



Eva Cassidy's *Imagine* (Blix Street) is the highest new entry on this week's European Top 100 Albums chart, at number nine.

we talk to radio

M&M chart toppers this week

- Eurochart Hot 100 Singles**
EMINEM
Without Me
(Interscope)
- European Top 100 Albums**
RED HOT CHILI PEPPERS
By The Way
(Warner Bros.)
- European Radio Top 50**
VANESSA CARLTON
A Thousand Miles
(A&M)
- European Dance Traxx**
TIM DELUXE
It Just Won't Do
(Underwater)

Inside M&M this week

PEER PRESSURE

This week's online spotlight focuses on P2P services, providing an overview of the various legal and illegal sites available. Intellectual property lawyer Susannah Cope also offers her views on the recent KaZaA court cases. **Pages 5-7**

BRENT CELEBRATES

As MTV Europe celebrates its 15th birthday this year, *Hamish Champ* talks to the man who's been at the helm of the music channel in Europe for the past five years, its president & CEO Brent Hansen. **Page 8-9**

ELVIS IS KING

Elvis is alive and well and living in Holland. Elvis de Oliviera that is. Otherwise known as E-Life, the rapper who is riding high in the lowlands with his new single *K.I.T.A.* (*Bring It On*) on Edel. **Page 10**

Radio Intelligence launches in Europe

by Emmanuel Legrand

LONDON — "Research is the most powerful tool radio can use and there are still too many stations in Europe who are not relying on it."

This is the view of former RTL Media Group vice president for radio Peter Waak, who is launching Radio Intelligence, which is poised to become one of Europe's leading radio research companies.

After securing the services of a group of broadcast experts, Waak says Stockholm-based Radio Intelligence already has clients from major

radio groups in Sweden and the UK, as well as a key US player.

"We have put together a full team with special skills in all important areas needed to succeed—management, research, marketing, programming, music scheduling," he says. "Our aim is to provide strategic weapons available."

The Radio Intelligence founding team comprises Waak as president, Björn Mohr as head of programming and strategy and Markus Önnestam as head of music and research. Waak, *continued on page 21*



Spain's hit talent show unveils in Italy

by Mark Worden

MILAN — Even if executives at Sony and Warner admit that it is unlikely to repeat the staggering success of Spain's *Operación Triunfo*, they are confident that the Italian version of the talent show, *Operazione Triunfo*, will work both as an A&R exercise and as a record seller.

The 16-part series, which airs on the Silvio Berlusconi-owned TV station Italia Uno from September 4, could be described as a cross between *Big Brother* and *Popstars*. Contestants live under the same roof and one of their number is eliminated each week, meanwhile their on-screen performances of hit songs culminate with the winner being rewarded a record deal.

It has yet to be announced whether this deal will be with Sony or with Warner, but, in the meantime, the majors will alternate the production of the ten, weekly compilation CDs that will be released in tandem with the shows. The compilations will feature the contestants' covers, followed by instrumental versions of the same tracks, so that listeners can sing along at home, karaoke-style.

As previously reported in *Music & Media*, *Operacion Triunfo* has been phenomenally popular in Spain, with Vale Music, the indie label that released the accompanying CDs, overtaking the majors to become market leader in the first six months of 2002 (*M&M*, August 17). The indie claims to have sold euros 54 million in value in the first six months of 2002, largely due to the *continued on page 21*

Tomato girls add seasonal sauce

by Howell Llewellyn

MADRID — Warning—the summer's not over yet.

For the millions of Europeans flocking back from their holidays in the sun, Spain has come up with another delightfully-nonsensical, novelty, post-summer hit which is already dominating European charts and airwaves following a beach resort promo blitz across the Mediterranean.

The single's meaningless title, *Aserejé* (pron. Asserehay) is sung by three sisters—Pilar, Lola and Lucía—aka Las Ketchup. Their father is flamenco guitarist Tomate, and their debut album is called *Hijas Del Tomate* (Daughters of the Tomato).

"It's like taking a piece of your holiday back home with you," says *continued on page 21*



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Eurochart Hot 100® Sing

| countries charted | this week last week no. of sales | TITLE ARTIST | countries charted |
|-------------------|----------------------------------|--------------|-------------------|
| 10 | 34 | 30 15 | 15 |
| 10 | 36 | 36 16 | 16 |
| 10 | 37 | 42 8 | 17 |
| 10 | 38 | 36 14 | 18 |
| 10 | 39 | 41 7 | 19 |

The most aired songs in Europe's leading radio stations

| UNITED KINGDOM | | FRANCE | GERMANY | NETHERLANDS | SPAIN | SWITZERLAND |
|----------------|----|--------|---------|-------------|-------|-------------|
| 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 |

| rank | last week | Artist/Title | Original Label | Total Stations | New Stations |
|------|-----------|---|------------------|----------------|--------------|
| 1 | 1 | MADONNA/DON'T TELL ME (MAVERICK/WARNER BROS.) | (Epic) | 82 | 0 |
| 2 | 10 | Jennifer Lopez/Low Dan's Got A Thing | (Epic) | 77 | 2 |
| 3 | 3 | Robbie Williams/Supremacy | (Chrysalis) | 76 | 0 |
| 4 | 12 | Craig David/Walking Away | (Wildstar/Elect) | 69 | 0 |
| 5 | 8 | Texas/Love Smile | (Mercury) | 68 | 0 |
| 6 | 9 | U2/Stack In A Moment You Can't Get Out Of | (Island) | 67 | 0 |
| 7 | 10 | LeAnn Rimes/Can't Fight The Moonlight | (Capricorn) | 66 | 0 |
| 8 | 11 | Eminem/Freedom Press | (Aftermath) | 65 | 0 |
| 9 | 14 | Destiny's Child/When Love Takes Over Part 1 | (Columbia) | 64 | 0 |
| 10 | 15 | Britney Spears/Stronger | (Jive) | 63 | 0 |
| 11 | 16 | Daft Punk/One More Time | (Virgin) | 62 | 0 |
| 12 | 17 | Cher/Stronger | (Polygram) | 61 | 0 |
| 13 | 18 | Cher/Stronger | (Polygram) | 60 | 0 |
| 14 | 19 | Cher/Stronger | (Polygram) | 59 | 0 |
| 15 | 20 | Cher/Stronger | (Polygram) | 58 | 0 |



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Upfront

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

For the past twenty years or so—in fact since European radio has switched in most countries from a dominant public radio model to a dual public/commercial system—the UK and Continental market has been a playground for US radio consultants.

Banking on decades of experience acquired on their home turf, these consultants provided the fledgling European broadcast industry with much-needed advice on how to outline the best strategies, optimise schedules, and better define musical programming.

Jeff Pollack, Dennis Clark, Hal Rood and Valerie Geller, among others, have become household names in Europe and are fully a part of this industry and its successes. They brought a sense of focus to the management of stations and, from auditorium surveys to focus groups, they provided the industry with useful research tools.

It can be argued with good reason that research is not the end to all means, and that the use and abuse of research eventually delivers nothing but bland and risk-free products. However, the lack of research can be equally damaging in that it leaves broadcasters without a map or compass. As in all things, the use of research can be beneficial, providing it is used in a measured way.

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

These days, hardly any station in a major market can stay in business and be competitive without relying on these tools. That's why the initiative from veteran (but still young) Swedish radio executive Peter Waak to create a truly European research and consultancy company is significant. By joining forces with people whose combined years' of experience in the radio industry adds up to nearly a century, Waak's Radio Intelligence venture is a sign that the European radio market is fully mature and is now able to nurture its own experts and develop its own research tools.

Not that there weren't European radio experts in the past, but Radio Intelligence offers a one-stop shop for broadcasters, with expertise in many different fields such as strategic research, music programming and research, scheduling, call-outs, and so on. And Waak is confident there is enough action going on to sustain a business, even at a time when stations around Europe are trying to cut down on non-core expenses.

Because they feel they are responsible for the station's tight playlists and their lack of risk-taking, music industry executives have always regarded radio research and radio consultants as part of an unnecessary evil. But they should take note. Nowhere does it say that these experts' services should only be used by broadcasters, and there's probably a lot to be learned from the way radio stations operate...



Jamieson thinks globally as BPI boss

by Hamish Champ

LONDON — With two months to go before taking up his post as full-time head of the UK record labels body, incoming BPI executive chairman Peter Jamieson (pictured) has already signalled that he wants to improve the organisation's global profile.

A former senior executive with EMI and BMG and having held a variety of posts throughout Europe, Australasia and the Far East—where he established BMG Asia Pacific and launched MTV Asia—Jamieson is well aware of the need to extend the UK's reputation overseas.

"We have to get to 'up' the influence of the UK music industry with-

in the global business," he tells Music & Media.

Jamieson—whose candidacy for the BPI chairman's post in the 80s was effectively blocked by his then boss at EMI Ken East—says his biggest challenges are "everything connected with UK music." He adds: "There has been a significant increase in piracy, in two areas, downloads and CD burning; there is clearly some confusion over the role of [UK indie labels body] AIM; and I'd like to see better unity amongst the component parts of the UK music business who have a claim on the reward for selling a piece of music."

He says that dealing with politicians over issues such as copyright protection, both in the UK and elsewhere,

is likely to be a "fruitful but frustrating" part of his remit. "You've got to believe in your case being successfully put, but there's no doubt it will be a long haul. There should be greater unity of purpose within the industry when it comes to making cases on the industry's behalf," he adds.

The AIM situation is perhaps the most urgent item on Jamieson's agenda, since the BPI's agreement with the indie organisation ends later this year. AIM's very existence, some observers note, suggests that certain areas of the BPI have been in need of fundamental improvements.

There has also been speculation about the funding of the BPI and the future of the organisation's director-general Andrew Yeates, with many doubting whether the body can afford two high-salaried executive posts.



AIM strikes CD burning deal for Europe

by Gareth Thomas

LONDON — Tracks from UK independent labels are being made available to consumers using CD-burning kiosks being installed at outlets across Europe over the next two years.

British indies trade body AIM has agreed terms with DJ Power Europe for its 700 label-members to license their repertoire to the Netherlands-based, digital content management company's CD compilation service.

"This is a great deal," says AIM's chief executive Alison Wenham (pictured). "It offers European fans the flexibility and convenience over the way they purchase their favourite music that they've long been asking for."

The kiosks, which already offer

repertoire from mainly Dutch labels—such as Essential Dance, Corazong, Blackhole, Basic Beat and Ryder Music—are already operational at outlets of Holland's Free Record Shop (FRS) chain and in nightclubs. Fans can make up their own compilations using the kiosks, which either have an internet connection or contain WMA files, at a cost of euros 1.45 a track.

Over the next 12 months DJ Power Europe says it intends to open a further one hundred kiosks in Benelux at FRS shops and in nightclubs, as well as at Videoland's chain of video rental stores, in bookshops and in libraries. Hundreds more kiosks are set to be rolled out towards the end of next year.

"We hope this deal with AIM will pave the way for further agreements with both major and independent record labels," says DJ Power Europe CEO Gaby Kroon. "Our service benefits all parties involved—record companies, retailers and consumers."

An Internet-only service is rolling out over the next month, as well as a newspaper service also launches in September, whereby fans can order compilations via mail-order forms placed in two of Holland's most popular papers *Volkskrant* and *Algemeen Dagblad*, which have a combined readership of around a million. The company is also investigating the possibility of compiling CDs via teletext.



Hives fuel Burning Heart fire

by Adam Howorth

LONDON — There is an escalating war of words between Swedish five-piece punk outfit The Hives and Swedish indie Burning Heart Records. The act claims they were out of contract when they signed their current deal with Universal, rumoured to be worth £7.5 million (euros 11.7m). The band were signed for the world last month by Universal Music UK chairman Lucian Grainge, after recording two albums for Burning Heart.

On July 30, Burning Heart managing director Peter Ahlqvist issued a statement saying: "Burning Heart controls the exclusive worldwide rights to The Hives' next studio album. In



the circumstances we have no choice but to vigorously protect our rights. Our lawyers are currently looking into the matter."

In a new development, The Hives songwriter and spokesman Nicholaus Arson has issued a statement on the band's official website (www.hives.nu) claiming the group were out of contract with Burning Heart and 51% stakeholder Epitaph and therefore free to sign with Universal.

In the statement, dated August 20, Arson says: "We have for some time now had

extremely serious issues with the BHR/Epitaph label and, as a consequence, we recently decided not to continue with the label we have been working with for seven years."

Ahlqvist refused to comment any further to M&M, preferring to stand by his earlier statement. A spokeswoman for Universal also refused to comment on "any disagreement between the band and their previous label" but a statement released last month by the company stated a new album from The Hives was slated for release in 2003 "by Universal companies around the world".

In March this year, Warner Bros. Records licensed their sophomore release for North America, but lost out in the subsequent bidding war for the band.

International FM criticised by radio rivals

by Johan Lindström

STOCKHOLM — Rival applicants are claiming that International FM, which has won the third commercial radio licence in the Baltic coastal town of Norrköping, has links with a radio group which already runs the two stations currently on air in the area. Under new media legislation, companies which have no local media portfolio are given preference in the application process.

Although critics were not available to comment on the record, Christer Sandberg, MD at newspaper group Folkbladet—one of the unsuccessful applicants—

claimed in a newspaper article that the fact that International FM broadcasts its output from Radio & Co studios in Norrköping proves that there is a link.

Radio & Co's managing director Roger Altsäter responds: "We're just collaborating when it comes to technical issues, including the use of broadcast equipment and transmitters."

International FM currently broadcasts non-stop music, and will in the future cater mostly for Sweden's ethnic minorities.

"We play different music from all the other stations, pop music from countries all around the world," says

owner Mirko Kliman. He expects to get programming and advertising sales up and running during the autumn.

Meanwhile Radio & CO has won a licence for Dalarna, a region northwest of Stockholm. Radio & Co will launch gold/AC Dala FM in the small town Ludvika on September 1.



The project is a partnership with an existing local community radio station with the same name, broadcasts to Leksand. The combined frequencies will reach 80% of the population in Dalarna, according to Altsäter.

OD2 unveils Version 2, inks Beggars deal

by Emmanuel Legrand

LONDON — British online music distributor OD2 has launched a new version of its subscription service WebAudioNet, which allows users not only to stream audio files and rent tracks, but also to download them and burn them onto CDs.

"The key difference with Version 1 is that it provides more flexibility to consumers," explains OD2 co-founder and CEO Charles Grimsdale (pictured). He adds that research has shown that a key issue for consumers is portability and convenience, such as the capacity to download tracks and transfer them to a portable device as an MP3 file or burn them onto a CD.

"Existing services show promise, but there's more that can be done," says OD2 marketing director Ed Averdieck. "Our model combines the best of both worlds—consumers want to have music that is portable and at the same time they want to sample from a deep catalogue."

Grimsdale adds that all tracks available on OD2 are legitimate and encrypted, using a digital rights management technology. OD2's platform is available through ISPs MSN and Tiscali. Only 15% of the tracks are available to download and burn—most can be only streamed and/or downloaded on a rental basis.

Grimsdale says the OD2 platform now offers 100,000

tracks, which would be upped to 150,000 by October and 200,000 by the end of the year. "That's more tracks than on Pressplay or MusicNet taken individually," says Grimsdale, who adds that his company, which has already agreements with three of the five majors—BMG, EMI and Warner Music—is confident that it will add other major players by the end of the year.

London-based indie Beggars Group, has become the latest content supplier to sign a distribution deal with OD2, making available to the service some 15,000 tracks from acts like the Prodigy, Basement Jaxx and Badly Drawn Boy, from labels such as XL Recordings, 4AD, and Wiiija.



ON THE BEAT

CZECH MUSIC CHANNEL SET TO AIR

PRAGUE — A new Czech cable music-TV channel, Stanice O, is set to begin test broadcasts on September 15. The Prague-based channel is scheduled to start full broadcasts two weeks later on September 30, Stanice O director Jiri Nemecek. With neither MTV nor Viva currently operating in the Czech Republic, to according to Stanice O will be the country's first dedicated music channel. Broadcasting 24 hours a day, it will target 15- to 25-year-olds and largely focus on the domestic music scene. Videoclips will make up 90% of the channel's output, with "cultural features," including festival footage, accounting for the remainder.

IT'S OFFICIAL: DUTCH MUSIC MARKET DOWN

HILVERSUM — According to figures issued by local labels' body NVPI, recorded music sales in Holland for the first half of 2002 showed a 15% slump, creating a total market value for the first six months of euros 200.6 million. Albums were down 15% in value and 14% down in units, shipping only 17 million units against 19.7 million in the same period last year. Singles were down 29% both in value and units, shifting 1.9 million copies against 2.7 million in the first six months of 2001. These figures tally with figures previously reported in M&M (July 27). On a more positive note, small market segments showed improvements: 12" vinyl sales were up 27%, and music DVD sales up by 117%.

MOYNES TAKES JOB AT RTÉ

DUBLIN — The Republic of Ireland's public broadcaster RTÉ has announced that Adrian Moynes will replace Helen Shaw as its director of radio. Moynes has worked in RTE since 1979, initially as producer for both radio and television, before going on to become editor of children's programmes and head of television scheduling. In 1997 he was appointed special assistant to RTÉ director general Bob Collins. Later he was made head of reporting with responsibility for Gaelic-language station Radio na Gaeltachta and RTÉ Music. Moynes takes up the post on September 1.

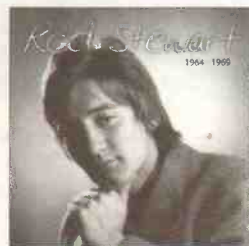
BEGGARS CONCLUDES MATADOR PURCHASE

LONDON — UK independent record company Beggars Banquet Group, which comprises labels including 4AD, XL Recordings, Mantra and Mo' Wax—and which is home to artists such as Prodigy, Badly Drawn Boy (pictured) and Cornershop—is purchasing a 50% share in New York-based Matador Records. Matador releases will now be distributed and marketed by Playground Music in Scandinavia. Among Matadors artists are Cornelius, Guided By Voices, Cat Power and Yo La Tengo.



MEG SIGNS UNIVERSAL DEAL

LONDON — UK company Music Entertainment Group (MEG) has signed a distribution deal for eastern Europe with the Universal Music Group. Formed in 1995, MEG specialises in previously unreleased music mainly from the 60s, 70s and 80s. Recent examples include a collection of tracks by Rod Stewart from the 60s, which includes previously unreleased material, and early tracks by Simon & Garfunkel. MEG will launch products through its subsidiary NMC in eastern Europe and, according to the company, "become one of the first independent music companies to break into this market with this type of product." Initially MEG will distribute 100 NMC titles via Universal.



The morphing of P2P services

Just when it thought it had finally tamed the Napster dragon, the music industry finds itself in a battle with much wider implications in the form of a new generation of file-sharing services utilising updated systems such as KaZaA.

The KaZaA software was invented in September 2000 by Amsterdam-based company FastTrack, itself founded by Swede Niklas Zennstrom, Dane Janus Frijs and their Dutch friend Edwin Matselaar.

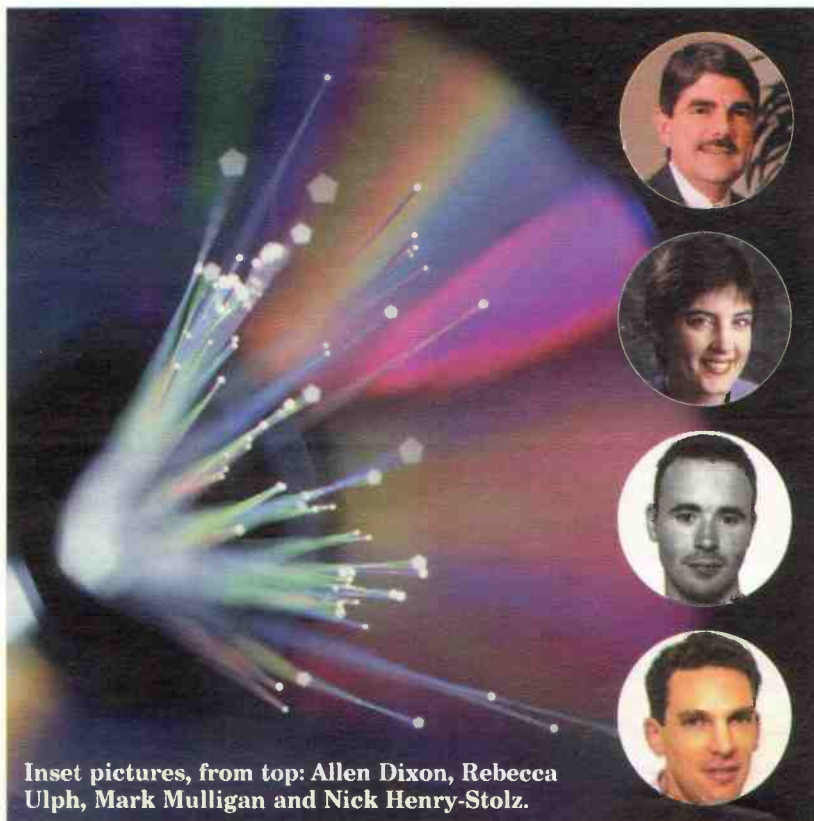
The system, now notorious for enabling online users to download and swap illegally more than one billion digital files of copyrighted music, movies, photos, software and books a month, is the subject of the latest litigation filed by the RIAA (Recording Industry Association of America). In a similar court case in the Netherlands, FastTrack was let off the hook—much to everyone's surprise.

Different animal

The trial, scheduled to start in a Los Angeles court sometime this autumn, will confirm once and for all whether the KaZaA mountain is destined to be cast aside in much the same way as Napster (see sidebar page 6). But, according to Rebecca Ulph, London-based media analyst at Forrester Research Europe, applying the metaphor of a geographical obstacle no longer applies—unlike Napster, the music industry is now dealing with a totally different animal.

Her point is that as a peer-to-peer (P2P) technology that allows people to swap songs without paying online, KaZaA is never located in one place; so

In the digital-music sector dominated by US companies, KaZaA has put Europe on the illegal file-sharing map and—to the dismay of the recording industry—become what looks like an immovable mountain to boot. *Juliana Koranteng* reports on the new wave of file sharing services and the challenges they represent for the music industry.



Inset pictures, from top: Allen Dixon, Rebecca Ulph, Mark Mulligan and Nick Henry-Stolz.

copying them on to blank DVD discs.

Zennstrom declined to be interviewed by M&M because of the pending court case. However, in February,

appeal court overturned the original decision on the grounds that there was no way to shut down the decentralised KaZaA network. Moreover, the appeal court ruled that KaZaA could not be liable for how users employed the software. However, Buma/Stemra has lodged an appeal with the Netherlands Supreme Court.

"IFPI believes the lower Court of Appeals decision was simply wrong, based on the facts and the law," comments Allen Dixon, general counsel and executive director for the international music industry's trade body IFPI. "Companies like this should not be permitted to build their business on the back of mass copying of music, when the people who create the music have no say and get no payment for their work."

Dixon is confident that the Dutch ruling won't influence the US case. "IFPI does not believe the ruling will have any significant bearing on the current US court case brought by the RIAA and the Motion Picture Association of America (MPAA) against the FastTrack network services KaZaA, MusicCity and Grokster," he says. "The background to this is that the Dutch Court of Appeals overturned the order on the basis of an unchallenged, last minute affidavit from an 'Internet expert' who claimed KaZaA could not control or shut down its network. This claim in highly disputed in the ongoing US proceedings."

he told French national newspaper *Le Monde* that he and Frijs had approached US rights owners for a license as their website is ad-supported and hence a commercial venture. Instead, they were disappointed to learn that the US rights owners had decided to fight back in the courts.

Friendlier reception

Back in the Netherlands, Zennstrom and Frijs expected a more friendly reception as Dutch royalties' collection society Buma/Stemra was initially enthused to see a P2P service attempt to 'do the right thing'. But this favourable outlook reportedly waned when it learned about the opposition of US copyright organisations.

Last year, FastTrack sued Buma/Stemra, declaring that as a quasi-public organisation, the society is obliged to license a service like KaZaA unless it is illegal. FastTrack lost the case in November and the judge ruled that it cease KaZaA's operation.

FastTrack appealed and the

The decision, however, will give the US court proceedings an interesting twist. Some industry experts believe that KaZaA will eventually be responsible for its own demise. First, the system was sold to Sharman Networks, a technology company registered in the South Pacific tax haven of Vanuatu, after the Dutch court case became too expensive for KaZaA's original owners.

Sharman Networks' CEO Nikki Hemming says her goal is to turn KaZaA into a legal paid-for brand. That has not persuaded the RIAA to change its mind about the litigation. The new owner then proceeded to annoy KaZaA disciples when it incorporated Altnet, a software designed to record individual users' online habits, into the P2P system.

Angered that Altnet was invading their privacy, some KaZaA users defected. Others simply removed the Altnet element and redistributed another version of KaZaA independent of Sharman Networks and FastTrack.

Agreement rescinded

Meanwhile, FastTrack rescinded its agreement with StreamCast Networks, Morpheus' owner, in February. Apparently, when StreamCast fell behind with its payments to FastTrack, the Dutch company was able to change the programming and effectively block any access to Morpheus.

The question that FastTrack—which declined to be interviewed—has not been able to answer is this: If it is physically impossible to close down decentralised P2P systems, how was it able to shut off Morpheus? Mark Mulligan, senior analyst at London-based Jupiter Research, says he is astonished that there is no new generation of P2P ventures as the sector increasingly fragments and systems like KaZaA undergo imminent and predictable legal turmoil. But he fears "it's only a matter of time. File-sharing is still popular and that popularity is growing."

Nick Henry-Stolz, media analyst at JP Morgan, London, also believes P2P concepts like KaZaA will never go away. But he surmises that they will be "seen by some budget-conscious music labels as a great low-cost promotion tool".

IFPI's Dixon takes a different view. "Where necessary, the recording industry will continue to take strategic legal action against services that continue to offer copyrighted files without the permission of the copyright owners," he says.

"Our aim is to protect the emerging legitimate online business environment by making clear that unauthorised peer-to-peer copying of music is illegal, and by making it unattractive for infringers to use these services to illicitly upload copyrighted material. We will also continue to educate people to understand that copyright must be respected if the music they love is to survive."

"Litigation is not the answer and it's frustrating that people still think it is."

Rebecca Ulph, media analyst, Forrester Research Europe

unlike Napster, it is a decentralised system that can never be switched off.

"Like a Hydra, if you cut off one head, two grow back," Ulph observes. "You might be able to kill the bigger names (such as Napster and Grokster), but in the longer term, it's not going to stop what's going on. Litigation is not the answer and it's frustrating that people still think it is."

This vision is opposed by the music industry, which believes that there is legal ground for action. The Dutch legal dispute had, bizarrely, originated in the US. In early 2001, the company had licensed the KaZaA format to Tennessee-based MusicCity (now known as Streamcast Networks), which rebranded the software Morpheus, and to a California company, which called it version Grokster.

Not only were the US music labels up in arms against the more powerful Napster alternative, their Hollywood counterparts were equally incensed. US Internet users could now exchange thick files of movies online before

How the P2P virus keeps on spreading

When M&M nominated 'file-sharing' or peer-to-peer online music as the Event of the Year in 2000 (M&M Dec. 23, 2000), the names on everyone's lips were Napster, Gnutella and Freenet.

Since then, the number of illegal free P2P services has proliferated not only in the US, where pioneer Napster originated, but in other countries too.

Competing against them are the legitimate subscription-based services, which hope to win the hearts and minds of online residents. Here M&M lists and updates the fates and state-of-play of the internet-delivered services vying for the music consumers' attention.

ILLEGAL P2P SERVICES

Napster: Forced to close down in July 2001 pending lawsuit filed by the Recording Industry Association of America (RIAA) and the major labels. Was supported by an \$80 million-plus loan from German media giant Bertelsmann to develop a legitimate version, but now declared bankrupt with assets up for auction. Its biggest supporter, Bertelsmann CEO Thomas Middelhoff, has resigned. Last week, the deadline for bidders of Napster's assets expired without any significant party showing interest for the heavily indebted service, prompting speculation that Bertelsmann might acquire in fine the P2P service.

KaZaA: (See main feature, p5)

MMO: Japan's leading P2P service. Similar to Napster's centralised system. Japan's music trade body the

RIAJ, collection society JASRAC and 19 local labels successfully obtained a temporary order to suspend service in April 2002. MMO plans to reinvent itself as a legal operation.

Soribada: RIAK, South Korea's music industry trade body, has filed criminal and civil lawsuits against Soribada. Currently shut down by a preliminary injunction ordered by a civil district court.

OTHER ILLEGAL P2P SERVICES

The following are also being or have been sued by the RIAA, and include ventures powered by KaZaA's founder FastTrack such as Grokster and Morpheus (owned by StreamCast Networks, which was formerly known as MusicCity). On August 10, StreamCast Networks introduced Morpheus version 2.0. Meanwhile, AudioGalaxy has agreed to suspend its service and relaunch a legal version, while Aimster has renamed itself Madster but declared itself bankrupt during the litigation. Last year's big names Gnutella and Freenet appear to have fallen off the radar. Newcomers, however, include Canadian-originated WinMX, Blubster from Spanish company Optisoft, and New York-based eDonkey2000.

LEGITIMATE SUBSCRIPTION SERVICES

Pressplay: Owned by the parent companies of Universal Music Group and Sony Music Entertainment. Recently hit the headlines for giving unlimited access to streaming subscribers (in addition to pay-per-use monthly). Pay-per-use subscribers have option to

download, stream, burn to CD or transfer to portable device fitted with Microsoft's Windows Media digital rights management system. A new version was introduced in the US at the beginning of August. Distributed via the following Web portals: MSN, Yahoo!, MP3.com, Sony MusicClub and Roxio.com. First CEO Andy Schuon resigned in July, replaced by Michael Bebel.

MusicNet: Owned by parent companies of EMI Music, BMG Entertainment, Warner Music Group and RealNetworks Inc. Subscribers can download or stream music, but no CD-burning or portability option offered. Still criticised for offering limited number of tracks.

Emusic: Universal Music's paid-for US service offers CD-burning in addition to downloads and streamed music.

Rhapsody: Owned by Listen.com, a US venture partly owned by the five majors. It's the only subscription-based service that has licensing deals with all the majors. Has hit the headlines as first digital-delivery service to clinch broadband distribution deals—with DirecTV and Roadrunner in the US.

AOL Music: Owned by AOL Time Warner. The success of the music channel on the now troubled America Online has led to the promotion of general manager Kevin Conroy to the position of senior VP/GM of AOL Entertainment. Conroy is expected to bring the benefits of AOL Music as a promotion tool for new and major acts plus releases such as Britney Spears

and Bruce Springsteen's new album *Rising* to AOL's other entertainment channels.

FullAudio: A US independent venture funded by private investors. Has licensing deals with EMI Music and EMI Music Publishing, Universal Music Publishing, and Warner Music Group. Offers subscription-based downloads and CD burning on websites, including for Clear Channel Entertainment's US radio stations.

B2B SUBSCRIPTION SERVICES

Vitaminic: Owned by Milan-based international digital music service provider, Vitaminic enables clients to offer subscription-based service using licensed music from the majors and independents. Also offers its own legal business via the Vitaminic Network, which comprises nine localised European sites, a US site, Peoplesound.com and IUMA, a service selling music by unsigned artists.

OD2: On Demand Distribution, a UK company partly owned by rock star Peter Gabriel, offers infrastructure WebAudionet that enables clients to sell authorised subscription-based music on their websites. On August 15 the company introduced Version 2 of its service, which also offers downloads to be burnt to CDs. Clients include pan-European internet service provider Tiscali, Microsoft's web portal MSN UK, and Ministry of Sound. Has licensed music from Warner Music International, BMG and independents such as Beggars Group, Edel, Telstar and Mushroom Records.

Profiles by Juliana Koranteng

Limitations of litigation prompt alternative battle plans

Do not be surprised if rights owners' fury against file-sharing violators of their works unleashes a spate of crazy rhymes like Gangster Napster, Notorious Morpheus, Bizarre KaZaA, and Crazy AudioGalaxy.

For the record labels, and their US representative body the RIAA, have started to concede in the press that litigation alone will not slow down the march of illegal P2P services.

Although the bitter copyright-infringement lawsuits against Napster and the original MP3.com yielded millions of dollars in damages, the long-term results have been unsatisfactory.

The growing number of Napster alternatives operate from decentralised systems, which means there is no central point to shut down. This has allowed P2P systems to proliferate, not deflate.

The landmark Napster case—which is still ongoing—has at least helped set up a series of legal check points for the plaintiffs to use when filing a case.

In the courts, industry experts say, rights owners have to prove that:

1. Users of the P2P software are violating copyright by exchanging unauthorised recordings on the service for free.
2. Operators of the service know that users of their service are swapping copyright material without paying for it.

3. With the above knowledge, the service's operators are encouraging copyright infringement.

4. The companies providing the services must have set up the P2P ventures for commercial gain, even if it is via advertising.

5. That the P2P service providers have the means to control the system and hence stop it when closure is demanded.

For operations such as Napster and Japan's MMO—which allowed users to exchange music files from a central computer server—the fifth point is valid: there was one centralised computer that someone could switch off.

Systems such as KaZaA, on the other hand, are decentralised. Once the software is let loose, it is uncontrollable on 'net. With that, industry observers argue, plaintiffs will have greater difficulty proving the fifth point.

Although KaZaA is being sued in the US, another lawsuit in a Dutch court ruled that KaZaA didn't need a license to operate because it had no control over how its users employed the software nor could it shut down the system.

These are the conundrums that dog the record labels. Not surprisingly, due to the limitations of litigation lobbyists have approached politicians to introduce legal bills that might offer alternative methods for clamping down on the P2P pests.

US congressman Howard Berman is to propose

a bill allowing rights owners to target P2P users directly on their home computers. This could be done by 'spoofing', which amounts to infiltrating the P2P services with fake MP3 music files that play screeching sounds instead of the expected music.

Some technology companies are thinking of spoof files that direct users to legitimate websites featuring the requested music.

Another congressman, Ernest Hollings, is suggesting that the government mandate a law that obliges software and hardware developers to incorporate digital rights management system into any device capable of copying content.

Others are suggesting that rights holders should sue consumers directly instead of the P2P companies, by incorporating spyware software on PCs to trace the individual habits and behaviour of online users.

Civil liberties groups point out that these alternative suggestions for countering file-sharing could be illegal in themselves. To sue individual users, a label would effectively need to hack into someone's PC for proof of illegal song-swapping. And hacking is illegal.

With the RIAA's lawsuits schedule to start again this autumn, it is a question of watching this space for possible answers to the quandary.

