology, which is equally important. Each company is free to choose its own technology and that's a good thing.

On the whole, the scheme proves that ideas on common interest, the industry can act together (even at the risk of being described as a 'cartel', which made some labels nervous). All the labels have a vested interest in releasing as wide a catalogue as possible on copy-protected material — using copy protection technology, but it would have been counter-productive and a communication mistake to do it without informing the consumers about what they are buying. It's a mark of concern and respect for consumers.

At the same time, the introduction of this initiative can be used to inform both the media (which tends to crucify the record companies on the CD-protection issue) and music consumers (who tend to buy less CDs these days) about the reasons why labels are having to introduce copy-protection devices.

Not everyone will agree with the notion of copy protection, but it will open the door for a debate.

Wozencroft to fill EMI's void

by Gordon Masson

LONDON — Parlophone managing director Keith Wozencroft (pictured) has been promoted to the newly-created position of president, Capitol Music UK.

The promotion fills the gap left by former EMI-Chrysalis managing director Mark Colen, who was promoted to senior VP of global marketing at EMI Recorded Music in July.

In his new role, Wozencroft — who will continue to report to Tony Wadsworth, chairman/CEO, EMI Recorded Music UK & Ireland — will oversee the activities of both the EMI-Chrysalis and Parlophone labels, which EMI insists will continue to work independently of each other. Wozencroft will initially act as managing director for both labels and will focus on long-term artist development.

Says Wadsworth: "I am delighted Keith has accepted the challenge of continuing to build on the foundations laid by Mark [Colen]. Keith will bring his high levels of creative skills to the role and I am sure will take both labels to new heights of achievement."

Wozencroft joined EMI in 1990, and as A&R director for Parlophone brought artists such as Radiohead, Supergrass, Mansun and Beverley Knight to the label. As Parlophone managing director he has led the label to success competitively nationally and internationally with multi-million selling artists such as Coldplay, Gorillaz and Kylie Minogue.
ON THE BEAT

Five for P4’s licence

by Kyrre Dahl

OSLO — Five applicants are to challenge P4 Radio Hele Norge for Norway’s only national commercial radio licence.

The full-service station has enjoyed a monopoly of national commercial radio since 1994, and has enjoyed huge success, both in terms of audience and revenue.

However, while P4 did not have to pay anything when it was awarded the licence 10 years ago, whichever company wins the licence this time will have to make a one-off, upfront payment to the government of Nkr 160 million (euro 20 million) for the 10-year licence.

In addition, the licence includes more conditions on which types of programming must be broadcast, including requirements for news, religious and ethnic minority programming.

P4’s competitors for the licence are: Radio 2, partly owned by US radio giant Clear Channel and Norsk Aller; Kanal 4, owned by several regional newspapers plus the NTB news agency; Kanal 2, owned by Norway’s largest national commercial TV channel; and Radio VG, owned by Norway’s largest national newspaper.

The other applicants, Norsk Akademisk Radio, a group of non-commercial radio stations—is not regarded as a serious candidate because it has already said it is not willing to pay the hefty licence-fee.

All the applicants are proposing full-service-type formats, and the programming conditions that are part of the licence.

P4 is confident that it will be re-awarded the licence.

No reason to take it away from us, says P4’s information director Ole Tom Nomeland (pictured). “Over one million Norwegians listen to us every day, and we are the number two national radio station in Norway. P4 has been a huge success among the listeners, and we have fulfilled the conditions that were included in the original licence.”

Norway’s culture ministry will decide who gets the licence in a “beauty-contest” taking into account factors such as the amount of public service programming offered, commitment to domestic repertoire and general variety in programming. The decision will be made later this year, probably in December, and the new licence will run from 2004 to 2013.

EU concern over library royalties

BRUSSELS — Many EU member states fail to give songwriters and publishers the royalty rights that they are due under EU law through their national public library lending rights rules, the European Commission is claiming.

In a report that could lead it to take legal action at the European Court of Justice, Brussels says that France, Greece and Luxembourg fail to give right-holders any remuneration for music lent from public libraries; in Sweden royalties are only paid to national or resident writers; and in Denmark and Finland, payments are only made for local language music.

RADIO AUTHORITY MAKES A SPLASH

LONDON — Splash FM has beaten off five other applicants to win the Radio Authority’s new licence for the Sussex coastal town of Worthing, Splash, which is 30% owned by the Forever Broadcasting group, will be an AC service targeting 35-54-year-olds, and its board members—David Cunningham (pictured), operations manager of Saga’s Primetime Radio and a former CLT-UFA UK executive, and ex-BBC Radio 1 producer Dave Atkey.

Younger format for Russia’s Hit FM

by Aleksey Kruzin

MOSCOW — Russian CHR network Hit FM has relaunched with a more focused and aggressive format under its new general producer Yuri Aksyuta (pictured).

Former Europa Plus programme director Aksyuta joined the station in the summer (M&M June 22). Prior to relaunching Hit FM on August 26, Aksyuta bid farewell to the station’s old sound by playing Where Are You Girls by Russian dance-pop duo Ruki Vverkh continuing on a loop throughout the entire weekend, for a total of 720 plays.

“We chose a song that we thought was representative of the format we were saying goodbye to,” says Hit FM programme director Roman Olegov. “Now we want to gain respect of the young, hip audience—Faithless and Moby will be our definition of pop.”

The amount of international repertoire on the station has been upped from 40% to 50%, and there will be more new releases on the playlist. “We want to create a highly professional music station with a clear format and ideology,” explains Aksyuta. “There’s a lot to learn from the European radio industry, and we hope time will show the changes were made in the right direction.”

The eight presenters previously working at the station have all left, and currently the only speech on the station are weather and exchange rate bulletins plus a live request hour featuring edits of listener phone calls. Within the next two months, there are plans to launch a three-hour morning show and possibly an evening dance music zone.

The other former FM Limburg network shuts down

by Marc Maes

BRUSSELS — Flanders’ eight-station, CHR-formatted FM Limburg network ceased to exist on September 1 following poor advertising revenues and a change in shareholding at the network’s parent company Bis-Biz.

Only FM Limburg’s Hit FM and RML stations will continue to operate under the ownership of Bis-Biz. The other former FM Limburg affiliates—R2L, TCE, LRM in Maastricht, LRM in Heusden-Zolder, Martinique in Ham, SOL in Loum and LRM in Maaseik—will revert to independent ownership.

“We had to attract new investors to make the whole operation healthy again,” explains Hit FM and RML programme director André Herman, who left as general director.

Financing the whole network and opted to concentrate on the two stations instead.

The FM Limburg network was founded by Hemeryck eight years ago, serving the 25-44 age group with a mix of contemporary hits and news. Hit and RML, which serve a potential audience of 250,000 (one third of the Limburg province), will now have Boudewijn Dupont as MD with Hemeryck as programme director.

Hemeryck lays the blame for FM Limburg’s demise at the door of the former government. “The whole Flemish radio industry’s victim of [former] media minister Van Rompuy’s delaying tactics,” says Hemeryck.

“Hit FM have given us the tools to survive—decent transmission power and stereo signals—10 years ago.”

European radio has its own concerns for on-line media delivery just as it does in traditional broadcasting. The European branch of the International Webcasters Association therefore holds its own meetings, conferences and other events, which are listed here. There are also summaries of the organisation’s major initiatives, including online copyrights, audience metrics standards, multicast trials and the Kendra open source project for high-bandwidth content. Although IWA-Europe has affiliates in many countries, the most active are located in the Netherlands and Russia. The site, which is entirely in English, would benefit from more frequent updating and deeper content but what is here is both useful and interesting.

Chris Mcfowle
In The City embraces the crisis

This year's UK music conference in The City in Manchester (13-17 September) provided a great environment for the industry to network, check out new bands and discuss the current state of the business. Gareth Thomas reports.

Although, attendance figures were down, this year's conference in The City provided a stimulating forum for discussion on both the decline in the UK industry and the current resurgence of a grassroots music scene.

One of the themes to emerge from the conference was that crisis and negativity could lead to positive change.

In the opening keynote address to attendees, New York-based Island Def Jam chairman/CEO Lyor Cohen attacked the "haters" and negativity could lead to positivity of a grassroots music scene. Gareth Thomas reports.

The former MD of Stiff Records, Cohen also alluded to the crisis that is currently affecting the industry to network,

The problem for small labels is lack of success of UK acts in the American market. "I think new music can make money for people, but we fail to come up with successful, artificially-created acts could, ironically, be a good thing for the business. "Hopefully there will be a reaction against that with things getting underground again and that's a healthy context," he said.

After the panel, Caleb Storkey, owner of Manchester label Freedom Records told M&M: "I'm seeing bands all the time-there's a lot of talent out there lots better than stuff you hear on the radio. The problem for small labels is lack of resources."

Tuning into new music

One of the issues highlighted by the conference was the lack of outlets for new music, especially on mainstream radio. Radio 1 recently axed presenter Steve Lamacq's Evening Session show, which acted as a showcase for the new. "We're about to see a lot of bands coming through. "New bands he said "open up new avenues and give the chance for the people at top companies to reinvent themselves.

The Wandering Step - sub-Beach-Boys act band from Preston.

The Martini Henry Rifles - Eclectic four-piece.

The Ravonettes - Blondie-like Danish rock act.

The Darkness - the most talked-about band for the four days. A cross between Status Quo, Whitesnake, Queen and Sparks.

The Benjamins - Guitar- and melody-based young four-piece from Wales.

The Darkness - the most talked-about band for the four days. A cross between Status Quo, Whitesnake, Queen and Sparks.

The Benjamins - Guitar- and melody-based young four-piece from Wales.

The Darkness - the most talked-about band for the four days. A cross between Status Quo, Whitesnake, Queen and Sparks.

The Benjamins - Guitar- and melody-based young four-piece from Wales.

The Darkness - the most talked-about band for the four days. A cross between Status Quo, Whitesnake, Queen and Sparks.

The Benjamins - Guitar- and melody-based young four-piece from Wales.

