M&M chart toppers this week

Eurochart Hot 100 Singles
AGUILERA, KIM, MYA & PINK
Lady Marmalade (MCA)

European Top 100 Albums
MANU CHAO
Próximo Estación: Esperanza (Virgin)

European Radio Top 50
JENNIFER LOPEZ
Ain't It Funny (Epic)

European Dance Traxx
ROGER
Another Chance (R-Send/Defected/Bony)

Inside M&M this week

THIS IS MOSCOW
With heavily researched music and all the latest hi-tech studio equipment, commercial radio in the Russian capital is not as you might imagine...

HEARING THE HARD HITS
While the nu metal genre is relatively new to Europe, US programmers have been having to deal with its extreme sounds for some time. How have they been spotting the hits?

NINA TAKES OFF HER CARDIGAN
Cardigans lead singer Nina Persson (pictured) has embarked on her first solo venture this month with the launch of the traditionally inspired A Comp album on Stockholm Records.

German market in crisis as music sales plummet

by Wolfgang Spahr

Cologne — The German music market suffered a massive slump in the first half of 2001. German labels' body BPW reports that volume of sales in the first half of 2001 were down by 9.8%, with revenues shrinking by as much as 12.6%, although no final revenue figures have been disclosed just yet.

Some record companies are reporting that their revenues were down by a staggering 40% in certain months this year.

Only 108.7 million units were sold in the first half of 2001, compared to 121.6 million in the same period last year. The two most critical formats, CD albums and singles, both fell sharply. At 74.6 million, sales of CD albums shrank by 13.3% compared to the first half of 2000. Singles, predominantly released in CD format, were down by 13.2% to 23.0 million units.

BPW managing director Peter Zombik blames increased CD copying for the market's contraction. He notes that between April 2000 and March 2001 over 133 million units.

by Gordon Masson

London — When the late Maurice Oberstein graduated with a degree in chemical engineering, he probably had career plans that didn't include going into the music industry. Thankfully these did not come to pass, and he managed to get the chemistry as a record company boss just right.

Oberstein, or "Obie" as he was known to everyone, died in London on August 13, following a heart attack. The Damboyant 72-year-old American had been battling illness for some time, but that did not prevent him from making regular visits to the UK from Miami, where he had lived since 1993.

As a former chairman of CBS Records UK, PolyGram UK and UK labels' body the BPI, Oberstein is credited as being one of the chief architects of the modern UK record industry.

"He was someone, who, in my opinion, was responsible for the structure of record companies within the UK," says Lucian Grainge, newly appointed chairman/CEO of Universal Music UK, who got his first job in the industry from Oberstein.

"In various walks of life, whether it's in commerce or music or sports or politics, occasionally someone comes along that has the ability and the personality to change events and to..."
"You've done too much, too young."

A lyric about teenage pregnancy penned over 20 years ago by The Specials, but one that could equally apply to UK radio's over-hormonal approach to the youthful Internet medium.

The GWR Group recently announced that it was laying off 46 staff working for its "e-cast ventures" Internet division. Most people would have been astonished to hear that the company's total Internet-related workforce totalled anything like that figure, let alone just the numbers working for its Internet arm.

It is somewhat eyeswobravising that canny commercial radio executives like GWR chairman Ralph Bernard—well known for running particularly tight local radio ships—authorised such extensive expenditures when, given the lack of established advertising revenue models and any proper rulings methodologies in the Internet world, business plans in the recognised sense of the word could have barely existed.

Furthermore, the Internet has seen many hitherto radio-only companies going into areas they are not entirely familiar with—the kind of content on sites such as GWR's koko.com has more in common with newspaper or magazine publishing than radio. Maybe that's why, in many cases, much of it has been rather less than compelling.

And GWR are by no means the only guilty ones. Capital Radio has a similarly vast Interactive department, while the Chrysalis Group lost millions on its Purex.com venture which, although well executed, was never ever going to succeed until the necessary infrastructure (i.e. a significant amount of the population with broadband Internet access) was in place.

This isn't simply being wise after the event, since all the above factors were well known in advance of these projects. There are certainly a lot of potential synergies between radio and the Net, and there is usually a "first mover" advantage in getting in there quickly. But surely, at this relatively early stage of the Internet's development, it should have been a matter of keeping the scale of investment firmly in proportion with the rest of the core radio business.

The Internet is not the preserve for such large and hasty investments almost certainly lies with the London stock market, which also explains why this has largely been a UK phenomenon. A year ago, media companies with superficially impressive Internet strategies were seeing their share prices rocket, while those without such sexy plans were being seen by investors as in danger of missing the boat.

If one was being harsh, it could be said that the radio conglomerates now suffering severe profit downturns (arising in part from their Internet losses), are being punished for their over-enthusiasm.

OCD seeks to bounce on Grupo Voz

by Howell L交汇ellon

MADRID — Spain's second biggest radio group, Onda Cero Radio (OCR), is poised to purchase the 33 stations comprising the Galicia-based Grupo Voz.

Talks currently under way between OCR and Grupo Voz are seen as part of OCR parent company Telefonica Media's desire to build a media group to rival Grupo Prisa, owner of the country's biggest radio group, SER. OCR currently controls 277 stations—103 wholly owned and 174 associated—against SER's 380 wholly owned and associated stations.

Telephonea Media has already announced plans to launch a new 100-station music network this autumn (M&M, February 17), but it is unclear at this stage whether the talks with Grupo Voz form part of this plan, which is also likely to swallow up OCR's existing music networks, Europa FM (Soft AC) and Onda Cero Musica (MOR).

The 33 Grupo Voz stations are already "associated" with OCR, and relay OCR's national news/talk station when their own local programming is not on air. Grupo Voz is believed to want to sell its radio licences in order to finance further moves into publishing. Company sources say the price would be around 60 million.

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

RA makes Access Radio selections

by Jon Heasman

LONDON — The Radio Authority (RA)'s invitation to 15 groups to take part in its forthcoming Access Radio pilot project provides a glimpse of what we can expect from the UK's proposed new 'third tier' of radio.

Of the 15 applicants invited to apply for licences to run pilot stations (picked by the regulator from 200 letters of intent), six are broadly designed to cater for local ethnic minority groups, including Asian populations in Glasgow and Nottingham, the Punjabi community in Southall, London and the Afro-Caribbean community in central Birmingham.

Two of the services are overly religious in nature (both Christian), while four are small-scale community radio projects defined mainly by their geographical areas they serve, in Belfast, Manchester, Penrith and the Forest Of Dean, Gloucestershire.

Two of the trial services will target opposite ends of the age spectrum. Takeover Radio in Leicester is a children's radio station, while Angel Radio will target the over-60s in Havant.

Perhaps the most interesting proposal, from a music industry point of view, is that from the London Musicians' Collective, which wants to run an "art radio station" serving central London's South Bank area, "the content of which will be radical and wide-ranging, designed to work together with the live arts [will] include the realisation of new artwork."

Lincs FM/Lincoln chief executive Michael Betton, who like many of his colleagues at existing commercial stations has been critical of aspects of the RA's Access Radio proposals, says he welcomes the variety of stations which have been invited to take part in the trial. "If they are going to have a real experiment, then clearly they've got to try a wide range of services," he says.

But, Betton warns, "the really important thing will be a proper and seperately verified assessment of how these services have performed, and in particular whether their funding comes from the same sources as existing commercial radio."

Satisfactory formal applications for the licences will lead to some or all of the 15 applicants taking to the air in the early part of next year.

