Tiscali partners OD2 in new deal

by Juliana Koranteng

LONDON — Tiscali, the pan-European ISP, has become the first in the region to offer peer-to-peer digital music for free in a partnership with OD2, the European online music company.

In an aggressive strategy to highlight legal digital distribution, following their collaboration in the Digital Download Day Europe promotion announced at Midem in January, the new venture aims to encourage music fans to use paid-for digital music services and desert illegal free peer-to-peer (P2P) operations like Kazaa and Morpheus.

The move effectively sees the Cagliari-based Tiscali bundle the Tiscali Music Club—its online music store—with its separate Internet-access service. It is offering the free music for six months to its 5 million customers in five European countries: the UK, Italy, the Netherlands, France and Germany. If popular, Tiscali and UK-based OD2 hope to continue the venture indefinitely and roll it out to Tiscali’s other ten European markets, using Microsoft Corp.’s Windows Media 9 digital rights management technology. OD2, the venture co-founded by artist Peter Gabriel, is providing the repertoire of more than 150,000 titles from labels including EMI Recorded Music, Universal Music Group and Warner Music Group.

“Our objective is to provide a great music service and introduce music fans to the legal services,” says Mario Marianni (pictured), senior VP of access and media at Tiscali.

Until the partnership began on February 12, Tiscali offered a narrowband Internet service for euros 8.24 a month, depending on which tier was subscribed to. Alternatively, in addition to a one-off connection of euros 56, Tiscali’s UK broadband users pay euros 32 or euros 43, depending on the connection speed.

Additionally, users register separate-pay-for download services.

Aguilera starts to clean up after Dirrrty

by Paul Sexton

LONDON — As 2002 drew towards a close, Christina Aguilera was in an unusual position—and we’re talking not one of those she adopted for the headline-grabbingly rrrraunchy video for Dirrrty. The problem was that she had a UK number one smash with that track, but an album that didn’t have the sales to match.

The image-redefining single, featuring Redman, topped the UK sales charts for two weeks in November and spent three weeks at number three on M&M’s Eurochart Hot 100 Singles. But Aguilera’s album Stripped, from which it was the flagship release, initially spent just one week in the UK top 20 and stubbornly refused to improve on its number 16 debut on Electric Top 100 Albums.

But the new year has given the album a new sales complexion. Stripped has lately given Aguilera her first-ever top ten album placing in the UK and this continued on page 17

LAURA PAUSINI_FROM THE INSIDE_

Her first album in english

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LAURA PAUSINI_FROM THE INSIDE_

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Nearly 14 years ago the world watched in amazement as the most potent symbol of the world’s political divisions—the Berlin Wall—was hacked down by the people of what is now once again the German capital. There was an exhilarating sense of witnessing a historical moment; that with this symbol down, a new era was beginning.

As with any other industry, record label executives flocked to former Eastern Bloc countries hoping to discover the next “big thing.” It was largely uncharted territory in which to explore—and it came with the almost romantic notion that after being oppressed for so many years, freedom would unleash a wealth of talent onto a new generation of acts almost overnight.

Alas, much of the time the results were merely pale imitations of western rock acts from the ‘70s. There was little originality, and the new discoveries faded as quickly as they had been hyped. Who remembers acts like J, Vasili Shumov, Kino and its leader Viktor Tsyo or Boris Grebenshikov—who had been taken under ex-Eurythmics’ Dave Stewart’s wing? But now, after a decade of building up an industry and waiting for the next generation to pop up—the one for which “USSR” is an exotic name from a Beatles song, who think Brezhnev was a rapper and who have been fed by the latest western hits on their local radio—the time has come to reap the rewards.

Russian duo L.A.Tu have been rushing along at 200 km/h on the road to success, rewriting the record book by becoming the most successful act to come from the former eastern Bloc. They’re young, they’re cool, and their song is a hit. OK, the emphasis on pubescent gay Lolitas is not necessarily the tastefulness of marketing ploys, but it delivers the goods and for once puts Russia on the map as a real source of repertoire with global potential.

And it’s not a unique phenomenon. Edyta from Poland, Alsou, who is also from Russia, Sevara from Uzbekistan and some talented acts in the electronics genre suggest that there is more to come. World, take notice!

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

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**GRid system to track Internet music sales**

by Juliana Koranteng

**LONDON** — In an attempt to monitor how music is used over the Internet the IFPI has introduced a new serial number identification system designed to help copyright owners track the use of any digitally-distributed music.

Known as the GRid (Global Release Identifi-
cation) system, the structure—which was designed a few years ago—was developed with US labels’ (Universal Product
Code -UPC) GRid system to track Internet music sales

Alas, much of the time the results were merely pale imitations of western rock acts from the ‘70s. There was little originality, and the new discoveries faded as quickly as they had been hyped. Who remembers acts like J, Vasili Shumov, Kino and its leader Viktor Tsyo or Boris Grebenshikov—who had been taken under ex-Eurythmics’ Dave Stewart’s wing? But now, after a decade of building up an industry and waiting for the next generation to pop up—the one for which “USSR” is an exotic name from a Beatles song, who think Brezhnev was a rapper and who have been fed by the latest western hits on their local radio—the time has come to reap the rewards.

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**Portugal’s Antenna 1 tunes in to mainstream AC**

by Chris Graeme

**LISBON** — Portugal’s public full service Antenna 1 is to be revamped and modernised as part of sweeping reforms at the public broadcaster.

The former programming model, an ACMOR format reaching a 45-65 audience age group, is to be broken up and restyled to reach a younger audience, ranging from 24-45 age range.

As part of these sweeping changes Antenna 1 has appointed director of programming/news and Luís Proença takes the role of deputy programming director.

The station is being revolutionised in a way so that the public can hear more Portuguese music with the quota being raised to around 50%, says Proença (pictured).

Proença says that up until now Antenna 2 has largely reflected that period of Portuguese music that was produced in the ‘70s and early ‘80s. “We need to bring the station up to date to reflect the current quality output that is being produced to garner a contemporary and younger audience,” he adds.

Meanwhile Hot AC/AC rock station Antena 3 has a new programme director, Jorge Alexander Lopes, after former director Luís Marinho was appointed director of programming/news and Luís Proença takes the role of deputy programming director.

**In a statement from RDP Montex, who owns the country’s most successful concert promotions agency, The Sound of Music, outlined “personal projects” as the reason for his decision to quit. However industry insiders suggest he wasurious at the government’s decision to back track and decide not to sell the station which he was in the running to buy.**

*Jorge Alexander Lopes says that Montex had the strength and vision to take Antena 3 where it needed to go and that his policies will continue to improve the station’s position in the market.*
Job losses likely as Vitaminic outlines Buongiorno merger

by Mark Worden

MILAN — Vitaminic, the Italian-headquartered digital music company with activities in 10 European countries, has announced that it intends merging with Italian interactive mobile service provider, Buongiorno.

A number of job losses across its pan-European operation are likely following the deal, which is currently undergoing due diligence. The merger could be sealed by the summer, leading to the creation of a new entity, Buongiorno Vitaminic with an annual turnover of around euros 55 million.

The merger involves a share swap, with the resulting ownership expected to be 56% Buongiorno and 44% Vitaminic. The announcement, made on February 4, saw Vitaminic stock initially rise by 5.5% to euros 5.51, valuing the company up to euros 33 million.

Many see the deal as the sale of Vitaminic, rather than a merger, but Vitaminic's CEO Giannloch Dettori (pictured) says: "People are obviously free to interpret this as a sale, if they want, but we don't consider it as such. It's a merger between two companies, one of which is considerably larger than the other. Last year Buongiorno had revenues of euros 40 million, with some losses, while we had revenues of euros 7 million, with considerable losses. The structure of the new organisation reflects that."

Meanwhile, Vitaminic's CEO Andrea Rosi is to leave the company. Dettori says Rosi's departure was a separate issue from the merger, adding that his own role in the new business "has yet to be announced."

