Big group Hug as Scandinavia softens

by Johan Lindström and Kai R. Lofthus

LONDON — In sharp contrast to the current trend in the Scandinavian music industry of signing cutting-edge acts, commercial radio in the Nordic region is going from cool to decidedly soft.

Sweden, Norway and Denmark have all seen the recent launch of stations playing music which is easy on the ear.

In northern Sweden, former alternative music student radio station Alice 92.5, launched in 1999, is to become a Soft AC-formatted outlet—rebranded as Mix. Swedish broadcast company Alice New Media is linking up with the Bonnier group to launch the network, which will collaborate with Bonnier Radio's AC formatted Mix Megapol network in terms of programming.

Radio listening figures released by RUAB for Sweden in April show a dramatic increase in listening figures for MOR, and both Hot and Soft AC formats in the country's larger cities.

The figures for the first half of 2002 in Sweden's largest cities Stockholm, Malmen and Gothenburg show that the softer formats are the clear winners. Soft AC station Luga Favoriter.

Elvis crops up in Conversation

by Paul Sexton

LONDON — The King is dead, long live the remix. As the 25th anniversary in August of Elvis Presley's death approaches, the legendary performer is set for a dramatic return to the charts—with RCA targeting a UK number 1—following the June 10 release of his current airplay smash, "A Little Less Conversation." The track soars 26-13 on this week's M&M European Radio Top 50.

The story has numerous fascinating angles, all of which bode well for BMG as it embarks on a major re-promotion of the King's catalogue over the next year. Credited on disc to Elvis Vs. JXL, "Conversation" has been reshaped by the Amsterdam-based mix as the track soars.

Sony Music Italy announces major label restructure

by Mark Worden

MILAN — Sony Music Italy has announced a major re-structuring of its operations, whereby marketing, A&R and other functions will no longer be kept separate for its Epic, Columbia and S4 labels.

These changes follow closely on from the transfer of S4 staff to the group's main Milan offices in Via Amades in February and the death in May of Columbia MD, Fabrizio Intra, whom Sony Italy President and CEO Franco Cabrini (pictured) describes as our "Dad." The move is being seen as "a sign of renewal—a new spirit, new employees and new artists."
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by Sirri Stavenes Dove

LONDON — The UK secretary of state for Culture, Media and Sport, Tessa Jowell (pictured), has set out proposals to bring the UK’s public broadcaster, BBC, under Ofcom (Office of Communication)—the proposed new broadcast super-regulator.

The changes—to be included in the Communications Bill set to be assessed by Parliament in November—would involve BBC’s board of governors, who currently regulate the broadcaster, to take on “a different role,” according to a spokesperson from the Department for Culture, Media and Sport (DCMS).

The new “superbody” will bring together the five regulatory bodies which currently govern TV, radio, the Internet, film and video. The DCMS spokesperson says Ofcom will be up and running by June 2003. “A shadow body will be developed over the next few months,” says the spokesperson. “It will hit the ground running.”

Although bringing the BBC under Ofcom’s control was not unexpected, the details were not revealed in the first draft of the Communications Bill proposal. “The BBC has no desire to stand outside Ofcom and looks forward to working with the new regulator,” says the BBC in an official statement.

“The BBC is under Ofcom” in all respects where the BBC is equivalent to other broadcasters, including all forms of economic regulation, basic standards on matters like taste and decency and quotas or independent, regional and original production. However, the proposal still recognises that detailed regulation of the BBC’s public service remit rests with the Governors and that ultimate backstop powers still rest with the Secretary of State. Commercial broadcasters too will “self regulate” their public service remits, ensuring a level playing field.

A spokesperson from commercial radio body CRCA comments: “Our basic position is that this will benefit both the BBC and the public.” However, the CRCA is concerned the whole Communications Bill could be hijacked by the BBC issues. This should not dominate the debate, which should concentrate on freeing commercial radio.”

by Marc Maes

BRUSSELS — Station manager at Flanders’ public broadcaster VRT’s alternative outlet StuBru, Jan Hautekiet (pictured), will become station manager at VRT’s full-service radio, Radio 1 effective September 1. With the appointment, instigated at the behest of VRT management, Hautekiet returns to the station where he began his career in 1979.

As a presenter and producer Hautekiet helped launch StuBru (formerly Studio Brussels) in 1983, before being appointed to the position of station manager in 1998. Hautekiet says he is “overwhelmed with mixed feelings,” regarding the move from StuBru, which is currently going through a programming revamp after having lost market share over the past two years.

“The timing is not ideal—I would have loved to have finished this job,” he admits. “At Radio 1 I will also jump into a creative revamp. There’s not much left of the Radio 1 I worked for in 1979. I’m determined to make Radio 1 the state broadcaster’s premier information channel.”

Hautekiet, who, despite his management post, still presented a weekly talk show at StuBru, will have to fully concentrate on management duties at Radio 1. VRT has not named a replacement for Hautekiet at StuBru.

The move follows a re-shuffle in VRT’s full-service, family-oriented regionalised Radio 2 network. Michel Ilsen, station manager of Radio 2 Limburg, retired earlier this year. Ilsen’s role was taken over by Jan Stevens, station manager of Radio 2 Vlaams-Brabant. The new manager for Radio 2 Vlaams-Brabant will be current online manager for Radio 1, Annemie Van Winckel (effective September 1).

VRT CEO Bert De Graeve will leave the broadcaster on July 15 to become part of the management team of wire-fence manufacturer Bekerta.
Universal Finland shows New Spirit

by Jonathan Mander

HELSEINKI — Universal Finland is launching a label focusing purely on singer-songwriters. New Spirit takes its name from a former Universal Finland label, Spirit, which included 22-Pistepirkkko and Värttäinä on its roster.

"I wanted Universal to found a new label as a sign of renewal—a new spirit, new employees and new artists," explains Universal Finland A&R manager Teja Kotilainen. "It's also a way of separating the artists who use their own names from the schlager singers. It helps set our artists apart from solo artists which all labels have."

Kotilainen joined the major a year ago after managing Finnish rock group The Rasmus and working with Universal artists Kwan and Killer.

"I noticed all my signings were singer-songwriters, so that made it easy," Kotilainen says.

Kotilainen says the term shouldn't be taken too narrowly. "The singer-songwriter thing can be approached from so many different angles and the artists shouldn't just be seen as Woody Guthrie copycats," he says.

He cites New Spirit artists M. Heavenly, who has a background in electronic music, and female rock singer Anna Lumiaaho as examples of the diversity of the scene. Kotilainen says the label tries to be loud, composed with a guitar and aims for radio.

Kotilainen adds: "The artists have been signed on the basis of songs—without which there is no business. As a bonus all of them look great in an original way, as all stars should.

It is hoped the new label may stimulate the popularity of new Finnish singer-songwriters, after BMG's Anssi Kela broke onto the music scene in 2001 selling 150,000 albums.

New Spirit's first release is a project to be handled by pianist, singer, music teacher and former member of James X, Aleksi Ojala.

US rock act Papa Roach are pictured with Universal Music International (UMI) staff just before the band's one-off gig at the Mean Fiddler in London, UK on May 13. Papa Roach's new album lovehatetragedy is released through Dreamworks Records on June 17 and will be preceded by the single Loves Me Not, out on June 3. Pictured left are: Dave Buckner (Papa Roach); Tobin Esperance (Papa Roach); Mel Posner (US head of international, Dreamworks); Jacoby Shaddix (Papa Roach); Max Hole (senior VP, marketing & A&R, UMI); Nina Hansdotter (VP marketing, MCA/Dreamworks, UMI); Jerry Horton (Papa Roach).

EMI takes on BMG repertoire in Greece

by Maria Paravantes

ATHENS — BMG executive VP of Continental and Eastern Europe Maarten Steinkamp, EMI Recorded Music Greece president Makis Matsas and Capitol Greece's MD Miltos Papanikolaou have hammered out a deal whereby Capitol Records Greece takes responsibility for all marketing, promotion, and sales of BMG Greece's international and domestic catalogue (May 30). Sister label Virgin Records, headed by Yannis Petridis, will handle BMG's joint partner J Records (Alicia Keys, Busta Rhymes).

"This move establishes Capitol's (formerly Minos-EMI) leading position on the Greek market, giving us double the clout and lots of leeway compared to our next competitor thanks to the addition of BMG's wide-ranging repertoire," Karadasas, who founded BMG Greece in October 1997, tells Music & Media. He added that the deal is long-term.