The Darkness - the most talked-about band for the four days. A cross between Status Quo, Whitesnake, Queen and Sparks.
Lampsi looks set to shine again

One of the first stations to successfully blend Greek music with international pop product, SBS-owned AC station Lampsi was the number one music station in Athens until the Greek government closed it down in March 2001. Back on the air since April with a four-year licence, it's having to climb back to the top all over again, as Maria Paravantes reports.

In March 2001, Lampsi—Greek for “light” or “glow”—was sitting happily at the top of the music radio ratings table in Athens and the wider Attica region with a 13.7% share of listening. Then came the bombshell—the Greek government ordered Lampsi and a number of other radio stations which were not fully legal to cease broadcasting in an attempt to clean up the country’s airwaves and properly licence all broadcasters.

Lampsi re-emerged loud and clear this April on 92.3FM with a four-year commercial radio licence in its pocket, but in the meantime, Lampsi’s main rival station Steres—owned by lifestyle and media group IMAKO—had been busy cashing in on its absence, as had a clutch of Lampsi-imitators with a similar format.

“The losses were massive both psychologically and economic,” says programme director Dimitris Psematikas of Lampsi’s last year, which was caused by the length of time it took the Greek government to issue its new commercial radio licences.

While the government varnished and the station was off-air, all Lampsi’s employees were still being paid their salaries by the station’s owners. “It was weird, we didn’t know when the decision would come out so we’d come to work every day, draw up plans and playlists and just wait...” says Psematikas. “When we shut down, we were the number one station and that’s what we’re out to achieve again now.” With Lampsi’s most recent ratings standing at 10.2%, it would appear the team is already well on its way to achieving that.

Domestic repertoire
Lampsi started life in 1996 as a domestic repertoire station. Pan-European broadcasting group SBS stepped in two years ago, acquiring a 70% controlling interest in the station. Back then, in 2000, Lampsi was ranked fourth in the music radio market with an audience share of 8.2%.

Under SBS’s ownership Lampsi was transformed into an AC format playing 70% Greek music and 30% international repertoire. In doing so, it became one of the first stations to attempt to play Greek and foreign repertoire—the conventional wisdom had been that this was like trying to mix water and oil—and the station’s refreshingly different music mix sent it soaring to the top of the ratings chart.

Lampsi has subsequently become something of a victim of its own success, since five or six Athens stations now follow a similar mixed national/international music policy.

“When we went back on the air this year there were Lampsi clones everywhere,” observes Psematikas.

“We’d come to work every day, draw up plans and playlists and just wait...”

Dimitris Psematikas, programme director, Lampsi/Athens

Aimed at a 25-39-year-old target group, Lampsi aims to play “The Best Music In Athens,” which it garners through twice-yearly music research, and a monthly listeners’ poll. Classic hits of the ‘70s and ‘80s mingle with popular current artists like Fytutachos, Shakira, Yanniots Kotsiras, Dido and Mihalis Hadjiyiannis. The station’s hottest rotations come around once every four hours.

Morning glory
Traditionally in Greek radio, the afternoon slots rate the highest. However, Lampsi has chosen to put the emphasis on its 07.00-10.00 morning show, presented by Psematikas and his co-host Katerina Athanasiou. “Katerina and I work well together,” says Psematikas, “and people love it. There’s a great atmosphere and that’s what we want to get across to listeners on their way to work. We want to make their day.”

Psematikas believes there’s ample room for growth in the Greek radio market, but says that every year, reminded him of a Saturday night variety show. “I wanted to see more music people there, less sensationalism and no more distinction between commercial and ‘art’ songs.”

The ongoing debate between “quality” or “art” songs and their commercial counterparts has divided Greek music for decades, creating similar divisions at Greek radio. Only recently have most of the commercial stations adapted a Lampsi-like format of integrating all styles of music into their programming.

Lampsi’s parent company SBS shares Psematikas’ belief about the potential of the Greek radio market, especially now that Greece is part of the euro, and with the Athens Olympic Games to look forward to in 2004. Lampsi’s revenues in 2000—the last full year it was on the air—reached euros 2.2 million. “We’re eager to see the station recover its high ratings and revenue,” says managing director George Binios. “But we are confident that Lampsi will be able to do that because it’s a tried and tested product.”

Clockwise from left: Dimitris Psematikas; the Lampsi morning show team of Dimitris Psematikas (left) and Katerina Athanasiou (right) interview singer Antonis Remos (centre); Lampsi’s main on-air studio.
US webcasts under threat

October 20 is quickly approaching, and when the clock strikes midnight on that day the Internet may become a lot quieter in America. On that day radio stations must start paying royalties for their online broadcasts. More than 300 online radio stations have gone silent ahead of the deadline, and nearly half of those were operated by US radio groups.

Unlike European radio operators, American broadcasters pay royalties only to the writers and publishers of songs, not to the performers via their record labels. It is an exemption that radio has enjoyed since the 1930s. But at the urging of the music industry, Congress passed a law taking away that ability to side-step royalties when it went online.

The subsequent battle over how much broadcasters should pay, if at all, is what has taken American webcasting to the brink of silence. The reason is simple. Many broadcasters are opting to shut down their streaming operations instead of facing the possibility of writing a cheque—particularly during a less-than-stellar economy.

Declining numbers

BRs Media, a San Francisco web consultancy, says that for the first time since it began monitoring webcasting in 1999, American-based internet radio stations represent less than half the stations webcasting. In the last year, BRs says the number of webcasters has declined 31%, with US stations accounting for the majority of the decline (see panel on page 7).

"Simulcasting on the Internet just isn't a smart business decision right now," says Amy Van Hook, director of Internet operations, Entercom Communications, a privately-held group was one of the first to pay royalties and to offer streaming audio. In a gender analysis, they also found that 70% of webcast listeners are men.

Promotional tool

To some extent, Halyburton says the webcasts are already valuable as a promotional tool. With just 21 radio stations streaming audio, Susquehanna racks up a little less than half the audience size that Clear Channel's 192 streaming stations pull in. "Because we were early, people found us," he explains. Something that surely helps Susquehanna is that its stations-including alternative WNNX (99X) Atlanta, country KPLX (The Wolf) Dallas, and triple-A KFOG San Francisco-are among the most successful in their format.

Web radio listeners pick their ads

There has been a "very significant" decline in the number of American consumers clicking on banner ads, says Edison Media Research president Larry Rosin. According to the latest Arbitron/Edison Media study, 70% of consumers say inserted audio ads are a small price to pay in exchange for free audio content. Only 58% said viewing banner ads was worth it.

The study, the ninth conducted, also finds that an increasing number of consumers are willing to pay to hear streamed audio. In January, 14% were willing to pay a small monthly fee, but after this summer's royalty battle in Washington, a survey in July found that 22% were willing to write a cheque. Two thirds were upset with fewer stations broadcasting online. "With fewer stations available today, consumers may simply be getting the point that they'll have to pay," says Rosin.

Researchers also found that 83 million Americans now have access to the web, leading to the question of what media it is taking time away from. Television was most impacted, followed by newspapers and magazines.

Yet 20% said they listen to less radio and 19% listen to fewer CDs because of the web. One other note—34% of respondents said the Internet was "cool and exciting," compared to 35% for TV and 21% for radio.

 Separate research, conducted by the Internet ratings firm MeasureCast, found that American internet radio listening largely occurs at work, with three-quarters of online listening occurring between the hours of 8am and 6pm. MeasureCast also found that a quarter of web radio listeners are between the ages of 25 and 34, with 56% under the age of 35.

In a gender analysis, they also found that 70% of webcast listeners are men.
Music undervalued

The recording industry, represented by the Recording Industry Association of America, is also unhappy with the rates. RIAA CEO Hilary Rosen thinks the Copyright Office should have set the royalty rate lower, stating the decision was based on a misguided reading of the record. "The end result significantly undervalued the music used by Internet radio," says Rosen.

"The inflexible and inflammatory dialogue from the rights holders is not helping," counters Lindahl. He is particularly upset with the record industry's efforts, saying that radio is building its business on the backs of the labels.

One label, Artemis Records, is an exception. It has handed webcasters a one year moratorium on royalty payments for its artists through to August 2003. "In allowing free use of our catalogue at this early stage we hope to stimulate the Internet radio format," says Artemis CEO Danny Goldberg. He sees webcasts as "an incredibly worthy marketing and promotional tool" for exposing his artists.

For artists, it has been a careful walk between their record labels, their bank accounts, and the potential of greater access to fans. Mute Records artist Moby is among the few siding with the webcasters. "For the life of me, I can't see any wisdom or justification in passing an arbitrary law that will only serve to shut down a lot of really cool and vital Internet radio stations," he writes in his online diary.

A handful of other artists, largely unsigned, held a benefit concert in suburban Washington, DC in July to help small webcasters pay their mounting legal bills.

A poster child for what is happening can be found at a station on California's coastline just an hour south of San Francisco. It is there that triple-A KPIG Monterey broadcasts. Its free form, take-a-chance-on-a-record format has distinguished itself from other US stations, winning a loyal following in the process. Many listen via the Internet. But in July, facing the potential of a $4,000 a month royalty bill, KPIG's owners, who also own other US stations, were faced with the necessity of cutting costs and try to make some profits.

"They couldn't afford their corporation for the potential fees when they weren't making any income and they weren't likely to," explains Bill Goldsmith. KPIG was flooded with emails from all over the world, and by late August they found a way to return to streaming. Using a new service provided by Seattle-based RealNetworks, KPIG joined a pay-to-play network that charges listeners $3.95 a month. Not quite the cyber-hype personality of the original stream, but to fans, it is a small price to pay, says Goldsmith.

Other radio groups are looking at similar alternatives. Clear Channel is largely sticking to its original business model, no doubt in part because it has the power of size. It is still, however, trying to find a way to stop losing money on the web.

A report issued by Jupiter Research paints a dire picture for webcasters. "Under any realistic near-term revenue scenario, performance royalties will bankrupt [online] music radio stations," concludes Jupiter analyst David Card. For that reason, he believes only talk and sports formats are viable Internet genres for at least the next two years.

