

Music & Media

JULY 21, 2001

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Gorillaz swing ever upwards. Their eponymous album (Parlophone) is this week's European Top 100 Albums chart sales breaker.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
C. AGUILERA, L' KIM, MYSA & PINK

Lady Marmalade
(Interscope)

European Top 100 Albums

SHAGGY

Hotshot

(MCA)

European Radio Top 50

SHAGGY FEAT. RAYVON

Angel

(MCA)

European Dance Traxx

FAITHLESS

We Come 1

(Cheeky/Arista)

Inside M&M this week

EUROPE'S HOT FLAVAS

In the way that electronic dance music was seemingly dominant a couple of years ago, R&B and hip hop are arguably becoming the new CHR mainstream. M&M correspondents take a look at the genre's rapid development around Europe. **Pages 6-9**

OIL'S RADIO SLICKNESS

In common with a number of artists these days, Norwegian indie rockers OIL are using remixes of their material to broaden their appeal to different radio formats. **Page 10**

FIVE MINUTES WITH KAMARY

Kamary, from Vermont on the US-Canadian border but signed directly to BMG in Munich, is the latest acoustic soul artist to catch radio's attention with his single *5 Minutes*. **Page 10**

MTV takes next steps in European devolution

by Siri Stavenes Dove

LONDON — Four years after launching its first localised feeds, the devolution of power is gathering pace at MTV Networks Europe.

The latest move consists of relocating programme-making and production facilities from the company's European headquarters in London out to the channel operators in the various markets, most of which previously didn't have such facilities.

The first channel to be affected by the changes is MTV Nordic, which has already moved its programme production operations from London to Stockholm. The next to move will be MTV France (MTVf). The channel's production and programming departments, currently in London, will join the sales and marketing team at the MTVf offices in Paris in September.

The equivalent is also happening in the Netherlands, as a result of the inter-

continued on page 21

Minister delays BBC digital radio plans

by Jon Heasman

MANCHESTER — Tessa Jowell, the new secretary of state at the UK's Department of Culture, Media and Sport (DCMS), is extending the consultation period on the BBC's proposed new national digital radio services, which require government approval in order to go on air.

Giving a keynote address at the Radio Academy's Radio Festival in Manchester on July 10—Jowell's first major public speech since her post-election appointment at the DCMS (M&M, June 30)—the minister said that the consultation period will now run to July 27, with a decision expected to be announced on the matter late August or early September.

"I'm new, and so is the entire ministerial team at my department," explained Jowell. "I am determined that every individual and organisation that has an interest in the decision has the chance to make their views known."

The UK's commercial radio sector has already voiced its concerns to the minister about the public broadcaster's digital plans, in particular its proposals for a new national Urban-formatted digital station (Network X) and an AOR station (Network Y) majoring on album tracks and rock recordings from the BBC's music archives.

After delivering the morning's second keynote address, BBC director general Greg Dyke was faced with a question from Choice FM/London managing director Patrick Berry, who claimed that

continued on page 21



Tessa Jowell

EMI promotes Dimont, de Buretel

LONDON — EMI Recorded Music president/CEO Ken Berry has announced a new configuration of his senior management team, which will see Virgin and EMI veteran Charlie Dimont moving up from London-based president of EMI Europe to New



York-based executive VP of EMI Recorded Music, and the promotion of Virgin Continental Europe president Emmanuel de Buretel (pictured) to the newly-created position of president/CEO of EMI Recorded Music Europe.

• Full story, page 5

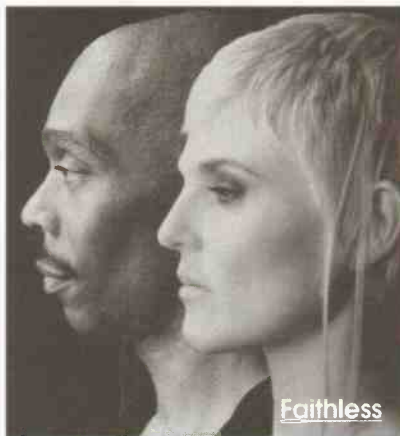
BMG helps to keep the faith

by Adam Howorth

LONDON — The marketing of UK dance act Faithless' third album, *Outrospective* (Cheeky/Arista), provides evidence of the edge a major label can give to international distribution.

Prior to this album, Faithless came out on their own Cheeky imprint and, as Roger Jacobs, international marketing and promotions manager at parent company BMG, explains: "It was one territory after another. Now it's a simultaneous worldwide release—this time June 18 was the

continued on page 21



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Upfront

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

In less than six months, the top management of all the major record companies in Europe has changed.

The appointment of Paul Burger at Sony Music, following the arrival of Paul-René Albertini at Warner Music, signalled the start of the moves. Burger filled the seat occupied by the veteran Paul Russell, while Albertini took over a position vacant for close to two years.

Then came BMG with Richard Griffiths taking over at the beginning of the year a full European region including Germany—yet he was cast aside three months later in favour of Thomas Stein.

There's also been movement at Universal Music, where there wasn't an European chief per se, as Universal Music International (UMI) chairman Jorgen Larsen was directly in charge of the region. But that changed when Larsen appointed John Kennedy UMI COO, with responsibilities for most of Europe.

And the latest change took place this week at EMI

Recorded Music (see story, page five), with Emmanuel de Buretel taking over a new unit bringing together both EMI and Virgin operations in Europe.

What is interesting is that all these executives are highly experienced, and all have all their roots in Europe (there are two Frenchmen, a Brit, a German and an American—Burger—who's lived so long in Europe that he knows all the complexities of the market). They are also, more or less, from the same generation, and share the central belief that it is by investing in A&R that record companies grow.

What they all have in common too is the need to adapt their company structures to new market conditions. Europe is facing tough times at the moment, with two of the main markets—Germany and France—suffering from a stagnant market. But at the same time, there is no shortage of talent.

The challenge all these executives face is to make the best use of the creativity of the region whilst also sticking to the budgets they have been assigned and meeting the targets they have been set. No easy job, for sure.



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

GMG awarded Yorkshire licence

by Gareth Thomas & Jon Heasman

LONDON — When it comes to winning major UK radio licences, John Myers is the man with the magic touch.

The Guardian Media Group, whose radio division GMG Radio is headed by Myers, has been awarded the Radio Authority's latest regional licence, covering three million potential listeners in south and west Yorkshire. The award follows GMG's previous success under Myers of winning the south Wales licence with AC/talk station Real Radio, and also follows Myers' success in winning three major region-



John Myers

al licences for his former employers, Border Television, with the AC/talk Century Radio brand.

The GMG Yorkshire bid, which again utilises Myers' established mix of AC and talk (this time under the Variety FM tag), saw off 15 other applicant groups to win. Disappointed contenders included the Chrysalis Radio Group (which proposed an AOR format with The Arrow), and Capital Radio, which wanted to extend Myers' former Century Radio brand to the region.

The Variety FM licence win comes hard on the heels of the pur-

chase by GMG of another AC/talk regional station, central Scotland's Scot FM (M&M, June 23). The broadcaster was acquired from The Wireless Group for £22.5 million.

"This transforms GMG Radio into a major radio force," says Myers of his latest licence win. "It rewards GMG for its commitment to radio and we look forward to entertaining Yorkshire."

David Witherow, deputy chair of the Radio Authority, noted: "This licence attracted impressive competition from a range of applicants. The level of interest, and the variety of approaches are further evidence of a strong belief in the continuing appeal of radio and the desire to offer more choice for local listeners."

Dutch frequency auction still at stalemate

by Menno Visser

HILVERSUM — Even a debate on the last day before the parliamentary recess was not enough to resolve the stand-off between the Dutch parliament and government over the country's commercial radio frequency auction.

The continuing deadlock means that the rules for the auction, as well as frequency arrangements with neighbouring countries, Germany and Belgium, have yet to be agreed on. The deadline is effectively September, when the current commercial radio licences officially expire.

Parliament, reflecting the political pressure from listeners (M&M, July 7), is looking for some sort of guarantee that the country's existing radio stations will be able to keep their current frequencies. The government, on the other hand, anticipating legal claims from those

who wanted to participate in the frequency auction, is minded to stick to its original plan of auctioning off ten frequencies. The latest proviso, however, is that four should be reserved for classical music, news and national music.

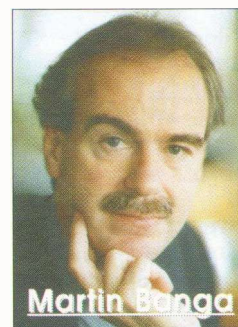
Meanwhile, the secretaries of state for the media and telecoms—who will ultimately make the decision on how to allocate the frequencies—have promised to pursue a parliamentary request to look into the criteria for a "beauty parade" licence award system. This is despite the fact that replacing the auction with a licence award system at such a late stage would slow down the whole process, and that it may prove impossible to agree on the criteria for a beauty parade system.

"We are happy that parliament

has again showed it cares about the rights of the existing stations," says Martin Banga, managing director of commercial radio trade body VCR, of the latest developments. "But we are

less happy with the stubbornness of the two secretaries of state and the ongoing uncertainty. We are absolutely sure that we are right and the members of the VCR will challenge the government legally if we have to."

Meanwhile, a national Dutch newspaper revealed that last year national Soft AC station Sky Radio made a profit of Dfl 70 million (euro 31.8 million) and that CHR broadcaster Radio 538 made Dfl28 million—figures which may enhance the government's case for making broadcasters pay more for their licences.



Martin Banga

Dopp takes up the reins as president Warner Germany

by Emmanuel Legrand

HAMBURG — Warner Music Central & Northern Europe president Gerd Gebhardt has elevated long-serving company executive Bernd Dopp to the new position of president of Warner Music Germany (July 1). Dopp was managing director of WEA Records Germany.

"I am currently overseeing nine countries and I am no longer in a position to be hands-on in Germany," says Gebhardt, who was promoted in 1997 from managing director of Warner Music Germany to president for Central Europe, to which he later added Scandinavia and the Benelux countries, while retaining his day-to-day responsibilities at the helm of the German company.

Gebhardt says Dopp

brings a 15-year experience to the company and has proven during his tenure at WEA his capacity to deal with both artistic and marketing issues. Dopp joined Warner Music Germany in 1984, in 1993 he was appointed deputy managing director of Warner Music Germany and in 1997 was confirmed as MD, WEA Records.

Gebhardt explains: "Bernd now takes on a very important job. I see the changes as a necessary step to strengthen the group's position in this market and build a stronger company."

Dopp's first task will be to find his replacement at WEA Records Germany, but "there is no rush" says Gebhardt. "We will review the situation in the next weeks and see who is fit to take on this position and fill the

gap." In the interim, Dopp, who reports directly to Gebhardt, will continue to oversee WEA.

He will have direct control over WEA Records, East West Records and Warner Strategic Marketing, the latter two managed by Hubert Wandjo and Thomas Schenk, respectively, who now report to Dopp.

"We have a very creative unit and we have shown in the past two or three years our capacity to develop both local and international acts," says Gebhardt, naming Sasha and Ayman, alongside established acts Westernhagen and Die Toten Hosen as examples of Warner's success with domestic repertoire. "Artist development, has been our strength and we will continue to develop along those lines."



WEA Germany artist Marius-Müller Westernhagen was presented with an IFPI Platinum Award for one million European sales of *Radio Maria*, as well as a gold album for over 25,000 sales in Austria of his Best Of collection *So Weit*. Pictured left to right are: Gerd Gebhardt (president Warner Music Central & Northern Europe); Westernhagen; Paul-René Albertini (president Warner Music Europe); Bernd Dopp (president Warner Music Germany); and Westernhagen's manager Goetz Elberzhagen.

Deo.com looks for profit by year's end

by Jeffrey De Hart

STOCKHOLM — Music Network Records Group (MNW) says it aims to build Deo.com—the latest Scandinavian online venture to face bankruptcy—into a profitable operation by the end of the year.

The remaining assets of Deo.com were purchased for Skr 1.5 million (euros 0.16m) by the Stockholm-based record company, which held a 10% stake in the online music portal.

Last month, MNW's new CEO, Niklas Nyman, who took over as CFO when Terry Connolly resigned after having failed to find a suitor for the company, made another 14 redundancies at the label.

Nyman says that no

more cutbacks will be made. "There will be no more staff cuts once this has been accomplished," he says. From a staff of 90 people last autumn, MNW now



employs 62. The company estimates its total savings during the two latest reorganisations at Skr 22 million.

Micke Levine was CEO at Deo.com and has been named managing director of the company, reporting to its board of directors. He says: "The key part of this deal is the effects of synergy, because it's one of the first projects where there's a combination of all the

aspects in the music industry, including physical distribution and online sales and marketing."

While Deo.com's affiliates in the UK, Germany, France, and Spain have been closed, MNW plans to inject Skr 6m (euros 0.65m) into the company in an effort to move its cash flow into the black by year's end.

Restructuring is already taking place within the company, with staff set to be cut from 32 to around 10, according to Nyman.

Deo.com's previous CEO, Peter Almborg, who is to remain with the company as a consultant for the next six months, would not comment, but referred to Nyman, who says: "They had a problem because the market wasn't solvent."

ON THE BEAT

ZOMBA ENTERS PORTUGUESE MARKET

LISBON — The Zomba Record Group has opened a dedicated marketing office in Portugal. The Lisbon-based affiliate will be a division of Zomba Spain and will be overseen by Andrés Ochaíta, managing director of Zomba Spain. Odette Rodrigues has been taken on as marketing manager and Raquel Fortes as head of promotion in Portugal. Zomba's repertoire is distributed in Spain and Portugal by Virgin/EMI and this relationship will not be affected, according to Ochaíta. At this stage, Zomba Portugal will not have an A&R activity. However, Zomba will be signing Brazilian acts who sing in Portuguese and who will be released and marketed in Portugal. Zomba has just launched a partnership deal in Brazil with Globo's Som Livre.

BMG ACQUIRES LANDMARK CATALOGUE

PARIS — BMG Music Publishing is pursuing its aggressive growth policy in France with the acquisition of Editions Salabert. Founded in 1894, Salabert is one of France's landmark catalogues, present in both traditional chanson and "serious" music. BMG already owned a minority share in Salabert through the acquisition in 1992 of Italian publisher BMG Ricordi. Stephane Berlow, managing director of BMG Music Publishing France, who also takes on the title of president Editions Salabert, says M&M that the inclusion of Salabert will grow his company's turnover by some 25%.

FRENCH STATIONS GET WARNING

PARIS — Paris rock station Oüi FM and Gold network RFM have both been warned by French broadcasting authority, the CSA, for not respecting their French-language quota requirements. In March, the CSA found that Oüi FM only played 32.5% of French songs instead of the 35% required, while RFM only played 51% when it has agreed to play 60%. RFM is also singled out for not respecting its requirement of new productions, with only a 4.5% share instead of the 10% required. The CSA has urged both stations to comply with their requirements.

PARTY ATTRACTS 100,000



LONDON — Capital FM's fourth annual live music event, Party in the Park—which traditionally features a raft of major pop acts—attracted a live audience of around 100,000 and a TV audience peaking at 3.1 million. The eight-hour show, staged in London's Hyde Park on July 8 and broadcast by London CHR

station 95.8 Capital FM, featured over thirty acts, including Destiny's Child, Shaggy, Tom Jones, Ronan Keating, Geri Halliwell and Craig David (pictured). Three hours of the event were broadcast by the UK's ITV Network. The event raised an estimated £1 million (euros 1.65 million) for the Prince's Trust charity, which helps underprivileged young people, up on last year's figure.

MOVING CHAIRS

LONDON — Sony Music/ATV Music UK A&R Manager Rachel Iyer has been promoted to the position of creative manager while Steve Sasse joins in from East West Records to become A&R Manager. Iyer reports to Sony/ATV Music UK MD Charlie Pinder.

STOCKHOLM — Henrik Johnson has left his post as international promotion manager at EMI Sweden. Johnson will be replaced by Alexandra Gerdes, the company's radio promotion manager.

HELSINKI — BMG Publishing Finland general manager Niko Nordström has become managing director of BMG Finland, reporting to BMG vice president, Nordic Region Stephen Navin. He succeeds Maija Kuusi who retains a consultancy activity with the company.

De Buretel gets EMI/Virgin Euro role

EMI has announced this week the promotion of Emmanuel de Buretel to the newly-created position of president & CEO of EMI Recorded Music Europe, regrouping Virgin and EMI. *Emmanuel Legrand reports.*

A music man with an impeccable A&R pedigree is taking over Europe's second-largest record company. EMI Recorded Music president/CEO Ken Berry has united EMI and Virgin under one single executive in Europe, creating a powerhouse which claims a 19% market share in the region.

To manage this new structure, Berry has picked current Virgin Continental Europe (VCE) and Virgin France president Emmanuel de Buretel, who takes on the new position of president & CEO, EMI Recorded Music Europe. He will also oversee EMI/Virgin's operations in Africa and the Middle East.

"The creation of EMI Recorded Music Europe will allow Emmanuel to bring his strong creative and management talents to bear on both the EMI and Virgin label groups which will build on our already substantial market position in the region," commented Berry in a statement.

