Broadcasters weigh up war coverage

A Music & Media staff report

LONDON — With the war in Iraq already into its second week, Europe's music radio and TV networks have been taking stock of what—and what not—to broadcast and to what extent they should be providing more speech content.

In the wake of news from across the Atlantic that some US radio networks have taken "unsuitable" tracks off the air, suggestions that European programmers have exercised similar self-censorship have been rejected. Despite this, however, the need to be "sensitive" has been noted. A leaked internal MTV memo, for example, outlines "recommendations for scheduling" during the war and points out that the UK television regulator, the ITC, "requires us not to broadcast material which offends against good taste or is offensive to public feeling."

However, an MTV Networks Europe spokesperson says the network is not subjecting itself to self-censorship: "There have been temporary changes to our playlist, but this certainly could not be described as self-censorship. We have to ensure we broadcast sensitively. Certain videos were cited [in the memo] by way of an example, but our programmers are making decisions on a case-by-case basis. [Ours] broadcast standards department issued the memo to give the programmers guidance. It was not a diktat about what and what not to play. That said, we are not playing any video on the list."

That list includes Bon Jovi's This Ain't A Love Song (which includes war scenes and victims in distress), Billy Idol's Hot In The City (featuring an atomic explosion) and Aerosmith's Don't Want To Miss A Thing (contains footage from the film Armageddon).

So how are programmers in Europe's major radio markets responding to the crisis? Perhaps unsurprisingly, given its government's stance on military action, airplay on music stations in France appears relatively unaffected by the conflict. Mike Wagner, MD of NRJ's London operation, sounds self-censorship.

EU leaders sign piracy declaration

by Leo Cendrowicz

BRUSSELS — The European music industry has received a double boost from European Union leaders and the European Parliament, who have both urged tough action against music piracy and counterfeiting.

The leaders agreed a statement at the EU summit in Brussels on March 21 calling for a concerted effort to deal with piracy, while five Euro-MPs have begun the process for a parliament declaration on the issue.

Despite their much-publicised differences over Iraq, UK prime minister Tony Blair and French president Jacques Chirac put their names on a declaration calling for stronger protection of movies, music, software, and

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**Flemish 4FM relaunch refocuses format, profile**

**by Marc Moes**

**Brussels** — 4FM, the Flemish station which began broadcasting in October 2001, has undergone a makeover and relaunched itself on March 22, revamping its programming, format and on-air line-up, as well as introducing a new station logo.

Behind the shake-up lies a market share of just 1.1% for the three months to November 30, 2002 (according to CIM ratings). Investment in the station by 4FM’s holding company, Déficom (M&M, December 21) has provided the necessary funds to complete 4FM’s “transmitter park”, with 19 antennas operational at prestige. In the weeks to come, Dutch contractors Broadcast Partners will complete 4FM’s transmitter network, adding up to 22 new transmitters, and will also upgrade the station’s broadcast hardware. “This will allow us complete coverage of the Flemish territory and will improve our reception substantially,” says Jan Caerts, co-MD of 4FM, “and we hope to double our ratings in the next survey.”

By late next year, 4FM’s audience share of just 1.1% for the three months to November 30, 2002 (according to CIM ratings) will have increased to 4.5% for the period ending March 31, 2003, By 4FM’s own reckoning.

The station’s strap-line “Always 4FM” will feature in a major marketing campaign, with 20 million street billboards, bus-stop posters and media-merchandising spots, created by advertising company LDV-Bates. A major summer event tour has also been planned to boost the station’s profile.

Life During Wartime is a brilliant song by Talking Heads but like a number of tracks it is unlikely to get any airplay at all at the moment, especially in the UK and the US, because of its political content—by your audience and are likely to face a backlash.

Remove songs from playlists and you’re accused of censorship.

In the US, there have been no reports of official “banned” lists (unlike the infamous Clear Channel listing during the war in former Yugoslavia), but many US programmers are exercising self-censorship, probably as a way to pre-empt any dicey situation.

A World Gone Mad by the Beastie Boys is one example and there’s little chance that Lenny Kravitz’s We Want Peace will be widely endorsed by stations.

**BMG Entertainment shows a profit in 2002**

By Brian Garrity

**New York** — a series of cost-cutting moves—coupled with hits from Avril Lavigne, Pink and Elvis Presley—led to a rebound in profits at BMG Entertainment in 2002. However, parent company Bertelsmann reports a 25% decline in annual net income due in large part to charges associated with its acquisition of Zomba Group.

BMG posted operating cash flow—a figure measured by earnings before interest, taxes, and amortisation (EBITA)—of euros 125 million in 2002. The division posted a loss of euros 79m the year before. Revenues, meanwhile, fell to euros 2.7 billion from euros 3bn in 2001. The company attributes the downturn to a weak dollar and a decline in US distribution of independent labels.

Bertelsmann chairman/CEO Gunter Thileen called BMG’s performance an “unbelievable turnaround”. While operating EBITA was up for Bertelsmann as a whole, the media giant’s 2002 net income fell to euros 292m, against euros 1.2bn the year before. A leading factor in that decline was Zomba Group, whose value fell by euros 1.3bn due to a worldwide slump in music sales. Bertelsmann last year acquired the remaining stake in Zomba that it did not already control for euros 7.2bn.

Bertelsmann’s total 2002 revenues fell to euros 18.3bn from euros 19bn.

Announcing the figures on March 25, Thielen said a joint team of BMG and Zomba employees will focus on the integration of Zomba over the coming months. BMG CEO Rolf Schmidt-Holtz told a media gathering in Berlin that the music division’s New York-centred strategy should widen the company’s market share up by to 1.5 percentage points. BMG’s global market share in 2002 grew to nearly 10%, up from 8% in 2001, according to the company.