Juliana Koranteng

A case in point: The legal perspective

Q A Dutch appeal court recently overturned a decision that said KaZaA was illegal, concluding that it wasn't breaking the law, but instead the individuals who use it to illegally exchange files were to blame. This is in sharp contrast to the Napster case in the US. Does that mean that the EU and the US are in conflict over the illegality of file-sharing?

A The KaZaA judgment does not carry any judicial weight outside The Netherlands. In addition, Buma/Stemra, the music rights association which was the other party in the KaZaA case, has appealed the recent judgment of the Amsterdam Court of Appeal, and the case is now pending at the Dutch Supreme Court. This appeal, the results of which are eagerly awaited, will be heard at some point over the next 12 months. It may be worth noting that commentators in the Dutch press have said that Buma/Stemra did not appear to have prepared its case before the Dutch appellate court as well as it might have done.

For example, KaZaA brought experts before the court who convinced the judges that KaZaA was unable to remove infringing material from its website. Buma/Stemra did not bring any experts before the court. It is expected that Buma/Stemra will prepare more thoroughly for its appeal before the Dutch Supreme Court.

It should also be noted that the facts of the KaZaA case are different from those of the Napster case. Napster offered individual users a file swapping service that operated through Napster's central server. By contrast, KaZaA made a file swapping computer programme available for downloading by individual users, but the technology used by the file-swapping programme was server-less. KaZaA argued that it was merely

M&M asked intellectual property specialist Susannah Cope, solicitor at law firm Mayer, Brown, Rowe & Maw in London, to reflect on the recent KaZaA court cases and their implications for the music industry.

Its provisions have already been enshrined in the US in the Digital Millennium Copyright Act 1998. It is being brought into force throughout the EU by means of the Copyright Directive, which is being implemented in the national law of each member state, although to date, it has not gone into the statute books of either the UK or The Netherlands.

Q Based on this case, is there enough legal ground in Europe to take action against services such as KaZaA?

A KaZaA argued that it was merely making a computer programme available to individual users, and any act of infringement was committed by the users of the programme rather than KaZaA. The imminent appeal in front of the Dutch Supreme Court will adjudicate on whether KaZaA's argument is tenable under Dutch law. However, in our view, such arguments will certainly be less tenable once the Copyright Directive becomes law in The Netherlands.

This is because the Copyright Directive provides that rights holders whose interests are affected by an infringing activity carried out in their territory should be able to bring an action for damages. The Copyright Directive goes on to say that member states shall ensure that the rights holders are in a position to apply for

an injunction against intermediaries in a digital environment whose services are used by a third party to infringe a copyright. The Copyright Directive therefore provides rights holders with broad remedies against infringement, which arguably could be used against the type of services that have been offered by KaZaA.

At present, the position in respect of taking action against services such as KaZaA is not uniform throughout Europe. However, it will become far more harmonised when the Copyright Directive has been implemented throughout Europe. This legislation



Susannah Cope

“The Copyright Directive should provide strong legal ground to take action against services such as KaZaA.”

Susannah Cope, solicitor, Mayer, Brown, Rowe & Maw

should provide strong legal ground to take action against services such as KaZaA.

Q Would it be worth targeting individuals who use file-sharing services rather than the services themselves?

A The practical implications of targeting individuals are enormous. However, individuals have already been targeted by the recording industry, although not always successfully. Several years ago, the RIAA targeted colleges and universities in an anti-piracy campaign. Finally, Jeff Levy, a student at Oregon University, who had made thousands of music files available for uploading, was arrested and convicted of copyright violation. This, however, proved to be a PR disaster for the RIAA. More recently, government officials have conducted “Napster” raids on private homes in Belgium. Large corporations which allow individuals to store MP3s on computers have also been targeted.

Another way in which individuals have been targeted—which does not involve taking legal proceedings against them—involves shutting down their accounts to file-sharing services. In May 2000, Napster shut down the accounts of 317,377 Metallica fans whose names were on a list delivered to Napster by Metallica. The above precedents indi-

cate that targeting individuals tends to result in bad publicity and inevitably has very limited effects in stemming the tide of piracy. Any targeting of individuals certainly needs to be part of a broader strategy against piracy, and there is every indication that it will be.

Q Aside from litigation, how could the music industry deal with file sharing services such as KaZaA?

A One response of the music industry would be to campaign for tougher legislation against copyright infringement. There are some indications that tougher legislation is starting to be introduced. In the UK, the Copyright and Trade Marks Offences and Enforcement Bill was recently given Royal Assent, having received cross party support. Under this Bill, counterfeiters could face prison terms of up to ten years.

In California, Howard Berman, a Democrat congressman, has gone further and drawn up a bill that would decriminalise the disruption of file-

sharing networks by record companies. His bill envisages that record companies would be allowed to hack into file-sharing networks to place dummy tracks on them, block downloads and generally disrupt them. The bill would also permit record companies to install software programs that would allow them to trace pirates.

Another response of the music industry to file-sharing services has been to offer legitimate on-line music subscription. MusicNet and Pressplay have both already been launched in the US, although have not to date been launched in Europe.

In addition, the music industry is fighting piracy with anti-copying technology, such as CD copy protection, which works by embedding a software code into a CD which prevents the CD being played on equipment that could be used to make a copy of it and secure digital rights management distribution techniques, for example watermarking and technologies such as Liquid Audio, which provides tools for encrypting audio files.

Finally, there is general acceptance in the recording industry of the need to educate the public so that copyright infringement becomes widely recognised as theft.

• Contact Susannah Cope at: Susannah.Cope@eu.mayerbrown-rowse.com.

“Targeting individuals tends to result in bad publicity and inevitably has very limited effects in stemming the tide of piracy.”

Susannah Cope, solicitor, Mayer, Brown, Rowe & Maw

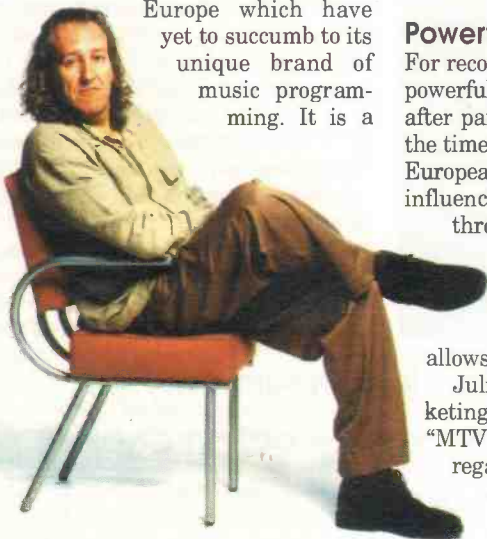
making a computer programme available to users, which could be used for non-infringing uses (such as swapping jokes) as well as infringing ones. Any act of infringement was therefore committed by the users of the programme and KaZaA could not be held liable for it.

In spite of the recent KaZaA judgment, the copyright laws in the EU and the US are converging. The WIPO Copyright Treaty, adopted in 1996, came into force on March 6, 2002. This Treaty updated copyright and related rights, particularly with regard to digital reproduction and dis-

MTV Europe still maturing with age

Get into a conversation with MTV Networks Europe president/CEO Brent Hansen and he will come back to a number of themes which he believes illustrate his organisation's game plan, namely: building and consolidating the network's distribution; the need for flexibility in its day-to-day activities; and the network's relationship with its advertisers, its viewers and the region's music business.

Conscious of maintaining the 'buzz' that is MTV, Hansen is charged with pushing the network into more and more parts of Europe which have yet to succumb to its unique brand of music programming. It is a



"I think we're a natural partner for radio and that hasn't been as strong as I'd like it to have been."

Brent Hansen, president/CEO, MTV Networks Europe

campaign that has achieved considerable success over the past five years, indeed ever since Hansen assumed the president/CEO role at the European network.

From its relatively humble beginnings in 1987—six years after its sister network began broadcasting in the US—and by picking the right opportunities to establish itself, MTV Europe can now be accessed via 21 channels in 44 European countries. Few would argue that the growth of MTV in Europe during the last decade and a half has been impressive. The number of households receiving broadcasts has risen from a little over two million in 1987 to 106 million as of May this year.

Meanwhile MTV Europe has branched out in order to capitalise on its brand presence: its annual European Music Awards show has become one of the key dates of the region's industry calendar—this year's event takes place in Barcelona—while the role the network plays in breaking and sustaining artists means it has become an essential component in the marketing mix of most if not all record companies.

"We've got an infrastructure here that's required a lot of investment to

MTV Europe celebrates its 15th anniversary this year. Hamish Champ looks back at the music channel's achievements and discusses the future with its European president and CEO Brent Hansen.

make sure that we get behind an artist," says Hansen. "We believe very much that we'd like to be able to utilise the power of distribution to help an artist."

Powerful partner

For record companies, MTV remains a powerful player and a much sought-after partner. Some mourn the loss of the time when through its unique pan-European feed, MTV was capable of influencing the career of an artist throughout the whole region, but most admit that the localisation of the feeds, while making it more difficult to set up global campaigns, allows for much more flexibility.

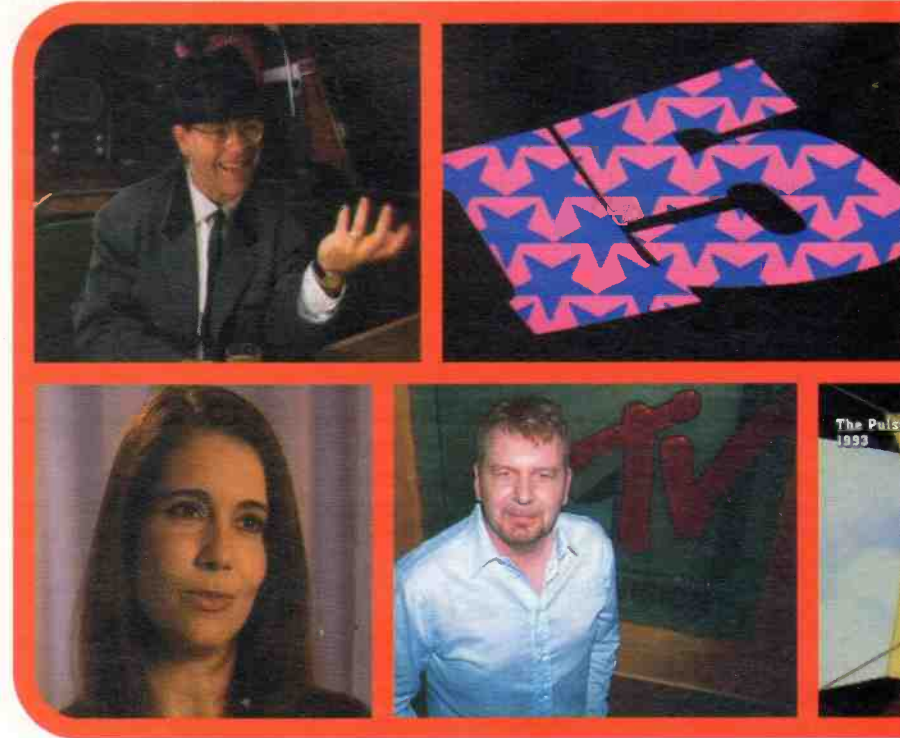
Julie Borchard, senior VP marketing at Sony Music Europe, says: "MTV is incredibly important as regards the marketing mix of our artists across Europe and we have a great relationship with

going to be setting out that in 15 years' time we would only be putting out one feed to everyone in Europe."

Following the decision to regionalise the network in 1997, channel openings have largely increased in organic fashion, though Hansen will move on a favourable acquisition when the opportunity arises, such as

quite a kick," says Hansen. "It's meant we've had to spread ourselves across a lot of different markets and it's allowed us to hire a bunch of new people who have grown up with MTV rather than have the formula just trucking on."

The diversity of the region has presented its own set of circumstances that demand a flexible approach. As



the TMF deal in Holland in 2001.

As deals in places such as Italy and Holland have shown, partnerships will be entered into as and when the circumstances are right. "When we started the idea was to build the distribution as quickly as possible," says Hansen. "That was the big game plan and it's one of the reasons why we've really been the only music channel that's been successful on an international basis."

What Hansen describes as a "massive distribution" set-up has done many things, not least enable the network to build a sense of the brand at a time when, he believes, the state of television in Europe was perhaps less professional than it might have been.

"We were able to come along and show how you could promote things, create an environment, how you image stuff," he says.

The move to regionalise the network was key. "It really has given us

Hansen admits, "in Germany it's different to how it is in Italy, in Italy it's different to how it is in Spain. And the UK is a whole different situation". But he stresses this diversity of approach has allowed the network to be "a little bit less looking backwards and a little bit more looking forwards".

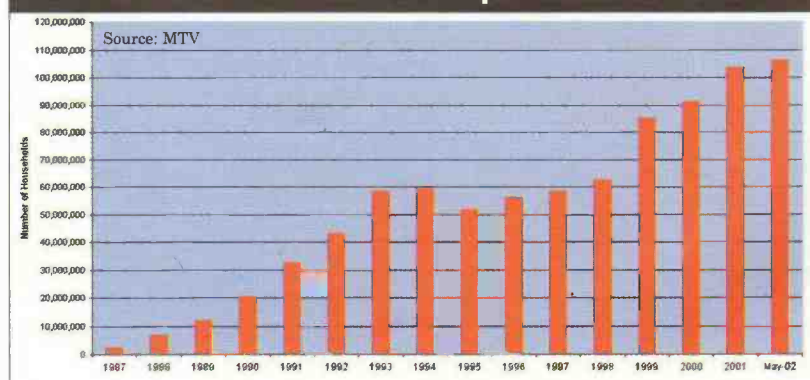
German experience

Sometimes the lessons have been hard, however, and the network has certainly not had things all its own way. In Germany, for example, MTV decided deliberately not to launch a local channel, Hansen says, and the critics wasted no time in attacking the decision. Too Anglo-centric, they said. Rival channel Viva, headed by Dieter Gorny, ex-music professor and founder of German trade fair PopKomm, stole a march on MTV in the mid-1990s with its local language output, yet when MTV switched over to German language services it came under fire yet again. Just following in Viva's wake, the cynics argued.

MTV's response has been to look at Germany in a unique way, says Hansen. "We've had to say forget the criticism and ask what do you want to do in your market? How can Germany be a leader for us? That's what we've focused on." Hansen's subsequent faith in his team on the ground in Germany—now headed by Catherine Muhlemann—has been handsomely repaid; recent years have seen a turnaround in the channel's fortunes and it has edged ahead of Viva in the ratings.

Yet when network was looking to

Growth shows that Europe wants its MTV



buy a controlling interest in Viva the move fell through when AOL/Time Warner bought EMI's shares in the broadcaster. Hansen emphatically denies the collapse of the proposal is a blow to his organisation. "Very productive" conversations were held between himself and Gorny and the heads of the labels that owned Viva shares, he says. "We were pretty serious about it but we didn't need to do it, we're not disappointed." Contrary to press speculation at the time the deal

people and juggle things around, but now if you're interested in advertising with us we can find a way of doing it." An important element of MTV Europe's success has been local MTV teams being allowed to get on with things in their own backyard in their own way. And while of course there are office politics to be dealt with and corporate issues to consider, Hansen prides himself on heading an operation that allows its people to 'get on with it'. "I want people to feel they are

people disappoint you," he admits. Predictably he will not elaborate on what such disappointments have been. "Structural things, hiring the wrong sort of person, perhaps. Those things will always happen but generally speaking we've done pretty well."

Some activities have not met expectations; like many who delved into the online world the returns have not matched initial forecasts, although Hansen cites the strong web presence of MTV in Germany as being largely responsible for the channel's turnaround there. "Once I retained control of the online experience we drilled it as close to the channels as possible, to make online once again one of the opportunities for an advertiser to get more value out of a buy. It might not make more money but it retains it in the system."

More general criticisms remain, however, in a world where the channel has become an integral part of so many people's lives as a lifestyle accompaniment. One that tends to stick is that over the years MTV has tended to 'play safe' with its programming. To his credit Hansen agrees. "I sometimes feel we've been more conservative than we should be, that we could take more risks creatively and editorially. You should never fear taking a risk on a new artist, as long as you're clever about how you deal with it." Hansen attributes his own 'revolutionary' spirit to being a "liberal babyboomer."

but they'll be in the obvious places. There are still markets where the economics don't allow you to go any further but there are others where we have a lot of potential to grow."

Eastern Europe—already a feature of the network through its Russian and Polish feeds—is one strong contender for expansion, as is moving into children's television properties through MTV's links, via parent company Viacom, with Nickelodeon, home to The Rugrats and other hit cartoon shows.

Radio links

In order to extend the MTV brand Hansen also says he would like a stronger relationship with radio. "I think we're a natural partner for radio and that hasn't been as strong as I'd like it to have been." Dispelling the notion of a MTV Radio network he clarifies his ambition. "I'm just talking about a relationship, providing information and so on, in return for affiliation. I don't think we've made as much of that as we could have done."

Hansen's short-term goals for the network, meanwhile, are closer to home. "I'd like to deepen the content of the channels and add more value in the context of each of the channels," he says. This aspiration is not confined to an expectation of growth and expansion, helpful though such developments are. "I would like to do more things in each market, add value to the TV properties we have, develop VH-1, and to grow with our audience. The older demographic has a lot of choice and a lot of them have grown out of music," he adds.

Grabbing those groups is part of the plan, it seems. As head of a Europe-wide network Hansen is ever mindful that different parts of Europe have different music needs. "One of the reasons I regionalised was to cater for those elements," he says.

No doubt Hansen's fellow baby-boomers will be watching developments with interest.



Appearing in a 2 hour special celebrating MTV's 15 years in Europe, clockwise from top left: Elton John, Michael Stipe, Maxi Jazz, Kylie Minogue former VJ's (l to r) Pip Dann, Vanessa Warwick, Chris Salewicz and Marijne Van Der Vlugh, VJ Ray Cokes 'The Pulse' presenter Marijne Van Der Vlugh, VJ Steve Blame and presenter Kristiane Backer.

fell through, the idea was never to close down Viva, rather, says Hansen, "it was an opportunity to have another brand that could have ridden on the back of our structure. We felt we could have helped build the brand internationally with our backbone. But it's not the end of the world".

Meanwhile amid one of the worst trading environments in recent years the business of growing the network's revenues continues, and Hansen is hugely upbeat about MTV Europe's financial performance. While he refuses to divulge specific numbers—"I'm not allowed to"—he reveals that advertising revenues "grew 14% or 15% last year", and claims that this year will see an even better performance. Advertisers like what MTV offers in the way of flexibility and coverage across the region, he says.

"We have wide geographical distribution and the ability to be incredibly flexible with the way that an advertiser can approach a company like MTV," he adds. "They don't have to one-stop-shop us, but they can if they want to. We have to bend over backwards to find ways and means to make things more flexible for somebody who wants this as a medium and a brand with which they want to be associated, but who also wants the flexibility to do it their way. Before, we had to speak to a load of different

the guy on the line, that they're the guy who's going to 'do it'," he says.

It does not always go according to plan, however. "My job as a senior manager is to be an enabler and sometimes

Risk-takers

"I think we take more risks than most people do, but I'd like to feel we were pushing for the new guy," he adds "We've got to lead as much as follow." Where such a procession will take MTV Europe has yet to be seen. Hansen clearly wants to expand the network into new markets and says that "two or three new channels" will commence broadcasting in the coming year, although he ducks the question of 'where'. "I can't say at the moment

Most played videos across MTV Europe 1987 - 2001

- 2001**
Kylie Minogue - *Can't Get You Out Of My Head* (Parlophone) Director: Dawn Shadforth
- 2000**
Eminem - *The Real Slim Shady* (Interscope) Director: Dr Dre, Phillip Atwell
- 1999**
TLC - *No Scrubs* (Arista) Director: Hype Williams
- 1998**
Madonna - *Frozen* (WEA) Director: Chris Cunningham
- 1997**
Natalie Imbruglia - *Torn* (RCA) Director: Alison Maclean
- 1996**
No Doubt - *Don't Speak* (MCA) Director: Sophie Muller
- 1995**
Coolio - *Gangsta's Paradise* (MCA) Director: Antoine Fuqua
- 1994**
Soundgarden - *Black Hole Sun* (A&M) Director: Howard Greenhalgh
- 1993**
Whitney Houston - *I Will Always Love You* (Arista) Director: Alan Smithee
- 1992**
Red Hot Chili Peppers - *Under The Bridge* (WEA) Director: Gus Van Sant
- 1991**
Nirvana - *Smells Like Teen Spirit* (Geffen) Director: Samuel Bayer
- 1990**
George Michael - *Freedom 90* (Epic) Director: David Fincher
- 1989**
The Cure - *Lullaby* (Polydor) Director: Tim Pope
- 1988**
Michael Jackson - *Dirty Diana* (Epic) Director: Various
- 1987**
Dire Straits - *Money For Nothing* (Mercury) Director: Steve Barron



Source: MTV

Elvis spotted alive and rapping in Holland

by Menno Visser

There's another Elvis making the headlines—but this one's Dutch and very much alive. Elvis de Oliveira is a hip-hop artist from Rotterdam and goes by the stage name of E-Life.

His gig in May at Holland's most prominent pop festival, Pinkpop, was such a phenomenon, that public broadcaster NOS—which was supposed to air highlights of the festival the following day—decided to drop live coverage of the rest of the acts in order to rebroadcast the full E-Life set.

"During Pinkpop E-Life was The King!" enthuses Nikki Konings, who, as creative manager at the Dutch branch of Edel Records, is overseeing the launch. "His Pinkpop gig was a great platform to push him to international priority for Edel."

E-Life was the first national signing for the label last year, and his success at Pinkpop meant that the artist's second album *E=MC2* had to be delayed in Holland until August 26 in order to tie in with the September release in the rest of Europe. Although the rapper was already active as Dope Syndicate with DJ Raw in the late '80's Dutch underground scene, and later on with hip hop act The Postmen (V2/Warner), it wasn't until 1999 that his debut album *Eleven* (CMC/Jive) was released, containing the 1998 Dutch top 10 hit *More Days To Come* (CMC/Soul Relation).

E-Life's talents as an entertainer range from



presenting music workshops for young asylum seekers helping them express their emotions in music, to being bandleader and co-hosting Kevin Master's late night show on commercial TV station Yorin.

E-Life's melodic keyboard-based hip hop remains credible enough for the underground, and is suitably polished for radio. His label claims "his music compares positively with the often monotonous loops from US rappers", while his new album's lead single, the piano ballad *K.I.T.A. (Bring it On)*, was played on heavy rotation in May at public CHR station Radio 3FM, resulting in a Top 40 hit. "There are a lot of E-Life fans at the station, like our (breakfast DJ) Rob Stenders. E-Life's live band is very good and he's a great entertainer," says Ben Houdijk, 3FM's music director.

For the French market, the single *K.I.T.A.* will be recorded partially in French with French actress Nadia Farez. Second single *Watch Me* will be promoted with an exclusive MTV gig. And third single *My Love* will be a duet with Spearhead frontman Michael Franti, a further indication of E-Life's international potential. Konings, who believes the album benefitted greatly from a final production touch in the US, concludes: "In Holland hip hop is normally produced as one-dimensional as our landscape—it doesn't flow. But E-Life has got an international sound."

Europe gets the Northern Blues

by Jason W. Christie

Swedish singer-songwriter Kristofer Åström, with his band Hidden Truck, is one of Sweden's most prolific artists having delivered two albums—*Leaving Songs* and *Northern Blues* (Startracks/V2)—in just over two months last year. The latter, Åström's third solo release, achieved a domestic sales chart top 40 placing (17,500 copies sold) adding to top tens with his main band, Fireside.

With a largely neo-country, blues sound Åström has carved a path through the playlists of Swedish radio and music TV. His singles *All Lovers Hell* and *Connected* were added by public service CHR station SR P3 and put on the A-list at regional 25-station-chain P4.

Through V2, *Northern Blues* reached most of Europe this spring. Promoted by Åström's live shows, the record has gained burgeoning support from all quarters. Startracks' A&R manager, Fredrick Holmgren, says: "*Northern Blues* is doing great in Europe. It has not had huge advance orders, but has received a stream of repeat orders. Our plan is to get Åström steadily touring and then returning to the continent on a regular basis."

V2 Sweden MD Helen McLaughlin waxes lyrical about

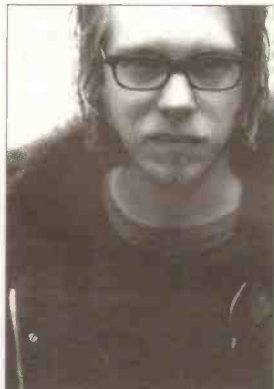
his gifts. She says: "Kristofer is proof of something this industry sometimes loses sight of in the mass hysteria of today's pop idols, pop stars, fame factors and other assorted TV-driven projects. He is proof that true talent is still of interest to many people."

Berlin-based public service station Hot AC/AOR Radio EINS was so taken by *Northern Blues* that it co-promoted a concert with V2 Germany.

"The album is laid-back but complete," says Radio EINS head of music Peter Radszuhn. "There are tracks which work especially well during our station's afternoon sessions, on specialist evening shows and on our newcomer list."

Recent performances including in front of 500 delegates at Popkomm, and at Swedish IndieGo Paris in June, are soon to be followed by a packed autumn tour itinerary, including a German tour supporting Lambchop this October. In between, new dates are being penciled in, with trips to Spain, Germany, Belgium, Italy and Holland (for the Crossing Border Festival on November 7) already confirmed.

Plastic Head in the UK, and K Industria in Spain released *Northern Blues* on August 25. A US album release—a compilation of all three solo albums—is out in October via Simba/Revelation.



DANCE GROOVES

by Gary Smith

STILL FLYING

The recently-released cover of *Albatross* by Chris Coco featuring Peter Green (Distinctive/UK) has managed to strike a good balance between the mellifluous tones of the original and something closer to the chilled music of today. The track was, always a natural for some sort of cover and Coco's deft, low-key addition of percussive elements and electronic texture is done in the best taste. The album version, which clocks in around five minutes, remains close to the original while the extended version is already an Ibiza terrace staple.

WONDERFUL SOUL

One of the most striking examples of strange but effective style mash-ups in recent months is Shaun Escoffery's *Let It Go* (Oyster Music/UK). The track begins with some complex, Stevie Wonder-ish piano chords accompanying Escoffery's classic soul voice. This then leads into a rhythm that owes as much to 2-step as it does to house music. The track turns around a stealthy, jazz-inflected approach that works up to a subtle but undeniable pop touch. Stirring, original music that has a natural home on the UK's Radio 2 (AC/MOR)/Jazz FM or on the smooth jazz format in the US.

HITTING THE G SPOT

It has recently become clear why, over the last 18 months,

Kruder & Dorfmeister, never the most productive of artists, have been even more low-key than usual. A flurry of activity from their label G-Stone including *My Sound*, the debut album by Vienna-based producer Sterotyp, bears witness to much studio-based work. Sterotyp's sound is not what one normally expects from Vienna, a city whose music has usually tended toward either the chilled soul funk of Kruder & Dorfmeister or the art terrorism of Fennesz et al. Sterotyp is, however, in his own way, every bit as forcefully individualistic as his fellow Viennese artists. *My Sound* is a minor ragga masterpiece complete with guest appearances from Tikiman alongside MC Trigger, Cesar, Hubert Tubbs and Colee Royce. Sterotyp provides industrial-strength support to this collection of vocal talent with a welcome dash of humour and subtlety. The title track features Tikiman at his singalong best, backed up by old skool synths and a skittery ragga groove. A shouty, highly catchy refrain and a confident, understated backing make for a powerful set opener. The rest of the album's 11 tracks vary from the stark, dark but fascinating *Jahman* through to the altogether lighter, gospel-tinged *Don't Funk With Me* featuring the voice of Cesar, a triumphant debut from a true original.

Eurochart Hot 100[®] Singles

week 37 / 02

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| this week | last week | TITLE ARTIST original label (publisher) | countries charted | this week | last week | TITLE ARTIST original label (publisher) | countries charted | this week | last week | TITLE ARTIST original label (publisher) | countries charted |
|--------------------------|-----------|---|---|-----------|-----------|--|---------------------------------------|-----------|-----------|--|----------------------|
| 1 | 14 | Without Me Eminem - Interscope (Eight Mile Style/Ensign/Bufalo) | A.C.H.D.DK.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.S.WA | 34 | 37 | Whenever Wherever/Suerte Shakira - Epic (Aniwi/Sony ATV/EMI/Apollinaire) | CH.F.GRE.HUN.I.P.WA | 68 | 56 | How You Remind Me Nickelback - Roadrunner (Warner Chappell) | CH.F |
| 2 | 11 | A Little Less Conversation Elvis vs. JXL - RCA (Carlin) | A.C.H.D.DK.E.FL.FUK.GRE.HUN.IRL.I.NL.N.P.S.WA | 35 | 40 | Cover Up UB 40 & Nuttea - Virgin (Not Listed) | CH.F | 69 | 51 | 5,9,1 Rohff - Hostile/Virgin (Not Listed) | FWA |
| ☆☆☆☆ SALES BREAKER ☆☆☆☆☆ | | | | | | | | | | | |
| 3 | 20 | Asereje/The Ketchup Song Las Ketchup - Columbia (Sony ATV) | A.C.H.D.E.FL.I.NL.WA | 36 | 43 | I.O.I.O. B3 - Hansa (BMG Ufa) | A.C.H.D | 70 | 65 | Ramp! The Logical Song Scooter - Edel (Almo/Delicate) | UK.IRL |
| 4 | 8 | I'm Alive Celine Dion - Columbia/Epic (Warner Chappell) | A.C.H.D.DK.FL.UK.IRL.I.NL.S.WA | 37 | 33 | When You Look At Me Christina Milian - Def Soul (Murlyn/Universal) | A.C.H.D.DK.FL.UK.IRL.S.WA | 71 | 62 | Foolish Ashanti - Def Jam (EMI/Aurelius/Pookietoots) | CH.F.UK.IRL.NL.WA |
| 5 | 4 | Mensch Herbert Grönemeyer - EMI (Grönland) | A.C.H.D | 38 | 32 | Shoot The Dog George Michael - Polydor (Dick Leahy/EMI/Dinsong) | A.C.H.D.DK.E.FL.FUK.GRE.I.NL.N.P.S.WA | 72 | 77 | Believe In Me Lenny Kravitz - Virgin (Miss Bessie/EMI) | CH.D.P |
| 6 | 5 | Inch' Allah MC Solaar - East West (Not Listed) | F | 39 | 38 | Here I Am Bryan Adams - A&M (Various) | A.C.H.D.FL.UK.IRL.NL.P.WA | 73 | 80 | Nur Zu Besuch Die Toten Hosen - JKP/East West (HKM) | A.D |
| 7 | 3 | Underneath Your Clothes Shakira - Epic/Columbia (EMI/Sony ATV) | A.C.H.D.FIN.FL.UK.GRE.IRL.NL.N.P.S.WA | 40 | NE | Just The Way You Are Milky - Multiply (Universal/Motivo) | UK.IRL | 74 | 76 | I Say A Little Prayer Karine Costa - Warner Strategic Marketing (Not Listed) | F |
| 8 | 7 | Au Soleil Jenifer - Island (Not Listed) | FWA | 41 | 34 | Kiss Kiss Holly Valance - London (Riverhorse/MCS/Universal) | A.C.H.D.F.HUN.I.S.WA | 75 | 58 | Automatic High S Club Juniors - Polydor (19/BMG/Universal/Riverhorse/MCS/CC) | UK.IRL |
| 9 | 9 | I Need A Girl (Part 1) P. Diddy ft. Usher & Loon - Bad Boy/Arista (EMI) | A.C.H.D.DK.FL.FUK.IRL.NL.N.S.WA | 42 | 46 | Désenchantée Kate Ryan - Antler-Subway (Requiem) | CH.E.FL.F.NL.WA | 76 | 66 | Tu Trouveras Natacha St Pier - Columbia (Not Listed) | FWA |
| 10 | 21 | A Thousand Miles Vanessa Carlton - A&M (Universal) | A.C.H.D.DK.FL.FUK.IRL.I.NL.S.WA | 43 | 71 | La Bomba King Africa - Hot Tracks/Sony (Not Listed) | F | 77 | 63 | Un enfant De Toi Marlene & Phil Barney - Aurep (Not Listed) | FWA |
| 11 | 11 | Still In Love With You No Angels - Polydor (Lacarr/Zomba) | A.C.H.D | 44 | 23 | James Dean (I Wanna Know) Daniel Bedingfield - Polydor (Sony ATV) | UK.IRL | 78 | 64 | Don't Let Me Get Me Pink - Arista (EMI) | A.C.H.D.HUN.I.S.WA |
| 12 | NE | Crossroads Blazin' Squad - East West (EMI/Chrysalis/RuthlessAttack/Mo Thug/Keenu) | UK.IRL | 45 | 41 | Let This Party Never End Mark'Oh - HomeSony (Warner Chappell) | A.C.H.D | 79 | 75 | Girl All The Bad Guys Want Bowling For Soup - Music For Nations (Zomba) | UK.IRL.NL |
| 13 | 15 | J'Ai Demandé A La Lune Indochine - Columbia (Not Listed) | CH.F.WA | 46 | 44 | Anyone Of Us (Stupid Mistake) Gareth Gates - S/RCA (Warner Chappell/BMG/Peer/Good Ear) | UK.IRL | 80 | 39 | Alone Lasgo - A&S/Antler-Subway (EMI) | UK.IRL |
| 14 | 6 | Black Suits Comin' (Nod Ya Head) Will Smith ft. Tra-Knox - Columbia (Universal/Wintrup) | A.C.H.D.FL.FUK.HUN.IRL.NL.S.WA | 47 | 16 | Romeo Dunn Romeo - Relentless (Family/EMI/Copyright Control) | UK | 81 | 85 | I've Got You Marc Anthony - Columbia (Copyright Control) | A.C.H.D.FL.NL.S.WA |
| 15 | 10 | Round Round Sugababes - Island (Various) | FL.UK.IRL | 48 | 49 | Just A Little Liberty X - V2 (EMI) | CH.D.FL.UK.IRL.NL | 82 | 70 | Holiday Mad'House - Bio/Various (Warner Chappell/EMI/Sony ATV) | A.C.H.E.F.HUN.WA |
| 16 | NE | Addictive Truth Hurts ft. Rakim - Interscope (EMI/WC/Herbalicious/18th Letter) | UK.IRL | 49 | 42 | Rhythm Of The Night Loona - Universal (Melodie Der Welt) | A.C.H.D | 83 | 73 | Bevor Du Gehst Xavier Naidoo - Naidoo Records/SPV (Warner Chappell) | A.C.H.D |
| 17 | 18 | Hot In Herre Nelly - Universal (EMI/Jackie Frost/Swing T) | A.C.H.D.DK.FL.FUK.IRL.NL.N.S.WA | 50 | NE | Sternraketen Rosenstolz - Polydor (Not Listed) | D | 84 | NE | La La Yela Samsha - M6 Int./Sony (Not Listed) | F |
| 18 | 13 | Like A Prayer Mad'House - Bio (Warner Chappell/EMI/Sony ATV) | F.UK.GRE.IRL.I.S.WA | 51 | 36 | Cum Cum Mania Felicien - M6 Int./BMG (Not Listed) | FWA | 85 | NE | Oldschool, Baby Westbam & Nena - Low Spirit/RCA (Not Listed) | D |
| 19 | 24 | Manhattan Kaboul Renaud/Axelle Red - Virgin (Not Listed) | FL.FWA | 52 | 48 | Come Back To Me Cunnie Williams - Ulm (Not Listed) | FWA | 86 | 69 | Because The Night Jan Wayne - Edel/Digidance (Springsteen/Rondor) | A.D.NL |
| 20 | NE | What You Got Abs - S/RCA (EMI/Carlin/Sony ATV) | FL.UK.IRL | 53 | NE | Only You Jan Wayne - Edel (Not Listed) | A.D | 87 | 74 | Work It Out Beyoncé Knowles - Columbia (Windswept Music London/EMI) | CH.FL.UK.IRL.NL.N.WA |
| 21 | 31 | Hero Chad Kroeger ft. Josey Scott - Roadrunner (Warner Chappell) | A.C.H.D.DK.FL.FUK.IRL.I.S.WA | 54 | 54 | Love To See You Cry Enrique Iglesias - Interscope (EMI/Rive Droite/Gerig/Universal) | A.C.H.FL.F.GRE.WA | 88 | NE | Complicated Avril Lavigne - Arista (Not Listed) | CH.I.NL |
| 22 | 22 | Wherever You Will Go The Calling - RCA (Careers/BMG) | A.C.H.FUK.IRL.I.WA | 55 | 59 | Stand Up (for The Champions) Right Said Fred - Kingsize (Universal/EMI) | CH.D | 89 | 88 | C'Est Aussi Pour Ça Qu'on S'Aime Un Gars Une Fille - FTD (Not Listed) | FWA |
| 23 | 17 | By The Way Red Hot Chili Peppers - Warner Bros. (Warner Chappell) | A.C.H.D.E.FL.FUK.IRL.I.NL.S.WA | 56 | 55 | Papa Don't Preach Kelly Osbourne - Epic (Elliot/Jacobson) | A.C.H.D.FIN.UK.S | 90 | 81 | Rue De La Liberté Jean Pascal - Mercury (Not Listed) | FWA |
| 24 | 28 | Love Don't Let Me Go David Guetta - Virgin (Square Rivoli) | CH.FL.FUK.GRE.NL.WA | 57 | NE | Take The Long Road And Walk It The Music - Hut/Virgin (Delabel Edition) | UK | 91 | 79 | J'Ai Toute Imaginé Sman - Ariola (Not Listed) | F |
| 25 | 12 | Stach Stach Bratisla Boys - M6 Int./Sony (Not Listed) | CH.F.WA | 58 | NE | Rien Que Les Mots (Ti Amore) Umberto Tozzi & Lena Ka - East West (Not Listed) | FWA | 92 | 100 | Tu Es Foutu (Tu M'As Promis) In-Grid - X-Energy/Various (Not Listed) | CH.GRE.I.NL |
| 26 | 19 | Perdono Tiziano Ferro - EMI (EMI) | A.D.DK.E.F.NL.N.S.WA | 59 | 57 | Love At First Sight Kylie Minogue - Parlophone (EMI/Sony ATV/Mushroom/Biffco) | A.C.H.FUK.GRE.HUN.I.WA | 93 | NE | Girl 4 A Day Band Ohne Namen vs. Milka - Columbia (Not Listed) | D |
| 27 | 27 | Murder On The Dancefloor Sophie Ellis-Bextor - Polydor (Warner Chappell/Rondor/Universal) | CH.F.NL.WA | 60 | 47 | Herz Aus Glas Ben - Hansa (Click/BMG Ufa) | A.C.H.D | 94 | NE | To France Novaspace - Def Jam (Not Listed) | A.D |
| 28 | 14 | Colourblind Darius - Mercury (Bug/Zomba/Copyright Control) | UK.IRL | 61 | 50 | If Tomorrow Never Comes Ronan Keating - Polydor (BMG/Hornall Bros.) | A.C.H.D.DK.FL.NL.N.P.S | 95 | 68 | Full Moon Brandy - Atlantic (Warner Chappell) | FWA |
| 29 | 26 | Cruisen Massive Töne - East West (BMG Ufa) | A.C.H.D | 62 | NE | In & Out 3rd Edge - Q Zone/Parlophone (Bucks/Zomba/Copyright Control) | UK | 96 | NE | Cheeky Boniface ft. Lady Luck - Columbia (Sony ATV/Warner Chappell/I Wrote All This) | UK.IRL |
| 30 | 29 | Moonlight Shadow Groove Coverage - Universal (EMI) | A.C.H.D | 63 | 67 | Boys Britney Spears ft. Pharrell Williams - Jive (EMI) | DK.FL.UK.IRL.I.NL.WA | 97 | 35 | Lovin' Is Easy Hear'Say - Polydor (Universal/Murlyn/Warner Chappell) | UK.IRL |
| 31 | NE | Starry Eyed Surprise Paul Oakenfold ft. Shifty - Perfecto (EMI/Mute/Carlin/Universal) | UK.IRL | 64 | 53 | It's Ok Atomic Kitten - Innocent/Virgin (EMI/Sony ATV) | A.C.H.D.DK.S | 98 | NE | Mon Amant De St Jean Patrick Bruel - RCA (Not Listed) | F |
| 32 | 30 | I'm Gonna Be Alright Jennifer Lopez ft. Nas - Epic (EMI/Lehsen/Global/Chrysalis) | A.C.H.D.FL.UK.GRE.HUN.IRL.I.NL.N.S.WA | 65 | 60 | Leap Of Faith/Jusqu'au Bout David Charvet - Mercury (Rondor/EMI) | A.C.H.F.WA | 99 | 45 | Half A Heart H & Claire - WEA (EMI/Zomba/Sony ATV) | UK.IRL |
| 33 | 25 | In My Place Coldplay - Parlophone (BMG) | CH.D.E.FIN.FUK.IRL.I.NL.N.S | 66 | 52 | Rainy Dayz Mary J. Blige ft. Ja Rule - MCA (Universal/Ensign/Slavery/DJ Irv) | CH.D.UK.IRL.NL | 100 | 61 | Do You See The Light Snap vs. Plaything - Data (Warner Chappell/Songs Of Logic) | UK |
| | | | | 67 | 72 | En Apesanteur Calogero - Mercury (Not Listed) | FWA | | | | |