The maximum length of the experimental licences will be 12 months.
UKbucks trend in music sales
by Tom Ferguson

LONDON — Recession? What recession?
The UK media may be awash with stories warning of impending economic meltdown, but the country’s music buyers are currently contributing to a boom in consumer spending. That’s confirmed by the latest figures from UK labels body the BPI, which show record album sales rose to £254.6 million (euro 407 million) at trade prices, despite a slump in singles sales.

Album sales rose 17.9% in value compared to the same period last year, to £227.9 million, and in unit terms grew by 19.9% to 48.1 million units. That was the highest ever second quarter ship-out figure, says the BPI, and was achieved thanks to a strong release schedule. The trade body highlights the performances of Shaggy, Travis, Stereophonics, Destiny’s Child and REM as major contributors to that growth. The figures contrast sharply to those released elsewhere in Europe this year, particularly the German market (see story, page 8). Keith Jopling, IFPI director of market research, notes that one key reason for the UK’s continuing success is that the country has traditionally had a strong retail sector. The entry of the supermarkets into the music market—although much criticised by more traditional merchants—has attracted “a new kind of customer,” he says, growing sales in certain sectors.

Jopling reinforces the BPI’s point that a UK new release schedule containing “some pretty hot repertoire” added a substantial contribution to the year’s performance. Also, he says, “some of the economic wobbles’ which have happened elsewhere didn’t reach the UK” during the first half of the year. Finally, Jopling observes that the CD-R home-copying culture so evident in other European markets has yet to significantly impact the UK.

On a trip to the Netherlands recently, Sisqo was presented with a gold disc in recognition of 40,000 Dutch sales of his album Unleash The Dragon (Def Child and REM and 40,000 Dutch sales of his album Unleash The Dragon (Def

Personality change for The Voice
by Charles Ferro

COPENHAGEN — Denmark’s leading commercial station, Copenhagen-based CHR The Voice, and its AC sister Pop FM, are bringing in “celebrity” presenters as part of a strategy by parent company SBS to make its stations more personality-driven. “I wouldn’t call it a real revamp, but rather a bolstering of our existing strategy, because we’ve had personalities on the air throughout the history of the station,” explains Hans van Rijn, SBS group programme director and programme consultant. “Our program- ming has always been different from our more music-intensive competitors.”

The Voice will launch a new weekday breakfast show called Vangelis’ Väskning, to replace the current Kaos Krew. It will feature Danish TV personality Mads Vange (pictured) as the anchor of a five-strong team. “The existing show, Kaos Krew, has been going strong for four years and the ratings are still excellent, but we want to generate even more and believe we can do it with Vangelis’ Väskning,” van Rijn says. “Research indicates he’s one of the top three names [in the country] that listeners want to hear.” Meanwhile Dan Rachlin will host a new weekday afternoon show (14.00-18.00) on Pop FM. The station hopes Rachlin will appeal to listeners who grew up with The Voice, where he was once the station’s star presenter. “Once again, Dan’s show will be different from the competition,” Van Rijn notes.

Both programmes will debut on August 20.

The “personality” strategy arises from SBS’s own research indicating that listeners find presenters nearly as important as the music they play. “SBS has done heavy research into air personalities. This is not simply a voice thing, but an overall SBS strategy to build a strong presence in local and national markets,” says Van Rijn. “Anybody can play what’s in the charts, but nobody can copy a personality.”

PIAS SECURES BUY-OUT FUNDING

BRUSSELS — Belgian’s PIAS (Play It Again Sam) Group has secured more than five million euros in funding from a unnamed Swiss firm. The new funds will be used to finance the company’s consolidation strategy, ahead of its planned management buyout from current majority shareholder Edel. As part of the consolidation however, PIAS UK’s operations is having to shed seven London-based staffers. “While the short-term strategy to build a viable independent network still holds very firm, we are forced to limit our UK activities in the near future,” says Mike Heneghan, president of PIAS Group UK. The company expects to complete its buyout by the autumn.

KLASSICS COME TO BADEN BADEN

HAMBURG — The eighth edition of Germany’s classical music awards, Echo Klassik, will take place for the first time ever in Baden-Baden, at Germany’s largest opera house. This year’s event, organised by the IFPI-affiliated Deutsche Phono-Akademie, will take place on the afternoon of September 30. Public TV channel ZDF will again broadcast the event but in a new time-slot, screening the awards the same evening at 22:00. Scheduled to perform live are tenor Jose Carreras, who will receive an Echo for his recording of the opera Sły, British violinist Nigel Kennedy (pictured), named instrumentalist of the year, and Italian singer Cecilia Bartoli, who topped the artist of the year category.

SANDBERG APPOINTED AT RIX FM

STOCKHOLM — Jonas Sandberg has been named assistant programme director at Rix FM, MTG’s Swedish Hot AC network. In the role, which has been vacant since Johan Robertsson moved to NRJ, Sandberg will support group programme director Christer Modig. Modig, in turn, will now take up group programming responsibilities at MTG Radio—including Power Hit Radio, MTG’s Baltic stations and its Viasat satellite radio channels. Sandberg was formerly the morning presenter at rival network Mix Megapol, and has also worked at both Radio City and public station SR P5 Radio Stockholm. Sandberg will continue to present a daytime show on Rix FM.

MOVING CHAIRS

BERLIN — Friedrich Krause is the new general manager at Hot AC station Energy 103.4/Berlin. Krause, currently editor-in-chief at Radio Hochstift in Paderborn, will replace Michael Hinz, but will not take up his new post until December.

LONDON — Ian Greaves (pictured) has been appointed rock genre manager at multi-platform music provider Music Choice Europe. He joins from UK student radio network SBN, where he was head of music. Greaves’ replacement at SBN is Alastair Brown.
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Moscow's music radio glasnost

There was a joke about Russian radio in Soviet times which ran along the lines: Russians have three times more democracy than North Koreans. Why? Russians have three buttons on their kitchen radios, the North Koreans only one.

Nowadays, there's no need to make Russian radio the butt of any jokes. It's surprising just how professional the highly competitive radio market in Moscow has become in just 10 years since the fall of Communism.

At Europa Plus, pictures of world famous artists like Sting and Tina Turner promoting the station are everywhere in the office of its programme director, Yuri Aksyuta. Europa Plus is a radio network that has undertaken extensive listener research, and a booming advertising market. That's the reality of Russian radio today, as Menno Visser discovered when he visited two leading Moscow-based stations.

Music research

This widespread music piracy in Russia means there is an absence of reliable sales charts. This has forced the stations to undertake a lot of music research in order to obtain insights into the musical tastes of its listeners. Europa Plus, for instance, conducts weekly call-out research with a large panel to test its current playlist.

Europa Plus was set up in 1990 by French radio entrepreneur Georges PoPiniski with the support of two record labels, EDI and SFA. PoPiniski mostly Russian staff who were sent to study EDI's stations in France, and French and international consultants advising on site. After 11 years on the air, the network now consists of 150 stations covering 600 cities, targeting the 25-35-year-old demographic.

Although local competitors to Europa Plus throughout Russia are generally all able to play the latest releases, "they lack the research that we have," says Aksyuta. It is also music research that has led to stations playing more domestic repertoire in recent times. "In the early '90s, we played 100% foreign music, now we're playing up to four Russian songs an hour," says Aksyuta, who also points to the ratings success of public broadcast company Russije Radio, which plays 100% domestic repertoire.