Alternative platform

Who will survive? Card says it will be any company that can see the value for another platform, for example if they are connected to a broadcaster or a record label. Because of a lack of advertising, he predicts all webcasters will lose money for the foreseeable future. "This industry hasn't had its talent issues, but it has the whammy of terrible advertising and the royalty issues," he says.

BRS Media CEO George T. Bundy, noting that the total number of stations online has dropped to levels not seen in over two years, also paints a dire picture. "As long as this copyright issue continues to hang over the heads of US-based webcasters, we foresee the current decline continuing," Bundy, however, is forecasting a "steady growth" for webcasters outside America. "Many of these markets will likely benefit from the current turmoil plaguing the US."

Aiming low

Under the rate structure, Lindahl says he crosses his fingers and hopes for fewer listeners. "It's ironic as a radio guy to be forced to root for low listening levels each month, lest we be forced to cap or take down streams because paying on a per performance basis has the potential to throw these costs into an even more disproportionate relationship with the returns," he says. Yet he knows listeners crave content, noting one of its new talk station peaked with over 5,000 streams on September 11, 2001, while its Hawaiian stations have a large amount of listeners beyond the islands.

Although Entercom has silenced its webcasts, Van Hook believes it won't be forever. "Our hope is to return to streaming someday, but we are not going to do that until the costs go down."

Halyburton says for the time being, his company can only look at the potential of paying hundreds of thousands of dollars to stream as a promotional expense, not as a new way to make money. "Just because things are tough, if at all possible you don't leave your customers behind. We have to fight these other fights, and in the meantime we have to go out and figure out how to offset those costs and try to make some profits."
Ryan Adams after the Gold rush

by Nigel Williamson

Is Ryan Adams the most prolific songwriter in the world today? There certainly can’t be many to touch him. Since the release of his second solo album Gold on Lost Highway last year, the former Whiskeytown singer claims to have recorded sufficient material for another five albums.

After tying with the idea of releasing the entire output as a five volume “official bootleg” series—a notion that unsurprisingly generated little record company enthusiasm—he has compiled 13 of the best post-Gold songs on the single CD, Demolition. The album is released across Europe on Lost Highway on September 23. In the UK only, Demolition was preceded a week earlier by the single Nuclear, which will be released with bonus tracks in a numbered limited edition and deleted after a day.

“The songs come from five different sessions that could have been five different albums,” explains Adams, who is already back in the studio working on his next record. Several are taken from an album he calls 48 Hours, recorded in LA immediately after he’d finished Gold. “I called my producer Ethan Johns and said I’d got more songs I needed to record so went in and did them. The session was really inspired by going to Alain Morisette perform. I thought she was amazing and it just made me feel I had to go back to the studio and try harder.”

Others come from sessions, which Adams refers to as “The Suicide Handbooks,” recorded as a duo with Bucky Baxter, pedal steel player from Adams’s band and former Dylan sideman. Then there are tracks from two separate solo recording sessions months apart in Nashville with his band the Pink Hearts (who are also known as LAX). Finally, a couple of songs come from a nine-track solo session he recorded in Stockholm, Sweden while on tour in late 2001.

“Demolition is not the full follow up to Gold,” says Clive Cawley, marketing manager for Lost Highway in the UK, who likens the release to Beck’s experimental Mutations, which came between that artist’s Odelay and Midnite Vultures.

“But when you’ve got artists as prolific as Beck and Ryan you can’t tell them they can only release an album every three years. So the songs are more than just demos and outtakes. They confirm him as one of the most important American singer-songwriters to emerge in the past two decades.”

Every facet of Adams’s versatile musical personality is represented on the album, from the melodic pop of Nuclear to the acoustic troubadourains of Desire, via alt-country on O Felipe, grunge rock on Starting To Hurt and even slacker humour on Tennessee Sucks.

Currently featuring in the new GAP adverts, Adams arrives in Europe before the UK solo dates in November and is already dropping heavy hints that after the more upbeat, full-band sound of Gold, his next full album will herald a return to the more acoustic roots of his exquisitely mournful debut, Heartbreaker. “After I didn’t want to get a reputation as the bummer king, so I made Gold instead,” he says. “Now I’m ready to be the bummer king again.”

The Levellers Come On again

by Steve Adams

OK, it’s pop conundrum time. Which homegrown band had the most platinum, gold and silver albums in the UK in the 1990s?

The somewhat surprising answer is The Levellers, the Brighton-based indie-folk act, whose eight albums during that decade included 1991’s definitive (and platinum selling) Levelling The Land., the album is released on the independent Hag Records, where the band started their career in the late 1980s, with distribution involving Eagle (UK, Germany), Edel (Austria, Switzerland, Finland, Italy, Portugal), Play It Again Sam (Holland, Belgium, Spain), Playground (Sweden, Norway, Denmark) and BMG (France, Eastern Europe). “We didn’t get on with being on a major label,” adds Cunningham, referring to the band’s split with Warner subsidiary China Records last year. “Warner is so huge and we came across Europe on Lost Highway on September 23. “It sounds more like I like it, I like it, yes I do!” as one Mick Jagger once proclaimed. Well, I like his band’s website, www.rollingstones.com. The front page has the famous tongue logo in all its multi-coloured glory, with banners for News, Tour, Forty Licks, Archive, Virtual Ticket, Community, and Store. All fairly self-explanatory, but what’s so good about the site is the wealth of features and ease of use. By moving your mouse onto each banner it shows what you’ll find beneath the icon. For example, the link for the forthcoming Europe Tour, Forty Licks, has a variety of career-spanning photos, and by clicking on any of the list tracks you’re given a wealth of facts about the record, band anecdotes, and a soundfile. In a nutshell this is as good an artist website as possible, so all credit to programmer Axispoint and designer Netmedia.

Adam Howarth

excellent our format—our station has been heavily influenced by this sound of the underground line she used to travel on, sparked a career that is still on the up. Daniel Finke, deputy head of music at Hot AC station Radio 7 in Ulm, Germany was an early supporter. “Her first single—If You Had My Love—and Waiting for Tonight, we playlisted both tracks in 1998 when they came out, and we still play them now,” he says. “Her music still fits

TEST OF TIME
<table>
<thead>
<tr>
<th>TITLE &amp; ARTIST</th>
<th>countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Eurochart Hot 100 Singles</em></td>
<td></td>
</tr>
</tbody>
</table>

### Top 10 Songs

1. **Murder On The Dancefloor**
   - Artist: Sophie Ellis-Bexter & "Poker Face" (Warner Chappell/Universal)

2. **Hero**
   - Artist: Chad Kroeger & Joey Sent - "Roadrunner" (Warner Chappell)

3. **Stash Stach**
   - Artist: Briosha Boys - "Miss Int./Sony (Not Listed)"

4. **Fantasy**
   - Artist: Apollon - "Playboy (Windesystem Music London)"

5. **Love To See You Cry**
   - Artist: Enrique Iglesias - "Intense (EMI)/RIve Droite/Universal I Sparta -Florida"

6. **Cruise**
   - Artist: Lions (Ft. Stefflon Don) - "East/West (BMI Uk)"

7. **Lieber Gott**
   - Artist: Marlon & Freund - "Home (Copyright Control)"

8. **Walk On Water**
   - Artist: Milk Inc. - "Analo-Subway/Positiva (EMI)"

9. **Moonlight Shadow**
   - Artist: Grease Coverage - "Universal/Digidenge (EMI)"

10. **Mon Amant De St Jean**
    - Artist: Papa Don't Preach - "Papa Don't Preach (EMI)"

### Additional Songs

- **A Thousand Miles**
  - Artist: Vanessa Carlton - "A&M (Universal)"

- **Addicted**
  - Artist: Tiffany 

- **Bach**
  - Artist: Dario Marianelli - "The Da Vinci Code (EMI)"

- **Believe In Me**
  - Artist: Lenny Kravitz - "Virgin (Miss Beast/EMI)"

- **In My Place**
  - Artist: Coldplay - "Parachute (EMI)"

- **Live Like You've Been Killed**
  - Artist: Kool & The Gang - "The Theme (EMI)"

- **Lost**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Mighty Mouse**
  - Artist: M.I.A. - "Liberian Girl (EMI)"

- **My First Time**
  - Artist: Taylor Swift - "Speak Now (EMI)"

- **Oh! You Got The Love**
  - Artist: Doves - "Greatest Hits (EMI)"

- **People Like Us**
  - Artist: Radiohead - "Amnesiac (EMI)"

- **Papa Don't Preach**
  - Artist: Papa Don't Preach - "Papa Don't Preach (EMI)"

- **Piece Of My Heart**
  - Artist: Sawyer Brown - "Sawyer Brown (EMI)"

- **Shake It**
  - Artist: Mary J. Blige - "Shake It (EMI)"

- **Stand Up (For The Champions)**
  - Artist: Lenny Kravitz - "Standing (EMI)"

- **The Box**
  - Artist: The Box - "The Box (EMI)"

- **This Is Not America**
  - Artist: The All-American Rejects - "The All-American Rejects (EMI)"

- **True Love**
  - Artist: True Love - "All We Know (EMI)"

- **You Can't Always Get What You Want**
  - Artist: The Rolling Stones - "You Can't Always Get What You Want (EMI)"

### Additional Artists

- **2 Unlimited**
  - Artist: 2 Unlimited - "Back To Life (2 Unlimited)"

- **A Thousand Miles**
  - Artist: Vanessa Carlton - "A&M (Universal)"

- **Addicted**
  - Artist: Tiffany 

- **A Thousand Reasons**
  - Artist: Taylor Swift - "Speak Now (EMI)"

- **Believe In Me**
  - Artist: Lenny Kravitz - "Virgin (Miss Beast/EMI)"

- **In My Place**
  - Artist: Coldplay - "Parachute (EMI)"

- **Live Like You've Been Killed**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Lost**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Mighty Mouse**
  - Artist: M.I.A. - "Liberian Girl (EMI)"

- **My First Time**
  - Artist: Taylor Swift - "Speak Now (EMI)"

- **Oh! You Got The Love**
  - Artist: Doves - "Greatest Hits (EMI)"