De Buretel's promotion coincides with the elevation of Charlie Dimont, president/CEO of EMI Europe, to the global role of executive VP, EMI Recorded Music. He will relocate from London to New York, where the company will open its worldwide headquarters early next year, and will assist Berry in a wide range of functions.

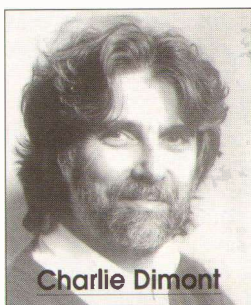
Berry also announced the creation of a new region—Asia Pacific, regrouping Asia, Australia, and New Zealand—to be headed by Matthew Allison, who is upped to president/CEO of EMI Recorded Music, Asia Pacific. All three executives report to Berry and their nominations are effective August 1.

Berry said: "Charlie, Emmanuel and Matthew have each been very successful in their careers at EMI in building market share and strengthening the management structure in their respective regions. This reorganisation is designed to help strengthen and streamline the company as we pursue our strategy of continuing to make market share gains while increasing efficiency."

For the first time since EMI acquired Virgin in 1992, the two companies will be under the responsibilities of one single executive in Europe. As of August 1, all EMI and Virgin

heads in the European territories will report to de Buretel, including Virgin Records UK president Paul Conroy and EMI Records Group UK & Eire president Tony Wadsworth. Wadsworth's accountability changes from Dimont, and Conroy's from Berry.

De Buretel will now oversee all EMI and Virgin record companies in Europe—EMI Recorded Music's largest region, where the company is said to be number two, behind Universal. For the past two years, de



Charlie Dimont

Buretel has run Virgin's 10 affiliates on the European mainland, while Dimont was responsible for all the EMI units.

A statement says that de Buretel will appoint two executives with pan-European responsibility to oversee EMI and Virgin, which will remain under separate label identities. Both Conroy and Wadsworth are rumoured to be candidates for pan-European posts, as is EMI Music Italy president Riccardo Clary.

De Buretel declined to comment on this. He does say, how-



"I want to put emphasis in the development of local repertoire and try to optimise the international development of local repertoire."

Emmanuel de Buretel, president & CEO, EMI Recorded Music Europe

ever, that he is a strong believer in "the idea of a multi-company structure" and sees his role as a way "to bring more harmony and optimise the people, the labels and the structure."

"EMI and Virgin are both great brands and two complementary companies," he continues "and it would be foolish not to exploit that. In the same way, I always believed in a model consisting of preserving existing brands and creating and building new brands, like we did with Labels, Delabel or Source for Virgin."

De Buretel says it is still too soon to roll out his plans for the European region but he has a few ideas as to where he plans to take the company. He explains: "At the top of my agenda is first and foremost to fully understand EMI and how it works, listen to the people, listen to music and make some decisions, but respecting the integrity of the structure. It's not my style to rush decisions. I like to

take time to understand and then adjust to the situation, like I did when I took over VCE."

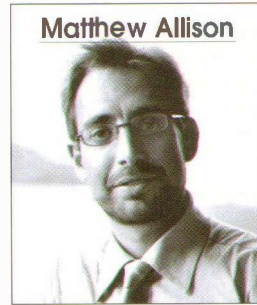
De Buretel says one of the first things he did when he was discussing the job with Berry was to go into the history of EMI and Capitol Records. "EMI is a one-hundred-year-old company compared to Virgin's 30 years, but they are both superb companies," he says. "EMI has an impressive back catalogue and is present in all genres, from jazz to classical, pop to rock and dance. In recent years, the UK company has built a very strong roster in contemporary pop and rock with acts such as Radiohead or Robbie Williams. Their world music catalogue is fantastic, with repertoire from Arabic countries, Brazil, Africa. It's a gem."

The structure he plans to set up will reflect his interest in setting up a lean operation and in optimising the two companies creative resources. "We already have a great foundation in Europe. We are the number two company and I think we have a lot of potential," says de Buretel, who adds that he wishes to "put emphasis in the development of local repertoire and try to optimise the international develop-

There have been cultural changes in the companies in the last two to three years and I would say both companies are certainly on the right track and I think their prospects are very good."

According to sources, de Buretel plans to appoint a central European A&R structure to maximise the potential of local and international repertoire. In France, he says he has no urge to appoint a new president. He believes all the various labels have a strong management and is looking at ways to "optimise the management structure."

De Buretel comes in with the reputation of a highly-accomplished music man. At the helm of



Matthew Allison

Virgin France, he spearheaded the career of artists such as Daft Punk, Air, Manu Chao, Julien Clerc, Henri Salvador, IAM and Rita Mitsouko. As president of VCE since 1998, he has been instrumental in the international careers of Lene Marlin from Norway or Jarabe de Palo from Spain.

Dimont says the Frenchman's A&R instincts "are second to none." He elaborates: "I've worked with Emmanuel for about 10 years now. He is an exceptional executive. He is enormously intelligent, very methodical in his thinking. He's somebody who is very optimistic and positive about the future for our business—this is a man who understand the importance of creating value."

Patrick Zelnik, who launched Virgin Records in France, and appointed him president of Virgin France in the early 1990s, says: "Emmanuel was not

always a good diplomat, but he has a fresh approach. You can't stop him." His competitors sometimes criticise his business style, which one equates to "bullying", but all of them respect his skills and admire his achievements.

De Buretel, who is responsible for doubling Virgin France's market share to 13.6% since he took over the company, is also credited for creating a strong following within his management team. "He knows how to motivate them and to get them focused," says a competitor.

In principle, de Buretel will be based in London, but he says he will use Paris as a home base for a while. "I will travel a lot," he explains. "I already travelled a lot as president of VCE—130 days this year—and I think it has had a lot to do with the success we have had in the past two years. EMI is based in London, but I will be all over Europe."

Contributions by Adam White and Gordon Masson at Billboard

Urban music on a high in Europe

There has never been a better time for urban music—R&B and hip hop—in Europe, with Destiny's Child and Eminem going platinum, and artists like the UK's Craig David now even gaining recognition in the USA.

Part of this success is that R&B and pop are now almost inextricably intertwined. UK groups like the Spice Girls, S Club 7 and Hear'Say have unashamedly plundered current US black music to produce hit records.

"Popular music has been immersed in the R&B phenomenon," says Mervyn Lyn, head of R&B marketing, BMG Europe. "Young pop stars have grown up with R&B and the definitions are now hard to make."

Becoming mainstream

"What is R&B? And is hip hop now pop?" asks Lars Grewe, vice president marketing, Island/Def Jam and Universal Motown. "There are no rules anymore. It's not like in the '80's where one guy loved Depeche Mode and another guy loved Motörhead—and they hated each other. Nowadays you get kids listening to Eminem, Nelly and Limp Bizkit."

There are many success stories. Destiny's Child have reached super-

Hip hop and R&B music is coming in from the cult cold to the mainstream warmth and becoming a chart staple throughout Europe. Gareth Thomas looks at the current state of the genre, while Music & Media correspondents offer market reports from all over Europe.



Lyn

group status and are nearing double platinum sales in Europe for their latest album *Survivor* (Columbia), while UK R&B/Garage discovery Craig David has sold around four million units of *Born To Do It* (Wildstar/Edel) Europe-wide. Meanwhile, the popularity of artists like Jill

Scott, Musiq Soulchild, India Arie and Erykah Badu (both on Motown) and soon City High, Alicia Keys and Bilal (Universal) also show that the smoother, more organic nu soul genre is also making an impact.

"Erykah is all about quality not really image," says Grewe. "There are a lot of people who like that music. She has sold well in Germany, Holland and Sweden."

For hip hop too, times have never been better. Until recently an "alternative" genre, it is only now, thanks largely to Eminem, that the barriers between rap and pop have started to come down.

"Eminem opened the gates for us," admits Jurgen Grebner, vice president international marketing at

Universal Music International (UMI) for Interscope/Geffen/A&M). "As far as hip hop goes, he's set the benchmark in terms of sales."

UMI marketing manager, Def Jam/Island, Andrew Reeder, agrees: "Eminem and Dr Dre have broken the mould. Eminem sold as many albums outside America as he did inside. Their success has made people sit up and listen."

Opening the door

The success of Eminem has cleared the path for other Interscope acts like female rapper Eve and Eminem's posse D12, whose first album *Devil's Night* entered M&M's European Top 100 Albums chart at number nine.

"The biggest record at the moment for us is D12," says Grebner. "The great thing is that we could start to set up the record in February when Eminem was touring in Europe, performing at San Remo and the Brit Awards."



Eminem

Destiny's Child

Italy

In Italy the general feeling about hip hop tends to be one of doom and gloom. The genre may have enjoyed a boom in the past but, talking to record executives, those days appear long gone. Alessandro Massara, general manager of V2 Records, goes so far as to describe the situation as "disheartening. Our personal experience has been pretty negative. Last year we ended our licensing agreement with Aria Cronica, the label owned by the duo Sottotono, as sales were so disappointing, and we recently decided not to continue our relationship with the group Atipici, for much the same reason. The situation regarding the market in general also looks pretty bleak."

Luca De Gennaro, head of talent and music at MTV, agrees: "There's a creative crisis. Acts which were producing great stuff in the past are either doing nothing or else have switched genres, if not professions. Take Neffa, who was part of the vibrant Bologna scene some years back. He's currently got a single in the charts, *La Mia Signorina (My Little Lady)*—it's a great song and a great video, but it has nothing to do with hip hop or rap, being a more gentle form of R&B, while the one decent Italian hip hop magazine, 'Aelle', has gone out of business. Actually it's coming back as a multi-genre publication, 'Groove', which kind of says it all."

Gigio D'Ambrosio, head of programming at the CHR station Radio 101, is no more encouraging: "Hip hop did have a period of splendour when acts like Articolo 31 first burst onto the scene, but Italy has seen a mutation towards what I call 'Hip pop', bands like Gemelli Diversi with an altogether softer sound. Given the cultural divide—Italy isn't exactly crawling with ghettos—that's pretty inevitable." Stefano Senardi, head of the indie label NuN Entertainment, sees it as "a process of evolution. Hip hop is becoming contaminated with other types of music, as happened with rap."

And yet the majors seem to be sticking with hip hop acts. Sottotono, who haven't managed to repeat the 200,000 sales of their 1996 album *Sotto l'Effetto Stono* (WEA), appeared at this year's Sanremo Festival where, in true bad boy style, they assaulted an interviewer who raised doubts about the originality of their music. And, talking of bad boys, Eminem's last album sold 200,000 copies in Italy for Universal, the label whose roster includes Jovanotti, the man who virtually introduced the rap/hip hop style to the country. Universal Italy's President, Piero La Falce, observes that "Nowadays Italian youngsters tend to be more interested in American acts, rather than local repertoire. Italy doesn't really have a hardcore tradition. I don't think there really was a hip hop boom in this country, so much as a period of fortunate popularity."

Mark Worden

UK

The urban music market in the UK is more open than ever with hip hop and R&B moving increasingly into the pop mainstream.

"There's a big [urban] market in the UK," says Mark Terry, marketing director, Virgin UK, "and it's solidified over the last few years as radio has come on board a lot more. To the extent where you have Radio 1 which playlists a lot of R&B records."

US artists such as Sisqo (Def Soul), Usher (Arista), Puff Daddy (Bad Boy), Snoop Dogg, Janet Jackson (both Virgin) and Destiny's Child (Columbia) have all done consistently well in the UK, with the latter recently selling over half a million units with UK sales of their last album, *Survivor*.

Given the quantity and quality of US soul music available in the UK, however, it has been hard for UK artists to break through.

Part of the recent massive success of UK artist Craig David is that he offers something different within the urban genre.

"Craig David worked because he's doing something uniquely representative of who he is, where he grew up, the garage scene in Southampton," comments Mervyn Lyn head of R&B marketing at BMG Europe.

David's first album *Born To Do It* (Wildstar) has sold close to two million units in the UK alone and around four million in Europe.

Apart from David, soul artist Sade has been a consistent seller since her peak in the 1980s. Her last album *Lovers Rock* (Epic) went straight in at number three in the US Billboard 200 album chart.

Fellow home-grown soul diva Gabrielle's last album *Rise* (Go!Beat/ Polydor) sold over a million copies in the UK. And in the following pack are artists such as Desree, Lynden David Hall, Hinda Hicks and Omar.

Similarly, the UK's home-grown hip hop scene has suffered at the hands of high quality rap from its birthplace, from the likes of US artists such as Snoop Dogg, Warren G, and more latterly Nelly, Mystikal, Outkast and Eminem.

Although there always has been a domestic underground scene, the UK, unlike France and Germany, has thrown up very few artists of commercial note. Richard Blackwood and Iceberg Slim are have had a reasonable degree of commercial success recently, while in the 80s the Cookie Crew and Derek B both had chart hits with rap records.

The UK is still waiting for its own major hip hop artist to emerge. Paul H, who runs the UK-based hiphop.com website, insists there are credible artists out there, but "unless a label invests in the whole scene it won't get big."

Gareth Thomas

Germany

After more than a decade of German hip hop—the musical genre which was initially defined as being a weak copy of the American original—the local genre has not only managed to build its own nationwide infrastructure with labels, media and production companies, but it has also had an influence in forming an influential black music scene in general. During the last few years soul/R&B has experienced a boost with acts like Xavier Naidoo, Ayman and Sabrina Setlur proving that they can compete with the international repertoire that has held a traditional stronghold in the world's third biggest music market. Oliver Dallmann, head of marketing at Def Jam Germany, who are looking back on their first business year after inauguration, says: "One cannot generally argue that US acts sell more than the local ones. Since we as Def Jam Germany are responsible for both, the American and the German acts, we have the figures to prove this thesis."

Taking these positive circumstances into consideration, the major companies have reacted accordingly. Alongside the two creative and pioneer labels Four Music and 3P—which are both artist-led entities distributed by majors—companies like EMI have started to sign aspiring hip hop acts in cooperation with the smaller home labels of the artists in order to open the music to a bigger audience. And once signed to a major, the artist can expect the usual promotional treatment. Anja Teufel, product manager at EMI for hip hop acts like Samy Deluxe, points out: "There is no vital difference to other genres when it comes to marketing and placing hip hop acts. Next to the genre specific mechanisms, like extensive touring and pre-releasing 12" vinyls, we are working with the same marketing strategies as for pop acts."

Next to the mainstream media who have, like MTV and VIVA, realised the need to introduce their own hip hop formats on TV, specialist media on the internet and radio are also showing increasing interest. Nationwide broadcasters at urban and black music formatted Jam FM have managed to raise their reach since the end of the nineties. "Not without reason have we introduced a show 'Jam's Rap-publik' into our broadcast which exclusively features German hip hop music," says Burkhard Linack, head of music at the Berlin-based station. "Our listeners demand it and the music is out there more and more."

Tayfun Kesgin

lowing his breakthrough single *You Make Me Wanna*. "Radio seems to be falling into place," says Lyn at BMG. "The signs are there."

Radio support

Missy Elliott's album *Miss E...So Addictive* (Elektra) is approaching 250,000 European sales, thanks to radio support of *Get Ur Freak On*, which Mark Terry at Virgin UK observes was "not an easy record to playlist daytime, but sounds fantastic on radio."

working in favour of the marketing of US urban acts in Europe.

"In Europe we have a history of championing left-field acts," says Lyn at BMG. "Macy Gray, Kelis and Maxwell all broke well over here—and we did something similar with Angie Stone—whereas they were maybe viewed with suspicion in the States. It's more categorised over there, especially in terms of radio. There's more openness here."

Reeder agrees that Europe can be more flexible in its tastes. "The videos



Grebner

"I'm not convinced it's the market that's changing. I think record companies adjusted those products more to the mainstream."

Jurgen Grebner, VP,

international marketing, Universal

While radio has largely taken to R&B, especially under its pop guise, rap always has been harder.

"The task with European radio is made easier with more pop-orientated singles and mixes," admits Jon Uren, senior director marketing & promotions, Warner Music Europe. "But hardcore R&B/hip hop releases still struggle to find a place on daytime playlists."

Universal's Reeder agrees: "It's still hard to get radio play. You get underground club support first, then it goes to specialist radio. You don't have them over here to do promotion, so you're relying on the video very heavily. MTV do play them, but on the specialist shows and not on high rotation."

However, there are also factors

shot in the States are also quite formulaic and clichéd and stylised," he says. "That's why Outkast, Nelly and Mystikal are doing well over here—they're a bit different, a bit funky and earthy."

Generally the mood is good and optimism is high in the industry regarding the future popularity of urban music in Europe.

"From our point of view it's still difficult to get the rappers over here. But, if we can, I think the climate is ripe for it being massive," says Reeder.

"The market in Europe is consist-

Continued on page 8

"Even though we knew the record would not be out for a while, we began prominently introducing D12. Then we released *Shit On You*, and because of the hype, we sold 500,000 singles with no airplay or MTV support. Now we have *Purple Pills* and we think we can do at least 2.5 million outside of North America."