Improved quality

Aksyuta states that Russian production is of a much better quality than a decade ago and cites, in addition to Alsou, Al-Evropa (BMG), Linda (BMG), Vovly Vidioplasovina (EMI), Spaski (Sony), B-2 (Sony) and Zemphira (Real) as prominent newcomers.

All these acts sing in Russian, and most draw their inspiration from traditional Russian music, so are therefore less accessible to Western ears. However, albums from the well-produced Modern Talking-influenced Plazma (Tanjivalni Rai) and the excellent Roxette-style Russian pop of Gosti Iz Budushego (Nikitin) show it's only a matter of time before Western labels wake up to the Russian vibe.

It might be the bright colours everywhere, but the offices of Radio Maximum a having a buzzing, MTV-like atmosphere. In December, the strongly-branded national CHR network will celebrate its first decade on the air. A joint venture between the US-owned Storyfirst Communications and the Moscow News publishing house, Maximum is number six in the Moscow market and number two in St. Petersburg with a format described by management director Mikhail Eidelman as "cool rock and smart pop."

"We know we will never be number one in Moscow with this format, but with the under 30s we have great [market] position," says Eidelman. "Only two stations from the beginning of the commercial radio era still exist, ourselves and Europa Plus. Our image has always been one of a young energetic station for forward-looking people, and our audience has got very good commercial potential. They are in the 18-30 age bracket, mostly students and young businessmen, who have a higher than average income, are better educated, and are generally more open-minded to the world."

Like Europa Plus, Radio Maximum has been playing a selection of Russian music since the mid-'90s. "We have to rely extensively on research. The Russian stuff we play is very carefully chosen," explains Eidelman.

Maximum marketing

As you might expect from a station which is part-US owned, Maximum's marketing and promotion department is well developed.

"Maximum is one of the strongest brands in the market with 95% brand awareness in the target audience," claims Eidelman. The station's strongest promotion is widely recognised as the annual Maxidrome rock concert, which took place for the sixth time in May this year.

Maximum's approach to news is also something Eidelman is proud of: "No politics, no hard news, no sport, only short reports with a good sense of humour. Our audience has enough brains not to be told what to think—they are well-informed people who can get other kinds of news elsewhere. We are an entertainment station!"
Are you still hearing the hits?

As we reported in our Rock Format Clinic earlier this year (M&M, April 7) the brash, aggressive wave of nu metal from the US presents plenty of dilemmas for European programmers at rock and even, to some extent, CHR outlets. Bram Teitelman and Marc Schiffman of M&M’s sister US publication Airplay Monitor have been looking at how American modern rock programmers have been coping with the genre over the past couple of years.

The organised chaos of Slipknot, the high-energy riffing of Mudvayne, and even the now-familiar hip-hop infusion of Limp Bizkit and Kid Rock all faced initial resistance from programmers in the US—who were, in many cases, forced to put aside personal tastes to acknowledge those of a younger audience. While most programme directors say they’ve long learned to look beyond the records that they feel personally, it always helps to have other opinions in the music meeting, they say, just in case.

“For the longest time I’ve tried to ignore my own musical tastes when making any decision,” says Virginia’s WNOH-Norfolk programme director Harvey Kojan; who adds that since he was raised on Bob Dylan and the Flying Burrito Brothers, “I was out of the demo even when I was in the demo. "Do I understand Mudvayne? Of course not," he admits. “And it doesn’t have a lot to do with my course not,” he admits. “And it doesn’t have a lot to do with my age. I would not have understood it, in terms of its appeal to the station—"No way.""

Five years ago, it would have been, "No way." At WYSP/Philadelphia, programme director Neal Mirsky says: "I learned a long time ago that I’m not programming to my taste but to that of my listeners. There are many songs that come across my desk that I’m not likely to be listening to at home. It may not meet my personal taste in music, but that doesn’t mean that I don’t ‘get’ it, in terms of its appeal to the station’s audience and core sound.”

Mirsky cites Mudvayne, whose Death Blooms just wrapped up a seven-week consecutive run as the station’s nightly New Rock Rumble champion. An overwhelming phone response led him to add the song about three weeks into its run.

Some programmers consider themselves ahead of the curve. “I’ve been in this market since ’93, and I know what San Antonio likes,” says Kevin Vargas, programme director of KISS in that city. But even some programmers who like extreme records are cautious. “I’m a fan of this kind of music, but I understand there’s a need to not scare an audience that needs to be spoon-fed,” says Neal Mirsky, programme director, WYSP/Philadelphia.

The parameters of what’s acceptable today will probably be different next month.

The OzFest experience

Programmers also say that interacting with the target demographic or seeing acts live has been key for some extreme titles. “I go to tons of shows,” Mirsky says. “It’s a great way to pick up on the early buzz. I saw the way people reacted to Limp Bizkit three years ago at Ozfest. It wasn’t a surprise to me that Disturbed broke so big this year, because I saw the passion that they inspired in the second-stage crowd a year ago.”

Mirsky also notes that this year, he saw more Slipknot T-shirts in the crowd than Ozzy Osborne and Marilyn Manson shirts combined. “These are the kinds of things that you can’t pick up on sitting in your office.”

“Go to some club shows and get a vibe for the baby bands,” says Nebraska’s KRQC/Omaha programme director Tim Sheridan. “There’s no way you can stay in touch with your audience if you don’t go where they are.”

Staff input

Often the best way for programmers to get a read on new music is just outside their office door. "If you’re surrounded by good people and they’re open and honest with you and you’re outvoted, then you need to step back and re-evaluate," WJRR’s Lynch says. “We have a lot of younger staff members that, if you pay attention to them and don’t brush them off, you can get some valuable information. Let’s go over the beenhave over the past 20 years (10-12 years and looking at the audience. While most programme directors say they’ll put aside personal tastes to acknowledge those of a younger audience. While most programme directors say they’ve learned to look beyond the records that they feel personally, it always helps to have other opinions in the music meeting, they say, just in case.

“Sometimes we’ll throw it on the new-music show to get a vibe for it, and some songs you have to listen to a lot. We have to buy every song we get. People would be lying if they said they hear everything.”

Even when programmes acknowledge extreme rock’s value, some remain cautious. WNOH-Kojan says that “as long as stations like ours are still trying to get listeners over to 20 years (old), Cookie Monster rock is going to have limited appeal.”

However, others see harder bands as an evolution of the format. “I’ve found it’s an acquired taste,” says Danny Spanks, programme director at California’s KRAB/Bakersfield. “As time goes by through listening to it yourself or feedback you get on the phones, you become more accepting of it. It takes time.”

“There was a time when bands like Godsmack, Limp Bizkit, Linkin Park and Papa Roach looked like night-time-only artists,” WYSP’s Mirsky says. “Look at them now. They get round-the-clock airplay and power spins. Your audience is a living, breathing organism. The parameters of what’s acceptable today will probably be different next month. You have to grow and change with your audience if you want to be relevant to them. The line is always moving.”

The Skinny founder, Fred Dust of Limp Bizkit back 10-12 years and look at Metallica. Back then, I was the young kid at the station. I was so frustrated about the people that didn’t get Metallica.”

KRQC’s Sheridan says that the music “still has to have a hook, some sort of feeling, some sort of meaning. Sometimes the hook is somewhere else in the song that you might not relate to. That’s when I play it for other people.” Sheridan often plucks music for his late night presenter, The Skinny Bitch, without revealing who the artist is.