A = Austria, FL = Flanders, WA = Walloony, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.
 ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points.
 The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: The Official UK Charts Co. (UK); Chart Track (Ireland); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tite-Live (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic). © VNU Business Media.

European Top 100 Albums

| this week | last week | no. of wks | ARTIST TITLE original label | countries charted | this week | last week | no. of wks | ARTIST TITLE original label | countries charted | this week | last week | no. of wks | ARTIST TITLE original label | countries charted |
|-------------------------|-----------|------------|--|---|-----------|-----------|------------|---|-------------------------------------|--|-----------|------------|--|--------------------------|
| 1 | 1 | 7 | Red Hot Chili Peppers By The Way - Warner Bros. | A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.PS.WA | 34 | 20 | 9 | Bryan Adams Spirit (OST) - A&M | A.CH.D.FL.NL.P | 68 | 68 | 9 | Nightwish Century Child - Ranka/Spinefarm | A.D.FIN.GRE.NL.N.S |
| 2 | 2 | 4 | Bruce Springsteen The Rising - Columbia | A.CH.CZE.D.DK.E.FIN.FL.FUK.IRL.I.NL.N.POL.PS.WA | 35 | 33 | 9 | Giorgia Greatest Hits (Le Cose Non Vanno Mai...) - Dischi Di Cioccolata/BMG | CHI | 69 | 36 | 5 | Aerosmith O Yeah! Ultimate Aerosmith Hits - Columbia | FIN.UK.NL.P |
| 3 | 3 | 40 | Shakira Servicio De Lavanderia/Laundry Service - Epic/Columbia | A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.PS.WA | 36 | 32 | 2 | Röyksopp Melody AM - Wall Of Sound | UK.IRL.N | 70 | 69 | 10 | Marc Anthony Mended - Columbia | A.CH.E.FL.HUN.NL.N.S |
| 4 | 4 | 13 | Eminem The Eminem Show - Interscope | A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.PS.WA | 37 | 46 | 6 | Jenifer Jenifer (L'Album) - Island | CH.F.WA | 71 | 92 | 2 | Lambretta Lambretta - Polar | A.CH.D.S |
| ☆☆☆☆ SALES BREAKER ☆☆☆☆ | | | | | 38 | 29 | 3 | Massive Töne MT3 - East West | A.CH.D | 72 | 78 | 21 | Natasha St-Pier De L'Amour Le Mieux - Columbia | CH.F.WA |
| 5 | 7 | 3 | Helmut Lotti My Tribute To The King - Piet Roelen/EMI/Universal | A.CH.D.DK.FIN.FL.FNL.N.S.WA | 39 | 53 | 23 | Puddle Of Mudd Come Clean - Geffen | A.CH.D.FL.UK.IRL | 73 | 56 | 17 | A-Ha Lifelines - WEA | D.DKN.POL |
| 6 | 5 | 4 | Linkin Park Reanimation - Warner Bros. | A.CH.CZE.D.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.PS.WA | 40 | 30 | 23 | Jennifer Lopez J To Tha L-O! The Remixes - Epic | CH.D.FL.FUK.GRE.IRL.NL.S.WA | 74 | 81 | 4 | Chenoa Chenoa - Vale Music | E |
| 7 | 8 | 22 | Celine Dion A New Day Has Come - Columbia/Epic | A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.I.NL.N.POL.PS.WA | 41 | NE | | Right Said Fred Stand Up - Kingsize | A.D | 75 | 64 | 53 | Alicia Keys Songs In A Minor - J | CH.D.FL.UK.GRE.IRL.NL.WA |
| 8 | 6 | 17 | Norah Jones Come Away With Me - Blue Note | CH.D.DK.FL.FUK.IRL.I.NL.N.P.WA | 42 | 47 | 7 | System Of A Down Toxicity - American/Columbia | A.CH.D.FL.F.GRE.IRL.I.NL.N.POL.S.WA | 76 | 58 | 7 | Ja Rule Pain Is Love - Def Jam | UK.IRL.NL.WA |
| 9 | NE | | Eva Cassidy Imagine - Blix Street/Hot | UK.IRL | 43 | 38 | 11 | Korn Untouchables - Epic | A.CH.D.FIN.FL.F.GRE.IRL.NL.POL.S.WA | 77 | 63 | 10 | Papa Roach Lovehatetragedy - Dreamworks | A.CH.D.FL.GRE.NL.S |
| 10 | 10 | 30 | Pink M!ssundaztood - Arista | A.CH.CZE.D.DK.FL.UK.HUN.IRL.I.NL.N.S.WA | 44 | 54 | 12 | Gentleman Journey To Jah - Columbia | A.CH.D | 78 | NE | | De Dijk Muzikanten Dansen Niet - Mercury | NL |
| 11 | NE | | Toploader Magic Hotel - Sony S2 | UK.IRL | 45 | 39 | 4 | Scooter Push The Beat For This Jam - Kontor/Edel | UK.IRL | 79 | RE | | Ms. Dynamite A Little Deeper - Polydor | UK |
| 12 | 13 | 7 | Vanessa Carlton Be Not Nobody - A&M | A.CH.D.DK.FL.FUK.IRL.NL.S.WA | 46 | 42 | 11 | David Bisbal Corazón Latino - Vale Music | E | 80 | RE | | Eva Cassidy Songbird - Blix Street/Hot | UK.IRL.N |
| 13 | 11 | 9 | Nelly Nellyville - Universal | A.CH.D.DK.FIN.FL.UK.GRE.IRL.NL.N.POL.S.WA | 47 | 45 | 5 | Die Toten Hosen Auswärtsspiel - JKP/East West | A.D | 81 | 76 | 36 | Yannick Noah Yannick Noah - Saint George/Columbia | CH.F.WA |
| 14 | 9 | 8 | Oasis Heathen Chemistry - Big Brother/Sony | A.CH.D.FUK.GRE.IRL.I.S | 48 | 49 | 3 | P. Diddy & The Bad Boy Family We Invented The Remix - Bad Boy/Arista | CH.FUK.NL.WA | 82 | NE | | I Muvrini Umani - EMI | F.WA |
| 15 | 12 | 43 | Enrique Iglesias Escape - Interscope | A.CH.D.FL.FUK.GRE.IRL.NL.WA | 49 | 50 | 17 | Ligabue Fuori Come Va? - WEA | CHI | 83 | 98 | 2 | Liberty X Thinking It Over - V2 | UK |
| 16 | 16 | 13 | Renaud Boucan D'Enfer - Virgin | CH.F.WA | 50 | 43 | 13 | Sophie Ellis-Bextor Read My Lips - Polydor | CH.D.FIN.FUK.GRE.IRL.NL.WA | 84 | 84 | 2 | Tenacious D Tenacious D - Epic | UK.IRL.S |
| 17 | 14 | 9 | No Angels Now... Us - Polydor | A.CH.D | 51 | NE | | Alison Moyet Hometime - Sanctuary | D.UK | 85 | 80 | 2 | Raz, Dwa, Trzy Czy te Oczy Moga Klamac - Piosenka Agnie - Polski Radio/WEA | POL |
| 18 | 19 | 27 | Tiziano Ferro Rosso Relativo - EMI | A.CH.D.E.F.I.NL.WA | 52 | 51 | 8 | Las Ketchup Hijas De Tomate - Columbia | E.I | 86 | 96 | 3 | Wonderwall Witchcraft - WEA | CH.D |
| 19 | 15 | 12 | Patrick Bruel Entre-Deux - RCA | CH.F.WA | 53 | 48 | 11 | David Bowie Heathen - Columbia | A.CH.D.DK.FL.FUK.GRE.N.WA | 87 | 97 | 2 | Calogero Calogero - Mercury | F.WA |
| 20 | 17 | 9 | Morcheeba Charango - East West/WEA | A.CH.CZE.D.FUK.GRE.I.POL.P.WA | 54 | 44 | 25 | Lenny Kravitz Lenny - Virgin | A.CH.D.P | 88 | NE | | Amaral Estrella Del Mar - Virgin | E |
| 21 | 26 | 24 | Indochine Paradize - Columbia | CH.F.WA | 55 | 70 | 29 | Mary J. Blige No More Drama - MCA | CH.D.FL.UK.GRE.IRL.NL | 89 | 40 | 8 | Will Smith Born To Reign - Columbia | A.CH.D.UK.WA |
| 22 | 24 | 34 | Nickelback Silver Side Up - Roadrunner | CH.D.FL.FUK.IRL.NL.POL.P.WA | 56 | 57 | 6 | Café Quijano La Taberna De Buda - WEA | E | 90 | 86 | 12 | Noir Désir Des Visages Des Figures - Carosello/Barclay | FI.WA |
| 23 | 23 | 15 | Moby 18 - Mute | A.CH.D.FL.FUK.GRE.IRL.I.NL.N.S.WA | 57 | 62 | 12 | Mango Disincanto - WEA | CHI | 91 | 79 | 12 | Umberto Tozzi The Best Of Umberto Tozzi - WEA | CH.I.WA |
| 24 | 22 | 17 | The Calling Camino Palmero - RCA | CH.D.DK.FUK.I.P.S | 58 | 59 | 13 | Magnus Uggla Klassiska Mästerverk - Columbia | N.S | 92 | 74 | 8 | Darren Hayes Spin - Columbia | UK.S |
| 25 | 21 | 9 | Mad'House Absolutely Mad - Bio/Various | A.CH.FL.FUK.GRE.HUN.WA | 59 | 72 | 3 | Avril Lavigne Let Go - Arista | CHI | 93 | 67 | 33 | P.O.D. Satellite - Atlantic | A.D.FL.NL.N.POL.S |
| 26 | 28 | 47 | Kylie Minogue Fever - Parlophone | CH.D.FUK.GRE.IRL.NL.WA | 60 | 55 | 7 | Counting Crows Hard Candy - Geffen | CH.D.FL.UK.IRL.NL.N.S | 94 | 93 | 13 | Bustamante Bustamante - Vale Music | E |
| 27 | 31 | 22 | Xavier Naidoo Zwischenspiel - Alles Für Den Herrn - Naidoo Records/SPV | A.CH.D | 61 | 41 | 5 | Cunnie Williams Night Time In Paris - Ulm | F.WA | 95 | 83 | 10 | Jamiroquai A Funk Odyssey - Sony S2 | CH.FUK.I |
| 28 | 27 | 14 | Ronan Keating Destination - Polydor | A.CH.D.DK.FL.UK.NL.N.S | 62 | 61 | 14 | Ich Troje Po Piate...A Nidech Gadaja - Izabelin/Universal | POL | 96 | NE | | Murderdolls Beyond The Valley Of The Murderdolls - Roadrunner | D.UK |
| 29 | 25 | 18 | Ashanti Ashanti - Def Jam | A.CH.D.FL.FUK.IRL.NL.WA | 63 | 87 | 3 | Tatu 200 Po Vstrecnoy - Popron Traxx/Other Pop | CZE.POL | 97 | RE | | Garou Seul - Columbia | F.POL.WA |
| 30 | 18 | 3 | Def Leppard X - Mercury/Bludgeon Riffola | A.CH.D.FIN.UK.S | 64 | NE | | Glashaus Glashaus II (Jah Soundsystem) - Island | D | 98 | 89 | 3 | Laith Al-Deen Melomanie - Columbia | D |
| 31 | 34 | 19 | Kent Vapen & Ammunition - RCA | DK.FIN.N.S | 65 | 52 | 9 | Red Hot Chili Peppers Californication - Warner Bros. | A.CH.D.FL.IRL.I.NL | 99 | 66 | 11 | David Guetta Just A Little More Love - Virgin | CH.F.GRE |
| 32 | 37 | 15 | Queen Greatest Hits I, II & III - Parlophone | FL.UK.IRL | 66 | 60 | 3 | Soundtrack The Lord Of The Rings The Fellowship Of The Ring - Reprise | CH.D.IRL.NL.N.WA | 100 | NE | | Gotan Project La Revancha Del Tango - Black Market/Barclay/Wagram | A.CH.F.I.N |
| 33 | 35 | 10 | Alex Ubago ¿Que Pides Tu? - DRO | E | 67 | NE | | Doro Fight - Steamhammer/SPV | CH.D | A = Austria, FL = Flanders, WA = Wallonia, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY | | | | |

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

UNITED KINGDOM

| TW | LW | SINGLES | |
|----|----|---|-------------------|
| 1 | NE | Blazin' Squad - Crossroads | (East West) |
| 2 | 1 | Sugababes - Round Round | (Island) |
| 3 | NE | Truth Hurts ft. Rakim - Addictive | (Interscope) |
| 4 | NE | Abs - What You Got | (RCA) |
| 5 | 2 | Darius - Colourblind | (Mercury) |
| 6 | NE | Paul Oakenfold ft. Shifty - Starry Eyed Surprise (Perfecto) | |
| 7 | 5 | Mad'House - Like A Prayer | (Serious) |
| 8 | NE | Milky - Just The Way You Are | (Multiply) |
| 9 | 3 | Romeo - Romeo Dunn | (Relentless) |
| 10 | 4 | Daniel Bedingfield - James Dean (I Wanna Know) | (Polydor) |
| TW | LW | ALBUMS | |
| 1 | NE | Eva Cassidy - Imagine | (Blix Street/Hot) |
| 2 | 1 | Red Hot Chili Peppers - By The Way (WEA) | |
| 3 | NE | Toploader - Magic Hotel | (Sony S2) |
| 4 | 2 | Shakira - Laundry Service | (Epic) |
| 5 | 3 | Norah Jones - Come Away With Me | (Blue Note) |
| 6 | 10 | Pink - Missundaztood | (Arista) |
| 7 | 5 | Enrique Iglesias - Escape | (Interscope) |
| 8 | 4 | Oasis - Heathen Chemistry | (Big Brother) |
| 9 | 12 | Eminem - The Eminem Show | (Interscope) |
| 10 | 8 | Vanessa Carlton - Be Not Nobody | (A&M) |

SPAIN

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 2 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 2 | 1 | David Bisbal - Ave Maria | (Vale Music) |
| 3 | 3 | Los Planetas - Pesadilla En El Parque De Atracciones | (RCA) |
| 4 | 4 | George Michael - Shoot The Dog | (Polydor) |
| 5 | 7 | Ex - Happy Ending | (Zero Records) |
| 6 | 5 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 7 | 8 | Rosa - A Solas Con Mi Corazon | (RCA) |
| 8 | 10 | The Prodigy - Baby's Got A Temper(Everlasting) | |
| 9 | 9 | Marta Sanchez - Soy Yo | (Muxxic) |
| 10 | 6 | Tiziano Ferro - Perdono | (EMI) |
| TW | LW | ALBUMS | |
| 1 | 1 | Alex Ubago - ¿Que Pides Tu? | (DRO) |
| 2 | 1 | David Bisbal - Corazon Latino | (Vale Music) |
| 3 | 3 | Bruce Springsteen - The Rising | (Columbia) |
| 4 | 4 | Café Quijano - La Taberna De Buda | (WEA) |
| 5 | 6 | Chenoa - Chenoa | (Vale Music) |
| 6 | 8 | Amaral - Estrella Del Mar | (Virgin) |
| 7 | 7 | Bustamante - Bustamante | (Vale Music) |
| 8 | 9 | Las Ketchup - Hijas De Tomate | (Columbia) |
| 9 | 5 | Veronica - La Fuerza Del Sol | (Vale Music) |
| 10 | 10 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |

DENMARK

| TW | LW | SINGLES | |
|----|----|--|------------------------|
| 1 | 1 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 2 | 2 | Nelly - Hot In Herre | (Universal) |
| 3 | 5 | Chad Kroeger ft. Josey Scott - Hero | (Roadrunner/Universal) |
| 4 | 6 | Vanessa Carlton - A Thousand Miles | (Universal) |
| 5 | 4 | Nik & Jay - Nik & Jay | (Capitol) |
| 6 | NE | Outlandish - Guantanamo | (Ariola) |
| 7 | 10 | Tiziano Ferro - Perdono | (EMI) |
| 8 | 8 | Eminem - Without Me | (Interscope) |
| 9 | 11 | Ronan Keating - If Tomorrow Never Comes | (Polydor) |
| 10 | 3 | George Michael - Shoot The Dog | (Polydor) |
| TW | LW | ALBUMS | |
| 1 | NE | Poul Krebs - Striber Af Lys | (Columbia) |
| 2 | 1 | Olsen Brothers - Songs | (CMC/EMI) |
| 3 | 14 | Helmut Lotti - My Tribute To The King(EMI) | |
| 4 | 3 | Astrid & Freddy Breck - Schlager Hits | (CMC/EMI) |
| 5 | 2 | Big Fat Snake - Play It By Ear | (Mega/Edel) |
| 6 | 4 | Billy Joel - The Ultimate Collection | (Columbia) |
| 7 | 5 | Bruce Springsteen - The Rising | (Columbia) |
| 8 | 7 | Razz - Kickflipper | (Universal) |
| 9 | 6 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 10 | 10 | Saybia - The Second You Sleep | (EMI-Medley) |

SWITZERLAND

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 1 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 2 | 2 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 3 | 5 | Herbert Grönemeyer - Mensch | (EMI) |
| 4 | 3 | Eminem - Without Me | (Interscope) |
| 5 | 4 | Shakira - Underneath Your Clothes | (Epic) |
| 6 | 7 | P. Diddy ft. Usher & Loon - I Need A Girl (Part 1) | (BMG) |
| 7 | 6 | Will Smith ft. Tra-Knox - Black Suits Comin' (Nod Ya Head) | (Columbia) |
| 8 | 9 | The Calling - Wherever You Will Go | (RCA) |
| 9 | 8 | Jennifer Lopez ft. Nas - I'm Gonna Be Alright | (Epic) |
| 10 | 10 | Indochine - J'AI Demandé A La Lune(Columbia) | |
| TW | LW | ALBUMS | |
| 1 | 1 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 2 | 2 | Bruce Springsteen - The Rising | (Columbia) |
| 3 | 5 | Eminem - The Eminem Show | (Interscope) |
| 4 | 4 | Shakira - Laundry Service | (Epic) |
| 5 | 8 | Tiziano Ferro - Rosso Relativo | (EMI) |
| 6 | 10 | Plüsch - Plüsch | (Columbia) |
| 7 | 3 | Linkin Park - Reanimation | (Warner Bros.) |
| 8 | 7 | Morcheeba - Charango | (WEA) |
| 9 | 9 | Def Leppard - X | (Mercury) |
| 10 | 11 | Bryan Adams - Spirit (OST) | (A&M) |

GERMANY

| TW | LW | SINGLES | |
|----|----|---|----------------|
| 1 | 1 | Herbert Grönemeyer - Mensch | (EMI) |
| 2 | 2 | No Angels - Still In Love With You | (Polydor) |
| 3 | 3 | Eminem - Without Me | (Interscope) |
| 4 | 4 | Celine Dion - I'm Alive | (Columbia) |
| 5 | 18 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 6 | 5 | Massive Tine - Cruisen | (East West) |
| 7 | 6 | Groove Coverage - Moonlight Shadow | (Universal) |
| 8 | 10 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 9 | 7 | Shakira - Underneath Your Clothes | (Epic) |
| 10 | 11 | B3 - I.O.I.O. | (Hansa) |
| TW | LW | ALBUMS | |
| 1 | 1 | Bruce Springsteen - The Rising | (Columbia) |
| 2 | 3 | Helmut Lotti - My Tribute To The King(EMI) | |
| 3 | 2 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 4 | 4 | No Angels - Now... Us | (Polydor) |
| 5 | 5 | Shakira - Laundry Service | (Epic) |
| 6 | 6 | Linkin Park - Reanimation | (Warner Bros.) |
| 7 | 9 | Celine Dion - A New Day Has Come | (Columbia) |
| 8 | 10 | Xavier Naidoo - Zwischenspiel - Alles Für Den Herrn | (SPV) |
| 9 | NE | Right Said Fred - Stand Up | (Kingsize) |
| 10 | 7 | Eminem - The Eminem Show | (Interscope) |

HOLLAND

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 10 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 2 | 1 | Jan Wayne - Because The Night | (Digidance) |
| 3 | 4 | In-Grid - Tu Es Foutu (Tu M'As Promis) | (High Fashion) |
| 4 | 3 | K.Otic - I Surrender | (Jive/Zomba) |
| 5 | 2 | Tiziano Ferro - Perdono | (EMI) |
| 6 | 6 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 7 | 5 | Grad Damen - Selina (That's Entertainment) | |
| 8 | 7 | Liberty X - Just A Little | (V2) |
| 9 | 8 | Nelly - Hot In Herre | (Universal) |
| 10 | 9 | Shakira - Underneath Your Clothes | (Epic) |
| TW | LW | ALBUMS | |
| 1 | NE | De Dijk - Muzikanten Dansen Niet | (Mercury) |
| 2 | 1 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 3 | 3 | Shakira - Laundry Service | (Epic) |
| 4 | 2 | Bruce Springsteen - The Rising | (Columbia) |
| 5 | 10 | Helmut Lotti - My Tribute To The King(EMI) | |
| 6 | 6 | Celine Dion - A New Day Has Come | (Columbia) |
| 7 | 9 | Blöf - Blauwe Ruis | (EMI) |
| 8 | 8 | Marco Borsato - Onderweg | (Polydor) |
| 9 | 7 | K3 - Tele-Romeo | (BMG) |
| 10 | 4 | Linkin Park - Reanimation | (Warner Bros.) |

NORWAY

| TW | LW | SINGLES | |
|----|----|--|-------------------------|
| 1 | 1 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 2 | 8 | Bonfink Me's ft. Jessica Folcker - (Crack It) Something Going On | (Stacy) |
| 3 | 7 | Beyonce Knowles - Work It Out | (Columbia) |
| 4 | 2 | Shakira - Underneath Your Clothes | (Epic) |
| 5 | 3 | Will Smith ft. Tra-Knox - Black Suits Comin' (Nod Ya Head) | (Columbia) |
| 6 | 5 | Peaches - Rosa Helikopter | (Bonnier) |
| 7 | 9 | Marilyn Manson - Tainted Love | (Maverick/Warner Bros.) |
| 8 | 12 | Nelly - Hot In Herre | (Universal) |
| 9 | RE | Kaizers Orchestra - Mann Not Mann | (Broiler Farm) |
| 10 | 6 | Eminem - Without Me | (Interscope) |
| TW | LW | ALBUMS | |
| 1 | 1 | Bruce Springsteen - The Rising | (Columbia) |
| 2 | 2 | Kent - Vapen & Ammunition | (RCA) |
| 3 | 23 | Kikki Bettan Lotta - Vem E' Det Du Vil Ha? | (EMI) |
| 4 | 3 | Eminem - The Eminem Show | (Interscope) |
| 5 | 4 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 6 | 8 | Paperboys - No Cure For Life | (Bonnier) |
| 7 | 5 | Shakira - Laundry Service | (Epic) |
| 8 | 6 | Maria Mena - Another Phase | (Columbia) |
| 9 | 25 | Helmut Lotti - My Tribute To The King(EMI) | |
| 10 | 14 | Kaizers Orchestra - Ompa Til Duer | (Music Producers) |

AUSTRIA

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 2 | Herbert Grönemeyer - Mensch | (EMI) |
| 2 | 1 | Eminem - Without Me | (Interscope) |
| 3 | 3 | Shakira - Underneath Your Clothes | (Epic) |
| 4 | 4 | No Angels - Still In Love With You | (Polydor) |
| 5 | 8 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 6 | 5 | Professor Kaiser - Was Is' Mit Du? | (Universal) |
| 7 | 6 | Groove Coverage - Moonlight Shadow | (Universal) |
| 8 | 10 | B3 - I.O.I.O. | (Hansa) |
| 9 | 9 | Will Smith ft. Tra-Knox - Black Suits Comin' (Nod Ya Head) | (Columbia) |
| 10 | 12 | Atomic Kitten - It's Ok | (Virgin) |
| TW | LW | ALBUMS | |
| 1 | 1 | Helmut Lotti - My Tribute To The King(EMI) | |
| 2 | 7 | Seer - Junischee | (Columbia) |
| 3 | 2 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 4 | 5 | Shakira - Servicio De Lavaderia/Laundry Service | (Epic) |
| 5 | 4 | Bruce Springsteen - The Rising | (Columbia) |
| 6 | 3 | Linkin Park - Reanimation | (Warner Bros.) |
| 7 | 6 | Eminem - The Eminem Show | (Interscope) |
| 8 | 8 | No Angels - Now... Us | (Polydor) |
| 9 | 9 | Xavier Naidoo - Zwischenspiel - Alles Für Den Herrn | (Musica) |
| 10 | 15 | Celine Dion - A New Day Has Come | (Columbia) |

FRANCE

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 1 | MC Solaar - Inch' Allah | (East West) |
| 2 | 2 | Jenifer - Au Soleil | (Island) |
| 3 | 3 | Eminem - Without Me | (Interscope) |
| 4 | 5 | Indochine - J'AI Demandé A La Lune(Columbia) | |
| 5 | 6 | Renaud/Axelle Red - Manhattan Kaboul | (Virgin) |
| 6 | 4 | Bratisla Boys - Stach Stach | (M6 Int./Sony) |
| 7 | 7 | Sophie Ellis-Bextor - Murder On The Dancefloor | (Polydor) |
| 8 | 8 | David Guetta - Love Don't Let Me Go(Virgin) | |
| 9 | 9 | P. Diddy ft. Usher & Loon - I Need A Girl (Part 1) | (BMG) |
| 10 | 10 | UB 40 & Nuttea - Cover Up | (Virgin) |
| TW | LW | ALBUMS | |
| 1 | 2 | Renaud - Boucan D'Enfer | (Virgin) |
| 2 | 1 | Patrick Bruel - Entre-Deux | (RCA) |
| 3 | 5 | Indochine - Paradize | (Columbia) |
| 4 | 3 | Eminem - The Eminem Show | (Interscope) |
| 5 | 7 | Jenifer - Jenifer (L'Album) | (Island) |
| 6 | 8 | Celine Dion - A New Day Has Come | (Columbia) |
| 7 | 4 | Mad'House - Absolutely Mad | (Ulm) |
| 8 | 9 | Norah Jones - Come Away With Me | (Blue Note) |
| 9 | 6 | Cunnie Williams - Night Time In Paris(Ulm) | |
| 10 | 10 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |

WALLONY

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 1 | Indochine - J'AI Demandé A La Lune | (Columbia) |
| 2 | 20 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 3 | 2 | Celine Dion - I'm Alive | (Columbia) |
| 4 | 9 | Renaud/Axelle Red - Manhattan Kaboul | (Virgin) |
| 5 | 6 | Jenifer - Au Soleil | (Island) |
| 6 | 3 | Felicien - Cum Cum Mania | (M6 Int./WEA) |
| 7 | 5 | Eminem - Without Me | (Interscope) |
| 8 | 55 | Umberto Tozzi & Lena Ka - Rien Que Les Mots (Ti Amore) | (East West) |
| 9 | 4 | Bratisla Boys - Stach Stach | (M6 Int./WEA) |
| 10 | 8 | Shakira - Underneath Your Clothes | (Epic) |
| TW | LW | ALBUMS | |
| 1 | 3 | Renaud - Boucan D'Enfer | (Virgin) |
| 2 | 2 | Indochine - Paradize | (Columbia) |
| 3 | 1 | Helmut Lotti - My Tribute To The King | (Universal) |
| 4 | 4 | Patrick Bruel - Entre-Deux | (RCA) |
| 5 | 8 | Michel Berger - Pour Me Comprendre(WEA) | |
| 6 | 5 | Eminem - The Eminem Show | (Interscope) |
| 7 | 6 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 8 | 10 | Barbra Streisand - The Essential Barbra Streisand | (Columbia) |
| 9 | 9 | Calogero - Calogero | (Mercury) |
| 10 | 7 | Bruce Springsteen - The Rising | (Columbia) |