Dettori says he is "confident that the restructuring cuts will be smaller than they would have had we tried to go it alone. We had to choose between a financial solution and an industrial one and, at the end of the day, we chose the industrial one."

With Vitaminic's original strategy of selling downloads proving less than lucrative, and moves to become a content provider, Dettori hopes that the merger with Buongiorno will "mean that we are uniquely placed to deal with a European mobile music market that, according to estimates by Arthur Andersen consultants, will be worth euros 2.7 billion in 2006."

Vitaminic's pan-European interactive mobile services pop up. Then there's a straightforward form for filing such claims:些 thousand artists have money coming to them and they do not even realise it. Anyone who has had a musical performance recorded, therefore, should visit this admirably simple website, just in case. Just type in a name, and the titles of any works with unclaimed royalties.

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There's an old saying that "there's no such thing as bad publicity, there's only publicity". Well, Universal Music Russia's female pop duo t.A.T.u, currently taking Europe by storm with their English-language single, All The Things She Said, know a thing or two about bad publicity. The act is toppling the UK singles sales charts two weeks ago, the English mainstream media went into overdrive: "Paedo-pop plumbs the depths as t.A.T.u head for the top," screamed the Daily Mail, while a number of UK TV presenters and media commentators—perhaps mindful of recent child abuse cases involving well-known individuals from the music industry—accused the record business of "peddling paedophile entertainment".

Big sellers
Yet despite these efforts to protect the region's youngsters, t.A.T.u have shifted millions of records and are currently Universal Music's biggest sellers after Eminem, according to David Junk, former diamond company boss and now Universal Music Russia MD. Indeed a million-selling album, the Russian version of 2000 H in The Wrong Lane, in their home territory—that's a million legitimate units; Junk estimates music pirates have sold several million more—plus a bit single across Europe, suggests that far from the dirty raincoat brigade t.A.T.u's true core audience is that of any other young pop act, namely teenagers.

Acknowledging the "porno" row, Ohio-born Junk—who speaks fluent Russian—agrees he isn't overjoyed at the controversy t.A.T.u's steamy video has triggered: "I try to steer people away from that and tell them to focus on the music. The single has gone to number one in many countries where the video has had very little airplay." He prefers to see the duo's success as highlighting a common thread among young people: "I don't think that t.A.T.u are a threat to teenagers because of the video or the lesbian thing. Teenagers are smart, they get it. They know what's going on. It's just like t.A.T.u because the vocals, the energy and so on are real. t.A.T.u look like the girls next door, but with an edge. Teenagers around the world are going through the same kind of teenage rebellion, life in general." Russian teenagers, he adds, "are no different from teenagers anywhere else".

And while the line between Russian teenagers and their European peers is the trend to buy pirated music. Legitimate music sales in Russia are around 112 million units annually, of which 90% are cassettes. The vast majority of pre-recorded music—one 85%, according to local estimates—is illegally manufactured and sold at huge street markets in cities across the country. It is a major problem for the industry and efforts to clamp down on illicit music factors continue. But it is an uphill struggle, as Junk recognises.

A key hurdle to defeating the pirates is their well-established near-elite distribution network. "They have the biggest chunk of the action. They're good too. They know what they're doing," he says. Some are even trying to appear respectable, going as far as signing a legally-acceptable recording contract with a local artist in order to lend their operations an air of legitimacy. So while Universal Russia is the biggest foreign music company in the country with a 30% market share, Junk—who says he is the only foreigner in the Russian music business—says he sees pirates as more of a competitor than EMI or Sony.

Economic crisis
The pirates' cause has clearly been aided by the country's financial woes. Before Russia's economic crisis in the late 90s many people had enough money to buy legitimately recorded music, says Junk. "There was always pirated product available, but people bought CDs at around $18 a time. Now, with the economy on the slide, for those wishing to buy music the pirated CDs at around $2 a go are very attractive. Even so, I do still sell legitimate CDs in Russia to people who don't want to tramp through the outdoor markets and who want the real thing," he says.

The [pirated] CDs skip after a few plays, people don't bother with artwork and they often don't even try to listen. They don't like or that they think won't appeal to buyers and they even put different artists on the same album," Junk adds. "I produce a lower-cost CD, with reduced artwork, for around $5 (euro 4.65), aimed only at the outdoor markets, in order to compete with the pirates. I sold 4,000-5,000 full price Eminem CDs, 100,000 cas-sethes, and of these lower price CDs around 25,000." Both record company and artists see the cheaper CD option as a good idea. "I get artist and company approval for these. A lot of acts come to Moscow and they want to get their music heard—and they want to be paid for it too. This is a way to shake up the pirates a little bit. Not a lot, but it does help."

Despite the controversy surrounding Russian pop duo t.A.T.u, the act's success is paving the way for the Russian music industry to succeed and change but not always joining forces to make that happen.

Government pressure
The Russian government, meanwhile, is being encouraged to get tough with pirates, with the prospect of joining the World Trade Organisation and other trade incentives as part of the prize. "There have been political moves to end piracy such the commission to end it by the end of next year—although whether that can be achieved remains to be seen—and President Putin has spoken out about it too. Russia badly wants to join the WTO and this is one lever that the [worldwide labels' body] IFPI has tabled to push the agenda." But piracy is just one of many problems facing Russia including organised crime, banking scandals and the threat of terrorism, and Junk recognises the government has other things on its plate.

Meanwhile, there is some irony in the current piracy situation in that what was encouraged by the West when the Soviet Union was still standing—namely a love for all things western—has now been forced. "In the old days Russians copied western music and then it suited us, the west. But this copying has now become a major business with maybe 19 major CD plants throughout Russia cracking out millions of CDs around the world," says Junk. He claims that some such plants are even situated on the感兴趣 parties, he says. "We have arcane laws. Anything pre-1995 is copyrightable and some people have taken advantage of that and made a lot of money—while whipping out entire catalogues. The music publishers haven't gotten together either and I have to say that's been a problem too. The western labels want Russia to succeed and change but they're not always joining forces to make that happen.

Untapped market
Sony, Warner, BMG and EMI have other standalone offices or have done deals with local licensees, but piracy aside, why doesn't a market with more than 150 million inhabitants—and tens of millions of potential customers—attract more attention? "I think Russia still baffles people," says Junk. "Why am I the only foreigner here? Because no-one thinks that anything musically interesting can come out of there—before t.A.T.u any-way—despite the popularity of dance act PPK and t.A.T.u labelmate Allserv and the threat of terrorism, and Junk recognises the government has other things on its plate.

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Rotation for the hip hop generation

A commitment to independent labels and underground hip-hop artists, a rebel's disdain for traditional promotion and recently in the news for breaking the 100-spins-a-week barrier for some of its current titles, Paris' Ado FM is a local Urban-formatted station that's committed to breaking the mould of French radio. Lisa Pasold reports.

Perhaps ironically given some of the song lyrics it currently airs as part of its R&B and hip hop format, Ado FM started life in 1981 as a children's radio station. In 1996, its owners Start Group received permission to develop the station into its current format, and the following year Ado FM launched as the first local hip-hop/R&B station in the Ile de France area, the Greater Paris area which incorporates the city of Paris and its various suburbs.

"The timing was perfect, as hip-hop was just becoming big," says Ado programme director Bruno Witek. "As we've gradually developed, we've seen a lot of French artists move into this [musical] style. It's become popular."

Ado also keeps ahead of the pack by playing the local card, and by paying close attention to the more underground sounds coming out of the Paris/Ile de France area. "Our goal is to be very local, to be tuned to exactly what is happening in each suburb," says Witek. "We're convinced that each area of France has a musical atmosphere that's unique, and a national station can't focus on this in the way that we can.

Witek's theory appears to be working; "Each area of France has a musical atmosphere that's unique, and a national station can't focus on this in the way that we can."