BMG Greece, a division of BMG Europe, will retain offices in the Greek capital for the management of all publishing—run by Irina Louka-tou—and financial activities—to be handled by Nikos Papianikolaou. Karadasas reaffirmed that only four of BMG's staffers will be joining EMG's ranks in marketing.

Regine Hofmann, VP Corporate Communications BMG Europe, says the move in Greece is BMG's response to a changing market. "BMG is utilising its best possible option at the moment," she said. Hofmann, however, did not exclude the possibility of the creation a stand-alone company in the future, should the need arise.

BMG's domestic repertoire includes top-selling artists Yannia Kotitsas (who has already joined Capitol), Marinella and Athalia Had-jyvannis, who all signed with other labels earlier this year.

Greece was one of several relatively small markets—like South Africa and Russia—to bear the full brunt of BMG's cost-saving measures introduced earlier this year. BMG exited from its Russian label in an attempt to recover some $400 million (euros 426m) in operating losses for the fiscal 2001.

As part of BMG's strategy to divert from smaller markets, some similar deals should be brokered in the near future in other countries.

IFPI issues copy-protection guidelines

LONDON — The IFPI has taken steps to create an industry standard for labelling copy-protected CDs. In a global initiative, which rolls out just six weeks after retail group GERA Europe opened the debate on copy-protected CD stickerning, IFPI has issued recommendations on the subject to its member companies and national associations. Among the recommendations, IFPI suggests that external CD packaging should contain prominently-displayed information on the product's compatibility with players and other hardware or software. IFPI members, it adds, may choose to indicate whether copying is allowed within a secure environment.

P4 weighs up divestments

OSLO — Norwegian national commercial station P4-Radio Hele Norge is considering taking its stake out of its Finnish subsidiary, Finland Radio Investment. P4 holds a 50% share capital in the company, which in turn owns 26% of Finland's Radio Nova. The matter was raised at a P4 board meeting on May 22, and coincides with the station's divestment of its South African radio operations. "P4's aim is to become Norway's largest radio station, and we're making these moves to concentrate our strategy on our core business," says president/CEO Rune Brynhildsen (pictured).

Radio Renascença leads the way

LISBON — Portugal's commercial radio group Renascença is topping the audience share in the first quarter of 2002 with a 5% increase in listeners compared to the same period last year. According to the latest statistics from independent market researcher Marketrek, the Renascença Group garnered 44.7% for January-February 2002, in contrast to rival commercial radio group Media Capital which notched up 25%—state-run RDP accounted for 8.8% of the market. Of the Renascença Group's three radio stations, AC Renascença reached 31.5% and CHR-formatted RM recorded 20.8%. Media Capital's AC/Rock station Commercial captured 10.8% of the market, with its CHR outlet Citadel picking up 6.3%.

Moving chairs

LONDON — James Anderson has been appointed senior VP at EMI Recorded Music in London, with responsibility for global IT activities. He arrives from Accenture, where he was a partner and founded the media and entertainment practice across Europe and Latin America.

London Soft AC station Heart 106.2. Finch (pictured) has been appointed marketing controller at London Soft AC station Heart 106.2. Finch was previously marketing manager at celebrity magazine In Style.
Is the music industry facing meltdown?

In February this year, international research company OC&C Strategy Consultants published one of the most controversial reports on the fate of the music industry in the digital era. The report, "The Digital Dilemma—Making Music, Losing Money" by Sarah Davidson, went out on a limb with its contentious findings. It was one of the first independent analyses to predict total "meltdown" as a possible outcome, if the music industry fails to make capital out of digital delivery.

M&M invited industry decision-makers and experts to examine OC&C's conclusions in terms of Europe, to see if they agreed or disagreed, as well as giving them the opportunity to offer their own alternative scenarios. The interviewees come from different sections of the music industry, ranging from major labels, independent labels, digital services providers to copyright organisations. Despite the background differences, they all conceded that the music industry has no choice but to change its business practices as digital delivery becomes a reality. A report by Juliana Koranteng.

The OC&C report's conclusions

Over £4 billion (euro 6.25 billion) of venture funding has been raised (and mostly spent) in anticipation of the "digital revolution" in content, but paid-for digital music still accounts for less than 0.01% of sales in any market or less than $1m globally.

OC&C sees two possible scenarios for the long-term music value chain—"industry meltdown" is unfortunately one of these. All participants (labels, artists, digital service providers, online retailer, mobile phone operator) need new strategic approaches to ensure that this does not happen—or that they are not a casualty.

OC&C does not believe that anything we have seen yet has the power to eliminate digital piracy—but what of the future? Will the labels have time to find a new answer or are we facing 'industry meltdown' in the next few years?

We see two potential end-game scenarios for the music industry.

Scenario 1: Persistent Piracy

- The digital visionaries are proved correct—demand for digital content explodes in the next two to three years.
- CD protection systems (encryption, DRM) are hacked and pre-release material is leaked in the usual way so free file-sharing services thrive.
- Labels, retailers and portals fail to find a solution to piracy in time—due to pricing, technology and content constraints.
- CD sales are seriously eroded over time as digital device penetration grows, portability becomes easier and plug-and-play of-off-mash promotes pirate services.
- At around a sales decline of 15%, the labels are forced to react and re-engineer not only digital but also offline pricing and propositions to meet this new huge challenge.
- Without a competitive alternative to P2P the only weapon the labels can use is price.

Scenario 2: Labels triumphant

- Digital demand is less pent-up than visionaries believe.
- Digital becomes just one of several channels for music and is primarily used for browsing, 'try before you buy'—only 'replacing' sales for marginal CD purchases.
- The labels, retailers and portals have the time and make the commitment to create and sustain a competitive solution to pirate-services.
- To create this superior offering implies an acceptance of lower margins online (as products, services and information may be bundled or customised)—but pricing is maintained both online and offline.
- Pirate services become less compelling and lose their mainstream audience.
- CD sales are eroded but in a manageable way with digital sales making up for lost volume. Profitability of the music industry is slightly reduced but sales continue to climb.

The outcome is still in the balance and most likely will be somewhere between these two scenarios. The critical question is what should industry players be doing now to ensure that the future looks more like Scenario 2?

"I don't think the industry is ever going to suffer a meltdown as a result of peer-to-peer (P2P) file-sharing," says Alison Wenham, chairman and CEO of UK-based indie labels' organisation AIM. "P2P is an activity by fans who demonically wants to share his or her music-loving habits. It is someone who are tenacious, even ruthless, in their taste. The truth is P2P would never have caught on were it not for the existence of the ruthless serial music fans, who are different from the average music consumer. They like to think they're outsmarting the business."

However, Wenham believes that, "used properly and legally, the P2P format could become an effective marketing tool for labels. It is one form of marketing that has the potential to leads to sales. That 'try-before-you-buy' concept is an opportunity so many people would love to use and the Internet offers that opportunity."

Wenham is urging the industry to develop an authorised and authoritative alternative to the existing free but low-quality file-sharing services. "We're in danger of creating persistent pirates because the industry has failed to offer alternatives. Consumers want to evaluate different services to make a choice. Yet, the industry is seen to be blocking every single move to get the required licences. The music business is dreaming if it thinks it'll get 100% conversion from online marketing to physical sales. We've never had 100% conversion from radio and TV exposure."

For her, the goal is to distribute music in as many channels as possible. In addition to physical sales in retail outlets and online sales, music could be sold via new digital kiosks that allows consumers to become their own A&R expert. "We need to become a bit more savvy about the way we use the different (sales) routes to the marketplace," she concludes.

continued on page 6
“The OC&C report identifies most of the risks and the potential benefits of new technology,” notes Allen Dixon, general counsel and executive of the music industry’s international trade body IFPI.

“Consumers always want to discover new music and the Internet is a great way for them to do so,” he says. “However, the problem for the record industry is not so much to do with piracy. It’s to do with the A&R process for matching and delivering music that meets the changing consumers’ tastes.”

He warns that if the sector doesn’t handle the damage piracy can cause, “people will continue to believe that the survival of music they love will depend on their buying that music,” he declares.

He then points to the IFPI-support ed deals around the world. In addition to the widely reported US litigation against Napster, the pioneering P2P site, the music industry has used the judiciary in its mission to rein in FastTrack in the US and the Netherlands, Aistmer in the US, MMO in Japan and Seribada in South Korea.