FINLAND

| TW | LW | SINGLES | |
|----|----|---|-----------------------|
| 1 | 8 | Zen Cafe - Aamuisin | (Evidence/Warner) |
| 2 | 2 | Lordi - Would You Love A Monsterman? | (Terrier/BMG) |
| 3 | 1 | Nightwish - Bless The Child | (Spinefarm) |
| 4 | 4 | Kwan - Rain | (Mercury) |
| 5 | 5 | Mighty 44 - Mighty 44 | (16 Inch Records/BMG) |
| 6 | 7 | Popeda - Kaksykytä Centtiä | (Poko) |
| 7 | 12 | Ismo Alanko Saatio - Paratiisin Puu | (Poko) |
| 8 | 15 | Ripsiirakka - Sanni | (Universal) |
| 9 | 6 | Apulanta - Saasta | (Levy-Yhtiö) |
| 10 | 10 | Eminem - Without Me | (Interscope) |
| TW | LW | ALBUMS | |
| 1 | 2 | Mamba - Meille Val Teille | (WEA) |
| 2 | 1 | Don Huonot - Don Huonot | (Terrier/BMG) |
| 3 | 3 | CMX - Isohaara | (Herodes/EMI) |
| 4 | 10 | Kent - Vapen & Ammunition | (RCA) |
| 5 | 4 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 6 | 5 | Bruce Springsteen - The Rising | (Columbia) |
| 7 | 6 | Eminem - The Eminem Show | (Interscope) |
| 8 | 7 | Nightwish - Century Child | (Spinefarm) |
| 9 | 12 | Ozy Osbourne - The Ozman Cometh - The Greatest Hits | (Epic) |
| 10 | 11 | Shakira - Laundry Service | (Epic) |

PORTUGAL

| TW | LW | SINGLES | |
|----|----|--|--------------|
| 1 | 1 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 2 | 5 | Shakira - Whenever Wherever | (Epic) |
| 3 | 2 | George Michael - Shoot The Dog | (Polydor) |
| 4 | 12 | Sarah Connor - From Sarah With Love(Epic) | |
| 5 | 6 | Sandy & Junior - O Amor Nos Guara | (Mercury) |
| 6 | 10 | Lenny Kravitz - Believe In Me | (Virgin) |
| 7 | 4 | Anastacia - Paid My Dues | (Epic) |
| 8 | 11 | Orishas - ¿Que Pasa? | (EMI) |
| 9 | 19 | Kylie Minogue - In Your Eyes | (Parlophone) |
| 10 | 16 | Incubus - Nice To Know You | (Epic) |
| TW | LW | ALBUMS | |
| 1 | 1 | Shakira - Laundry Service | (Columbia) |
| 2 | 2 | Martinho Da Vila - Martinho Definitivo | (Columbia) |
| 3 | 5 | Santamaria - 4 Dance | (Vidisco) |
| 4 | 3 | Michael Bolton - The Ultimate Collection | (Columbia) |
| 5 | 4 | Sandy & Junior - Sandy & Junior | (Mercury) |
| 6 | 10 | James - Getting Away With It...Live | (Som Livre) |
| 7 | 6 | Norah Jones - Come Away With Me | (EMI) |
| 8 | 20 | Chayanne - Grandes Exitos | (Columbia) |
| 9 | 13 | Celine Dion - A New Day Has Come | (Columbia) |
| 10 | 12 | Canta Bahia - Paixao E Loucura | (Vidisco) |

ITALY

| TW | LW | SINGLES | |
|----|----|--|----------------|
| 1 | 1 | Las Ketchup - Asereje/The Ketchup Song | (Columbia) |
| 2 | 2 | Avril Lavigne - Complicated | (BMG Ricordi) |
| 3 | 3 | Holly Valance - Kiss Kiss | (London) |
| 4 | 4 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 5 | 5 | Noir Desir - Le Vent Nous Portera(Carosello) | |
| 6 | 6 | Elvis vs. JXL - A Little Less Conversation | (BMG Ricordi) |
| 7 | 8 | Eminem - Without Me | (Interscope) |
| 8 | 11 | Gianni Morandi - L'Amore Ci Cambia la Vita | (Epic) |
| 9 | 7 | Coldplay - In My Place | (Parlophone) |
| 10 | 13 | The Calling - Wherever You Will Go | (BMG Ricordi) |
| TW | LW | ALBUMS | |
| 1 | 1 | Red Hot Chili Peppers - By The Way | (Warner Bros.) |
| 2 | 2 | Giorgia - Greatest Hits (Le Cose Non Vanno Mai...) | (BMG Ricordi) |
| 3 | 3 | Bruce Springsteen - The Rising | (Columbia) |
| 4 | 4 | Ligabue - Fuori Come Va? | (WEA) |
| 5 | 5 | Mango - Disincanto | (WEA) |
| 6 | 6 | Avril Lavigne - Let Go | (BMG Ricordi) |
| 7 | 7 | Tiziano Ferro - Rosso Relativo | (EMI) |
| 8 | 9 | Eminem - The Eminem Show | (Interscope) |
| 9 | 10 | Oasis - Heathen Chemistry | (Epic) |
| 10 | 11 | Umberto Tozzi - The Best Of Umberto Tozzi | (WEA) |

SWEDEN

| TW | LW | SINGLES | |
|----|----|--|--------------|
| 1 | 1 | Elvis vs. JXL - A Little Less Conversation | (RCA) |
| 2 | 2 | Eminem - Without Me | (Interscope) |
| 3 | 5 | Shakira - Underneath Your Clothes | (Epic) |
| 4 | 3 | Supernatural - Rock U | (WEA) |
| 5 | 6 | Celine Dion - I'm Alive | (Columbia) |
| 6 | 4 | Tiziano Ferro - Perdono | (EMI) |
| 7 | 13 | | |

AIRBORNE

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



TRUTH HURTS FEAT. RAKIM ADDICTIVE (Aftermath)

Release date: August 19 (UK)
Shari Watson, aka Truth Hurts, is one of über-producer Dr Dre's most promising protégées. Born and raised in the US Bible-belt state of

Missouri, the singer and songwriter studied classical music and opera for eight years, and her exceptionally expressive voice immediately stands out on *Addictive*. With an infectious hook and tight production, the track has all the ingredients of a dance hit. *Addictive* is the first single off Truth's debut album *Truthfully Speaking*, featuring contributions from Dr. Dre, R. Kelly, DJ Quik and Timbaland. Burkhard Linack, head of music at urban station Jam FM in Berlin, Germany, says: "I like the song a lot as it is very refreshing, it is a new sound, and has it's own idiosyncratic style. The track is also very popular with our listeners; we had a lot of people calling in. Truth has also been in the studio for an interview and was very nice. I think that the track will be very popular in Germany—this week it is our station's 'extra track' with 35 spins a week."

Currently playing at: HR XXL/Germany, ORB Fritz/Germany, Eins Live/Germany, Jam FM/Germany, Choice FM/UK, Galaxy 102/UK, 95.8/UK < BBC Radio 1/UK, Kiss 100/UK, Radio 105/Italy, Radio Deejay Network/Italy, 3FM/Netherlands, Power Hit Radio/Sweden



APPLETON FANTASY (Polydor)

Release date: September 2
The All Saints sisters Natalie and Nicole Appleton are back with a new single. After splitting from

original founders of the group, Melanie Blatt and Shaznay T. Lewis, this is their debut single taken from the album *Aloud*, which is out later this year. According to the sisters, the album contains the kind of songs that they like to listen to themselves. *Fantasy* is a slow track, somewhere between R&B and soul, and has been picked up by radio stations mainly in the UK but also in Denmark and Italy. Chris Gregg at AC station 96.2 The Revolution in Oldham, UK, says: "I really like it. It works well on the radio because it sounds like an All Saints track, so it's an interesting yet familiar sound and obviously it has the heritage of the song that was originally developed for the All Saints *Saints And Sinners* album. Apparently they first wrote the track for the album, but then there was a difference of opinion between the Appletons (who liked it) and the other two members who didn't want the track on the album." He adds: "The track is very popular with our audience as we've had many requests."

Currently playing at: Danmarks Radio P3/Denmark, 96.2 The Revolution/UK, Beat 106/UK, Clyde 1 FM/UK, Cool FM/UK, Downtown Radio/UK, 95.8 Capital FM/UK, 96.4 FM-BRMB/UK < BBC Radio 1/UK, Emap Big City Network/UK, Radio 105/Italy, MTV/UK

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Billboard

TOP 20 US SINGLES

AUGUST 29, 2002

TOP 20 US ALBUMS

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--|---|
| > 1 | — | DILEMMA FO' REEL/UNIVERSAL | NELLY FEAT. KELLY ROWLAND |
| 2 | 3 | COMPPLICATED ARISTA | AVRIL LAVIGNE |
| 3 | 2 | HOT IN HERRE FO' REEL/UNIVERSAL | NELLY |
| > 4 | 6 | GANGSTA LOVIN' J | EVE FEAT. ALICIA KEYS |
| 5 | 5 | I NEED A GIRL (PART 2) BAD BOY/ARISTA | P.DIDDY FEAT. USHER & LOON |
| 6 | 4 | JUST A FRIEND 2002 J | MARIO |
| 7 | 9 | CLEANIN' OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE | EMINEM |
| 8 | 10 | HAPPY MURDER INC./AJM/IDJMG | ASHANTI |
| 9 | 12 | JUST LIKE A PILL ARISTA | PINK |
| 10 | 11 | NOTHIN' DEF JAM/IDJMG | N.O.R.E. |
| 11 | 8 | DOWN 4 U MURDER INC./DEF JAM/IDJMG | IRV GOTTI PRESENTS THE INC. FEAT GUESTS |
| > 12 | 16 | MOVE B***H DISTURBIN' THA PEACE/DEF JAM SOUTH/IDJMG | LUDACRIS FEAT. OTHERS |
| 13 | 14 | NO SUCH THING A&M/COLUMBIA | JOHN MAYER |
| > 14 | 18 | ONE LAST BREATH WIND-UP | CREED |
| 15 | 13 | HEAVEN ROBBINS | DJ SAMMY & YANOU FEAT. DO |
| > 16 | 20 | GOTTA GET THRU THIS ISLAND/IDJMG | DANIEL BEDDINGFIELD |
| 17 | 17 | A THOUSAND MILES A&M/INTERSCOPE | VANESSA CARLTON |
| 18 | 15 | HERO COLUMBIA/ROADRUNNER/IDJMG | CHAD KROEGER FEAT J.SCOTT |
| 19 | 19 | THE MIDDLE DREAMWORKS | JIMMY EAT WORLD |
| 20 | 7 | LONG TIME GONE MONUMENT | DIXIE CHICKS |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--|--------------------|
| 1 | 2 | THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE | EMINEM |
| 2 | 1 | NELLYVILLE FO' REEL/UNIVERSAL | NELLY |
| > 3 | 5 | LET GO ARISTA | AVRIL LAVIGNE |
| > 4 | NE | LORD WILLIN' STAR TRAK/ARISTA | CLIPSE |
| 5 | 3 | THE RISING COLUMBIA/CRG | BRUCE SPRINGSTEEN |
| 6 | 4 | OCTOBER ROAD COLUMBIA/CRG | JAMES TAYLOR |
| 7 | 6 | NOW 10 SONY/UNIVERSAL/EMI/ZOMBA/EPIC | VARIOUS ARTISTS |
| 8 | 8 | (REANIMATION) WARNER BROS. | LINKIN PARK |
| 9 | 7 | UNLEASHED DREAMWORKS(NASHVILLE)/INTERSCOPE | TOBY KEITH |
| > 10 | 13 | COME AWAY WITH ME BLUE NOTE/CAPITOL | NORAH JONES |
| > 11 | NE | ANIMAL HOUSE ELEKTRA/EEG | ANGIE MARTINEZ |
| 12 | 9 | XXX UNIVERSAL/UMRG | SOUNDTRACK |
| 13 | 11 | BUSTED STUFF RCA | DAVE MATTHEWS BAND |
| 14 | 12 | THUG HOLIDAY SLIP-N-SLIDE/ATLANTIC/AG | TRICK DADDY |
| 15 | 10 | THE FIX DEF JAM SOUTH/IDJMG | SCARFACE |
| > 16 | NE | SOMETHING WOTH LEAVING BEHIND MCA NASHVILLE | LEE ANN WOMACK |
| 17 | 15 | MISUNDAZSTOOD ARISTA | PINK |
| > 18 | NE | TROPICAL STORM SHOCKING VIBES/VP/VIRGIN | BEENIE MAN |
| 19 | 17 | ASHANTI MURDER INC./DEF JAM/IDJMG | ASHANTI |
| 20 | — | ROOM FOR SQUARES AWARE/COLUMBIA/CRG | JOHN MAYER |

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

DANCE BEAT

The weekly dance chart comment by Harald Roth

Tim Deluxe's *It Just Won't Do* (Underwater) has enjoyed a further boost in support from both clubs and retail to enable the track to stay at number one on the European Dance Traxx chart for a fifth consecutive week. Although the track's penetration of Europe's national dance charts has fallen a little, it's still way in front of its nearest competitors.

Dutch-signed 4 Strings' *Diving* (Spinning) falls from two to three this week, but another track from the Lowlands takes its place in the runners-up position—Drunkenmunky's *E* (D'N'A), up from last week's six.

While there isn't a single new track in the top 10 this week, those banging on the door include the UK's Raven Maize (alais Dave Lee) with *Fascinated* (Z Records/MOS) at number 13; Snap! Vs. Plaything's *See The Light 2002* (Bookmark), up from 53 to 14; Sinéad O'Connor's *Troy—The Phoenix From The Flame* (Devolution), up from 48 to 15; and RIVA's *Time Is The Healer* (United/frr), which is the highest of 20 new entries in the Dance Traxx top 100 at number 33. Belgian act Lasgo's *Alone* (A&S Records) returns to the chart at number 38 as one of only three re-entries this week.

Meanwhile, our "summer tip" of a couple of weeks ago has entered the top 100 at number 75. Las Ketchup's (pictured) *Asereje* (Sony Spain) has been renamed *The Ketchup Song* in many territories, and a another version of the song by the Zomba-signed act Monkey Circus has now appeared in some territories.

On the Dance Traxx's sister European Urban Dancefloor chart, Nelly's seven-week chart-topper *Hot In Herre* (Universal) has been dethroned by Truth Hurts' *Addictive* (Aftermath/Interscope-Universal). The urban scene accounts for only one new entry this week—Whitney Houston's *Whatchulookinat* (Arista) at 34.

Looking back at the Dance Traxx number ones on this week in years gone by, one year ago it was Roger Sanchez's *Another Chance* (R-Senal/Sony), while five years ago it was Puff Daddy's *I'll Be Missing You* (Bad Boy), enjoying its eighth week of a 10-week stint at the top.

THIS WEEK'S MOVERS

- 1 Set It Off DJ Spud (Centrum)
- 2 Drop The Bass Rocco (Aqualoop)
- 3 Ibiza El Loco (Proton/UCMG)
- 4 DJ Nafion Nukleuz DJ's (Nukleuz/Media)
- 5 Of R Timez Ball Parc Payerz feat. Niki Evans (RCA/BMG)
- 6 See The Light Snap! Vs. Plaything (Bookmark)
- 7 Time Is The Healer RIVA (Alien/United Recordings)/Double F Double R
- 8 Troy - The Phoenix From The Flame Sinéad O'Connor (Devolution)
- 9 Alone Lasgo (A&S Records)
- 10 Try Ian van Dahl (Free-style/A&S Records)

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

EUROPEAN DANCE TRAXX

| This Week | Last Week | Weeks Charted | TITLE Artist | Clubplay & Dance Sales Combined - Issue 37 - www.mis-charts.de | Original Label Reports Charted - BPM | Peak CO |
|-----------|-----------|---------------|---|---|--|-------------|
| 1 | 1 | 9 | ★ IT JUST WON'T DO Tim Deluxe feat. Sam Obernik | *** NO.1 *** (5th week) CP(71%): D1.H1.S.Dk.N.Fi1.I.F.B.Pol.E.Hun.D2. / S(29%): Uk.D.H.B.Pol.Ir. - 130 | Underwater | 1 U.K. |
| 2 | 6 | 5 | ★ E Drunkenmunky | CP(68%): D1.H1.Au.B.Hun.D2.D3.D4.H2. / S(32%): D.H.Ir. - 140 | D'N'A (Digidance)/Kontor/edel | 2 H |
| 3 | 2 | 8 | DIVING 4 Strings | CP(83%): Uk.D1.H1.B.Hun.D2.D3.D4.H2. / S(17%): D.H. - 140 | Liquid Records (Spinnin') | 2 H |
| 4 | 3 | 26 | LIKE A PRAYER Mad House | CP(63%): F1.I.F.Cz.E.D2.D4. / S(37%): Uk.Cz.Pol.Ir. - 128 | Bio Records | 1 H |
| 5 | 4 | 13 | WITHOUT ME/WHAT YOU SAY Eminem | CP(82%): S.Dk.N.Fi1.F.Cz.Hun.Fi2.D2. / S(18%): F.Cz.Pol. - 112 | Web/Aftermath (Interscope-Universal) | 4 USA |
| 6 | 5 | 18 | DOVE (I'LL BE LOVING YOU) Moony | CP(87%): S.Dk.N.Fi1.I.Au.F.B.E.Hun.D2. / S(13%): B.F.Pol.I. - 126 | Airplane/Cream/Positiva (EMI) | 1 Italy |
| 7 | 8 | 8 | ★ RECKLESS GIRL The Begineerz | CP(82%): D1.S.Dk.N.Fi1.I.Au.B.Hun.D2.H2. / S(18%): D.I. - 129 | Cheeky/Arista (BMG) | 7 U.K. |
| 8 | 7 | 13 | ★ HOLIDAY Mad House | CP(77%): S.Dk.N.Fi1.Au.F.Cz.Hun.Fi2.D2.D4. / S(23%): F.Cz.Pol. - 128 | Bio Records | 5 H |
| 9 | 10 | 10 | ★ A LITTLE LESS CONVERSATION Elvis Vs. JXL | CP(80%): S.Dk.N.Fi1.I.Au.Cz.Pol.Hun.Fi2.D2. / S(20%): H.Cz.I. - 115 | RCA (BMG) | 5 USA |
| 10 | 9 | 15 | ★ LOVE AT FIRST SIGHT/CAN'T GET BLUE MONDAY OUT OF MY HEAD Kylie Minogue | CP(62%): S.Dk.N.Fi1.I.F.Cz.Hun.D2. / S(38%): D.B.F.Cz.Pol.I. - 129 | Parlophone (Capitol-EMI) | 2 A |
| 11 | 11 | 3 | ★ JOY DON'T STOP Joy Kitikonti | CP(71%): D1.H1.B.D2.D4. / S(29%): Uk.D.Ir. - 136 | BXR (Media) | 11 Italy |
| 12 | 14 | 4 | ★ THE SUMMER IS CALLING Aquaagen | CP(84%): D1.Au.Cz.D2.D3.D4. / S(16%): D.Cz. - 142 | Dos Or Die/Polydor (Universal) | 12 D |
| 13 | 22 | 7 | ★ FASCINATED Raven Maize | CP(67%): D1.S.N.Fi1.I.B.Hun.D2. / S(33%): Uk.Ir. - 130 | Z Records/Minsitry Of Sound | 13 U.K. |
| 14 | 53 | 8 | ★ SEE THE LIGHT Snap! Vs. Plaything | CP(57%): S.Dk.N.Fi1.E.Fi2. / S(43%): Uk.Ir. - 137 | Bookmark/Data (Ministry Of Sound) | 14 D |
| 15 | 48 | 5 | ★ TROY - THE PHOENIX FROM THE FLAME Sinéad O'Connor | CP(46%): B.H2. / S(54%): Uk.H.B. - 133 | Devolution | 15 Ir |
| 16 | 16 | 14 | ★ LOUD & PROUD Brooklyn Bounce | CP(70%): H1.I.F.B.Cz.D2.D3.D4.H2. / S(30%): H.F.Cz.Pol. - 136 | Dance Division (Sony) | 10 D |
| 17 | 15 | 8 | ★ Y.O.U. Noemi | CP(83%): D1.Au.B.D2.D3.D4. / S(17%): D. - 138 | Dos Or Die/Polydor (Universal) | 13 D |
| 18 | 13 | 3 | ★ EXTREME WAYS Moby | CP: Uk.D1.S.B.Hun.D2. - 130 | Mute (EMI) | 13 USA |
| 19 | 18 | 6 | ★ SWEET DREAMS Bluestar | CP(71%): F.B. / S(29%): B.F. - 135 | WEA (Warner Music) | 14 F |
| 20 | 29 | 7 | ★ SAFE FROM HARM Narcotic Thrust | CP(69%): Uk.S.Fi1.Hun.Por.D2. / S(31%): Uk.Ir. - 131 | YoshiToshi/Double F Double R (London-Warner Music) | 20 USA |
| 21 | 12 | 20 | ★ SHOW ME LOVE 2002 Robin S. | CP: Uk.Au.Hun.D2.D3.D4. - 120 | Big Beat/Stereophonic (Clubbing-BMG) | 10 USA |
| 22 | 66 | 6 | ★ INSOMNIA Nightwatchers | CP(85%): D1.Dk.Pol.Hun.D2.D3.D4. / S(15%): D. - 139 | Kontor/edel | 22 D |
| 23 | 24 | 16 | ★ REASON Ian van Dahl | CP(82%): D1.Fi1.E.Fi2.D2.D3.D4. / S(18%): D. - 140 | Free-style (A&S Records) | 8 B |
| 24 | 20 | 10 | ★ GET OVER YOU Sophie Ellis Bextor | CP: S.Dk.N.Fi1.Hun. - 128 | Polydor (Universal) | 18 U.K. |
| 25 | 23 | 4 | ★ ONLY YOU Jan Wayne | CP(96%): D1.Au.Cz.Hun.D2.D3.D4. / S(4%): Cz. - 140 | Storm Entertainment/Kontor/edel | 23 D |
| 26 | 17 | 10 | ★ U KNOW Y Moguai | CP(70%): Au.Hun.D2.D3.D4. / S(30%): D. - 136 | Punx/Kosmo/Universal | 17 D |
| 27 | 21 | 5 | ★ OLDSCHOOL BABY WestBam & Nena | CP(73%): D1.Pol.Hun.D2.D4. / S(27%): D. - 131 | Low Spirit/BMG | 21 D |
| 28 | 54 | 2 | ★ TWO MONTHS OFF Underworld | CP(82%): Uk.D1.S.B.Hun.D2. / S(18%): B. - 135 | JBO (Junior Boy's Own) | 28 U.K. |
| 29 | 32 | 7 | ★ HOT IN HERRE Nelly | CP(83%): S.Dk.Fi1.D2. / S(17%): Uk. - 106 | Fo' Reel/Universal | 29 USA |
| 30 | 71 | 2 | ★ I WANT YOU BACK X-Press 2 feat. Dieter Meier | CP: Uk.B.Por. - 128 | Skint/SINE Dance (Sony) | 30 U.K. |
| 31 | 30 | 5 | ★ WE RULE THE DANZA Prezioso | CP(75%): I.Au.Cz. / S(25%): Cz.I. - 130 | Time | 30 Italy |
| 32 | 28 | 6 | ★ IS THIS TECHNO? DJ Ghost | CP(79%): H1.B.H2. / S(21%): H.B. - 135 | Major Playerz (BYTE) | 28 B |
| 33 | NEW | 1 | ★ TIME IS THE HEALER RIVA | CP: Uk.N. - 134 | Alien (United)/Double F Double R (London-Warner Music) | 33 H |
| 34 | 34 | 9 | ★ BILLIE JEAN The King Of House | CP(60%): F.Hun. / S(40%): F. - 134 | Mascotte (Scorpio) | 20 H |
| 35 | 25 | 13 | ★ ALL OVER THE WORLD Beam Vs. Cyrus | CP: Au.E.D2.D3.D4. - 139 | EMI | 23 D |
| 36 | 50 | 6 | ★ BACK TO CALI Mauro Picotto | CP(71%): H1.S.B.E.Hun.D2. / S(29%): Uk.Ir. - 143 | BXR (Media) | 32 Italy |
| 37 | 26 | 18 | ★ I BEGIN TO WONDER J.C.A. | CP(91%): N.Au.Pol.Hun.D2.H2. / S(9%): B.Pol. - 125 | Deep Culture (WEA-Warner Music) | 21 Italy |
| 38 | RE | 25 | ★ ALONE Lasgo | CP(33%): Uk.E.Fi2. / S(67%): Uk.Ir. - 140 | A&S Records-Antier-Subway | 11 B |
| 39 | 52 | 14 | ★ NEBUCHAN (NEBBUCHANEZAR) Frank T.R.A.X. | CP: Uk.E.Hun. - 140 | TemProgressive (Tempo Music) | 39 E |
| 40 | 62 | 4 | ★ PUT ON YOUR RED SHOES Ago aka. Agostino Carollo | CP(69%): Dk.I.Au.Hun. / S(31%): Pol.I. - 134 | Noise Maker (Media) | 40 Italy |

Peak = peak position ● CO = artist's country of origin ● CP(%) = countries/S(%) = countries describes the ClubPlay vs Sales ratio of charted countries ● Bold type country letters = chart entry ● BPM = beats per minute (if known) ★ indicates a point increase of 100% or more; ☆ indicates an increase in points
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The Dance Traxx is based on the information from the following clubplay (CP) and specialist dance sales (S) sources: UK: United Kingdom: music week CLUB CHART (CP), The Official UK Charts Company 12-INCH SINGLES (S); Ireland: Chart-Track DANCE SINGLES (S); Germany: DDC - Deutsche Dance Charts CLUBPLAY (D1/CP), German-DJ Playlist (D2/CP), DJ Top 40 (D3/CP), DMC (D4/CP), DDC Top 30 Sales (S); Austria: DJEJAY TOP 40 (CP); France: EXTRA CLUB - Musobox System (CP), MAXI DANCE (S) - © ETUDES & PERFORMANCES; Holland: IDP Dance Board 50 (CP), Sluhting Mega Charts DANCE TRENDS (S); Belgium: IDP's Belgian Dance Chart (CP); ULTRATOP 40 DANCE (S); Denmark: M&S SERVICE dancechart.dk (CP); Sweden: / NaNorway / FI: Finland: Deejay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Finland: DISCOPOP OY SUOMEN DISKOLISTA (CP); Italy: Musica e Disci s.r.l. - Top 50 Discotheche (CP) & Canali Vendita MIX (S); Spain: Deejay magazine TOP 25 (CP); Portugal: DANCE CLUB magazine (CP); Poland: Top 30 Dance Chart (CP); DJ Promotion DJ Top 50 (S); Czech Republic: Czech Dance Chart (CP + S); Hungary: Xinyou Club Chart (CP).

ABBA*THE CARDIGANS*ACE OF BASE*KENT*ARMY OF LOVERS*ANDREAS JOHNSON*SOPHIE ZELMANI*EAGLE EYE CHERRY*SUPERNATURAL* A*TEENS*PERNILLA ANDERSON*ROXETTE*LISA EKDAHL*ROBYN*STAKKA BO*TITIYO*TOMAS LEDIN*TOTTA*E-TYPE*THE ARK*A CAMP*PETTER

What do all these acts have in common?

POWER PLAYERS

Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

PICK OF THE WEEK

Las Ketchup
Asereje/The Ketchup Song
 (Columbia)

"What intrigued me about this tune is that the title 'Asereje' isn't actually Spanish, it's an artificial word. It's as if you can hear their father's flamenco guitar in the background. It's like taking a piece of your holiday back home with you."

Alfred Rosenauer
 head of music
 Ö3/Austria



BELGIUM: VRT RADIO DONNA



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

Sarah Conner ft. Wyclef Jean/One Nite Stand
 Billy Crawford/You Didn't Expect That
 Kate Ryan/Mon Coeur Resiste Encore
 In-Grid/Tu Es Foutu (Tu M'As Promis)
 Whitney Houston/Whatchulookinat
 Hooverphonic/The World Is Mine
 Raf Van Brussel/Do You Think
 Bon Jovi/Everyday

SPAIN: CADENA100



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

Peter Gabriel/The Barry Williams Show
 Rick Guard/Stop It (I Like It)
 Bunbury/Sacame De Aqui
 Sugababes/Round Round
 Belen Dreik/Donde
 Lucrecia/Mi Gente
 Juanes/Es Por Ti

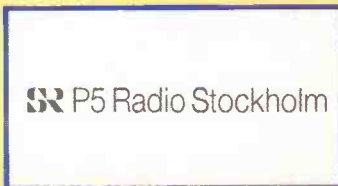
DENMARK: DR P3



EDITOR OF MUSIC POLICY: EIK FREDERIKSEN
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: WEDNESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.dr.dk

3LW ft. P Diddy & Loon/I Do (Wanner Get Close To You)
 Christina Milian & Charli Baltimore/Spending Time
 Cassius ft. Steve Edwards/The Sound Of Violence
 Golden Boy & Miss Kittin/Rippin' Kittin
 Las Ketchup-Asereje/The Ketchup Song
 Robyn/Keep This Fire Burning
 Puddu Varano/Back To You
 L.L. Cool J/Luv You Better
 Nightwatchers/Insomnia
 Trustcompany/Downfall
 Björk/It's In Our Hands
 Styles/Good Times
 Therese/Monkey
 Lamya/Empires

SWEDEN: SR P5 RADIO STOCKHOLM



MUSIC DIR.: ROBERT JONSSON
 FORMAT: FULL-SERVICE
 SERVICE AREA: STOCKHOLM
 PLAYLIST MEETING: THURSDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/stockholm

Bombfunk Mc's ft. Jessica Folcker/(Crack It) Something Going On
 Ruff Endz/Cash, Money, Cars, Clothes
 Helicopters/By The Grace Of God
 Jay Jay Johanson/Automatic Lover
 Bruce Springsteen/Nothing Man
 Eminem/Cleanin' Out My Closet
 Robyn/Keep This Fire Burning
 Olle Ljungström/Lalalalalala
 Jade. Ell/Shallow World
 Paula/Fine Without You
 K. Ragnstam/Fashion
 Örtz/We Don't Talk
 Maria Mena/Free
 Moses/Hollow
 Parker/Ugly

UK: BBC RADIO 1



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

Black Rebel Motorcycle Club/Whatever Happened To My Rock 'N' Roll
 Atomic Kitten/The Tide Is High (Get The Feeling)
 Eve ft. Alicia Keys/Gangsta Lovin'
 Aqualung/Strange & Beautiful
 Coloursound/Fly With Me
 Holly Valance/Down Boy
 Trucks/It's Just Porn Mum
 The Strokes/Someday
 Oasis/Little By Little

BELGIUM: VRT STUDIO BRUSSEL



HEAD OF MUSIC: GERRIT KERREMANS
 FORMAT: ALTERNATIVE
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY PM
 GROUP/OWNER: PUBLIC BROADCASTER
<http://stubu.be>

Tim Deluxe ft. Sam Obernik/It Just Won't Do
 Princess Superstar ft. Kool Keith/Keith 'N' Me
 Sukilove/Make Sure My Grave Is Kept Clean
 Dropkick Murphys/The Wild Rover
 Eminem/Cleanin' Out My Closet
 Hooverphonic/The World Is Mine
 Saybia/The Day After Tomorrow
 Puddle Of Mudd/She Hates Me
 Layo & Bushwacka/Love Story
 Avril Lavigne/Complicated
 Babyjohn/Lost Grooves
 Supergrass/Grace

**SWEDEN:
RIX FM**



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

Ronan Keating/I Love It When We Do
 Anastacia/Why'd You Lie To Me
 Thomas Ledin/Helt Galen I Dig
 LeAnn Rimes/Life Goes On
 Sugababes/Round Round

**HOLLAND:
RADIO 3FM**



PROG. CONTROLLER: PAUL VAN DER LUGT
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
 www.3fm.nl

Paul Oakenfold ft. Shifty/Starry Eyed Surprise
 Las Ketchup-Asereje/The Ketchup Song
 Dina Vaas/The Love I Have For You
 Ms. Dynamite/Dy-Na-Mi-Tee
 Silkstone/Rain Has Come
 Abs/What You Got

**GERMANY:
WDR EINS LIVE**



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

Wonderwall/In April (You Call My Name)
 No Doubt ft. Lady Saw/Underneath It All
 Sportfreunde Stiller/Tage Wie Dieser
 Anastacia/Why'd You Lie To Me
 Turntablerocker/Love Supreme
 Toktok & Soofy/Day Of Mine
 Nickelback/Too Bad

**NORWAY:
NRK PETRE**



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

Tim Deluxe ft. Sam Obernik/It Just Won't Do
 Eve ft. Alicia Keys/Gangsta Lovin'
 T.A.T.U./All The Things She Said
 Ugress/Spider-Man Theme
 Ark/Father Of A Son
 Cadillac/Sinnerboy
 We/Carefree

**FRANCE:
RTL**



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

P. Diddy ft. Usher & Loon/I Need A Girl (Part 1)
 Mayane Delem/Comme Ci, Comme Ça
 Shakira/Underneath Your Clothes
 Doc Gyneco/Funky Maxime
 M & C'line/J' Ai Une Pensée
 Johnny Hallyday/Marie
 Malia/Yellow Daffodils
 Camille/Paris

**FINLAND:
YLE 2 RADIOMAFIA**



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

Filter/Where Do We Go From Here
 Sugababes/Round Round
 Rockin Da North/Kingsize
 Trucks/It's Just Porn Mum
 Mariska/Tarkasta Tämä
 The Calling/Adrienne

**UK:
VIRGIN RADIO**



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

The Electric Soft Parade/Same Way Every Day
 Oasis/My Generation
 The Strokes/Someday
 Cinerama/Careless

**HOLLAND:
RADIO 538**



MUSIC DIRECTORS: DAVE MINNEBOO & NIELS HOOGLAND
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY AM
 GROUP/OWNER: INDEPENDENT
 www.radio538.nl

Intenso Project/Luv Da Sunshine
 Sita/Selfish

**AUSTRIA:
Ö3**



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

Las Ketchup-Asereje/The Ketchup Song
 Saybia/The Day After Tomorrow
 Uncle Kracker/In A Little While

**UK: 95.8
CAPITAL FM**



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

Oxide & Neutrino/Dem Girlz (I Don't Know Why)
 Ronan Keating/I Love It When We Do
 Eminem/Cleanin' Out My Closet
 Nelly ft. Kelly Rowland/Dilemma
 Busted/What I Go To School For
 Ian Van Dahl/Try

**FRANCE:
FUN RADIO**



HEAD OF PROGRAMMING: PIERRE LEBRUN
 FORMAT: DANCE
 SERVICE AREA: NATIONAL
 GROUP/OWNER: RTL GROUP
 www.funradio.fr

Blue Star/Sweet Dreams (Are Made Of This)
 DJ Abdel & James D. Train/Let's Boogie
 Ky-Mani Marley & Yanis Odua/Fireburn
 Evernote/Once Upon A Time
 Driver & Vibe/Swing Popotin
 Brandy/Full Moon

**GERMANY:
BR BAYERN 3**



MUSIC DIRECTOR: WALTER SCHMICH
 FORMAT: CHR
 SERVICE AREA: BAVARIA
 PLAYLIST MEETING: WEDNESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
 www.br-online.de/bayern3

LeAnn Rimes/Life Goes On
 Abs/What You Got
 Ayak/I Don't Mind
 Appleton/Fantasy

WEEK 37/02

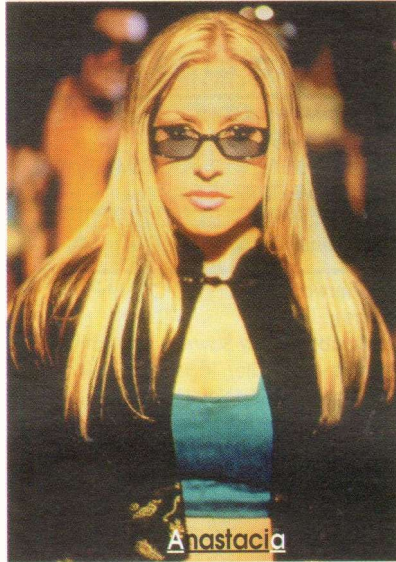
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MOST ADDED



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

| | |
|-----------------------------------|--|
| Anastacia | Why'd You Lie To Me (Epic) 10 |
| Avril Lavigne | Complicated (Arista) 10 |
| Sugababes | Round Round (Island) 10 |
| LeAnn Rimes | Life Goes On (Curb) 8 |
| Bon Jovi | Everyday (Mercury) 7 |
| Oasis | Little By Little (Big Brother/Sony) 7 |
| Ronan Keating | I Love It When We Do (Polydor) 7 |
| Whitney Houston | Whatchulookinat (Arista) 7 |
| Las Ketchup | Asereje/The Ketchup Song (Columbia) 6 |
| Tim Deluxe ft. Sam Obernik | It Just Won't Do (Underwater) 6 |



Anastacia

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).

