Albertini gets top Warner Music job

by Emmanuel Legrand

LONDON — Warner Music International (WMI) president Paul-Rene Albertini has assumed full responsibility for the division following WMI chairman/CEO Stephen Shrimpton’s retirement after 16 years with the company.

Shrimpton’s departure, announced on December 5, has been in the cards for some time. Last September Albertini, then president of Warner Music Europe, was promoted to president of WMI, prompting speculation that he might take over the division sooner than anticipated.

Albertini describes Shrimpton as “a wonderful boss. From day one, he has always been very supportive. He is a real gentleman and he has an amazing experience of this business. In addition, he has an ethic and does things with elegance. I've learned a lot from him.”

Albertini will now report directly to Warner Music Group chairman/CEO Roger Ames, with whom he worked at PolyGram in the 90s. Shrimpton says: “Albertini: “The working relationship that we had, Shrimpton, Ames and myself, will continue with Ames being even more present at my side. Now that he has reorganised his American operations, he’ll be able to spend more time with me to deal with international issues of strategic importance for the company.”

Shrimpton said in a statement: “I am confident that Paul-Rene Albertini and his team will continue to drive the company forward and further enhance its standing as part of Warner Music Group and as one of the world’s leading international music companies.” Shrimpton takes on a consultancy role for WMI next year. In a statement, Ames praised Shrimpton as “a most dedicated, effective and inspiring executive.”

Universal Music International chairman/CEO Jorgen Larsen describes Shrimpton as “a real pro, as well as being fair, friendly and fun to be with,” while IFPI chairman/CEO Jay Berman, says: “I have known Stephen as a friend and colleague from our days at Warner together. His experience, knowledge and good counsel will be sorely missed.”

EMI hatches Escapology plans

by Adam Howorth

LONDON — It was a tough mission but EMI chose to accept it.

From re-signing Robbie Williams to what is believed to be the biggest recording contract in British history—although reports of £80 million (euros 123 million) are an exaggeration, says the company—it had just six weeks to prepare for the release of the artist’s fifth studio album, Escapology on November 18.

On paper, the task looked daunting—especially since it would need to match the combined sales of his previous records (22 million-plus) to recoup the advance over the new six-album term. But Mike Allen, senior VP international of PolyGram in the UK, took on a consultancy role for WMI next year.

EMI’s Philippa Shrimpton describes EMI’s relationship with Williams as “a real pro, as well as being a friend and colleague from our days at Warner together. His experience, knowledge and good counsel will be sorely missed.”

Park to weave Magic at EMAP

by Jon Hessman

LONDON — Former Capital Radio group director of programming Richard Park is to make his much-anticipated return to the UK radio sector as a consultant to EMAP’s Soft AC station, Magic 105.4/London.

Park (picted), who left Capital in March 2001 after 14 years with the company, will from next year be working in conjunction with Magic 105.4’s programme team.
INTRIGUED BY NORWEGIAN MUSIC?

YOU’VE JUST SEEN THE TIP OF THE ICEBERG

Get to know the rest at by:Larm 2003

by:Larm is both a convention for the Scandinavian music industry and a festival where new talent is presented. Alternating every year among Norway’s most influential creative centres, by:Larm showcases the best of the country’s up-and-coming artists. Since it began in 1998, by:Larm has presented Röyksopp, Sondre Lerche, Madrugada, Jaga Jazzist and Kings Of Convenience to name just a few.
**ITALIAN MUSIC AWARDS A RESOUNDING SUCCESS**

By Mark Wordon

**MILAN** — The prizes at last week’s Italian Music Awards (IMAs)—held in front of a 5,000-strong crowd and broadcast live on public TV channel Rai 2 from Milano’s Filodramatico—might have gone to the likes of Daniele Silvestri and Ligabue, but the real winner was the country’s music industry.

Universal Music Italy president/CEO Piero La Fale entusiast: “It was a resounding success and hats off to [local record industry group] FIMI and their members, Clear Channel. Italy finally has an awards show that it can be proud of.”

**FIMI** has fought a long battle to stage an official music industry awards show celebrating the success of the indiscernible一是TV networks, rivals in the form of the annual Sanremo Festival and the Premio della Musica Italiana (PIM) event, and even the record label itself. So it was with some relief that after two low key events last year that the third IMAs show, held on December 2, was such a spectacular success.

The star of the show was competes and TV presenter, Piero Chiambretti, who provided a sense of fun lacking in the previous events. The performer lineup was equally impressive: Elton John, Phil Collins and Mark Knopfler all performed, as did most of Italy’s current hitmakers. Fashion designer Donatella Versace made an appearance, as did Italian writer, Aldo Busi, and platinum, drag queen and Radio Des judgemental, whose presence was somewhat ironic given that Radio Dee-optimises the rival PIM show, while the Italian Music Awards’ official spon-sors included another network, RTL 102.5.

Commenting on the success of the event, FIMI’s Director-General Enzo Mazza (pictured) says: “The show reached an audience of 21 million, which is a good result when you consider that another RAI channel was [simultaneously] showing Roberto Benigni’s Oscar-winning movie, Life is Beautiful. Plus today’s press is full of news about the event. As for the show itself, a couple of things might not have gone right on the night, but we’re delighted both with the show and the publicity it has generated.”

**FINLAND’S YLE STRUCTURING PLAN UNVEILED**

By Jonathan Mander

**HELSINKI** — The much-anticipated re-shaping of Finland’s public broadcaster YLE—prompted by the loss of listeners to the country’s commercial stations who overtook it in weekly reach shares last year—was finally revealed on November 29.

The new-look stations, which officially launch on January 13, 2003 are YLE Radio 1, formerly Ylen Ykkönen; YLE Radio Suomi; YLEX, formerly Chet Radiumia and YLE Radio KuLuQ, previously Radio Aino. YLE’s stations last went through an overhaul in 1999, when Radiomafia and YLE Radio Aino were created.

While its sister stations are being revamped, YLE KuLuQ (Q) will be an all-new entity, although some employees from Aino will stay on, broadcasting both digitally and on Aino’s analogue frequencies, which are limited to southern Finland.

Hot AC station Q is clearly designed to attract the 30-40-year-old market, and will challenge nationally-available AC/talk station Radio Nova in the Helsinki area.

“This is the first time YLE has had a station for this age group and despite the competition, our goal is to reach a significant share of listeners,” Q’s station director Hanna Lahiteenmaki says. Q inherelates fam-iliar programmes and presenters from Mafia, and daytime programming will centre around celebrity presenters Henkka Hyppön and Maria Guexenia.

“We will use music to profile and promote the station more so than with Aino, but our target group isn’t as music (oriented) as Mafia’s listeners,” says YLE’s Q head of music Kimmo Sahramaki.

YLEX will continue to champion new music, says station director Ville Vilén. “We are targeting people in their late teens and early twenties who have not settled down yet and are still looking for the things they like; the people who are likely to pick up new trends like Finnish hip-hop.”

The music profile of YLE Radio Suomi, Finland’s most-listened-to station and a favourite of the over-50s age group, will move to AC from Soft AC in a bid to increase its reach among 35-50-year-olds. YLE Radio 1 will now focus mainly on speech radio, dedicated to culture and curr-ent affairs programmes, but also featuring jazz, folk, world music and classical music.
Berlin move to aid lobbying efforts

by Olaf Furniss

BERLIN — In order to better lobby the German government, the country’s music industry bodies, the IFPI, BPI and Deutsche Phonographen Akademie, are to relocate from Hamburg to the capital Berlin by the end of 2003, it was announced in a joint statement on November 27.

According to Gerd Gebhardt (pictured), president of the three organisations, the move satisfies a need to lobby central government more effectively in key issues affecting the music business including radio quotas, copyright, piracy and a reduction in sales tax on pre-recorded music.

“We have an opportunity to get closer to politicians and many problems we face require a political solution,” he says. “Being based in Berlin allows us to see people outside formal meetings.”

The relocation to the capital follows Universal Music and Sony Music shifting operations to the capital, as well as BMG merging its Hamburg office into its Berlin label.

Gebhardt stresses that the decision was not prompted by pressure from these companies. Moreover, he explains that there is no contradiction between him deciding to keep Warner in Hamburg in his previous role of Central/Northern European president of the major. “The decision was agreed by all the members of the (relevant industry body) executive,” he says. “To keep a company in Hamburg is one thing, but an industry body has to be close to the decision maker.”