Additionally, he says, the new WIPO (World Intellectual Property Organisation) Treaties will enable the music industry to fight digital piracy on a global basis. The two new treaties are the WIPO Copyright Treaty and the WIPO Phonograms and Performances Treaty. For the first time, they give rights owners, including record producers, the exclusive right to authorise distribution of their works online internationally.

“These things focus the message that copyright works on the Internet as well as offline,” he adds.

For Charles Grimsdale, managing director and co-founder of OD2, the UK-based digital services provider, the CD format is old hat. “My high-level view is that people are going to buy fewer and fewer CDs in the future. We have to recognise that the CD is very old technology. There are much more efficient ways of storing music,” he states.

In his view, the advent of digital versatile disks (DVD) that can store up to 120 albums in compressed forms and the latest MP3 players that can store up to 500 albums is going to make a significant difference. “At almost the same price as CDs, DVDs are cheap, as are PCs,” he says. “If I have the option [of a CD, a DVD or an MP3 player], which one do you think I would choose as a consumer?”

Grimsdale insists the solution for the music industry is to make digital access a simple process: “Online access, digital downloads and streamed music could be so much more immediate. People want to be able to carry their whole record collection around with them wherever they are.”

He argues that the recording industry is currently being short sighted. “The music industry will contract further because you won’t stop piracy overnight. And while I don’t think it’s an irreversible trend, we’ve a long way to go to reverse that trend. That’s because it’s a fallacy to say that P2P music is free. Many people have to pay for online services. The fee for Internet access and the hardware amount to hidden costs for consumers. They are going to pay even more for broadband services. With people feeling they’re already paying for the service, the challenge to the industry is to associate the value of the content to what people are paying to access it.”

While Grimsdale acknowledges the tough challenges ahead, he insists the record labels need to move swiftly to pin down a solution to the dilemma. “It’s a tough job because there are so many people in the chain to communicate with. But if they take too long, there isn’t going to be any business for anyone. They have to accelerate clearance of all their catalogues,” he says.

Grimsdale also adds: “Publishers and collection societies in Europe have to simplify the licensing and make it as easy as possible for people to acquire pan-European licences. They have figured out that out in the physical world. It seems ridiculous that you can’t do the same in the online world.”

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though software piracy is just as widespread as music piracy, he argues, software developers would rather consumers downloaded their systems for free and encourage users to pay for improved versions.

"In the music business, which is an industry based on fear in many ways, you don't want anyone [competitors] to know what you're doing. But as the technologies are developing so fast, past and present TV does not work. You need to be much more pro-active," Leonhard declares.

In Europe, says Jupiter MMXI senior analyst Mark Mulligan, the music industry will need to overcome four major hurdles to avoid the OC&C report's "persistent piracy" scenario. The four obstacles are: the impact of the grey P2P market; the lack of content available from the major labels; the fragmented copyright landscape; and the low level of broadband Internet adoption.

Although high-speed broadband Internet will make legitimate digital distribution attractive to consumers, Mulligan doesn't believe the music industry needs to wait for the format to be universally available before the labels open up their catalogues. "Broadband growth will be a slow process. But the huge success of file-sharing in narrowband Internet shows it isn't essential," he says.

The majors have only themselves to blame if online piracy continues to prevail, Mulligan argues. "Any legitimate service has to be offering what the grey [P2P] market offers and even more," he says. "The labels can use Web security firms such as [London-based] NetPD to tackle individuals using P2P illegally. But to do that will damage the major labels' already deteriorating image as big bad corporate monsters."

He says that negative image was exacerbated by the lawsuit against the once very popular Napster, plus the CD-protection fiasco that had music fans complaining about the inability to play CDs they had paid for on their home computers.

In a new report called "Segment Consumers To Succeed With Cross-Media Strategies", Mulligan urges the labels to desert from selling music online with a CD mindset. "Instead, they should harness diversity and learn to exploit the different consumer segments to the full. In the CD world, the relationship with the consumer begins and ends at the cashier till. In the digital environment, when consumers buy a CD album, they should be able to listen to a preview on their mobile devices and receive discounts for buying the recording online," he advises.

The purchasers need not necessarily be hardcore fans of the artist concerned. But with the marketing of other related services—such as concert tours and merchandise—on multi-platform digital channels, "you might be able to extract more revenue out of them," Mulligan says.

He also suggests that labels be prepared to license their music as commodities for other entertainment such as online games. "The subscriber might pay 20 euros a month for the games and about four Euros will go to the labels for the background music. The user is unaware of paying the labels anything. And the labels might say that's a negative scenario. But even if the perceived value is zero, the labels are at least getting some revenue.

According to Richard Owens, advisor to the copyright organisation British Music Rights, the labels will survive the new digital arena. But they'll equally have to change their business models.

"It's still early days. But we want to move forward. As of August [last year], there have been more wireless phones than there are CD players. The average person is more likely to have a wireless phone and the telephone companies have earned more than $1 billion (euro 1.1 billion) developing and selling MIDI monophonic ringtones," he adds. "So imagine how much consumers will pay to hear actual music via a smart system that knows your tastes and is available to you no matter where you are."

"The longer it takes for business models to become supported by DRM, the greater the obstacle will be to reasserting copyright protection," Richard Owens, advisor to British Music Rights, says.

"Consumption of music worldwide has never been stronger than it is today. The music industry will figure out how to take advantage of the new ways people consume music," he states.

Owens points out that the European Commission (EC) started examining the interoperability of different DRM systems in February. At present, consumers can't listen to digital music protected by different DRM systems on the same players.

"The EC started to look at standardisation so that content can be read across all devices. It's important for everyone that protection will be there in law," he says. With the EU's copyright and e-commerce directives, as well as the US Digital Millennium Copyright Act, that protection is almost there. But he advocates that a law that protects DRM technology could fill the gap. The question is how to make the Brussels-based EC act faster to put the appropriate legislative framework in place.
ARTISTS & MUSIC

Ladies and gentlemen...Patricia Kaas

by Joanna Shore

A starring role in the new Claude Lelouch picture And Now...Ladies And Gentlemen is the latest instalment in a career that has seen French artist Patricia Kaas shift 14 million albums worldwide. As well as acting alongside Jeremy Irons in the English-language movie, Kaas was responsible for the soundtrack Planobar, which came out internationally in mid-April on Sony Music's Columbia label. In France alone it has already sold over 80,000 copies.

"With this record I wanted to pay tribute and restore the term of 'piano bar,' which has been a vehicle for French chanson in so many places around the world," Kaas tells M&M. If You Go Away, the cover of Jacques Brel's Ne Me Quitte Pas, was the first radio-only single; an uptempo lounge remix for radio by Rob Davis. "Pop/rock stations Europe 2 and RTL 2 are very interested in the track," says Sony Music France international marketing director Annick Geisler. "It's surprising, because usually they are not the type to pay Patricia. They thought it was very courageous of her to sing in English."

"She has a voice that sounds just as good in English as in French," says Nathalie Bismuth, head of music programming at Paris-based Soft AC station Cherie FM. "It is great that she is paying tribute to French culture." Bismuth, in particular, applauds Kaas for giving people the chance to "discover the songs though a different angle, with both new arrangements and a different language."

Major German TV station ARD, along with radio station SRI, have chosen the film's title song and what is to be this album's second single—slated for an early-July release—as the theme music for the Tour de France, from July 8-26. The track will be broadcast as background music during the commentaries, and Kaas will perform live for the stations. "The Germans really believe in it and think that, due to her singing in English, they might be able to reach another public with Patricia," says Geisler. "In Germany Sony is servicing 400 stations, something they normally never do."

Major US distributor Musicrama, which sent the album to retail in May, also believes strongly in the project. "Usually Musicrama is pretty cautious but they ordered 10,000 from us right away," says Geisler, adding "they are really very enthusiastic."

When the film comes out in the States on Paramount Pictures in early 2003, Sony US will also come on board with marketing and a commercial release. Entertainment Tonight Fashion TV in the UK has scheduled a month-long promotion of the soundtrack album featuring the video and a behind-the-scenes documentary on the making of the album. Both soundtrack album and movie are released in the UK in September. And Now...Ladies And Gentlemen opened in France on May 29.