GERMANY

ANTENNE BAYERN/Munich P
AC
Stephan Offierowski - Prog. Director
Playlist Additions:
Christina Milian-When You Look At Me
Elvis vs. JXL-A Little Less Conversation
No Angels-Still In Love With You

RADIO FFH/Bad Vilbel P
CHR
Hans Dieter Hillmoth - Prog. Dir.
Playlist Additions:
Ace Of Base-Beautiful Morning
A-Ha-Lifelines
Darren Hayes-Strange Relationship
Laiha Al-Deen-Jetzt, Hier, Immer
Lenny Kravitz-Believe In Me
Milton-I Can See It In Your Eyes
Orange Blue-Forever
Pink-Don't Let Me Get Me
Uncle Kracker-In A Little While

RADIO RPR 1/Ludwigshafen P
CHR
Ursula Eitgen - Head Of Music
Playlist Additions:
Coldplay-In My Place
DJMDG (Der Junge M. D. Gitarre)-Meer Seh'n
Groove Coverage-Moonlight Shadow
Liberty X-Just A Little
Paulina Rubio-Don't Say Goodbye
Pierre-Sunshine

SWR 3/Baden-Baden/Stuttgart P
CHR
Gerold Hug - Programme Director
Playlist Additions:
Daniel Bedingfield-James Dean (I Wanna Know)
Die Happy-Cry For More
Lenny Kravitz-Believe In Me
Mo'Nasty-Dove (I'll Be Loving You)
Pink-Just Like A Pill
The Calling-Adrienne

DELTA RADIO/Kiel G
CHR
Sascha Thiel - Programme Dir. & MD
Playlist Additions:
Avril Lavigne-Complicated
Filter-Where Do We Go From Here
Hoobastank-Running Away
Ms. Dynamite-It Takes More
Uncle Kracker-In A Little While

HR XXL/Frankfurt/Main G
CHR
Frank Eckert - Head of Music
Playlist Additions:
Eve ft. Alicia Keys-Gangsta Lovin'
Paula-Die Stadt
Readymade-Day 2
The Calling-Adrienne
Turntablerock-Love Supreme

ORB FRITZ/Potsdam G
Alternative
Konrad Kuhn - Prog. Director
Playlist Additions:
Avril Lavigne-Complicated

Drunken Monkeys-E
Filter-Where Do We Go From Here
Glashaus-Bald (Und Wir Sind Frei)
Herbert Grönemeyer-Mensch
Lambretta-Creep
Loona-Rhythm Of The Night
Youuu-On And On

RADIO HAMBURG/Hamburg G
HOT AC
Marzel Becker-Programme Dir.
Playlist Additions:
Fifth Avenue-Spanish Eyes
Las Ketchup-The Ketchup Song
Marque-Wonderman
Michael Jackson-What More Can I Give
Orange Blue-Forever
Pink-Don't Let Me Get Me
Sonnit-Heaven Is Close
Uncle Kracker-In A Little While
Waikiki Beach Bombers-Who
Whitney Houston-Whatchulookinat
Wonderwall-In April (You Call My Name)

RADIO PSR/Leipzig G
AC
Tim Gruner - Deputy Prog. Dir.
Playlist Additions:
Darren Hayes-Strange Relationship
Marc Anthony-I've Got You
Milton-I Can See It In Your Eyes
Orange Blue-Forever

RADIO RPR 2/Ludwigshafen G
NATIONAL MUSIC
Ursula Eitgen - Head Of Music
Playlist Additions:
Andrea Jürgens-Vaya Vamos A La Fiesta
Die Flippers-Isabella
Paul Carrack-Groovin'
Peter Maffay-Das Verschenkte Glück
Schürzenjäger-Morgen Früh Bin Ich Bei Dir

RADIO SAW/Magdeburg G
CHR
Mario Liese - Programme Director
Playlist Additions:
Band Ohne Namen vs. Milka-Girl 4 A Day
J.C.A.-I Begin To Wonder
Orange Blue-Forever
Sophie Ellis-Bextor-Get Over You

UNITED KINGDOM

105.4 CENTURY FM/Manchester P
AC
Mike Walsh - Head Of Music
Playlist Additions:
Oasis-Little By Little
Oasis-She Is Love
Richard Ashcroft-Check The Meaning
Ronan Keating-I Love It When We Do
The Crescent-Spinnin' Wheels
The Strokes-Someday

BBC RADIO 2/London P
AC/MOR
Colin Martin-Executive Producer, Music
B List Addition:
David Bowie-Everyone Say Hi
C List Addition:

Supergrass-Grace

EMAP BIG CITY NETWORK/Manchester P
CHR
Sara Henderson - Head of Music
Playlist Additions:
Busted-What I Go To School For
Eminem-Cleanin' Out My Closet
Ms. Dynamite-Dy-Na-Mi-Tee
Supergrass-Grace

KISS 100/London P
Dance
Andy Roberts - Prog. Dir.
Playlist Additions:
Dark Monks-Insane
Enrique Iglesias-Love To See You Cry
Jakatta ft. Seal-My Vision
Liberty X-Got To Have Your Love

BEAT 106/Glasgow G
ALTERNATIVE/DANCE
Mark Findlay - Prog. Controller
Playlist Additions:
Garbage-Shut Your Mouth
Incubus-Are You In?
Ms. Dynamite-Dy-Na-Mi-Tee
Oasis-Little By Little
Satin Duo ft. Michael McDonald-Sweet Freedom

DOWNTOWN RADIO/Belfast G
FULL SERVICE
David Sloan - Programme Controller
Playlist Additions:
Chris De Burgh-Guilty Secret
David Charvet-Leap Of Faith
Sarah Whatmore-When I Lost You

GALAXY 102/Manchester G
DANCE
Andrew Jeffries - Prog. Director
Power Rotation:
Ms. Dynamite-Dy-Na-Mi-Tee
Playlist Additions:
Cosmos-Take Me With You
Dirty Vegas-Days Go By
Holly Valance-Down Boy

THE PULSE/Bradford G
CHR
Simon Walkington - Prog. Controller
Playlist Additions:
Avril Lavigne-Complicated
Busted-What I Go To School For
Holly Valance-Down Boy
Karajia-She Moves (Lo La La)
LeAnn Rimes-Life Goes On
Oasis-Little By Little
Snap vs. Plaything-Do You See The Light

STUDENT BROADCAST NETWORK/London S
ALTERNATIVE/CHR
Alastair Brown - Head Of Music
Playlist Additions:
Deadly Avenger-We Took Pelham
Filter-Where Do We Go From Here
JJ72-Formulae
Jolly Music-Talco Uno
Minuteman-500 Minutes Of Pain
Oasis-Little By Little
The Datsuns-In Love
The Strokes-Someday

TAY FM/Dundee S
CHR
Arthur 'Ally' Ballingall - Prog Dir
Playlist Additions:
Celine Dion-I'm Alive
Easyworld-You & Me
Enrique Iglesias-Love To See You Cry
Jakatta ft. Seal-My Vision
Oasis-Little By Little
Stargate-Easier Said Than Done

96.2 THE REVOLUTION/Oldham B
AC
Wayne Dutton - Prog. Director
Playlist Additions:
LeAnn Rimes-Life Goes On
Oasis-Little By Little
Suede-Positivity

ORCHARD FM/Taunton B
CHR
Steve Bulley - Programme Controller
Playlist Additions:
Abs-What You Got
Blazin' Squad-Crossroads
Bless'd-Booo
Ms. Dynamite-Dy-Na-Mi-Tee
Sarah Whatmore-When I Lost You
Will Young & Gareth Gates-The Long And Winding Road

XFM 104.9/London B
ALTERNATIVE
Andrew Phillips - Prog. Controller
Playlist Additions:
Black Moth-Trauma Mama
Coral-Dreaming Of You
Dirty Vegas-Days Go By
Gemma Hayes-Back Of My Hand
Liberines-Up The Bracket
Richard Ashcroft-Check The Meaning

FRANCE

RTL 2/Paris P
AC
Pierre Lebrun - Programme Director
Playlist Additions:
Les Rita Mitsouko-Triton

CONTACT FM/Tourcoing G
CHR
Jean Vandencastele - Prog Dir
Playlist Additions:
Billy Crawford-You Didn't Expect That
David Guetta & Chris Willis-People Come People Go
DJ Abdel & Rohff-Get Down Samedi Soir
Leslie-Je Suis Et Je Resterai
Samsha-La La Yela

RADIO LATINA/Paris S
LATIN
Mario Scodinu - Music Prog.
Playlist Additions:
Bandana-Llega La Noche
Baster-Derapaz
David Bisbal-Ave Maria
Sierra Maestra-Llora Como Yo Llora
Stereodrome ft. Oriana-Grocias A La Vida

ITALY

ITALIA NETWORK: LOS CUARENTA/Bologna P
DANCE
Michele Menegon - Prog Dir
Playlist Additions:
A.T.G.O.C.-A Taste Sublime
Tim Deluxe ft. Sam Obernik-It Just Won't Do

XXI SECOLO/Parma B
DANCE
Leo Mussini - Head Of Music
Heavy Rotation:
Alejandro Sanz-El Alma Al Aire

SPAIN

M-80/Madrid G
AC
Jesús Portela Gonzalez - Director
Playlist Additions:
Hooverphonic-The World Is Mine
Kenny G-One More Time
Noa-We
Pink-Just Like A Pill
Tiff Merritt-Virginia, No One Can...

HOLLAND

AIRCHECK NETHERLANDS/Hilversum P
CHR
Playlist Additions:
Relax-Callin' Ya Name
Ronan Keating-I Love It When We Do

NOORDZEE FM/Naarden P
SOFT AC
Michiel Weber - Prog. Dir.
Power Rotation:
Sophie Ellis-Bextor-Get Over You
Playlist Additions:
Abs-What You Got
Anastacia-Why'd You Lie To Me
Tim Deluxe ft. Sam Obernik-It Just Won't Do

RADIO 2/Hilversum/P
AC
Ron Stoeltje - Head Of Music
Playlist Additions:
New Cool Collective-Donde Esta José

SKY RADIO 100.7FM/Bussum P
SOFT AC
Vranz van Maaren-PD

Playlist Additions:
Bruce Springsteen-Nothing Man
Jive Jones-I Belong
Las Ketchup-Asereje/The Ketchup Song
Ronan Keating-I Love It When We Do

BELGIUM

NRJ BELGIUM/Brussels P
CHR
Michel Tournay - Head of Music
Playlist Additions:
Avril Lavigne-Complicated
Beenie Man ft. Janet Jackson-Feel It Boy
Whitney Houston-Whatchulookinat

RADIO CONTACT F/Brussels P
CHR
Jean Lou Berlin - Prog. Dir.
Playlist Additions:
Brandy-Full Moon
Manu Chao-Mister Bobby
UB 40 & Nuttea-Couvre La
Umberto Tozzi-Rien Que Les Mots (Ti Amore)

RTBF RADIO 21/Brussels P
ALTERNATIVE
Christine Goor - Head Of Music
Playlist Additions:
Bon Jovi-Everyday
David Bowie-Everyone Say Hi
Eminem-Cleanin' Out My Closet
Peter Gabriel-The Bony Williams Show
Saint Etienne-Action
Sugababes-Round Round
Whitney Houston-Whatchulookinat

RTBF RADIO BRUXELLES CAPITALE/Brussels S
CHR
Xavier De Bruyn - Prog Dir
Playlist Additions:
Evernote-Once Upon A Time
Hooverphonic-The World Is Mine
Les Finalistes-Chanter
Marc Lavigne & Claire Kém-Je Ne Veux Qu'Elle

Q-MUSIC/Vilvoorde B
CHR
Johan Notenbaert - MD
Playlist Additions:
Anastacia-Why'd You Lie To Me
Atomic Kitten-The Tide Is High (Get The Feeling)
Belle Perez-Everything
Hooverphonic-The World Is Mine
Whitney Houston-Whatchulookinat

SWITZERLAND

RADIO 24/Zurich G
AC
Viadi Barrosa - Head Of Music
Playlist Additions:
Las Ketchup-Asereje/The Ketchup Song
Sophie Ellis-Bextor-Get Over You

RADIO LAC/Geneva S
CHR
Sacha Harowitz - Prog Dir
Playlist Additions:
Darren Hayes-Strange Relationship

SWEDEN

NRJ - ENERGY/Stockholm P
CHR
Daniel Akerman - Prog Dir
Power Rotation:
Robyn-Keep This Fire Burning

HIT FM 94.2/Bromma/S
DANCE
Jocke Bring - Prog Dir
Playlist Additions:
Aquaen-The Summer Is Calling
Bootsy Collins ft. Kelli All-Play With Bootsy
Britney Spears ft. Pharrell Williams-Boys
Robyn-Keep This Fire Burning
Twee-Call Me

POWER HIT RADIO/Stockholm S
DANCE
Robert Sehlberg - Music Director
Power Rotation:
Pink-Just Like A Pill
Playlist Additions:
Anastacia-Why'd You Lie To Me
Sugababes-Round Round
Tim Deluxe ft. Sam Obernik-It Just Won't Do

DENMARK

THE VOICE/Copenhagen P
CHR
Tobias Nilson - Prog Dir
Power Rotation Add:
Daniel Bedingfield-James Dean (I Wanna Know)
Playlist Additions:
Ace Of Base-Beautiful Morning
Atomic Kitten-The Tide Is High (Get The Feeling)
Milky-Just The Way You Are
Paul Oakenfold ft. Shifty-Shifty Starry Surprise
Sugababes-Round Round

ANR HIT FM/Aalborg G
AC
Lars Trillinggaard - Head Of Music
Playlist Additions:
Moby-Extreme Ways
No Doubt ft. Lady Saw-Undereath It All

RADIO ABC/Randers G
CHR

Morten Bach - Programme Director
Power Rotation Add:
Atomic Kitten-The Tide Is High (Get The Feeling)
Playlist Additions:
Anastacia-Why'd You Lie To Me
Avril Lavigne-Complicated
Popfilter-Vinde Mit Hjerte
Tim Deluxe ft. Sam Obernik-It Just Won't Do

RADIO UPTOWN/Copenhagen G
CHR
Jan Brodde - Programme Director
Playlist Additions:
Appleton-Fantasy
Ronan Keating-I Love It When We Do

RADIO VIBORG/Viborg G
CHR
Henrik Sand - Music/Prog. Dir.
Playlist Additions:
Anastacia-Why'd You Lie To Me
Eve ft. Alicia Keys-Gangsta Lovin'
LeAnn Rimes-Life Goes On

RADIO SILKEBORG/Silkeborg S
CHR
Michael Jørgensen - Head Of Music
Power Rotation Add:
Anastacia-Why'd You Lie To Me
LeAnn Rimes-Life Goes On
Playlist Additions:
Ace Of Base-Beautiful Morning
Bootsy Collins ft. Kelli All-Play With Bootsy
Darius Rucker-This Is My World
Nik & Jay-Hot
Popfilter-Vinde Mit Hjerte
Poplader-Time Of My Life
Uncle Kracker-In A Little While

RADIO VICTOR/Esbjerg S
CHR
Claus Nielsen - Head Of Music
Playlist Additions:
Anastacia-Why'd You Lie To Me
LeAnn Rimes-Life Goes On
Nik & Jay-Hot
Sugababes-Round Round

NORWAY

RADIO 102/Haugesund G
HOT AC
Egil Houeland - Head Of Music
Playlist Additions:
Bon Jovi-Everyday
Suede-Positivity
Sugababes-Round Round

RUSSIA

RADIO MAXIMUM-Moscow/St. Petersburg P
CHR
Pavel Glazatov - Prog. Director
Power Rotation:
A-Ha-Lifelines
Natalie Imbruglia-Beauty On The Fire
Playlist Additions:
Paul Oakenfold ft. Shifty-Shifty Starry Surprise
Red Hot Chili Peppers-The Zephyr Song
Zemfira-Macho

RADIO MAXIMUM/Perm G
CHR
Alyona Tatarenko - Prog. Director
Power Rotation:
Coldplay-In My Place
Power Rotation Add:
Bon Jovi-Everyday
Playlist Additions:
Ace Of Base-Beautiful Morning
Avril Lavigne-Complicated

MUSIC RADIO/Perm S
AC
Oleg Postnikov - Prog. Director
Playlist Additions:
Ace Of Base-Beautiful Morning
Alyona Apina & Boris Maiseev-Greshny Mir

POLAND

POLSKIE RADIO 3/Warsaw P
CHR
Marek Niewzwicki - Music Director
Power Rotation Add:
Snowblind-Easy Girl
Playlist Additions:
Beth Orton-Concrete Sky
Bon Jovi-Everyday
David Bowie-Everyone Say Hi
Oxy-Gen-Billy Jean

RADIO ZET/Warsaw P
CHR
Wojtek Jagielski - Head of Music
Playlist Additions:
Bon Jovi-Everyday
Futro-Spacer Po Milosc
Lutricia McNeal-Perfect Love
Whitney Houston-Whatchulookinat

RADIO LUBLIN/Lublin G
CHR
Wiktor Jachacz - DJ/Producer
Power Rotation Add:
Folka-Dziewczynna Hakera
LeAnn Rimes-Life Goes On
Playlist Additions:
Avril Lavigne-Complicated
Kenny G-One More Time
Oxy-Gen-Billy Jean
Sugababes-Round Round

GREECE

RADIO XANTHI ONE/Xanthi S
DANCE
Nick Giannakopoulos - Prog. Dir.
Power Rotation Add:
Britney Spears-I Love Rock 'N' Roll
Playlist Additions:
Daniel Bedingfield James Dean (I Wanna Know)
H & Claire-Half A Heart
Hear'Say-Lovin' Is Easy
Lasgo-Alone
Romeo-Romeo Dunn
Sugababes-Round Round

CZECH REPUBLIC

EVROPA 2/Prague G
AC
Radek Sedlacek - Head Of Music
Playlist Additions:
Anna K.-Sesty Smysl
Dario G-Heaven Is Closer
Martha-To Jsem J

RADIO VYSOCINA/Jihlava S
CHR
Petr Kozeny - Head of Music
Playlist Additions:
Anna K.-Sesty Smysl
Fantasy-Fantasy
Nek-Cielo E Terra

SLOVAKIA

ROCK FM/Bratislava/ S
CHR
Lubos Cernak - Programme Dir.
Playlist Additions:
Cyndi Lauper-Shine
Doves-Pounding
Elisa-Come Speak To Me
Red Hot Chili Peppers-The Zephyr Song
Ronan Keating-I Love It When We Do
Sarah Connor-If U Were My Man

HUNGARY

DANUBIUS-RADIO/Budapest P
CHR
Sandor Buza - Music Dir
Playlist Additions:
Alcazar-Don't You Want Me
Tiziano Ferro-Perdono

BRIDGE FM/Budapest G
AC
Gyula Nováki - Music Director
Playlist Additions:
Anima Sound System-Karszalag
Def Leppard-Now
Jamie Winchester-Better
Orbital-Illuminate
Pink-Just Like A Pill
Saffi Duo ft. Michael McDonald-Sweet Freedom

ROXY RADIO/Budapest S
DANCE
Laszlo Bertok - Prog. Director
Playlist Additions:
Brooklyn Bounce-Loud & Proud

NONSTOP RADIO MISKOLC/Miskolc B
AC
Otto Tache - Programme Director
Playlist Additions:
Avril Lavigne-Complicated
Bereczki Zoltan-Szaz V
Bon Bon-Vaiami Amerika
Faith Hill-Breathe

ROMANIA

ROMANIAN TOP 20/Bucharest G
Adi Simion - Project Manager
Playlist Additions:
Chad Kroeger ft. Josey Scott-Hero
Class-Intro 21

ESTONIA

RADIO SKY+/Tallinn G
CHR
Kristjan Hirno - Head Of Music
Playlist Additions:
Anastacia-Why'd You Lie To Me
Atomic Kitten-The Tide Is High (Get The Feeling)
Aurora-The Day It Rained Forever
Beenie Man ft. Janet Jackson-Feel It Boy
Dario G-Heaven Is Closer
David Guetta-Love Don't Let Me Go
Def Leppard-Now
Diana King ft. Bounty Killer-Summer Breezin'
DJ Sammy-Sunlight
Groove Coverage-Moonlight Shadow
Kate Ryan-Désenchantée
Lenny Kravitz-Believe In Me
Marque-Wonderman
Sash! ft. Boy George-Run
Tiziano Ferro-Perdono
Toploader-Time Of My Life
Whitney Houston-Whatchulookinat

LATVIA

RADIO SWH/Riga G
AC
Janis Sipkevics - Prog. Dir.
Playlist Additions:

Goo Goo Dolls-Big Machine
Idlewild-American English
McAlmont & Butler-Falling
Oceanfall-Saule Nenoriel
Uldis Stabuninieks/Draugi-Tik Un To

CROATIA

RADIO DALMACIJA/Spil S
CHR
Ivica Goic - Head Of Music
Power Rotation:
Enrique Iglesias-Love To See You Cry
New Videos:
Avril Lavigne-Complicated
Bon Jovi-Everyday
Playlist Additions:
Paul Oakenfold ft. Shifty-Starry Eyed Surprise
Röyksopp-Remind Me
Supergrass-Grace
The Strokes-Someday
Truth Hurts ft. Rakim-Addictive

MUSIC TELEVISION

MCM/Paris P
Joey Coupé - Head Of Music
Heavy Rotation:
Ashanti-Foolish
David Guetta-Love Don't Let Me Go
Eminem-Without Me
Indochine-J'Ai Demandé A La Lune
Red Hot Chili Peppers-By The Way
Saïan Supa Crew-A Demi-Nue
Sophie Ellis-Bextor-Murder On The Dancefloor
The Calling-Wherever You Will Go
UB 40 & Nulfeat-Cover Up
Power Plays:
Elvis vs. JXL-A Little Less Conversation
Shakedown-At Night

MCM 2/Paris P
Raphaël Da Silva - Music Programmer
Heavy Rotation:
Alanis Morissette-Hands Clean
Calogero-En Apesanteur
Etienne Daho & Dani-Come Un Boomerang
Indochine-J'Ai Demandé A La Lune
Lenny Kravitz-Stillness Of Heart
Nickelback-How You Remind Me
Renaud-Docteur Renaud, Mister Renard
Tarmac-Ce Saurait Est Pour Moi
The Cranberries-This Is The Day
Weezer-Island In The Sun
Power Plays:
Oasis-Stop Crying Your Heart Out

MTV/UK Feed P
Heavy Rotation:
Darius-Colourblind
Ja Rule ft. Case-Livin' It Up
Red Hot Chili Peppers-By The Way
Shakira-Underneath Your Clothes
Sugababes-Round Round
The Calling-Wherever You Will Go
Vanessa Carlton-A Thousand Miles
New Videos:
Anastacia-Why'd You Lie To Me
Ash-Envy
Incubus-Are You In?

MTV FRANCE/Paris P
Heavy Rotation:
Ashanti-Foolish
Brandy-Full Moon
Elvis vs. JXL-A Little Less Conversation
Kylie Minogue-Love At First Sight
P. Diddy ft. Usher & Loon-I Need A Girl (Part 1)
Red Hot Chili Peppers-By The Way
Saïan Supa Crew-A Demi-Nue
New Videos:
Eve ft. Alicia Keys-Gangsta Lovin'
Korn-Thoughtless

MTV ITALY/Southern Feed P
Clive Evan - Head Of Music
Head of Music - Luca De Gennaro
Heavy Rotation:
Aerosmith-Girls Of Summer
Avril Lavigne-Complicated
Coldplay-In My Place
Elvis vs. JXL-A Little Less Conversation
Incubus-Are You In?
Las Ketchup-Asereje/The Ketchup Song
Ligabue-Eri Bellissima
New Videos:
Puddle Of Mudd-She Hates Me
Ronan Keating-I Love It When We Do
The Ark-Coleith You, Cometh I

MTV/Central Feed/ P
Marcus Adam - Head Of Music
Heavy Rotation:
Christina Milian-When You Look At Me
Elvis vs. JXL-A Little Less Conversation
Eminem-Without Me
Herbert Grönemeyer-Mensch
Jennifer Lopez ft. Nas-I'm Gonna Be Alright
Kelly Osbourne-Papa Don't Preach
Massive Tone-Cruisen
Nelly-Hot In Herre
No Angels-Still In Love With You
Red Hot Chili Peppers-By The Way
Shakira-Underneath Your Clothes
Will Smith ft. Tra-Knox-Black Suits Comin' (Nod Ya Head)
New Videos:
Bon Jovi-Everyday
Eve ft. Alicia Keys-Gangsta Lovin'
Ozzy Osbourne-Dreamer
Sarah Connor ft. Wyclef Jean-One Nite Stand
Power Plays:
Avril Lavigne-Complicated
Puddle Of Mudd-She Hates Me

MTV/European Feed/ P
Alexia Calo - Music Manager
Heavy Rotation:
Chad Kroeger ft. Josey Scott-Hero
Eminem-Without Me
Enrique Iglesias-Love To See You Cry
Jennifer Lopez ft. Nas-I'm Gonna Be Alright
Nickelback-Too Bad
Red Hot Chili Peppers-By The Way
Shakira-Underneath Your Clothes
Sophie Ellis-Bextor-Get Over You
New Videos:
Las Ketchup-Asereje/The Ketchup Song
P. Diddy ft. Usher & Loon-I Need A Girl (Part 1)
Puddle Of Mudd-She Hates Me
Power Plays:
Elisa-Come Speak To Me

MTV/Nordic Feed/ P
Catherine Wyren - Music Director
Heavy Rotation:
Awa Menneth-Behind Schedules (Can I Get A Witness)
Coldplay-In My Place
Elvis vs. JXL-A Little Less Conversation
Kent-Kärleken Vantar
Red Hot Chili Peppers-By The Way
Will Smith ft. Tra-Knox-Black Suits Comin' (Nod Ya Head)
Wyclef Jean ft. Claudette-Two Wrongs Don't Make A Right
Power Plays:
No Doubt ft. Lady Saw-Underneath It All

SOL MUSICA/Madrid/ P
Javier Lorbada - Director
Heavy Rotation:
Alejandro Sanz-El Alma Al Aire
Carlos Baute-Amar A Dos
Chenao-Cuando Tu Vas
Paulina Rubio Si Tu Te Vas
Power Plays:
Marco Llanas-Duecea De Mis Ojos

THE MUSIC FACTORY/Bussum, Holland P
Erik Kross - Music Director
Heavy Rotation:
Brainpower-Voel De Vibe
Britney Spears ft. Pharrell Williams-Boys
In-Grid-Tu Es Foufu (Tu M'As Promis)
Jan Wayne-Because The Night
Las Ketchup-Asereje/The Ketchup Song
Tim Deluxe ft. Sam Obernik-It Just Won't Do
Tiziano Ferro-Perdono
New Videos:
Intenso-Project-Luv Da Sunshine
Sita-Selfish

VH-1/London P
Lester Mordue - Head Of Programming
Heavy Rotation:
Atomic Kitten-The Tide Is High (Get The Feeling)
Celine Dion-I'm Alive
Coldplay-In My Place

Darius-Colourblind
Enrique Iglesias-Love To See You Cry
Ronan Keating-I Love It When We Do
Shakira-Underneath Your Clothes
New Videos:
Anastacia-Why'd You Lie To Me
Appleton-Fantasy
Bon Jovi-Everyday

VIVA/Cologne P
Tina Busch - Prog Dir
Heavy Rotation:
B3-I.O.I.O.
Ben-Herz Aus Glas
Celine Dion-I'm Alive
Christina Milian-When You Look At Me
Elvis vs. JXL-A Little Less Conversation
Eminem-Without Me
Groove Coverage-Moonlight Shadow
Herbert Grönemeyer-Mensch
Loona-Rhythm Of The Night
Mark'Oh-Let This Party Never End
Massive Tone-Cruisen
No Angels-Still In Love With You
Right Said Fred-Stand Up (for The Champions)
Shakira-Underneath Your Clothes
Will Smith ft. Tra-Knox-Black Suits Comin' (Nod Ya Head)
New Videos:
Anastacia-Why'd You Lie To Me
Ashanti ft. Fat Joe-Happy
Deichkind-Limit
Ian Van Dahl-Reason
The Calling-Adrienne

VIVA PLUS/Cologne P
Kirsten Thun - Programme Manager
Heavy Rotation:
Die Toten Hosen-Nur Zu Besuch
Eminem-Without Me
Herbert Grönemeyer-Mensch
Holly Valance-Kiss Kiss
Jennifer Lopez ft. Nas-I'm Gonna Be Alright
Kelly Osbourne-Papa Don't Preach
Linkin Park-PTS.OF.ATHRY (Jay Gordon Rmx)
Massive Tone-Cruisen
Nelly-Hot In Herre
No Angels-Still In Love With You
P. Diddy ft. Usher & Loon-I Need A Girl (Part 1)
Red Hot Chili Peppers-By The Way
Rosenstolz-Sternraketen
Shakira-Underneath Your Clothes
Tiziano Ferro-Perdono
Westbam & Nena-Oldschool, Baby
Will Smith ft. Tra-Knox-Black Suits Comin' (Nod Ya Head)
Xavier Naidoo-Bevor Du Gehst
New Videos:
The Calling-Adrienne
Wendellwall-In April (You Call My Name)

102.5 HIT CHANNEL/Milan G
Grant Benson - Head Of Music

Heavy Rotation:
Backyard Dog-Baddest, Ruffest
Christina Milian-AM To PM
Five For Fighting-Superman (It's Not Easy)
Garbage-Cherry Lips
Incubus-Wish You Were Here
Jovanotti-Salvami
Nickelback-How You Remind Me
Scooter-Ramp! The Logical Song
Shakira-Whenever Wherever
Smash Mouth-Pacific Coast Party
The Strokes-Last Nite

MTV POLSKA/ G
Jarek Burdek - Music & Prog. Dir.
Heavy Rotation:
Bon Jovi-Everyday
Bruce Springsteen & The E-Street Band-The Rising
Futro-Spacer Po Milosc
Ira-Bez Ciebie Znikam
Lady Pank-7-Me Niebo Nienawci ci
New Videos:
Appleton-Fantasy
Britney Spears ft. Pharrell Williams-Boys
The Crash-Star
Varius Manx-Moje Eldorado
Power Plays:
Myslovitz-Sprzedawcy Marzen
No Doubt ft. Lady Saw-Underneath It All

MTV SPAIN/ G
Heavy Rotation:
Anastacia-Why'd You Lie To Me
Bon Jovi-Everyday
Eminem-Cleanin' Out My Closet
Mana-Angel De Amor
Paulina Rubio-Don't Say Goodbye
Red Hot Chili Peppers-By The Way
Shakira-Te Aviso, Te Anuncio
New Videos:
Bruce Springsteen & The E-Street Band-The Rising
Britney Spears ft. Pharrell Williams-Boys
Las Ketchup-Asereje/The Ketchup Song
Suede-Positivity
Supergrass-Grace

MTV2 - The Pop Channel/ G
Marcus Adam - Head of Music
Heavy Rotation:
B3-I.O.I.O.
Eminem-Without Me
Groove Coverage-Moonlight Shadow
Jennifer Lopez ft. Nas-I'm Gonna Be Alright
Loona-Rhythm Of The Night
Mark'Oh-Let This Party Never End
Massive Tone-Cruisen
Shakira-Underneath Your Clothes
Tiziano Ferro-Perdono
Will Smith ft. Tra-Knox-Black Suits Comin' (Nod Ya Head)
New Videos:
J.C.A.-I Begin To Wonder

Power Plays:
No Angels-Still In Love With You

MTVnl/Bussum G
Paulina Stalenburg - Music Director
Heavy Rotation:
Avril Lavigne-Complicated
Brainpower-Voel De Vibe
In-Grid-Tu Es Foufu (Tu M'As Promis)
Nelly-Hot In Herre
Nickelback-Too Bad
Tim Deluxe ft. Sam Obernik-It Just Won't Do
Tiziano Ferro-Perdono
Truth Hurts ft. Rakim-Addictive
Weezer-Keep Fishin'
New Videos:
Anastacia-Why'd You Lie To Me
Bon Jovi-Everyday
E-Life-Watch Me
Eve ft. Alicia Keys-Gangsta Lovin'
Las Ketchup-Asereje/The Ketchup Song
Puddle Of Mudd-She Hates Me
Power Plays:
Sita-Selfish

SOL MUSICA/Lisbon/ G
Javier Lorbada - Director
Heavy Rotation:
Capital Inicial-A Sua Maneira
Madredeus-Oxal...
SQ Pra Cont. E.C. Veloso-Final Feliz
Power Plays:
Silverchair-The Greatest View

THE BOX/London G
David Young - Channel Director
Box Tops:
Atomic Kitten-The Tide Is High (Get The Feeling)
Avril Lavigne-Complicated
Beenie Man ft. Janet Jackson-Feel It Boy
Blazin' Squad-Crossroads
Busted-What I Go To School For
Eminem-Cleanin' Out My Closet
Milky-Just The Way You Are
Pink-Just Like A Pill
Scooter-Nessaja
Will Young & Gareth Gates-The Long And Winding Road
New Videos:
Benefit-What's It Gonna Be
Big Brovaz-Nu Flow
Jurgen Vries-The Theme
Kelly Osbourne-Papa Don't Preach
Las Ketchup-Asereje/The Ketchup Song
LeAnn Rimes-Life Goes On
N.O.R.E-Nothin'
No Doubt ft. Lady Saw-Underneath It All
Oasis-Little By Little
Paulina Rubio-Don't Say Goodbye
Stamford Amp-Anything For You

Music & Media

WANTS YOUR PLAYLIST

Each week Music & Media publishes the latest playlist additions from more than a hundred radio stations

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ON THE AIR

M&M's weekly airplay analysis column

US singer Vanessa Carlton holds firmly onto her position at the top of the European Radio Top 50 for the fourth week in a row with her single *A Thousand Miles* (A&M), while the number two slot is occupied by UK act Coldplay single, *In My Place* (Parlophone).