Ado's playlists are the result of a power rotation experiment. "2002 was a purple period for Ado FM, with its audience increasing by almost 100,000 to an average of 518,000 daily listeners (according to Mediametrie 75000+, September-December 2002)." A major part of Witek's programming strategy at Ado involves a power rotation system of up to 120 spins per week for its strongest songs, introduced five months ago (M&M, October 26, 2002). This is practically double the rotation level of Ado's rival stations (the next highest is Dance service Voltage, which rotates its hottest songs 70 times per week).

Ado's philosophy is to "burn 'em hard, burn 'em fast," Thus while it will rotate songs more than 100 times per week, they will only stay on its playlist for roughly 13 weeks, instead of the 25-week playlist run typical of most other contemporary stations in France. Witek is convinced the system is responsible for Ado's recent boost in ratings, and it allows Ado to make an impact against the national networks. "Unlike the hits that appear on a large station, which are timed to accompany video releases and major record company advertising, as a local radio station we have to find a different way to make a statement, to bring this music onto people's radar."

With its young target audience who tend to spend limited time listening to the radio, many believe that Ado's Urban format is perfect for this extreme power rotation experiment. Consultant Steve Casey, of US-based company Up Your Ratings (which consults Ado FM), explains: "The appeal of this approach is clearly for people that are looking to be satiated on their new favourite songs of the week, and who have very little, perhaps no interest, in older songs. That has been shown to be most effective with an audience aged under 20." Asked whether even that audience is likely to get a little weary of this kind of rotation, Casey responds: "Hearing their favorite song a little too often is preferable to hearing music that, for them, is simply irrelevant."

Ado's playlist selection relies on the old-fashioned approach to music research: a programmer sitting down and listening to a lot of music. Together with his programming colleague Korben Dallas, Witek listens "to everything, and if we love it, we play it. Simple!"

Ado also has a commitment to playing artists who don't necessary have record deals, as well as introducing music from unknown producers. In airplay monitoring company Yacast's analysis of new titles on radio playlists (1st semester 2002), Ado was ranked seventh in the Paris area (well ahead of NRJ, Fun and Voltage) in terms of the number of new titles placed on rotation. "The artists really support us," says Witek. "There's an underground element to it."

Despite this, Witek says the station has few friends among the major labels. "Major record companies find us irritating, because we're not a national network that they can make [promotional] deals with," he claims. "Honestly, even though we have a great relationship with the artists themselves, the majors would be more interested in older songs."

The Flaming Lips spread like fire

by John Vanderpuye

The Flaming Lips have been making records for the last twenty years, but it is only recently that their popularity has begun spreading like the proverbial wild fire.

The Oklahoma trio received wide critical acclaim for their previous album The Soft Bulletin (1999), but it is their tenth studio album Yoshimi Battles The Pink Robots, released last July on Warner, which has successfully replaced the band's eccentric rock sound with acoustic guitars, R&B-influenced drum patterns and an emotional depth that most pop stars would find it hard to plumb.

That album has so far sold 160,000 copies in Europe, 100,000 of which were sold in the UK—about 20 times more than any of their previous releases. Now, with a European tour starting on March 1, The Flaming Lips are hoping to spread their gospel outside the UK.

Do You Realize??, the first single from the album, was heavily playlisted on specialist radio across the UK (where it became a Top 40 chart single), but it took the second single Yoshimi Battles The Pink Robots Pt. 1 released on January 13 to solidify the buzz. The single was A-listed on Alternative Student Broadcast Network, and B-listed on rock station Virgin Radio and public broadcaster the BBC's CHR and AC stations, Radio 1 and Radio 2.

James Curran is executive producer at Virgin Radio in London where Yoshimi was put on the B list, securing around 20 plays per week. "It's a great melodic track which started off as a breakfast show record of the week and then progressed to the playlist proper," he says. "The Flaming Lips have captured the public's imagination simply by offering something so refreshing and inventive. The Lips show you can be melodic and tuneful without resorting to bland painting-by-number tracks or worse still cover versions. I think also their quirkiness appeals to that British love of eccentricity."

Says Tim Young, product manager at Warner Music Europe: "Most people still hear new music on the radio and until recently the Flaming Lips didn't get much radio play, but its not only The Flaming Lips' music which is deliciously odd, for the last decade the band's live appearances—mixing performance art, animal costumes, giant mirror-balls, LCD screens and scantily-clad women—have been much talked about. In the hands of The Flaming Lips what seems like a recipe for disaster becomes an inventive and engaging live show.

"It's not just about the music," says Virgin Radio's Curran. "A Flaming Lips concert is not just a gig, it's more than that. It's a show. The Lips manage to successfully stimulate the senses visually as well as aurally—which is not always something that can be pulled off."

Another fillip to the band's increasing profile came when Justin Timberlake joined them on stage for their performance on Top Of The Pops in UK on January 24. Young (who herself appeared on stage in a monkey costume) says: "Justin met them the day before at Radio 1 and is a big fan. So they hatched the idea of him getting up on stage with them for the show."

Now, with the growing profile of the group the challenge of engaging with European radio stations is a task Warner Music Europe is ready to take.

Yoshimi Battles The Pink Robots Pt. 1 will be released in the rest of Europe on a staggered basis throughout March to tie in with the live dates and is currently going to radio.

"There's a lot of interest in Europe, but that has yet to translate into sales," says Young. "At the moment, the market is totally flooded by contestants from various Pop Idol/reality TV and Euro Academy type shows, so getting radio and TV exposure on a band like The Flaming Lips can be challenging."

Young continues: "However, a lot of people are looking for an alternative, and the band has many supporters in the media. Press coverage takes sales to a certain level but, to get it to the next stage, radio and TV exposure is the way to go. The UK has been achieving that, and I'm sure the rest of Europe will follow close on their heels."

The tour will take in Austria, Czech Republic, Germany, Sweden, Norway, Denmark, Belgium, Holland, France, Italy, and Greece.

Carpark North deliver rock with electric edge

by Charles Ferro

Danish trio act Carpark North, who mix garage punk with electronica to create a sound that meshes both styles, were unveiled on the international stage at Midem, ahead of the February 10 release of their debut album on EMI.

Director of international exploitation at EMI Recorded music Denmark Ole Mortensen says the exposure at Midem was a positive move.

"Last year we brought Saybia to Midem and made a lot of good connections," he says. "This year's showcase provided a valuable opportunity to give the band a taste of what the business is all about, and the business a taste of Carpark. It was the perfect complement to all the meetings we'll have with associates."

The launch was based on a strong local story. In the early days, Carpark North established a fanbase by winning several regional 'battle of the bands' contests and, on the back of that, put out a four-track CD Carstereo.

Picking up the baton, Danish public CHRI station DR P3 put the band on its demo tapes show. As a result, Carpark North were the subject of an unprecedented two-week run at the top of the station's weekly listener-response show. P3 then invited Carpark North into the studio where they recorded There's A Place, which was immediately put on heavy rotation on the station.

But it's not only The Flaming Lips' music which is deliciously odd, for the last decade the band's live appearances—mixing performance art, animal costumes, giant mirror-balls, LCD screens and scantily-clad women—have been much talked about. In the hands of The Flaming Lips what seems like a recipe for disaster becomes an inventive and engaging live show.

"It's not just about the music," says Virgin Radio's Curran. "A Flaming Lips concert is not just a gig, it's more than that. It's a show. The Lips manage to successfully stimulate the senses visually as well as aurally—which is not always something that can be pulled off."

Another fillip to the band's increasing profile came when Justin Timberlake joined them on stage for their performance on Top Of The Pops in UK on January 24. Young (who herself appeared on stage in a monkey costume) says: "Justin met them the day before at Radio 1 and is a big fan. So they hatched the idea of him getting up on stage with them for the show."