But there are still major problems with marketing US stars in Europe, in particular, getting them to come over to promote their music.

"Many rap artists don't even come over to Europe. This is the biggest hurdle for us," admits Grebner. "They look at the sales and see they are poor compared with the States. Redman, Methodman and Dr Dre are all big superstars over there and they expect the same kind of offers in Europe."

Universal's Andrew Reeder says it's a question of money.

"The problem is, because they're so big in America they've got no real need to work over here," he says. "They don't have a financial incentive—if they do a gig or promotional event in the US they will see a real uplift in sales. Most of them don't like travelling, they don't see a return for it and they're missing on time they could be making a lot of money in America. So the odds are stacked against us breaking these artists internationally."

When the artist or act does cross the ocean to Europe, however, it can make all the difference.

At BMG, Mervyn Lyn has said

Outkast's presence in Europe was fundamental to the success of *Ms Jackson* and subsequently the album *Stankonia* (LaFace/Arista).

Ronnie Meister, VP marketing Columbia Europe, says one reason Destiny's Child have had phenomenal success in Europe is their commitment to the territories. "They've been here numerous times and have worked exhaustively. It's down to the fact that they're very hard working and they care about Europe," he says.



Market matures

Generally it seems the market is maturing in terms of acceptance of urban music, although Grebner at Universal does not agree with the analysis.

"I'm not convinced it's the market that's changing," he says. "I think that artists and record companies adjusted those products more to the mainstream. What made Eminem a superstar was having pop hit singles and that's what opened up the

market."

Similarly *Thong Song* was the breakthrough pop hit for Sisqo, previously a member of R&B act Dru Hill.

"The most important thing is that R&B is now all mixed up with pop," says Grewe. "Sisqo is R&B with pop singles—which is good for us. We are getting good feedback from the territories and from radio on his new material."

Similarly Usher, whose new album *8710* was released on July 9, seems to have no problem gaining airplay fol-

France

The rap scene in France, the world's second largest hip hop market, is showing signs of maturity, with fewer releases than in previous years, but with a surge in quality and a development of rap leaning on R&B. Laurent Bouneau, director of French Urban station Skyrock, says there are fewer French [hip hop] albums in the charts today. According to Bouneau, American rap has risen instead, with the boom of artists such as Eminem and Snoop Doggy. "American rap has now found its place in the market—one that it didn't have before," he says.

But Isabelle Pratlong, marketing director at East West, argues that the success of Eminem cannot be used to determine the state of American rap in general. What she does see happening in French music however is a transition from harsh sounding hip hop to softer R&B. Lyrics are often rapped over softer R&B music, she says, arguing that French rap has not seen a decline in the past three years. "It depends on the artist, the album," she says, acknowledging that artists such as Passi (V2) and Doc Gyneco (Virgin) had much bigger successes with their first albums. "As an artist gets older, the young hip hop audience doesn't identify with him as much," she says. There is a demand for new talent: "Young artists, with something new and radical to say."

In fact, Bouneau partly attributes the high number of French hip hop albums in the charts several years ago to novelty. Pratlong notes another possible, more permanent reason for the sales decline in that hip hop was the first musical genre to be affected by CD copying, since the hip hop audience is generally less privileged than others.

Whatever the state of the hip hop market, no one is worried that France will have to give up its title as the second world market for rap. Bouneau confirms that Skyrock has never had a shortage of French acts to play, and Antoine Benichou, head of hip hop at Universal's Barclay label, says it is a good situation for labels. "Thanks to Skyrock which is the only station to play rap, we still have the opportunity to break French rap acts," he says. "Regarding R&B, there are more and more stations playing this type of music. Before there were radios that played rock, etc.—now most stations play essentially R&B. It's become the pop music of today."

Joanna Shore

Continued from page 7

tently on the increase," agrees Warner's Uren, "as people become more aware of the music, artists and various projects surrounding R&B and hip hop."

The focus on urban is still mainly on the UK, France, Germany and Holland and, to some extent, Scandinavia, but that too is changing.

"We're still developing the other markets," admits Jurgen Grebner. "Portugal initially said they couldn't sell Eminem [but] have now delivered

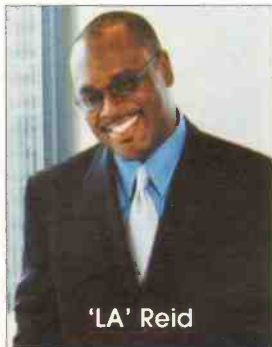
a platinum record. But we know that the time we had, for example, with Eminem was very limited, so we are also forced to limit ourselves geographically. We start with the main territories and then try to expand it."

Change is coming

Lars Grewe agrees that change, although slow, is coming. "With the right single, the right marketing and commitment from the artist to come over to do promotion, you have a really good chance to break them in the main markets," he says.

"But there are markets where it's difficult. We just had a meeting in the Czech Republic with a lot of eastern European territories and for them it's really difficult to break R&B/hip hop acts in their markets. But they think this will happen soon. Eminem for example is getting successful and they hope this will be the beginning of the hip hop era in those markets."

One way to increase that market is



'LA' Reid

being pursued by Def Jam, who are getting US acts to team up with European artists.

Last year's Nutty Professor soundtrack album featured US artists but also included locally-signed artists in their territories. "That gives local artist credibility and helps [the] US come into [the] local market," affirms Grewe. "So it's a two-way promotional outlet."

Def Jam/Soul say they will be looking at more such collaborations in the future. Another soundtrack of a film out in the autumn—called The Fast

And The Furious—will feature Ja Rule and DMX with Germany and France producing local versions.

Not that the approach needs to be all that convoluted. According to Antonio 'LA' Reid, president of Arista Records, the European scene has much to recommend it.

"From all indications R&B music is certainly on the up in Europe, with artists like Craig David. There seems to be an acceptance of R&B. And I see this as a phenomenon that's happening all over the world," he says.

"I am always on the lookout for talent in Europe. Dido broke in the US first and then over here. We want to stay with that same commitment and the UK company is responsible for many of the non-US signings. When I can get my hands on the right talent I will certainly sign things."

Scandinavia

Memo to New York and London-based marketing execs: If you want an R&B or hip hop artist to sell significantly in Scandinavia, make sure you've got at least one mainstream hit on the album.

Because, although young Scandinavians are increasingly finding the streets to be their playground, the majority of music consumers enjoy those urban genres on the strength of songs rather than the artist's image and attitude.

"If sales are to exceed a certain level and you want to sell a lot of records you definitely need to have a hit song and a really good video," says BMG Sweden marketing director Niclas Ekstedt, citing the example of international hits such as Outkast's *Ms. Jackson*. Meanwhile, he adds that domestic rap acts such as BMG's own Petter have been able to attain gold and platinum status "because he's a strong personality, he has star quality, credibility, and something on his mind".

Among internationally popular R&B/hip hop acts in Scandinavia are Lauryn Hill, Wyclef Jean, and Destiny's Child, while artists such as Foxy Brown, Jaheim, and K-Ci & JoJo are struggling to attain broader appeal.

There's basically only one Swedish radio authority on the local and international R&B scene: Mats Nileskär, who since 1978 has hosted a weekly show P3 Soul on public CHR broadcaster PeTre every Sunday between 10.00 and midnight. A recent show hosted by Nileskär included tracks by India.Arie, Jill Scott, Redman featuring DJ Kool, Akinyele, Jimmy Cozier, Hi-Tek, J-Zone, Edo G, Spooks, Jay Dee aka J Dilla, Spooks, Tragedy Khadafi, Planet Asia, Missy Elliott, Eric Benét, and Maze featuring Frankie Beverly.

There are very few other outlets to market this kind of repertoire, except for street promotion and lifestyle-related marketing. The genre didn't start to sell properly until the late '90s, and retailers are still selective about which product they will stock.

Another R&B authority, Edel Records Sweden managing director Michael Manasse, a former DJ who held various marketing roles at EMI Sweden and was recently managing director at EMI Norway, says: "Some R&B artists have become mainstream, which is really the only way to sell them. Outkast's *Ms. Jackson* is an exemplary pop hit.

"Some other R&B acts have a bit more attitude and are more daring," he adds. "I'm 42 years old now, and I think R&B has more edge than rock music. R&B and hip hop is almost like the punk of today."

Kai R. Lofthus

The hot new urban

HOLLAND



Extince

Amsterdam rap crew Osdorp Posse were undoubtedly the pioneers of the Dutch hip hop scene. Since the early 90s they have showed—on several albums for indie label Djax—that it is possible to rap in the Dutch language, even if you only translate US slang literally into Dutch. Paving the way, the second generation Dutch language rappers consists of two main talents, who both recently released new albums. Extince, a pseudonym for Peter Kops, made already his second album, *Vitamine E* (Virgin) on which he shows off his natural flow and inspired lyrics, which are even studied in Dutch language lessons at schools.

Like Extince, Brainpower (aka Gert-Jan Mulder) also started off in English, but quickly switched to Dutch. After winning several categories in the 1998 edition of De Grote Prijs, Holland's most prestigious talent contest, he became famous on the live circuit. His debut album *Door Merg & Brain* (PIAS Recordings) is widely acclaimed.

Two Dutch urban acts with international allure mix urban music with other styles. One of the revelations on the recent Drum Rhythm Festival, Holland's leading urban festival, was The Proov, which brings live hip hop with a crew of nine. Their single *Feel The Heat* from their album *Traditions* (Soul Relation/Edel) was used as the soundtrack of a famous Adidas commercial for the last European football championship. Radio 3 FM programmer Basyl de Groot says: "The Proov are very good in a relaxed Tribe Called Quest kind of way. Just that one catchy hit single is missing".

Finally, Rotterdam's The Postmen create an interesting mixture of hip hop and reggae on their latest album *Revival* (Warner). After switching from V2 after their widely acclaimed debut *Documents*—which won them the prestigious Dutch Pop Prize—they are currently working on an international breakthrough and scored already French press coverage and UK festival appearances.

Menno Visser



The Postmen

ITALY

The despondency which currently surrounds Italian hip hop is in fact what prompted Carlo Martelli to set up the Extra Vibe label in his native city of Rome. This will operate alongside Extra Labels, which he already runs as part of Virgin Italy. Martelli says, "We want to make this the Italian label par excellence for urban music, a genre which seemed to have reached the end of the line. I don't think there's a lack of talent, so much as a lack of labels willing to produce it."

Martelli also blames diffidence on the part of artists: "They tend to be wary of major labels which, from their underground/squatter point of view, are little more than multi-nationals. Yet when I was A & R man at BMG in the mid-90s we managed to sign acts like Lou X and Assalti Frontali, who are still there."

Extra Vibe's first signing, Flaminio Maphia, have been part of the Rome underground scene for some years. The duo, which consists of Rude MC and G-Max, don't lack for "in-your-face" attitude. Their 1997 album, *Restafestagangsta* (Undafunk Records) had its sleeve designed by Hateful Grafic Vandals, while the cover notes for last year's *Italy's Most Wanted* (CD Club Center) included sexual suggestions for those radio stations and journalists who

ignored their music. And yet, ironically enough, the thing that actually impressed the folks at Virgin was a full-page article about them in The Times. Their first single *Bada* (a typical Roman expression meaning "Watch Out") is currently out and an album, *Resurrezione*, will be released in September.

Other acts signed to Extra Vibe include Casa de Fico, from Puglia, and Cuba Cabbal from Pescara. Naples, a city with a street life every bit as tough as the Bronx, continues to have a lively scene. 99 Posse are still going strong at BMG, while Polina (an anagram of Napoli), who released an album, *PullSanti* with CGD East West in 1999, have had it re-packaged and re-released by the indie label, NuN Entertainment.

Mark Worden

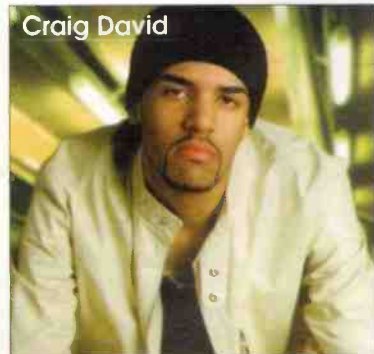


Flaminio Maphia

acts to watch out for in Europe in 2001

UK

Craig David remains the UK's true homegrown urban superstar. Emerging on to the scene at the end of 1999 as vocalist on the Artful Dodger's garage track *Re-Rewind*, the Wildstar/Telstar-signed singer has since expressed his R&B leanings on top ten hits *Fill Me In*, *Seven Days* and his last single *Rendezvous*. David's debut album, *Born To Do It* has sold close to two million units in the UK and he is now on track to make it big in the US (on Atlantic), with good radio airplay positions on rhythmic stations for the single *Fill Me In*. "Exactly how it started out in other countries," according to CEO international Wildstar, Graham Williams.



Craig David

While UK artists have struggled to keep up with their US counterparts, David's success lies in the fact that he has brought a fresh style to urban music. "Craig David worked because he's doing something uniquely representative of who he is, where he grew up, the garage scene in Southampton," observes Mervyn Lyn head of R&B marketing at BMG Europe.

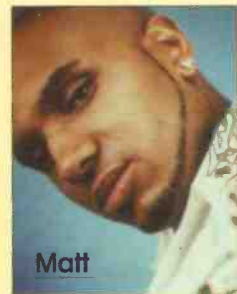
Meanwhile, Chris Blackwell's Palm Pictures label recently had its first top 20 single in the UK with 14-year-old British R&B discovery, Lisa Roxanne. *No Flow* debuted at number 18, and Roxanne is an example of how the urban/pop market is getting younger and younger, with artists reflecting that trend. Another teen group, The Sugababes, had a top five UK and European airplay hit with *Overload* (London). The female trio's latest single *Soul Sound* is gaining a lot of exposure via airplay and TV appearances in the UK.

Mis-Teeq are a young R&B/garage girl trio whose first single *Why?* (Telstar) reached number eight in the UK chart and whose second single *All I Want* scaled the dizzy heights to number two. Like Craig David, Mis-Teeq come from the UK club garage/R&B scene, adding a very British slant to urban music. A debut album will be released at the end of the year.

Gareth Thomas

FRANCE

The French hip hop scene shows no signs of drying out, with plenty of talented new urban artists. For starters how about Barclay's Matt, whose hit single *R&B de Rue* sold 450,000 copies. The album (his second, the first on Barclay) of the same name has sold nearly 200,000 units since its release in March. Product manager Antoine Benichou says that this new album is "of a quality which had never been known before in France. It came at the right time as well, now that American R&B is exploding."



Matt

Another successful act is Senegalese born Disiz la Peste, whose October 2000 release *Poisson Rouge* (Barclay) sold 200,000 copies, with the hit single *J'Pète les Plombes*, selling around 700,000. "He was our big hope when he arrived—he came to us with an exceptionally strong song that enjoyed great success, and we released the album under ideal conditions," says product manager Benichou. Bouneau confirms that Matt, along with Disiz la Peste, is often played on Skyrock, calling Matt's single "the first great song of French R&B".

Even so, Barclay does not seem overly confident of their artists' potential for export, although *Le Poisson Rouge* is being developed in Germany and the UK. "It's always difficult to develop artists internationally when they sing in French. For now it's not a goal," says Bouneau. *R&B de Rue* was released in



Disiz la Peste

French speaking territories and even went gold in Belgium. Although Bouneau agrees that French artists are in some cases more talented than international acts, he also believes that it is tougher to export French hip hop than other types of music, as the lyrics are an important part of the genre.

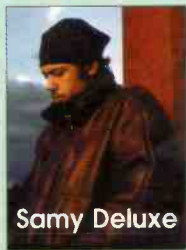
On the other hand, Isabelle Pratlong, marketing director at East West, is working on the international planning for well known rapper MC Solaar, after the successful national release of the album *Cinquième As*, in early 2001 and the Spanish/French language single *Hasta la Vista*.

Affiliates have already shown interest in the project, and releases are being planned for territories such as the UK with a showcase planned in London on July 16.

Joanna Shore

GERMANY

German hip hop music is no longer a specialist genre—how else could one explain a young local act like Samy Deluxe spending eight weeks in the German airplay charts? The former Dynamite Deluxe MC who had his first demo and 12" releases by the Hamburg-based Eimsbusch hip hop label four years ago, released his first solo album earlier this spring on EMI. The longplayer *S.O.S* went in at number two after the first week of release and the single *Hab Gehört* is still holding in the Top 50 of the German single charts. Anja Teufel, responsible for the artist's marketing at EMI explains: "The single has gone beyond the ordinary hip hop format. It was featured in youth formatted radio stations like WDR Eins Live, XXL, Radio Fritz, MDR Sputnik or N-Joy whose main formats normally support chart themes."



Samy Deluxe

On the R&B side of the local urban music market, newcomer Sarah Connor has got off to an incredible start with her debut single *Let's Get Back To Bed—Boy!* (X-Cell/Epic). The duet with US-American hip hop star TQ (Westside) recently peaked at number two in the German single charts, leaving strong international competition from the likes of Geri Halliwell, Dante Thomas and R. Kelly behind. Holger Lachmann, head of music at AC formatted RTL 104.6 explains the attraction of the song: "The track is a catchy pop tune mixed with hip hop elements. I find it incredible that someone like TQ collaborates with a German newcomer. That says a lot about the qualities of Sarah Connor. Our listeners love the title which is why we spin it as much as possible."