High risers this week include Anastacia's (pictured) *Why'd You Lie To Me I* (Epic), up from 48 to 30, Ronan Keating's *I Love It When We Do* (Polydor), up to 7 from 17, and Bon Jovi's *Everyday* (Mercury), up to 12 from 22.

The highest new entry this week, at number 43, is UK remix specialist Tim Deluxe ft. Sam Obernik with his dance track *It Just Won't Do* (Underwater). Henrik Sand, head of music at Danish CHR station Radio Viborg is one of the programmers to support the Tim Deluxe track: "I think it fits our format very well. The track sounds a bit like a carnival song, it has the carnival-like excitement and not only is the track is successful in Denmark but the whole of Europe is playing it. *It Just Won't Do* has the perfect 'late summer beat', accompanying one of the warmest and nicest Augusts we had in years in northern Europe." At least someone is having a rain-free summer then.

"I am very excited about the autumn, as there will be a lot of Danish artists releasing new material," adds Sand. "One of the most important is [platinum-selling] Erann DD, who I believe is releasing a [currently untitled] new album later this year on Edel/Mega." Another local act expected to do well is dance act Filur, says Sand. "The band is very good live, with nine people on stage playing their funky, dancey music which I would call 'so solid pop'."



Denmark is not fixated on dance, however. "The singer songwriter stuff by artists such as Michelle Branch, Sheryl Crow or newcomer Avril Lavigne (pictured) is very popular. With a young singer, songwriter and producer called Louise Hart we have our own Danish version. She visited our studio last week to introduce her debut single *Bevor You Come Home* (Edel/Mega). I think with her voice, guitar playing and generally her kind of music, it is the perfect time right now for her to be successful."

Sand's station is in the midst of preparing for a party that is taking place in the Danish town of Viborg in the last week of November. Billed as the *Kane Party*, the organisers are expecting between 1200 to 1500 people to show up. Highlights will be live appearances by Erann DD, Filur and Louise Hart, among others.

Back to European Radio Top 50, look out for the return of German singer Herbert Grönemeyer who is likely to enter the chart with his new single *Mensch*. The single has already taken Germany by storm, rising to number one of the singles charts. UK female trio Atomic Kitten is also likely to be back with a cover of Blondie hit *The Tide Is High* (*Get The Feeling*) (EMI/Virgin).

Miriam Hubner

week 37/02

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EUROPEAN RADIO TOP 50

| TW | LW | WOC | Artist/Title | Original label | Total Stations | New Adds. |
|----|----|-----|--|-----------------------|----------------|-----------|
| 1 | 1 | 15 | VANESSA CARLTON/A THOUSAND MILES | (A&M) | 66 | 0 |
| 2 | 3 | 9 | Coldplay/In My Place | (Parlophone) | 54 | 1 |
| 3 | 2 | 15 | Elvis vs. JXL/A Little Less Conversation | (RCA) | 54 | 1 |
| 4 | 5 | 9 | Celine Dion/I'm Alive | (Epic) | 51 | 1 |
| 5 | 8 | 4 | Avril Lavigne/Complicated | (Arista) | 48 | 10 |
| 6 | 4 | 12 | Red Hot Chili Peppers/By The Way | (Warner Bros.) | 40 | 0 |
| 7 | 17 | 4 | Ronan Keating/I Love It When We Do | (Polydor) | 39 | 7 |
| 8 | 6 | 14 | Shakira/Underneath Your Clothes | (Epic) | 47 | 1 |
| 9 | 9 | 16 | Kylie Minogue/Love At First Sight | (Parlophone) | 49 | 0 |
| 10 | 19 | 5 | Sugababes/Round Round | (Island) | 46 | 10 |
| 11 | 10 | 10 | Enrique Iglesias/Love To See You Cry | (Interscope) | 44 | 2 |
| 12 | 22 | 3 | Bon Jovi/Everyday | (Mercury) | 35 | 7 |
| 13 | 15 | 12 | Sophie Ellis-Bextor/Get Over You | (Polydor) | 44 | 2 |
| 14 | 11 | 16 | Eminem/Without Me | (Interscope) | 36 | 0 |
| 15 | 7 | 13 | Bryan Adams/Here I Am | (A&M) | 42 | 0 |
| 16 | 16 | 6 | Moby/Extreme Ways | (Mute) | 35 | 1 |
| 17 | 14 | 14 | Chad Kroeger ft. Josey Scott/Hero | (Roadrunner) | 38 | 1 |
| 18 | 12 | 23 | The Calling/Wherever You Will Go | (RCA) | 39 | 0 |
| 19 | 13 | 7 | George Michael/Shoot The Dog | (Polydor) | 34 | 0 |
| 20 | 18 | 11 | Will Smith ft. Tra-Knox/Black Suits Comin' (Nod Ya Head) | (Columbia) | 37 | 0 |
| 21 | 37 | 2 | Las Ketchup/Asereje (Las Ketchup)/The Ketchup Song | (Columbia) | 25 | 6 |
| 22 | 23 | 16 | Moony/Dove (I'll Be Loving You) | (Cream/Positiva) | 33 | 1 |
| 23 | 20 | 15 | Tiziano Ferro/Perdono | (EMI) | 31 | 2 |
| 24 | 25 | 8 | Bruce Springsteen & The E-Street Band/The Rising | (Columbia) | 25 | 0 |
| 25 | 24 | 15 | Atomic Kitten/It's Ok | (Innocent/Virgin) | 28 | 0 |
| 26 | 30 | 10 | Jennifer Lopez ft. Nas/I'm Gonna Be Alright | (Epic) | 28 | 0 |
| 27 | 34 | 4 | Paul Oakenfold ft. Shifty/Starry Eyed Surprise | (Perfecto) | 24 | 4 |
| 28 | 39 | 2 | Whitney Houston/Whatchulookinat | (Arista) | 27 | 7 |
| 29 | 21 | 37 | Sophie Ellis-Bextor/Murder On The Dancefloor | (Polydor) | 23 | 0 |
| 30 | 48 | 2 | Anastacia/Why'd You Lie To Me | (Epic) | 28 | 10 |
| 31 | 32 | 9 | P. Diddy ft. Usher & Loon/I Need A Girl (Part 1) | (Bad Boy) | 26 | 1 |
| 32 | 27 | 20 | Pink/Don't Let Me Get Me | (Arista) | 27 | 2 |
| 33 | 31 | 21 | Mad'House/Like A Prayer | (Bio/Various) | 23 | 0 |
| 34 | 38 | 14 | Christina Milian/When You Look At Me | (Def Soul) | 25 | 1 |
| 35 | 44 | 3 | Abs/What You Got | (S/RCA) | 26 | 4 |
| 36 | 26 | 6 | David Guetta/Love Don't Let Me Go | (Virgin) | 21 | 1 |
| 37 | 43 | 2 | Pink/Just Like A Pill | (Arista) | 25 | 4 |
| 38 | 29 | 14 | Ashanti/Foolish | (Murder Inc./Def Jam) | 20 | 0 |
| 39 | 41 | 6 | Nelly/Hot In Herre | (Universal) | 23 | 0 |
| 40 | 42 | 4 | Manu Chao/Mister Bobby | (Virgin) | 17 | 1 |
| 41 | 33 | 9 | Liberty X/Just A Little | (V2) | 22 | 1 |
| 42 | 36 | 21 | Ronan Keating/If Tomorrow Never Comes | (Polydor) | 21 | 0 |
| 43 | > | NE | Tim Deluxe ft. Sam Obernik/It Just Won't Do | (Underwater) | 23 | 6 |
| 44 | 28 | 13 | Oasis/Stop Crying Your Heart Out | (Big Brother/Sony) | 21 | 0 |
| 45 | > | NE | Appleton/Fantasy | (Polydor) | 17 | 2 |
| 46 | 35 | 15 | Holly Valance/Kiss Kiss | (London) | 19 | 0 |
| 47 | > | RE | Lenny Kravitz/Believe In Me | (Virgin) | 17 | 3 |
| 48 | 46 | 29 | Celine Dion/A New Day Has Come | (Epic) | 14 | 0 |
| 49 | 49 | 39 | Nickelback/How You Remind Me | (Roadrunner) | 16 | 0 |
| 50 | > | NE | Incubus/Are You In? | (Epic) | 16 | 1 |

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

Radio Intelligence launches into Europe

who claims 18-years' worth of experience in radio, has worked at stations in Sweden such as *Mix Megapol* and *Lugna Favoriter* before joining RTL Media Group in Luxembourg. For the past two years, he has been a radio consultant based in his native Sweden.

Mohr has had 24 years' experience in radio, working for stations such as *Radio FM*, *Radio City*, *Mix Megapol* and *104.7 RTL*, while Önnestam was a morning host on *East FM* and former music director of *Lugna Favoriter 104.7 RTL*. "Björn has a broad expertise in programming strategy and Markus is the king of Selector and music research," says Waak (pictured).

In addition, Mike Dorn, president of Seattle-based Audience Research International, will complement the team. Waak says that Dorn "is a world-leading expert in strategic research for radio. He handles data processing and gives support in questionnaire design and analysis for Radio Intelligence. It's a privilege to work with someone like him."

Waak says that the thinking behind the creation of the company stems from his experience as a broadcaster initially, and then as a consultant. "As a broadcaster I always felt that the most powerful weapon we

had was research," says Waak. "It helps us understand the needs of our audience, and gives us the information we need to serve them, especially your super-core audience. You need the best creative people in your station, but you also need the best tools to make strategic decisions."

He acknowledges that radio in Europe has become much more professional over the past decade, relying more extensively on research and using mostly US companies. But he maintains that there is still room in the market for a European company.

"Most stations in Europe do research, be it strategic research on how to position the station, or tactical research—auditorium, call-outs, focus groups—but I believe that most stations in Europe could make better use of it," he explains.

Waak says that strategic research in a market as competitive as Europe is paramount. "This is what gives you an independent market overview, evaluates your health—and your weaknesses—in comparison to your competitors, identifies your core target and its needs, and helps you find your unique selling proposition. It also helps decide what strategy to use—defensive, offensive, flanking, guerrilla."



Tomate girls add seasonal sauce

Anders Svensson, head of music at Swedish Hot AC Rix FM.

By mid-August, the single had been released in all of Europe except France and the UK, where release dates are Sept 10 and Sept 30, respectively. The album is set for October 8 release in France, with a similar date planned for the UK.

In Spain the song of the summer has sold some 33,000 singles while *Hijas Del Tomate* has moved 150,000 units since late June, reaching number four in the charts. A 'Spanglish' version of the single called *The Ketchup Song (Aserejé)* has been released outside Spain. Everywhere, the reaction is instant.

"The thing has gone absolutely crazy," says Mark Bond, Sony Music Europe VP marketing, continental European repertoire. "This is not a hit, this is a phenomenon on a *Macarena* scale. The key breakthroughs after Italy were in Germany and Holland. It will get stronger and stronger, and has not peaked yet. Australia has jumped on board and Japan and Asia are about to."

It already went to the top of Italy's charts after a mid-July release, and the album reached number eight two weeks after its July 29 release. *Aserejé* went straight to number one in Switzerland and the Netherlands in August, when it jumped from 54 to

18 in the German charts. Charting also in Belgium and Finland, *Aserejé* this week has moved to three from 20 in M&M's Eurochart Hot 100 Singles.

On the airplay chart, the track is up from six at number three on M&M Border Breakers and jumps from 37 to 21 on the European Top 50 Airplay chart.

The song, which is a massive radio hit all across Europe, is described by music programmers as a fun and incredibly catchy tune.

Thomas Müller, music editor at public CHR station SWR3 in Germany, says: "It's a typical summer hit, it's very accessible, very catchy, but it will quickly leave people's ears and memories as well, when the weather turns bad again. I would almost describe it as a one-hit wonder."

However, he adds that these type of 'novelty' tracks can have adverse effects on the audience. He explains: "We only play the song on request, and agreed not to playlist it because it's a very 'polarising' number, meaning that people either love it or hate it. And these kind of tracks are always difficult to playlist on formatted radio."

Stations playing the song include CHR Radio Contact and RTBF Radio Bruxelles Capitale in Belgium; ORB Fritz, Radio RPR 1, SWR 3 in Germany; CHRs Cadena 100 and Los 40 Principales in Spain;

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He adds that with the strategic studies also comes the in-depth analysis of the musical output for a station. In this time of crowded radio markets, he believes this can provide a competitive edge. "Research will reveal the core sound of your format, but also show the musical borders of your format," says Waak. "Music research in auditoriums gives the opportunity to test the entire library that you plan to use."

So what can Radio Intelligence bring to the table that US companies can't? One of the difference with the new company, according to Waak, is that the business will be driven by Europeans for Europeans.

He says he does not feel he is competing head to head with US specialised consultants and research companies. "It's not US versus Europe," he says. "I fully believe that there is still a lot to learn from the US experience, and that's why we have assembled a team of experts from both sides of the Atlantic. What I also believe in is that we need to grow local expertise, local knowledge. Europe is a complex market, you need to grasp all the differences in cultures, legislations. That's what we intend to do in providing tools that will help stations to increase their profitability and their ratings."

Talent show

continued from page 1

enormous success of its *Operación Triunfo*-related CDs. That figure would account for nearly a quarter of all recorded music sales in Spain in that period.

Italy has already had a version of *Popstars*, which produced the all-girl pop act *Lollipop*, as well as *Saranno Famosi*, a *Fame*-style TV show, whose accompanying CD was a number one hit for indie label *Sugar* earlier this year.

Nevertheless, regarding *Operazione Trionfo*, Warner Music Italy president Massimo Giuliano (pictured right) tells



Music & Media that "we are confident that each weekly compilation will produce sales of between 50,000 and 100,000 units." Giuliano adds that Warner has an additional interest in the show's success as its Italo-Spanish presenter, Miguel Bosé, will be releasing an album *Serena* with WEA later in the year.

Senior A&R director at Sony Music Italy Rudy Zerbi (pictured



left) is enthusiastic about the show's A&R potential. He says: "Unlike *Saranno Famosi*, which included acting and dancing, *Trionfo* is purely musical and the quality of

the contestants is extremely high. Our dream is to find the next *Eros Ramazzotti*. In terms of TV exposure, it's also great: normally an artist would have to wait years to get this sort of coverage."

Indeed, with the selection for the young artist section of next year's *Sanremo Festival* taking the form of a RAI TV show, *Destinazione Sanremo*, under the auspices of radio legend Claudio Cecchetto, it is clear that the talent show format has been embraced with enthusiasm in Italy.

However, Warner's Massimo Giuliano, who last year oversaw a number one hit with *Lollipop*, says he is cautious about the show's A&R potential.

"I think these shows are good in terms of immediate sales, rather than the search for the next star," he says. "*Lollipop* for example, were a phenomenon for a year, but they haven't really built on that."

Giuliano is, however, upbeat about the issue of TV exposure: "Italian record executives constantly complain about the lack of television space for young artists and for this reason a show like this, which offers several months' of prime time, is splendid."

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the three leading CHR networks in Italy—101 Network, *Radio DeeJay* and *RTL 102.5-Hit Radio*; *Radio 538* in the Netherlands. Leading CHR network *NRJ* in France added *Aserejé* to its playlist on August 26, by which time it was also on the playlist of music channels *Kiss TV* and *The Box* in the UK.

The song is actually about a dodgy character called *Diego* who lopes around the streets to the sound of reggae and hip hop. His favourite song is the *Sugarhill Gang's Rappers Delight*, the opening lyrics of which ("I said a hip, hop a hippy, a hippy...") are reprised in the sisters ("*Aserejé* *hade, he-de, hebey tudey...*").


In the same way as *Los Del Rio's* world-topping *Macarena* back in the 1990s, *Aserejé* has a daft dance routine to go with it. "People love its absurdity," says Bond. "It reminds them of their holidays in the beach resorts across Europe, where we carried out a special July promotion in discotheques, teenage clubs and bars. *Aserejé* has become an out-and-out pop phenomenon."


"The song invites unity among people who listen to it in bars or at sporting events," says *Sonia Mansilla*, Sony Spain international exploitation manager. "I've seen that effect as far apart as in Belgium last week and in Mexico a week earlier. It's a long time since such a fun record was released—it's fresh and it sticks."

week 37/02

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BORDER BREAKERS

| TW | LW | WOC | Artist/Title | Original Label | Country Of Signing | TS |
|----|----|-----|--|--|--------------------|----|
| 1 | 1 | 17 | ELVIS VS. JXL/A LITTLE LESS CONVERSATION | (RCA) | HOLLAND | 49 |
| 2 | 2 | 23 | Tiziano Ferro/Perdono | (EMI) | Italy | 31 |
| 3 | 6 | 4 | Las Ketchup/Asereje/The Ketchup Song |  (Columbia) | Spain | 20 |
| 4 | 3 | 12 | Moony/Dove (I'll Be Loving You) | (Cream/Positiva) | Italy | 29 |
| 5 | 5 | 23 | Mad'House/Like A Prayer | (Bio/Various) | France | 20 |
| 6 | 4 | 16 | David Guetta/Love Don't Let Me Go | (Virgin) | France | 17 |
| 7 | 7 | 6 | Manu Chao/Mister Bobby | (Virgin) | France | 14 |
| 8 | 8 | 20 | David Charvet/Leap Of Faith/Jusqu'au Bout | (Mercury) | France | 14 |
| 9 | 9 | 9 | Safri Duo feat. Michael McDonald/Sweet Freedom | (Universal) | Denmark | 10 |
| 10 | 10 | 4 | In-Grid/Tu Es Foutu (Tu M'As Promis) | (Zyx) | Switzerland | 10 |
| 11 | 12 | 6 | Lasgo/Alone | (A&S/Antler-Subway) | Belgium | 10 |
| 12 | 11 | 10 | Kate Ryan/Désenchantée | (Antler-Subway) | Belgium | 7 |
| 13 | 17 | 5 | A-Ha/Lifelines | (WEA) | Germany | 14 |
| 14 | 14 | 3 | Sash!/Ganbareh | (X-IT/Virgin) | Germany | 11 |
| 15 | 15 | 4 | Orishas/Mujer | (EMI) | France | 5 |
| 16 | 18 | 39 | Billy Crawford/Trackin' | (V2) | France | 6 |
| 17 | 13 | 26 | A-Ha/Forever Not Yours | (WEA) | Germany | 10 |
| 18 | 16 | 4 | Lutricia McNeal/Perfect Love | (Bonnier) | Sweden | 9 |
| 19 | 25 | 2 | J.C.A./I Begin To Wonder | (Virgin) | Italy | 8 |
| 20 | > | NE | Ace Of Base/Beautiful Morning | (Mega/Edel) | Denmark | 7 |
| 21 | 20 | 34 | DB Boulevard/Point Of View | (Illustrious/Airplane/Sony) | Italy | 8 |
| 22 | 22 | 2 | Lasgo/Something | (A&S/Antler-Subway) | Belgium | 5 |
| 23 | > | NE | Wonderwall/In April (You Call My Name) | (WEA) | Switzerland | 5 |
| 24 | > | RE | Mad'House/Holiday | (Bio/Various) | France | 7 |
| 25 | 24 | 2 | Gigi D'Agostino/L'Amour Toujours (I'll Fly With You) | (BXR/Media) | Italy | 6 |

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.  indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

HOTLINE

Edited by Hamish Champ

EMI Group could be ousted from the prestigious UK share index, the FTSE100, following a recent slump in the company's share price. Under FTSE100 rules the index is adjusted quarterly to reflect the largest capitalized companies in the country. EMI's shares fell to their lowest price for 15 years this week, valuing the company at approximately euros 1.9 billion.

German media and music group Viva announced a trading revenue increase of 7%



for the first half of 2002 to euros 54.7 million. The figure of euros 57.4 million for the same period last year had included exceptional sales totaling euros 6.3 million. The Cologne, Germany-based group reduced its H1 2002 EBITDA losses to euros 3.6 million, versus euros 9.4 million for the same period last year.

Major changes are apparently underway at Sony Music UK. Hotline understands that Columbia MD Blair McDonald's contract has not been renewed. Sources speculate that this could just be the first step in a complete restructuring of the company. Sony did not comment. Epic MD Nick Gatfield is apparently not affected by the changes.

Digital download service Pressplay is to focus its attention on the US market following European managing director David Fischer's exit. The service, which will be without a European presence for the foreseeable future, will "consider the best approach and timing to bring Pressplay to regions outside of the US", says a spokesman.

UK public broadcaster BBC's CHR station Radio 1 is giving up on its hugely influential Evening Session programme. Acknowledged as the standard bearer for Britpop acts including Oasis, Blur and Supergrass in the 90s, the show, which currently goes out three times a week, will cease to air at the end of this year. A Radio 1 spokesman said it had been "an amazing show but we've got to freshen the schedule up and keep it relevant".

The German Publishers' Association (DMV) has countered a claim by Universal Music International (UMI) that collection society BIEM operates as a monopoly on the licensing of mechanical reproduction rights across Europe. UMI's move was "an attempt to offload some of [the record industry's] current economic problems onto copyright holders and music publishers", says DMV managing director Heinz Stroh.

Swedish public broadcaster SR's youth-oriented station P3 has walked out of judging this year's Swedish Grammi Awards, saying its position had been compromised by the decision of the local IFPI office to change a number of the voting criteria. Local indie label MNW has boycotted the event for the same reason.

Italian media giant RAI is in talks with the country's football authorities which could see it corner exclusive TV and radio rights to all games in the forthcoming season, which kicks off on September 15, for approximately euros 50 million. RAI is already embroiled in a row with clubs in Serie A, the top division, over cash-for-rights, which has delayed the season by two weeks.

Coming specials in Music and Media

SWEDEN SPOTLIGHT

Cover date: September 21, Street date: September 16,
Artwork deadline: September 9

FINLAND SPOTLIGHT

Cover date: October 12, Street date: October 7,
Artwork deadline: September 30

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

Major Market Airplay

The most aired songs in Europe's leading radio markets
 TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|---------------------|----|
| 1 | 1 | 2 | SUGABABES/ROUND ROUND | (ISLAND) | 19 |
| 2 | 2 | 7 | Darius/Colourblind | (Mercury) | 13 |
| 3 | 3 | 7 | Milky/Just The Way You Are | (Multiply) | 13 |
| 4 | 4 | 9 | Vanessa Carlton/A Thousand Miles | (A&M) | 16 |
| 5 | 6 | 5 | Atomic Kitten/The Tide Is High (Get The Feeling) | (Innocent/Virgin) | 12 |
| 6 | 5 | 3 | Appleton/Fantasy | (Polydor) | 11 |
| 7 | 15 | 4 | Ms. Dynamite/Dy-Na-Mi-Tee | (Polydor) | 10 |
| 8 | 8 | 6 | Abs/What You Got | (S/RCA) | 13 |
| 9 | 9 | 2 | Sarah Whitmore/When I Lost You | (RCA) | 10 |
| 10 | 7 | 17 | Kylie Minogue/Love At First Sight | (Parlophone) | 12 |
| 11 | 11 | 2 | Anastacia/Why'd You Lie To Me | (Epic) | 9 |
| 12 | 17 | 3 | Ronan Keating/I Love It When We Do | (Polydor) | 9 |
| 13 | 10 | 11 | Gareth Gates/Anyone Of Us (Stupid Mistake) | (S/RCA) | 11 |
| 14 | 16 | 3 | Stargate/Easier Said Than Done | (Telstar) | 6 |
| 15 | 12 | 7 | Shakira/Underneath Your Clothes | (Epic) | 10 |
| 16 | 14 | 4 | Moby/Extreme Ways | (Mute) | 7 |
| 17 | 18 | 4 | 3rd Edge/In & Out | (Q-Zone/Parlophone) | 5 |
| 18 | 0 | NE | Jakatta ft. Seal/My Vision | (Ruline) | 6 |
| 19 | 19 | 8 | Britney Spears ft. Pharrell Williams/Boys | (Jive) | 8 |
| 20 | 0 | RE | Hear'Say/Lovin' Is Easy | (Polydor) | 8 |

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

GSA

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|-------------------|----|
| 1 | 1 | 13 | ATOMIC KITTEN/IT'S OK | (INNOCENT/VIRGIN) | 10 |
| 2 | 5 | 6 | No Angels/Still In Love With You | (Polydor) | 11 |
| 3 | 3 | 14 | Vanessa Carlton/A Thousand Miles | (A&M) | 14 |
| 4 | 2 | 14 | Shakira/Underneath Your Clothes | (Epic) | 9 |
| 5 | 6 | 3 | Ronan Keating/I Love It When We Do | (Polydor) | 8 |
| 6 | 4 | 11 | Natural/Let Me Count The Ways | (Ariola) | 8 |
| 7 | 12 | 2 | Sophie Ellis-Bextor/Get Over You | (Polydor) | 8 |
| 8 | 11 | 15 | Kylie Minogue/Love At First Sight | (Parlophone) | 10 |
| 9 | 9 | 9 | Holly Valance/Kiss Kiss | (London) | 8 |
| 10 | 10 | 18 | Ronan Keating/If Tomorrow Never Comes | (Polydor) | 8 |
| 11 | 8 | 18 | Wonderwall/Just More | (WEA) | 6 |
| 12 | 14 | 4 | Jeanette/Sunny Day | (Polydor) | 6 |
| 13 | 7 | 14 | Tiziano Ferro/Perdono | (EMI) | 8 |
| 14 | 0 | NE | Wonderwall/In April (You Call My Name) | (WEA) | 5 |
| 15 | 0 | NE | Las Ketchup/Asereje/The Ketchup Song | (Columbia) | 7 |
| 16 | 13 | 26 | Sophie Ellis-Bextor/Murder On The Dancefloor | (Polydor) | 8 |
| 17 | 0 | NE | Ace Of Base/Beautiful Morning | (Mega) | 4 |
| 18 | 0 | NE | Orange Blue/Forever | (Edel) | 6 |
| 19 | 0 | NE | Marque/Wonderman | (Ariola) | 5 |
| 20 | 20 | 2 | Sugababes/Round Round | (Island) | 5 |

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

FRANCE

| TW | LW | WOC | Artist/Title | Original Label | TS | Local Label |
|----|----|-----|--|------------------|----|-------------|
| 1 | 1 | 12 | DAVID GUETTA/LOVE DON'T LET ME GO | (VIRGIN) | | |
| 2 | 2 | 11 | Sophie Ellis-Bextor/Murder On The Dance Floor | (Polydor) | | |
| 3 | 3 | 5 | P. Diddy ft. Usher & Loon/I Need A Girl (part 1) | (Bad Boy) | | |
| 4 | 4 | 10 | Jean-Jaques Goldman/Les Choses | (Columbia) | | |
| 5 | 5 | 17 | Indochine/J'Ai Demandé La Lune | (Columbia) | | |
| 6 | 6 | 10 | Eminem/Without Me | (Interscope) | | |
| 7 | 7 | 7 | Vanessa Carlton/A Thousand Miles | (A&M) | | |
| 8 | 8 | 18 | Eve/Got What You Need | (Polydor) | | |
| 9 | 9 | 12 | The Calling/Wherever You Will Go | (BMG) | | |
| 10 | 10 | 7 | Saïan Supa Crew/A Demi Nue | (Source) | | |
| 11 | 11 | 10 | UB40 & Nutsa/Cover Up | (Virgin) | | |
| 12 | 12 | 18 | Calogero/En Apesanteu | (Mercury) | | |
| 13 | 13 | 8 | Cunnie Williams/Come Back To Me | (ULM) | | |
| 14 | 14 | 5 | Zebda/L'Erreur Est Humaine | (Barclay) | | |
| 15 | 15 | 9 | Ashanti/Foolish | (Def Jam) | | |
| 16 | 16 | 21 | Nickelback/How You Remind Me | (Roadrunner) | | |
| 17 | 17 | 6 | Kylie Minogue/Love At First Sight | (EMI) | | |
| 18 | 18 | 4 | Elvis vs. JXL/Little Less Conversation | (RCA) | | |
| 19 | 19 | 2 | Brandy/Full Moon | (East West) | | |
| 20 | 20 | 8 | Rohff & Assia/5.9.1 | (Hostile/Virgin) | | |
| 21 | 21 | 4 | MC Solaar/Inch Allah | (East West) | | |
| 22 | 22 | 20 | Natasha St. Pier/Tu Trouveras | (Columbia) | | |
| 23 | 23 | 5 | Renaud & Axelle Red/Manhattan Kaboul | (Virgin) | | |
| 24 | 24 | 4 | Sheryl Crow/Soak Up The Sun | (A&M) | | |
| 25 | 25 | 18 | Mad House/Like A Prayer | (Universal) | | |

Data supplied by SNEP/VACAST from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--------------------------------------|-------------------|----|
| 1 | 2 | 5 | RONAN KEATING/I LOVE IT WHEN WE DO | (POLYDOR) | 11 |
| 2 | > | NE | Sugababes/Round Round | (Island) | 10 |
| 3 | 1 | 13 | Sophie Ellis-Bextor/Get Over You | (Polydor) | 11 |
| 4 | 3 | 13 | Vanessa Carlton/A Thousand Miles | (A&M) | 10 |
| 5 | 4 | 7 | George Michael/Shoot The Dog | (Polydor) | 9 |
| 6 | > | NE | Anastacia/Why'd You Lie To Me | (Epic) | 8 |
| 7 | 7 | 16 | Kylie Minogue/Love At First Sight | (Parlophone) | 8 |
| 8 | 20 | 2 | Robyn/Keep This Fire Burning | (BMG) | 6 |
| 9 | 9 | 7 | Moby/Extreme Ways | (Mute) | 6 |
| 10 | 10 | 5 | Zididada/Walking On Water | (EMI-Medley) | 7 |
| 11 | 17 | 2 | Appleton/Fantasy | (Polydor) | 4 |
| 12 | 12 | 2 | C 2I/Stuck In My Heart | (EMI-Medley) | 6 |
| 13 | 11 | 12 | Paola/Above The Candy Store | (Dolores) | 4 |
| 14 | > | NE | LeAnn Rimes/Life Goes On | (Curb) | 5 |
| 15 | 8 | 20 | A-Ha/Forever Not Yours | (WEA) | 3 |
| 16 | 14 | 2 | Sahlene/Runaway | (Virgin) | 3 |
| 17 | 6 | 19 | Shakira/Underneath Your Clothes | (Epic) | 4 |
| 18 | 13 | 10 | Atomic Kitten/It's Ok | (Innocent/Virgin) | 5 |
| 19 | 16 | 8 | Patrik Isaksson/Hur Kan Du Lovva Mig | (Sony) | 3 |
| 20 | 15 | 4 | Nelly ft. Kelly Rowland/Dilemma | (Universal) | 3 |

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

THE NETHERLANDS

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|---|----------------|----|
| 1 | 1 | 15 | VANESSA CARLTON/A THOUSAND MILES | (A&M) | |
| 2 | 2 | 5 | In-Grid/Tu Es Foutu (Tu M'As Promis) | (ZYX) | |
| 3 | 3 | 24 | Las Ketchup/Asereje/The Ketchup Song | (Columbia) | |
| 4 | 4 | 9 | Liberty X/Just A Little | (V2) | |
| 5 | 4 | 7 | Tiziano Ferro/Perdono | (EMI) | |
| 6 | 6 | 12 | Shakira/Underneath Your Clothes | (Epic) | |
| 7 | 7 | 16 | Bis/Moore Day | (EMI) | |
| 8 | 8 | 9 | Marco Borsari/Zij | (Universal) | |
| 9 | 15 | 2 | Sophie Ellis-Bextor/Get Over You | (Polydor) | |
| 10 | 8 | 10 | Elvis vs. JXL/Little Less Conversation | (RCA) | |
| 11 | 12 | 11 | Red Hot Chili Peppers/By The Way | (Warner Bros.) | |
| 12 | 11 | 16 | Ronan Keating/If Tomorrow Never Comes | (Polydor) | |
| 13 | 13 | 3 | Tim Deluxe ft. Sam Obernik/It Just Won't Do | (Underwater) | |
| 14 | 5 | 2 | Avril Lavigne/Complicated | (Arista) | |
| 15 | 10 | 4 | Bryan Adams/Here I Am | (A&M) | |
| 16 | 16 | 3 | Sensation/Anthem 2002 | (ID&T Music) | |
| 17 | > | NE | Relax/Callin' Ya Name (Right Here) | (WEA) | |
| 18 | 22 | 2 | Celine Dion/In Alive | (Epic) | |
| 19 | 17 | 12 | Kate Ryan/Désenchantée | (EMI) | |
| 20 | 14 | 3 | Nickelback/Too Bad | (Roadrunner) | |
| 21 | 21 | 8 | P. Diddy ft. Usher & Loon/I Need A Girl | (BMG) | |
| 22 | > | NE | Ronan Keating/I Love It When We Do | (Polydor) | |
| 23 | 18 | 18 | Sophie Ellis-Bextor/Murder On The Dance Floor | (Polydor) | |
| 24 | > | RE | O-Town/All Or Nothing | (Jive) | |
| 25 | 19 | 7 | Jennifer Lopez ft. Nas/I'm Gonna Be Alright | (Epic) | |

Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience.