Now, with the growing profile of the group the challenge of engaging with European radio stations is a task Warner Music Europe is ready to take.

Yoshimi Battles The Pink Robots Pt. 1 will be released in the rest of Europe on a staggered basis throughout March to tie in with the live dates and is currently going to radio.

"There's a lot of interest in Europe, but that has yet to translate into sales," says Young. "At the moment, the market is totally flooded by contestants from various Pop Idol/reality TV and Euro Academy type shows, so getting radio and TV exposure on a band like The Flaming Lips can be challenging."

Young continues: "However, a lot of people are looking for an alternative, and the band has many supporters in the media. Press coverage takes sales to a certain level but, to get it to the next stage, radio and TV exposure is the way to go. The UK has been achieving that, and I'm sure the rest of Europe will follow close on their heels."

The tour will take in Austria, Czech Republic, Germany, Sweden, Norway, Denmark, Belgium, Holland, France, Italy, and Greece.
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<thead>
<tr>
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<th>Title</th>
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<th>Countries charted</th>
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**SALES BREAKER**

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<td>Aaliyah</td>
<td><strong>20/21/22</strong></td>
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<td><strong>25/26/27</strong></td>
<td>20 Years ofmotiv On The Wrong Lane</td>
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<td>Avril Lavigne</td>
<td><strong>26/27/28</strong></td>
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<td>Nick Cave &amp; The Bad Seeds</td>
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<td><strong>31/32/33</strong></td>
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<td>Kelly Rowland</td>
<td><strong>34/35/36</strong></td>
<td>Westlife</td>
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<td>Norah Jones</td>
<td><strong>37/38/39</strong></td>
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<td>Christina Aguilera</td>
<td><strong>40/41/42</strong></td>
<td>Marty McRae</td>
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<tr>
<td>Phil Collins</td>
<td><strong>43/44/45</strong></td>
<td>Simply Blue</td>
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<tr>
<td>Carla Bruni</td>
<td><strong>46/47/48</strong></td>
<td>Don't Let Me Be - Polygram</td>
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<td>Pink</td>
<td><strong>49/50/51</strong></td>
<td>Jesus Christ Superstar</td>
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<td>Lisa Stansfield</td>
<td><strong>52/53/54</strong></td>
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<td>Nena</td>
<td><strong>55/56/57</strong></td>
<td><em>Cancelado</em></td>
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<td>Gary Numan</td>
<td><strong>58/59/60</strong></td>
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<td>Horst Münchmeier</td>
<td><strong>61/62/63</strong></td>
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<td><strong>64/65/66</strong></td>
<td>Vincent</td>
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<td><strong>67/68/69</strong></td>
<td>Sleepers - Polygram</td>
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<td>A* Tees</td>
<td><strong>70/71/72</strong></td>
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<td>Mike Oldfield</td>
<td><strong>85/86/87</strong></td>
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## Top National Sellers

### UNITED KINGDOM

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### GERMANY

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### SPAIN

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SALES

LEANN RIMES

**SUDDENLY**

*(Curb Records)*

**Release Date:** February 24

**At the ten age of 13,** LeAnn Rimes has already made great strides. At just 13, Rimes earned two Grammy awards for her debut album, *Blue,* which went multi-platinum. Then followed a series of best-selling albums and singles which sold in total 15 million units worldwide. An older and more mature LeAnn now emerges with Suddenly, the second single off her latest album, *Twisted Angel.* Despite the new album recently going gold in the US, Suddenly has not received the same reaction as earlier Rimes singles, "Her last single, *Can't Fight The Moonlight,* rocked—everyone recognized the sound," says Roel Oosthoek, head of music at AC-formatted Radio FPH. "I don’t think this single will do as well," he declares. Suddenly places LeAnn in the pop-rock area that seems to be popular among so many female artists. "She’s falling into the pop-guitar genre that Melanie C and many others have begun using," says CHRISTIAN MODIG, program director of CHR-formatted Power Hit Radio in Stockholm. "We feel that Justin Timberlake is one of the band members whose solo career has shifted his image in a positive way," Modig adds: "It’s Nelly and it’s Justin Timberlake so you can’t go wrong." Power Hit Radio has recently added Work It to its target in Denmark. Radio Viborg/Denmark, Choice FM/UK, BBC Radio 2/Austria, German Radio 1/UK, Capital FM/Netherlands, Radio Stockholm/Sweden.

**AIRBORNE**

*The pick of the week’s new singles by Sean Doeherty*

**NELLY FEATURING JUSTIN TIMBERLAKE**

**WORK IT**

*(Universal Records)*

**Release Date:** February 24

The most played artist on radio in the US last year teams up with boy-band-member-gone-solo-artist Justin Timberlake, to see if two superstars are better than one, on their latest single Work It. Nelly’s latest album *Nellyville* has spent 13 weeks on the Billboard 200 and Justin Timberlake is enjoying massive popularity with his album *Justified* (live) at number three on the US Top 100 Albums chart. "Nelly is one of Power Hit Radio’s core artists—anything he does works with our target audience," says CHRISTIAN MODIG, program director of CHR-formatted Power Hit Radio in Stockholm. "We feel that Justin Timberlake is one of the band members whose solo career has shifted his image in a positive way," Modig adds: "It’s Nelly and it’s Justin Timberlake so you can’t go wrong." Power Hit Radio has recently added Work It to its target in Denmark. Radio Viborg/Denmark, Choice FM/UK, BBC Radio 2/Austria, German Radio 1/UK, Capital FM/Netherlands, Radio Stockholm/Sweden.

**SALES**

**HIGH 100 SINGLES**

**2003/02/22**

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<td>30 CENTS</td>
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**Hot 100 Singles**

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**Eurochart A1/Indexes**

**Top 100 Albums**

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The top three places on this week's European Dance Traxx chart remain the same as last week. Panjabi MC's "Mundian To Bach Ke" (Superstar) stays at the top for the second week running after it increases both in club play and in sales at dance retail.

However, France's Bob Sinclar is pushing hard for the top spot. The "Beat Goes On" debuts on local dance charts in Norway and Ireland and already has a higher weighted penetration there last week. Chicane have to date featured in Bryan Adams March 2000 with "Don't Give Up" featuring floor filler by the UK act who have already finally peaked at number five in March 1997.

Chicane's "Love On The Run" (M Records), a super MnM on local dance charts in Norway and Ireland and already has a higher weighted penetration on local dance charts in Norway and Ireland, sales at dance retail.

Panjabi MC's "Mundian To Bach Ke" (Superstar) stays at the top for the second week running after it increases both in club play and in sales at dance retail.

Despite the dominance of newcomers, two tracks do return to the top ten this week. After already 36 weeks in the top 100, Armand van Helden's "Funk Phenomena 2K" (DDC - Deutsche Dance Charts), a Family Of Summer track, do return to the top ten this week. After one on the chart.

The biggest gainer in terms of club play is Chix Appeal's "Love On The Run" (M Records), a floor filler by the UK act who have already enjoyed a number one track on the chart in March 2000 with "Don't Give Up" featuring floor filler by the UK act who have already finally peaked at number five in March 1997.

This new version started off its current run in Germany where it reached number one on the DDC chart there last week.

Also returning to the top ten at number 10 from (12) is Belgian act Lasgo's late 2002 hit "Pray" (A&S Records).

The biggest overall gainer this week is Jurgen Vries aka Darren Date's "The Opera Song" (Direction), which features "CML", an act for young Welsh classical singer Charlotte Church. The track is the highest re-entry to the top ten this week at number 25 and is a new peak for the track. The resurgence is mainly based on the track's availability at retail in Britain and Ireland.

EUROPEAN DANCE TRAXX

This Week's Movers

1. No. 1 "Love On The Run" (M Records), a Super MnM on local dance charts in Norway and Ireland, sales at dance retail.
2. No. 2 "Mundian To Bach Ke" (Superstar) stays at the top for the second week running after it increases both in club play and in sales at dance retail.
3. No. 3 "Love On The Run" (M Records), a Super MnM on local dance charts in Norway and Ireland, sales at dance retail.
4. No. 4 "Don't Give Up" featuring floor filler by the UK act who have already finally peaked at number five in March 1997.