Traditional black music stronghold 3P also seems to be compensating for the loss of its best selling artist Xavier Naidoo—who has moved to establish his own label on the back of the Söhne Mannheims band. Glashaus, featuring the vocal talents of the new Moses Pelham discovery Cassandra Steen, is currently spending its 12th week in the Top 50 of the German charts with the self-titled debut album charting alongside second single *Was Immer Es Ist*, which seems set to repeat the success of the debut single *Wenn Das Liebe Ist*.



Sarah Connor

Tayfun Kesgin

NORWAY

Opus X is Norway's latest urban adventure, but the act's music can hardly be compared to that of any hard-hitting counterpart in the UK or the US. On their debut album for Sony Music *Based On A True Story*, brothers Max and Carsten Moss are revelling in a feisty mixture of R&B, hip hop, classic disco and pop. "The input from R&B and hip hop comes through mainly in the production, not our songwriting," says Max (who is the main vocalist, while Carsten—a former New York resident—handles the rap), who refers to Rodney Jerkins, Timbaland, and P. Diddy as being their main influences. "And by domestic measures, I think producers [such as Murlyn's David Eriksen and Stargate] have really helped increase the standard of local music in Norway," he adds.

Their mellow debut single *Loving You Girl* sold 13,000 locally, largely due to underground buzz and massive radio airplay on public broadcaster NRK, local hot AC network Radio 1, national AC station P4, and Oslo-based CHR station NRJ. Their second and current single *Girl What's Up* was recently released in conjunction with the album. No international plans have been drawn up, although some Sony Music offices have been presented with their material.

"They're still debut artists, but they've been able to get a name out there," claims Sony Music Norway international exploitation manager Cato Ingebretsen, who notes that Germany, Austria, and Switzerland are the primary countries of interest. "I think Opus X are filling a void. Their unique mixture is something which gives the music a strong signature. When you hear their music, you can instantly tell it's an Opus X song," he says.



Opus X

Kai R. Lofthus

DANCE GROOVES

by Gary Smith

AQUAPLANING FESTIVAL

Despite a difficult lead-up to the third year of Aquaplaning that included a major sponsor dropping out at the eleventh hour and no-shows by flagship acts the Stanton Warriors, and Durutti Column who cancelled "due to lack of rehearsal", the event which took place on June 29-July 1 in Hyeres was marked by some sizzling performances. Top of the bill, and deservedly so, was the comeback of seminal electronic punk Fad Gadget. With the current interest in all things retro his reappearance was extremely well-timed and, given the strength of his live show, a panacea for audiences tired of seeing artists staring intensely at a sampler and occasionally turning a dial. Despite being 44 years old and having had a 15-year lay-off, Gadget (real name Frank Tovey) delivered an energetic, burlesque performance backed by a superbly tight band. His Iggy-esque tricks combined with a collection of classic songs (*Back To Nature, Coitus Interruptus, Fireside Favorites, Collapsing New People...*) proved conclusively that he was way ahead of the game first time round and, more importantly, that he is still hugely relevant and great value today.

BACK AT THE FRONT

Equally impressive, and left with the difficult job of following Tovey's performance, was Finnish producer Luomo whose soul-drenched deep house is the electronic antithesis of the Fad Gadget sound. His stage presence was also somewhat antithetical with Luomo spending the entire set with his back to the audience, à la Miles Davis. Now signed to German label Force Inc, Luomo's music is subtle, deep and shot through with powerful melodic and rhythmic moments. It is also very pop in that tunes like the anthemic *Tessio* include some superb hooks and are cleverly arranged. In the end it was a highly entertaining a session of what could have been mere "knobtwiddling".

ROT SETS IN

Again taking a quantum leap in musical styles, something that Aquaplaning does better than any other festival, was the performance of To Rococo Rot. This German three-piece band were formed primarily to provide music for installations and art exhibitions which one could be forgiven for thinking should perhaps stay in the gallery. The group—which includes Tarwater's singer—was, however, superb in that the live bass and drums added weight to the electronic frippery while the vocals and music were intriguing and engaging rather than merely present. Other acts that impressed include the enduringly original and eclectic world music DJ Big Buddha, this time augmented by a percussionist. Equally original, if not a tad bizarre, was the set by French comedy icon Jackie Berroyer and Pierre-Jean Crittin, the Swiss-based editor of *Vibrations* magazine.

STAND UP AND DANCE

Favela Chic, DJ-ing on the beach on Sunday afternoon, proved that the Postonove compilation (Favela Chic/France) is simply one of the funkier and most energising collections of music for some several years. They did this by causing a previously comatose, post-lunch crowd to stand up and dance despite searing heat. Also worthy of a mention were UK DJ Fourtet and French duo Teamtendo. Fourtet turned in a set that included moments of great delicacy and charm shot through with punchy breakbeats and music that owed much to the folk tradition. Teamtendo, fighting serious technical problems, nevertheless won over the crowd despite the fact that the bass half of their music was inaudible.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, 26, bd Guerin, 13008 Marseille, France. E-mail: garysmith@jazzfree.com.

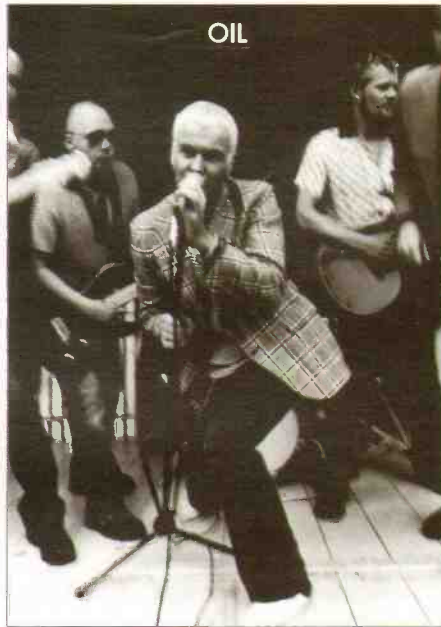
OIL's slick formatting approach

by Kai R. Lofthus

Norwegian rock band OIL don't let the small matter of radio formatting stop them getting airplay. They simply tweak their sound to suit the station. Although their debut single *Color Me Beautiful* (OIL Music), produced by top Swedish producer Adam Kviman (Eagle-Eye Cherry), has enough pop qualities in its own right, it is also backed with a remix by the Parson Family in order to find CHR airplay.

Christopher Landmark, who handles domestic promotion for the band with former edel Records Norway head of promotion Nina Steinmoen at their Oslo-based Independent Promotion company, defends the tactic. "Several radio stations admit that rock music is increasingly popular with people but few stations are willing to lead the way in playlisting the genre." This theory is borne out by NRJ Norway music director Stian Selvik who concedes, "it's certainly interesting and helpful that they've issued a remix as well [as] people seem to be more and more open to music in different genres [including rock and CHR]". However, Selvik is yet to playlist the track.

Public broadcaster NRK PeTre has adopted a wait and see attitude to the band. "We have discussed it," explains head of music Atle Bredal, "and found that it is not as strong as the other singles on our playlist. We are waiting for the next single."



OIL were aware of the need to be flexible in order to get ahead as long ago as 1997 when they were signed to BMG Norway. "We didn't think that we could just release a single and expect it to sell just like that," says singer Lenny Kittilsen. "Instead, we wanted to tour for some time and develop ourselves." This development included cutting their ties with BMG and travelling to Los Angeles to hone their songwriting and live skills.

When they returned to Norway, they were introduced to Adam Kviman by former Universal Music Norway A&R man Jørn Dalchow, who acts as an independent consultant to the band while serving as VP of A&R at EMG Records, an Oslo-based label which recently purchased the Swedish and Norwegian affiliates of Arcade.

"There are already some Stockholm-based labels which are interested in the band," says Dalchow. "We want to present a package to them which is as complete as possible."

Interestingly, Dalchow admits to "taking the same approach as [Forward Records and Universal Music Norway] with Briskeby. Forward worked independently with Briskeby for a couple of singles, and Universal came in and took over," he says. OIL are scheduled to appear at PopKomm in Cologne, Germany, next month and will release another—as yet untitled—single in September also produced by Kviman.

Additional reporting by Siri Stavenes Dove

Kamary bares his acoustic soul

by Tayfun Kesgin

The music industry thrives on new scenes and sub-genres. Potentially the next big movement is acoustic soul, performed by the likes of US acts Musiq Soulchild and India.Arie. Now, from Vermont on the Canadian border via Munich, comes Kamary leading the German reply.

Signed to BMG, Kamary found his music tested first over the Internet when the Munich-based major issued *Indigo Blue Walls* exclusively on-line. Public response to the track was positive and led to film producer Roman Kuhn using the song as the soundtrack to an advertisement for a leading international clothing chainstore. Twelve



months later, BMG put out the single *5 Minutes* on May 14 which peaked at number 81 in the airplay charts two weeks after its release and just broke the top 100 sales chart.

One station that has supported Kamary is Bayern 3 (CHR). "Kamary's first single was released at the same time we started our local newcomer format in which *Indigo Blue Walls* fitted in perfectly," says head of music Walter Schmiech. "We spun it at early evening hours and people got used to it. His first official release *5 Minutes* was picked through us quite early and it is still playlisted within the main broadcasting hours."

Despite this, disappointing sales have forced the label to postpone the summer launch of Kamary's album until October. Oliver Opitz, responsible for artist promotion at BMG Ariola Munich, explains: "With a more up-tempo track as an additional single release and further live dates we can prepare the market much better for the album." Next to his own live dates, Kamary has recently completed the support for the German leg of Aimee Mann's tour and is scheduled to go out with Al Jarreau for four dates.

Eurochart Hot 100® Singles

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week 30 / 01

rank	last week	no. of wks	TITLE ARTIST original label (publisher)	countries charted	rank	last week	no. of wks	TITLE ARTIST original label (publisher)	countries charted	rank	last week	no. of wks	TITLE ARTIST original label (publisher)	countries charted
1	1	3	Lady Marmalade C.Aguilera, Lil' Kim, Mya & Pink - Interscope (Jobete/EMI)	A.C.H.D.D.K.E.FIN.FL.UK.IRL.I.NL.N.S.WA	34	22	5	More Than That Backstreet Boys - Jive (Universal/Sony ATV/Swede Dreams)	A.C.H.D.FL.UK.HUN.IRL.NL.S	68	51	7	Posse (I Need You On The Floor) Scooter - Club Tools/Edel (Loop Dance/Hanseatic)	A.C.H.D.S
2	2	6	Angel Shaggy feat. Rayvon - MCA (EMI/Windswept London)	A.C.H.D.D.K.FIN.FL.FUK.IRL.NL.N.S.WA	35	NE		The Rock Show Blink 182 - MCA (EMI/Fun With Goats)	A.C.H.D.UK.IRL.I.S	69	72	2	Pop 'N Sync - Jive (Tenman Tunes/Zomba/WaJeRo)	A.C.H.D.NL.N.S
3	3	10	It's Raining Men Geri Halliwell - EMI (EMI/Warner Chappell/Sony ATV)	A.C.H.D.D.K.E.FL.FUK.GRE.HUN.IRL.I.NL.S.WA	36	NE		Elevation U2 - Island (Blue Mountain)	A.C.H.D.FL.I.NL.N.P.WA	70	50	11	Don't Stop Movin' S Club 7 - Polydor (Rondor/BMG/19/Universal)	UK.IRL
☆☆☆☆ SALES BREAKER ☆☆☆☆														
4	4	5	Miss California Dante Thomas feat. Pras - Elektra (Copyright Control)	A.C.H.D.F.S.WA	37	38	8	Me Gustas Tu Manu Chao - Virgin (Not Listed)	A.C.H.E.FL.GRE.I.NL.WA	71	61	16	Turn The Tide Sylvester - Byte/Universal (Decos)	A.C.H.D.NL
5	NE		Another Chance Roger Sanchez - Defected/Sony (Warner Chappell/In Deep/BMG)	FL.UK.IRL.NL	38	29	7	Thank You Dido - Cheeky/Arista (Warner Chappell/Champion/Cheeky)	A.C.H.D.FL.UK.GRE.HUN.IRL.NL.P.WA	72	58	5	Romeo Basement Jaxx - XL Recordings (Universal)	FL.UK.IRL.N.WA
6	10	5	Hasta La Vista MC Solaar - East West (Not Listed)	FWA	39	23	4	Fiesta R. Kelly - Jive (Zomba/R. Kelly/EMI)	A.C.H.D.FL.WA	73	68	2	Country Roads Hermes House Band - Polydor (Global)	A.D
7	NE		A Little Respect Wheatus - Columbia (EMI)	A.C.H.D.UK.IRL	40	45	14	What Took You So Long? Emma Bunton - Virgin (EMI/Sony ATV/Chrysalis/Universal)	A.C.H.D.D.K.FL.FGRE.I.P.S.WA	74	75	3	Bob & Vanessa Le Waka - EMI Musique/Sony (Not Listed)	F
8	13	3	There You'll Be Faith Hill - Warner Bros. (Realsongs)	A.C.H.D.FIN.FL.UK.IRL.I.NL.P.S.WA	41	42	7	All Rise Blue - Innocent/Virgin (EMI/Sony ATV/Copyright Control)	FL.UK.GRE.IRL.S	75	49	34	Can't Fight The Moonlight LeAnn Rimes - Curb/EMI/Warner (Realsongs)	F
9	11	16	Another Day In Paradise Brandy & Ray J - WEA (Hit & Run)	CH.D.K.FL.FUK.HUN.IRL.NL.N.S.WA	42	34	22	Teenage Dirtbag Wheatus - Columbia (EMI)	A.C.H.D.D.K.FL.FGRE.NL.WA	76	67	19	I'm Like A Bird Nelly Furtado - Dreamworks (EMI)	CH.F.NL.P.S.WA
10	6	17	Bow Wow (That's My Name) Lil Bow Wow - Columbia (Various)	A.C.H.D.F.WA	43	37	11	On The Move Barthezz - Purple Eye/Various (Universal)	A.C.H.D.FL.NL	77	41	2	Another Lover Dane - Arista (EMI/Universal)	UK.IRL
11	7	18	Clint Eastwood Gorillaz - Parlophone (EMI/Copyright Control)	A.C.H.D.FL.FGRE.I.P.S.WA	44	31	18	Uptown Girl Westlife - RCA (EMI)	A.C.H.D.D.K.FL.I.NL.S.WA	78	77	10	Parler Tout Bas Alizee - Polydor (Not Listed)	FWA
12	5	24	Played-A-Live (The Bongo Song) Safri Duo - Universal (Sony ATV/EMI)	A.C.H.D.E.FIN.FL.FUK.GRE.HUN.NL.N.S.WA	45	27	10	Who's That Girl? Eve - Interscope (Teflon Hits/Ryde Or Die/Icepick)	CH.D.D.K.FL.F.NL.WA	79	NE		Hash Pipe Weezer - Geffen (EO)	UK.IRL
13	12	2	U Remind Me Usher - LaFace/Arista (EMI/Universal)	CH.D.FL.UK.IRL.NL.WA	46	32	4	All I Want Mis-Teeq - Inferno (EMI/Reverb/Peoplesound)	UK	80	79	22	R&B 2 Rue Matt - Barclay (Not Listed)	FWA
14	8	23	Whole Again Atomic Kitten - Innocent/Virgin (EMI/Windswept/Wise Buddah)	A.C.H.D.D.K.IRL.NL.S	47	57	7	La Voix Des Sages Yannick Noah - Saint George/Columbia (Not Listed)	F	81	64	15	All For You Janet Jackson - Virgin (Black Ice/EMI/Flyte Tyme/Little Macho/WC)	CH.F.P.WA
15	15	5	We Come 1 Faithless - Cheeky/Arista (Champion/Warner Chappell/BMG)	A.C.H.D.D.K.FL.UK.GRE.IRL.NL.N.S.WA	48	44	6	Sing Travis - Independiente (Sony ATV)	A.C.H.D.UK.IRL.I.N.S	82	82	14	Elle Eve Angeli - M6 Int./AMC (Not Listed)	FWA
16	RE		Heaven Is A Halfpipe OPM - Atlantic (Shakey Lo/MNO/OPM Den/Street Tuff)	UK.IRL	49	35	11	One In A Million Bosson - MNW/EMI (Warner Chappell)	A.C.H.D.N.S	83	66	13	Dream To Me Dario G - Manifesto (Universal)	A.C.H.D.FL
17	14	10	Près De Moi Lorie - EGP/Sony (Not Listed)	FWA	50	36	12	Play Jennifer Lopez - Epic (Universal/Chrysalis/Sony ATV/CC)	A.C.H.D.FL.FUK.GRE.HUN.I.NL.P.S.WA	84	NE		La La La Jean-Marie Bigard - EMI (Not Listed)	F
18	26	3	Follow Me Uncle Kracker - Lava/Atlantic (Gaje/WCI/Chunky Style/Disney/7 Peaks)	A.C.H.D.NL	51	NE		Pretending HIM - Terrier (Not Listed)	A.C.H.D.FIN	85	48	8	Let U Go ATB - Kontor (Sony ATV/Melaby/Wintrup)	A.D
19	62	3	Irresistible Jessica Simpson - Columbia (Murlyn/Universal/EMI/Warner Chappell)	A.C.H.D.FL.UK.IRL.NL.N.S.WA	52	NE		Adriano (Letzte Warnung) Brothers Keepers - WEA (Not Listed)	A.D	86	63	2	Baddest, Ruffest Backyard Dog - East West (BMG/Chrysalis)	UK
20	17	7	Let's Get Back To Bed Boy Sarah Connor feat TQ - Epic (Not Listed)	A.C.H.D	53	53	4	Digital Love Daft Punk - Labels/Virgin (Zomba/Myneenae)	CH.D.FUK.HUN.IRL.WA	87	70	4	Have A Nice Day Stereophonics - V2 (Universal)	UK.IRL.NL
21	9	2	The Way To Your Love Hear'Say - Polydor (EMI/Sony ATV)	UK.IRL	54	54	4	The Girl In Red Daddy DJ - M6 Int./Sony (Not Listed)	FWA	88	76	12	You're My Mate Right Said Fred - Kingsize/BMG (Copyright Control)	A.D
22	18	7	Until The End Of Time 2Pac - Interscope (Warner Chappell/Various)	A.C.H.D.FL.FUK.IRL.NL.S	55	39	14	J'Voulais Sully Seffl - V2 (Not Listed)	FWA	89	81	13	Out Of Reach Gabrielle - Go/Beat/Polydor (Perfect/Copyright Control)	UK.IRL.NL
23	33	3	Perfect Gentleman Wyclef Jean - Columbia (Not Listed)	A.C.H.D.D.K.NL.S.WA	56	43	4	My Way Limp Bizkit - Interscope (Various)	A.C.H.D.UK.HUN.IRL.NL.S	90	83	5	Femmes (Cette Foix, Je Sais...) Jalane - Epic (Not Listed)	FWA
24	19	31	Daddy DJ Daddy DJ - M6 Int./Sony (Warner Chappell/Diana/Sherlock Holmes)	CH.D.D.K.FL.F.N.S.WA	57	NE		So What If I Damage - Cooltempo (Universal/Rondor/Rokstone/Skratch)	UK	91	RE		On Dit Dans La Rue D'Avilla/Sargue/Baguet - Mercury (Not Listed)	FWA
25	73	8	My Only Love Disconnection - M6 Int./Sony (Not Listed)	F	58	65	6	Electric Avenue (Remix) Eddy Grant - East West (Greenheart/Warner Chappell)	A.C.H.D.D.K.UK.IRL.NL.S	92	78	3	Anthem #5 Floorfilla - DFC (Not Listed)	A.F
26	16	17	Starlight Supermen Lovers - Vogue (BMG)	CH.FL.FI.NL.N.WA	59	52	12	Get Ur Freak On Missy 'Misdemeanor' Elliott - Elektra (Warner Chappell)	A.C.H.D.FL.F.NL.S.WA	93	85	8	Be.Angeled Jam & Spoon - Ariola (Allstar/Subliminal/BMG-Ufa)	A.D
27	20	22	It Wasn't Me Shaggy feat. Ricardo 'Rikrok' Ducent - MCA (Livingsting/Big Yard)	A.C.H.D.FL.FUK.IRL.NL.P.WA	60	55	10	Cold As Ice/Ante Up M.O.P. - Epic (Somerset/Blind Man's Bluff)	A.C.H.D.UK.IRL.NL	94	NE		La Main Dans La Main Faudel - Mercury (Not Listed)	F
28	46	3	Trop Peu De Temps Nuttea - Delabel (Not Listed)	F	61	47	9	A Ma Place Axel Bauer & Zazie - Mercury (Not Listed)	FWA	95	94	4	Supergirl Reamon - Virgin (BMG Ufa)	NL
29	21	14	Survivor Destiny's Child - Columbia (Various)	CH.D.FL.FUK.GRE.HUN.IRL.I.NL.S.WA	62	NE		Perfect Bliss Bellefire - Virgin (BMG)	UK.IRL	96	90	4	Iko Iko Captain Jack - ePark (Trio/Melder Music)	A.C.H.D
30	28	10	Je N'ai Que Mon Ame Natasha St-Pier - Columbia (Not Listed)	FWA	63	56	5	Cambodia Pulsedriver - Scoop/Edel (MdW)	A.C.H.D	97	NE		Turn Feeder - Echo (Universal)	UK
31	25	18	Butterfly Crazy Town - Columbia (Crazy Town/Moebetoblame/ScreenGems)	CH.D.D.K.FL.FGRE.HUN.NL.N.S.WA	64	59	21	Here With Me Dido - Cheeky/Arista (Fox/EMI/New Regency)	CH.F.GRE.P	98	80	7	No More (Baby I'Ma Do Right) 3LW - Epic (Warner Chappell/Zomba/Famous)	FUK.NL
32	24	2	19-2000 Gorillaz - Parlophone (EMI)	UK.IRL.I.NL.S	65	60	4	Crawling Linkin Park - Maverick/Warner Bros. (Copyright Control)	A.C.H.D.FL.IRL	99	84	9	You Are Alive Fragma - Gang Go/Orbit/Various (BMG/Upright/PolyGram)	A.D.UK.N
33	30	9	Ride Wit Me Nelly feat. City Spud - Fo'Reel/Universal (BMG/Universal)	CH.FL.UK.IRL.NL.N.S	66	RE		What It Feels Like For A Girl Madonna - Maverick/Warner Bros. (Various)	CH.FUK.P	100	96	2	Jeanny Raemonn feat. Xavier Naidoo - Virgin (Not Listed)	A.C.H.D
					67	40	7	Do You Really Like It? Pied Piper & The Masters Of Ceremonies - Relentless/Ministry Of Sound (EMI)	UK.IRL					