ITALY

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|----------------|----|
| 1 | 1 | 4 | LAS KETCHUP/ASEREJE/THE KETCHUP SONG | (COLUMBIA) | 3 |
| 2 | 2 | 7 | Moby/Extreme Ways | (Mute) | 3 |
| 3 | 3 | 4 | Costarika ft. Ana Flora/Paraiso Do Mundo | (Not Listed) | 3 |
| 4 | 4 | 5 | George Michael/Shoot The Dog | (Polydor) | 3 |
| 5 | 6 | 8 | Rockie/Memories | (Rise) | 3 |
| 6 | 7 | 5 | Agò/Put On Your Red Shoes | (Media) | 3 |
| 7 | 8 | 4 | Cesare Cremonini & Ballo/Gli Uomini E Le Donne Sono Uguali | (WEA) | 3 |
| 8 | 9 | 5 | Gianluca Grignani/L'Aiuola | (Universal) | 3 |
| 9 | 10 | 57 | Alex Britti/La Vasca | (Universal) | 2 |
| 10 | 11 | 11 | Goldpeople ft. Glenn Gregory/Music Don't Stop (Zomba) | | 3 |
| 11 | 12 | 10 | Jennifer Paige/Stranded | (Edel) | 2 |
| 12 | 13 | 14 | Diroitta Su Cuba/Sono Qui | (CGD) | 2 |
| 13 | 14 | 11 | MB/Il Telecomando | (Universal) | 2 |
| 14 | 15 | 9 | Valentina Giovagnini/Senza Origine | (Virgin) | 2 |
| 15 | 16 | 18 | Vanessa Carlton/A Thousand Miles | (A&M) | 2 |
| 16 | 17 | 7 | Res/They Say Vision | (MCA) | 2 |
| 17 | 18 | 15 | Paola & Chiara/Festival | (Columbia) | 2 |
| 18 | 19 | 4 | Daniela Pedali/Ya No Estas | (Sony) | 2 |
| 19 | 20 | 6 | Holly Valance/Kiss Kiss | (London) | 2 |
| 20 | > | RE | Kylie Minogue/Love At First Sight | (Parlophone) | 2 |

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

SPAIN

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|-----------------|----|
| 1 | 5 | 7 | BRUCE SPRINGSTEEN & THE E-STREET BAND/THE RISING | (COLUMBIA) | 3 |
| 2 | 2 | 12 | Valeria Rossi/Tre Parole | (Ariola) | 3 |
| 3 | 3 | 12 | Las Ketchup/Asereje/The Ketchup Song | (Columbia) | 3 |
| 4 | > | RE | Lucrecia/Mi Gente | (Not Listed) | 3 |
| 5 | 1 | 9 | Jaime Urrutia/Castillos En El Aire | (DRO/East West) | 3 |
| 6 | 4 | 9 | Pet Shop Boys/I Get Along | (Parlophone) | 3 |
| 7 | 7 | 5 | Mana/Angel De Amor | (Warner Bros.) | 3 |
| 8 | 8 | 4 | David Bisbal/Ave Maria | (Vale Music) | 2 |
| 9 | 6 | 7 | George Michael/Shoot The Dog | (Polydor) | 2 |
| 10 | 9 | 3 | Ketama/Muevete | (Mercury) | 2 |
| 11 | 10 | 3 | Amaral/Toda La Noche En La Calle | (Virgin) | 2 |
| 12 | 11 | 3 | Marta Sanchez/Soy Yo | (Muxxic) | 2 |
| 13 | 12 | 3 | Miguel Bosé/Sereno | (WEA) | 2 |
| 14 | 13 | 3 | Chenoa/Cuando Tu Vas | (Vale Music) | 2 |
| 15 | 14 | 3 | Paulina Rubio/Baila Casanova | (Universal) | 2 |
| 16 | 15 | 3 | Loona/Viva El Amor | (Universal) | 2 |
| 17 | 16 | 3 | Patricia Manterola/Que El Ritmo No Pare | (Ariola) | 2 |
| 18 | 17 | 3 | Merche/No Me Pidas Mas Amor | (Not Listed) | 2 |
| 19 | 18 | 13 | David Civera/Que La Detengan | (Vale Music) | 2 |
| 20 | 19 | 3 | Thalia/Tu Y Yo | (EMI) | 2 |

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

POLAND

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|---------------------|----|
| 1 | 1 | 6 | A-HA/LIFELINES | (WEA) | 3 |
| 2 | 3 | 9 | Vanessa Carlton/A Thousand Miles | (A&M) | 3 |
| 3 | 4 | 15 | Shakira/Underneath Your Clothes | (Epic) | 3 |
| 4 | 6 | 3 | Ronan Keating/I Love It When We Do | (Polydor) | 2 |
| 5 | 0 | RE | Futro/Spacer Po Milosc | (Sissy) | 2 |
| 6 | 8 | 21 | Lighthouse Family/Run | (Wild Card/Polydor) | 2 |
| 7 | 9 | 17 | Wilki/Baska | (Pomaton) | 2 |
| 8 | 10 | 17 | Myslovitz/Acidland | (Columbia) | 2 |
| 9 | 11 | 6 | Kasia Klich/Lepszy Model | (Not Listed) | 2 |
| 10 | 12 | 10 | Edyta Bartosiewicz/Niewinnosc | (Ariola) | 2 |
| 11 | 13 | 5 | Bruce Springsteen & The E-Street Band/The Rising | (Columbia) | 2 |
| 12 | 15 | 2 | Chris De Burgh/Guilty Secret | (A&M) | 2 |
| 13 | > | NE | David Bowie/Everyone Say Hi | (Columbia) | 2 |
| 14 | > | NE | Oxy.Gen/Billy Jean | (WEA) | 2 |
| 15 | 16 | 14 | Atomic Kitten/It's Ok | (Innocent/Virgin) | 2 |
| 16 | 5 | 9 | Varius Manx/Moje Eldorado | (Pomaton) | 2 |
| 17 | 17 | 4 | Cesaria Evora/Sodade | (BMG) | 1 |
| 18 | 18 | 2 | Tiziano Ferro/Perdono | (EMI) | 1 |
| 19 | 19 | 18 | Depeche Mode/Freelove | (Mute) | 1 |
| 20 | > | RE | De Mono/Bez Przebaczenia | (Ariola) | 1 |

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

HUNGARY

| TW | LW | WOC | Artist/Title | Original Label | TS |
|----|----|-----|--|----------------|----|
| 1 | 1 | 18 | GROOVEHOUSE/HAJNAL | (HUNGAROTON) | |
| 2 | 2 | 20 | Unique/Csillagtenger | (Magneoton) | |
| 3 | 3 | 37 | Alizee/Moi...Lolita | (Polydor) | |
| 4 | 4 | 28 | Shakira/Whenever Wherever | (Epic) | |
| 5 | 5 | 31 | Kylie Minogue/In Your Eyes | (Parlophone) | |
| 6 | 6 | 21 | United-Koner? Mez | (EMI) | |
| 7 | 8 | 29 | Sarah Connor/From Sarah With Love | (X-Cell/Epic) | |
| 8 | 9 | 23 | Zanzibar/Szólj Már | (EMI) | |
| 9 | 10 | 37 | Safri Duo/Baya Baya | (Universal) | |
| 10 | 7 | 29 | Sophie Ellis-Bextor/Murder On The Dancefloor | (Polydor) | |
| 11 | 13 | 25 | Bon Bon/Valami Amerika | (Universal) | |
| 12 | 11 | 37 | Geri Halliwell/Calling | (EMI) | |
| 13 | 12 | 31 | TNT/Nem Jön Alom A Szememre | (Magneoton) | |
| 14 | 14 | 23 | Pet Shop Boys/Home And Dry | (Parlophone) | |
| 15 | 16 | 7 | Kylie Minogue/Love At First Sight | (Parlophone) | |
| 16 | 17 | 19 | Nelly Furtado/...On The Radio | (Dreamworks) | |
| 17 | > | NE | Alcazar/Don't You Want Me | (RCA) | |
| 18 | 18 | 35 | Alcazar/Sexual Guarantee | (RCA) | |
| 19 | 19 | 19 | Britney Spears/Overprotected | (Jive) | |
| 20 | 20 | 18 | Natalie Imbruglia/Wrong Impression | (RCA) | |

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

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Introduction: JAY BERMAN, chairman & CEO of IFPI

The Platinum Awards recognise the creativity and diversity of recording artists in Europe. It is a great achievement to sell one million albums across the world—to go platinum. But it is truly an astonishing achievement to sell a million in a region with as many cultural and linguistic differences as Europe. That is why Platinum Europe is a special award.

A total of 123 new albums have gone Platinum since the last Awards ceremony in the year 2000. The winning artists come from 11 EU countries and from eight other territories including the United States, Russia and Columbia.

It is a tribute to the music sector in Europe that 65 per cent of these Platinum-winning albums come from the countries of the European Union.

The 2002 IFPI Platinum Awards show saw acts from across Europe that range in musical style from rhythm and blues to pop and rock, and from Euro dance to vintage jazz. They come from a variety of European countries and perform in several different languages.

These artists gave just a flavour of the richness of talent that exists in Europe today.

But this success should not be taken for granted. The recording industry is facing a critical time in its development. The time, effort and talent that artists invest in their work is being devalued by a so-called free music culture.

It should never be forgotten that making music

is a creative process that sustains the livelihoods of artists, songwriters, record producers, publishers, recording studios and record retailers. Their intellectual property should not be made available without their consent. Because technology makes it possible to take music freely, that doesn’t make it right.

Your support has been invaluable in the past. We now need your help to ensure that this industry has a successful future.

The European Commission is working on a draft EU Enforcement Directive. We need this

urgently and it should be an effective Community-wide instrument for dealing with piracy. The Commission and Parliament could also provide support by ensuring that music is treated like any other cultural product in terms of VAT.

Music is something that we hear every day of our lives. Yet it retains a magical quality, an ability to transport us beyond our ordinary, daily concerns.

With the 2002 IFPI Platinum Awards show, we wanted to share with you just a little bit of that magic.



Jay Berman (left) and Neil Kinnock

Welcome address: NEIL KINNOCK, vice-president of the European Commission

This is a night to recognise and celebrate the vitality and variety of European music. It is a cultural and economic force in its own right. It accounts for a third of the global music retail market. It generates 600,000 jobs and over €12 billion worth of sales in Europe alone. And, most of all, it entertains the people of our continent and every other continent across the planet.

European artists have won—and kept—millions of fans, topped charts and toured to packed audiences all across the globe. And they’ll go on doing that. So it is right that we honour the boundless creativity of the musicians, the writers, the composers, performers and producers who make the music.

The Platinum Award is special because it gives clear recognition to European artists in their own home territory. And it is also unique in Europe because it is sales-based. So it is the music buying public that votes for these artists and this music with their euros and—just the next year or so—their pounds and kroner.

The diversity of music in Europe is, of course, huge. That’s a great source of strength—so are the facts that music knows no boundaries in our continent and music brings together people from every area, class and origin in our continent.

That breadth would be an asset at any time. But today, when some political interests are again trying to plant and to harvest racism in our continent, the ability of music to break through the borders in people’s minds, and to show prejudice for the evil stupidity that it gives it a particular value.

For many decades popular music has promoted enjoyment and mutual understanding in Europe and across the rest of the world, increasingly projecting culture and producing work, new ideas and economic success.

Those qualities have to be sustained—which is why the European Union has to play a part in safeguarding the future of the recording industry and the genius, talent and enterprise that makes it great. That means having sensible laws to deter copyright abuse and combat music piracy. The European Commission is now working on a draft of a European Union Enforcement Directive that will harmonise and, therefore, strengthen penalties for such theft across the Union.

It’s a serious task. When pirated music takes over 25% of sales in Spain and Italy and over 50% in Greece, for instance, we don’t just need to punish the crime, we need to deter it—we need to stop the piracy before it starts by getting rid of the current weaknesses and inconsistencies in the laws

of Europe. And just in case anyone thinks that this is the ambition of some bureaucratic killjoys in Brussels they need to be told:

- First, when people buy a pirate CD from a street seller they make a short-term saving but they are weakening the ability of the recording companies to produce, to invest and to discover and sign up fresh talent. In short, increased piracy leads to a dead end in music.

- Second, people should know that when they buy a pirate CD the money often goes to organised crime networks that use the easy revenue from illegal CDs to finance drug dealing, trafficking in arms and people, and other villainy.

That’s not an exaggeration, it’s happening on our continent now. The real price of piracy is paid by the whole of society. That’s why we’ve got to combat the crooks, ensure fair practices, and secure the future of a flourishing recording industry in Europe.

The main base for that, of course, isn’t lawmakers or governments, or corporate executives or marketing experts. It’s the raw talent, the fanatical hard work and, often, the sheer guts of the people who give us the music. We congratulate them. We thank them. And we say “Keep on giving us the Sound of Europe”.

Celebrating 'the Sound of Europe'

IFPI Platinum Europe Awards, Brussels, Wednesday 10 July 2002.

The fourth IFPI Platinum Europe Awards were a celebration of "the Sound of Europe", in the words of European Commission vice-president Neil Kinnock, and "the incredible strength of European music", according to the evening's host Jean Michel Jarre.

The purpose of the event, which took place on July 10 at the Plaza Hotel in Brussels, was to "honour the boundless creativity of the musicians, the writers, the composers, performers and producers who make music," as Kinnock described in his introduction speech.

The bi-annual gathering celebrates artists who sold over one million albums over the previous two years. For the first time, the IFPI welcomed its first ever sponsor of the Award—Music Control, the leading European broadcast music monitoring service.

Present in Brussels for the event were octogenarian French jazz singer Henri Salvador (Source/Virgin), Finland's dance act Bomfunk MC's (Sony Music) and UK band Blue (Innocent/Virgin), all of whom performed for an audience of European policy makers and industry executives.

Other acts present to receive IFPI Platinum awards from hosts were H el ene Segara from France (Orlando/Warner), Estopa from Spain (BMG), Axelle Red from Belgium (Virgin)—who thanked "the million people who did not download my music but paid for it"—and Marius-Mueller Westernhagen from Germany (Warner).

A special honour for Outstanding Contribution to Music was given to Italian tenor Luciano Pavarotti, and Bob Geldof received an award for his Exceptional Contribution to Music.

Pavarotti, said IFPI chairman and CEO Jay Berman, "brought classical music to the widest audience" and his contribution "goes beyond music". Pavarotti—who was greeted by a standing ovation—dedicated his Award "to the people who have been working with me for 40 years and who helped me be so popular."

Geldof was welcomed by a video accolade from fellow Irishmen U2, whose frontman Bono said: "You have influenced us in a way we cannot express." Receiving his award, Geldof called for the industry and politicians—the people "who have the power"—to renew their efforts over famine relief in the African continent. He urged the audience "to extend the hand of unity to Africa". "The people who die there are very near to us," he said.

A crowd of 400 selected guests attended the evening, including Mario Monti, Commissioner in charge of competition, and Erkki Liikanen, Commissioner in charge of information society, as well as a number of MEPs and policy makers from the various Commission departments.

The audience was also composed of music

industry executives including Warner Music Europe president Paul-Rene Albertini, BMG Europe COO Tim Bowen, EMI Recorded Music Europe Emmanuel de Buretel, Sony Music Europe president Paul Burger, and Universal Music International president and COO John Kennedy.

As the evening came to a close, veteran jazzman Salvador took the stage accompanied by Belgian harmonica player Toots Thielemans and got the crowd on its feet with his swinging jazz.

"It was really an enjoyable and beautiful evening," commented Gerd Gebhardt, chairman of IFPI Platinum Europe's communication committee. "Everything went smoothly and showed that in our business, it all comes down to music."

"It was a great night," concurred Universal Music International's Kennedy. "It exposed European music in all its diversity and showed the strength of the European music industry. Jarre was a fantastic ambassador and Neil Kinnock sent us a very good message which was said with sincerity."

"It was a cool show with an impressive line-up of artists, with Pavarotti and Geldof, and Salvador brought a touch of warmth through his music," said EMI's de Buretel, who added he was impressed by "the turn out from European Union policy makers".

De Buretel said the evening was a way to reach to EU's legislators in a very informal manner on three important issues on the industry's agenda: the fight against piracy, the VAT rate on records and the extension of copyright duration.

Speaking after the show, Kinnock said he found the evening "wonderful", presenting "a mixture of music from different genres and artists from different nationalities. There is a wide diversity and creativity in Europe. The world should watch out—the Europeans are coming!"



● Top: H el ene Segara with Bill Miller MEP (left) and David Martin, vice-president of the European Parliament.
 ● Second top, from left: Sony Music Europe president Paul Burger, Neil Kinnock, Ismo and Raymond from Bomfunk MC's, and EU information society commissioner Erkki Liikanen.
 ● Above, from left: Luciano Pavarotti with Mario Monti, EU Commissioner for Trade.
 ● Below: Marius Mueller-Westernhagen (right) with Gerd Gebhardt, chairman of IFPI Platinum Europe's communications committee.



From left: Sir Bob Geldof with partner Jeanne Marine, Fiona Commins de Montaignac, manager-director of Cream Creative Management, Belgian Minister of Justice Marc Verwilghen, French artist Jean Michel Jarre and EU Commission vice-president Neil Kinnock.



IFPI Platinum Awards winners with EU officials. Back row, from left: Belgian Minister of Justice Marc Verwilghen, Antony Costa, Simon Webbe, Duncan James and Lee Ryan of Blue, Ismo and Raymond from Bomfunk MC's with singer Jessica Folcker. Middle row, from left: David and José Muñoz from Estopa, Henri Salvador, Gerd Gebhardt, chairman of IFPI Platinum Awards committee, Frances Moore, director of IFPI's European Regional Office, EU Information Society Commissioner Erkki Liikanen, Toots Thielemans. Front row, from left: Sir Bob Geldof, Hélène Segara, IFPI chairman and CEO Jay Berman, European Commission vice-president Neil Kinnock, Jean Michel Jarre and Marius Mueller-Westernhagen.



- Top left, from left: Janelly Fourtou MEP with EMI Recorded Music senior vice-president Rupert Perry and IFPI regional director for Europe, Frances Moore.
- Left: Finnish Ambassador to the EU Eikka Kosonen, EU Information Society Commissioner Erkki Liikanen and Frances Seghers, senior vice-president, Sony Entertainment European Community Affairs.
- Above: Luciano Pavarotti (left) and Neil Kinnock.

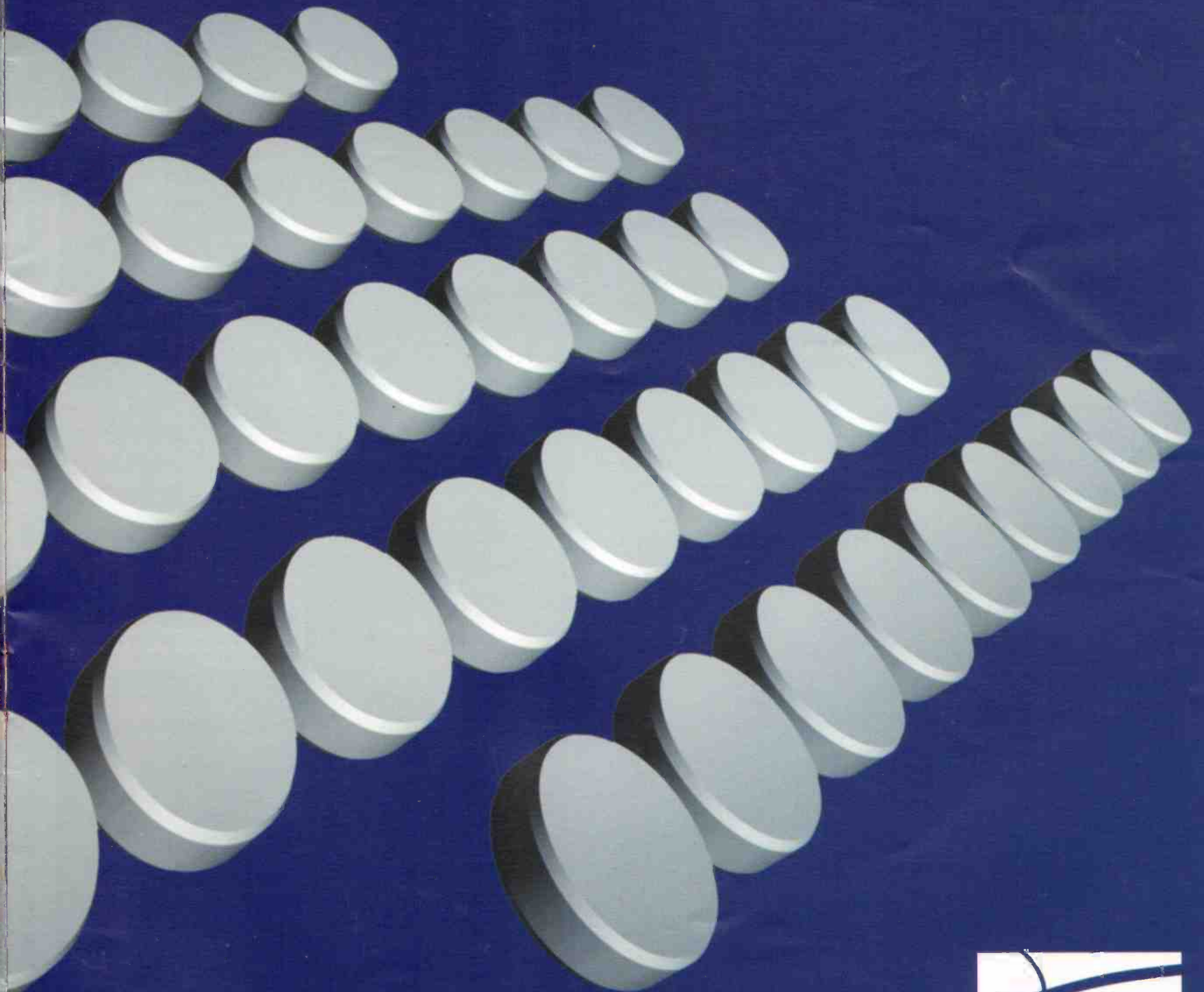


Virgin artist Axelle Red with Marc Verwilghen, the Belgian Minister of Justice.

Congratulations
to all our
Platinum Europe
Award winners



André Rieu · Andrea Bocelli · Barry White · Bee Gees · Björk · blink-182
Bob Marley & The Wailers · Bon Jovi · Dire Straits · Dr. Dre · Elton John · Eminem
Enrique Iglesias · Gabrielle · Gérald De Palmas · Hear'Say · INXS · L5 · Lighthouse Family
Limp Bizkit · Lionel Richie · Mark Knopfler · Mary J. Blige · Mylène Farmer · Nelly Furtado
No Angels · Noir Désir · OST: Braveheart · OST: Bridget Jones's Diary
OST: Les 10 Commandements · OST: Moulin Rouge · OST: Pulp Fiction
OST: Romeo Et Juliet - De La Haine · Rammstein · Ronan Keating · S-Club 7 · Shaggy
Shania Twain · Sonique · Star Academy · Sting · Tatu · Texas · U2 · Vangelis · Zucchero





Henri Salvador

Sir Bob Geldof



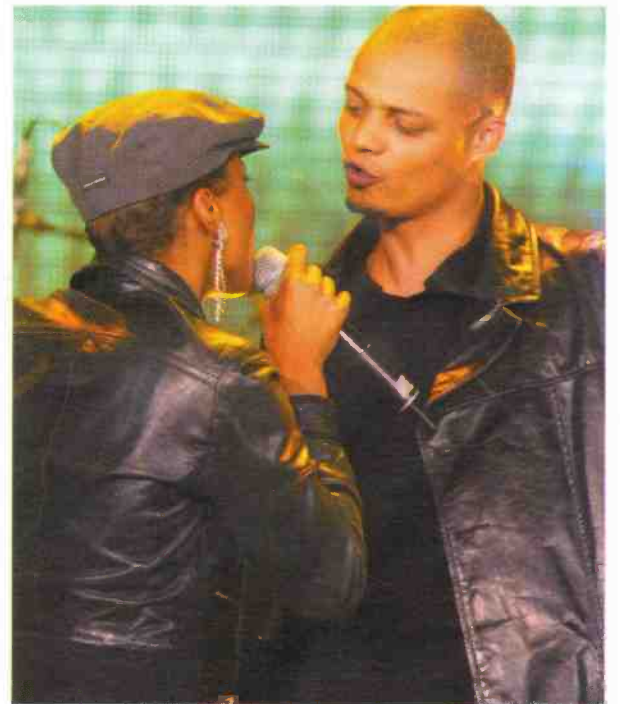
Clockwise from top: Luciano Pavarotti accepts his award for Outstanding Contribution to Music from IFPI chairman and CEO Jay Berman (left) and European Commission vice-president Neil Kinnock; Duncan James of Blue; Axelle Red.



► "It was a really enjoyable evening... and showed that in our business, it all comes down to music."



At the podium, clockwise from top left: Estopa, Marius Mueller-Westernhagen, Luciano Pavarotti and Jean Michel Jarre.



- Top: Hélène Segara arrives at the IFPI Platinum Europe Awards Show.
- Above: Bomfunk MC's in action with Jessica Folcker.
- Left: Blue perform at the IFPI Platinum Europe Awards Show.



From left: Erkki Liikanen, EU Commissioner for Information Society, with US Ambassador to the EU Rockwell Schnaibel, Bomfunk MC's members Raymond and Ismo, Jacqueline Manders and Toine Manders MEP.

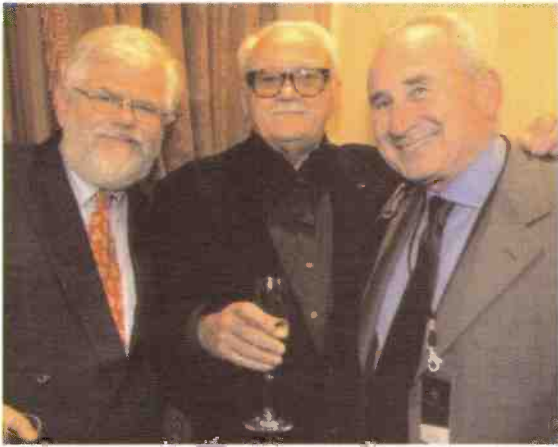


● Top (from left): Warner Music Europe president Paul-René Albertini with Sony Music Europe senior vice-president Jacques Campet and Sony Music France president Olivier Monfort.
 ● Right: MEPs Colette Flesch (left) and Janelly Fourtou.
 ● Below: Sir Bob Geldof is flanked by Paul Burger, president of Sony Music Entertainment Europe (left) and EMI Recorded Music senior vice-president Rupert Perry.

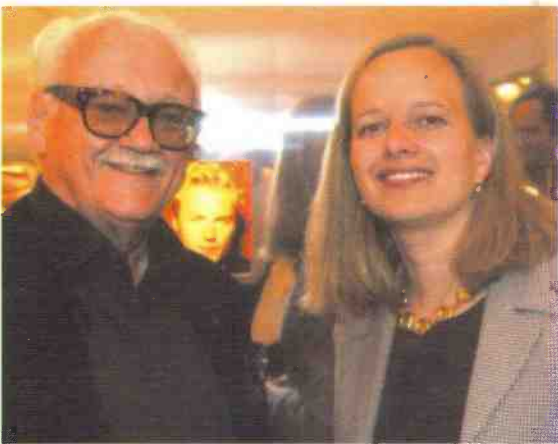


● Top: Francine Cunningham, Emma Pike and Barbara Hoogland of IFPI's European Regional Office with Lee Ryan and Duncan James of Blue.
 ● Above: European Commission officials Jörg Reinbothe (DG internal market), Raimund Raith (legal service) and Rogier Wezenbeek (DG internal market).
 ● Below, from left: Three MEPs at the cocktail—Nicholas Clegg, Malcolm Harbour and Willy De Clercq.





● Above, from left: Dah Häggqvist, from Swedish company Gazell Music, with Belgian artist Toots Thielemans and IFPI chairman and CEO Jay Berman.
 ● Below: Jonathan Morrish, Sony Music Europe vice-president communications (left), with Warner Music International vice-president corporate communications Brian Southall.



● Above: Belgian artist Toots Thielemans with Lousewies van der Laan MEP.
 ● Below: European Commission vice-president Neil Kinnock with British act Blue.



● Top (from left): Jay Berman with a team from the evening's sponsors Music Control: Evelin Kuhnle Salvador, manager Music Control Portugal, Marc Russell, director, Music Control, Amy Howard, manager, Music Control International.
 ● Middle: José (fourth from left) and David Muñoz (sixth from left) of Spanish band Estopa with BMG Executives, from left: BMG Europe senior VP marketing Yoel Kenan, BMG Spain exploitation manager Sonsoles Armendariz, David Muñoz's wife; Estopa's guitarist Jose; BMG Europe COO Tim Bowen, BMG Benelux president Rob Schouw, Thierry Thielemans and Estopa's manager Leon Heredia.
 ● Bottom (from left): Costa Pilavachi, president of Decca Music Group, Luciano Pavarotti and John Kennedy, president and COO of Universal Music International.



Paul Vandoren (centre), EU Commission, trade DG, with his wife (left) and Maria Martin-Prat from IFPI's Secretariat.

IFPI Platinum Europe Award Winners 2000-02



ARTIST **ALBUM (record company)** **LEVEL**

2000

| | | |
|--------------------------|---|---|
| ALEJANDRO SANZ | EL ALMA AL AIRE (Warner Music International) | 1 |
| ALL SAINTS | SAINTS & SINNERS (Warner Music International) | 1 |
| BEATLES | 1 (EMI) | 7 |
| BEE GEES | ONE NIGHT ONLY (Universal Music) | 2 |
| BON JOVI | CRUSH (Universal Music) | 2 |
| CHRISTINA AGUILERA | CHRISTINA AGUILERA (BMG) | 1 |
| CORRS, THE | IN BLUE (Warner Music International) | 3 |
| CROWDED HOUSE | RECURRING DREAM (EMI) | 2 |
| DR.DRE | 2001 (Universal Music) | 1 |
| ERIC CLAPTON & B.B. KING | RIDING WITH THE KING (Warner Music International) | 1 |
| EROS RAMAZZOTTI | EROS (BMG) | 5 |
| EROS RAMAZZOTTI | STILELIBERO (BMG) | 2 |
| FAT BOY SLIM | YOU'VE COME A LONG WAY BABY (Sony Music Europe) | 2 |
| GABRIELLE | RISE (Universal Music) | 1 |
| HÉLÈNE SEGARA | AU NOM D'UNE FEMME (Warner Music International) | 1 |
| JAMIROQUAI | TRAVELLING WITHOUT MOVING (Sony Music Europe) | 3 |
| JOE COCKER | GREATEST HITS (EMI) | 1 |
| LENE MARLIN | PLAYING MY GAME (Virgin Records) | 1 |
| OST (VONDA SHEPHERD) | SONGS FROM ALLY McBEAL (Sony Music Europe) | 2 |
| PATRICK BRUEL | JUSTE AVANT (BMG) | 1 |
| RADIOHEAD | KID A (EMI) | 1 |
| RICKY MARTIN | SOUND LOADED (Sony Music Europe) | 1 |
| S CLUB 7 | 7 (Universal Music) | 1 |
| SADE | LOVERS ROCK (Sony Music Europe) | 1 |
| STING | BRAND NEW DAY (Universal Music) | 2 |
| U2 | ALL THAT YOU CAN'T LEAVE BEHIND (Universal Music) | 4 |
| WESTLIFE | WESTLIFE (BMG) | 2 |
| WESTLIFE | COAST TO COAST (BMG) | 2 |
| WHITNEY HOUSTON | GREATEST HITS (BMG) | 3 |

2001

| | | |
|-------------------|--|---|
| ADRIANO CELENTANO | ESCO DI RADO E PARLO ANCORA MENO (Sony Music Europe) | 1 |
| ALICIA KEYS | SONGS IN A MINOR (BMG) | 1 |
| ANASTACIA | NOT THAT KIND (Sony Music Europe) | 3 |
| ANDRE RIEU | STRAUSS & CO (Universal Music) | 3 |
| ANDREA BOCELLI | SOGNO (Universal Music) | 2 |
| ANDREA BOCELLI | ROMANZA (Universal Music) | 6 |
| ANDREA BOCELLI | CIELI DI TOSCANA (Universal Music) | 1 |

ARTIST **ALBUM (record company)** **LEVEL**

| | | |
|----------------------------|---|---|
| BARRY WHITE | THE ULTIMATE COLLECTION (Universal Music) | 3 |
| BEE GEES | THE RECORD – THEIR GREATEST HITS (Universal Music) | 1 |
| BJORK | HOMOGENIC (Universal Music) | 1 |
| BLUR | THE BEST OF (EMI) | 1 |
| BOB MARLEY AND THE WAILERS | ONE LOVE: THE VERY BEST OF BOB MARLEY (Universal Music) | 1 |
| BON JOVI | CROSS ROADS (Universal Music) | 7 |
| BON JOVI | ONE WILD NIGHT 2001 (Universal Music) | 1 |
| BRITNEY SPEARS | OOPS!... I DID IT AGAIN (Zomba Records) | 4 |
| BUENA VISTA SOCIAL CLUB | BUENA VISTA SOCIAL CLUB (World Circuit) | 3 |
| COLDPLAY | PARACHUTES (EMI) | 2 |
| CORRS, THE | TALK ON CORNERS (Warner Music International) | 6 |
| CORRS, THE | BEST OF THE CORRS (Warner Music International) | 1 |
| CRAIG DAVID | BORN TO DO IT (Telstar Records) | 3 |
| DAFT PUNK | DISCOVERY (Virgin Records) | 1 |
| DAVID GRAY | WHITE LADDER (Warner Music International) | 2 |
| DEPECHE MODE | EXCITER (Mute) | 1 |
| DESTINY'S CHILD | THE WRITING'S ON THE WALL (Sony Music Europe) | 2 |
| DESTINY'S CHILD | SURVIVOR (Sony Music Europe) | 2 |
| DIRE STRAITS | SULTANS OF SWING (Universal Music) | 3 |
| ELTON JOHN | SONGS FROM THE WEST COAST (Universal Music) | 1 |
| EMINEM | THE SLIM SHADY LP (Universal Music) | 1 |
| EMINEM | THE MARSHALL MATHERS LP (Universal Music) | 5 |
| ESTOPA | ESTOPA (BMG) | 1 |
| FRANK SINATRA | MY WAY – THE BEST OF... (Warner Music International) | 2 |
| GAROU | SEUL (Sony Music Europe) | 1 |
| GORILLAZ | GORILLAZ (EMI) | 1 |
| HEAR'SAY | POPSTARS (Universal Music) | 1 |
| HENRI SALVADOR | CHAMBRE AVEC VUE (EMI) | 1 |
| INXS | GREATEST HITS (Universal Music) | 2 |
| JAMIROQUAI | A FUNK ODYSSEY (Sony Music Europe) | 1 |
| LA OREJA DE VAN GOGH | EL VIAJE DE COPPERPOT (Sony Music Europe) | 1 |
| LENNY KRAVITZ | GREATEST HITS (Virgin Records) | 1 |
| LIMP BIZKIT | CHOCOLATE STARFISH AND THE HOTDOG... (Universal Music) | 2 |
| LIMP BIZKIT | SIGNIFICANT OTHER (Universal Music) | 1 |
| LINKIN PARK | HYBRID THEORY (Warner Music International) | 2 |
| LIONEL RICHIE | RENAISSANCE (Universal Music) | 1 |
| MADONNA | GHY2 (Warner Music International) | 2 |
| MARK KNOPFLER | SAILING TO PHILADELPHIA (Universal Music) | 2 |
| MICHAEL JACKSON | INVINCIBLE (Sony Music Europe) | 2 |
| MOBY | PLAY (Mute) | 4 |
| MONICA NARANJO | PALABRA DE MUJER (Sony Music Europe) | 1 |