The Dance Traxx is based on the information from the following clubplay ICPI and specialist dance sales Pi: sources r k=ailed Kingdom: music week

This Chart - Track DANCE SINGLES Si:( D=Germany: DDC - Deutsche Dance Charts CLUBPLAY 1=131/CPAGerman-DJ-Playlist1=1/21/CP). DJ Top 40 I=D3/CP), DMCI=D4JCPI. DDC Top 30 Sales

Peak = peak position on "DDC =seller's country of origin CPCL =country(ies) countries and may describe the ClubPlay vs Sales ratio of charted countries Boldtype...
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**

**Edyta Gorniak**

*Impossible*
*(Virgin)*

“We watched the development of the song in Germany. Then it started to take to radio over here and we thought we’d give her a try. It’s got a high hit potential.”

Marco Medina
head of music
NRJ Vienna/Austria

**IRELAND:**

**RTE 2FM**

**PROGRAMME DIR.: JOHN CLARKE**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.2fm.ie

DJ Sammy & Yonou ft. Da/Boys Of Summer
Moby/Sunday (The Day Before My Birthday)
No Way Out/I Believe In Miracles
Cellar Club/Crazy For You
Doctor Miller/Love Girl
Jacaetta/One Fine Day
Tunin Brakies/Pain Killer
Zwan/Honesty

**UK:**

**BBC RADIO 1**

**EDITOR OF MUSIC POLICY: ALEX JONES-DONELLY**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: THURSDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.bbc.co.uk/radio1

Ja Rule feat. Ashanti Douglas/Mesmerize
The Coral/Don’t Think You’re The First
Jennifer Lopez & LL Cool J/ALL I HAVE
Missy Elliott ft. Ludacris/Gossip Folks
Mis-Teefy/Scandalous
Ruby Ampalu/Sugah
Ok Go/Get Over It
Coldplay/Clocks

**DENMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY: BIK FREDERIKSEN**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.dr.dk

Divine Inspiration/The Way (Put Your Hand In My Hands)
Common ft. Mary J Blige/Comin Close To Me
Kathy Wu/This Building Is On Fire
Eminem/Sing For The Moment
Christina Aguilera/Impossible
Love Inc./You’re A Superstar
3rd Edge/Know You Wanna
Anastacia/Love Is A Crime
The Klerks/She, She, She
Appleton/Don’t Worry
Mew/Snow Brigade
The Calling/For You
Simply Red/Sunrise

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

**MUSIC DIR.: ROBERT JONSSON**

**FORMAT: FULL-SERVICE**

**SERVICE AREA: STOCKHOLM**

**PLAYLIST MEETING: THURSDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.sr.se/stockholm

Jurgen Vries ft. CMC/the Opera Song
(General New World)
Counting Crows ft. Vanessa Carlton/Big Yellow Taxi
Gringa Gamiq Gubbo/Valarte/cmikae?
Ja Rule feat. Ashanti Douglas/Mesmerize
Missy ‘Misdemeanor’ Elliott/Ain’t It Funny
Missy Elliott ft. Ludacris/Gossip Folks
Moder Jord Massiva/Dino Dogar
Nelly ft. Justin Timberlake/Work It
Ano Manneh/Say A Little Prayer
Paolo/Rainbow In The Dark
Punk Chic/Hi Fly Electricity
Avril Lavigne/If I Was You
Fujita/Leave

**FRANCE:**

**RTL**

**HEAD OF MUSIC PROG.: ALAIN TIBOLLA**

**FORMAT: FULL-SERVICE**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: TUESDAY AM**

**GROUP/OWNER: RTL GROUP**

www.rtl.fr

Jean Jacques Goldman/Si Je Te Avais Pas
Hélène Segara/L’Amour Est Un Soir
Dany Brillant/Ponce Que Tu Sais
C’Éric Altan/Phrases

**IRLAND:**

**RTE 2FM**

**裎 PROGRAMME DIR.: JOHN CLARKE**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.2fm.ie

DJ Sammy & Yonou ft. Da/Boys Of Summer
Moby/Sunday (The Day Before My Birthday)
No Way Out/I Believe In Miracles
Cellar Club/Crazy For You
Doctor Miller/Love Girl
Jacaetta/One Fine Day
Tunin Brakies/Pain Killer
Zwan/Honesty

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

**MUSIC DIR.: ROBERT JONSSON**

**FORMAT: FULL-SERVICE**

**SERVICE AREA: STOCKHOLM**

**PLAYLIST MEETING: THURSDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.sr.se/stockholm

Jurgen Vries ft. CMC/the Opera Song
(General New World)
Counting Crows ft. Vanessa Carlton/Big Yellow Taxi
Gringa Gamiq Gubbo/Valarte/cmikae?
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**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: TUESDAY AM**

**GROUP/OWNER: RTL GROUP**

www.rtl.fr

Jean Jacques Goldman/Si Je Te Avais Pas
Hélène Segara/L’Amour Est Un Soir
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**Songs:**

- The Bangles/Something That You Said
- In-Grid/Tu Es Futuro (Tu M'As Promis)
- Shaggy/Strength Of A Woman
- Vanessa Carlton/Pretty Baby
- Foo Fighters/Times Like These
- Sean Paul/Gimme The Light
- Sylver/Livin' My Life

- Counting Crows ft. Vanessa Carlton/Big Yellow Taxi
- Ben Harper/With My Own Two Hands
- Kid CSim/Do It (And Under)
- Moloko/Familiar Feeling
- 883/Guido Che Caprili
- Simply Red/Sunrise

- Roxette/Oppportunity No More

- L.L. Cool J ft. Amerie/Paradise
- Superboy/It's Not Over Yet
- Prezioso/In My Mind
- Pink/Kiki
- Sugababes/Shape
- Coldplay/Clocks

- Jennifer Love Hewitt/Can I Go Now
- BBMak/Staring Into Space
- Marc Sway/Natural High
- Simply Red/Sunrise

- Jennifer Lopez & LL Cool J/All I Have
- Dannii Minogue/Begin To Wonder
- Junior Senior/Move Your Feet
- Sylver/Livin' My Life

- Panjabi MC/Mundian To Bach Ke
- De Nut/AI That Mattered
- Psycho Connection & Winda/Without You
- Tom Jones/Tom Jones International
- Robyn/Keep The Fire Burning
- Tiziano Ferro/Rossi
- Alizée/J'En Ai Marre!

- Bruce Springsteen & The E-Street Band/Waitin' On A Sunny Day
- Meco/Parker/COME By And See
- Craig David/Hidden Agenda
- Celine Dion/I Drive All Night
- Mikel Erentxun/Manana
- Rick Guad/Love Bug
- Des'ree/I'm Okay
- Noo/Now Forget

- Good Charlotte/Lifestyles Of The Rich And Famous
- Girls Aloud/Sound Of The Underground

- The Cardigans/For What It's Worth
- Marc Sway/Natural High
- Sugababes/Shade
- Des'ree/It's Okay
Most Added are those songs which received the highest number of plays during the week. In the case of a tie, songs are listed alphabetically by artist.