Where East meets West

by Gary Smith

Mondo Grosso's fourth album, MG4 (Blackjack Records-Sound of Barclay/France) is a dense, menacing and utterly brilliant mix of commercial trance elements combined with retro-futurism. Stark production, few ambient segments, and a insouciant, hip-hop, UK funk and new wave, Osawa says. Currently working on the follow up to MG4 (which rules out any chance of touring) Osawa is in the process of changing his recording style: "I'm working with a totally different approach to previous recordings. My priority is to make everyone go blank when on the dancefloor," he says. "My aim is to make music that has an irresistible dancefloor pull, but that is also memorable and substantial." Alongside MG4, which has so far sold 120,000 units in Japan and a further 20,000 in the rest of the world, the recently released MG4R album came out in the US and Europe in May with one new track—the furious folk/funk of Don't Let Go—plus remixes by Andana Project, Smith & Mighty, Hybrid Beats and Da Lata. "Japan is, obviously, the strongest territory at the moment but MG4 has also made a strong showing in France, the US and the UK," says Ken Isayama, international marketing manager at Sony Japan. "In terms of global profile, the new Mondo Grosso album is scheduled for release in late 2002. Despite saying that for his fifth album he intends to make music that will force people on the dancefloor, Osawa is already making music that is as at home in clubs as on the radio. "Star Suite—Shelter Vocal Mix, remixed by DJ Davis, in the Visage canon. Generally the four tracks here represent the forward-looking edge of what can only be termed retro-futurism. Stark production, few vocals but a definite step forward out of the Visage canon. Generally the four tracks here present the forward-looking edge of what can only be termed retro-futurism. Stark production, few vocals but a definite step forward out of the Visage canon. 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**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>Week 25 / 02</th>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
<th>countries charted</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Without Me</td>
<td>Eminem - Interscope (Right Mile Style/Essential/Butt)</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Shakira - Epic</td>
<td>Shakira - Sony ATV/EMI/Apollinaire</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>If Tomorrow Never Comes</td>
<td>A.C.D. F. G. K. F. L. R. I. NL. SR. SW.</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Pernod</td>
<td>Tuition Ferro - EMI (EMI)</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Stach Stach</td>
<td>Britatia Boys - M6 Int./Sony (Not Listed)</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Like A Prayer</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Something About Us</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Tous Ensemble</td>
<td>Johnny Halliday - Mercury (Une Musique/Lauroya Eye)</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>What's Love?</td>
<td>Fat Joe Ft. Ashanti - Atlantic (Universal/RM/Rolla Bros/WC)</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
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<tr>
<td><strong>10</strong></td>
<td>Light My Fire</td>
<td>Rolling Stones - Polydor (EMI)</td>
<td>UK. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Tainted Love</td>
<td>Marvin Gaye - Motown</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Just Movie</td>
<td>Wonderwall - EMI</td>
<td>A. CH. DE. KK. FIN. F. NL. SR. SW.</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

| **13**       | J'ai Demande La Lune | Indochine - Columbia (Not Listed) | FRA. |
| **14**       | Don't Let Me Get Me | Pink - Arista (EMI) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **15**       | We're On The Ball | A. CH. DE. KK. FIN. F. NL. SR. SW. | UK. |
| **16**       | How You Remind Me | Nickelback - Roadrunner (Warner Chappell) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **17**       | Escape | Enrique Iglesias - Interscope (Stargate/EMI) | Warner Chappell | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **18**       | Just A Little | Liberty X - V2 (EMI) | UK. |
| **19**       | Tu Trouverais | Natacha St Pier - Columbia (Not Listed) | FRA. |
| **20**       | My People | Missy 'Misdemeanor' Elliott - Elektra (Various) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **21**       | Bop Hop Baby | Westlife - RCA/S (Universal) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **22**       | Because The Night | Joni Mitchell - Elektra (Various) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **23**       | Leap Of Faith/Disuqu'au Bout | David Hareven - Mercury (Not Listed) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **24**       | I Love Rock 'N' Roll | Idol - Virgin (Not Listed) | UK. CH. DE. KK. FIN. F. NL. SR. SW. |
| **25**       | Love For Love United | British United | FRA. |
| **26**       | It's Oh So Easy | A. CH. DE. KK. FIN. F. NL. SR. SW. | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **27**       | Youth Of The Nation | P.O.D. - Atlantic (Famous/Souljah) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **28**       | LO.I.O. | BS - Hans (Not Listed) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **29**       | Nessaja | A. CH. DE. KK. FIN. F. NL. SR. SW. | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **30**       | J'Attends L'Amour | Jennifer - Island (Not Listed) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **31**       | Jean Pasqual | Island (Not Listed) | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **32**       | Frak Like Magic | A. CH. DE. KK. FIN. F. NL. SR. SW. | A. CH. DE. KK. FIN. F. NL. SR. SW. |
| **33**       | Wherever You Will Go | A. CH. DE. KK. FIN. F. NL. SR. SW. | RCA (Copyright Control) |

**Countries charted:**

- A. CH. = Austria
- B. = Belgium (Various)
- C. = Canada
- D. = Denmark
- E. = Spain
- F. = France
- G. = Germany
- H. = Hungary
- I. = Ireland
- L. = Luxembourg
- N. = Netherlands
- S. = Sweden
- S. = Switzerland
- W. = UK
- E. = Portugal
- F. = Finland
- S. = Sweden
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminem</td>
<td>The Eminem Show - Intersect</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
</tr>
<tr>
<td>Moby</td>
<td>15 - Muté</td>
<td>A.CHECK.D.K.FLU.KOR.EL.GUN.N.L.N.P.P.WA</td>
</tr>
<tr>
<td>Ronan Keating</td>
<td>Destination - Polydor</td>
<td>A.CH.D.K.FLU.KOR.EL.GER.N.L.N.P.P.WA</td>
</tr>
<tr>
<td>Shakira</td>
<td>A New Day Has Come - Columbia</td>
<td>A.CH.FL.KOR.EL.GER.N.L.N.P.P.WA</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>A New Day Has Come - Columbia</td>
<td>A.CH.FL.KOR.EL.GER.N.L.N.P.P.WA</td>
</tr>
<tr>
<td>Enrique Iglesias</td>
<td>Insomnio - Sony BMG</td>
<td>A.CH.FL.KOR.EL.GER.N.L.N.P.P.WA</td>
</tr>
<tr>
<td>Anastacia</td>
<td>Freak Of Nature</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Renaud</td>
<td>Boucan D'Enfer - Virgin</td>
<td>CH.FRA</td>
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<tr>
<td>Liberty X</td>
<td>Thinking It Over - V2</td>
<td>UK.UL</td>
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<tr>
<td>Norah Jones</td>
<td>Come Away With Me - Blue Note</td>
<td>D.DK.KOR.EL.IN.N.P</td>
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<tr>
<td>Nickelback</td>
<td>Silver Side Up - Roadrunner</td>
<td>A.CH.D.K.FLU.BR.EL.IN.N.S.P.WA</td>
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<tr>
<td>Joe Cocker</td>
<td>Respect Yourself - Parlophone</td>
<td>A.CH.D.FLU.EL.POL.GER.N.L.N.P.P.WA</td>
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<tr>
<td>Queen</td>
<td>Greatest Hits I, II &amp; III</td>
<td>CH.F.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Lauryn Hill</td>
<td>MTV Unplugged 2.0 - Columbia</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Van Morrison</td>
<td>Down The Road - Exité /Polydor</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Litaniñas</td>
<td>- WEA</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
</tr>
<tr>
<td>The Calling</td>
<td>Fever - Parlophone</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Lenny Kravitz</td>
<td>Let's Have A Party - Virgin</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Luna</td>
<td>Together - Mercury</td>
<td>U.K.RL</td>
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<tr>
<td>Tiziano Ferro</td>
<td>Bisso Relativo - EMI</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>P.O.D.</td>
<td>Satellite - Atlantic</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Mary J. Blige</td>
<td>No More Drama - MCA</td>
<td>CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Ian Van Dahl</td>
<td>- Andy - Angel-Subway</td>
<td>FLUKR</td>
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<tr>
<td>Indochine</td>
<td>Paradise - Columbia</td>
<td>CH.FRA</td>
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<td>Ligabue</td>
<td>- Fuori Come Va? - WEA</td>
<td>CH.R</td>
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<tr>
<td>Sophie Ellis-Bextor</td>
<td>Read My Lips - Polydor</td>
<td>A.DK.R</td>
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<tr>
<td>Soundtrack</td>
<td>- Mars Episode II - Attack Of The Corps - Sony Classical</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
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<tr>
<td>Witt</td>
<td>Eisenscher - Epic</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
</tr>
<tr>
<td>Puddle Of Mudd</td>
<td>Come Clean - Geffen</td>
<td>A.CH.D.K.FLU.EL.IN.N.S.P.WA</td>
</tr>
</tbody>
</table>
SALES

The ballad Underneath Your Clothes is a more traditional song than its predecessor—
the Latin and Arabic influences are wide open. Written, produced and arranged by
Shakira, the record is said to be about her boyfriend
Antonio De La Rua who also appears in the video
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shaped the song more than its predecessor.
Mad House’s Like A Prayer (Bio Records) holds at the top of the chart for a sixth non-consecutive week. The track maintains a high profile in clubs in most territories in Europe, while featuring on sales charts in Finland, Czech Republic, Poland, Italy and Ireland. Maintaining a strong presence on the chart the act’s Holiday (Bio Records), another Madonna cover, is this issue’s second-biggest debut at 27 (from 138).