Mirsky doesn’t stop with the jocks. "You’ve got to surround yourself with good people whose instincts you trust and empower them to influence you, he says, citing the station’s managing director, Nancy Palumbo. "I get lots of great input from people in the demo that ‘get it.’ I also talk to our interns and van drivers. These people are closer to the listening audience than any of us will ever be.”

“Every PD needs a bunch of minions to turn up the gold ore,” KISS’ Vargas says. “They have that A&R mentality.”

Careful with that song!

Sometimes, regardless of genre, there are songs that programmers just don’t think fit their station. Atlantic Records pluggers Jon Nardachone uses Clutch’s Pure Rock Fury and WRIF/Detroit as an example. “[WRIF programme director] Troy [Hanson] and [operations manager] Doug [Podell] didn’t hear it at all. It was to the point where the sound bothered them. But they knew they had something going, so you don’t have to worry about what happens with [records like this]—you have to let the audience decide.”

KRQC’s Sheridan also occasionally leaves it up to the audience. “Sometimes we’ll throw it on the new-music show to get a vibe for it, and some songs you have to listen to a lot. We have to buy every song we get. People would be lying if they said they hear everything.”

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Persson sets up her summer Camp

by Siri Stavenes Dove

"It wasn't really supposed to be a solo project," Cardigan's singer Nina Persson tells M&M, but that's exactly what A Camp has become with the release of the Swede's debut album through Stockholm Records on August 20.

The record, also called A Camp and licensed worldwide by Universal, was made three years ago with co-writer Niclas Frisk from Atomic Swing. "We met up in a bar and talked about music and realised we had identical record collections—old, traditional singer-songwriters and country, which inspired me to try something other than the Cardigans sound," says Persson.

The name itself came from the recording sessions in the woods of northern Sweden. "It was just like being on summer camp," confirms Persson. She recorded the album with US session musicians, while Mark Linkous from Sparklehorse assumed production duties.

The first single I Can Buy You, with a staggered release date from June 25, was Record Of The Week on BBC Radio 1's (CHR) Mark and Lard Show in the UK, and has been picked up by stations across Europe, particularly at public radio. Head of music at public CHR YLE 2 Radiomafia in Finland, Ville Vilen, has been playing the mellow harmonica and guitar-based song for a number of weeks. "She has a familiar voice, and the Cardigans are one of the bands we have been playing a lot," he says. "It's a good song in an old-fashioned style [and] will suit both the young and old listeners, so it's a perfect choice for a station like us. A few people who work here absolutely love it, and that could be because it's Nina. As long as they get something new from her, they are happy."

Kate Farmer, VP international marketing at Universal, says that A Camp are being launched as an international act. Although slated for an August 20 release, the album will be delayed until mid-September in some southern European territories. "A few people who work here absolutely love it, and that could be because it's Nina. As long as they get something new from her, they are happy."

"Come on Peel the noize" by Kai R. Løfhus

Edel is dancing to a new beat these days, and it comes from Norwegian act Peel.

Although radio stations seldom embrace rock, this particular band from Ames—a small town one hour's drive from Oslo—has proved a hit with the commercial stations in Norway. Peel's Natalie Somewhere EP has been playlisted on national AC chain P4 as well as some 40 local stations in anticipation of the August 27 release of the band's self-titled debut album.

Peel's vocalist, songwriter and guitarist Pim Johansen may be musically extrovert, but the industry has provided him with quite a few reflective moments. "I was baffled," he says, when he learned of how local Hot AC network Radio 1 compiles its playlists. "Letting 1,200 people determine when a portion of a song is boring or nagging? [That approach to music] reduces it to living room curtains."

Not surprisingly, Christian Jørgensen, the head of music at Radio 1 doesn't quite see it that way. "It's not that we don't like Peel," he tells M&M, "but they're rock'n'roll and we're primarily hit radio and a pop station." Jørgensen adds: "I've been accused before of not playing Norwegian music, but we feel [Peel] don't fit into the sound of our station. But if they start selling 10,000 albums then we'll reconsider."

Peel's Johansen is equally despairing about the state of US radio. "We sent an e-mail to our manager in Los Angeles, and asked whether he could take our song to US radio," he recalls. "We got an e-mail back with blocks of text about how US radio works [related to independent promotion]. I was dumbfounded."

Fortunately, Edel Records Norway general manager Kristian Aartun is anything but dumbfounded about his new charges. "They're a brilliant band, which is good for us in the sense that we can build some back catalogue. But it takes quite some time, and they definitely need to tour extensively. We're prepared to follow the band through, and have in fact started thinking about the next record already."

No international release dates have yet been set for Peel's debut longplayer, although Edel in the Netherlands, Italy, Sweden, UK, US and Germany have expressed interest in the project. Sweden will reportedly start promoting the band to radio in August.

Additional reporting by Adam Howorth

In 1972, Ziggy took him to outer space, while 25 years later the Internet saw Bowie arrive in cyberspace. Davidbowie.com is broken down into seven succinct sections: Home, News, Preview, Evolution, Discourse, Chronology and the most well known, Bowieradio. By clicking on the link you are taken to a new window entitled Kick Out The Jammies, and a selection of tracks chosen by the artist. Home is a welcome note from the man himself, where we learn he is recording a new album which is being filmed and put up on the website, while Preview offers a glimpse of Bowie's personal journal and family photo album. Evolution charts his career and Discourse hosts a message-board, live chat and Ask David forum, where visitors can leave questions for his hero and occasionally get a response. Overall, the site is check-full of information and interesting links, as well as banners advertising everything from Unicef to software providers.

Adam Howorth

1991 was the year of REM's Losing My Religion, Extreme's More Than Words, and the movies The Commitments and Thelma and Louise, the latter of which featured the song Part Of Me Part Of You (MCA), by the Eagle Glenn Frey, on its soundtrack. Head of music at Hot AC station Radio 102 in Norway, Egil Houeland, added the song exactly 10 years ago. "It's never left our oldies rotation," he says. "Thelma and Louise was one of the big films at the Haugeum film festival that year, and I remember when we got the album before we got the single. We thought at the time that the track was tailored for us, and it's become more and more suitable since. It's a functional song which reaches across all age groups. When the film came out, Houeland remembers he was "was more interested in the music than the movie."

Siri Stavenes Dove
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Charted Countries</th>
</tr>
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<tbody>
<tr>
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*SALES BREAKER* Indicates the single registering the biggest increase in chart points.
## European Top 100 Albums