A = Austria, FL = Flanders, WA = Wallonia, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRI = 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 based on the following national singles charts: CIN (UK); Chart Track (Ireland); Full chartservice by Media Control GmbH 0049-7221-368201 (Germany); SNEP/IFOP Title-Live (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/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); © BPI Communications Inc.

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	2	15	Shaggy	Hotshot	MCA	A.CH.D.DK.FL.FUK.IRL.I.NL.N.P.S.WA	34	38	4	Roxy Music	The Best Of	Virgin	A.CH.D.FL.UK	68	79	2	Alizee	Parle Tout Bas	Polydor	CH.FL.FWA	
2	1	5	Manu Chao	Próxima Estación: Esperanza	Virgin	A.CH.D.E.FIN.FL.FG.RE.I.NL.N.POL.P.S.WA	35	34	5	Soundtrack	Pearl Harbor	Hollywood / Warner Bros.	A.CH.D.FL.FWA	69	70	34	Adriano Celentano	Ecco Di Rado E Parlo Ancora Meno	Clan/Sony	CHI	
3	4	27	Dido	No Angel	Cheeky/Arista	A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	36	36	5	Raf	Iperbole	CGD / East West	CH.I	70	53	4	Electric Light Orchestra	Zoom	Epic	CH.D.NL.N	
4	3	4	Travis	The Invisible Band	Independiente / Sony	A.CH.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.POL.S.WA	37	40	7	Creedence Clearwater Revival	Platinum	Amigo	DK.N.S	71	67	14	2Pac	Until The End Of Time	Interscope	D.FL.UK.IRL.NL	
5	6	3	D-12	Devil's Night	Shady / Interscope	A.CH.D.DK.FL.FUK.IRL.I.NL.N.S.WA	38	37	37	Eros Ramazzotti	Stilelibero	Ariola	A.CH.D.FL.GRE.HUN.I.NL.WA	72	61	35	Garou	Seul - Columbia		CH.FWA	
6	5	3	Faithless	Outrospective	Cheeky/Arista	A.CH.D.DK.FIN.FL.UK.GRE.IRL.NL.N.S.WA	39	82	2	Soundtrack	Tomb Raider	Elektra	A.CH.D.E.FN.WA	73	RE		Thomas D	Reflektor Falke Lektionen In Demut	Columbia	A.CH.D	
7	8	11	Destiny's Child	Survivor	Columbia	A.CH.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	40	28	22	Eva Cassidy	Songbird	Hot Records / Blix Street	CH.D.UK.IRL	74	68	5	Ich Troje	AD 4	Izabelin		POL
8	9	8	Bob Marley & The Wailers	One Love	The Very Best Of Bob Marley	Island	A.CH.D.DK.E.FL.UK.GRE.IRL.I.NL.N.P.S.WA	41	46	20	Wheatus	Wheatus	Columbia	A.CH.D.FL.UK.IRL.WA	75	58	3	Madonna	The Immaculate Collection	Maverick / Warner Bros.	D.UK.IRL
☆☆☆☆ SALES BREAKER ☆☆☆☆							42	RE		Patrick Bruel	Rien Ne S'Efface (Live)	RCA	CH.FWA	76	63	17	No Angels	Elle'Ments	Polydor	A.CH.D	
9	15	15	Gorillaz	Gorillaz	Parlophone	A.CH.D.DK.FIN.FL.FUK.GRE.IRL.I.NL.POL.P.S.WA	43	49	2	Raúl	Haciendo Trampas	Horus	E	77	54	34	The Beatles	1	Apple		UK.IRL.I.NL
10	13	4	Blink 182	Take Off Your Pants And Jacket	MCA	A.CH.D.FL.FUK.GRE.IRL.I.NL.S.WA	44	33	2	Marti Pellow	Smile	Mercury	UK	78	RE		Olsen Brothers	Walk Right Back	CMC		DK
11	7	8	Bon Jovi	One Wild Night Live 1985 - 2001	Mercury	A.CH.D.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P	45	50	7	Yannick Noah	Yannick Noah	Saint George / Columbia	FWA	79	RE		David Gray	White Ladder	IHT / East West		UK.IRL
12	11	25	Linkin Park	Hybrid Theory	Maverick / Warner Bros.	A.CH.D.FIN.FL.UK.GRE.HUN.IRL.NL.POL.P.S.WA	46	32	14	Rammstein	Mutter	Motor	A.CH.CZE.D.FL.NL.POL	80	77	10	Gabrielle	Rise	Go! Beat / Polydor		UK.IRL
13	10	9	R.E.M.	Reveal	Warner Bros.	A.CH.CZE.D.DK.E.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	47	43	9	Eddy Grant	The Greatest Hits	East West	A.FIN.UK.IRL.S	81	RE		Coldplay	Parachutes	Parlophone		FUK.IRL.N.S
14	12	3	Muse	Origin Of Symmetry	Taster / Mushroom	A.CH.D.E.FL.FUK.GRE.IRL.I.NL.WA	48	35	2	Lisa Stansfield	Face Up	Arista	A.CH.D.UK.I	82	62	7	Bob Dylan	The Essential Bob Dylan	Columbia / Sony Music Media		E.UK.GRE.IRL
15	16	4	BAP	Aff Und Zo	Electrola / EMI	CH.D	49	NE		James	Pleased To Meet You	Mercury	UK	83	NE		Bonnie Tyler	Greatest Hits	Sanctuary		UK
16	14	5	Radiohead	Amnesiac	Parlophone	A.CH.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.POL.P.S.WA	50	42	7	Manolo Garcia	Nunca El Tiempo Es Perdido	Ariola	E	84	76	4	Ted Gördestad	Dropper Av Solregn	Polar		S
17	17	8	Depeche Mode	Exciter	Mute	A.CH.CZE.D.DK.E.FIN.FL.FG.RE.HUN.I.POL.S.WA	51	47	3	Rainhard Fendrich	Mönnersache	Ariola	A.CH.D	85	71	2	Iced Earth	Horror Show	Nuclear Blast		A.D.F
18	18	5	Safri Duo	Episode II	Universal	A.CH.D.DK.FL.NL.N.S	52	57	17	Crazy Town	The Gift Of Game	Columbia	A.CH.D.FIN.GRE.HUN.POL.P	86	81	2	Eminem	The Slim Shady LP	Interscope		UK
19	20	39	Limp Bizkit	Chocolate Starfish And The Hotdog Flavored Water	Interscope	A.CH.D.FIN.FL.UK.GRE.HUN.IRL.I.NL.POL.P.S.WA	53	86	2	Twarres	Stream	Strengholt / EMI	FL.NL.WA	87	RE		LeAnn Rimes	I Need You	Curb / Warner / EMI		CH.DK.FIN.FL.FUK
20	23	6	The Eagles	The Very Best Of The Eagles	Elektra	CH.D.FIN.FL.UK.IRL.I.NL.N.WA	54	51	3	Ricky Martin	La Historia (Greatest Hits / Spanish)	Columbia	IS	88	65	5	Tamara	Siempre - Muxxic			E
21	31	2	Tricky	Blowback	Anti / Epitaph	A.CH.D.FIN.FL.FUK.I.NL.N.FWA	55	69	37	U2	All That You Can't Leave Behind	Island	A.CH.FL.FUK.IRL.I.NL.WA	89	99	4	Henri Salvador	Chambre Avec Vue	Source / Virgin		FWA
22	21	2	883	Uno In Piu'	CGD / East West	CH.I	56	55	10	De Palmas	Marcher Dans La Sable	Polydor	CH.FWA	90	95	5	St. Germain	Tourist	Blue Note / EMI		CH.FL.FG.RE.NL.WA
23	22	17	Daft Punk	Discovery	Labels / Virgin	A.CH.D.FL.FUK.GRE.IRL.NL.WA	57	48	8	Tool	Lateralus	Tool Dissection / Volcano	A.CH.D.FIN.FL.GRE.NL.N.POL	91	92	2	Fonky Family	Art De Rue	S.M.A.L.L. / Sony		FWA
24	30	5	Soundtrack	Bridget Jones's Diary	Mercury	E.NL.POL	58	80	24	Jennifer Lopez	J.Lo	Epic	CH.D.FL.UK.GRE.I.NL.WA	92	96	2	Tiromancyno	La Descizione Di Un Attimo	Virgin		I
25	27	13	Stereophonics	Just Enough Education To Perform	V2	FL.UK.IRL.NL.WA	59	60	8	Geri Halliwell	Scream If You Wanna Go Faster	EMI	A.CH.D.FL.UK.HUN.I	93	RE		Craig David	Born To Do It	Wildstar / Edel		CH.FUK.WA
26	25	55	Anastacia	Not That Kind	Epic	A.CH.D.FIN.FUK.HUN.I.NL.WA	60	44	3	Sisqo	Return Of Dragon	Def Soul	CH.D.FL.FNL.WA	94	NE		Michal Zebrowski	Lubie, Kiedy Kobieta...	Ariola		POL
27	41	5	MC Solaar	Cinquième As	East West	CH.FWA	61	75	2	Edoardo Bennato	Afferrare Una Stella	WEA	I	95	72	4	Mittermeier	Mittermeier & Friends	BMG Köln		D
28	26	43	Madonna	Music	Maverick / Warner Bros.	A.CH.D.FL.FUK.NL.WA	62	59	12	Nelly	Country Grammar	Fo'Reel / Universal	D.FL.UK.IRL.NL.WA	96	NE		Gigi D'Alessio	Il Cammino Dell'Eta'	RCA		I
29	24	10	Soundtrack	Le Fabuleux Destin D'Amelie Poulain	Labels / Virgin	CH.FWA	63	56	7	Tomas Ledin	Festen Har Börjat	Ett Samlings1972-2001	Anderson	97	52	5	Manu Chao	Clandestino	Virgin		CH.FL.FG.RE.WA
30	29	13	Vasco Rossi	Stupido Hotel	EMI	CH.I	64	NE		2-Raum Wohnung	Kommt Zusammen	BMG Köln	A.D	98	97	4	Anssi Kela	Nummela	RCA		FIN
31	19	2	Basement Jaxx	Rooty	XL Recordings	DK.FL.UK.IRL.NL.N	65	66	16	Billy Joel	The Ultimate Collection	Columbia / Sony Music TV	UK.IRL.NL.S	99	83	42	La Oreja De Van Gogh	El Viaje De Copperpot	Epic		E
32	39	4	Kastelruther Spatzen	Jedes Abenrot Ist Ein Gebet	Koch	A.CH.D	66	64	7	K-Otic	Bulletproof	Jive / Zomba	NL	100	91	5	Joshua Kadison	Vanishing America	Electrola / EMI		CH.D
33	NE		Blackmore's Night	Fires At Midnight	Edel	A.CH.D	67	45	4	Scoter	We Bring The Noise	Club Tools / Edel	A.CZE.D.FIN.S								

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.