Gebhardt was also instrumental in switching the Echo Music Awards to Berlin two years ago, and has helped secure a Saturday TV slot for the gala industry event for the first time in its history. The awards have also been brought forward by a month, and will take place on February 15. The shift is designed to secure higher TV ratings and increase the likelihood of major artists attending.

Moreover, Gebhardt stresses that the decision was not prompted by pressure from these companies. Moreover, he explains that there is no contradiction between him deciding to keep Warner in Hamburg in his previous role of Central/Northern European president of the major. “The decision was agreed by all the members of the (relevant industry body) executive,” he says. “To keep a company in Hamburg is one thing, but an industry body has to be close to the decision maker.”

The move follows the national AM rock station slumping to its lowest ever share of UK listening—just 1.1% in official RAJAR audience figures for the third quarter of 2002. Virgin’s 105.8 FM relay in London has also been struggling, with a 2.6% share of the capital’s audience.

Denham, a former Sony Radio Awards winner, was hired in a big-money deal from regional AC station 100.7 Heart FM/Birmingham, where he had also been presenting the breakfast show, in January. Denham will stay at the station, replacing Pete & Geoff (pictured) at drivetime.

The breakfast slot has proved a challenging one for Virgin to fill ever since former station owner Chris Evans’ acrimonious departure from the slot in June 2001. Initially, Pete & Geoff were given the show on a temporary basis, but it is understood the station’s management at the time felt the duo were not high-profile enough to be given the show permanently. Instead, 96.8 Capital FM/London presenter Steve Penk, who had recently been moved by that station from mid-mornings to weekends, was hired to present breakfast on Virgin, an appointment that incoming Virgin programme controller Paul Jackson was keen not to be entirely happy with.

Penk’s show lasted a matter of months—despite an attempt by Jackson to move it towards a zona format with the introduction of co-presenter Harriet Scott—and he was swiftly replaced by Denham at the start of the year.

Helmut Lotti’s Elvis Presley tribute album, My Tribute To The King, has now sold over 600,000 copies across Europe since its release in August on Capitol (ex-Belgium, where he is signed to Universal). Here Lotti is presented with a gold disc for sales of the album in Switzerland alongside (1 to r): Carlo Pozzi, promotions executive at Mercury UK, has been made national radio promotions veteran at Virgin Radio Services, a joint-venture company with GWR (£18.4m). SRH SUFFERS EXCEPTIONAL LOSS

London — Scottish Radio Holdings (SRH), Scotland’s largest radio group, suffered pre-tax losses of £13.5 million (euros 20.5m) for the year ending 30 September 2002. The loss was caused by the disastrous performance of its outdoor advertising division Score, which it sold earlier this year to Clear Channel at a loss of £21.2m. Excluding Score, however, like-for-like pre-tax profits from the company’s radio and newspaper publishing interests remained flat at £15.5m, on turnover up 4% to £53.7m. SRH’s radio acquisitions in the past year include AC/talk Wave 105 in Hampshire (£18m), buying out the 76% of Ireland’s national AC/talk station Today FM it didn’t previously own (£36m) and setting up Vibe Radio Services, a joint-venture company with GWR (£18.4m).

GREECE FIRST TO ADOPT EU DIRECTIVE

Athens — Greece has become the first EU member state to bring its local copyright laws into line with the EU Copyright Directive, which is designed to strengthen local copyright legislation. All EU states have to do the same by the end of this year. Greek industry executives welcomed the decision, especially over labels’ rights regarding music videos. “Until now we only had the right to be ‘reasonably compensated’ for the use of such clips,” says Ion Stamboulis, GM for the local IFPI-affiliated trade body. “Under the new law we now have the right to permit or forbid the use of our videos.” Stamboulis adds the new situation “puts record companies in a stronger negotiating position vis-a-vis major TV stations”.

MOVING CHAIRS

London — Robert Pascoe (pictured), a seven-year club and urban radio promotions veteran at Virgin UK, has been made national radio promotions executive at Mercury Records UK, effective December 9. Jazz FM/London afternoon presenter Charles Nove is to leave the GMG-owned station at the end of the year to devote more time to his business activities—Nove is managing director of London-based recording studios A1 VOX.
Indies offer one-stop shop licensing

by Juliana Korateng

LONDON — IMPALA, the European independent labels' trade body, has launched a pilot initiative to provide the region's independents with a one-stop shop for licensing their repertoire to online music service providers.

The project, called IMPALA Interactive, will be managed by Musicindie, the new media and commercial arm of AIM, the UK independent labels' association, and co-chaired by Patrick Zelnik, president of French indie Naive, and Hein van der Lee, head of Epitaph Europe.

The goal is to offer all legitimate digital music operators a centralised pan-European licensing service, according to AIM's director of business affairs Helen Smith. Simultaneously, European's independents, which account for more than 22% of the region's music sales, will gain an agent for negotiating with the thou-

sands of Internet music services seeking repertoire.

IMPALA will consult other local authors' rights bodies, including France's SPIF, Germany's VUT and SOM in Sweden, to ensure their members' music is available for the interactive licensing.

Initially a trial, Smith says the initiative could continue indefinitely based on Musicindie's significant experience negotiating with online ventures such as Napster.

According to Musicindie, IMPALA Interactive is needed to help independents benefit from the euros 861 million the music industry is predict-

ed to earn from legitimate digital sales in western Europe by 2007.

"We've constantly getting requests from potential licensees, so we see this as an important market opportuni-

ty," says Philippe Kern (pic-

ture), IMPALA's Brussels-based general secretary.

Smith adds: "It'd cost each label a fortune to negotiate wirelessly online service."

IMPALA Interactive is cru-

cial for independent record companies, since the majors are already cross-licensing their catalogues for their own digital music services, Pressplay and MusicNet.

Martin Mills, chairman of UK indie label Beggars Group, voiced a 'given the step by Pressplay and MusicNet to complete their cross licences for the majors' repertoire, it is essential that the independ-

ents' repertoire are available on as many different con-

sumer platforms as possible.'

'Fad' leaves the house: De Zwart quits 538

by Menno Visser

HILVERSUM — In a surprise move, Radio 538 MD Erik de Zwart (pictured) has announced that he is leaving the CHR station to become MD of Noordzee FM, where he will also oversee future European acquisitions for

the AC outlet's new owner, investment group Talpa Capital.

"It wasn't an easy deci-

sion," says de Zwart, who will stay on to present Radio 538's top 40 chart until the end of the year. "I've been giving my heart and soul to Radio 538 for 10 years. The station is now grown-up and able to survive on its own. I'm 45 years old now and a bit out of the target audi-

ence myself. This is the moment for 'dad' to leave the house. The challenge to exploit radio abroad was decisive," he adds.

Dutch media investor

John de Mol, who is also chairman/CEO at Endemol Entertainment, has bought Noordzee FM via his private investment company Talpa Capital on October 23 for an undisclosed sum. At the time de Mol announced he aims to buy more European radio stations.

Radio 538's new interim management team consists of commercial director Nico Kreunen and Radio 538 founder Lex Harding. Its current management has 10.6%, according to Intomart figures for September/Octo-

ber 2002, more than double Noordzee FM's 4.2% share.

Artist attacks Portuguese airplay policies

by Chris Graeme

LISBON — Popular Por-

tuguese singer Vitorino has launched a stinging attack on local radio networks who, he claims, are not playing enough locally-produced music.

In a TV interview with comedian/SIC TV presenter Herman Jõe, the EMi-signed artist (pictured) complained that Portuguese music comprised "3% or less" of the total played by the country's radio stations, suggesting that it was almost as if "we are ashamed to say that we are Portuguese."

"I'm a Portuguese, even though we traditionally have a melancholic spirit, we have always sung and made

music," he said. Young people were now turning their back on their own musical culture, he added, while society was being swamped with Anglo-

Saxon sounds and local talent was being effectively shut out of radio playlists.

Portuguese programmers have long defended their stance in playing little local repertoire, citing a lack of lis-

tener interest in Portuguese music.

Pedro Tijaõ, administrator of the Media Capital Group says: "We have to take into account our own market research and that indicates that people, particularly in the younger age groups express a greater preference for outside musical influences."

But a few stations are striving to play more local content, including AC station Radio Renascença and public CHR António Luís Luís in programme director of Ante-

na 3, says: "The fact that we've managed to increase audience share on the 'More Music' block, and the Internet goes to show that a radio can play local repertoire without risking falling audiences."