- **People Like Us**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Stand Up (For The Champions)**
  - Artist: Lenny Kravitz - "Standing (EMI)"

- **The Box**
  - Artist: The Box - "The Box (EMI)"

- **This Is Not America**
  - Artist: The All-American Rejects - "The All-American Rejects (EMI)"

- **True Love**
  - Artist: True Love - "All We Know (EMI)"

- **You Can't Always Get What You Want**
  - Artist: The Rolling Stones - "You Can't Always Get What You Want (EMI)"

### Additional Songs

- **2 Unlimited**
  - Artist: 2 Unlimited - "Back To Life (2 Unlimited)"

- **A Thousand Reasons**
  - Artist: Taylor Swift - "Speak Now (EMI)"

- **Believe In Me**
  - Artist: Lenny Kravitz - "Virgin (Miss Beast/EMI)"

- **In My Place**
  - Artist: Coldplay - "Parachute (EMI)"

- **Live Like You've Been Killed**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Lost**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Mighty Mouse**
  - Artist: M.I.A. - "Liberian Girl (EMI)"

- **My First Time**
  - Artist: Taylor Swift - "Speak Now (EMI)"

- **Oh! You Got The Love**
  - Artist: Doves - "Greatest Hits (EMI)"

- **People Like Us**
  - Artist: Lost Boys - "The Game (Zomba)"

- **Stand Up (For The Champions)**
  - Artist: Lenny Kravitz - "Standing (EMI)"

- **The Box**
  - Artist: The Box - "The Box (EMI)"

- **This Is Not America**
  - Artist: The All-American Rejects - "The All-American Rejects (EMI)"

- **True Love**
  - Artist: True Love - "All We Know (EMI)"

- **You Can't Always Get What You Want**
  - Artist: The Rolling Stones - "You Can't Always Get What You Want (EMI)"
# European Top 100 Albums

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

## Top 100 Albums

<table>
<thead>
<tr>
<th>Week 40/02</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Coldplay</td>
<td>Mescaleros</td>
<td>EMI</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>4-6</td>
<td>Eminem</td>
<td>The Eminem Show</td>
<td>Interscope</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>7-10</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way</td>
<td>Warner Bros.</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>11-13</td>
<td>Atomic Kitten</td>
<td>Feels So Good</td>
<td>Innocent/Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>14-16</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>17-19</td>
<td>Bruce Springsteen</td>
<td>The Rising</td>
<td>Columbia</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>20-22</td>
<td>Shakira</td>
<td>Fijate Bien</td>
<td>Polydor</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>23-25</td>
<td>Pink</td>
<td>Missundaztood</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>26-28</td>
<td>Celine Dion</td>
<td>A New Day Has Come</td>
<td>Columbia/Epic</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>29-31</td>
<td>Manu Chao</td>
<td>Radio Bamba Sound System</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>32-34</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>Blue Note</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>35-37</td>
<td>Ash</td>
<td>Intergalactic Sonic Love Planet</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>38-40</td>
<td>Enrique Iglesias</td>
<td>Escape</td>
<td>EMI</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>41-43</td>
<td>Rosalyn</td>
<td>Macht Liebe</td>
<td>Polydor</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>44-46</td>
<td>Nelly</td>
<td>Nelly</td>
<td>Cash Money</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>47-49</td>
<td>Holm &amp; Lotti</td>
<td>My Tribute To The King</td>
<td>EMI/Universal</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>50-52</td>
<td>Linkin Park</td>
<td>Reanimation</td>
<td>Warner Bros.</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>53-55</td>
<td>Queens of the Stone Age</td>
<td>Songs For The Air</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>56-58</td>
<td>Chicago</td>
<td>The Chicago Story</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>59-61</td>
<td>Patrick Bruel</td>
<td>Entre-Deux</td>
<td>RCA</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>62-64</td>
<td>Eva Cassidy</td>
<td>Imagine</td>
<td>Island</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>65-67</td>
<td>Sugababes</td>
<td>Angels With Dirty Faces</td>
<td>Island</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>68-70</td>
<td>Renaud</td>
<td>Boum D'Elver</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>71-73</td>
<td>Oasis</td>
<td>Heathen Chemistry</td>
<td>Virgin</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>74-76</td>
<td>Nickleback</td>
<td>Silver Side Up</td>
<td>Roadrunner</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>77-79</td>
<td>Indochine</td>
<td>Paradise</td>
<td>Columbia</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>80-82</td>
<td>Puddle Of Mudd</td>
<td>Come Clean</td>
<td>Geffen</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>83-85</td>
<td>Evo</td>
<td>Eva-Olution</td>
<td>Polydor</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>86-88</td>
<td>Vanessa Carlton</td>
<td>Be Not Nobody</td>
<td>A&amp;M</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>89-91</td>
<td>No Angels</td>
<td>... Up ...</td>
<td>Polydor</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>92-94</td>
<td>Franco Battiato</td>
<td>Fleurs 3</td>
<td>Columbia</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>95-97</td>
<td>Tiziano Ferro</td>
<td>Rosso Relativo</td>
<td>EMI</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
<tr>
<td>98-100</td>
<td>M-Clan</td>
<td>Defectos Personales</td>
<td>DRO</td>
<td>GB, DE, IT, ES, France, NL, Spain, RO, PL, CZE, HU, AUT, CH, DKK, UK, Ireland, NO, SWE, FIN, HUN, POL, PRT, GRE</td>
</tr>
</tbody>
</table>

---

**SALES BREAKER** indicates that the album entered the national album sales charts of 18 European territories.

---

©VNU Business Media.
### Top National Sellers

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eminem</td>
<td>The Eminem Show</td>
<td>Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Atomic Kitten</td>
<td>Feels So Good</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way</td>
<td>WEA</td>
</tr>
</tbody>
</table>

**DENMARK**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>Blue Note</td>
</tr>
<tr>
<td>2</td>
<td>Elton John</td>
<td>Don't Let The Sun Go Down</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Pink</td>
<td>M!ssundaztood</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Dan Auerbach</td>
<td>C'Mon Let Me Make You A Lover</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

**FRANCE**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Bolton</td>
<td>The Ultimate Collection</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Bryan Adams</td>
<td>Here I Am</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Sandy &amp; Junior</td>
<td>0 Amor Nos Guiara</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>In-Grid</td>
<td>Tu Es Foutu</td>
<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td>Kate Ryan</td>
<td>My Tribute To The King</td>
<td>Bet Roelen/Universal</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Princess</td>
<td>A Hegeda_ Hercegnoi</td>
<td>Som Livre</td>
</tr>
<tr>
<td>2</td>
<td>Queen Latif</td>
<td>Wherever You Will Go</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>Coldplay</td>
<td>Paradize</td>
<td>Island</td>
</tr>
<tr>
<td>4</td>
<td>Shakira</td>
<td>Underneath Your Clothes</td>
<td>Island</td>
</tr>
<tr>
<td>5</td>
<td>King Africa</td>
<td>La Bomba</td>
<td>EMI</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Frankie Valli</td>
<td>The Time Has Come</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>Barbra Streisand</td>
<td>Evergreen</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>3</td>
<td>Zucchero</td>
<td>Ingriditu</td>
<td>Universal</td>
</tr>
<tr>
<td>4</td>
<td>Ricchi E Poveri</td>
<td>Si Sono Participi</td>
<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td>Michelle</td>
<td>Rain</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Herbert Grönemeyer</td>
<td>Mensch</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Atomic Kitten</td>
<td>Feels So Good</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way</td>
<td>WEA</td>
</tr>
<tr>
<td>5</td>
<td>Bustamante</td>
<td>El Aire Que Me Das</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

**HOLLAND**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Las Ketchup</td>
<td>Aapje/The Ketchup Song</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Atomic Kitten</td>
<td>Feels So Good</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way</td>
<td>WEA</td>
</tr>
<tr>
<td>5</td>
<td>Bustamante</td>
<td>El Aire Que Me Das</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

**FLANDERS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avril Lavigne</td>
<td>Complimented</td>
<td>Ariola</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>NSM</td>
<td>Macht Liebe</td>
<td>DRO</td>
</tr>
<tr>
<td>4</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>5</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Las Ketchup</td>
<td>Aapje/The Ketchup Song</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Atomic Kitten</td>
<td>Feels So Good</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way</td>
<td>WEA</td>
</tr>
<tr>
<td>5</td>
<td>Bustamante</td>
<td>El Aire Que Me Das</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

**NETHERLANDS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Las Ketchup</td>
<td>Aapje/The Ketchup Song</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>NSM</td>
<td>Macht Liebe</td>
<td>DRO</td>
</tr>
<tr>
<td>4</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>5</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
</tbody>
</table>

**IRELAND**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>NSM</td>
<td>Macht Liebe</td>
<td>DRO</td>
</tr>
<tr>
<td>3</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>4</td>
<td>Brian Power</td>
<td>Dansplaat</td>
<td>Sony BMG Music</td>
</tr>
<tr>
<td>5</td>
<td>Now &amp; Then</td>
<td>We All Love Our Love</td>
<td>EMI</td>
</tr>
</tbody>
</table>

**TOP 10 NATIONAL SELLERS**

- Eminem
- Avril Lavigne
- Atomic Kitten
- Red Hot Chili Peppers
- Bustamante

**SPECIAL MENTION**

- Norah Jones
- Pink
- Britney Spears
- Coldplay
- Shakira

---

**SALES**

- "The Eminem Show" by Eminem
- "Let It Be" by The Beatles
- "Shake It Off" by Taylor Swift
- "Bohemian Rhapsody" by Queen
- "International Love" by Chris Brown

---

**RANKING**

1. Eminem
2. Avril Lavigne
3. Atomic Kitten
4. Red Hot Chili Peppers
5. Bustamante

---

**LABELS**

- Universal Music Group
- Sony Music Entertainment
- EMI
- Warner Music Group
- Polygram

---

**REPRESENTATIVE SONGS**

- "Lose Yourself" by Eminem
- "In My Room" by Avril Lavigne
- "That's Not My Name" by Atomic Kitten
- "By The Way" by Red Hot Chili Peppers
- "El Aire Que Me Das" by Bustamante

---

**PERIODICALS**

- AmericanRadioHistory.Com
- Billboard
- Rolling Stone

---

**ENDNOTES**

- Based on the national sales charts from 16 European markets.
- Information supplied by The Official Charts Co. (UK); Full chartservice by Media Control GmbH 0049.7221.366201 (Vale Music)
- Labels based on the national sales charts from 16 European markets.
- Information supplied by The Official Charts Co. (UK); Full chartservice by Media Control GmbH 0049.7221.366201 (Vale Music)
- Labels based on the national sales charts from 16 European markets.
Auch Immer is a laidback, soulful yet funky soul can also come from Germany. And if Alicia head of music at CHR station EMs Live in uncompromising lyrics.