This week’s number two, Shakedown’s At Night (Naive/Defected & Sony) and number three, Moony’s Done (I'll Be Loving You) (Airplane) are far behind when it comes to support, which could mean that Mad House will hold on to the top spot for a while longer.

Beside Moony there’s only one other track with a bullet inside the top 10 region this week, Belgian female trio Ian van Dahl’s Reason (A&S Records) which leaps up to number eight up from last week’s 35. Other records with good improvements, out-side the top 10, are Cassius with Jocelyn Brown’s I’m A Woman (Virgin), up three notches to 11, Moby’s We Are All Made Of Stars (Mute), climbing 21-13 and Starchaser’s Love Will Set You Free (Rulin), rocketing 86-36. Kylie Minogue, whose Can’t Get You Out Of My Head (Parlophone) topped the Dance Traxx chart (as well as most other charts) earlier this year, is back on form with Love At First Sight, which moves up from 16 to 19 in its third week in the chart.

This week’s highest new entry is controversial rapper Eminem’s (pictures) Without Me (Interscope), in at 19. The track also tops the Movers Chart this week.

For next week’s chart Kenny Takito’s Moskito (Propeller/Superstar/Universal) looks likely to enter at a high position.

EUROPEAN DANCE TRAXX

This Week

<table>
<thead>
<tr>
<th>Title</th>
<th>Original Label</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIKE A PRAYER</td>
<td>Naive/SNE Dance (Son)</td>
<td>1</td>
</tr>
<tr>
<td>AT NIGHT</td>
<td>Naive/SNE Dance (Son)</td>
<td>2</td>
</tr>
<tr>
<td>DOVE (I’LL BE LOVING YOU)</td>
<td>Airplane/Cream/Positiva (EMI Recorded Music)</td>
<td>3</td>
</tr>
<tr>
<td>LAZY</td>
<td>Sin/SN Dance (Son)</td>
<td>4</td>
</tr>
<tr>
<td>THE TRUTH</td>
<td>DJ The Truth (DM)</td>
<td>5</td>
</tr>
<tr>
<td>YOU'RE NOT ALONE</td>
<td>Kontor/edel</td>
<td>6</td>
</tr>
<tr>
<td>EMBRACE ME</td>
<td>Gang Go/Warner Music &amp; illustrator (Sony)</td>
<td>7</td>
</tr>
<tr>
<td>DANCE!</td>
<td>DJ Go/Defected/Defected (Sony)</td>
<td>8</td>
</tr>
<tr>
<td>MY PEOPLE</td>
<td>Wax/Mad Men/edel</td>
<td>9</td>
</tr>
<tr>
<td>I’M A WOMAN</td>
<td>HBP/Justice/Virgin (EMI Recorded Music)</td>
<td>11</td>
</tr>
<tr>
<td>NEVER, WHEREVER</td>
<td>Epic (Sony)</td>
<td>12</td>
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<tr>
<td>WE ARE ALL MADE OF STARS</td>
<td>Mute</td>
<td>13</td>
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<tr>
<td>MURDER ON THE DANCEFLOOR</td>
<td>Poly Vision</td>
<td>14</td>
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<tr>
<td>JOSIE LINDBERG</td>
<td>Perfecto</td>
<td>15</td>
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<tr>
<td>AT FIRST SIGHT</td>
<td>Rank 1</td>
<td>16</td>
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<tr>
<td>TAKE ME AWAY (INTO THE NIGHT)</td>
<td>Liquid Records (Spinin’</td>
<td>17</td>
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<tr>
<td>IT’S LOVE (TRIPPIN’)</td>
<td>Web Aftermath/Interscope (Universal)</td>
<td>19</td>
</tr>
<tr>
<td>IT’S LOVE (TRIPPIN’)</td>
<td>Evolve/Serious/A&amp;M-P (Mercury Universal)</td>
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<tr>
<td>FOREVER</td>
<td>Free-style (A&amp;S Records)</td>
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<tr>
<td>LOUD &amp; PROUD</td>
<td>Dance Division/Epic-Sony</td>
<td>22</td>
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<tr>
<td>AWAKENING</td>
<td>ID&amp;T</td>
<td>23</td>
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<tr>
<td>BECAUSE THE NIGHT</td>
<td>Storm Entertainment/Kontor/edel</td>
<td>24</td>
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<tr>
<td>SHIFTER</td>
<td>Pepsi/Max</td>
<td>25</td>
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<tr>
<td>FIRE</td>
<td>Universal</td>
<td>26</td>
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<tr>
<td>HOLIDAY</td>
<td>Cenzo/Parlophone</td>
<td>27</td>
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<tr>
<td>ONE DAY IN YOUR LIFE</td>
<td>Daylight/Epic (Sony)</td>
<td>28</td>
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<tr>
<td>G-LICIOUS</td>
<td>Similalamba (Alaba)</td>
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<tr>
<td>LA LAND</td>
<td>Relief (Casual)/Cedence (EMI Recorded Music)</td>
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<tr>
<td>BAD BOYZ/TURNTABLE ROCKA</td>
<td>UnSubMissive (House Of Music)</td>
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<tr>
<td>IN YOUR EYES</td>
<td>Parlophone (Capitol-EMI Recorded Music)</td>
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<tr>
<td>SOUTHEN SUN READY STEADY GO</td>
<td>Perfecto (Mushroom)</td>
<td>33</td>
</tr>
<tr>
<td>THE BEGINNING</td>
<td>Perfecto (Mushroom)</td>
<td>34</td>
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<tr>
<td>LOVE WILL SET YOU FREE</td>
<td>Rulin (Ministry Of Sound)</td>
<td>35</td>
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<tr>
<td>WHAT’S LUV?</td>
<td>Mystic/Atlantic (Warner Music)</td>
<td>36</td>
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<tr>
<td>LE DELIRE</td>
<td>DFC (Expanded Music)</td>
<td>37</td>
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<tr>
<td>PRAY NO POP</td>
<td>Headline/EMI</td>
<td>38</td>
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</table>

MUSIC & MEDIA 43 JUNE 15, 2002

DANCE BEAT

The weekly dance chart comment by Harold Roth

Top 30 European Dance Traxx

<table>
<thead>
<tr>
<th>Title</th>
<th>Original Label</th>
<th>Peak</th>
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<tbody>
<tr>
<td>IFEEL LOVE</td>
<td>DJ Profound</td>
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<td>WATCHING THE WAVES</td>
<td>DJ Profound</td>
<td>2</td>
</tr>
<tr>
<td>LISSA</td>
<td>Blank &amp; Jones</td>
<td>3</td>
</tr>
<tr>
<td>DANCE NATION</td>
<td>Rainbow</td>
<td>4</td>
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<tr>
<td>NINE PEOPLE</td>
<td>Wax/Mad Men/edel</td>
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<tr>
<td>I’M A WOMAN</td>
<td>HBP/Justice/Virgin (EMI Recorded Music)</td>
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<td>NEVER, WHEREVER</td>
<td>Epic (Sony)</td>
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<tr>
<td>WE ARE ALL MADE OF STARS</td>
<td>Mute</td>
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<td>MURDER ON THE DANCEFLOOR</td>
<td>Poly Vision</td>
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<td>JOSIE LINDBERG</td>
<td>Perfecto</td>
<td>15</td>
</tr>
<tr>
<td>AT FIRST SIGHT</td>
<td>Rank 1</td>
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<td>TAKE ME AWAY (INTO THE NIGHT)</td>
<td>Liquid Records (Spinin’</td>
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<td>IT’S LOVE (TRIPPIN’)</td>
<td>Web Aftermath/Interscope (Universal)</td>
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<td>ONE DAY IN YOUR LIFE</td>
<td>Daylight/Epic (Sony)</td>
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<td>G-LICIOUS</td>
<td>Similalamba (Alaba)</td>
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<td>LA LAND</td>
<td>Relief (Casual)/Cedence (EMI Recorded Music)</td>
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<td>BAD BOYZ/TURNTABLE ROCKA</td>
<td>UnSubMissive (House Of Music)</td>
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<td>IN YOUR EYES</td>
<td>Parlophone (Capitol-EMI Recorded Music)</td>
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<td>SOUTHEN SUN READY STEADY GO</td>
<td>Perfecto (Mushroom)</td>
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<td>THE BEGINNING</td>
<td>Perfecto (Mushroom)</td>
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<tr>
<td>LOVE WILL SET YOU FREE</td>
<td>Rulin (Ministry Of Sound)</td>
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</tr>
<tr>
<td>PRAY NO POP</td>
<td>Headline/EMI</td>
<td>38</td>
</tr>
</tbody>
</table>