BT Openworld's first Interactive Music Awards shone a welcome spotlight on how broadband is changing the music industry and its relationship to its audience. It's a little disappointing, therefore, that its own website was somewhat limited. At the very least, the winners' names could have been hyperlinked so that visitors could see for themselves why these efforts were hon-

oured. Nor was there anything about the awards cer-

domy besides a news story, despite that being a nat-

ural occasion for video or at least photographs. With 11 awards specifically designed to showcase interactive media in the music industry, the official IMA web-

site seems like a missed opportunity.

Chris Mortone
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the sister publication to billboard and airplay monitor
P3 keeps breaking Denmark’s hits

With a 21% share of the Danish audience, public broadcaster Danmarks Radio’s CHR station P3 is one of the most popular national radio stations in Europe. But it is also one of the continent’s most musically pro-active stations, sourcing its own musical talent and ensuring that new domestic repertoire gets plenty of airtime. Charles Ferro reports.

Henrik Povlsen (left) and Anders Breinholt, presenters of P3’s popular morning show Katamar.

But as local commercial and non-profit community stations started to chip away at DR’s dominant market position, changes were made by the public broadcaster and a new look P3 was Eik Frederiksen, formerly the programme director at DR’s biggest commercial radio competitor, Copenhagen CH Radio.

The main musical philosophy of P3 is to give listeners things they didn’t know they wanted, as well as the familiar. This, of course, contrasts sharply with the commercial radio approach of finding out what the audience wants and then giving it to them in spades.

“Why should we play the same records as the competition?” Eik Frederiksen asks. “Quality remains the sole criterion, although demand can be a determining factor for a song.”

Tough choices

The balance between P3’s musical responsibilities as a public broadcaster and the need to maintain popularity is often not an easy one to achieve, however, and presents P3’s programming team with a number of difficult dilemmas each week. A good example is Las Ketchup’s The Ketchup Song, which was initially rejected for airplay. “We were the last to play it,” Frederiksen admits. “We play it now because it’s a hit and must consider listener expectations, though we play it 10 times a week, and not 65 times like the commercial stations do.”

A seven-strong group decides, mostly by consensus, what goes on P3’s playlist each week. “Everyone has his own ‘isms’ and we goad, tease and challenge each other,” Frederiksen says. “They all know a lot about music and have the ability to take a broad perspective of the channel’s duty and mission.”

Songs on P3’s five-track A-list get 23-25 spins per week; the B-list gets 15-16 and so does the C-list, which is strictly Danish repertoire. The station currently has 1,900 tracks on its C-list, which accounts for 70% of titles coming from the previous year, and the bulk of those are less than a few months old. The station also has to comply with a self-imposed domestic repertoire of 30%.

Musically active

What’s unusual to note is that P3 doesn’t simply sit and wait for the record labels to deliver it new music, but actively engages in its own A&R activity by urging unsigned acts to send in demos, which often receive airplay.

“Several times we have chosen a Single of the Week [38 spins per week] and have started a bidding war among the labels,” Frederiksen says. “It’s ironic, the same bands with the same songs had already knocked on the same doors of the labels who are now courting them.”

Urban act Nik & Jay’s eponymous single is a good example of the Single of the Week’s importance; EMI subsequently signed the act and the record was the hit of the summer in Denmark.

Saybia, winner of the inaugural P3 Award last year, is another example. P3 had successfully played three singles from the band’s self-released EP—which was subsequently released by EMI—six months before anyone else. Similar stories can be told about Outlandish, Safri Duo, Junior Senior and Tim Christensen.

Of course, record labels are all too aware that P3 is the country’s prime outlet for new music, and it’s a basic fact of life for promotion executives. Some pluggers even refer to the station as “Eik” in the same way financial markets refer to a central bank by the first name of its director.

“We have the freedom to experiment, a greater tradition in taking chances and the other [stations] follow suit,” says the man himself.

“Music is very important to P3. ‘No decision is made that has not been thoroughly researched,’” says Frederiksen.

Along with perceptual research of the Danish radio market undertaken by a five-man team, P3 uses Internet-based research using panels of several hundred listeners who get snatches of 40 songs sent to them via e-mail. The listeners then rate the songs on a one-to-five scale. Frederiksen says P3 also regularly makes use of focus groups, rate dummy programmes, possible presenters and other new ideas for the station. “As a publicly funded operation, our objective is to give people what they paid for,” he says.

Factfile: DR P3
Owner: Danmarks Radio
Format: CHR/Alternative
TSA: National
Station director: Leif Lansmann (GM of DR’s radio operations)
Programme director: Jesper Grunwald
Editor of music policy: Eik Frederiksen
Key presenters: Lars Daneskov, Thomas Mjøvig, Mads Steffensen, Peter Polshøj, Anders Breinholt, Henrik Povlsen
Audience ratings: 21% national market share (source: Gallup, Q3/02)

Sample Hour: DR P3
(November 26, 15.00-16.00)
Avril Lavigne/Sk8ter Boi
Can’t You/Hey Ma
Junior Senior/Move Your Feet
Fatboy Slim/Treasure You
Human League/Fascination
Madonna/Die Another Day
Saybia/In Spite Of
Nightcrawlers/Push The Feeling On
Justin Timberlake/Like I Love You
Queens Of The StoneAge/No One Knows
Roykopp/Poor Lono
Bobbie Williams/Feels
David Bowie/Fashion
Five and Alicia Keys/Gangsta Lovin’
Outlandish/Gritty
Blaggers World/1

MUSIC & MEDIA DECEMBER 14, 2002
Seeking Sanctuary on a world stage

In contrast to the fortunes of much of the music industry, the past four years have seen turnover and profits at Sanctuary Group rise tenfold. Hamish Champ asks what, in the secret of its success, how has it stayed the course while others continue to grapple with declining sales—and, with its shares at half their 2001 value, is there any point in it remaining a publicly quoted company?

Sanctuary stalwarts Iron Maiden. inset: Andy Taylor (left) and Rod Smallwood

In what for some has become a business model template. Getting revenue coming in from different—though not disparate—areas of the music industry is what Taylor and his colleagues have focused on from the word go. "When we started off with bands like Iron Maiden they needed money from different areas. Since then we've built three tours of touring, for example, you don't make any money and you've got to get it from somewhere. So you'd go to your record company, your merchandiser, your agent and so on. We can do all that."

Music publishing lagging

If there is one area where the company still has some ground to catch up it is music publishing, admits Taylor: "We're sub-critical mass in this area. It's about seven years behind the rest of the model, mainly because it's been the last component to plug in." Sanctuary effectively launched into music publishing in January last year with the purchase of Deke Arlon's interests in April Music, which saw Arlon become president of the new look Sanctuary Music Publishing division. More recent deals include the purchase in October this year of Triangle Management, run by All Curbishley, who oversees the careers of established rock acts including The Who and Led Zeppelin frontmen Jimmy Page and Robert Plant. As this activity continues, Sanctuary, like every other legitimate music business, has to contend with the scourge of today's global music industry, piracy. But legal issues aside, technology holds little fear for Taylor. "It is clearly changing the way people listen to music," he says. "Our business model is based around rights ownership and development, and artist exploitation—in the positive sense. What we aren't into are things like physical distribution or manufacturing. I don't really care how it's manufactured, as long as it makes money for the artists and for us."

Taylor, like many executives, believes the Internet can radically increase the penetration of music, but he thinks that consumers have been sold short by the industry when it comes to gaining access to music they actually want. "The key thing is that the majors have got to put their catalogues into these mechanisms," says Taylor. "If you want to attract people away from the pirate stuff the legitimate industry needs to make access to their product via the Internet such as Pressplay, Rhapsody and Liquid Audio."

Talking of deals, observers may care to cast an eye in the direction of Sanctuary Music Company, which has been listed on the London Stock Exchange since 1998—and think they are currently a steal. Sanctuary's stock has suffered, to a large extent, from the negative...
have spent a lot of time with us, with EMI-Taylor currently remains across the media sector—and in perception terms often get lumped in with EMI—Taylor currently remains positive that an upturn is around the corner. "Both EMI and ourselves are undervalued by the City and other financial institutions. There's a lot of ignorance about our business model but there are some investors who have spent a lot of time with us, understand what we do, and have been buying shares recently and when they were twice their current [33p (euros 0.51)] value."

The sector's woes may have bedevilled Sanctuary's stock, but the group still has fans in the City. "They have a fantastic following," says Bicknell. "I think EMI have sort of been slowed business deals, an astute tapping into a sector—and the ability to offer the whole range of services required by today's artists and industry operations. They are also reasonable to deal with, apparently.