A Thousand Miles...

Karen

Zebda

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

'A Thousand Miles' by Vanessa Carlton.

A Thousand Miles is a song by the American singer-songwriter Vanessa Carlton.

The song was released as the lead single from her second studio album, Lioness: Hidden Treasures, in 2002. It was written by Carlton and produced by Steve Lillywhite. The song was a commercial success, reaching number one on the Billboard Hot 100 chart in the United States.

A Thousand Miles is a piano-ballad that features Carlton's signature IDM-tinged sound. The song's lyrics tell the story of a woman waiting for her estranged boyfriend to return, and the pain she feels as she waits for him to come back. The song's melody is simple and straightforward, with Carlton's voice providing the emotional core of the song.

A Thousand Miles has been praised for its emotional depth and its ability to connect with listeners. The song has become a classic and is often cited as one of Carlton's best works.

The song's success was due in part to its catchy melody and Carlton's powerful voice, as well as the song's relatable lyrics. The song's success also helped to establish Carlton as a major artist in the music industry.

A Thousand Miles is a testament to Carlton's talent as a songwriter and performer. The song's success has helped to cement her place in the music industry, and it remains a beloved classic to this day.
Tim Deluxe's  It Just Won't Do (Underwater) remains at the top for another week, becoming only the 14th track in the history of the Dance Traxx chart to make eight weeks at number one. Although the track is still enjoying increased support in both the clubs and at dance retail, it has, however, lost its number one spot on the latter chart to Underworld's The Prophetess.

Drunkemunk's E (Diggance) has to be satisfied with the runner-up position again this week, despite debates on the Spanish and Czech dance charts. In fact, the whole top 10 is looking very settled at the moment, with no newcomers at all this week, although Sinead O'Connor's Troy (Devolution) returns to the top 10 at 10.

Last week's number one on the Movers listing, Fagma's Time and Time Again (Gang Go), is this week's highest new entry in the top 40 at number 15. Fuelled by a sensation, Fagma's 25-to-one jump on the DJ Top 40 chart in Germany, the track—which features the vocals of Damse—has also debuted on the dance charts in Holland, Belgium and Hungary.

With mixes by Tobi Neumann, Roy Malone and Walterman, spread over two 12-inch vinyl maxi-singles, Strump Dumm's Old Skool Beat (Superstar) is the highest of 12 new entries into the Dance Traxx top 100 at number 30. At the moment, it is enjoying an exclusive German chart run, where it went in straight at number three on the DDC chart.

There are eight re-entries in the top 10 this week, led by Praise Cats' Shined On Me (Subliminal), which re-enters at number 29 thanks to a number 10 debut on the UK club chart.

Going back in this week, a year ago on the Traxx chart Roger Sanchez was spending the ninth of his 14 weeks at number one with Another Chance (R-Select/Sony), while five years ago the classic Ultra Nite track Free (Strictly Rhythm) was spending its first and only week at the top of the chart.

---

**EUROPEAN DANCE TRAXX**

**TITLE**

- IT JUST WON'T DO
- TWO MONTHS OFF
- DIVERGING
- WITHOUT ME
- BACK TO CALI
- RECKLESS GIRL
- THE SUMMER IS CALLING
- TROY - THE PHOENIX FROM THE FLAME
- FIVE YEARS AGO
- I WANT YOU BACK
- TIME AND TIME AGAIN
- IT JUST WON'T DO
- TO SHINE ON ME
- STORM ENTERTAINMENT
- THE KETCHUP SONG
- I WANT YOU BACK
- A LIKE A PRAYER
- SWEET DREAMS
- DROP THE BASS
- FREELACER
- BILLIE JEAN
- TO FOURWARD
- LOUD & PROUD
- GREAT HIGHCLOUD
- WATCH DIS

**Original Label**

- Underwater
- D N A (Diggance/Kontor/edel)
- Sony
- BXR (Media)
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG
- BMG

**Peak**

- 1
- 1
- 3
- 5
- 6
- 9
- 9
- 10
- 11
- 11
- 12
- 12
- 13
- 14
- 15
- 16
- 18
- 20
- 23
- 37
- 53
- 27
- 29
- 9
- 3
- 14
- 9
- 6
- 9
- 10
- 10
- 10
- 10

**Weeks**

- 12
- 12
- 6
- 6
- 5
- 3
- 3
- 3
- 3
- 2
- 2
- 2
- 2
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1
- 1

---

**AMSTERDAM DANCE EVENT**

**EUROPE'S MAIN DANCE AND ELECTRONIC MUSIC CONFERENCE**

**Register before Oct 1 for the late registration fee of Euro 225,00**

**ONLINE REGISTRATION NOW POSSIBLE**

[www.amsterdam-dance-event.nl]
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.
GERMANY: 
WDR EINS LIVE

HOLLAND: 
Radio 3FM

SWEDEN: 
RIX FM

FRANCE: 
RTL

BELGIUM: 
Radio Contact F

ITALY: 
Radio 105

SPAIN: 
LOS 40 PRINCIPALES

HOLLAND: 
Radio 538

UK: 
KISS 100

GERMANY: 
BR BAYERN 3

FRANCE: 
Fun Radio

AUSTRIA: 
Ö3

LAS KETCHUP/ASEREJE/’THE KETCHUP SONG
GAVIN ROSSDALE/ADRENALINE
NICK CARTER/HELP ME
PINK/JUST LIKE A PILL
KLEE/’ERINNER DICH
SONO/’2000 GUNS
SUDE/Positivity
SASHA/Rooftop

P. D’AVILA/N. RUSENDE/P. SANTORO/J’SUIS
P’TIT

LENNY FONTANA FEAT. DARRYL D’BONNEAU/’CAN WE DO IT
SHAGGY FT. BRIAN & TONY GOLD/’HEY SEXY LADY
GOLDEN BOY & MISS KITTIN/’RIPPIN’ KITTIN
RICHARD ASHCROFT/CHECK THE MEANING
NICOLE RUSSO/YOU MIGHT BE WRONG
LINKS/AD OGNI RESPIRO
NICK CARTER/HELP ME

DAVID CHARVET/TEACH ME HOW TO LOVE
NICOLE RUSSO/YOU MIGHT BE WRONG
MARIA/’MORE LONELY PEOPLE
SUGABABES/Round Round
THE FRAMES/EVERYTIME

EMINEM/CLEAN IN MY CLOSET
JUNIOR SENIOR/MOVE YOUR FEET
SEAN PAUL/GIMME THE LIGHT
THE STROKES/SOMEDAY
SKA/Selfish

JEAN-JACQUES GODMAN-JE Voudrais
VOUS REVOIR
RÓNAN KEOGHT/’TOMORROW NEVER COMES
JEAN-LOUIS AUBERT-MILLERS, MILLIONS, MILLIARDS
LAS KETCHUP/ASEREJE/’THE KETCHUP SONG
GABIN/DOO UAP, DOO UAP, DOO UAP
LOTTE-J/’AI RESON D’AMOUR
LES RITA MITSOUKO-TITON
BRANDY-’FULL MOON

P. D’AVILA/N. RUSENDE/P. SANTORO/J’SUIS
P’TIT

LENNY FONTANA FEAT. DARRYL D’BONNEAU/’CAN WE DO IT
SHAGGY FT. BRIAN & TONY GOLD/’HEY SEXY LADY
GOLDEN BOY & MISS KITTIN/’RIPPIN’ KITTIN
RICHARD ASHCROFT/CHECK THE MEANING
NICOLE RUSSO/YOU MIGHT BE WRONG
LINKS/AD OGNI RESPIRO
NICK CARTER/HELP ME

CHRISTINA AGUILERA FT. REDMAN/’DIRTY
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

CHRISTIAN AGLIERA FT. REDMAN/’DIRTY
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

JEAN-JACQUES GODMAN-JE Voudrais
VOUS REVOIR
RÓNAN KEOGHT/’TOMORROW NEVER COMES
JEAN-LOUIS AUBERT-MILLERS, MILLIONS, MILLIARDS
LAS KETCHUP/ASEREJE/’THE KETCHUP SONG
GABIN/DOO UAP, DOO UAP, DOO UAP
LOTTE-J/’AI RESON D’AMOUR
LES RITA MITSOUKO-TITON
BRANDY-’FULL MOON

J-RHYM/’THE DEEP END
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

CHRISTINA AGUILERA FT. REDMAN/’DIRTY
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

JEAN-JACQUES GODMAN-JE Voudrais
VOUS REVOIR
RÓNAN KEOGHT/’TOMORROW NEVER COMES
JEAN-LOUIS AUBERT-MILLERS, MILLIONS, MILLIARDS
LAS KETCHUP/ASEREJE/’THE KETCHUP SONG
GABIN/DOO UAP, DOO UAP, DOO UAP
LOTTE-J/’AI RESON D’AMOUR
LES RITA MITSOUKO-TITON
BRANDY-’FULL MOON

J-RHYM/’THE DEEP END
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

CHRISTINA AGUILERA FT. REDMAN/’DIRTY
SHAKIRA/’UNDERNEATH YOUR CLOTHES
EMINEM/CLEAN IN MY CLOSET
WILLY DENZEY/’QUE VOUS DIRE
MOBY/’IN THIS WORLD
L5/’AIMÉ

JEAN-JACQUES GODMAN-JE Voudrais
VOUS REVOIR
RÓNAN KEOGHT/’TOMORROW NEVER COMES
JEAN-LOUIS AUBERT-MILLERS, MILLION
Station Reports include all new additions to the playlist. Some reports will also include special events or songs receiving special attention during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include factoids, abbreviated as indicated by the abbreviation “AC.” Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (S).