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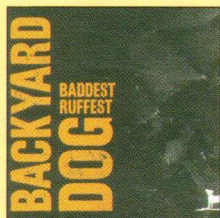
The pick of the week's new singles
by Siri Stavenes Dove & Miriam Hubner



WHEATUS A LITTLE RESPECT (Columbia)

Release date: July 2 (UK)
This trio from Long Island in the US hit the mainstream earlier this year with teen anthem *Teenage Dirtbag*, and have now followed that record up here with *A Little Respect*—a cover of the 1980s hit from UK synth duo Erasure. Wheatus' version is an up-beat, sing-along rock ballad which manages to remain true to the original and, as such, is instantly recognisable. The track also hits home with those unfamiliar with the original. "I think it's one of those songs you have to listen to four to five times before you like it," says head of music at Radio 105 (CHR) in Switzerland Matthias Völlm, adding that the Erasure song was not a hit in Switzerland. "When I first heard it I didn't think it was as good as *Teenage Dirtbag*," he continues, explaining that the previous single made it onto the station's A-list for a long time. "This one is on the B-list now, but could be even bigger," says Völlm who predicts a top 20 entry in the Swiss singles chart. **SSD**

Currently played at: Bayern 3/Germany, Delta Radio/Germany, N-Joy Radio/Germany, Couleur 3/Switzerland, Radio FFH/Germany, The Voice/Denmark, ANR Hit FM/Denmark, Kiss 909/Greece, Radio M-1/Lithuania



BACKYARD DOG BADDEST, RUFFEST

(East West)
Release date: June 25 (UK), rest of Europe tbc
Backyard Dog are a four-piece from London featuring Anif, a musician with a background in acid-jazz and hip-hop, vocalist Lloyd, and producers Parrot and Orbin Taylor-Firth. Parrot was in All Seeing I and Taylor-Firth used to be involved in trip-hop outfit Nightmares On Wax. *Baddest, Ruffest* is the first single taken off Backyard Dog's debut album *All In A Day*, which came out in the UK on July 9 and is scheduled for release in the rest of Europe at the end of the summer. The single is characterised by an uptempo ska beat and ragga vocals, while a reggae synth line provides an energetic, urban feel. In the UK the track is picking up heavy airplay on the back of an A-list rating at BBC Radio 1 (CHR) and the act have just been added to the dance stage at the Carling Weekend festival in August. Mark Findlay, programmer at dance station Beat 106, says: "I like the single a lot—it's very good and a bit different, more upbeat than most mainstream pop. We play it alongside acts like D-12 and our dance stuff. I think it's doing quite well in the UK and it will probably make it to the top 10. It also has potential to make it in Europe." **MH**

Currently playing at: BBC Radio 1/UK, Vibe FM/UK, MTV UK, The Box/UK, Beat 106/UK, Power FM/UK, Atlantic 252/Ireland, Kiss TV/UK

Eurochart A/Z Indexes

Hot 100 singles

19-2000	32	La Voix Des Sages	47
A Little Respect	7	Lady Marmalade	1
A Ma Place	61	Let U Go	85
Adriano (Letzte Warnung)	52	Let's Get Back To Bed Boy	20
All For You	81	Me Gustas Tu	37
All I Want	46	Miss California	4
All Rise	41	More Than That	34
Angel	2	My Only Love	25
Another Chance	5	My Way	56
Another Day In Paradise	9	No More (Baby I'Ma Do Right)	98
Another Lover	77	On Dit Dans La Rue	91
Anthem #5	92	On The Move	43
Baddest, Ruffest	86	One In A Million	49
Be.Angel	93	Out Of Reach	89
Bob & Vanessa	74	Parler Tout Bas	78
Bow Wow (That's My Name)	10	Perfect Bliss	62
Butterfly	31	Perfect Gentleman	23
Cambodia	63	Play	50
Can't Fight The Moonlight	75	Played-A-Live (The Bongo Song)	12
Clint Eastwood	11	Pop	69
Cold As Ice/Ante Up	60	Posse (I Need You On The Floor)	68
Country Roads	73	Pretending	51
Crawling	65	Près De Moi	17
Daddy DJ	24	R&B 2 Rue	80
Digital Love	53	Ride Wit Me	33
Do You Really Like It?	67	Romeo	72
Don't Stop Movin'	70	Sing	48
Dream To Me	83	So What If I	57
Electric Avenue (Remix)	58	Starlight	26
Elevation	36	Supergirl	95
Elle	82	Survivor	29
Femmes (Cette Foi, Je Sais...)	90	Teenage Dirtbag	42
Fiesta	39	Thank You	38
Follow Me	18	The Girl In Red	54
Get Ur Freak On	59	The Rock Show	35
Hash Pipe	79	The Way To Your Love	21
Hasta La Vista	6	There You'll Be	8
Have A Nice Day	87	Trop Peu De Temps	28
Heaven Is A Halfpipe	16	Turn The Tide	71
Here With Me	64	Turn	97
Iko Iko	96	U Remind Me	13
I'm Like A Bird	76	Until The End Of Time	22
Irresistible	19	Uptown Girl	44
It Wasn't Me	27	We Come 1	15
It's Raining Men	3	What It Feels Like For A Girl	66
Je N'ai Que Mon Ame	30	What Took You So Long?	40
Jeanny	100	Whole Again	14
J'Voulais	55	Who's That Girl?	45
La La La	84	You Are Alive	99
La Main Dans La Main	94	You're My Mate	88

Billboard

TOP 20 US SINGLES

JULY 12, 2001

TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
> 1	1	U REMIND ME ARISTA	USHER
> 2	5	HIT 'EM UP STYLE (OOPS!) RUFF RYDERS/INTERSCOPE	BLU CANTRELL
> 3	4	LET ME BLOW YA MIND REDZONE/ARISTA	EVE FEAT. GWEN STEFANI
4	6	PEACHES & CREAM BAD BOY/ARISTA	112
5	2	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
> 6	7	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
7	3	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
> 8	8	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
> 9	17	ALL OR NOTHING J	O-TOWN
> 10	10	DRIVE IMMORTAL/EPIC	INCUBUS
11	11	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
12	14	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
> 13	—	WHERE THE PARTY AT SO SO DEF/COLUMBIA	JAGGED EDGE WITH NELLY
14	9	RIDE WIT ME FO' REAL/UNIVERSAL	NELLY FEAT. CITY SPUD
> 15	20	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	STAINED
16	13	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
> 17	—	SOMEONE TO CALL MY LOVER VIRGIN	JANET
> 18	15	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
19	19	FILL ME IN WILDSTAR/ATLANTIC	CRAIG DAVID
20	12	SUPERWOMAN PT.II EASTWEST/EEG	LIL' MO FEAT. FABOLOUS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
> 1	2	DEVILS NIGHT SHADY/INTERSCOPE	D-12
2	1	NEW SONGS IN A MINOR J	ALICIA KEYS
> 3	4	BREAK THE CYCLE FLIP/ELEKTRA/EEG	STAINED
4	3	JAGGED LITTLE THRILL SO SO DEF/COLUMBIA/CRG	JAGGED EDGE
5	6	SURVIVOR COLUMBIA/CRG	DESTINY'S CHILD
> 6	NE	LIL' ROMEO SOULJA/PRIORITY	LIL' ROMEO
7	10	THE FAST AND THE FURIOUS MURDER INC./DEF JAM/IDJMG	SOUNDTRACK
8	8	TAKE OFF YOUR PANTS AND JACKET MCA	BLINK 182
9	7	MOULIN ROUGE TWENTIETH CENTURY FOX FILM CORP/INTERSCOPE	SOUNDTRACK
10	11	FREE CITY FO' REAL/UNIVERSAL	ST. LUNATICS
11	13	(HYBRID THEORY) WARNER BROS.	LINKIN PARK
12	12	LUTHER VANDROSS J	LUTHER VANDROSS
13	5	THE REASON ROC-A-FELLA/DEF JAM/IDJMG	BEANIE SIGEL
> 14	18	O BROTHER WHERE ART THOU? MERCURY (NASHVILLE)	SOUNDTRACK
15	15	NOW 6 SONY/ZOMBA/UNIVERSAL/EMI/EPIC	VARIOUS ARTISTS
16	9	I'M ALREADY THERE BNA/RIG	LONESTAR
> 17	20	ALL FOR YOU VIRGIN	JANET JACKSON
18	16	DROPS OF JUPITER AWARE/COLUMBIA/CRG	TRAIN
19	19	MISS E...SO ADDICTIVE THE GOLD MIND/ELEKTRA/EEG	MISSY "MISDEMEANOR" ELLIOTT
20	—	PART III BAD BOY/ARISTA	112

> Records with greatest sales and/or airplay gains. © 2001, Billboard/BPI Communications Inc.

Top 100 albums

2Pac	71	Anssi Kela	98
2-Raum Wohnung	64	K-Otic	66
883	22	Tomas Ledin	63
Alizee	68	Limp Bizkit	19
Anastacia	26	Linkin Park	12
BAP	15	Jennifer Lopez	58
Basement Jaxx	31	Madonna	28
The Beatles	77	Madonna	75
Edoardo Bennato	61	Bob Marley & The Wailers	8
Blackmore's Night	33	Ricky Martin	54
Blink 182	10	Mittermeier	95
Bon Jovi	11	Muse	14
Patrick Bruel	42	Nelly	62
Eva Cassidy	40	No Angels	76
Adriano Celentano	69	Yannick Noah	45
Manu Chao	2	Olsen Brothers	78
Manu Chao	97	La Oreja De Van Gogh	99
Cplay	81	De Palmas	56
Crazy Town	52	Marti Pellow	44
Creedence Clearwater Revival	37	Radio	43
Thomas D	73	Radiohead	16
Gigi D'Alessio	96	Raf	36
D-12	5	Eros Ramazzotti	38
Daft Punk	23	Rammstein	46
Craig David	93	R.E.M.	13
Depeche Mode	17	LeAnn Rimes	87
Destiny's Child	7	Vasco Rossi	30
Dido	3	Roxy Music	34
Bob Dylan	82	Safri Duo	18
The Eagles	20	Henri Salvador	89
Electric Light Orchestra	70	Scoter	67
Eminem	86	Shaggy	1
Faithless	6	Sisqo	60
Rainhard Fendrich	51	MC Solaar	27
Fonky Family	91	Soundtrack - Bridget Jones's Diary	24
Gabrielle	80	Soundtrack - Le Fabuleux Destin D'Amelie	29
Manolo Garcia	50	Soundtrack - Pearl Harbor	35
Garou	72	Soundtrack - Tomb Raider	39
St. Germain	90	Lisa Stansfield	48
Ted Gärdestad	84	Stereophonics	25
Gorillaz	9	Tamara	88
Eddy Grant	47	Tiromancyno	92
David Gray	79	Tool	57
Geri Halliwell	59	Travis	4
Iced Earth	85	Tricky	21
Ich Troje	74	Twarres	53
James	49	Bonnie Tyler	83
Billy Joel	65	U2	55
Joshua Kadison	100	Wheatus	41
Kastelruther Spatzten	32	Michal Zebrowski	94

DANCE BEAT

The weekly dance chart comment by Harald Roth

Safri Duo's sophomore track *Samb-A-Dagio* (Universal) goes up to three from 10 this week and also debuts at number two in the Movers Chart. The track looks set to repeat the success of its predecessor *Played-A-Live (Bongo Song)* which peaked at number one in the M&M European Dance Traxx chart, and climbs this week up to number five after no less than 31 weeks in the top 100. The Danish percussionists are consequently responsible for two tracks in the top five simultaneously.

Roger Sanchez's *Another Chance* (R-Senal/Defected) moves up to 10 from last week's 12. Regional debuts in Germany, France and Belgium are responsible for the movement of the track, which went straight in at number one in the official UK singles chart last week.

Canadian act Delirium's *Innocente (Falling In Love)* (Nettwerk), looks set to follow in the footsteps of the previous single *Silence*—a steady climb paired with chart longevity. Now in it's 10th week in the top 100, *Innocente* surges from number 18 to 11, having peaked at four a while back, thanks to increased sales in Britain and Ireland.

Identified as a potential summer hit in this column, Superman Lovers' *Starlight* (Vogue/BMG) climbs nine notches to a new peak at 13. The gain is based on good performances throughout Scandinavia, as well as continued interest in Belgium and the act's native France.

Kai Tracid's *Too Many Times* (Tracid Traxxx) is the highest new entry in the top 40 this week. The track comes in at 17, and is number one in the Movers Chart, based on great support in native Germany and in Belgium.

Full Intention feat. Shena's *I'll Be Waiting*, released on the act's own Dtension label, is also new in the Top 40, at 33. The track has been around for a while without making any real impact, but it is now up and running after UK label Ministry Of Sound snapped up the rights through its Rulin imprint.

Queuing up to enter the Top 40 in the coming weeks are Rhythm Masters feat. Diane Charlemagne's *Underground* (Black & Blue), DJ Jean's *Lift Me Up* (Mo'Bizz/ Digidance) and Shaft's *Kiki Riri Boom* (Wonderboy/Universal Music TV).

THIS WEEK'S MOVERS

- | | | |
|----|-------------------------------------|---|
| 1 | Too Many Times | Kai Tracid (Tracid Traxxx) |
| 2 | Samb-A-Dagio | Safri Duo (Universal) |
| 3 | 7 Colours | Lost Witness (Data/MOS) |
| 4 | I'll Be Waiting | Full Intention present Shena (Dtension) |
| 5 | Innocente (Falling In Love) | Delirium feat. Leigh Nash (Nettwerk) |
| 6 | Underground | Rhythm Masters feat. Diane Charlemagne (Black & Blue/Neo) |
| 7 | You Can't Stop Us (Loveparade 2001) | The Love Committee (Low Spirit/RCA) |
| 8 | Fire Wire | Cosmic Gate (EMI) |
| 9 | U Remind Me | Usher (LaFace) |
| 10 | Someone To Call My Lover | Janet Jackson (Virgin) |