NEW SINGLE OUT JUNE 17TH
AIRPLAY

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

Nelly Furtado
Hey Man
(Dreamworks)

"It's a nice popsong. Not as special as her first hits but it's ok. It's not very exciting, special or new but it's a feel good tune."

Basy1 de Groot
head of music
3 FM/Holland

DENMARK:

DR P3

DR

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

Block Rebel Motorcycle Club/Spread
Your Love
Badly Drawn Boy/Something To Talk About
The Electric Soft Parade/Empty At The End
Basement Joxx Ft. Peaches/Get Me Off
Tiga & Zyntherius/Sunglasses At Night
Patrick Ikskisson/Hur Kan Da Love Mig
Sheryl Crow/Steve Mc Queen
Beille & Sebastian/Storytelling
Love Solution/I'll Be Over You
Safi Duq meets Alya/Sunrise
Cosmos/Teke Me With You
Morcheeba/Otherwise
Moby/Extreme Ways
Incubus/Are You In
Sashi/Ganjah

SWEDEN:

SR P5 RADIO STOCKHOLM

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/stocholm

Jennifer Lopez feat. Nas/I'm Gonna Be Alright
Chuck Prophet/Summertime Thing
Red Hot Chili Peppers/By The Way
Sophie Ellis-Bextor/Get Over You
Michelle Branch/All I Wanted
Mooney/Dive/I'll Be Loving You
Marc Anthony/Te Tengo Aquí
Chasing Dorotea/All I Want
Joseph Arthur/In The Rain
Esicobar/On The Ground
Dub Sweden/Old House
David Bowie/Slow Burn
Tiziano Ferro/Perdono
Copacabana/Ruta De Las Cadenas
The Kients/Let It Out
Ice/Mood For Love

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

Adam F feat. Lil' Mo/Where's My...
Laddback Luke/Popmusic
Nelly Furtado/Hey Man
Puddle Of Mudd/Burry
Ashanti/Foolish

SPAIN:

CADENA100

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

Dinaf Washington/Is You's Or Is You Ain't My Baby
Sondre Lerche/Sleep On Needles
Juan Rivas/Oh Cuando Todo Va Mal
Slije Nergoard/New & Then
Pet Shop Boys/I Get Along
Paulino Rubio/Tu Ti Te Vas
Bryan Adams/Here I Am

ITALY:

RADIO DEEJAY NETWORK

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

Goldpeople feat. Glenn Gregory/Music
Don't Stop
Elvis vs. JXL/A Little Less Conversation
Eiffel 65/Cosa Restera' (In A Song)
The Rumbar/A Bailor Mi Gente

FRANCE:

RTL

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

Sophie Ellis-Bextor/Murder On The Dancefloor
Gilbert Becaud & Serge Lama/Le Train O'Amour
Nickelback/How You Remind Me
Frank Sheeran/Angel

UK:

BBC RADIO 1

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

Tim Deluxe feat. Som Oberink/It Just Won't Do
Jennifer Lopez feat. Nas/I'm Gonna Be Alright
The Prodigy/Baby's Got A Temper
Red Hot Chili Peppers/By The Way
Sum 41/It's What We're All About
The Beginner/Reckless Girl
Fischerspooner/Emerge
Beverley Knight/Gold
Ashanti/Foolish

GERMANY:

WDR EINS LIVE

LIVE

Radio Eins Live

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

Bro'Sis/Heaven Must Be Missing An Angel
Enrique Iglesias/Love To See You Cry
Red Hot Chili Peppers/By The Way
2 Many DJ/Dreadlock Women
Reamonn/Place Of No Return
Atomic Kitten/It's Ok
Mad/House/Holiday
Dax Riders/People
Ashanti/Foolish

MUSIC & MEDIA 14 JUNE 15, 2002
**Week 25/02**

**MOST ADDED**

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

Red Hot Chili Peppers

**By The Way**

(Warner Bros. 10)

**Brian Adams**

*Here I Am*

(Atlantic 8)

**Anastacia**

*Boom*

(Epic 7)

**Ashanti**

*Foolish*

(Murder Inc./Def Jam 7)

**Sophie Ellis-Bextor**

*Get Over You*

(Polydor 6)

**Will Smith**

*Block Suiting*

(Chad Kroeger feat. Josey Scott 6)

**Jennifer Lopez feat. Nac I'm Gonna Be Alright**

*Oasis*

(Parlophone 6)

**.key**

Depicts airplay

Music & Media

June 15, 2002

AmericanRadioHistory.com
Red Hot Chili Peppers (pictured) are back with a much-awaited new album this summer, and a guaranteed new entry in next week's European Radio Top 50. Europe's biggest stations including CHR BBC Radio 1, Eins Live and Europe 2 are behind the track. Music director at CHR station SR Radio Stockholm Robert Jonsson started playing the record last week. "They are one of the most popular bands in Sweden," he says. "I can't say this is one of their strongest songs, but their tracks are always growers, just like REM. The Chili's usually save the gunpowder for singles two and three." He continues, "It's not as 100% as we had hoped for. It sounds very Red Hot Chili Peppers—it almost becomes a caricature of themselves. But I'm sure they'll rule a lot of festivals this summer with it. And I'm sure the album will be strong."

With a little help from JXL and a Nike ad, Elvis is again top of the pops. A Little Less Conversation (RCA) shoots up from 26 to 13 in its third week in the chart. "We play it a lot, I think it's really funny," says Jonsson. Other music directives at Radio Stockholm include X-Press 2 feat. David Byrne's Lazy (Skint), at 37 this week. "We play it a lot," says Jonsson. "It's the first Liberty X commercial pop song. It's the first Liberty X single we've played. I think their music has started playing the track. Music director at CHR station SR Radio Stockholm Robert Jonsson says, "They are one of the most popular bands in Sweden," he says. "I can't say this is one of their strongest songs, but their tracks are always growers, just like REM. The Chili's usually save the gunpowder for singles two and three." He continues, "It's not as 100% as we had hoped for. It sounds very Red Hot Chili Peppers—it almost becomes a caricature of themselves. But I'm sure they'll rule a lot of festivals this summer with it. And I'm sure the album will be strong."