**GERMANY**

**ANTINE BAVEN/Munich P**
Brigiede Offerwal - Prog. Director
Playlist Additions:
Revolver von Elvis Presley
Praise Your Name
Bells Are Ringing

**RADIO Fm/Baden-Baden P**
Ira Delev Hillmann - Prog. Dir.
Playlist Additions:
Leann Rimes -The Longest Road
Sophie Elle-Bester Get Over You

**NRK/Roland**
Jan Beig-Bangard - Prog. Director
Playlist Additions:
Ohne Dich
Es Lebe Das Laster

**DELTA R/&hellip;
Sascha Thiel - Prog. Director & MD
Playlist Additions:
Both of Us
It's a Lie

**CHR**
Klaus Holzhuber - Program Director
Playlist Additions:
Endless Love
Love

**RADIO Fm/REICH**
Sascha Künk - Programme Director
Playlist Additions:
Soul

**AC**
Jens Lampe - Marketing
Playlist Additions:
Blind Faith
Love

**AC**
Wolfgang G. - Dir.
Playlist Additions:
Love

**AC**
Johannes Kosinski - Prog. Director
Playlist Additions:
Box Car Train

**UNITED KINGDOM**

**KSTE/102 FM**
Mike Walsh - Head of Music
Playlist Additions:
Sugababes-Round Round

**BBC RADIO 2/ London P**
Colin Martin - Executive Prod., Music
Playlist Additions:
You Make Me

**AC**
Richard Broadbent - Programme Director
Playlist Additions:
Shine

**AC**
Laura Stickling - Head Of Music
Playlist Additions:
Love

**RADIO HAMBURG/Hamburg P**
Marcel Becker - Programme Director, Power Rotation
Playlist Additions:
Get A Life

**RADIO ®/Ludwigshafen P**
Anton Eulenspiegel - Head Of Music
Playlist Additions:
Hallelujah

**AC**
Carl-Henry - Head Of Music
Playlist Additions:
Underneath Your Clothes

**RADIO 2/2 Ludwigshafen P**
Alex Pacheco - Head Of Music
Playlist Additions:
Sugar

**SWR/ Baden-Baden/STUTTGART P**
Gerald Hug - Programme Director
Playlist Additions:
Across The Universe

**SW**
Mary-Ellen - Head of Music
Playlist Additions:
Crazy

**ITALY**

**101 NETWORK/ Milano P**
Luigi Ambrosio - Director
Playlist Additions:
One Love

**PASSENGER/Genova P**
Harald Sehoritz - Prog. Director
Playlist Additions:
More Than A Zip

**RAadio DELAY NETWORK/Milano P**
Dana Liss - Head Of Music
Playlist Additions:
Do It

**ITALY**

**N §REPUBLICA**
Ebbe Frank Lindelof - Head Of Music
Playlist Additions:
Behold The Lamb

**NRJ BELGIUM/Brussels P**
Vranz van Maaren - PD
Playlist Additions:
Smile

**TUNISIE/Parma B**
Vladi Barrosa - Head Of Music
Playlist Additions:
Power Rotation

**NOORD HOLLAND/Breda P**
Joel DaVinci - Head Of Music
Playlist Additions:
Do It

**AC**
Gonzalo Andrade - Prog. Director
Playlist Additions:
Love

**AC**
Brian - Head Of Music
Playlist Additions:
Future

**AC**
Mike Towers - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Sjoerd Esmeijer - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Brian - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Dany/black - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Brian - Head Of Music
Playlist Additions:
Power Rotation

**Nederland**

**SWITZERLAND**

**RADIO Suisse/G**
Veil Arnaud - Head Of Music
Playlist Additions:
Power Rotation

**LUCA/Geneva G**
Sandra Horwitz - Prog. Director
Playlist Additions:
All Night Long

**RAadio DELAY NETWORK/Milano P**
Dana Liss - Head Of Music
Playlist Additions:
Do It

**AC**
Massimo - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Bruno - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Nicola - Head Of Music
Playlist Additions:
Power Rotation

**AC**
David - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Stefano - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Andrea - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Alessandro - Head Of Music
Playlist Additions:
Power Rotation

**AC**
Massimo - Head Of Music
Playlist Additions:
Power Rotation
Alyona Tatarenko - Prog. Director
Gyula Novaki - Music Director
Sandor Buza - Music Dir

Playlist Additions:
CHR
RADIO VYSOCINA/Jihlava S

Power Rotation Add:
CHR
ATHENS RADIO DEEJAY 95.2/Athens G

Power Rotation:
CHR
RADIO ZET/Warsaw P

CHR

Playlist Additions:
Richard Ashcroft - Check The Meaning
David Usher - Alone In The Universe
Myslovitz - Spredzawy Marzen
Zemsta - Oj Kot!
Mark Knopfier - Why Aye Man
In-Grid - Tu Es Foutu (Tu M'As Promis)
Paul Weller - Everyone Say HI
Milky - Just The Way You Are

Kir ly Linda - Club Song
Sophie Ellis-Bextor - Murder On The Dancefloor
Shakira - Underneath Your Clothes
MC Solaar - Inch' Allah
Kylie Minogue - Love At First Sight
Jenifer - Au Soleil
Calogero - En Apesanteur
Noa - We
Iva Fruhlingova - 0- Tu yeux Quand Tu Veux
Eskobar - Into Space
Cornershop - Staging The Plaguing Of

No Angels - Still In Love With You
Garbage - Shut Your Mouth
R.Kelly - Heaven I Need A Hug
Horen's Big Fish - More Freedom
Exit - My Day
Blue - One Love
Supermen Lovers - Diamonds For Her

Las Ketchup - Asereje/The Ketchup Song

VIVA / PLUS / Cologne P
Kir ly Linda - Club Song

En-Grid - Tu Es Foutu (Tu M'As Promis)

Power Plays:
CHR
RTL RADIO LETZEBUERG/Luxembourg S

Heavy Rotation:
CHR
MTV ITALY/Southern Feed P

Heavy Rotation:
CHR
MTV FRANCE/Paris P

Heavy Rotation:
CHR
MTV/Nordic Feed P

Heavy Rotation:
CHR
Raphael Da Silva - Music Programmer
MCM2/Paris P

Heavy Rotation:
CHR
Marcus Adam - Head Of Music

Heavy Rotation:
CHR
Avril Lavigne - Complicated

Heavy Rotation:
CHR
Sugababes - Round Round

Heavy Rotation:
CHR
Massive Tone - Cruisen

Heavy Rotation:
CHR
Raven Maize - Fascinated

Heavy Rotation:
CHR
Westbam & Nena - Oldschool, Baby

Heavy Rotation:
CHR
Shakira - Underneath Your Clothes

Heavy Rotation:
CHR
No Angels - Still In Love With You

Heavy Rotation:
CHR
Red Hot Chili Peppers - By The Way

Heavy Rotation:
CHR
Avril Lavigne - Complicated

Heavy Rotation:
CHR
Jovantoft - Salvami

Heavy Rotation:
CHR
Christina Milian - AM To PM

Heavy Rotation:
CHR
Tiziano Ferro - Perdono

Power Plays:
CHR
Shakira - Whenever Wherever
Scooter - Rampl The Logical Song
Jovantoft - Salvami
Christina Milian - AM To PM

Power Plays:
CHR
FSTONIA/Sol Musica/Madrid P

Power Plays:
CHR
MTV ITALY/Southern Feed P

Power Plays:
CHR
MTV/Nordic Feed P

Power Plays:
CHR
MTV/UK Feed P

Power Plays:
CHR
Raphael Da Silva - Music Programmer
MCM2/Paris P

Power Plays:
CHR
Marcus Adam - Head Of Music

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Sugababes - Round Round

Power Plays:
CHR
Massive Tone - Cruisen

Power Plays:
CHR
Raven Maize - Fascinated

Power Plays:
CHR
Westbam & Nena - Oldschool, Baby

Power Plays:
CHR
Shakira - Underneath Your Clothes

Power Plays:
CHR
No Angels - Still In Love With You

Power Plays:
CHR
Red Hot Chili Peppers - By The Way

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Jovantoft - Salvami

Power Plays:
CHR
Christina Milian - AM To PM

Power Plays:
CHR
Tiziano Ferro - Perdono

Power Plays:
CHR
Shakira - Whenever Wherever
Scooter - Rampl The Logical Song
Jovantoft - Salvami
Christina Milian - AM To PM

Power Plays:
CHR
FSTONIA/Sol Musica/Madrid P

Power Plays:
CHR
MTV ITALY/Southern Feed P

Power Plays:
CHR
MTV/Nordic Feed P

Power Plays:
CHR
MTV/UK Feed P

Power Plays:
CHR
Raphael Da Silva - Music Programmer
MCM2/Paris P

Power Plays:
CHR
Marcus Adam - Head Of Music

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Sugababes - Round Round

Power Plays:
CHR
Massive Tone - Cruisen

Power Plays:
CHR
Raven Maize - Fascinated

Power Plays:
CHR
Westbam & Nena - Oldschool, Baby

Power Plays:
CHR
Shakira - Underneath Your Clothes

Power Plays:
CHR
No Angels - Still In Love With You

Power Plays:
CHR
Red Hot Chili Peppers - By The Way

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Jovantoft - Salvami

Power Plays:
CHR
Christina Milian - AM To PM

Power Plays:
CHR
Tiziano Ferro - Perdono

Power Plays:
CHR
Shakira - Whenever Wherever
Scooter - Rampl The Logical Song
Jovantoft - Salvami
Christina Milian - AM To PM