2000



x7



x2



2001



x2



x2



x4



2002



x2



x4



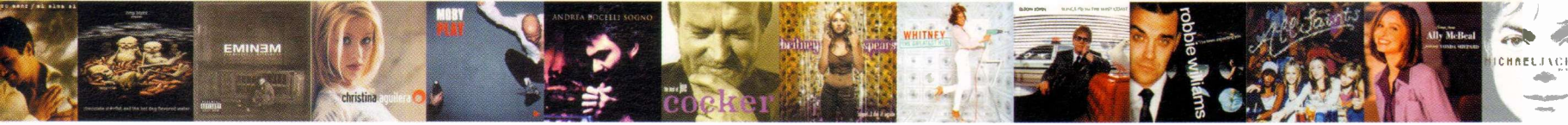
x4



x3



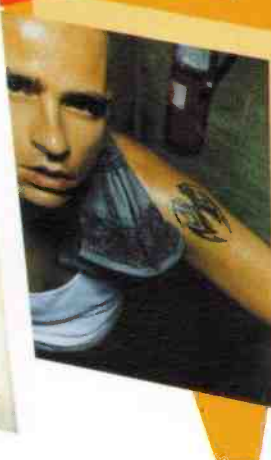
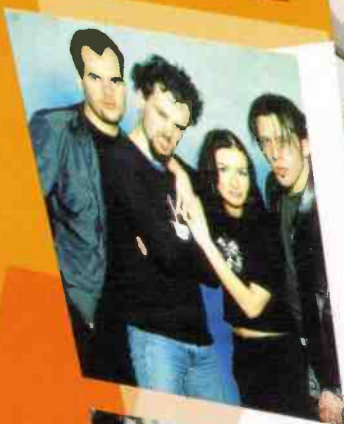
IFPI Platinum Europe Award Winners 2000-02



| ARTIST | ALBUM (record company) | LEVEL | ARTIST | ALBUM (record company) | LEVEL |
|-------------------------|---|-------|-----------------------|--|-------|
| 2001 (continued) | | | | | |
| MYLENE FARMER | INNAMORAMENTO (Universal Music) | 1 | BLINK 182 | ENEMA OF THE STATE (Universal Music) | 1 |
| NELLY FURTADO | WHOA NELLY! (Universal Music) | 1 | BLUE | ALL RISE (Virgin Records) | 1 |
| NO ANGELS | ELLE'MENTS (Universal Music) | 1 | BRITNEY SPEARS | BRITNEY (Zomba Records) | 1 |
| OFFSPRING, THE | CONSPIRACY OF ONE (Sony Music Europe) | 1 | CELINE DION | A NEW DAY HAS COME (Sony Music Europe) | 2 |
| OST | THE MATRIX (Warner Music International) | 1 | DIDO | NO ANGEL (BMG) | 5 |
| OST | LES 10 COMMANDEMENTS (Universal Music) | 1 | DIE TOTEN HOSEN | OPIUM FÜRS VOLK (Jochens Kleine Plattenfirma) | 1 |
| OST | PULP FICTION (Universal Music) | 3 | EMINEM | THE EMINEM SHOW (Universal Music) | 1 |
| OST | BRIDGET JONES'S DIARY (Universal Music) | 2 | ENRIQUE IGLESIAS | ESCAPE (Universal Music) | 1 |
| OST | ROMEO ET JULIETTE – DE LA HAINE (Universal Music) | 2 | ENRIQUE IGLESIAS | ENRIQUE (Universal Music) | 2 |
| OST | MOULIN ROUGE (Universal Music) | 1 | ENYA | PAINT THE SKY WITH STARS (Warner Music International) | 3 |
| PINK FLOYD | ECHOES: THE BEST OF PINK FLOYD (EMI) | 2 | ENYA | A DAY WITHOUT RAIN (Warner Music International) | 3 |
| RADIOHEAD | THE BENDS (EMI) | 1 | GABRIELLE | DREAMS CAN COME TRUE (Universal Music) | 1 |
| REM | REVEAL (Warner Music International) | 1 | GÉRALD DE PALMAS | MARCHER DANS LE SABLE (Universal Music) | 1 |
| ROBBIE WILLIAMS | I'VE BEEN EXPECTING YOU (EMI) | 4 | JENNIFER LOPEZ | J.L.O (Sony Music Europe) | 2 |
| RONAN KEATING | RONAN (Universal Music) | 2 | KYLIE MINOGUE | FEVER (EMI) | 2 |
| SANTANA | SUPERNATURAL (BMG) | 6 | L5 | L5 (Universal Music) | 1 |
| SHAGGY | HOTSHOT (Universal Music) | 2 | LAURA PAUSINI | THE BEST OF LAURA PAUSINI (Warner Music International) | 1 |
| SHANIA TWAIN | COME ON OVER (Universal Music) | 7 | LIGHTHOUSE FAMILY | WHATEVER GETS YOU THROUGH THE DAY (Universal Music) | 1 |
| ST GERMAIN | TOURIST (EMI) | 1 | LIONEL RICHIE | TRULY – THE LOVE SONGS (Universal Music) | 1 |
| STING | THE VERY BEST OF STING & THE POLICE (Universal Music) | 2 | MADONNA | RAY OF LIGHT (Warner Music International) | 7 |
| STING | ALL THIS TIME (Universal Music) | 1 | MADONNA | MUSIC (Warner Music International) | 5 |
| TEXAS | GREATEST HITS (Universal Music) | 3 | MANU CHAO | PROXIMA ESTACION: ESPERANZA (Virgin Records) | 1 |
| TOPLoader | ONKA'S BIG MOKA (Sony Music Europe) | 1 | MARY J BLIGE | NO MORE DRAMA (Universal Music) | 1 |
| TRACY CHAPMAN | COLLECTION (Warner Music International) | 1 | NICKELBACK | SILVER SIDE UP (Roadrunner International) | 1 |
| TRAVIS | THE INVISIBLE BAND (Sony Music Europe) | 1 | NOIR DESIR | 666.667 CLUB (Universal Music) | 1 |
| U2 | THE BEST OF 1980-1990 (Universal Music) | 6 | OST | BRAVEHEART (Universal Music) | 1 |
| UB40 | THE VERY BEST OF (Virgin Records) | 1 | OST | THE LORD OF THE RINGS (Warner Music International) | 1 |
| VANGELIS | PORTRAITS (Universal Music) | 1 | OST – YANN TIERSEN | LE FABULEUX DESTIN D'AMELIE POULAIN (Virgin Records) | 1 |
| WESTERNHAGEN | SO WEIT – BEST OF (Warner Music International) | 1 | RAMMSTEIN | MUTTER (Universal Music) | 1 |
| ZUCCHERO | THE BEST OF ZUCCHERO (Universal Music) | 3 | RED HOT CHILI PEPPERS | CALIFORNICATION (Warner Music International) | 4 |
| 2002 | | | | | |
| ALANIS MORISSETTE | JAGGED LITTLE PILL (Warner Music International) | 7 | ROBBIE WILLIAMS | SING WHEN YOU'RE WINNING (EMI) | 4 |
| ALANIS MORISSETTE | UNDER RUG SWEPT (Warner Music International) | 1 | ROBBIE WILLIAMS | SWING WHEN YOU'RE WINNING (EMI) | 4 |
| ALIZÉE | GOURMANDISES (Universal Music) | 1 | ROBBIE WILLIAMS | LIFE THRU A LENS (EMI) | 3 |
| ANASTACIA | FREAK OF NATURE (Sony Music Europe) | 3 | S CLUB 7 | SUNSHINE (Universal Music) | 1 |
| ANDRE RIEU | ROMANTIC MOMENTS (Universal Music) | 1 | SHAKIRA | LAUNDRY SERVICE (Sony Music Europe) | 2 |
| AXELLE RED | A TATONS (Virgin Records) | 1 | SIMPLY RED | GREATEST HITS (Warner Music International) | 3 |
| BACKSTREET BOYS | GREATEST HITS – CHAPTER ONE (Zomba Records) | 1 | SONIQUE | HEAR MY CRY (Universal Music International) | 1 |
| | | | STAR ACADEMY | LES REPRISES (Universal Music) | 1 |
| | | | STEREOPHONICS | JUST ENOUGH EDUCATION TO PERFORM (V2 Records) | 2 |
| | | | TATU | 200 PO VSTRECHNOY (Universal Music) | 1 |
| | | | WESTLIFE | WORLD OF OUR OWN (BMG) | 2 |



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winners of the
IFPI platinum europe award



BMG's Platinum Players

- Dido
- Westlife
- Santana
- Alicia Keys
- Christina Aguilera
- Estopa
- Guano Apes
- Patrick Bruel
- Eros Ramazzotti
- Whitney Houston



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recording industry
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**...ONE LABEL
TWO ARTISTS
7 MILLION EUROPEAN ALBUM SALES**



backstreet boys

**Greatest Hits
Chapter 1
1x
Platinum**



Britney

**'Oops..
i did it again
4 x
Platinum**

**Britney
'Britney'
2x
Platinum**

Jive Records and The Zomba Group congratulates Britney Spears and the Backstreet Boys on their European platinum award winning achievements.



Europe honours Platinum achievers

The line-up of artists present for the 2002 IFPI Platinum Awards show illustrated the diversity of Europe's musical talent. Paul Sexton profiles the artists who were present in Brussels to receive their awards as well as two artists who distinguished themselves—Celine Dion, the best-selling artist of the decade in Europe; and Dido, who has been the best-selling European artist over the past two years.

Luciano Pavarotti: World's leading tenor

It may be no secret that he intends to retire in three years' time, but Luciano Pavarotti was an awesome presence as he appeared on stage at the 2002 IFPI Platinum Europe Awards ceremony.

The great Italian tenor was present to receive a special award for Outstanding Contribution to Music, recognising a recording career that spans 40 years and more than 65 million record sales. His appearance drew a standing ovation from the Brussels audience of Commissioners, European policy makers, record executives and media, and he was introduced by IFPI chairman and CEO Jay Berman as "a man who loves life" and "whose contribution goes beyond music".

In a statement before the presentation, the Decca recording artist made it clear that he was happy to be receiving the honour during his 40th anniversary year as a singer, and that the location of the event was not lost on him.

"I am particularly happy that this ceremony takes place in the city which is home to the European Parliament," he said. "Music is an important part of the lives of an enormous number of people and it is wonderful to see the industry which provides a vital platform for so very many musicians celebrate in this way."

Sir Bob Geldof: Passionate and acerbic

In a cynical age, it has become easy to overlook the deep imprint on the human conscience made by the Band Aid/Live Aid phenomenon of the mid-1980s, and anyone who chooses to remember Sir Bob Geldof by this achievement alone is likely to catch a lashing from his famously acerbic tongue. But as he delivered a calm but characteristically impassioned speech in Brussels, receiving a special IFPI award for Exceptional Contribution to Music, much of the emotional goodwill he inspires was mobilised anew.



Luciano Pavarotti



Celine Dion



Sir Bob Geldof

Geldof would probably rather talk about, or better still play, material from his current album, *Sex Age and Death*, released last October by Eagle. But he used his time at the podium to ask the record industry to renew its efforts to help famine relief on the African continent, and after the screening of a filmed tribute by Bono, memorably described himself and the U2 frontman as being "the Laurel and Hardy of third world debt".

The award recognised his pre-eminent career in modern rock, both with the Boomtown Rats and his later solo recordings. But it could not overlook Geldof's exemplary humanitarian efforts—his life has been lived as the exact opposite of one of his best-known hits, *Looking After Number One*.

Celine Dion: A life of records

For all the spectacular sales achievements of a rich variety of European artists, as celebrated at the Brussels ceremony in July, there's no denying that the act with the most dazzling platinum sheen is French-Canadian. IFPI figures reveal that Celine Dion has no fewer than eight certified albums in the awards' 1996-2001 qualification frame, winning a mighty total of 33 Platinum Europe Awards during that time.

To put the achievement in perspective, the next highest award-winner during the term was Madonna, some way behind with an impressive 17 Platinum honours. With the organisation issuing a total of 723 awards during their first six years, that means that Dion single-handedly accounts for close to five per cent of the entire platinum haul.

Her total of eight different award-winning titles to the end of 2001 (now increased to nine, via her current album *A New Day Has Come*) is also a record, two ahead of Andrea Bocelli's collection of six.

Sony Music Europe puts Dion's European album sales well over 50 million units, and Ronnie Meister, vice-president marketing, Columbia at Sony Music Europe, describes her as "a guaranteed platinum artist."

The superstar vocalist started as she meant to go on in the awards' inception year of 1996, reaching a heady quadruple platinum with three separate releases, *D'eux*, *Falling Into You* and *The Colour Of My Love*. By 1998, her then-current set *Let's Talk About Love* had raced to nine-times platinum, and still stands tall as her most-certified European release. *Live a Paris, S'il Suffisait D'AIMER*, *These Are Special Times* and *All The Way—A Decade Of Song* had all been recognised by the end of the decade.

Dion has made her latest European invasion this year, with *A New Day Has Come* swiftly reaching its first European million in March and its second in May. Assessing her unswerving sales achievements across Europe and further afield, Meister says simply: "She's pretty clearly the number one artist in the world."

Hélène Segara: A French romance

The French chanteuse Hélène Segara made her Platinum Europe debut in November 2000, when *Au Nom D'Une Femme*, her Warner Music International album—licensed from French indie label Orlando and released the previous year—was recognised for its first million sales across the territory. Her second album, it followed the huge local success of her 1996 debut *Coeur de Verre*, which reached 600,000 sales in France, marking the distinguished arrival of a real vocal cosmopolitan.

Segara was born in Six-Fours in the south of France, to an Armenian mother and Italian father, and was soon amassing successful singles with songs such as *Les Vallées d'Irlande* and *Une Voix Dans La Nuit*. The hits that followed displayed her impressive versatility, including *Vivo Per Lei*, a million-selling duet with Andrea Bocelli; the soundtrack of the cartoon *Anastasia*; and the theme to the hugely popular musical *Notre Dame de Paris*, in which she went on to perform the leading role of Esmeralda.

Segara's style has a strong contemporary, romantic pop base but is also informed by Celtic and eastern elements. She may be "la chanteuse préférée des français" but few vocalists could be better equipped for border-crossing popularity, as she can sing in seven languages.

"For us artists, music is a passion," said Hélène Segara while receiving her IFPI Platinum Europe award in Brussels.

Westernhagen: A German powerhouse

Once described by *Der Spiegel* magazine as "a singing Robert DeNiro," Warner Music International's German rock staple Marius Mueller-Westernhagen is a creative powerhouse in several disciplines and one of Europe's true perennials on the recording front. The Düsseldorf-born artist was in Brussels to collect the latest of his three Platinum Europe awards, registered last October for his compilation of a year earlier, *So Weit (So Far)*.

Westernhagen's career on disc now stretches back more than a quarter-century and embraces

15 studio albums. The creative staging post came with 1987's self-titled release, and during the 1990s he spent an aggregate of over two years in the German top ten. He received his first Platinum Europe recognition in the awards' inaugural year of 1996 for *Affentheater*, and a second followed early in the new millennium for *Radio Maria*.

Such achievements via studio and concert stage would suffice for some, but Westernhagen is also a distinguished record producer, writer and actor, with a parallel film career that began in the 1960s and became especially productive in the 1970s and 1980s with such pictures as *Die Patriotin* and *Deshima*. Now 53, he is working on his next album project.

Axelle Red: The Belgian soul

One of the happiest aspects of the Platinum Europe Awards is the way they continue to throw up new names who emerge via local acclaim to the European stage, and one of the latest graduates is Axelle Red.

The Belgian-born pop-soul singer has been recording for almost ten years, after signing a worldwide deal with Virgin in the early 1990s, racking up no fewer than five hit singles from her debut album *Sans Plus Attendre* in Belgium and France. But it was only in March this year that she reached European platinum status for the first time with her next release, 1996's *A Tâtons* (an old French phrase meaning "playing it by ear.")

That set, recorded in Nashville with Axelle's soul heroes Isaac Hayes and Steve Cropper, has gradually reached one million shipments over a six-year period, during which time she appeared in front of an extraordinary global audience estimated at one billion, when she and Youssou N'Dour performed at the opening ceremony of the 1998 World Cup in France. In 1999, she won a Victoires de la Musique Award and undertook a European tour that extended into 2000. Axelle Red is now working on her fourth studio set, due late this year.

Henri Salvador: A living jazz legend

If the music business is supposed to be a young person's game, no-one told Henri Salvador. Or, more probably, they did and he continued with his remarkable career regardless. The highlight of July's IFPI ceremony for many (including European Commission vice-president Neil Kinnock, who was tapping his fingers and feet gleefully) was the closing performance of Salvador, who enchanted the audience with his romantic jazz, days before his 85th birthday.

Salvador had come to the stage to collect his Platinum Europe award for one million shipments of his Source/Virgin album *Chambre Avec Vue*, which reached that landmark last November. Earlier in 2001, Salvador was the star of France's prestigious Victoires de la Musique, winning the album of the year and male artist of the year awards, by which time the album had already sold 600,000 locally. Making fun of his advanced years, he told the



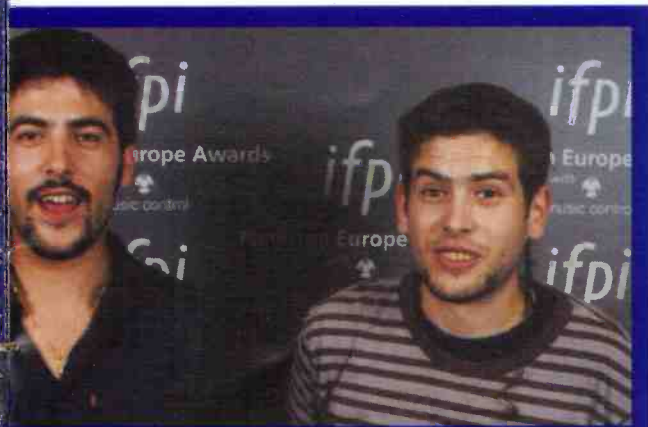
Hélène Segara



Dido



Axelle Red



Henri Salvador (right) with Toots Thielemans



Bomfunk MC's

audience: "It wouldn't have taken much for this award to be posthumous."

Salvador was born in Cayenne in French Guyana in 1917, and has been much loved in France for decades for his witty singing and playing, informed by early colleagues such as Django Reinhardt. An international version of the current album, *Room With a View*, was released in the UK and US early this year, with tracks in English, Italian, Portuguese and French.

**Blue:
A promising debut**

The opening performance in Brussels of UK quartet Blue was a major credibility booster for contemporary pop, thoroughly trashing the idea that pop bands can't play for real. Later, during a reference to the distinguishing features that have led to platinum European certification of their debut Innocent/Virgin album *All Rise*, one of the band shouted from the audience: "We sing live!"

Blue's rise to the upper levels of the UK chart scene has been so persuasive, it's easy to forget that they were still unknown as recently as the spring of last year. That was before *All Rise* became a top five UK hit, laying the groundwork for consecutive Number 1's with *Too Close* and *If You Come Back* and a fourth top ten appearance with *Fly By II* this spring.

The London foursome's debut album *All Rise* has also proved to be aptly named, selling more than a million copies in the UK alone. In March this year, the band's success culminated in their first IFPI Platinum Europe award, and while the UK market is their undoubted stronghold, Blue's international campaign has brought rewards in Belgium, Sweden, Norway and Denmark. They're just getting started, as they told the IFPI audience: "Wait until you hear the second album."

**Bomfunk MC's:
Freestylers from the cold**

In 2000, Finland produced a new band of beat merchants who lived up to the lyrics of their initial smash single by rocking the microphone all over Europe and beyond. Bomfunk MC's' *Freestyler* was the hit of the year, topping Music & Media's Eurochart Hot 100 Singles of 2000 with sales estimated by Sony Music Europe at 2.2 million.

Before that year was out, they had charted again in Scandinavia with *B-Boys & Fly Girls* and in the UK and elsewhere with *Uprocking Beats*. By now, the Bomfunks' in-your-face mix of techno, rap and rock on their debut album *In Stereo* was on its way to becoming one of the defining sounds in European dance at the turn of the millennium.

The band's second album *Burnin' Sneakers* produced the Finnish number ones *Super Electric* and *Live Your Life*, and more recently they have continued to hold down a place at the centre of European pop with *(Crack It) Something Going On* featuring fellow Scandinavian Jessica Folcker. The track, which references former Abba member Frida's 1982 hit *I Know There's Something Going On*,

is on Sony's official 2002 World Cup album and was performed by Bomfunk MC's at the Brussels IFPI ceremony. Upon receiving their special awards recognising their singles sales, band members Ismo and Raymond simply said: "We want more!"

**Estopa:
A Spanish sensation**

One of the most rousing cheers of the night at the 2002 IFPI Platinum Europe ceremony was spontaneously served to Estopa, the Spanish brothers José and David Muñoz. Their thoroughly infectious, energetic music, with elements of pop, rumba and rock, has helped them make a heady rise from their former day jobs in a car accessory plant.

The brothers' self-titled debut album for Ariola/BMG won its IFPI certification in January 2001, at which point international label manager Sonsoles Armendariz was anticipating its launch outside of Spain, "in [other] European and Latino markets in Latin America and the US". The set went on to be released in such territories as Chile and Mexico, as well as France, Germany and Italy, with sales advancing to 1.4 million in total.

José and David were also showered with awards during their memorable year of 2000, including the Amigo Award for best Spanish band. The promo clip for *Cacho a Cacho* also secured the Best Music Video Award at the Premios de la Musica. Last November, in an opening sales week that said much about their huge local popularity, the follow-up album *Destrangis* debuted at number one in Spain, outselling the other big debut of the week: Michael Jackson's *Invincible*.

**Dido:
A smashing debut**

Dido's advance to worldwide prominence may have been incubated in the US, not least via a particularly famous sample of *Thank You* by Eminem, but once her *No Angel* album (Cheeky/ Arista) started to bed itself in, it was soon clear it would become one of the recording phenomena of 2001. Even now, as it approaches 100 weeks on the charts in her native UK and over 80 in Music & Media's European Top 100 Albums chart, the album maintains big weekly sales, with Platinum Europe certification for five million European shipments, and total worldwide sales of around 12 million.

Arista Records president/CEO Antonio "L.A." Reid recalls: "When I started here, the first artist I wanted attention put on was Dido. Her album was selling 6,000 units a week in the States and that was respectable, but I wanted a bigger success." That ambition was realised with the biggest-selling album of 2001.

No Angel started on the IFPI platinum path with its first certification in February 2001, swiftly progressing to three million by June as it became the "must-have" album for millions of Europeans. Further awards in December 2001 and January 2002 have brought the record to its current quintuple European platinum status.

Euro stars right on track

The line-up of artists at this year's IFPI Platinum Awards show illustrated the importance of local repertoire in Europe. The continent's top music industry executives analyse the reasons for the rise of domestic repertoire and ponder its potential to cross borders.

Once strongly dominated by Anglo-American product, the European music scene is becoming more and more... European. With 65% of the total number of albums awarded IFPI Platinum certifications for sales over a million units in Europe, local repertoire has reached new heights in 2000-2002. Statistics from IFPI show that local repertoire has been growing for the past decade, a phenomenon experienced in all European countries.

"The share of local repertoire has been steadily rising during the past decade in Europe, almost by one per cent per annum over the past ten years," explains Paul Burger, president of Sony Music Europe. "In most European territories, local repertoire represents 40 to 60% of the total sales. It is a significant business."

Music industry executives explain the rise of local repertoire by an improvement in overall artistic standards, the re-discovery of home-grown talent by the public—especially at the younger end of the demographic spectrum—and by a hefty policy of investment in local artists by the record companies. "We encourage our affiliates to invest in local talent—it's part of their job description," says Tim Bowen, COO of BMG Europe.

Label executives consider local repertoire fully part of the new paradigm they are dealing with. "Part of the investments we make in music go into the development of local talent," says Bowen. "We spend as much as we possibly can on A&R [Artist & Repertoire]. What matters to me is how important local talent has become—it is a significant contribution to EU's cultural diversity."

"This is not an investment which is rooted in philanthropy," admits Sony's Burger, who argues that the evolution of markets and consumer choices were the drivers in the way labels approached local repertoire. "We have a very substantial investment in local A&R."

Like his colleagues, Burger considers that even with a strong supply of artists and music from the United States, the best performing companies are those capable of developing local repertoire, selling international artists and exporting domestic acts.

"Our stronger companies are the ones which have developed a strong local repertoire—that's the case in Italy or Spain," admits Paul-René Albertini, president of Warner Music Europe. "With local repertoire it's a double whammy! You can consolidate your local position because markets are becoming more and

more local, and if you develop good know-how, you can export your repertoire. This requires field activity, serious investment and real commitment. Once you have this in place, it works."

John Kennedy, president and COO of Universal Music International, part of Vivendi Universal, says that "there are no barriers to what we should or should not sign. One thing is sure—in the current market place, we will not cut down on domestic repertoire. In the past four years, we've been through two takeovers, and during all that time, there was one sacred cow—A&R investment.

The moment you cut down on that you are depriving yourself of a future."

One of the key issues for the music industry is how to make European artists travel more in the various European countries. Burger distinguishes two forms of local repertoire—one targeted exclusively at the local market and that "for which we have international ambitions".

In the second category, he cites Sony Music acts such as Sarah Connor (Germany), Elisa and Paola & Chiara (Italy), Monica Naranjo and La Oreja de Van Gogh (Spain) and Hooverphonic (Belgium) as examples of artists with proven international potential. "One of my key priorities is to improve our performances in this field," says Burger, who points with pride at Finnish band Bomfunk MC's, whose single *Freestyler* was the best selling

single in Europe two years ago, with sales in excess of two million units.

One of the companies with a proven track record in exploiting European repertoire across borders is EMI. Through its two main labels Capitol and Virgin, it has access to a wide range of European artists, many of whom have a proven pan-European potential, from Lene Marlin and Röyksopp of Norway to Daft Punk from France and Madredeus from Portugal. "The repertoire is there—it's a question of exploiting it properly," says Emmanuel de Buretel, chairman and CEO of EMI Recorded Music Europe. "There's always a little bit of luck, but what you really need is the will and drive to break the artist," says de Buretel, who mentions the recent success of Italian R&B act Tiziano Ferro, who after a massive hit in his home country with *Perdono* is becoming a household name in France and spreading across Europe. With already half a million sales in Europe, de Buretel is convinced that Ferro will be an IFPI

Platinum million seller by the end of the year.

Universal's Kennedy also believes music is powerful enough to travel when sung in local languages, even if English has the potential to open more doors. "If I just look at Universal, we've had successes with Alizée around Europe with a song in French, and Rammstein is selling all around the world with music in German," he says. "I don't think artists should automatically make an album in English to break internationally. They should first make an album they want to do, and if proven successful in their own country, see if the success can be repeated elsewhere."

EMI's de Buretel says linguistic evolution is towards a more open Europe and that artist's successes should reflect the change in European society. An artist like Franco-Spaniard Manu Chao, who sings in French, Spanish, English, and Portugol (a hybrid of Spanish and Portuguese), and whose two solo albums, *Clandestino* and *Proxima Estacion: Esperanza*, have sold over five millions copies worldwide, heralds a new multi-lingual Europe.

"Today English is the dominant language but I don't believe that Europe will be populated with one-language citizens—we are heading towards a multi-lingual Europe," says de Buretel. "It is already the case in many European countries and this will have an impact on what people listen to."

Warner's Albertini agrees that Europe is reaching a new level, largely due to Europeans' growing perception of being part of a common foundation. "The European entertainment model is coming to age slowly but surely," says Albertini.

"It is maturing, not only in music but in films and television. We see more films or TV series travelling the same way we see music travelling. It is slowly entering the minds of Europeans, and it can only grow, it just requires time. All this hybridation and cross-pollination is starting to produce results. It is there on paper but it still needs to impregnate mentalities."

Sony's Burger warns however that labels' investment in local A&R might be at risk if what IFPI calls the 'music for free' mentality continues to grow, depriving the industry of a large part of revenues. "The big task for EU authorities is to better understand the importance of this industry which is one of the cultural foundations of Europe," says Burger.

"The 'music for free' mentality must change and EU authorities must understand that and help us enforce our rights. We face very significant threats and it would be terribly sad to see the foundations of the music industry significantly weakened."



From top: Paul-René Albertini, Tim Bowen and Paul Burger.



Emmanuel de Buretel (above) and John Kennedy.

**MTV EUROPE
SALUTES THE **IFPI** FOR
ITS COMMITMENT
TO THE FIGHT AGAINST
MUSIC THEFT**



Get up, stand up

...for intellectual property rights. IFPI promotes the value of music in Brussels.

One of the high points of IFPI's activities in Brussels for the past seven years has been the creation of the bi-annual IFPI Platinum Awards show which is now in its fourth incarnation.

"We have our day-by-day activities, but this is special in that it is about artists and cultural diversity," says Frances Moore, director of IFPI's office in Brussels. "The Awards have brought a touch of glitter to Brussels—there is no equivalent to this. It is a very pleasant way to bring together artists, the industry and the people who run Europe."

The Awards, as well as year-long activities have, according to Moore, contributed to a better understanding of the music industry, its role and its contribution to Europe's economic and cultural development.

Rupert Perry, senior vice-president of EMI Recorded Music and president of IFPI's European executive committee, says the profile of the industry in Brussels has improved dramatically since IFPI started operating. "We made a decision seven years ago to grow our presence in Brussels, expand our staff there and appoint Frances Moore," says Perry. "Frances has done a superb job for our industry and in this process our knowledge and our intelligence about the work of the European Union's institutions has vastly increased."

"Our action in Brussels tends to follow the legislative agenda," adds Perry, who looks with satisfaction at the outcome of some of the battles IFPI has fought in recent few years to ensure the industry's voice was heard. "The Copyright Directive and the E-commerce Directive are now being implemented, but it was a tough call," he says.

Moore adds that although it is now two years since the Parliament voted on the Copyright Directive "we need to keep an eye on the situation. It is a constant effort, because some parties are still lobbying at national level to weaken the legislation."

High on IFPI's agenda in Brussels is the EU Directive on the Enforcement of Intellectual Property Rights, for which IFPI has teamed up with 30 other groups involved in intellectual property (see below). "We need to have the right to enforce our rights at a European level," states Moore. "There are too many loopholes."



Frances Moore

Rupert Perry

"One thing is to have rights, but if we can't enforce them, in the end, we will not be able to develop a business," she adds. "We are making calls for swift enforcement. The EU has an important role to play, but we need support from the Member States too."

IFPI has also presented its case to the European Commission over the question of VAT on recorded music, calling for a lower rate, in line with other cultural goods. "There is an opportunity now as the EU is reviewing its tax rates. Until now, music has not been eligible for the lower VAT rate," explains Moore. "The VAT review is coming up soon and we

will be very active on the subject," assures Perry. "I think we have a good case."

Moore says her role in Brussels is to inform policy makers of the reality of the music industry's situation. "We are finding that there is a growing 'music for free' mentality in Europe," she explains. "Two years after the Napster case, the amount of free music downloads is higher than it was at the peak of Napster's popularity. Technology is facilitating free copying of music. How can we continue to develop artists for the future if there's a mindset of expecting it for free?"

The development of piracy—both physical and online—has become one of the industry's main concerns. Perry is one of the leading voices in alerting governments to the dangers of letting piracy develop. He believes that "progress has been made in the physical world" with countries like Spain, Italy and Greece taking steps to pass tougher legislation and enforce it, and calls on the EU to ensure that as the Union grows, new candidates are requested to adopt strict anti-piracy legislation.

"We are fighting every day of our lives—and at a great cost—against piracy," says Perry. "It's all the key constituents of the creative process who are affected and whose music is stolen—the artists, the record labels, the composers, the publishers. Nobody likes to be stolen from."

One of the technological solutions to limit the damage caused by CD-R piracy is copy-protected CDs, which ensure—via an encryption embedded in the pre-recorded CDs—that consumers cannot make copies. "The Copyright Directive introduces legislation which outlaws circumvention of technical measures used to protect works," says Moore.

At the centre of IFPI's concern is the development of intellectual property awareness. For that to happen, the first step, according to Moore, is to inform and raise awareness among policy makers on the importance of intellectual property and its economic and cultural role in Europe. Perry says the recognition of the importance of the value of copyright is an ongoing task: "It is an every day battle because there are other industries who would like to get rid of the concept of copyright."

The music industry believes it's important to reach out to consumers, and IFPI is hoping to enlist EU authorities and national governments to help "reverse the tendency with regards to the 'free music' mentality," says Moore. "We need the EU to work with us to educate consumers about the value of their musical heritage and the future of music."

Tools to fight piracy

In June 2002, IFPI, alongside 30 associations representing EU's creative sectors regrouped in the Rightholders' Coalition, publishing a list of recommendations it would like taken into consideration in the proposed EU Directive on the Enforcement of Intellectual Property Rights. These included:

- Genuinely deterrent levels of damages
- Harmonised criminal penalties EU-wide
- Reasonable presumptions of copyright ownership and subsistence of copyright
- Measures to seize and preserve evidence of both off- and on-line piracy
- Rights to information about manufacture and distribution
- Compulsory use of identification codes on optical discs.



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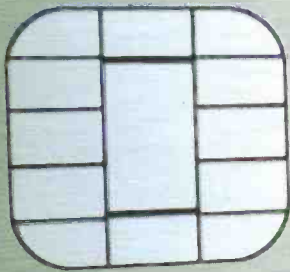
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