EUROPEAN RADIO TOP 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td>PINK/Don't Let Me Get Me</td>
<td>(Arista)</td>
<td>57</td>
<td>0</td>
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<tr>
<td>2</td>
<td>11</td>
<td></td>
<td>THE CALLING/Wherever You Will Go</td>
<td>(RCA)</td>
<td>50</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>16</td>
<td></td>
<td>ANASTACIA/One Day In Your Life</td>
<td>(Epic)</td>
<td>48</td>
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<tr>
<td>4</td>
<td>14</td>
<td></td>
<td>EMINEM/Without Me</td>
<td>(Interscope)</td>
<td>49</td>
<td>4</td>
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<tr>
<td>5</td>
<td>9</td>
<td></td>
<td>RONAN KEATING/If Tomorrow Never Comes</td>
<td>(Polydor)</td>
<td>51</td>
<td>3</td>
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<tr>
<td>6</td>
<td>9</td>
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<td>KYLIE MINOGUE/Love At First Sight</td>
<td>(Parlophone)</td>
<td>50</td>
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<td>7</td>
<td>10</td>
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<td>MOBY/We Are All Made Of Stars</td>
<td>(Mute)</td>
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<td>SOPHIE ELLIS-BEXTOR/Murder On The Dancefloor</td>
<td>(Polydor)</td>
<td>46</td>
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<td>9</td>
<td>16</td>
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<td>ENRIQUE IGLESIAS/Escape</td>
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<td>SUGAR RABBIES/Freak Like Me</td>
<td>(Island)</td>
<td>43</td>
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<td>11</td>
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<td>WESTLIFE/Bop Bop Baby</td>
<td>(S/RCA)</td>
<td>43</td>
<td>3</td>
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<td>12</td>
<td>11</td>
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<td>SHAKIRA/Whenever Wherever/Suerte</td>
<td>(Epic)</td>
<td>40</td>
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<tr>
<td>13</td>
<td>26</td>
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<td>ELVIS VS. JXL/A Little Less Conversation</td>
<td>(RCA)</td>
<td>38</td>
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<td>14</td>
<td>17</td>
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<td>CELINE DION/New Day Has Come</td>
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<td>NO DOUBT/Hella Good</td>
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<td>MAD/HOUSE/Like A Prayer</td>
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<td>JAMES BLUNT/You're Beautiful</td>
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<td>A-HA/Forever Yours</td>
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<td>ATOMIC KITTEN/It's Ok</td>
<td>(Innocent/Virgin)</td>
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<td>20</td>
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<td>SHAKIRA/Underneath Your Clothes</td>
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<td>MARY J. BLIGE/No More Drama</td>
<td>(A&amp;M)</td>
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<td>22</td>
<td>19</td>
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<td>DAVID CHARVET/Leap Of Faith/Just/au Bout</td>
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<td>29</td>
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<td>VANESSA CARLTON/A Thousand Miles</td>
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<td>MOONY/Dove (I'll Be Loving You)</td>
<td>(Positiva)</td>
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<td>CHAD KROGER F.E.A.T. JOSEY SCOTT/Hero</td>
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<td>TIZIANO FERRO/Perdono</td>
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<td>NICKELBACK/How You Remind Me</td>
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<td>ASHANTI/Foolish</td>
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<td>SHeryl Crow/Soak Up The Sun</td>
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<td>KYLIE MINOGUE/In Your Eyes</td>
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<td>FAT JOE FEAT. ASHANTI/What's Luv?</td>
<td>(Terror Squad/Atlantic)</td>
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<td>32</td>
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<td>HOLLY VANANCE/Kiss Kiss</td>
<td>(London)</td>
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<td>ALANIS MORISSETTE/Clean</td>
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<td>FAITHLESS &amp; DIDO/One Step Too Far</td>
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<td>MISSY 'MISEMEANOR'/Elliott 4 My People</td>
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<td>41</td>
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<td>Goo Goo Dolls/Here Is Gone</td>
<td>(Warner Bros.)</td>
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<td>37</td>
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<td>X-Press 2 F.E.A.T. DAVID BYRNE/Lazy</td>
<td>(Skint/Sony)</td>
<td>29</td>
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</tbody>
</table>

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.

The 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.

Week 25/02 © VNU Business Media

The 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.
Group Hug as Scandinavians soften language

(trans. Soft Favourites) is now the largest commercial Stockholm station with 9.8% market share, ahead of dance/CHR station Power Hit Radio and CHR-formatted NRJ 103. If the label’s ambitions for the track Radio 2 and DR P4 are all examples of how AC formats are considered safe bets in the country. Holland’s Sky Radio has expanded its continuous soft rock format into a station in Copenhagen. And Sky Radio also went on air in Kassel, a station called Alice Alice New Media will now try to obtain approval from Sweden’s broadcasting authority for Bonnier Radio to own 40% of its new Mix network. The collaboration with Mix Megapol will save money, according to Alice New Media’s CEO Mattias Gustavsson. “The dip in the advertising market has forced us to shrink our budget,” says Gustavsson. “Establishing the new chain could cost us a lot of money, but by using Mix we get the trademark for free.” A further expansion of the Mix network will be the place during June, when an outlet in the small town of Gallivare will be launched. Two more frequencies in the even smaller inland markets of Arjeplog and Malå will begin transmissions in the autumn.

Sony Music Italy

“impossible to replace, in both human and professional terms.” Although a replacement for Intra will not be sought, Intra’s former counterpart at Epic, Massimo Bonelli, has been promoted to vice president of Sony Music Italy, with responsibility for the group's artistic and marketing operations. In Italy there are five other VP’s, Antonio Di Dio (business affairs, personnel and strategic planning) and Ricardo Cima (administration). Sony Music Italy's new organisational structure, has been confirmed in their respective roles.

Elvis crops up in Conversation

progressive DJ/producer otherwise known as Junkie XL, a name he was required to amend for Presley's estate to green-light the mix.

In a dream cross-promotion coup, the album’s title track played in the Sega-themed Nickelodeon’s current $90 million (euros 95.8 million) worldwide advertising campaign, running throughout the football World Cup, and sets the scene ideally for EtoIs, RCA’s compilation of all of Presley’s number one singles, due in late September and clearly inspired by the phenomenal success of EMI’s Beatles’ I Love The Way You Love Me video, which tracks are realised and it hits the peak peak next weekend to become Presley’s first number one since Way Down, immediately after his death in 1977, that album will also take the remix.

The new version was overseen by BMG UK marketing manager, brand partnerships, Adam Bradley. “We’re confident we’ve got a [UK] number 1,” he told M&M June 6. “The ship figure is really impressive.” He says that airplay is also strong in Italy, Germany, Denmark, Holland and Spain, with a commercial single due this month in all major markets. The single will even be released in the US, on June 25, and BMG was due to stage a celebrity-studded London launch June 10 at Nitekot in London.

The Remix has become the first Presley release to come together on this, says Bradley, “the whole chemistry of the World Cup, the fact that it’s a contemporary remix, and an incredibly lavish ad—Nickelodeon’s most expensive ever. We want to be drawn on how much Nike paid for the track, he describes it nevertheless as “a very favourable partnership. Our views with the public on the streets are intended to show where piracy could lead us in the end, to a life without music,” says Grande.

Meanwhile, music radio will broadcast interviews with artists during the World Cup, while special marketing remains the responsibility of Gabriele Paoli.

In a statement, Sony Italy’s president Franco Cabrini says: “We have stuck to our philosophy of promoting people who have grown within the organisation. The concentration of A&R and marketing functions arises from the current situation in which it’s necessary to make the best use of the resources available.”

Nor is Bonelli the only Epic manager to be promoted. The label’s director of international marketing, Marco Bossareto was named Sony Music Italy’s senior director of marketing, while Epic’s artistic director, Rudy Zerbi, becomes Sony’s senior director of A&R.

The responsibilities of Columbia’s director of local marketing, Andrea Papalia, will be extended to the whole group, while Columbia’s artistic director, Alessio Berruti will run Sony’s local A&R. The new creative team will also include Mauro Bonasia, who will concentrate on the development of dance repertoire, while special marketing remains the responsibility of Gabriele Paoli.

“Every country has its own circumstances, and we shall see how Spain’s protest goes before thinking about exporting the idea.” Jorge Flo, director of Cadenas Musicales, which groups together SER’s music networks—or 80% of Spain’s music radio—confirmed that no national music network will transmit any music between 13:00-14:00. For that hour, SER networks will transmit the same programme. “It will be a music block, but we are still coordinating with AFYVE to decide exactly what contents there will be,” says Flo. “This could include interviews provided by the Fine Arts Circle, or interviews with the public on the streets about piracy.”

AFYVE originally planned a Day Without Music for May 13, which was to have included six hours without music on music radio and TV from 12:00-18:00. Logistical problems forced AFYVE to put back the date with a revised time frame.

Melodi gets a Hug

The Klem FM outlets in Oslo and Trondheim are 100% owned by Radio Melodi Norge, which is in turn owned by Norwegian Media Foundation owner Fred Olav Johannesen is station manager at Radio 1 in Bergen. The station in Bergen is owned by Mon Pliasure and 46.6% by Jo Ventures. According to media authority Statens Medialovtakning, as only 25% of airtime is allowed to be networked in Norway, only the break-show is carried by all three stations. The continued operations of Klem FM is also part of a tighter business relationship between the Norwegian radio industry and the US media conglomerate Clear Channel Communications, which owns part of Radio 1 Norway.