**Straight shooters**

In "respect of the Searchers negotiation they were extremely professional, very straightforward and very fair," says ex-Dire Straits manager Ed Bicknell who recently renegotiated the '60s act's record deal with Sequel, a Sanctuary label. Bicknell is also impressed with the strides Taylor, Smallwood and co made generally. "I'm astonished at what they've achieved. People said their way of doing things wouldn't work, but it has."

This view is echoed by Iron Maiden frontman Bruce Dickinson. "Sanctuary have always been artist-led and business-driven. It does all the things it needs to do in order to remain a business, but when it comes to signing artists it doesn't interfere in the creative process," he says. "If you're a Sanctuary artist and you decide you don't want to do heavy metal anymore and that you'd rather do Mongolian nose flute music they would respect that. However they may very well decide to advise you that if you choose to make that sort of record it may not sell quite as many as the last one!"

As well as having respect for its artists, Sanctuary contributes the management made by the company's staff. Taylor reiterates that the Sanctuary office team has played its own, crucial role in bringing it to where it is today. "We've a strong bias towards creative people and looking after artists in a family company-type operation. There are very few parts of our model that I can't see experiencing a huge growth curve over the next five to 10 years."

As for the future, Sanctuary is set to develop its international business. "We started off as a UK company then we expanded into the US which is now 40% of our business," says Taylor. "We're in Germany, which is 7% of our business and growing, although it's got a way to go. And we're looking at the Far East and China. International developments play a big part in our going forward."

The secret to Sanctuary's success appears to have been shrewd business deals, an astute tapping into a sector—and the ability to offer the whole range of services required by today's artists and industry operations. They are also reasonable to deal with, apparently.

**Making music**

It's about getting the right people to do the right thing at the right time and getting that right profile in recent times and, with the right record, reinvent them. And in so doing generate good business for them and for us.

Alison Moyet's first album for Sanctuary, *Hometime*, released earlier this year, has sold in excess of 150,000 units, with more than 60,000 of those outside the UK, according to Cokell. "She's been touring so the promotional opportunities have been limited," he says, "but our belief is we can get up to 200,000 units on this record, which is fantastic for an artist who hasn't released a record in the eight years since she was dropped by her record company. A new Moyet album, due to be recorded next spring, is expected around October next year.

Meanwhile there's the small business of Sanctuary's catalogue. Cokell knows a thing or two about this area, having been MD of Castle Music, one of the UK's largest catalogue businesses with everything from Black Sabbath through to The Kinks and a host of pop, rock, soul and MOB classic repertoire from the '50s through to the '80s. Sanctuary bought Castle in 2000 for £43 million, an investment that has helped catapult the group into new areas of revenue.

The catalogue operation has had help from unexpected quarters, says Cokell. "The Osbourne's show on MTV has had a great impact on the Black Sabbath titles," he says, adding that across the 15 Sabbath albums to which Sanctuary owns the rights, the company now sells around 80,000 units a month.

The most recent addition to the label stable came with last year's acquisition of the legendary reggae catalogue, Trojan—a snap at £10 million (euros 15.4 million). Cokell recognises there were people who said at the time of the deal that it excluded a lot of the better-known material. But he says that even as it stood it was "perfect" for the Sanctuary portfolio. "It was an area where we were lacking but where we had expertise in the company. We knew if we could get our hands on great quality rights and work with the acts and producers we could put some great packages together. And that's what we've done.

The next five years could see Sanctuary become one of the industry's strongest independent labels, believes Cokell, although the perception gap may continue to be a problem. "We'll never be as sexy as Mute or Beggar or XL, but I think we can be sexy for artists because we can deliver. We won't always get it right—the law of averages tells you that—but generally we win more than we lose. I'm happy with the way the percentages are rolling at present."
The numbers stack up for Hallyday

by Lisa Pasold

Fifty-nine-year-old French music legend Johnny Hallyday's latest album, the double CD **A La Vie, A La Mort!** (Mercury/Universal) has recorded the biggest first-week ship-out in the history of the French music industry.

Shipping 800,000 copies over a three-day period for its November 4 launch, initial sales in the first week will exceed 250,000, with the album going platinum in France, platinum in Belgium and gold in Switzerland.

On his way to the biggest success of his 40-year career, **A La Vie, A La Mort!** promises to be much faster-moving than Hallyday's previous album, 1999's **Song Pour Song** (Mercury), his best-selling work up to this point with 1.7 million albums sold.

The new album was recorded in Bob Clearmountain's LA studio, Mix, with production credits shared by Gérard de Palmas, Hallyday's son David and Pierre Jacocelli. The studio is a favourite of the Rolling Stones, one of the few acts comparable to Hallyday in terms of longevity and sales.

"For this album, Johnny wanted to recreate the atmosphere of his concerts—and Bob Clearmountain captured exactly the right feeling," says Bertrand Lamblot, Hallyday's artistic director at Mercury. "Johnny's an artist who involves himself in all aspects of the work—from A to Z."

The album hit number one in France on November 13, with both album and the first single *Marie*, released in September, sitting at number one in the French charts.

"Johnny's an artist you don't even have to promote," says Alain Tibolla, music director at full-service national station RTL, which has had a long relationship with the artist. "His work stands by itself. The man is unique, truly part of the French cultural heritage."

Apart from RTL, the album has made waves on several stations, including Nostalgie (Gold), which devoted a complete weekend to November in the man. More unusually, the single *Marie* has been well received by younger stations such as NRJ (Gold), which has obvious merit for the artist.

**A La Vie, A La Mort!** includes work by some long-term collaborators such as Gérard de Palmas, who wrote the single *Marie*, and Marc Lavoine. But, as usual, the album contains surprises. *Chantier Nest* (Valgeir Sigurðsson) is written by Marc Labitte, winner of the 1990 literary Prix Goncourt, and composed by Canadian up-and-coming Record artist Hawksley Workman. The sheer variety of Hallyday's collaborations keeps a long-serving fan base from stagnating.

"With Johnny, you never know when you're going to get the next very good surprise," says RTL's Tibolla.

Unlike most rockers of his age, Hallyday has never suffered a serious career slump. Since his debut **Laissez Les Filles** (Vogue) in 1960, Hallyday has made himself part of the French scene whatever the musical fashion, remaining loyal throughout the decades to the Mercury label. "He's always been a rocker," explains Tibolla. "But he has evolved. It's an instinct he has to surround himself with talented people, in order to reinvent himself consistently."

Hallyday will return to live performance this June at the Parc des Princes stadium in Paris, to celebrate his sixtieth birthday after a three-year break in performing.

Bringing the good times back to Bosnia

by Tayfun Kesgin

In the previously musically-vibrant countries of the former Yugoslavia, there is a sense that many people are longing for the return of the good old rockin' times, there may be a new hope dawning in Bosnia-Herzegovina.

Her name is Irina Kapetanovic, she is just 21 years old and has a voice which has been likened to that of '60s Texan rock'n'roll singer Janis Joplin. With her new material, Kapetanovic—or Irina as she commonly known—has transcended the teenage angst of her former band Drugo Stanje, who began playing hard rock in 1996.

"That was too tough for many people here—a 15-year-old little girl on stage screaming about war, hunger and destruction," she says. "Now, I just want to make good rock music with a lyrics of love."

Her first solo work **Krv Mi Vri** is indeed a mixture of well-crafted rock which appeals to a wider audience.

The eight-track longplayer was released on November 25, initially throughout Bosnia and Slovenia.

As Kapetanovic's manager and producer Goran Prsic points out, "there is no professionally-functioning record company infrastructure in our regions. So when we licence for other territories, the sales revenue is used to cover for marketing and promotion over there."

And since piracy has profitted from non-existent copyright laws and radio airplay is only paid for sporadically, if at all, the only serious revenue remains concerts. That insufficiency of funds, however, serves to make those working behind the scenes think ahead. That's why Irina's album contains an English-language performance of the Joplin classic *Mercedes Benz*.

But for now, the focus is on Irina's home territory of Bosnia-Herzegovina. Her first single *Mrama*, a classic metal ballad in the mould of The Scorpions and Whitesnake, was released on November 4 and has been enjoying reasonable airplay, especially on the few FM stations in Sarajevo.

It was added at public station BH Radio 1, despite being slightly outside its format.

"People already know Irina from her past work with Drugo Stanje," says Radio 1's pop music editor Jasna Larmarta. "She is a very promising talent and I'm curious how she will do on her own. I hope the forthcoming single will be more uptempo, though."