Power Plays:
CHR
FSTONIA/Sol Musica/Madrid P

Power Plays:
CHR
MTV ITALY/Southern Feed P

Power Plays:
CHR
MTV/Nordic Feed P

Power Plays:
CHR
MTV/UK Feed P

Power Plays:
CHR
Raphael Da Silva - Music Programmer
MCM2/Paris P

Power Plays:
CHR
Marcus Adam - Head Of Music

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Sugababes - Round Round

Power Plays:
CHR
Massive Tone - Cruisen

Power Plays:
CHR
Raven Maize - Fascinated

Power Plays:
CHR
Westbam & Nena - Oldschool, Baby

Power Plays:
CHR
Shakira - Underneath Your Clothes

Power Plays:
CHR
No Angels - Still In Love With You

Power Plays:
CHR
Red Hot Chili Peppers - By The Way

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Jovantoft - Salvami

Power Plays:
CHR
Christina Milian - AM To PM

Power Plays:
CHR
Tiziano Ferro - Perdono

Power Plays:
CHR
Shakira - Whenever Wherever
Scooter - Rampl The Logical Song
Jovantoft - Salvami
Christina Milian - AM To PM

Power Plays:
CHR
FSTONIA/Sol Musica/Madrid P

Power Plays:
CHR
MTV ITALY/Southern Feed P

Power Plays:
CHR
MTV/Nordic Feed P

Power Plays:
CHR
MTV/UK Feed P

Power Plays:
CHR
Raphael Da Silva - Music Programmer
MCM2/Paris P

Power Plays:
CHR
Marcus Adam - Head Of Music

Power Plays:
CHR
Avril Lavigne - Complicated

Power Plays:
CHR
Sugababes - Round Round

Power Plays:
CHR
Massive Tone - Cruisen

Power Plays:
CHR
Raven Maize - Fascinated

Power Plays:
CHR
Westbam & Nena - Oldschool, Baby

Power Plays:
CHR
Shakira - Underneath Your Clothes

Power Plays:
CHR
No Angels - Still In Love With You

Power Plays:
CHR
Red Hot Chili Peppers - By The Way
**ON THE AIR**

*M&M's weekly airplay analysis column*

Avril Lavigne holds her number one position on the European Radio Top 50 for the second week with "Compliments (Arista)" and Las Ketchup climb 3 to 2 with their Most Added track, "Aurre! The Ketchup Song" (Columbia). The week's highest new entry is US rapper Nelly (picture) ft. Kelly Rowland with "Dilemma" (Universal). Morten Bach, Programme Director at CHR station Radio ABC in Randers, Denmark added the song to his playlist immediately. "It's a great song," he says. "We selected it as a powerhouse right away when adding the track, because it is very melodic and for me it is even better that Nelly's hit single "Hot In Herre" (Universal), as it sounds happier."

Bach says the track has a very positive air to it "and it fits our playlist perfectly as we play a lot of R&B style music. Dilemma has a nice edge, it's more happening and uplifting than most R&B songs, which is also reflected in the lyrics, as they are not about a broken heart but is a positive statement from her to him."

The chart's second highest new entry this week is U2's (pictured) next track "Electrical Storm" (Island), entering at 31. The track, which has been picked up by radio stations across Europe, features the classic U2 sound. Despite—or perhaps because of—this Bach is a little sceptical towards the new single. He has not added it to his playlist yet, arguing: "We are never too old for us, so I am waiting to see how it is doing at the other stations before playlisting it." He adds: "As we are a more pop and R&B-oriented station rock takes a bit of a back seat with us."

There have meanwhile been some changes at Radio ABC, according to Bach, including employing a new afternoon host. Furthermore, the station is already starting to prepare for its big Christmas party for which they have already secured live performances by Lasgo, Ian Van Dahl and Dee. As in the past Bach expects around 3,000 people to show up. Radio ABC's latest guest was Rene Diff, vocalist with former local pop outfit Aqua. "He just released his new single "Let It All Out (Push It)" (Universal) in Denmark, where it is a great success. It is a rocky interpretation of Push It by Salt-N-Pepa. The harder, edgier sound of the track marks the difference to the soft and poppy aqua sound."

Considerable movement in the European Radio Top 50 suggests the summer break is well and truly over, with four tracks—in addition to Nelly & Kelly Rowland and U2—entering the chart. In at 41 comes Jakarta ft. Seal and My Vision (Rulin), while at number 42 come UK rockers Supergrass with their new single "Grace" (Parlophone). At 43 Manchester's finest, Oasis, enter the chart with "Little By Little" (Big Brother/Sony), while Danish pop outfit Ace of Base enter the charts on number 48 with "Beautiful Morning" (Mega/Edel). US retro-rocker Lenny Kravitz meanwhile re-enters at 49 with "Believe In Me" (Virgin).

---

**EUROPEAN RADIO TOP 50**

<table>
<thead>
<tr>
<th>RW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Total Stations</th>
<th>New Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>AVRIL LAVIGNE/Bitter Spirit (ARISTA)</td>
<td>74</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Vanessa Carlton/A Thousand Miles</td>
<td>57</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Las Ketchup/A Little Little Conversation</td>
<td>59</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>Sugababes/Round Round</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>Coldplay/In My Place</td>
<td>49</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Ronan Keating/I'm Gonna Be Alright</td>
<td>50</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>Celine Dion/I'm Alive</td>
<td>49</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>Bon Jovi/Everyday</td>
<td>49</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>Shakira/Underneath Your Clothes</td>
<td>49</td>
<td>0</td>
</tr>
</tbody>
</table>

week 40/02 © VNU Business Media

---

Mimi Hubner

---

**The European Radio Top 50 chart is based on a weighted-scoring system.**

Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TB = Total Stations

*New* indicates singles which previously featured in the Border Breakers chart.

Highest New Entry, Greatest chart points gained.
North-Rhine Westphalia licence, Viva spokesperson Katrin Mehler says that Viva is still interested in radio, and has been watching musical TV activities. “Wherever we have Viva television, we are interested in Viva Radio,” she tells M&M, “but in the current economic climate, we don’t find this particular project opportune.” Viva Radio’s only employee to date, Uli Krapp, is understood still to be busy looking for possible frequencies elsewhere.

But Dieter Gorny may well have on his mind other things than radio at the moment. In recent months, he has had to fight off a takeover bid by MTV, and integrate AOL Time Warner as hands-on managers; now he’s engaged in repositioning Viva’s seriously loss-making Viva Plus TV channel as The Box.

As far as the future of the North-Rhine Westphalia’s AM licence is concerned, LFM spokesperson Peter Widok says the licence was awarded jointly to Viva and Radio NRW. Therefore if Radio NRW says it wants to carry on alone, the LFM might simply accept the offer, although it is not obliged to do so. It could re-devote the frequencies, which will almost certainly be the case if Radio NRW withdraws as concerned, LfM spokesperson Peter Widlok says the licence was awarded jointly to Viva and Radio NRW.

CASE If Radio NRW withdraws as the purchaser, Radio NRW is concerned, LfM spokeperson Peter Widlok says the licence was awarded jointly to Viva and Radio NRW.

Therefore if Radio NRW says it wants to carry on alone, the LFM might simply accept the offer, although it is not obliged to do so. It could re-devote the frequencies, which will almost certainly be the case if Radio NRW withdraws as concerned, LfM spokeperson Peter Widlok says the licence was awarded jointly to Viva and Radio NRW.

One worry for team Bon Jovi is the ministry of creative achievement.”

What’s different this time, explains Buckwell, is that Universal has not opted for a single global online partner. “Now each territory decides on their preferred local partner—including T-Online in Germany, Wanadoo in France, Rollstone.com in the US, MSN Japan and Terra in Brazil,” he says. “This way we can cover 50 territories and get a complete buy-in from the website in the marketplace.”

But for new marketing technology to have any impact, there has to be a strong product, “The band are our direct-to-consumer channel. We can get the product to market in a way we couldn’t before,” says Buckwell.

“I feel it represents a paradigm shift in the marketing and selling of music—the album as a sort of contractual relationship with the artist,” says Tsunami Entertainment’s Bruce Kirkland. “But this is more than a fan-based initiative,” he says. “The industry is under attack from file-sharing and piracy and most of the press is focused on negative perceptions—the RIAA shutting down Napster, and copyrighting technology that doesn’t work, and the industry response of discounting records—and a lot of this is regarded as anti-fan. So we feel there needs to be another way of responding—you can deal with it in a more positive way that’s a win-win for the industry and consumers.”

One worry for team Bon Jovi is that bringing every purchaser directly to the website might obviate the need for the retail middleman.

If it does raise the whole database issue,” concedes Kirkland. “As soon as you start accumulating large numbers of names it gets people nervous—particularly in retail sectors. In many cases we’re more worried about our customers the better. We’re very conscious that this should support the business and not detract. We’re all obsessed with serving customers better.

Backwell is keen to stress that American XS is “just part of the marketing mix. We also had a huge event at [London’s] Shepherd’s Bush Empire [on September 18]. This was a launch show for the new album which was filmed and broadcast to 20 venues across Europe—predominantly UCI cinemas—and onto the web where we’ve placed it in over 50 countries.”

What’s different this time, explains Buckwell, is that Universal has not opted for a single global online partner. “Now each territory decides on their preferred local partner—including T-Online in Germany, Wanadoo in France, Rollstone.com in the US, MSN Japan and Terra in Brazil,” he says. “This way we can cover 50 territories and get a complete buy-in from the website in the marketplace.”

But for new marketing technology to have any impact, there has to be a strong product, “The band are our direct-to-consumer channel. We can get the product to market in a way we couldn’t before,” says Buckwell.

“I feel it represents a paradigm shift in the marketing and selling of music—the album as a sort of contractual relationship with the artist,” says Tsunami Entertainment’s Bruce Kirkland. “But this is more than a fan-based initiative,” he says. “The industry is under attack from file-sharing and piracy and most of the press is focused on negative perceptions—the RIAA shutting down Napster, and copyrighting technology that doesn’t work, and the industry response of discounting records—and a lot of this is regarded as anti-fan. So we feel there needs to be another way of responding—you can deal with it in a more positive way that’s a win-win for the industry and consumers.”

One worry for team Bon Jovi is that bringing every purchaser directly to the website might obviate the need for the retail middleman.