**ARTIST** | **TITLE** | Original Label | Countries charted
--- | --- | --- | ---
Anastacia | Not That Kind - Epic | ACH.D.F.UL.F.KUN.B.LN.L.MA/WA | 3
Robbie Williams | Swing When You're Winning - Champagne | ACH.D.F.UL.B.R.G.M.WA | 3
Depeche Mode | Exciter - Mute | ACH.D.F.UL.F.KUN.B.LN.L.MA/WA | 13
Nelly Furtado | Whoa, Nelly - Dreamworks | CH.F.L.F.KUN.B.LN.L.MA/WA | 4
Train | Drops Of Jupiter - Columbia | D.F.L.UL.KUN.B.LN.L.MA/WA | 3
Limp Bizkit | Can't Stop-As Far As I Can Tell - Interscope - Atlantic | ACH.D.L.UL.F.KUN.B.LN.L.MA/WA | 36
Patrick Bruel | Si, Maman Ne Sois Pas (Live) - RCA | CH.F.R.N.U.K.E.F.P.L. | 43
Aaliyah | Share My World - Virgin | ACH.D.F.U.K.B.R.G.M.WA | 1
Radiohead | Amnesiac - Parlophone | ACH.D.F.U.K.B.R.G.M.WA | 4
Rickie Martin | La Historia (Greatest Hits / Spanish) - Columbia | I.P.S. | 49
Los Santos | Los Caídos - Papi | E | 54
Clawfinger | A Whole Lot Of Nothing - RCA | ACH.D.F.U.K.B.R.G.M.WA | 41
Melisa Etheridge | Skin - Island | ACH.D.M.UL.KUN.B.LN.L.MA/WA | 7
Raf | Iberpolele - CGD/East West | D.F.L.UL.KUN.B.LN.L.MA/WA | 58
Stereophonics | Enough Just Enough Education To Perform - V2 | D.F.L.UL.KUN.B.LN.L.MA/WA | 59
Lifehouse | No Name Face - DreamWorks | FL.R.L.UL.KUN.B.LN.L.MA/WA | 76
Various Artists | Urban Renewal - Phil Collins Tribute - WEA | D.F.L.UL.KUN.B.LN.L.MA/WA | 61
Manu Chao | El Viaje - Warner Bros. | ACH.D.F.UL.B.R.G.M.WA | 64
Rainhard Fendrich | Mannerescher - Universal | ACH.D.F.U.K.B.R.G.M.WA | 65
De Palmas | Marcher Dans La Sable - Polydor | CH.B.L.R.UL.KUN.B.LN.L.MA/WA | 66
Janet Jackson | All For You - Virgin | CH.F.L.F.KUN.B.LN.L.MA/WA | 67

**ARTIST** | **TITLE** | Original Label | Countries charted
--- | --- | --- | ---
Adriano Celentano | Ese Di Rado E Parlo Ancora Mero - Clan/Sony | I | 68
Missy 'Misdemeanor' Elliott | Miss E... So Addictive - Elektra | ACH.D.F.G.UL.B.R.G.M.WA | 71
Twarres | Stresan - Stronghold | FL.R.L.UL.KUN.B.LN.L.MA/WA | 70
Crazy Town | The Gift Of Game - Columbia | ACH.D.F.U.K.B.R.G.M.WA | 71
Billy Joel | The Ultimate Collection - Columbia/Sony Music TV | NF | 76
Tomas Ledin | Fina Brand Hjärta (Sitt Samling 1972-2001) - Andersen/WEA | NF | 77
Henri Salvador | Chambre Avec Vous - Source/Virgin | FWA | 74
Rammstein | Mutter - Motörhead | ACH.D.F.U.K.B.R.G.M.WA | 75
Moth's Fire - Universal | D | 76
Ich Troje | AD - Interscope | POL | 77
Matt | R&B 2 Rue - Barclay | FWA | 78
Rickie Martin | Sound Loaded - Columbia | F.L.UL.KUN.B.LN.L.MA/WA | 79
Nelly | You - Columbia | F.L.UL.KUN.B.LN.L.MA/WA | 81
Gasolin | Gasolin' Forever - Columbia | DK | 83
Sisqo | Return Of Dragon - Def Soul | CH.F.L.UL.KUN.B.LN.L.MA/WA | 83
Gigi D'Alessio | Il Cammino Dell'Eter - RCA | I | 84
Ash | Free All Angels - Infectious | UK.B.L. | 86
Garou | La Cosa - Universal | CH.F.R. | 87
Timat | La Descension De Un - Virgin | CH.F.R. | 88
Allize | Parle Tout Bas - Polydor | F.L.UL.KUN.B.LN.L.MA/WA | 89
Geri Halliwell | Scooter - Universal | CH.U.K.N.U.I | 90
Creedence Clearwater Revival | Pendulum - Amigo | ACH.D.C.R. | 92
M.O.P. | Warrior - Loud/Epic | ACH.D.C.R. | 93
Manolo Garcia | Nuna El Tiempo Es Perdido - Ariola | € | 94
No Angels | Elle Mantra - Zeitgeist/Polydor | ACH.D.C.R. | 95
Eddy Grant | The Greatest Hit - East West | ACH.D.U.K.E.K. | 96
Craig David | Born To Do It - Wildfire/Edel | CH.F.R. | 97
Sérgio Mendes | Tourist - Blue Note/EMI | CH.F.R. | 98
Scooter | Bring The Noise - Club Edel/Edel | CH.F.R. | 100

**ARTIST** | **TITLE** | Original Label | Countries charted
--- | --- | --- | ---
Yannick Noah | Yannick Noah - Saint George/Columbia | CH.F.R. | 29
N Sync | Celebrity - Jive | CH.F.R. | 23
Muse | Origin Of Symmetry - Taste/Mushroom | DR.B.L. | 28
O-Town | O-Town - J | ACH.D.R. | 13
Uncle Kracker | Double Wide - Latin/Atlantic | ACH.D.R. | 33

**ARTIST** | **TITLE** | Original Label | Countries charted
--- | --- | --- | ---
Prima Reina | Esperanza - Virgin | I | 2
H.O.T. | - A.C.E.K. | I | 26
Garizzi | Parlophone | I | 30
Destiny's Child | Survivor - Columbia | I | 16
Hybrid Theory | - Warner Bros. | NF | 3

**SALES BREAKER**

- **NEW ENTRY**
- **NEW ENTRY**
- **NEW ENTRY**
- **NEW ENTRY**

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**SALES BREAKER** Indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 36 European territories.
NEW ORDER
Crystal
London Records
Release date: August 13
Some have passed since Manchester's New Order released their eighth studio album. Now, after a break of eight years, the band are set to release their seventh studio album, Get Ready, on August 27. As one of the most influential, innovative and trend-setting bands of the '80s, New Order have a unique appeal not only to a mainstream audience but also to such diverse groups as clubbers, Goths and indie fans. Crystal features another characteristic Peter Hook pounding bass line underpinning a contemporary and trend-sounding electronic pop sound. "They have returned to form," says Ross MacFadyen, program controller at Scotland's Clyde 1 FM (CHR) in Glasgow. "The track has some of the original New Order sound about it. I think it works well in the present dance climate. In the height of Ibiza fever it's nice to have a song with real guitars in it." As to how it compares to the New Order of old, MacFadyen adds: "The stuff like Blue Monday was so far ahead of its time (but there are quite a few really good tracks on this album.)."