DANCE GROOVES

by Gary Smith

Future Star

By way of an introduction to one of the most exciting female artists to appear for some considerable time, **Never Enough** by Lamya (J)—taken from the album *Learning From Falling*—contains elements of every thing that make this artist special. A powerful, original-sounding but perfectly modulated voice that has a hint of Eartha Kitt or even Sheryl Crow about it—but thankfully, no trace of Whitney/Celine-style hysteria—hush, orchestral arrangements, great lyrics and an irresistible hook.

Punchy freestyle

An as-yet-unsigned demo of UK-based R&B group 7th Sun is a well-produced collection of songs that display an intimate knowledge of both hip hop and pop. Vocalist Wasi has a charmingly syrupy voice, while the music, produced by ex-Freestyler bassist Joe Henderson and Darren Rose of Catskills Records, is crisp and punchy. The opening track *Aria* is powerful, moody pop while *Strong* is, thanks to some anonymous rapping, rather more street. "The band started playing out this summer and have been building a reputation for great live shows following shows in London and Bath and a slot at the Essential Festival," says Dave Crompton of management company 23/7. "We are in the process of getting a deal and hope to have a first EP out next spring."

The band are currently touring with Valegeir Sigurdsson (Bjork, Sigur Ros) about a production role on the forthcoming EP.

Middleground magician

Given the current state of the music industry, an underground album that combines breakbeats with unorthodox but beautiful melodies would not be expected to shift any significant amount of units. Happily, however, **Out From Out Where** (Ninja Tune) by Brazilian artist Amon Tobin has so far sold 25,000 copies in the US, 5,000 in Canada and 10,000 in France, where sales were sufficiently rapid to earn the album a brief top 50 chart placing. There is no big secret to Tobin's well-deserved success. He tours regularly, turning in sizzling DJ sets, and **Out From Out Where** represents the consolidation of a style pioneered on three previous albums. His music rarely goes anywhere that one could call predictable, there is always a trade-off in the form of a great track or a well-crafted seemingly out of nowhere.
<table>
<thead>
<tr>
<th>Week 51</th>
<th>02</th>
<th>Eurochart Hot 100® Singles</th>
<th>©VNU Business Media.</th>
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</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
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**SALE$ BREAKER$**

- **In This World**

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**Participation is a key element in the success of these songs.**

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Other notable songs include:

- **Shakespeare's Sister**
  - "What's Your Flava?" - Craig David
  - "Like I Love You" - Avicii ft. Avicii

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**Conclusion:**

These songs showcase the diversity of music charted in week 51 of 02, with a mix of pop, dance, and electronic genres ruling the charts. The inclusion of international artists highlights the global reach of the Eurochart Hot 100®.
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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Country Chaired</th>
<th>Sales Breaker</th>
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<tbody>
<tr>
<td>Whitney Houston</td>
<td>Just Whitney - Arista</td>
<td>ACH/FL, HEL/NL</td>
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<tr>
<td>David Gray</td>
<td>A New Day At Midnight - HIV/East West</td>
<td>UK/IRL</td>
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<tr>
<td>Red Hot Chili Peppers</td>
<td>By The Way - Warner Bros</td>
<td>ACH/FL, HEL/NL</td>
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<tr>
<td>Vasco Rossi</td>
<td>Venis - Tracks K - EMG</td>
<td>CH/SE</td>
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<tr>
<td>Jeanette</td>
<td>Rock My Life - Polydor</td>
<td>ACH/FL</td>
<td></td>
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<tr>
<td>Atomic Kitten</td>
<td>Feels So Good - Innozenz/Virgin</td>
<td>ACH/FL</td>
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<tr>
<td>David Bowie</td>
<td>Best Of Bowie - EMG</td>
<td>CH/UK</td>
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<tr>
<td>Lionel Richie</td>
<td>Encore - Island</td>
<td>CH/UK</td>
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<tr>
<td>Eminem</td>
<td>8 Mile Soundtrack - Interscope</td>
<td>ACH/FL/HEL/NL.</td>
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<tr>
<td>Adriano Celentano</td>
<td>Per Sempio - Clan Celentano/ Sony</td>
<td>CH/J</td>
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<tr>
<td>Las Ketchup</td>
<td>Wp8 Del tomato - Columbia</td>
<td>ACH/UK/FR/DE/PL/</td>
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<tr>
<td>Christina Aguilera</td>
<td>Streets - RCA</td>
<td>ACH/FL/HEL/NL.</td>
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<td>Operaciu Triunfo</td>
<td>Gala 5 - Vale Music</td>
<td>CH/FR</td>
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<td>Lorie</td>
<td>Tendremnt - EGP</td>
<td>CH/J</td>
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<td>Westernhagen</td>
<td>In Der Wahn - Hennlassen</td>
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<td>Celine Dion</td>
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<td>Audioslave</td>
<td>Advertising - Epic</td>
<td>ACH/FL/FR/DE/PL/</td>
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<tr>
<td>Joquín Sabina</td>
<td>Domina En La Playa - Arida</td>
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<td>Donny Osmond</td>
<td>Someh Were In Time - Decca</td>
<td>ACH/FR</td>
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<td>Sum 41</td>
<td>Does This Look Infected? - Island</td>
<td>ACH/FR/US/CA</td>
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<td>Jala Rule</td>
<td>The Last Temptation - Def Jam</td>
<td>CH/FL</td>
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<td>Urban Peace</td>
<td>Love - Arista</td>
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<td>Upadance - Globaedia</td>
<td>CH/FL</td>
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<td>Patrick Bruel</td>
<td>Entre-Deux - RCA</td>
<td>CH/FL</td>
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<tr>
<td>Nena</td>
<td>20 Jahre - Nena</td>
<td>ACH/FR</td>
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<tr>
<td>Helmut Lotti</td>
<td>My Tribute To The King - Pete Roelen /EMI/ Universal</td>
<td>ACH/FR</td>
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<tr>
<td>Missy 'Misedmeaen' Elliott</td>
<td>Under Construction - Electro</td>
<td>CH/FL/US/CA</td>
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<tr>
<td>Will Young</td>
<td>From Now On - S/I/RA</td>
<td>CH/FL</td>
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<tr>
<td>George Harrison</td>
<td>Brainwashed - Dark Horse/Parlophone</td>
<td>CH/FL/ES/GI</td>
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<tr>
<td>Masters Of Chant - Chapter III / Edel</td>
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<td>ACH/FR/DE/PL/</td>
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<tr>
<td>Leonard Cohen</td>
<td>The Essential Leonard Cohen - Columbia</td>
<td>ACH/FR</td>
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<tr>
<td>Billy Crawford</td>
<td>Ride - V2</td>
<td>CH/FR</td>
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</tbody>
</table>

**European Top 100 Albums**

*©RI Communications Inc*

**SALES BREAKER** indicates the album registering the biggest increase in chart position from the previous week. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national albums sales charts of 18 European territories.
**Death In Vegas, Scorpio Rising**

Concrete Recordings: Release date: December 16

After the success of their previous two albums, the duo of writer Richard Pavitt and studio guru Tim Holmes move from simple beat production to dark yet exhilarating pop tracks on Death In Vegas’ 16th release Scorpio Rising. The title track is the second to be released from their new longplayer, following the single Hands Around My Throat released on September 9. Featuring vocals from a rasping Liam Gallagher, Scorpio Rising is an exotic, concrete electro track with intriguing lyrics. Dublin Public CHR station 2FM currently includes the track on its playlist. “It was played at night time, but then people began requesting it,” says the head of music John Clarke. “Obviously it was going to get a higher profile, and that’s exactly what happened.”