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 30 - www.mis-charts.de	Original Label Reports Charted - BPM	Peak CO
1	1	11	WE COME 1 Faithless	*** NO.1 *** [8th week] CP(78%): Uk.D1.H.S.Dk.N.Fi1.I.Au.F.B.Cz.E.Hun.Fi2.D2. / S(22%): Uk.D.B.Cz.Pol.Ir. - 136	Cheeky/Arista (BMG)	1 U.K.
2	2	7	ELECTRIC AVENUE 2001 Eddy Grant	CP(83%): Uk.D1.H.S.Dk.N.Fi1.I.F.Pol.Hun.Por.D2. / S(17%): D.H.Ir. - 124	Ice/EastWest (Warner)	2 Guay.
3	10	5	★ SAMB-A-DAGIO Safri Duo	CP(78%): D1.S.Dk.N.Fi1.B.Hun.D2. / S(22%): D.B.F.Pol. - 139	Universal	3 Dk
4	3	4	DIGITAL LOVE Daft Punk	CP(63%): D1.Au.F.B.Hun.D2. / S(37%): Uk.D.F.Ir. - 125	Labels (Virgin)	3 F
5	6	31	★ PLAYED-A-LIVE (THE BONGO SONG) Safri Duo	CP(80%): Fi1.Au.F.Cz.Fi2.D2. / S(20%): F.Cz.Pol. - 135	Universal	1 Dk
6	5	13	BEL AMOUR Bel Amour (Franck Keller Jr. feat. Sydney)	KLR Music (Cyber Productions)/Credence & Milk+Sugar & Hypnotic & edel & Time CP(72%): D1.H.I.Pol.Hun.Por.D2. / S(28%): Uk.D.H. - 126		5 F
7	4	14	LET U GO ATB	CP(85%): Uk.S.N.Fi1.I.Au.Cz.E.D2. / S(15%): Uk.Cz.Pol. - 133	Kontor/Urban (Universal)	4 D
8	8	20	★ ON THE MOVE Barthezz	Tremolo (Purple Eye Entertainment) & Scandinavian & Universal CP(84%): S.N.Au.F.B.Cz.Hun.D2. / S(16%): B.F.Cz. - 143		3 H
9	7	9	★ THIS TIME AROUND/RESPECT THE COCK Phats & Small	CP(74%): D1.S.Dk.N.Fi1.Hun.D2. / S(26%): Uk.D. - 127	Multiply (Telstar)/edel	7 U.K.
10	12	4	★ ANOTHER CHANCE Roger Sanchez	CP(96%): Uk.D1.Dk.N.Fi1.F.B.Hun. / S(4%): B. - 129	R-Senal/Defected	10 USA
11	18	10	★ INNOCENTE (FALLING IN LOVE) Delirium feat. Leigh Nash	CP(51%): Uk.H.B.E.Hun.D2. / S(49%): Uk.B.Ir. - 140	Nettwerk/Yris (N.E.W.S.)	4 Can.
12	11	11	★ NEW YEAR'S DUB Musique Vs. U2	CP(83%): D1.S.N.I.F.Pol.E.Hun.D2. / S(17%): D.Ir. - 137	Serious	8 U.K.
13	22	14	★ STARLIGHT The Supermen Lovers	CP(71%): D1.S.Dk.N.Fi1.I.F. / S(29%): B.F. - 128	Vogue/BMG	13 F
14	14	9	NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy	CP(69%): Uk.D1.S.N.Hun.Por.D2. / S(31%): Uk.D.Ir. - 125	Peppermint Jam/Positiva (EMI)	4 D
15	9	19	I WANNA BE U Chocolate Puma	CP(85%): D1.S.Dk.N.Fi1.F.E.Hun.D2. / S(14%): B. - 130	United Recordings/Cream/Parlophone (EMI)	8 H
16	13	7	ROMEO/WHERE'S YOUR HEAD AT Basement Jaxx	CP(69%): D1.S.Dk.N.Fi1.F.Pol.D2. / S(31%): Uk.Ir. - 127	XL Recordings (Beggars Group)	13 U.K.
17	NEW	1	★ TOO MANY TIMES Kai Tracid	CP(64%): D1.D2. / S(36%): D.B. - 138	Tracid Traxxx	17 D
18	16	6	BE COOL Paffendorf	CP(84%): H.Au.Hun.D2. - 140	Gang Go (edel)	16 D
19	21	16	10 IN 01 Members Of Mayday	CP(34%): H.B.Cz.D2. / S(66%): Uk.H.B.Cz.Pol.Ir. - 139	Low Spirit/RCA (BMG-HH)	19 D
20	15	12	YOU ARE ALIVE Fragma	CP(96%): N.Fi1.I.Au.Cz.Pol.E.Fi2.D2. / S(4%): Cz. - 136	Gang Go/Orbit/Universal	7 D
21	30	4	★ HIPHOPPING Klubbheads	CP(74%): D1.H.Au.Hun.D2. / S(26%): H. - 138	D'N'A (Digidance)	21 H
22	20	9	FLIGHT 643 DJ Tiesto	CP(71%): H.E.Hun. / S(29%): H.Ir. - 135	Magik Muzik/Nebula (Virgin)	20 H
23	26	5	ANGEL Shaggy feat. Rayvon	CP(84%): D1.Au.Hun.D2. / S(16%): D.F. - 139	MCA (Universal)	18 Jam
24	17	8	O (OVERDRIVE) D.J. Scot Project	CP(54%): D1.Au.Hun.D2. / S(46%): D.F. - 139	Overdose/EMI	16 D
25	33	4	★ MIAMI POP Phil Fuldner Works 2	CP(65%): D1.Hun.D2. / S(35%): D. - 127	Kosmo/Urban (Universal)	25 D
26	29	3	★ EXHALE System F feat. Armin van Buuren	CP(81%): H.E.Hun. / S(19%): H. - 138	Tsunami (Purple Eye Entertainment)	26 H
27	39	50	★ MEET HER AT THE LOVE PARADE Da Hool	CP(88%): Uk.Hun. / S(12%): D. - 133	Kosmo/Manifesto (Universal)	4 D
28	27	11	PLAY Jennifer Lopez	CP(91%): S.Dk.Fi1.F.Fi2.D2. / S(9%): Pol. - 126	Epic (Sony)	6 Puer.
29	44	14	★ HAPPINESS Sound De-Zign (Sounddesign)	CP(84%): S.Dk.N.Fi1.I. - 139	World Of Dance/Iceberg	29 H
30	19	9	ROCK DA FUNKY BEATS Public Domain feat. Chuck D	CP(32%): Au.Cz.Hun.D2. / S(68%): Uk.F.Cz.Pol.Ir. - 140	Slinky Music/SINE (Sony)	7 U.K.
31	23	9	SOMEBODY Shortie Vs. Black Legend	CP(84%): Uk.Dk.F.Hun.D2. - 128	Rise (Time)/Deep Culture (Warner) & Eternal (Warner)	9 Italy
32	32	6	PROMISED LAND Joe Smooth	CP(68%): Uk.Fi1.Pol.E. / S(32%): Uk.B. - 123	D.J. International/Global Cuts (R&S)	32 USA
33	NEW	1	★ I'LL BE WAITING Full Intention present Shena	CP: Uk.	Dtension/Rulin (Ministry Of Sound)	33 U.K.
34	35	11	WHAT IT FEELS LIKE FOR A GIRL Madonna	CP(96%): H.Dk.N.Fi1.I.Cz.Hun.Fi2. / S(4%): Cz. - 138	Maverick (Warner Music)	4 USA
35	81	5	★ RHYTHMIC BAZZ Yves Deruyter	CP: D1.H.E.Hun.D2. - 140	Bonzai (Lightning)	35 B
36	43	4	★ POSSE (I NEED YOU ON THE FLOOR) Scooter	CP(77%): Au.Cz.Pol.Fi2.D2. / S(23%): F.Cz.Pol. - 140	Sheffield Tunes (edel)	36 D
37	38	3	SOUL HEAVEN Goodfellas	CP: Uk.	Ocean Trax/Azuli	37 Italy
38	47	9	★ DADDY DJ Daddy DJ	CP: S.Dk.N.Fi1.E.Fi2. - 140	M6 Interaction/SINE (Sony)	38 F
39	34	6	MUZAK Trisco	CP(31%): Uk.Fi1.E.Hun. / S(69%): Uk.Ir.	Vinyl Addiction/Positiva (EMI)	34 U.K.
40	46	35	TURN THE TIDE Liquid feat. Silvy (Sylvr)	CP(94%): Au.Cz.D2. / S(6%): Cz. - 128	B Quadrat (BYTE)	40 B

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), CIN 12-INCH SINGLES (S), Ir=Ireland; Chart-Track DANCE SINGLES (S); DE=Germany; DDC=Deutsche Dance Charts CLUBPLAY (=D/CP), German-DJ Playlist (=D/CP), DDC Top 30 SALES (S); AU=Austria; DEEJAY TOP 4TY (CP); F=France; EXTRA LABEL - Musibox System (CP), MAXI DANCE (S) • © ETUDES & PERFORMANCES; H=Holland; IDP Dance Board 50 (CP), Stichting Mega Charts DANCE TRENDS (S); B=Belgium; IDP's Belgian Dance Chart (CP), ULTRATOP 40 DANCE (S); DK=Denmark; M&I SERVICE dancechart.dk (CP); S=Sweden / N=Norway / FI=Finland; DeeJay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Fi2=Finland; Discopress Oy SUOMEN DISKOLISTA (CP); I=Italy; Musica & Dischi s.r.l. - Top 50 Discoteche (CP) & Canali Vendita MIX (S); E=Spain; DeeJay magazine TOP 50 (CP); Por=Portugal; DANCE CLUB magazine (CP); Pol=Poland; Top 30 Dance Chart (CP), DJ Promotion DJ Top 50 (S); Cz=Czech Republic; Czech Dance Chart (CP + S); Hun=Hungary; XinJoy Club Chart (CP).

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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

Missy 'Misdemeanour' Elliot feat. Ludacris
One Minute Man
 (Elektra)

"Missy is THE lady in modern R&B/Hip Hop. Her influence on other artist is massive, and she herself has made a hit. Missy is 'So Addictive!'"



Eik Frederiksen
 editor of music policy
 DR P3/Denmark

**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

Angie Martinez feat. Wyclef Jean/Coast 2 Coast
 Mariah Carey/Loverboy
 Bel Amour/Bel Amour
 Sylvester/Forever In Love

**UK:
 BBC RADIO 1**



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

Jennifer Lopez/Ain't It Funny
 Atomic Kitten/Eternal Flame
 Groove Armada/Superstylin'
 De Nada/Love You Anyway
 So Solid Crew/21 Seconds
 Radiohead/Knives Out
 M.O.P./Ante Up

**SPAIN:
 LOS 40 PRINCIPALES**



MUSIC MANAGER: JAIME BARO
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY
 GROUP/OWNER: SER
www.los40.com

Geri Halliwell/Scream If You Wanna Go Faster
 Fundacion Tony Manero/Supersexy Girl
 Westlife/When You're Looking Like That
 Just Us/What A Night
 Bon Jovi/It's My Life
 Jamiroquai/Little L
 Fun-TC/Crazy
 U2/Elevation

**SWEDEN:
 RIX FM**



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

Jessica Folcker/Crash Like A Wrecking Ball
 Lisa Miskovsky/Driving One Of Your Cars
 Friends/I'd Love You To Want Me
 Roxette/Real Sugar

**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

Stereo MC's/We Belong in This World Together
 Sahara Hotnights/Only The Fakes Survive
 Standfast/Look At Me Now
 Army Of Lovers/Hands Up
 Mary J. Blige/Family Affair
 3LW/Playa's Gonna Play
 Faith Hill/There You'll Be
 Cerrone/Give Me Love
 India.Arie/Brown Skin
 Dane/Another Lover
 New Order/Crystal
 Jamiroquai/Little L

**ITALY:
 RADIO DEEJAY NETWORK**



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

Depeche Mode/I Feel Loved
 Paola & Chiara/Fino Alla Fine
 Basement Jaxx/Romeo
 Faithless/We Come 1
 Standfast/Carcashes
 Madonna/Amazing
 Limp Bizkit/My Way
 Plastico/Paranoia
 'N Sync/Pop
 Naive/Joy Is

**UK: 95.8
 CAPITAL FM**



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

Geri Halliwell/Scream If You Wanna Go Faster
 Janet Jackson/Someone To Call My Lover
 Mariah Carey/Loverboy
 U2/Elevation

**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

Missy Elliott featuring Ludacris/One Minute Man
 Chemical Brothers/It All Began In Africa
 Depeche Mode/I Feel Loved
 The Strokes/Hard To Explain
 Beatchuggers/Soulshaker
 Goodfellaz/Soulhaven
 Jamiroquai/Little L
 Hush/If I Was

**HOLLAND:
RADIO 538**



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

Train/Drops Of Jupiter (Tell Me)
 Safri Duo/Samb-A-Dagio
 Usher/U Remind Me
 D-12/Purple Hills
 Lauren/O-Ayo

**FRANCE:
SKYROCK**



GM/PROG. DIRECTOR: LAURENT BOUNEAU
 FORMAT: URBAN
 SERVICE AREA: NATIONAL
 GROUP/OWNER: ORBUS
www.skyrock.com

Nelly feat. City Spud/Ride Wit Me
 Fonky Family/Entre Deux Feux
 D-12/Ain't Nuttin' But Music
 Usher/U Remind Me
 Wallen/Mes Rêves
 R. Kelly/Fiesta

**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

Anastacia/Made For Lovin' You
 Mitchell/Not Around
 Coldplay/Shiver
 D-12/Purple Hills

**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

Eve feat. Gwen Stefani/Let Me Blow Ya Mind
 Roger Sanchez/Another Chance
 Jennifer Lopez/Ain't It Funny
 K2/Get On Top

**SPAIN:
CADENA100**



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

Cañaman/Vacaciones De Verano
 La Tercera Republica/Tu Tranquilo
 Danza Invisible/Cuanto, Cuanto
 Ricardo Igea/Gafeina

**BELGIUM:
VRT STUDIO BRUSSELS**



HEAD OF MUSIC: GERRIT KERRENANS
 FORMAT: ALTERNATIVE
 SERVICE AREA: BRUSSELS
 PLAYLIST MEETING: TUESDAY PM
 GROUP/OWNER: PUBLIC BROADCASTER
<http://studiobrussel.be>

Roger Sanchez/Another Chance
 Slam/Lifetimes

**AUSTRIA:
Ö3**



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

Wyclef Jean/Perfect Gentleman
 Madonna/Amazing

**NORWAY:
NRK PETRE**



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

Destiny's Child/Bootylicious

**GERMANY:
ANTENNE BAYERN**



PROG. DIRECTOR: STEPHAN OFFIEROWSKI
 FORMAT: AC
 SERVICE AREA: BAVARIA
 GROUP/OWNER: INDEPENDENT
www.antennebayern.de

Uncle Kracker/Follow Me
 Travis/Sing

**GERMANY:
94.3 RS2**



HEAD OF MUSIC: SIMONE FREUND
 FORMAT: HOT AC
 SERVICE AREA: BERLIN-BRANDENBERG
 GROUP/OWNER: INDEPENDENT
www.rs2.de

Itgirls/My Heart It Feels Like ... Dub Dub
 Gigi D'Agostino/L'Amour Toujours
 Nelly Furtado/I'm Like A Bird
 Shaggy feat. Rayvon/Angel
 Sylvester/Turn The Tide

**UK:
KISS 100**



HEAD OF MUSIC: SIMON LONG
 FORMAT: DANCE
 SERVICE AREA: LONDON
 PLAYLIST MEETING: THURSDAY PM
 GROUP/OWNER: EMAP
www.kiss100.com

Eve feat. Gwen Stefani/Let Me Blow Ya Mind
 So Solid Crew/21 Seconds
 Mariah Carey/Loverboy

**FRANCE:
FUN RADIO**



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

Janet Jackson/Someone To Call My Lover
 Doingtime/I Was A Yeh Yeh Girl
 Gomes Et Tavares/Les Ripoux
 Phoenix/Too Young

ON THE AIR

M&M's weekly airplay analysis column

As Dido's *Thank You* (Cheeky) only lasted for two weeks at the top of the European Radio Top 50, Shaggy secures his second number one in the chart this week with *Angel* (MCA). The track, featuring the vocals of Rayvon, has already peaked at number one in M&M's Eurochart Hot 100 Singles and has spent ten weeks in the Radio Top 50.



Twenty-two-year-old US R&B artist, Usher, delivers the highest new entry this week. *U Remind Me* (LaFace/Arista) goes in at number 40. Stations including CHR/Urban station Skyrock in France, CHR station Radio 105 in Italy and AC/National formatted Noordzee FM in

the Netherlands have added the track this week. "Usher was our Power Pick because it is a very radio-friendly pop/R&B song," says programme director at Radio 538 in the Netherlands Unco Cerfontaine. He adds: "The single is now already Top 10 in its second week." Cerfontaine reveals that the big hits on the CHR station this summer will include Danish act Safri Duo's follow-up to *Played-A-Live (The Bongo Song)* new single *Samb-Adagio* (both Universal), superstar DJ Roger Sanchez's *Another Chance* (Defected) and of course this week's Radio Top 50 number one, Shaggy feat. Rayvon's *Angel* (MCA). Lauren's *O Ayo* will be the big Dutch number this summer, according to Cerfontaine.

Further down the chart, while in the middle of her *Drowned World* tour, Madonna's *Amazing* (Maverick/Warner Bros.) enters at 44. Supporters include a range of different formats, such as alternative station ORB/Fritz in Germany, AC formatted M-80 in Spain and CHR station Clyde 1 FM in the UK. Also a new entry this week, ex-Fugee member Wyclef Jean's summery reggae-inspired *Perfect Gentleman* (Columbia) enters at 46, helped by CHR stations Raadio 2 in Estonia, Eins Live in Germany and Ö3 in Austria.



A wave of nostalgia is sweeping across Europe as everyone seems to be releasing covers of old hits this summer, and programmers are welcoming them with open arms. Wheatus enters this week at 49 with the cover of Erasure's *A Little Respect* (Columbia), and Atomic Kitten look likely to enter next week's chart with a 2001 version of another 80's classic, *Eternal Flame* (Innocent/Virgin), originally released by The Bangles.

Geri Halliwell follows up the massively successful cover of the Weathergirls' hit *It's Raining Men* with the first single off her new album, the eponymous *Scream If You Wanna Go Faster* (EMI). The latter is mostly being picked up in the UK at the moment, but looks likely to cross over. Another UK act, Jamiroquai's latest offering *Little L* (Sony S2) tops the Most Added chart this week and looks certain to enter next week's European Radio Top 50 chart.