If it does raise the whole database issue,” concedes Kirkland. “As soon as you start accumulating large numbers of names it gets people nervous—particularly in retail sectors. In many cases we’re more worried about our customers the better. We’re very conscious that this should support the business and not detract. We’re all obsessed with serving customers better.

Backwell is keen to stress that American XS is “just part of the marketing mix. We also had a huge event at [London’s] Shepherd’s Bush Empire [on September 18]. This was a launch show for the new album which was filmed and broadcast to 20 venues across Europe—predominantly UCI cinemas—and onto the web where we’ve placed it in over 50 countries.”

What’s different this time, explains Buckwell, is that Universal has not opted for a single global online partner. “Now each territory decides on their preferred local partner—including T-Online in Germany, Wanadoo in France, Rollstone.com in the US, MSN Japan and Terra in Brazil,” he says. “This way we can cover 50 territories and get a complete buy-in from the website in the marketplace.”

But for new marketing technology to have any impact, there has to be a strong product, “The band are our direct-to-consumer channel. We can get the product to market in a way we couldn’t before,” says Buckwell.

“I feel it represents a paradigm shift in the marketing and selling of music—the album as a sort of contractual relationship with the artist,” says Tsunami Entertainment’s Bruce Kirkland. “But this is more than a fan-based initiative,” he says. “The industry is under attack from file-sharing and piracy and most of the press is focused on negative perceptions—the RIAA shutting down Napster, and copyrighting technology that doesn’t work, and the industry response of discounting records—and a lot of this is regarded as anti-fan. So we feel there needs to be another way of responding—you can deal with it in a more positive way that’s a win-win for the industry and consumers.”

One worry for team Bon Jovi is that bringing every purchaser directly to the website might obviate the need for the retail middleman.

If it does raise the whole database issue,” concedes Kirkland. “As soon as you start accumulating large numbers of names it gets people nervous—particularly in retail sectors. In many cases we’re more worried about our customers the better. We’re very conscious that this should support the business and not detract. We’re all obsessed with serving customers better.

Backwell is keen to stress that American XS is “just part of the marketing mix. We also had a huge event at [London’s] Shepherd’s Bush Empire [on September 18]. This was a launch show for the new album which was filmed and broadcast to 20 venues across Europe—predominantly UCI cinemas—and onto the web where we’ve placed it in over 50 countries.”

What’s different this time, explains Buckwell, is that Universal has not opted for a single global online partner. “Now each territory decides on their preferred local partner—including T-Online in Germany, Wanadoo in France, Rollstone.com in the US, MSN Japan and Terra in Brazil,” he says. “This way we can cover 50 territories and get a complete buy-in from the website in the marketplace.”

But for new marketing technology to have any impact, there has to be a strong product, “The band are our direct-to-consumer channel. We can get the product to market in a way we couldn’t before,” says Buckwell.
### BORDER BREAKERS

**Week 40/02**

<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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>7</td>
<td>LAS KETCHUP/ASEREJE/THE KETCHUP SONG (COLUMBIA)</td>
<td>SPAIN</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>20</td>
<td>Elvis vs. JXL/A Little Less Conversation (RCA)</td>
<td>Holland</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>15</td>
<td>Moony/DoVe (I'll Be Loving You) (Cream/Positiva)</td>
<td>Italy</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>26</td>
<td>Tiziano Ferro/Perdone (EMI)</td>
<td>Italy</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>26</td>
<td>Mad/House/Like A Prayer (Bio/Various)</td>
<td>France</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>16</td>
<td>4</td>
<td>Ace Of Base/Beautiful Morning (Mega/Edel)</td>
<td>Denmark</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>&gt;</td>
<td>NE</td>
<td>Hooverphonic/The World Is Mine (Columbia)</td>
<td>Belgium</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>7</td>
<td>In-Grid/Tu Es Foutu (Tu M'As Promis) (Zyx)</td>
<td>Switzerland</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>&gt;</td>
<td>NE</td>
<td>Ian Van Dahl/Try (Antler-Subway)</td>
<td>Belgium</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>3</td>
<td>Milky/Just The Way You Are (Multiply)</td>
<td>Italy</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>19</td>
<td>David Guetta/Love Don't Let Me Go (Virgin)</td>
<td>France</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>23</td>
<td>David Charvet/Leap Of Faith/Jusqu' Au Bout (Mercury)</td>
<td>France</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>19</td>
<td>13</td>
<td>Kate Ryan/Désenchantée (Antler-Subway)</td>
<td>Belgium</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>7</td>
<td>Lutricia McNeal/Perfect Love (Bonnier)</td>
<td>Sweden</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>&gt;</td>
<td>NE</td>
<td>DJ Sammy &amp; Yanou ft. Do/Heaven (Universal)</td>
<td>Germany</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>7</td>
<td>5</td>
<td>J.CA/A/Begin To Wonder (Virgin)</td>
<td>Italy</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>9</td>
<td>Lasgo/Alone (A&amp;S/Antler-Subway)</td>
<td>Belgium</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>23</td>
<td>2</td>
<td>Trucks/It's Just Porn Mum (Universal)</td>
<td>Norway</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>25</td>
<td>2</td>
<td>Tiziano Ferro/Imbranato (EMI)</td>
<td>Italy</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>3</td>
<td>Joe Cocker/Never Tear Us Apart (EMI)</td>
<td>Germany</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>8</td>
<td>A-Ha/Lifelines (WEA)</td>
<td>Germany</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>&gt;</td>
<td>RE</td>
<td>A-Ha/Forever Not Yours (WEA)</td>
<td>Germany</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>13</td>
<td>Bombunk Me's ft. Jessica Folcker/Crack It Something Going On (Epidrome)</td>
<td>Finland</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>10</td>
<td>9</td>
<td>Manu Chao/Mister Bobby (Virgin)</td>
<td>France</td>
<td>8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a blue bullet.*

### HOTLINE

**Edited by Hamish Champ**

The five major UK record companies breathed a collective sigh of relief following last week's acceptance by the Office of Fair Trading (OFT) that they'd not colluded to block local retailers buying cheap CD imports. But the OFT warned it would be watching out for any "evidence of continuing anti-competitive agreements", in which case they'd be onto the companies like a hound after a rabbit. Well, near enough.

As we revealed exclusively in this column in July, Capital Radio's ex-group director of programmes Richard Park (pictured) has signed a deal to set up a record label with Universal Music UK. Park is still tied to a lucrative consultancy agreement with his old employers that expires at the end of this month, which explains why no official announcement has been made by Universal. Meanwhile, Park is set to star as the "headman" in BBC TV's new reality show Fame Academy—which borrows the format of Spain's hugely successful Operacion Triunfo—later this year. Hotline hopes the academy students aren't of an unduly sensitive disposition.

Just a week after the Madrid press launch of a charity CD which he described as "the most ambitious project developed by Universal Music Spain [UMS] for the world market" MD Carlos Rubio has resigned. Hotline understands "policy differences" with Miami-based Jesus Lopez, chairman and CEO Latin America and Iberian Peninsula, Universal Music International, who has signed a contract with Universal Music Group—"had we not done that he'd be onto the companies like a hound after a rabbit". The nominations for the MTV Europe Music Awards. We...
**The most aired songs in Europe's leading radio markets**

**UK**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**Spain**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**Scandinavia**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**The Netherlands**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**FRANCE**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**Italy**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

**Hungary**

| Week | Artist/Title | Original Label | SS | TR | W | GSA | FRANCE | ITALY | HUNGARY | SPANISH MARKET | SCANDINAVIAN MARKET | THE NETHERLANDS | POLAND |
|------|--------------|----------------|----|----|---|-----|--------|------|--------|------------|-----------------|-----------------|--------|--------|

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

Data supplied by M&M from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.
THE ALBUM
10 years after his last studio solo album Peter Gabriel returns with his 12th - UP. Throughout his multi-million selling solo career Gabriel has continually pushed the boundaries of popular music and UP is no exception; literate and soulful, musically eclectic and rhythmically sophisticated. Ten songs that create what Gabriel calls a "bookends" record; dealing more with the beginning and the end of life than the middle but always with a strong notion of renewal and hope.

UP includes collaborations with a wide range of musicians including drummers Manu Katche, Ged Lynch, the familiar faces of David Rhodes (Guitar) and Tony Levin (Bass) as well as some great Upright Bass played by Danny Thompson. There is also a wide range of singers from the wonderful and sadly departed Nusrat Fateh Ali Khan to the Blind Boys of Alabama.

UP is released on Virgin Records on 23 September 2002

PROMOTIONAL UPDATE
- International long lead press completed at Realworld in July
- First European live performance on 31 August at Virgin Germany's 20th anniversary
- International interview access to Peter in September
- In market promo visits to Germany, France, Italy and Spain completed in mid-September
- TV specials being shot at Peter's Realworld Studios in September, including live performance
- The Barry Williams Show single serviced to radio in August
- The Barry Williams Show video directed by Sean Penn. The video is already causing a storm across Europe for its controversial visual and lyrical content.
- Full generic radio interview available to partner radios

LIVE
- Very successful European club shows in Milan and Paris in mid-September
- Full USA tour from early November

MARKETING
- TV campaigns running from launch in: France, Germany, Austria, Finland, Holland, Norway, Sweden, Switzerland
- Radio campaigns running from launch in: France, Italy, Spain, Portugal, Austria, Ireland
- Comprehensive print advertising across Europe
- Full retail marketing plans in place in all markets across Europe
- Generic online tools provided to all markets for use with partner sites.

"mesmerising... this is as good as anything he has done" Q Magazine ****
Peter Gabriel's solo career spans an amazing 25 years and his new album titled UP, will be his 12th solo album. UP - is released on the 23rd September 2002

For further information, contact: Matt Osborne at Virgin Records

t: +44 020 8964 6028 f: +44 020 8964 6193 e: matt.osborne@virginmusic.com
BEFORE ANYONE DID ANYTHING,
ELVIS DID EVERYTHING.

WWW.ELVISNUMBERONES.COM
The new album featuring the beautiful single "Little Things"
The follow up to the 2 million selling "Acoustic Soul"