**Eurochart A/Z Indexes**

**Hot 100 singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weekno</th>
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<tbody>
<tr>
<td>1</td>
<td>Mandy</td>
<td>Maxi</td>
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<tr>
<td>2</td>
<td>Manchester United</td>
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<tr>
<td>3</td>
<td>Robert</td>
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</tr>
<tr>
<td>4</td>
<td>The Rolling Stones</td>
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<tr>
<td>5</td>
<td>Take That</td>
<td>4</td>
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<tr>
<td>6</td>
<td>Ben E. King</td>
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<td>7</td>
<td>Craig David</td>
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<td>8</td>
<td>Seal</td>
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<td>9</td>
<td>Boyzone</td>
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<td>10</td>
<td>Jamelia</td>
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**Top 100 albums**

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<th>Title</th>
<th>Artist</th>
<th>Weekno</th>
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<tr>
<td>1</td>
<td>Billie Jean</td>
<td>Diana Ross McQuain</td>
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<td>2</td>
<td>Feline</td>
<td>Boys Noize</td>
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<td>3</td>
<td>Shania Twain</td>
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<td>The Cure</td>
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<td>Depeche Mode</td>
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<td>The Eagles</td>
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<td>The Smiths</td>
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<td>10</td>
<td>U2</td>
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**AmericanRadioHistory.com**

**Billboard**

**Top 20 US Singles**

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<th>Weekno</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Love Yourself</td>
<td>EM4EM</td>
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<tr>
<td>2</td>
<td>Work It</td>
<td>T.I. Feat. Kelly Rowland</td>
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<tr>
<td>3</td>
<td>Jenny From The Block</td>
<td>Sean Kingston, Nicki Minaj</td>
</tr>
<tr>
<td>4</td>
<td>Peaches &amp; Cream</td>
<td>Janelle Monae</td>
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<tr>
<td>5</td>
<td>The Game of Love</td>
<td>SASHA FEAT. MICHELLE BRANCH</td>
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<td>6</td>
<td>Ain’t No Other Love</td>
<td>JENNIFER LOPEZ</td>
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<td>7</td>
<td>Happy</td>
<td>SANTANA FEAT. MICHELLE BRANCH</td>
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<td>Don’t Miss My Man</td>
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<td>Luv U Better</td>
<td>DEJAVU</td>
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<td>Bring It On</td>
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<td>The Game of Love</td>
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<td>Ain’t No Other Love</td>
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<td>Happy</td>
<td>SANTANA FEAT. MICHELLE BRANCH</td>
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<td>18</td>
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<td>19</td>
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<tr>
<td>20</td>
<td>Luv U Better</td>
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**Billboard**

**Top 20 US Albums**

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**Stars**

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<td>1</td>
<td>Love</td>
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<td>16</td>
<td>Ain’t No Other Love</td>
<td>JENNIFER LOPEZ</td>
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<td>17</td>
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<td>18</td>
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<td>Luv U Better</td>
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<td>20</td>
<td>Bring It On</td>
<td>CHRISTINA AGUILERA</td>
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**Stars**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weekno</th>
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<tbody>
<tr>
<td>1</td>
<td>Love</td>
<td>SANTANA FEAT. MICHELLE BRANCH</td>
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<td>2</td>
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</table>
Marvellous (Gang Go) is back in the top 10 again, week's sole new top 10 entry, up from 15 to eight, to number one.

number two again this week, Moby's In This World from September 2000. Only Germany's Sash!-top, and Music (Maverick), a one week chart topper Frozen (Maverick), which spent five weeks at the hit on the Dance Traxx chart, following 1998's chart entries this week in Austria, Italy and consecutive week by a considerable margin. Local Madonna's Die Another Day (Maverick) stays at Redman's Dirrty (RCA) vaults 35-19. And German - (Mute) is still stuck at three, requiring a doubling

This track was the biggest gainer at dance retail

8 Stringer Mho Do You Love Me Now) RIVA feat. Dannii Minogue (Alien/United Recordings)

7 Everybody's A Rockstar Tall Paul (Duty Free/Decode/Telstar)

6 Trippin' (Ifs Love) Goldtrix pres. Andrea Brown (Evadve/Serrous/AM:PM/Universal)

4 Belfast Trance John *00" Fleming Vs. Simple Minds (Nebula/Virgin)

10Light A RainbowTukan (Drizzly/Incentive/MOS)

Bob Sinclar's The Beat Goes On (Yellow) is this

While Who Da Funk's former one week chart rankings this week.

This week in Dance charts:

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<th>Title</th>
<th>Dance Chart</th>
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<td>DIRE</td>
<td>The Dance Traxx</td>
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<td>RED</td>
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<td>GAN</td>
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<td>STRONGER/ANGELS WITH DIRTY FACES</td>
<td>Eve feat. Alicia Keys</td>
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<td>TRAXX</td>
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This was the biggest gainer at dance retail this week and is consequently number five on the Movers listing.
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**

**Celine Dion**

*Goodbye (The Saddest Word)*

(Columbia/Epic)

"This song is a great ballad by one of our core artists. It is tailor-made for our most important listeners—females aged between 25 and 34-years-old."

Anders Svensson
head of music
RIX FM/Sweden

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**SWEDEN: SR P3**

HEAD OF MUSIC: PIA KALISHER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3

**SWEDEN: SR P5 RADIO STOCKHOLM**

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

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**GERMANY: RADIO FFH**

PROG. DIR.: HANS DETER HILLMOTH
FORMAT: CHR
SERVICE AREA: HESSEN
PLAYLIST MEETING: WEDNESDAY PM
GROUP/OWNER: INDEPENDENT
www.ffh.de

**ITALY: RADIO 105**

HEAD OF MUSIC: ANGELO DE ROBERTIS
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: INDEPENDENT
www.105radio.it

**BELGIUM: RADIO CONTACT F**

PROGRAMME & MUSIC DIR.: JEAN LOU BETTN
FORMAT: CHR
SERVICE AREA: WALLON
GROUP/OWNER: Rtl GROUP
www.radioc ontact.be

**SPAIN: CADENA100**

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

**UK: BBC RADIO 1**

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

**GERMANY: ANTENNE BAYERN**

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

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Ash—There's A Star
Audioslave—Like A Stone
Big Brovaz—Nu Row
Blue & Elton—John Song Seems To Be The Hardest Word
Euphones-Primetime - Sexcrime
Ezro—Lovely Holiday
Peter Gabriel—More Than This
Sharplotz—Besieged

Chenoa—Yo Te Dare
David Broza—Todo O Nada
El Canto Del Loco—Contigo
Joan Osborne—Love's In Need Of Love
Marc Anthony—Tragedy
M-Clan—Ciando Vueltras
Pedro Guarino—Little
The Cranberries—Stars

Kate Ryan—Libertine
Robbie Williams—Hot Fudge

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**MUSIC & MEDIA**

DECEMBER 14, 2002

AmericanRadioHistory.Com
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

Alicia Keys - Girlfriend
Console - Suck And Run
Crazy Town - Drowning
Nena - Leuchtturm
Richard Ashcroft - Science Of Silence
Stefan Raab - Gebt Das Hand Frei

FRANCE: RTL

Head of Music Prog.: Alain Tibolla
Format: Full Service
Service Area: National
Group/Owner: RTL Group

www.rtl.fr

Alexis C - Que Tes Belle
Clarke & Bernard Lavilliers - Non C'a Peut Pas
Michel Berger - Lumiere Du Jour
Shakira - Objection (Tango)

SWEDEN: RIX FM

Head of Music: Anders Svensson
Format: Hot AC
Service Area: National
Playlist Meeting: Wednesday
Group/Owner: MTG

www.rix.com

Celine Dion - Goodbye (The Saddest Word)
Do Buzz - Stronger Than Words Can Say
Daren Hayes - I Miss You

UK: VIRGIN RADIO

Programme Director: Paul Jackson
Format: Rock
Service Area: National
Playlist Meeting: Wednesday AM
Group/Owner: SMG

www.virginradio.com

Badly Drawn Boy - Born Again
Tegan & Sara - Monday, Monday, Monday
The DJ - Come On

FRANCE: SKYROCK

GM/Prog. Director: Laurent Bouneau
Format: Urban
Service Area: National
Group/Owner: Orbus

www.skyrock.com

Lady Laistee - Diamant Noir
Snoop Dogg - Paper'd Up
Truth Hurts ft. Rakim - Addictive
Willy Denzey - Que Vous Dire?