**Germany**

MR. 3/Frankfurt P  CR
Het-Jörg Bormbach - Program Director

Power Rotation Add:

28 Tanita Tik Tok - Music Is Our Life (Flavia De Oliveira & Robert Fate) feat. Dido
29 Kate Ryan - Je T’aime M’enchante (Columbia) 6

Playlist Additions:

28 Enrique Iglesias - No Cheating
29 U Do It Better

Power Rotation Add:

30 Craig David - When We Were Young (Atlantic) 6
31 Minogue - Get Out Of My Life, Woman (BMG) 6

 Playlist Additions:

30 Dido - Hunter (East West) 10
31 The White Stripes - Seven Nation Army (Virgin)

RADIO 1/Imaba P  CR
Jürgen Hofmann - Program Director

Playlist Additions:

28 DJ Bobo - Believe
29 Robbie Williams - I愿 You (Epic) 6

Power Rotation Add:

30 Antonio Orozco & Malu - Devuelve Me La Vida
31 Mango - Disicanto

Playlist Additions:

30 BBMak - Out Of My Heart (Into Your Head) (EastWest) 6
31 Whitney Houston - I Will Always Love You (RCA)

**France**

WEEK 9/03

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

Station Reports include all new additions to the playlist. Some reports also include “Play & Sing” songs, which receive special emphasis during the week. All Play & Sing songs are primed, either for the first time or for re-entry. Some lists include featured new albums, as indicated by the abbreviation “AL”. Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B).

**United Kingdom**

BBC Radio 2: London P

Sean Engels - Programme Director

Power Rotation Add:

30 The Streets - Sway (I Can Make You Sweat) (Like No Other) (Virgin) 6
31 Snow Patrol - The Long Road To Nowhere (This Is The Day) (Atlantic) 6

Playlist Additions:

30 Damon Albarn - My Generation
31 Coldplay - Clocks

**Belgium**

Belgium

WILLIAMS/Brussels P

Michel Lamirault - Head of Music

Power Rotation Add:

30 Antigone - Bourgeoisie Belle
31 Edyta Gomiak - Impossible

Playlist Additions:

30 Lordi - Hard Rock Hallelujah (Epic) 6
31 Westlife - Uptown Girl (Sony BMG)

**Switzerland**

Coloured Jukebox BP

Patrick Halfter - Head Of Music

Power Rotation Add:

30 Eiffel 65 - Blue (Candy) (EastWest) 6
31 Rigoletto - La Donna Del Lago (BMG)

Playlist Additions:

30 The Rolling Stones - (I Can’t Get No) Satisfaction (Nutshell) 6
31 Toto - Rosanna (Capitol)

**Italy**

Alleanza Digital P

Irene Marotta - Programme Director

Power Rotation Add:

30 Eros Ramazzotti - La Donna Del Lago
31 Sergio嬅 Malasch - La Donna Del Lago

Playlist Additions:

30 Coletta - Cosa Che Io Non So
31 Beppe Grillo - Quella Malori

**Netherlands**

Dance Radio NL P

Bram van der Molen - Programme Director

Power Rotation Add:

30 East 17 - Stay Another Day (Polydor) 6
31 Goldie - Every Move You Make (Fonf plans)

Playlist Additions:

30 Lil’ Kim -, Mexicans Del Mundo (RCA) 6
31 DJ D.O.N - Get Ya Head On Part II, Break Down

**Holland**

Radio 2: Amsterdam P

Hans van der Grinten - Programme Director

Power Rotation Add:

30 All Saints - Summer Rain (Epic) 6
31 David Bowie - Rebel Rebel

Playlist Additions:

30 DJ Pat elasticity - Stay Wake Up
31 Neneh Cherry - Blank Project

**Austria**

Radio 2: Wien P

Christian Wachter - Programme Director

Power Rotation Add:

30 Blutengel - Die Maenner Des Lichts (Baldur) 6
31 Sade - The Papa\'s Groove (RCA)

Playlist Additions:

30 R&B, Chris Brown - Don\'t Wake Up
31 Coldplay - Clocks

**Denmark**

Kiss FM: Copenhagen P

Johannes Norskov - Programme Director

Power Rotation Add:

30 Swedish House Mafia - One Of Us (Virgin) 6
31 Daft Punk - Harder Better Faster Stronger

Playlist Additions:

30 The Prodigy - Omen (Fonf plans) 6
31 Seal - Shape Of You

**Norway**

Radio 2: Oslo P

Kari Johnsen - Programme Director

Power Rotation Add:

30 The Prodigy - Omen (Fonf plans) 6
31 Outkast - Elevate

Playlist Additions:

30 P!nk - What About Us (Atlantic) 6
31 Nelly Furtado - Turn Off The Light

**Germany**

MR. 3/Frankfurt P  CR
Hein-Jörg Bormbach - Program Director

Power Rotation Add:

29 Tanita TikTok - Music Is Our Life

Playlist Additions:

28 Enrique Iglesias - No Cheating
29 U Do It Better

Power Rotation Add:

30 Craig David - When We Were Young
31 Minogue - Get Out Of My Life, Woman

Playlist Additions:

30 Dido - Hunter
31 The White Stripes - Seven Nation Army

RADIO 1/Imaba P  CR
Jürgen Hofmann - Program Director

Playlist Additions:

28 DJ Bobo - Believe
29 Robbie Williams - I Want You

Power Rotation Add:

30 Antonio Orozco & Malu - Devuelve Me La Vida
31 Mango - Disicanto

Playlist Additions:

30 BBMak - Out Of My Heart (Into Your Head)
31 Whitney Houston - I Will Always Love You

RADIO 1/Imaba P  CR
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31 Whitney Houston - I Will Always Love You
ON THE AIR
M&M's weekly airplay analysis column

Christina Aguilera replaces Robbie Williams' Feel (Chrysalis) at the top of the chart this week with her latest single Beautiful (RCA). "It's one of the singles that I really like," says Norwegian CHR station Radio NRJ programme director Sigurd Vedral of the track. "One of the big problems we have right now is the tempo of the big name artists' new singles—so we use slow-paced songs like Beautiful to slow down the feeling of the station."

Kelly Rowland leeps up Blue and Elton John to land at number two with her Stole (Columbia). Meanwhile Robbie Williams drops to four on this week's chart. "It's hard to pinpoint a favourite song for our station," says Sigurd. "But Robbie Williams always does well with our audience."

Coldplay make a leap on this week's chart from 29 to number 17 with Clocks (Parlophone) off the second album A Rush Of Blood To The Head. The Red Hot Chili Peppers also move up six spots to number 21 with Can't Stop (Warner)...

Celine Dion makes her debut on the chart this week with her new release I Drove All Night (Columbia). "It's got a really good beat," says Vedral. "She's had quite a few singles already so our listeners have had a lot of Celine Dion. We're waiting for the audience survey, but we have high hopes for this single."

US artist John Mayer, whose single Your Body Is A Wonderland (Atlantic) was reviewed in M&M's weekly airplay analysis column, has moved up six slots to number 17 with Can't Stop Loving You (Warner). "We've evaluated him, but he's a little too AC for us," says Vedral. "We've evaluated him, but he's a little too AC for us," says Vedral.

Italian artist Laura Pausini moves up seven spots to take up the number 37 position with her latest single Beautiful (Arista). "She hasn't been that big in Norway," says Vedal, "I know she's had some success in Sweden, but she's not highly profiled on Norwegian radio."

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Radio NRJ has high expectations for All I Have (Epic), the new single by Jennifer Lopez and LL Cool J. "It's had a really long airplay period—a thousand spots to take up the number 37 position with her latest single Beautiful (Arista). "She hasn't been that big in Norway," says Vedal, "I know she's had some success in Sweden, but she's not highly profiled on Norwegian radio."

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New artist Sigurd.

M & M's weekly airplay analysis column

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 daytime slots. Stations are weighted by market size and by the number of hours per week.

The table below shows the top 50 songs as of week 09/03.
OD2 continued from page 1

by Alexey Kruzin

Moscow — Still in its relative infancy, Russian FM radio is a testament to the growing popularity of Russian-language repertoire including catalogue and gold dating as far back as the Soviet era.

When Russkoye Radio-2 launched with this format, as the fifth station of Russia’s biggest radio holding company Russian Media Group in the autumn of 2001, many expected it to reduce the shares of other stations with similar programming.