Eurochart A/Z Indexes
Hot 2000
3 21 Seconds 63 J'Voulez
1 J'Voulez 65 J'Voulez
12 A Little Respect 59 Korea Out
12 A Little Respect 59 Korea Out
1 A Ma Place 22 Los Beatles
6 A Ma Place 22 Los Beatles
9 Anna (Gette Warnaco) 46 Le La La
9 Anna (Gette Warnaco) 46 Le La La
10 Aint It Funny 5 La Main Dans La Main
10 Aint It Funny 5 La Main Dans La Main
11 All Or Nothing 55 La Voix Des Sages
12 All Or Nothing 55 La Voix Des Sages
13 All Rise 50 My Name Is
14 Angel 2 La Coque Dans Le Meille 88
15 Another Day In Paradise 24 41
16 Another Day In Paradise 24 41
20 Ashes Of Apollo (Tell Me) 28 Let's Go Back To Bed
20 Ashes Of Apollo (Tell Me) 28 Let's Go Back To Bed
20 Acts Up 34 Me Gusta
25 Bad Day (Candy) 63 Candice
25 Bad Day (Candy) 63 Candice
26 Baby Don't Stop Dancing 63 Strokes
27 Baby Don't Stop Dancing 63 Strokes
28 Baltic Delight 66 Micah & The Mot
29 Baltic Delight 66 Micah & The Mot
29 Bostin' Joy 79 On The Move
30 Bostin' Joy 79 On The Move
31 Cool As Jen/Anne Up 74 One Minute Man
32 Cool As Jen/Anne Up 74 One Minute Man
60 Country Roads 30 Perfect Gentleman
61 Country Roads 30 Perfect Gentleman
62 Creeping 87 Pop
63 Creeping 87 Pop
64 Creeping 87 Pop
65 Creeping 87 Pop
66 Crystal In The Sky 86 Micah & The Mot
67 Creepin' Light (Luv Me) 85 Imperial
68 Creepin' Light (Luv Me) 85 Imperial
69 Daft Punk's Do 28 Let's Go Back To Bed
70 Daft Punk's Do 28 Let's Go Back To Bed
71 Dancing For You 31 Perfecto
72 Dancing For You 31 Perfecto
73 Dancing For You 31 Perfecto
74 Dancing For You 31 Perfecto
75 Dancing For You 31 Perfecto
76 Dancing For You 31 Perfecto
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100 Dancing For You 31 Perfecto

Top 20 US Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>Fallin'</td>
<td>J</td>
<td>Alica Keys</td>
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<td>2</td>
<td>If I'm Real</td>
<td>Jennifer Lopez</td>
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<tr>
<td>3</td>
<td>Let Me Blow Ya Mind</td>
<td>Tha Dogg Pound feat. E-40</td>
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<td>4</td>
<td>Hit 'Em Up Style (Coop)</td>
<td>RBL Caneell</td>
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<tr>
<td>5</td>
<td>U Remind Me</td>
<td>Erykah Badu</td>
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<td>6</td>
<td>Where The Party At</td>
<td>Diddy &amp; Faith Evans</td>
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<td>7</td>
<td>It's Been Awhile</td>
<td>Switch</td>
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<td>8</td>
<td>All Or Nothing</td>
<td>O-Town</td>
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<td>9</td>
<td>Drops Of Jupiter (Tell Me)</td>
<td>Columbia</td>
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<td>10</td>
<td>Hanging By A Moment</td>
<td>Dreamcar</td>
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<td>11</td>
<td>Peaches &amp; Cream</td>
<td>Bad Boy</td>
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<tr>
<td>12</td>
<td>Someone To Call My Lover</td>
<td>Janet</td>
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<tr>
<td>13</td>
<td>Boonzie</td>
<td>Childish</td>
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<tr>
<td>14</td>
<td>When's It Over</td>
<td>Bad Boy</td>
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<tr>
<td>15</td>
<td>What Would You Do?</td>
<td>Booya-starring Donell Jones</td>
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<tr>
<td>16</td>
<td>Drive</td>
<td>Maroon 5</td>
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<tr>
<td>17</td>
<td>Fill Me In</td>
<td>Westlife</td>
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<tr>
<td>18</td>
<td>Yes</td>
<td>T-Pain</td>
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<tr>
<td>19</td>
<td>Austin</td>
<td>Blake Shelton</td>
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<tr>
<td>20</td>
<td>Contagious</td>
<td>B*Stardis &amp; Royal Bely</td>
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Roger Sanchez’s Another Chance (R-San/Defected) is holding on at the top of M.I.A.'s European Dance Traxx chart for the fourth week in succession, continuing to outperform second-ranked Safri Duo’s Samb-A-Dagio (Universal).

This week’s biggest climber and biggest overall points gainer is The Gypsamen’s Barbarak in on the London-based Ministry Of Sound-related label InHouse. The track has rocketed over 70 places up the chart from number 86 to 13, mainly due to chart entries in Germany and the UK, where it stands at number three on the 12-inch singles chart with over 3,200 copies sold last week.

Meanwhile, UK space cowboy Jamiroquai recorded the seventh biggest overall gain on the chart and is also at number seven on the Movers chart with over 3,200 copies sold last week.

A similar resurgence is happening for Mauro Picotto’s Like This Like That (BXR-Media), which moves up 69 places to number 24. Dance sales chart debuts in Britain and Ireland are the reason behind the surge.

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It's the middle of summer and that's reflected by the relative lack of activity on this week's European Radio Top 50. Jennifer Lopez is defending her number one position for the second consecutive week with Ain't It Funny (Epic), and the number two song also stays the same, Janet Jackson's Someone To Call My Lover (Virgin).

One track bucking the summer malaise, however, is this week's greatest chart point-gainer, Swedish act Titoo (picture) with Come Along (Superstudio/WEA). The track climbs from number 26 to 19 and tops the Border Breaker chart. Soul-tinged, the music seems to hit the spot this summer and coupled with the singer's model looks, is getting an enthusiastic response around Europe. Some 36 stations have added the track this week, with territories including Russia, Poland, Belgium, Switzerland, Germany, France, Holland and Italy all catching the groove.

Despite the summer break, three acts break into the charts this week. The highest newcomer is Grammy award-winning US soul chanteuse Macy Gray with Sweet Baby (Epic). The track, which features the 28-year-old, shaven-headed, Motown-signed nu soul star Erykah Badu, comes out on the back of this year's strong R&B wave. It is M&M's Most Added tune this week, with 13 of our reporting stations deciding to put the single on their playlists, including public CHR outlet Eams Live Cologne in Germany, national UK station BBC Radio 1, Italian AC station ANR Hit FM in Aalborg, Denmark and consider her a rather important artist for our network. Last year Macy was nominated for several Danish Music Awards, and our listeners love her strong and instantly recognisable voice. I guess that goes for the rest of Europe, too!

On August 22, four ANR Hit FM listeners will be going along to Gray's album launch in London.

As predicted, Geri Halliwell has entered the chart this week with her new single Scream If You Wanna Go Faster (EMI), taken from the album of the same name. It comes in at number 45.

There are two re-entries this week. REM are back at number 33 with All The Way To Reno (Warner), and also back in the charts is hip hop artist Nelly featuring City Spud with Ride With Me (Fo'Reel), at number 50. Waiting to enter through the gates of the top 50 next week are Emma Bunton, currently sitting pretty at #1 with her single Take My Breath Away (Virgin), and French dance outfit Modjo with their new single What I Mean ( Barclay), standing this week at number 54. Also hovering just outside the chart are Swedish pop act Alazar Crying At The Discotheque (Ariola).
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

American Hi-Fi
*Flavor Of The Weak*
(Island)

"This song makes me happy. It’s a great new MOR punk song, in the style of The Offspring."

Basyd de Groot
music programmer
Radio 3FM/Holland

FINLAND:
**YLE 2 RADIOFAMIA**

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

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

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

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

ITALY:
**RADIO DEEJAY NETWORK**

HEAD OF MUSIC: DARIO USUELU
FORMAT: CHR/DANCE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

UK:
**BBC RADIO 1**

EDITOR OF MUSIC POLICY: KEN JONES O'NEILL
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

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

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

MUSIC & MEDIA A U G U S T 2 5 , 2 0 0 1
MOST ADDED

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

Macy Gray feat. Erkah Badu
Sweet Baby (Epic) [Epic] [Epic]
Kylie Minogue Can't Get You Out Of My Head (Parlophone) [Epic] [Epic]
Emika Bunton Take My Breath Away (Virgin) [Virgin] [Virgin]
Victoria Beckham Not Such An Innocent Girl (Virgin) [Virgin]
Samantha Mumba Baby, Come Over (This Is Our Night) (Wild Card/Polydor) [Virgin] [Virgin]

R.E.M. (Worn Bros.)
Full American Hi-Fi Flavor Of The Week
Dido
What If (A&M) [A&M]
Modjo

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

GERMANY

RADIO SWR 3/Baden-Baden/Stuttgart

Playlist Additions:
Ursula Ettgen - Head Of Music

RADIO RPR 1/Ludwigshafen

Playlist Additions:
AC

Rainer Gruhn - Music Dir

Power Rotation Add:
Sascha Thiel - Programme Director & MD

ROCK

Playlist Additions:

Side (This Is Our Night)
Victoria Beckham Not Such An Innocent Girl
Emma Bunton (Parlophone) 9

Power Play songs are Rankings include: platinum (P), gold (G), silver (S) and bronze (B).