BELGIUM: VRT RADIO DONNA

Head of Music: Jan Van Hoockx
Format: CHR
Service Area: Brussels
Group/Owner: Public Broadcaster

www.donna.be

Atomic Kitten - The Last Goodbye
Eminem - Lose Yourself
Hooverphonic - Sometimes
Mariah Carey - Through The Rain
Pink - Family Portrait

BELGIUM: VRT STUDIO BRUSSEL

Head of Music: Gerrit Kerremans
Format: Alternative
Service Area: National
Playlist Meeting: Friday PM
Group/Owner: Public Broadcaster

http://stubru.be

Cartel Deluxe - Girl Won’t Kiss
Hieroglyphics - Soweto
Nirvana - You Know You’re Right
Tori Amos - A Sorta Fairytale

SPAIN: LOS 40 PRINCIPALES

Music Director: George Flo
Format: CHR
Service Area: National
Playlist Meeting: Friday
Group/Owner: SER

www.los40.com

Cristian Saucedo
B Canto Del Loco - Contigo
Justin Timberlake - Like I Love You
Luz Casal - Ni Tu Ni Yo
Marc Anthony - Tragedy
Moby - In This World
Paulina Rubio - Todo Mi Amor
Red Hot Chili Peppers - The Zephyr Song
Richard Ashcroft - Science Of Silence

GERMANY: BR BAYERN 3

Music Director: Walter Schmich
Format: CHR
Service Area: Bavaria
Playlist Meeting: Wednesday AM
Group/Owner: Public Broadcaster

www.br-online.de/bayern3

Blue & Elon John - Sony Seems To Be The Hardest Word
Bro’ Sis - The Gift
Holly Valance - Naughty Girl
Kyle Minogue - Come Into My World
Westernhagen - Roser Engeli

FRANCE: FUN RADIO

Head of Programming: Pierre Leblun
Format: Dance
Service Area: National
Group/Owner: RTL Group

www.funradio.fr

Atomic Kitten - It’s Ok
LS - Reitens-Moi
Truth Hurts ft. Rakim - Addictive

AUSTRIA: Ö3

Head of Music: Alfred Rosenauer
Format: CHR
Service Area: National
Group/Owner: Public Broadcaster

www.o3.orf.at

Lionel Richie - Goodbye
No Angels - All Cried Out
GROWTH OF MUSIC NEWS MEDIA & ENTERTAINMENT

WEEK 49/02

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.

GERMANY

Hill 3/Frankfurt P

CHR

Artur 'Ally' Ballingall - Prog Dir

Playlist Additions:

Eglo-Big Brovaz

Arista-My Friend

Power Rotation:

Robbie Williams - Feel

HOLAND

3FM/Netherlands P

CHR

Paul van der Lugt-Program Director

Power Rotation Add:

Atlantic Music-She'll Be

FRANCE

FRANCE INTER/Paris P

CHR

Jean Guichard - Head of Music

Power Rotation Add:

Atlantic Music-She'll Be

AUSTRIA

NZZ YENNA/Mann P

CHR

Magda R. Friedman - Head of Music

Playlist Additions:

Atlantic Music-She'll Be

SUGABOOGERS:

BRITISH COLUMBIA

Maureen Bach - Programme Director

Playlist Additions:

Atlantic Music-She'll Be

DENMARK

ANH HIT FM/Aalborg G

CHR

time Lagging-Head of Music

Power Rotation:

Big Brovaz-From the Chuuuch To Da Palace

SWEDEN

NZZ SWEDEN/Stockholm P

CHR

Daniel Alenman - Prog. Director

Power Rotation:

Big Brovaz-From the Chuuuch To Da Palace

DENMARK

ARANG/Randers G

CHR

Kamron Bach - Programme Director

Playlist Additions:

Atlantic Music-She'll Be

SUGABOOGERS:

FINLAND

NZZ FINLAND/Peresku P

CHR

Eli Stiljin - Music Director

Playlist Additions:

Atlantic Music-She'll Be

SUGABOOGERS:

NORWAY

RAIN FIRE/Russland G

CHR

Aksel G. Kristian - Head of Music

Playlist Additions:

Atlantic Music-She'll Be

SUGABOOGERS:

RUSSIA

MAXIMUM RADIO/Moskau/St. Petersburg P

CHR

Alexei Gizarov - Programme Director

Power Rotation:

SUGABOOGERS:

RUSSIA

MAXIMUM RADIO/Moskau/St. Petersburg P

CHR

Alexei Gizarov - Programme Director

Power Rotation:

SUGABOOGERS:

AMERICAN RADIO HISTORY

Visually Appealing, Week 49: Sophie Somers (Belgium)

AmericanRadioHistory.com
**PORTUGAL**

Radio Impuls/Prague G

Wojtek Jagielski - Head of Music

Radiu Zet/Warsaw P

Marek Niezwiecki - Music Director

**STATION ADS**

MEGA FM/Abon/Oporto G

96FM/Cork S

New Videos:

Heavy Rotation:

Robbie Williams - Feel
Lifehouse - Spin

Power Plays:

Dierks Bentley - Don't Let Me Be Your核定
Coldplay - The Scientist

**PLAYLIST ADDITIONS**

MEGA FM/Lisbon/Oporto G

SUGABABES - Angels With Dirty Faces

Blue & Elton John - Sorry Seems To Be The Hardest Word

**CEHCH REPUBLIC**

Czech Radio P

A-Ha - Lifelines

Toni Braxton ft. Loon - Hit The Freeway

SBB-Za Nami Wieki Wojownikow

Gabin ft. Joseph Fargier - Une Realm D'Amour

Robbie Williams - Feel

Lifehouse - Spin

**PLAYLIST ADDITIONS**

MtV/Spain G

Music Television

Heavy Rotation:

Avril Lavigne - Lilydale

Cher - Stronger

Kylie Minogue - Come Into My World

Sugababes - Stronger

Sugababes - Stronger

Sugababes - Stronger

New Videos:

Avril Lavigne - Complicated

Kylie Minogue - Come Into My World

Avril Lavigne - Complicated

Kylie Minogue - Come Into My World

Sugababes - Stronger

Sugababes - Stronger

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Sugababes - Stronger

Sugababes - Stronger

New Videos:

Avril Lavigne - Complicated

Kylie Minogue - Come Into My World

Avril Lavigne - Complicated

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**AIRPLAY**

**ON THE AIR**

M&M's weekly airplay analysis column

After the stalemate last week in the European Radio Top 50's top three, this week's chart boasts some interesting swaps and shifts. The king of the hill is predictably Robbie Williams with *Feel* (Chrysalis), which stands at number one for the third consecutive week. Williams does have a new neighbour at number two—long-time top-three residents Nelly and Kelly Rowland with their successful single *Dilemma* (Fo'Real). Shania Twain's *I'm Gonna Getcha Good* (Mercury) snags Shania Twain's former position at number three while Santana, Twain's competition in recent weeks, is a non-mover at number four.

Christina Aguilera's urban-flavoured track *Dirty* (RCA), featuring Wu Tang Clan member Redman, cracks the top 10 for the first time, pushing Craig David's food-themed *What's Your Flava*? (Wildstar) down to number 13. Stamina queen Avril Lavigne may have her name in the top 10 twice by this time next week—*Complicated* (Interscope) at number seven has stayed on the chart for 18 weeks, and her new track *Sk8er Boi*, up from 16 last week, is just one slot shy of bridging the top 10 border.

Women dominate the significant movements outside of the top 10, including UK pop acts Sugababes and Atomic Kitten. The Sugababes' *Stronger* (Island) is up to number 16 from 22, and Atomic Kitten's *The Last Goodbye* (Innocent/Virgin) manages quite a jump from number 37 up to 24. Last week's highest new entry Holly Valance's *Naughty Girl* (London) continues to stride up the chart, moving 11 slots forward to number 33 this week. Mariya Carey finally makes an appearance into the top 50 with *Through The Rain* (Island), the first single from her December 2 release *Charmbracelet*. Also making its top 50 debut is Pink's (pictured) *Family Portrait* (Arista), charting at number 44.

This week's highest new entry and Most Added Track is the power duet between boy band Blue—already on the chart with *One Love* (Innocent/Virgin) at number 32—and music legend Elton John. *Sorry Seems To Be The Hardest Word*, originally written in 1976 by Elton John and songwriter partner Bernie Taupin, enters at number 39. The track is presently on rotation at 17 European stations on M&M's panel, including Belfast full-service broadcaster Downtown Radio. *The band complements Elton very well, and Elton complements the band. I think their vocals suit each other,* says head of music John Houston. *I think the track is more similar to the middle-of-the-road audience that Elton John would appeal to. It might help Blue develop a more adult-oriented market.*

Projecting ahead, David Gray's track *The Other Side* (East West), simmering just outside of the chart, might crack the top 50 by next week. Also looking to make the break is crossover pop act Enrique Iglesias' sentimental ballad *Maybe*, the fourth single from his multi-platinum selling album *Escape* (Interscope).