However year-end figures published last week by research organisation Comcon reveal the combined share of the five top stations still gravitating towards local repertoire — including the gold format (Russkoye, MV, Avtoradio, Shanson and Russkoye Radio-2) has risen from 89% to 89% weekly average quarter hour (AQH) share within the space of the year.

At the same time, the five leading international-repertoire oriented stations (Europa Plus, Love FM, Radio Silver and Hit FM) grew 11 points from a combined 57% to 68%, with nearly doubled shares for the latter.

In the fast-pursuing FM fast-pursuing international-repertoire leader Europa Plus, despite the latter’s 3 points yearly growth, BMG’s success is summed up by its board chairman, Sergey Kozhovnikov: “We’ve stayed closer to the listener’s needs than any other station (network),” he tells M&M.

While local-repertoire stations clearly prevail in Russia and exhibited significant growth over the past 12 months, the apparent increase in the international-repertoire listenership was apparently made possible due to some 3 points of listeners turning away from cable networks inherited from the Soviet era and some 4.5 points more of the population (now 78%) listening to radio broadcasts than a year ago.

Commenting on the figures, Sony Music Russia managing director Andrei Samson says: “Russia is a very special market and applying the rules of programming that work well in other markets seems to have a different effect here. For example, stations like Hit-Fm with smooth, impeccable programming with high international standards, are yielding their [listener] share to the dynamic, contrasting and completely unpredictable programming — or rather a seeming absence of such — at the enormously successful Europa Plus and Dynamo FM fast-pursuing international-repertoire leader Europa Plus, which are breaking all the rules.”

Russian FM Radio Listenership

(2002 vs. 2001) (% pop/listeners) (% pop/listeners)

Russkoye Radio 23.4 22.7
Radio MV 19.6 17.2
Europa Plus 18.7 15.7
Avtoradio 18.4 15.4
Radio Shanson 17.5 18.1
Dynamo FM 16.3 8.9
Any Radio 93.2 91.6
Broadcast 77.9 73.4
Cable 32.5 35.6

Source: Comcon survey/InterMedia

UK music sales growth stalls in 2002

by Joe Bevans

UK music sales growth stalls in 2002
domestic repertoire boosts Russian listening

decline at the door of the singles, sales of which continued to fall throughout last year. Yet while sales of the format fell to 52.5 million units, down 11.8% on 2001, the industry body said single sales are currently running at levels similar to those of a decade ago, despite having slumped by half in real terms in the last five years. Album sales held their ground, down 0.1% in volume at 225.7 million, although pricing pressures resulted in a 3.7% value decrease to £1,089 million (euros 1,701 million).

UK retailers put a positive spin on the numbers. HMV Europe’s product director Steve Gallant says: “The headlines don’t tell the whole story. Compared to almost every other market in the UK is remarkably healthy and 2002 was the second-best year ever for album sales.” Gallant adds: “UK per capita spend on music is still one of the highest in the world.” HMV meanwhile has 40% of the UK’s music DVD market, according to Gallant, worth approximately £31 million (284 million, 48 million) to the company.

The BPI said the performance of the album market in 2002 was probably the highest when compared with the downturn experienced in the second quarter, and overall CD volume growth at 1.4% “was almost sufficient” to compensate for the still-declining cassette market, which more than halved in 2002 to 1.9 million units; in 1999 cassette sales were above the 10 million unit mark.

The UK’s biggest selling album, Robbie Williams’ (pictures) five-timesthe platinum album, Euphoria (EMI/Chrysalis), was released in November, boosting an otherwise lacklustre fourth quarter, while the year’s biggest selling single, clocking up 1.8 million units, was Pop Idol winner Will Young’s Anything Is Possible/Everything (BMG). City analysts remain pessimistic, however. In an investment circular, UBS Warburg media analyst Helen Swell wrote: “The lack of recovery in both the US and the UK over the past couple of years, despite promise in the American market for new labels, is a concern. The UK has seen a significant decline in the number of new albums, which suggests that the market is maturing.”

Aguilera continued from page 1

week the record stands at number 12 — down from seven last week but even the pan-European chart, while also riding high in Germany, Holland and Ireland. So, what went right? Two key factors. Covinous upfront airplay for the ballad “Dirty” by Aguilera’s M&M European Airplay Top 50, just being released Europe-wide as the second single, and Aguilera’s recent promotional presence in the European markets, including the recent release of the album launch and will return to yet again soon.

“We knew the second single would be much more of a crossover,” says BMG Europe senior VP of marketing Yoel Kenan, who says the album is now on the very edge of European shipments of one million. “We’re just at the beginning, not only with airplay building up, but because it’s a crossover single. It’s opening her up to a wider audience that doesn’t go and buy an album straight away.”

“Dirty” is the first of her singles,” says John Hueston, head of music at DTR/Downtown Radio in Berlin. “Dirty featured heavily on our station but it fell to be too harsh a track for our audience. But Beautiful is a smooth, heartfelt love song that was a former Breakfast Show record of the week and shows Christina’s ability to appeal to a wider audience, while at the same time keeping her clothes on.”

After the bubblegum pop of Agul-lera’s first album, especially her debut hit Genie in a Bottle, the image shift on Dirty threatened to polarise her fan base, but she was determined to show her true colours. “I actually state in the beginning of the record, ‘Allow me to introduce myself,’ she says.” “It’s like opening up to everyone who I really am for the first time, so it’s almost like coming out as a new artist.”

Of the considerable media hoopla surrounding the near-the-knuckle video for Dirty, Aguilera adds: “I don’t think I went THAT far. I guess to certain people it went too far, but I’m not shocking, and especially because they’re used to my old image, so that’s a double shocker there.”

She does not mince her words about the girl-next-door image that sparked her initial success. “There was kind of a pop explosion and it was cool at the time,” she recalls. “Being 16, I kind of got into that and I guess, and I did what the label wanted me to do. Being so green, I was totally ready for that. But the image they wanted me to portray definitely got old to me, and in order to be myself I definitely had to buckle down and make sure that I stripped myself of all that hype.”

Aguilera’s Dirty stalled at number 49 on the Billboard Hot 100, whereas the album sold more than 500,000 units in its first three weeks, and is now certified double platinum there. “But this was going to be one of our big three or four projects of the year,” says Kenan. “There’s at least another three singles on the album, and I think we can reach the four mil-lion mark across Europe.”
BORDER BREAKERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tbody>
<tr>
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<td>T.A.T.U/ALL THE THINGS SHE SAID</td>
<td>INTERSCOPE</td>
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<td>(Zyx)</td>
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<td>(Antler-Subway)</td>
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<td>Sarah Connor/From Sarah With Love</td>
<td>(X-Cell/Epic)</td>
<td>Germany</td>
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</tbody>
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**Cover date:** March 1, **Street date:** February 24, **Artwork deadline:** February 17

**URBAN MUSIC SPOTLIGHT**

**Cover date:** March 8, **Street date:** March 3, **Artwork deadline:** February 24
**UNITED KINGDOM**

1. **CHRISTINA GUGLIELMO/BEAUTIFUL** (RCA) 12
2. **Katy B/Straight On** (XL) 18
3. **Melanie C/If Mexico City Were Mine** (Atlantic) 3
4. **Pink/All I Know Is Falling** (Atlantic) 19
5. **Brendan Murray/Teardrops** (Decca) 2
6. **Miley Cyrus/Party In The USA** (Disney) 7
7. **Nelly K/Arms Around You** (Atlantic) 5
8. **The Saturdays/What About Us** (Polydor) 11
9. **Me & My Big Ideas/Love Me** (Atlantic) 15
10. **Shakira/Soldiers** (Virgin) 9
11. **The Saturdays/Where We Are** (Polydor) 14
12. **Nelly K/California Love** (Atlantic) 21
13. **Leona Lewis/Run** (Polydor) 1
14. **Christina Aguilera/Beautiful** (RCA) 4
15. **Pink/Justified** (Atlantic) 16
16. **The Saturdays/What I Want** (Polydor) 17
17. **Nelly K/Feel Good** (Atlantic) 10
18. **The Saturdays/Do It Like A Man** (Polydor) 3
19. **The Saturdays/Think About Us** (Polydor) 6
20. **The Saturdays/Love Is A Star** (Polydor) 8