Alcazar-Crying At the Discotheque
Train -Drops Of Jupiter (Tell Me)
Macy Gray feat. Erykah Badu-Sweet Baby
Emma Bunton -Take My Breath Away

SWEEDEN

RADIO B95/Helsingborg

Playlist Additions:

Elisabeth Dahlgren - Programme Director

AC/MOR

ATLANTIC 252/Dublin

RADIO TAY FM/Dundee

Playlist Additions:

Stefan Peters-Jeder Traum Geht Mal Zu Ende
Sylver-Forever In Love
Robbie Williams -Eternity

LONDON

RADIO 2/Hinckley

Playlist Additions:

Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

CAROLINA

RADIO B95/Helsingborg

Playlist Additions:

Maja Waller - Music Director

SMALLTALK

RADIO FM/Hamburg

Playlist Additions:

Christian Ulmen - Head Of Music

DANCE

RADIO FIUME TICINO/Locarno

Playlist Additions:

Daniel Akerman - Prog Dir

CHR

RADIO EUROPA PLUS NETWORK/Moscow

Playlist Additions:

Dina Van Der Velden - MD

CHR

RADIO 2/Hinckley

Playlist Additions:

Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

TOURCOING

RADIO 2/Hinckley

Playlist Additions:

Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

ENGLAND

RADIO 102/Haugesund

Playlist Additions:

Stefan Peters-Jeder Traum Geht Mal Zu Ende
Sylver-Forever In Love
Robbie Williams -Eternity

SOFT AC

RADIO 102/Haugesund

Playlist Additions:

Stefan Peters-Jeder Traum Geht Mal Zu Ende
Sylver-Forever In Love
Robbie Williams -Eternity

CHR

RADIO 102/Haugesund

Playlist Additions:

Stefan Peters-Jeder Traum Geht Mal Zu Ende
Sylver-Forever In Love
Robbie Williams -Eternity

PUNK

RADIO 102/Haugesund

Playlist Additions:

Stefan Peters-Jeder Traum Geht Mal Zu Ende
Sylver-Forever In Love
Robbie Williams -Eternity

RUSSIA

RADIO FIUME TICINO/Locarno

Playlist Additions:

Dina Van Der Velden - MD

CHR

RADIO 2/Hinckley

Playlist Additions:

Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

TOURCOING

RADIO 2/Hinckley

Playlist Additions:

Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

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Tanya Donelly - You Can Call Me Al

TAY FM/Dundee

TOURCOING

RADIO 2/Hinckley
German music sales plummet

lion CD-Rs were sold in Germany, far in excess of the number of records sold in the first half of 2001, and that 316 million individual tracks were downloaded from the Internet between April 2000 and March 2001.

Delivering the opening address at the Popkomm trade fair in Cologne on August 16, BMG Europe president Thomas Stein called upon German politicians to "transpose as quickly as possible" the European Copyright Directive into German law. Highlighting the damaging effects of CD-R burning, Stein predicted that the currently buoyant UK music market (see story, page 5) "will not be immune to these developments. With just a million CD-R burnt, the British are still having an easy time, but how long will it last?"

Gerd Gebhardt, president of Warner Music central and northern Europe, calls on German politicians to criminalise free file-sharing via the Internet and CD copying "before the entire creative market collapses."

Tim Renner, president and CEO of Universal Music Germany believes the figures reflect that "the lifecycle of the CD is drawing to a close. Unfortunately, the music industry thought for too long that the CD would remain the prime media for music in the future, and has failed to consider genuine alternatives."

Inevitably, the collapse in record sales has triggered intensive discussions about staffing levels and possible new structures at German companies.

But Renner warns that laying off staff indiscriminately when the market slumps is an extremely shortsighted strategy which will ultimately do more harm than good. "We should instead be looking for the causes of this situation," he says. "Restructuring should not be merely another word for layoffs. Rather, it must remove areas which are not required but build up competence in other areas."

Sony Music GSA president Jochen Leuschner is giving top priority to redefining the optimum size of his company in the light of market conditions, and making the necessary adjustments. But he maintains that "it is important not to lose the ability to offer all artists and products a professional and competitive service."

Renner rejects claims made by some retailers and music publishers in Germany recently that the local industry is in the midst of a creative crisis, and that the productions are simply not appealing enough to lure buyers back into the stores. Citing the success of Napster and other file-sharing music sites, Renner contends that interest in music in Germany is "greater today than ever" and believes that "the task facing record companies in the future is to help consumers find the music they want and to give them access to it at all times and via any medium."

While not necessarily disagreeing with Renner's sentiments, EMI Music GSA president Heinz Canibol is worried by the apparent lack of orientation on the part of German music consumers. "Twenty years ago, every music fan knew all the artists in the Top 20. Today, he is lucky if he knows 20 artists in the Top 100. This makes it difficult to find music in retail stores, as the industry still knows no restraint when it comes to the volume of new releases."

BMG GSA president Christoph Schmidt is confident that considerable creative potential still exists in Germany, but he stresses the need to do more to develop artists on a longer-term basis. "What we need," says Schmidt, "is a talent offensive to push German music to a greater extent than in the past. We must also develop a keener sense of trends that have international appeal."
UK music industry mourns genius of Maurice Oberstein

change how things are done and how people operate. Obie was one of those people at CBS and he was one of those people at PolyGram,” says Grange.

Former director general of the BPI, John Deacon, states: “People in this business always talk about genius, with a small ‘g’, and I think Obie was one of those very few people that really had a genuine genius. The saying goes that ‘genius is 1% inspiration and 99% perspiration’, but I think with Obie it was probably the other way around.”

Maurice Louis Oberstein was born in New York on September 26, 1928. After collecting his degree, he had a brief post-war stint in the US Army. His father, Eli, was a former chief of the international department of CBS Records, that move allowed Maurice to gain his first footing in the industry that would become his life. Oberstein junior at first worked part-time for his father, while at college.

He moved to the UK in 1965 to join CBS Records’ newly-formed subsidiary as chief engineer for manufacturing. Says CBS senior VP Roger Perry: “He was one of the first Americans to come and work in the UK. He was a great colleague and was passionate about our industry.”

By 1973 he was managing director of manufacturing and distribution; two years later he was managing director of the whole company, and he became chairman of CBS Music Group in 1985, before moving to become chairman of PolyGram in 1985, which was already strong in local repertoire and he succeeded in combining the companies to use their strength together in the market, observes Ames.

The subsequent purchase and integration of A&M and Island Records helped PolyGram, under Obie’s leadership, to increase its UK market share from 15% to 24% by the time he retired in 1992.