Amanda Melodini

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<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
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<td>9</td>
<td>The Rolling Stones/Don't Stop</td>
<td>(Virgin/Decca)</td>
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</table>

39 > NE Blue & Elton John/Sorry Seems To Be The Hardest Word | (Innocent/Virgin) | 19            | 8         |

40 > NE Mariah Carey/Through The Rain | (Island) | 16            | 3         |

41 39 28 Shakira/Underneath Your Clothes | (Epic) | 18            | 0         |

42 47 2 Lighthouse Family/In Love With A Lover | (Polydor) | 15            | 2         |

43 41 5 In-Grid/Tu Es Foutu (Tu M'As Promis) | (Zyx) | 21            | 1         |

44 > NE Pink/Family Portrait | (Arista) | 21            | 5         |

45 42 2 Herbert Grönemeyer/Der Weg | (EMI) | 15            | 0         |

46 > NE Vanessa Carlton/A Thousand Miles | (A&M) | 20            | 0         |

47 > NE Daniel Bedingfield/If You're Not The One | (Polydor) | 16            | 1         |

48 > NE Liberty X/Holding On For You | (V2) | 16            | 1         |

49 32 13 Eminem/Cleanin' Out My Closet | (Aftermath/Interscope) | 13            | 0         |

50 46 10 Nick Carter/Help Me | (Jive) | 17            | 0         |

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations. W**M** indicates singles which previously featured in the Border Breakers chart. Highest New Entry = Greatest chart points gain.
No immediate plans for Zomba integration

by Emmanuel Legrand

LONDON — In an exclusive interview with M&M, BMG chairman/CEO Rolf Schmidt-Holtz (pictured) has said he has no immediate plans regarding how to fold Zomba—the world’s largest independent music company which BMG’s owners Bertelsmann acquired two weeks ago for $2.7 billion—into the company.

“Speaking in London last week following a four-hour meeting with key Zomba executives, including the independent’s founder, Clive Calder, both Schmidt-Holtz (pictured) and, BMG COO Michael Smellie insist they have not drafted a plan regarding the integration of Zomba, which will be a long-term coordinated project with the latter’s management.

“So far we haven’t given any significant thoughts about what we were going to do with Jive/Zomba,” explains Smellie. “The primary reason for this is that we identified at the very stage that the most important issue was not some McKinsey analysis or anything like that, but rather to talk to the people.

“Presence of those people” included Calder and 25 members of his senior staff, including Zomba International Group MD Stuart Watson, plus around 10 senior BMG executives who also attended the meeting on December 3 at London’s Metropolitan Hotel, including BMG Music Publishing chairman Nick Firth.

Schmidt-Holtz says he didn’t come to London with a concept or a plan to present, rather “we are here to start a dialogue with our new colleagues because a lot of these mergers or acquisitions fail because of cultural differences and problems.

“Do Smellie fear losing some of Zomba’s key executives in the integration process? “Naturally we have some issues with people and naturally we are dealing with them,” he says. “But do I really feel that there is going to be a massive exodus of people? No, I don’t think this is going to be a problem.”

Schmidt-Holtz says it is too early to say whether BMG will keep Zomba’s network of stand-alone companies alongside existing BMG companies. Smellie adds: “We said to the staff today, ‘We have no plans, and we want to know what your thoughts are, and we want to get to know you and your people.’ ”

Meanwhile, Schmidt-Holtz is confident the Zomba acquisition will lift BMG in the world rankings. “We feel that if we combine our strength and market share we can be the fifth major,” he says. According to IFPI figures for 2001, BMG ranked fifth with a global 6.2% market share, with Warner fourth at 11.8%. Figures for Zomba are not disclosed but estimates put the former indie label at 1.5%-2 share worldwide.

Schmidt-Holtz says that in the US, Zomba will become one of the group’s third creative source, alongside Antonio “LA” Reid’s Arista, and the newly combined RCA Group/J Records under Clive Davis. “Together we have got something-and with Zomba we are now the third largest publisher in the world—you have at BMG four very strong sources of creativity,” he says. According to Schmidt-Holtz, Zomba’s assets are “great artists, strong publishers and excellent management.”

Consumers to get VAT savings

by Leo Cendrowicz

BRUSSELS — Senior executives at Sony Music Entertainment Europe and Universal Music International say they will pass on to consumers some or all of any savings their companies make if an industry-wide campaign to lower VAT on pre-recorded music throughout the European Union proves successful.

Speaking at a meeting in Brussels on December 2 to launch the campaign, entitled “Give Music A Break” (aimed at reducing VAT rates on music ranging from 15% to 25% across the EU), Sony Music Europe president Paul Burger (pictured) said he was committed to passing on the benefits of any VAT cuts to music buyers, rather than absorbing them. This was echoed by Universal Music International president/COO John Kennedy: “If VAT on sound recordings is reduced, Universal Music would look to pass the benefits onto our customers.”

Cutting EU VAT rates on pre-recorded music could dramatically change consumers’ buying habits, the campaign declaration notes. At night European music sector lobbyists representing major and independent labels as well as artists, publishers and retailers, believe.

This ten-year-old, paper on the European Parliament’s agenda was decided on in 1993, aiming to lower music’s VAT rates.

Burger tells M&M VAT rates on music defied logic: “Why should I be expected to pay a lower VAT rate to see Bob Dylan in concert than when I buy his CDs? For some strange reason, that point seems to have escaped the fiscal attention of EU governments.” He adds governments should take note of France’s experience when it cut VAT on music in 1997 from 33.6% to 18.6%, a move which led to French consumers doubling their record purchases. “If consumption rose by 40%, it could be a great stimulus, and could at least bring people into the record stores,” she said.

High VAT rates represented cultural discrimination since “music is undesirably a cultural asset, but it is not allowed a reduced VAT rate.”

The European commission—the EU’s executive arm—is due to unveil next spring the results of a review of the VAT directive. This lists products and services where individual EU nations are allowed to cut VAT down to as low as 5%, and it already includes cultural products like admissions to concerts, theatres, museums, cinemas and zoos.

Burger tells M&M that if a move like this is made, it would be a great stimulus, and could at least bring people into the record stores,” she said. High VAT rates represented cultural discrimination since “music is undesirably a cultural asset, but it is not allowed a reduced VAT rate.”

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**AIRPLAY**

**BORDER BREAKERS**

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<td>RUSSIA</td>
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**22 AM AIRPLAY**

**HOTLINE**

Edited by Hamish Champ

The retirement of Warner Music International (WMI) chairman/CEO Stephen Shrimpton begs the question: with whom will Albertini govern? Current executive VP of Warner Music Europe (WME) Gerolamo Caccia (pictured) could become COO of WMI or president of WME.

Some French labels are looking into pricing methods used by some retailers that happen to be incompatible with the French chart code of practice. For example, Universal France's latest Johnny Hallyday album was sold in a key hypermarket chain with a euros 10 voucher, which under chart rules is not allowed. Labels say they have little control over such practices.

UK public broadcaster the BBC is proving the sequels wrong with the success of its new Freesview digital TV platform, which includes music TV channels The Music Factory (from MTV) and The Hits (from EMAP). As Christmas approaches, retailers say they are running out of the set-top boxes, on sale for £99 (euros 152), necessary to watch Freesview. There's similar good news, regarding UK sales of the first sub-£100 (euros 155) digital radio, with retailers unable to meet current demand for the portable £99 (euros 152) Pure Evoke set.

Finland CHR station KissFm—which profiles itself as the country's leading hit music station in Finland—hasn't added the debut single by local girl-trio Gigimmel (pictured), entitled Etat Mauvais Sevranaa, to its playlist, saying it's too "teen-oriented" for them. Despite selling more than 40,000 copies, more than any other Finnish single release since the '70s, the station's CD players were ruled out-of-bounds. Pre-orders of the act's album Lentoon exceeded the 30,000 mark, according to BMG Finland, who say they are baffled that hit stations are cold-shouldering the band.

US radio group Emmis and the Hungarian broadcasting body ORTT seem to have resolved their differences regarding the amount the broadcaster was due to pay for its licence fee. In addition, Emmis Hungarian station Slager will be awarded a renewal through to 2009.

The UK's Capital Radio Group is under pressure from advertisers to reveal more details regarding DJ Chris Tarrant's new look breakfast show which debuts in January. A lack of information regarding the flagship programme is apparently making advertisers nervous and they holding back from buying airtime until they know more.

Finally, the Rolling Stones can still inspire grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—a patron paid £20,000 (euros 31,000) for four tickets of the old 'uns forthcoming 2003 London shows at a charity auction for the Rainbow Trust foundation. For that money 30 grand gestures—
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