**SCANDINAVIA**

1. **Antonio Orozco & Malte Edelmann/El Vida** (Begins) 3
2. **Erik Skoglund/Color Is Beauty** (Epic) 2
3. **Sofia Ellis-Bextor/Music Goes The Best Of Ms.** (Polydor) 1
4. **Rahel Wiame/Feel** (ATL) 8
5. **Amiral/Marche Pour Vous** (Virgin) 7
6. **Bastianov/Club De Los Inmunes** (Virgin) 9
7. **M. Claudio Vanina** (Decca) 4
8. **Tom Jones/Love Bug** (Polydor) 12
9. **Omar Souleyman/Aussen** (Decca) 5
10. **Yoko/Yoko** (Decca) 13
11. **Los Secretos/Muriel** (Decca) 6
12. **Sofia Ellis-Bextor/Music Goes The Best Of Ms.** (Polydor) 1
13. **Ms. Prince/Supergirl** (Virgin) 3
14. **Aminata/A Thousand Miles** (Virgin) 2
15. **Shakira/Soldiers** (Virgin) 11
16. **The Saturdays/What We Are** (Polydor) 17
17. **The Saturdays/Do It Like A Man** (Polydor) 16
18. **The Saturdays/Love Is A Star** (Polydor) 18
19. **The Saturdays/Think About Us** (Polydor) 15
20. **The Saturdays/What I Want** (Polydor) 14

**SPAIN**

1. **NE/Na Hacer Sin Ti** (Begins) 1
2. **NE/Patas De Parrot** (Decca) 2
3. **NE/Arme** (Begins) 3
4. **NE/Las Perdices/Atenas** (Decca) 4
5. **NE/Elia/Nueva Era** (Begins) 5
6. **NE/Kia/Kevin Pires** (Decca) 6
7. **NE/Las Perdices/Atenas** (Decca) 7
8. **NE/Elia/Nueva Era** (Begins) 8
9. **NE/Na Hacer Sin Ti** (Begins) 9
10. **NE/Patas De Parrot** (Decca) 10
11. **NE/Las Perdices/Atenas** (Decca) 11
12. **NE/Elia/Nueva Era** (Begins) 12
13. **NE/Na Hacer Sin Ti** (Begins) 13
14. **NE/Patas De Parrot** (Decca) 14
15. **NE/Las Perdices/Atenas** (Decca) 15
16. **NE/Elia/Nueva Era** (Begins) 16
17. **NE/Na Hacer Sin Ti** (Begins) 17
18. **NE/Patas De Parrot** (Decca) 18
19. **NE/Las Perdices/Atenas** (Decca) 19
20. **NE/Elia/Nueva Era** (Begins) 20

**POLAND**

1. **EDYTA GORKA/KAMPOISMOLE** (Pomaton) 1
2. **NE/Na Hacer Sin Ti** (Begins) 2
3. **NE/Patas De Parrot** (Decca) 3
4. **NE/Las Perdices/Atenas** (Decca) 4
5. **NE/Elia/Nueva Era** (Begins) 5
6. **NE/Na Hacer Sin Ti** (Begins) 6
7. **NE/Patas De Parrot** (Decca) 7
8. **NE/Las Perdices/Atenas** (Decca) 8
9. **NE/Elia/Nueva Era** (Begins) 9
10. **NE/Na Hacer Sin Ti** (Begins) 10
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17. **NE/Elia/Nueva Era** (Begins) 17
18. **NE/Na Hacer Sin Ti** (Begins) 18
19. **NE/Patas De Parrot** (Decca) 19
20. **NE/Las Perdices/Atenas** (Decca) 20

**HUNGARY**

1. **SHAKIRA/WHENEVER WHEREVER** (EPIC) 1
2. **NE/Na Hacer Sin Ti** (Begins) 2
3. **NE/Patas De Parrot** (Decca) 3
4. **NE/Las Perdices/Atenas** (Decca) 4
5. **NE/Elia/Nueva Era** (Begins) 5
6. **NE/Na Hacer Sin Ti** (Begins) 6
7. **NE/Patas De Parrot** (Decca) 7
8. **NE/Las Perdices/Atenas** (Decca) 8
9. **NE/Elia/Nueva Era** (Begins) 9
10. **NE/Na Hacer Sin Ti** (Begins) 10
11. **NE/Patas De Parrot** (Decca) 11
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18. **NE/Na Hacer Sin Ti** (Begins) 18
19. **NE/Patas De Parrot** (Decca) 19
20. **NE/Las Perdices/Atenas** (Decca) 20

**FRANCE**

1. **Phil collins/Say You, Say I** (Warner) 1
2. **NE/Na Hacer Sin Ti** (Begins) 2
3. **NE/Patas De Parrot** (Decca) 3
4. **NE/Las Perdices/Atenas** (Decca) 4
5. **NE/Elia/Nueva Era** (Begins) 5
6. **NE/Na Hacer Sin Ti** (Begins) 6
7. **NE/Patas De Parrot** (Decca) 7
8. **NE/Las Perdices/Atenas** (Decca) 8
9. **NE/Elia/Nueva Era** (Begins) 9
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19. **NE/Patas De Parrot** (Decca) 19
20. **NE/Las Perdices/Atenas** (Decca) 20

Complied by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
Röyksopp
Melody A.M.

The Album

Top 10 in the UK
Platinum in the UK
Platinum in Norway
Nominated for Best International Group at the BRIT Awards 2003

600,000 Albums sold Worldwide

New Single 'Eple'
Remixes by Fatboy Slim, Boris Duglosh, Shakedown & Blackstrobe
at radio now in Europe
LAURA PAUSINI _FROM THE INSIDE_

Her English album
Available throughout Europe from March

CGD East West a division of Warner Music Italia Srl an AOL Time Warner Company
The Euro Talent CD is the unique method by which you can deliver your act's music to the heart of the most important decision making executives in the radio and recording industries across Europe.

- Distributed to 2500 key industry executives within the radio and recording industries.
- A powerful platform which once a month can deliver a round up of some of the hottest talent from across Europe.
- From a record label perspective not only will the Euro Talent CD provide a direct platform to European radio programmers but will also offer you direct access to licensing and distribution opportunities.
- The Music & Media Euro Talent CD invites you to come on board.

"The idea of including free music CDs with Music & Media magazine is great. Many local and regional radio stations don't have access to new songs or promo copies and have to wait until the records companies officially release the music. It's always great to have access to these new releases."
Rudi Van Laer, radio programmer and music collector (The Netherlands)

"I think putting the track on the CD was an excellent way to promote the song to the industry and media people that were not informed about it yet. I also received proposals for licensing the track in countries where the single was not released. Now the single is released world-wide and its airplay is still growing in most countries."
Cyril Vessier, export manager, Virgin Music (France)

"Ministry of Sound Germany signed Despina Vandi's Gia to a worldwide deal. The inclusion on the Music & Media sampler assisted in closing the deal."
George Levendis, managing director, Heaven Music (Greece)

"I think the M&M CD is a good opportunity for labels to promote upcoming track. It is also a great way to present our products to the music industry."
Lino Nicolosi, president, Nicolosi Productions (Italy)

If you would like to find out more on how you can place your tracks on Music & Media's monthly European Talent CD please contact Archie Carmichael at M&M's London office on (+44) 20 7420 6154 or email: acarmichael@musicandmedia.co.uk

The next Music & Media European Talent CD (002) will be produced for issue 13.

Street date: March 17
CD entry deadline: February 26