Brian Mulligan, a former editor of Music Week and a close friend of Oberstein, says the eccentricity for which Obie was renowned was something that was developed as he climbed the corporate ladder.

“I first met him in 1969, when I think he was marketing director at CBS,” says Mulligan. “The flamboyance was really a deliberate thing, I think, that he developed when he became—managing director how means of instant recognition I suppose. It helped build the legend, as did taking his dogs to work.”

Oberstein’s eccentricity made him one of the few record industry executives recognisable to the general public. If his outlandish headwear was not enough, the ever-present, four-legged friend—firstly Charlie the Red Setter and latterly Eric the English Setter—with whom he would purportedly “discuss” business matters, made him stand out from the otherwise suited establishment.

“He was maddening to work for, indulging in long monologues in meetings and ending the meetings abruptly when he was bored,” recalls Ames. “At conferences he would show up in weird hats and outfits and close the conference with a monologue on his horses or with his dog while everyone tried to figure out what was going on.”

Oberstein was BPI chairman from 1983 to 1986, and again from 1991 to 1993. During those times, the industry charted the uncertain waters of change and challenge, the introduction of the CD, the implementation of new copyright law and a lengthy copyright tribunal.

Deacon notes: “The most important thing I think he did for the BPI, certainly the first time he became chairman in the 1980s, was when we were in difficulties in many ways in the [the UK] industry, Obie was the first person to actually stress how important we are to the country and to say that given the copyright laws that we need, we would become even more important.”

“So many industries were going to government in those days asking to be bailed out when they were in trouble, but Obie looked at it the other way and I think he really believed in the UK industry owes him a great debt of gratitude for inspiring the industry as a whole,” says Deacon.

The BPI honored Obie with the Music Industry Trusts’ Award in 1993 for his contribution to the UK music industry.

When he left PolyGram in 1993 and supposedly retired to his native America, Obie quickly decided golf was too boring and began teaching. He was duly appointed Professor Maurice Oberstein, or more commonly “Professor of Pop,” for the music faculty of Miami University—a role he continued in until May this year.

“It’s just so typical of the man that when he retired he would do in a completely unexpected direction,” says Mulligan. “There were two Maurice Obersteins: there was the flamboyant leader of the industry that you saw publicly, but the private face was quite different, and he was fairly quiet and had simple tastes. He was full of contradictions. If you were his friend he could not do too much for you. He spent every Christmas with our family for about 20 years.”

David Munn, manager of Ben Jovi, who worked for Oberstein at PolyGram, sums up the man. “He was an unusual boss, quite challenging sometimes, but never dull. When you were in trouble, he would not do too much for you. He spent every Christmas with our family for about 20 years.”

“No doubting Thomas’ talent

The catchy, summery single, co-written by Rasheem “Kilo” Pugh and Fugees associate Vada Noble, who also produced it, has done respectably at home for the Salt Lake City-born Thomas, reaching number 22 on Billboard’s Hot 100 singles chart and number 85 on the UK chart.

The single duly went to number one, and a trip to France followed as it hit the top 10 there. “Every city I went into,” says Thomas. “I’d always find one of the happening clubs and quietly walk in and talk to the DJ. They’d be playing the record and I’d tell him it was my song, I guess it took off.

“To be honest with you, before I did [the trip], I would have said ‘Why do we have to spend that much time out there?’ but after doing it, I totally understand why. You’ve got to give people a chance to hear you. It’s been a great experience. Before I’d never been to Europe at all.”

Thomas is back in Europe for the rest of this month and into September, with yet another visit planned for live shows in November as most territories prepare to release his impressive soulful album Fly. Pri-

or to his return, he played no less than 17 shows on US pop superstars’ ‘N Sync’s huge American tour, and Thomas tells M&M that the smallest audience he performed to was 58,000. The label ran “big campaigns in Germany and France for winners to come over and see me perform and hang out with me,” he says. “When I started the tour, I was the very first act and by the end I was the one right before ‘N Sync—I just worked my way up.”

In the UK, Miss California has been helping promote the International CHR BBC Radio 1 and London CHR 95.8 Capital FM, whose executive producer, music, Sheena Mason describes it as “an instant hit, a really good feel good vibe. It also has crossover appeal as well as retaining credible urban roots. He’s also a bit of a lookey!”
**EURO CONVERSION RATES**

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Conversion rates correct as of August 16, 2001

*Denotes 'eurozone' countries with a fixed exchange rate

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**HOTLINE**

Edited by Jon Heasman & Gareth Thomas

The two main German music industry trade bodies, the BVV and IFPI Germany, are set to merge next month to provide the German industry with a united voice. Hot tip to chair the new organisation is Warner Music central and northern Europe president Gerd Gebhardt.

Current IFPI Germany president Wolf D Gramatke will tender his resignation at an upcoming board meeting in early September following his imminent departure from the company's non-executive position as chairman of Universal Music Germany. Gramatke tells Hotline that he is planning to become a consultant for the entertainment industries through his own company Great Minds Consultants.

Peter Gabriel's digital distribution company OD2 announced at Pokomm in Cologne on August 16 that it has signed a non-exclusive strategic alliance with BMG for commercial downloads of the major's music in Europe. OD2 has also announced agreements with Telstar, Edel and members of UK independent labels' body AIDM which will enable the music products of those companies to be "rented" digitally to users of OD2's new subscription platform, WebAudioNet. From next month, subscribers will be able to pick out 40 downloaded or streamed tracks to hire for a month, after which time they will expire and be replenished with fresh tracks.

MTV Networks has applied to Sweden's radio and TV authority to get three of its channels—MTV Nordic, VH-1 and Nickelodeon—on the air on Sweden's digital terrestrial TV network. MTV wants to replace some of the channels previously provided by MTG, including the music-heavy ZTV.

The Paris-based NRJ Group has posted a 2.6% increase in turnover to euros 224.25 million for the first nine months of its financial year, covering the October 2000–June 2001 period. The radio group suffered an 8.6% decrease in revenues from its national ad sales in France in the third quarter, reflecting the profits warning it issued a few weeks ago.

After one year in the job, editor-in-chief Christian Stolberg is leaving weekly German trade publication MusikWoche. He'll be replaced by his predecessor, Manfred Gilling-Degrave, who had moved into book publishing for Hannibal.

And former Music & Media editor-in-chief Machigal Bakker is departing under label Play It Again Sam (PIAS) in Holland, where he was general manager. Leo van Schaik, managing director PIAS Benelux, will now oversee the company's Dutch operations from PIAS headquarters in Brussels.

Finally, Barbie dolls around the world will be shedding a few "Tiny Tears" this week for the demise of Aqua. The Universal Music Denmark act (pictured) were scheduled to release a third album late this year, but the label now says the album will not be completed. In a statement the band, who will work on solo and joint projects, said "the spark had gone."
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PAULINE RUBIO/NIVE EL VERANO

DEPECHE MODE/I FEEL LOVED
ROGER SANCHEZ/ANOTHER CHANCE

KYLIE MINOGUE/CAN'T GET YOU OUT OF MY HEAD (PARLOPHONE)
WYCLEF JEAN/PERFECT GENTLEMAN
GORILLAZ/19-2000
FIVE/LET'S DANCE

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El Hombre Gancho/Hoy
Pauline Rubio/Nive El Verano

Depeche Mode/I Feel Loved
Roger Sanchez/Another Chance

Kylie Minogue/Can't Get You Out Of My Head (Parlophone)
Wyclef Jean/Perfect Gentleman
Gorillaz/19-2000
Five/Let's Dance

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

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