Siri Stavnes Dove

week 30/01

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	2	10	SHAGGY FEAT. RAYVON/ANGEL	(MCA)	68	2
2	5	6	Janet Jackson/Someone To Call My Lover	(Virgin)	65	11
3	1	14	Dido/Thank You	(Cheeky/Arista)	66	2
4	4	11	Travis/Sing	(Independiente)	68	2
5	10	6	U2/Elevation	(Island)	52	6
6	3	14	R.E.M./Imitation Of Life	(Warner Bros.)	63	0
7	6	13	Geri Halliwell/It's Raining Men	(EMI)	51	0
8	8	3	Christina Aguilera, Lil' Kim, Mya & Pink/Lady Marmalade	(Interscope)	57	1
9	9	16	Emma Bunton/What Took You So Long?	(Virgin)	51	1
10	7	15	Brandy & Ray J/Another Day In Paradise	(WEA)	52	0
11	12	8	Manu Chao/Me Gustas Tu	(Virgin)	37	2
12	13	6	Faith Hill/There You'll Be	(Hollywood/Warner Bros.)	49	4
13	23	4	Dante Thomas feat. Pras/Miss California	(Elektra)	34	5
14	11	15	Jennifer Lopez/Play	(Epic)	44	0
15	14	17	Madonna/What It Feels Like For A Girl	(Maverick/Warner Bros.)	40	0
16	26	3	Destiny's Child/Bootylicious	(Columbia)	38	6
17	15	14	Depeche Mode/Dream On	(Mute)	38	0
18	16	17	Destiny's Child/Survivor	(Columbia)	40	1
19	21	10	Backstreet Boys/More Than That	(Jive)	44	2
20	41	2	Jennifer Lopez/Ain't It Funny	(Epic)	34	9
21	36	3	'N Sync/Pop	(Jive)	36	5
22	25	6	Jessica Simpson/Irresistible	(Columbia)	39	5
23	24	3	Faithless/We Come 1	(Cheeky/Arista)	38	2
24	22	4	Ricky Martin/Loaded	(Columbia)	30	0
25	20	13	Westlife/Uptown Girl	(RCA)	33	0
26	32	3	Mariah Carey/Loverboy	(Virgin)	33	3
27	17	8	Stereophonics/Have A Nice Day	(V2)	43	1
28	31	3	Gorillaz/19-2000	(Parlophone)	37	4
29	34	10	Bosson/One In A Million	(MNW/EMI)	41	4
30	19	22	Nelly Furtado/I'm Like A Bird	(Dreamworks)	36	1
31	40	7	Titiyo/Come Along	(Superstudio/WEA)	33	4
32	18	19	Janet Jackson/All For You	(Virgin)	34	0
33	33	3	Basement Jaxx/Romeo	(XL)	35	1
34	39	3	Robbie Williams/Eternity	(Chrysalis)	33	4
35	37	7	Nelly feat. City Spud/Ride Wit Me	(Fo'Reel/Universal)	30	3
36	29	16	Crazy Town/Butterfly	(Columbia)	35	0
37	28	14	Gorillaz/Clint Eastwood	(Parlophone)	26	0
38	35	8	Daft Punk/Digital Love	(Labels)	37	2
39	43	2	S Club 7/Don't Stop Movin'	(Polydor)	29	4
40	>	NE	Usher/U Remind Me	(LaFace/Arista)	27	5
41	30	19	Ronan Keating/Lovin' Each Day	(Polydor)	34	0
42	38	6	Blue/All Rise	(Innocent/Virgin)	34	2
43	44	4	Roger Sanchez/Another Chance	(Defected/Sony)	30	4
44	>	NE	Madonna/Amazing	(Maverick/Warner)	23	7
45	27	24	Shaggy feat. Ricardo 'Rikrok' Ducent/It Wasn't Me	(MCA)	25	1
46	>	NE	Wyclef Jean/Perfect Gentleman	(Columbia)	24	2
47	46	3	Train/Drops Of Jupiter (Tell Me)	(Columbia)	22	1
48	48	2	Supermen Lovers/Starlight	(Vogue)	22	1
49	>	NE	Wheatus/A Little Respect	(Columbia)	27	4
50	49	3	Sisqo/Dance For Me	(Def Soul)	23	0

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 reacts to Brood suicide

by Menno Visser

HILVERSUM — When the news broke on July 10 that legendary Dutch rocker Herman Brood had committed suicide, his hits were being played on most Dutch radio stations within minutes.

In Holland, the name Herman Brood was synonymous with living a drug-fuelled rock'n'roll lifestyle. Always a welcome guest on television shows, he had a fine ability to create maximum publicity. Even the manner of his death reflected this—Brood, 54, jumped from the top of Amsterdam's Hilton Hotel, where he had been staying.

The fact that there was already a pre-recorded obit tape in the vaults of national CHR station Radio 3FM



Herman Brood

was an indication of his importance to Dutch pop music. Basyl de Groot, programmer at the public station, comments: "I couldn't believe it when I first heard the news—I was waiting for the punchline of the joke, but it didn't come. Like Keith Richards, you kind of expected him to fall over at some stage, but on the other hand he always seemed to stay standing, like he had eternal life."

3FM suspended its regular schedules and instead broadcast the partly pre-recorded 20 minute mini-documentary on Brood's life twice. Other stations also swiftly changed their music schedules. Rob Ester, head of music at national AC outlet Noordzee FM, says: "It's not our format, but we immediately played *Saturday Night*. In Brood's

suicide note it was stated that he wanted people to celebrate his death. So that's what we did—after *Saturday Night* we played a party record."

AOR station Arrow Classic Rock is still this week playing a Herman Brood tune nearly every hour, accompanied by a special memorial jingle.

Pianist and vocalist Brood began his career in '60s rock'n'roll outfit Cuby & The Blizzards, but he was kicked out because of his drug abuse. Brood's second solo album, *The Wild Romance Shpritsz* (Bubble/Ariola) from 1978 even contained a US Top 40 hit in the shape of *Saturday Night*, a rare feat for a Dutch artist. At the end of the '80s, Brood changed direction and developed himself as an acclaimed painter. In 1996, a host of Dutch pop artists joined him on stage at his 50th birthday tribute gig.

VNU restructures key American unit

NEW YORK — Music & Media and Billboard's parent company VNU—the Netherlands-based international media and information company—has integrated its US publishing houses BPI Communications and Bill Communications into one entity and created a new management team.

Howard Lander, president and publisher of the Billboard Music Group (of which Music & Media is part), and executive VP of BPI Com-

munications, has been named to the new position of chief operating officer, VNU Business Media. Bill Communications CEO Michael Marchesano now becomes president/CEO of VNU Business Media, succeeding John Wickersham, who resigned two weeks ago.

Lander has been with BPI for almost 28 years, beginning his career as a reporter in 1973 for Amusement Business in Nashville and rising to its publisher in 1980. He became presi-

dent of the Billboard Music Group in 1993 and, in 1999, added the responsibility of the Literary Group. He also launched SHOOT magazine, Airplay Monitor, and, most recently, Billboard Bulletin.

VNU US chairman/CEO Jerry Hobbs says: "Howard combines an almost single-minded approach to the health and profitability of the businesses with solid journalistic and people insights."

MTV takes next steps in European devolution

continued from page 1

gration of MTV with MTV-owned The Music Factory. The UK, Germany and Italy already enjoy localised production and programming centres.

MTV Networks Europe president Brent Hansen explains that the moves are all part of MTV's global strategy of giving more autonomy to local feeds, through both relocating and expanding local resources. "As and where we can create proper businesses, we will allow those markets to take control over themselves," he explains. "There is no point in having someone sitting in London programming for a local market—except from a cost point of view regarding technology. The decision-making should be made locally, the relationships with the labels

should be local. That's our strategy."

In France the forthcoming move, which will lead to increased local programming, is described by MTVf managing director Roy Lindemann as another innovation "to make the channel more relevant and more accessible to French viewers." He says that programming on MTVf is based on international content mixed with local material such as French rap. Subtitles have been introduced to make the international programming more accessible.

"This is part of our regionalisation strategy and this [relocation] is the logical next step," says Lindemann. "It's important for the programming and production people to be in France,

working alongside the marketing team and the sales team, and to be closer to the market." He adds: "It's really important for us to take this step—it's crucial for the music programmer to be in the market. This will be facilitated by the programming and production departments moving to France."

Hansen says that decisions on other MTV feeds in Europe moving out of the London studios will be taken on a "market-by-market" basis. "The idea is that I want to see all decision-making in the markets taken locally. There are cost implications because if you are going to have more properties, you've got to have more infrastructures. But we only make that move as and when it is cost effective for us to do so."

Minister delays BBC digital radio plans

continued from page 1

Channel X would overlap or even duplicate specialist Urban and Dance formats already being provided in the commercial sector by stations such as his own. Dyke admitted that he was not familiar with the detail of the music policies of the proposed new services, and told Berry that he was "happy to look further" into the matter.

GWR chairman Ralph Bernard suggested that there was "a hint of blackmail" to Tessa Jowell in Dyke's speech when the BBC director general said that: "I should warn you

that if we were not able to put this [digital radio] portfolio in place, we would have to look again at what level of investment the BBC would consider appropriate for digital radio. The reason we're committed to digital radio is because we can ultimately use it to deliver services to licence fee payers across the UK that are not well served in the analogue world. If we're not able to take advantage of digital radio to achieve that aim, we will almost certainly divert investment elsewhere."

Dyke emphasised that the BBC's

digital plans must be approved or rejected by the minister on an all-or-nothing basis, and that there was no room for negotiation on particular individual services within the proposed package.

Responding to Bernard, Dyke denied he was blackmailing the minister, and said he was merely giving an honest summary which reflected "the reality of the situation" at the BBC.

• A full report on the sessions at this year's Radio Festival will appear in next week's M&M.

Faithless

continued from page 1

album release [date] everywhere. They've come to a major and are availing themselves of all our resources, which is what has created a massive buzz across Europe."

That buzz has led to a number four entry on M&M's European Top 100 Albums chart and a seventh week at number one on the European Dance Traxx chart for the single *We Come 1*.

"Firstly, we've been able to set up better," notes Jacobs, who reveals that "promo [began] in April in the UK, and in May [Faithless] worked the major European territories, and did phoners in places like Australia, Singapore and Iceland." With the BMG global network at their disposal, Jacobs says Faithless made a "conscious decision to do as much promo as possible."

With this campaign, Faithless and BMG have also benefited from the early support of MTV, which put *We Come 1* on heavy rotation on its Central feed. "They wanted exclusivity on the single and, as a result, they're right behind the band and that's really helped us," admits Jacobs, who describes the label's marketing strategy as being "centrally co-ordinated with MTV." Faithless are now confirmed to perform at the TV channel's high profile MTV Ibiza 2001 event at the Hippodromo Club in San Rafael on August 29.

The most curious aspect of the Faithless release schedule is that BMG chose to release what they expect to be a major "crossover" album in June, a traditionally quiet time for the industry.


"Why June when it's quiet?" asks Jacobs rhetorically. "It's excellent for the clubs and Ibiza and with the festivals it's worked out well for us. *We Come 1* is becoming massive, almost as big as *Insomnia*."

Ann Riggs, programme co-ordinator at Dance station Galaxy 105/Leeds in the UK, feels that, teamed with BMG, Faithless are on the verge of entering the premier league. "I think it's likely," Riggs ventures, although she is still unsure about *We Come 1*, which she suggests that "on the radio, if you're not really concentrating, sounds like the last one." As with *Insomnia*, she is surprised at its sales to date "because the record's not at all commercial."

Another factor which has undoubtedly helped Faithless reach out to a wider audience is the solo success of artist/producer Rollo's sister and guest vocalist Dido, who features on the track *One Step Too Far*, already slated for release as a single early next year.

With *Outrospective*, Faithless have certainly made a more mainstream album than its predecessors *Reverence* and *Sunday Spm*, which "were primarily dance albums," according to Jacobs. "This time it's more varied. The four singles are all different—the next will be *Muhammad Ali*." The album campaign will run for at least 12 months, with forays into Australia, the Far East and Japan early next year.

BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	14	BRANDY & RAY J/ANOTHER DAY IN PARADISE	(WEA)	GERMANY	43
2	2	10	Manu Chao/Me Gustas Tu	(Virgin)	France	31
3	4	12	Titiyo/Come Along 	(Superstudio/WEA)	Sweden	32
4	3	12	Bosson/One In A Million	(MNW/EMI)	Sweden	39
5	5	4	Daft Punk/Digital Love	(Labels)	France	34
6	6	5	Roxette/Real Sugar	(Roxette Recordings/EMI)	Sweden	23
7	8	6	Supermen Lovers/Starlight	(Vogue)	France	18
8	7	20	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)	Sweden	22
9	9	13	Eros Ramazzotti & Cher/Piu Che Puoi	(Ariola)	Italy	24
10	11	13	Standfast/Carcashes	(EMI)	Sweden	13
11	10	21	Safri Duo/Played-A-Live (The Bongo Song)	(Universal)	Denmark	15
12	15	8	Alcazar/Crying At the Discotheque	(Ariola)	Sweden	12
13	13	15	Sylver/Turn The Tide	(Byte/Universal)	Belgium	15
14	12	9	Fragma/You Are Alive	(Gang Go/Orbit/Various)	Germany	16
15	14	7	Noelia/Candela	(Muxxic)	Spain	7
16	18	4	ATB/Let U Go	(Kontor)	Germany	9
17	16	3	Paulina/Lo Hare Por Ti	(Muxxic)	Spain	5
18	17	16	Chocolate Puma/I Wanna Be U	(United/Cream)	Holland	11
19	24	2	Ian Van Dahl/Castles In The Sky	(Antler-Subway)	Belgium	8
20	20	7	Lou Bega/Gentleman	(Unicade)	Germany	11
21	21	5	Fool's Garden/Suzy	(Ariola)	Germany	5
22	>	NE	Addis Black Widow/Wait In Summer	(Instant Karma)	Sweden	8
23	19	18	Emilia/Kiss By Kiss	(Rodeo/WEA)	Sweden	9
24	>	NE	Da Hool/Meet Her At The Love Parade (2001)	(Ariola)	Germany	5
25	23	2	Alizee/Moi...Lolita	(Polydor)	France	8

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).

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.

HOTLINE

Edited by Jon Heasman & Emmanuel Legrand

The new president/CEO of **EMI Recorded Music**, **Emmanuel de Buretel**, is expected to make his first appointment next week by naming a head of A&R for **Virgin** in Europe. It is believed that the new position will be filled by a Virgin executive from a continental European territory. De Buretel tells Hotline that he will relinquish all his professional duties in France, where he is currently vice president of French industry body **SNEP** and president of the **French Music Export Office**.

Staying with **SNEP**, the members of that organisation's board have failed to elect a president for a second time, following its **June 27 AGM** during which current president **Marc Lumbroso**—also president of **EMI France**—decided to step down halfway into his two-year term. A **July 12** meeting was adjourned after a number of key executives failed to turn up. The election will now have to wait until a new board meeting in September. In the interim, **Lumbroso** continues to hold the presidency.

In the **UK**, Hotline hears rumours that **Metro Radio** veteran **Giles Squire** (pictured) could be in the running to become one of the **Capital Radio** group's new programming chiefs, looking after the company's **AC/talk Century** stations. Squire is currently group programme director at **Forever Broadcasting**. Meanwhile, expect to hear some news shortly of former **Capital** group head of programmes **Clive Dickens'** new solo project.



French AC network **Europe 2** has dropped **Simply Groove** and **Simply Pop**, the two Internet-only sub-channels it was streaming on its website. The two stations were the brainchild of former **Europe 2** programme director **Jean-Pierre Millet**, who left the station earlier this year.

The **Berlin Love Parade** is suffering serious financial difficulties after three of its main sponsors (**Fanta**, **Camel** and **E-Jay**) pulled out of this year's event, which has been forced to move from **July 14** to **July 21**, after demonstrators who oppose the event for environmental reasons blocked **July 14** by organising a counter-demonstration on that date.

Staying in **Germany**, music TV channel **Viva** has won the latest round in its ongoing ratings war with **MTV**. According to official **AWA** viewing figures, **Viva** attracts 4.79 million viewers over the age of 14 each day, compared to 4.68 million for **MTV**.

A shortlist of names for the managing director's position at **EMI Music Publishing France** is currently doing the rounds of the French industry. One scenario has current **Peoplesound France** managing director **Fabrice Nataf** taking over the job.

Finally, which well-known **UK** programme director and music guru participating in a "Weakest Link" TV-style quiz at last week's **Radio Festival** in Manchester thought that **Robert Zimmerman** was the real name of **Elvis Presley**, and that **Julio Iglesias** was one of the **Three Tenors**?

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Country (currency)	1 €
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr33.81
Denmark	Dkr7.44
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr340.75
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr7.95
Poland	Z3.67
Portugal*	Es200.49
Spain*	Pta166.39
Sweden	Sk9.26
Switzerland	Sfr1.51
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Conversion rates correct as of June 28, 2001

*Denotes 'eurozone' countries with a fixed exchange rate

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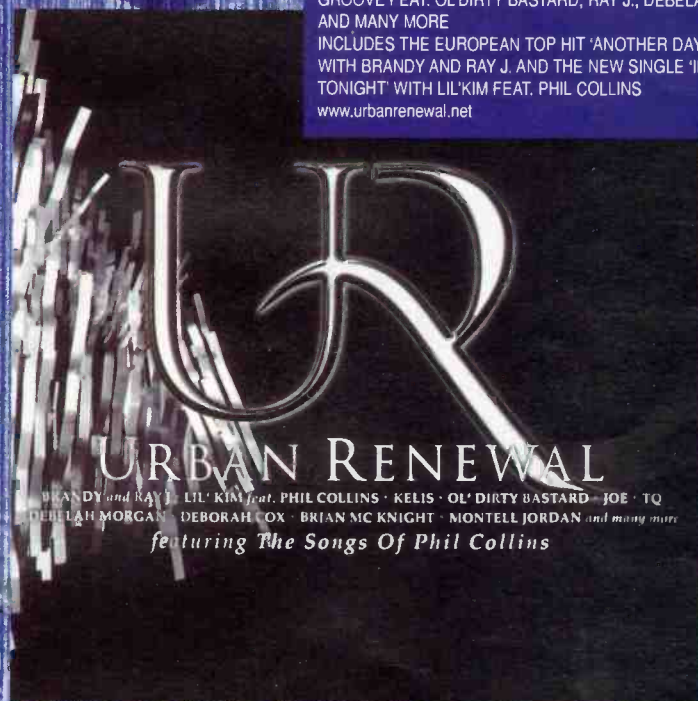
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