Germany at the tail-end of last year. MTG’s Modig says the popularity of the soft format is as much to do with pragmatic issues as anything else. "Soft AC isn’t as relevant on urban radio, but it’s ours," he says. "This makes music programming and research much easier. It’s also a cost-effective format, as it reaches a big target group with high incomes. Plus it’s cheaper in terms of the resources required bits and pieces to make the track relevant, and it works," says Ali B, one of the presenters at London CHR station 85.8 Capital FM. “It’s a fine line, but it’s cool enough to be dropped in the clubs, and it also works perfectly on the radio. He’s done a really nice job, and it’s nice to see perhaps one of Elvis’ lesser known tracks getting the exposure.”

Elvis’ crops up in Conversation was a US single in 1966 from one of the last entries in Presley’s film output, Live A Little, Love A Little. Co-written by continued from page 1

Music? Give Life To Music—will include four hours of radio and TV related activities at Madrid’s Fine Arts Circle between 12:00-16:00. A manmade wall will be created for “more repressive legal moves and a more efficient policy attitude” towards the illegal street selling of pirated CDs. Dolores seen alarmed IFPI chairman/CEO Jany Berman when he visit- ed Madrid in April for a meeting to discuss the issue (M&M, May 4 2002). AFYVE president Carlos Grande says CD piracy has soared and new accounts for 30% of all music sales.

Artists, including Alejandro Sanz will chip in with TV spots, a special Life Without Music video will be screened on TV, and on June 11 artists will go to big city centre record shops with gifts to hand out to people buying legal CDs. “All these symbolic acts are intended to show how piracy could lead us in the end, to a life without music,” says Grande.

Meanwhile, music radio will broadcast interviews with artists during the World Cup, while special marketing remains the responsibility of Gabriele Paoli.

In a statement, Sony Italy’s president Franco Cabrini says: “We have stuck to our philosophy of promoting people who have grown within the organisation. The concentration of A&R and marketing functions arises from the current situation in which it’s necessary to make the best use of the resources available.”

continued from page 1

Spain lives without MUSIC & MEDIA JUNE 15, 2002
**AIRPLAY**

**BORDER BREAKERS**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
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<td>3</td>
<td>5</td>
<td>ELVIS VS. JXL/A LITTLE LESS CONVERSATION R R</td>
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<td>2</td>
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<td>Tiziano Ferro/Perdono</td>
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<td>3</td>
<td>4</td>
<td>8</td>
<td>David Charvet/Leap Of Faith/Jusqu Au Bout</td>
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<td>4</td>
<td>1</td>
<td>11</td>
<td>Mad'DHouse/Like A Prayer</td>
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<td>FRANCE</td>
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<td>5</td>
<td>5</td>
<td>14</td>
<td>A-Ha/Forever Not Yours</td>
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<tr>
<td>6</td>
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<td>3</td>
<td>Joe Cocker/Never Tear Us Apart</td>
<td>(Parlophone)</td>
<td>GERMANY</td>
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<td>7</td>
<td>11</td>
<td>8</td>
<td>Ian Van Dahl/Reason</td>
<td>(Antler-Subway/NuLife)</td>
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<td>Sarah Connor/From Sarah With Love</td>
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<td>DH Boulevard/Point Of View</td>
<td>(Illustrious/Airplane/Sony)</td>
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<td>Lasgo/Something</td>
<td>(A&amp;S/Antler-Subway)</td>
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<td>Alizee/Moi...Lolita</td>
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<td>14</td>
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<td>Sita/Happy</td>
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<td>22</td>
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<td>Mousse T. feat. Emma Lanford/Fire</td>
<td>(Peppermint Jam/Edel)</td>
<td>GERMANY</td>
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<td>17</td>
<td>&gt;</td>
<td>NE</td>
<td>Mike Oldfield/To Be Free</td>
<td>(WEA)</td>
<td>SPAIN</td>
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<td>18</td>
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<td>Billy Crawford/Trackin'</td>
<td>(V2)</td>
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<tr>
<td>19</td>
<td>16</td>
<td>4</td>
<td>David Guetta/Love Don't Let Me Go</td>
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<td>20</td>
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<td>Noir Désir/Le Vent Nous Portera</td>
<td>(Barclay)</td>
<td>FRANCE</td>
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<td>21</td>
<td>18</td>
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<td>Alizee/L'Alizé</td>
<td>(Polydor)</td>
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<td>Modjo/No More Tears</td>
<td>(Barclay)</td>
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<td>23</td>
<td>25</td>
<td>2</td>
<td>Milk Inc/In My Eyes</td>
<td>(Antler-Subway)</td>
<td>BELGIUM</td>
<td>5</td>
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<tr>
<td>24</td>
<td>&gt;</td>
<td>RE</td>
<td>Gigi D'Agostino/L'Amour Toujours (I'll Fly With You)</td>
<td>(EX/R/Media)</td>
<td>ITALY</td>
<td>7</td>
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<tr>
<td>25</td>
<td>23</td>
<td>2</td>
<td>Galleon/So, I Begin</td>
<td>(EGP)</td>
<td>FRANCE</td>
<td>5</td>
</tr>
</tbody>
</table>

*TS = The Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations. NE = New Entry. RE = Re-Entry. Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.*

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**HOTLINE**

Edited by Siri Stevens Dove

It looks like there'll be a takeover battle for the German music TV channel Viva. Following the news of MTV's interest (M&M May 25), AOL Time Warner is now said to be ready to increase its shareholding from its current 15.3%. EMI and Universal Music are both reported to be willing to sell their 15.3% shareholdings, and the question for them is merely: to whom? MTV is offering more. Hotline hears the music TV giant is prepared to pay euros 22, twice Viva's current share value. However, EMI and Universal could be prepared to take less and sell to AOL Time Warner - after all, the three companies helped found Viva to break MTV's music TV monopoly.

Yoel Kenan, CEO of Vivendi Universal subsidiary MP3.com Europe, was recently seen in New York in the BMG building in Times Square where he had a series of meetings with the company's management. Kenan is expected to join BMG Europe in London at the beginning of July in a senior marketing position. It is believed that BMG Europe CCO Tim Bowen was instrumental in persuading Kenan to move to BMG. Kenan and Bowen worked together on ill-fated Universal Music International's online platform Voxstar.

Hotline is hearing rumours that Zomba is about to close its offices in Oslo and Copenhagen. A Zomba spokesperson refused to comment. It is also anticipated that V2 will license all its repertoire to the Zomba affiliates in Spain and Portugal.

Top international music industry executives will be flying to Washington this week for IFPI's biennial council meeting, which will also serve as a platform for IFPI to launch its latest report on global music piracy. Scheduled to attend the press briefing on June 11 are Sony Music International's president Rick Dobbs, IFPI chairman & CEO Jay Berman, IFPI director of enforcement Iain Grant, and Neil Turkewitz, executive VP, international, for US trade body RIAA.

Expect more personnel cuts at Edel Music following the announcement from company chairman Michael Haentjes (pictured) that further cost-saving measures are to be implemented. Over the past six months, Edel's headcount has been slashed from 1,746 to 966. The news comes as Edel announced shrinking revenues for this year to euros 200 million, down from euros 357 million in 2001.

Frédéric Pau has been named head of scheduling at France's leading CHR network NRJ. He reports to scheduling director Roberto Ciurleo. Pau, 32, was in charge of NRJ's pool of programme producers, a function he will continue to hold.

Dietrich Eggert, currently VP at Jive Records Germany, has been appointed managing director of V2 Germany with responsibilities for Germany, Switzerland and Austria, starting in July.

UK's Guardian Media Group has increased its takeover bid for Jazz FM by £3.5m (euros 4.5m) in order to secure support from shareholders who have expressed they would fight the media company's initial offer.

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**Coming specials in Music & Media**

**JAZZ SPOTLIGHT**

**Cover date: June 22, Street date: June 17, Artwork deadline: June 3**

**DANCE SPOTLIGHT**

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

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

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**MUSIC & MEDIA**

*Cover date: June 15, 2002*
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

For details call Archie Carmichael on (+44) 20 7420 6154
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Bryn Terfel
Wagner
The unique, luxury casting guarantees an authentic and outstanding interpretation: Terfel, Abbado and the Berlin Philharmonic. Terfel's first pure Wagner album confirms everything one dared hope of him in this field: an irresistible storming of the Wagnerians' bastion; his fine dark bass baritone resonates with great conviction and the variety of colour shows an enormous emotional depth and a maturity beyond his years.

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Yundi Li
Chopin
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