The Direct Group, which comprises book clubs, music clubs, and e-commerce, saw its operating loss widen to euros 150m from euros 61m in 2001. Revenues for the division fell to euros 2.7bn in 2002 from 3.1bn the year before.

Brian Garrity is Billboard’s associate editor, merchants & marketing/new media.
Embrace P2P services, says report

by Johan Lindstrom

STOCKHOLM — The world’s music industry should beembraced peer-to-peer (P2P) downloading,instead of viewing the phenomena as a threat to its livelihood, argues areport published by the Royal Institute of Technology in Stockholm.

The report, published on March 16, rejects fears that P2P services lead to a loss of revenue for the music industry, arguing that income can be secured by the introduction of revenue-sharing schemes involving the music industry, telecom companies and Internet service providers.

Roger Wallis (pictured), chair of the Swedish Society of Popular Music Composers (SKAP), who led the study, says: “We’ve been looking at these questions for a long time (at SKAP), to see what advantages and disadvantages the [music download] development has. Many of our right holders discovered that Napster wasn’t just a negative thing. They were given an opportunity to be discovered, and for artists in niche genres which release their own records it has been a win-win situation.”

The report also argues that P2P downloads are “far from free” for users. Consumer spending on P2P music downloads in Sweden amounts to $117 million (euros 118m), exceeding the profits of the nation’s music industry by more than 50 per cent. The annual worldwide cost of music downloads is estimated at $1 billion.

“This is a ‘what-if’ study, to see what would have happened if there had been another strategy in place,” says Wallis. “Music downloading constitutes a release of energy and can increase interest in music.”

Wallis proposes a flat rate system and notes the Japanese I-Mode mobile telephone network as a good model. “They give the customer a total price and then the revenue is shared among all the parties involved. It’s the only way to do it. You can’t have complex rules—it would be impossible when selling physical products,” he says.

Sanctuary ties up financial services deal

by Gordon Masson

LONDON — The UK’s Sanctuary Group, whose operations include record labels, music publishing and artist management, is expanding into the field of financial services in an effort to help both fledgling and established artists, managers and producers manage their money more efficiently.

Subsctructure has entered a joint venture with UK wealth management firm Gerrard to create the Gerrard/Sanctuary Wealth Management Service.

“For the average artist or manager it is too confusing to have several different sources managing and planning their finances,” says Andy Taylor (pictured), executive chairman of Sanctuary. “So we started discussions with Gerrard about how to address these issues and we have spent the last 18 months pulling together a team of various financial experts and training them up in the workings of the music industry.”

Jim Jolyan, executive director of Wealth Management at Gerrard, says: “Sanctuary [felt] they would like a comprehensive financial planning service for some of their artists, and basically the idea just progressed from there.”

The service will cover four key areas: investment management, banking services, financial planning and general insurance. “We’re aiming the service at the entertainment industry in its broadest sense, so we’re looking to assist artists that are just starting out as well as multi-millionaire rock stars,” says Jolyan.

Andy Taylor: “These people are generally quite complicated in the way they live their lives; they are more creative than business minded and it helps if they have a one-stop shop to help them with their financial needs.”
Shazam launches in Germany

by Olaf Furniss

HAMBURG — UK music recognition service Shazam is to launch in Germany as part of a major international expansion drive during the next 18 months.

The mobile-based technology, whereby consumers call a special number and have a song being played on a radio, jukebox or other source identified by SMS, will be available via German network Vodafone D2, which has temporary exclusivity.

It will market the service as Vodafone-Music-Finder and charge an initial fee of 50 cents for each song identified. The exclusive deal is expected to expire at the end of the summer and from the autumn Germany’s other mobile operators are expected to be included.

According to Shazam music and marketing director, Vijay Solanki, the size of the German music market made it an attractive choice, although the local mobile companies were also keen to adopt the technology. “There is a lot of interest and willingness on the part of German mobile operators,” he says.

In the UK over 300,000 people have used Shazam since it was launched in August 2002 and it is currently preparing to expand its range of services. From early summer it is due to offer 30-second song snippets for ringtones or musical “greeting cards”, as well as a link allowing callers to buy the CD on offer by pressing a button on the keypad.

New pricing models, whereby customers can buy a bundle of tags or pay a monthly subscription, are also in the pipeline. UK customers currently pay 50p (80 cents) per song, more than 50% more than in Germany.

Solanki expects at least one more EU country to adopt the service before the end of the year, and is confident of concluding deals in the US, Asia and the Pacific Rim during the next 18 months.

And he believes that Shazam’s chart, which lists the most identified tracks, is proving popular with the music industry both in providing early recognition of new artists and potentially helping to make the service roll-out in more territories it also has the potential to become a “really robust research tool.”

Portuguese MPs lobbied over quotas

by Chris Graeme

LISBON — Leading figures in the Portuguese music industry, including senior radio and record company executives, have described their March 19 meeting with socialist government opposition MPs to discuss the contentious issue of radio quotas as "constructive."

The meeting follows months of effort by the industry and artists alike to persuade the government to introduce and police workable quota laws to safeguard Portugal’s flagging local music industry.

Eduardo Simes, MD of the Portuguese Phonographic Association, says: “We put forward a five percent year-on-year increment which we believe is fair and workable. After all, no-one wants quotas that aren’t realistic and can’t be adhered to.”

The main national commercial radio stations in Portugal play anything between 3% and 15% domestic repertoire, which, artists claim, is killing local music.

Socialist Party MPs Arons Carvalho, Santos Silva and Jamila Madeira have put forward a draft legislation to boost the level of local repertoire on Portuguese radio, should the opposition PS (Partida Socialista) eventually gain power.

The draft bill follows hot on the heels of initial consultations carried out by the previous Antonio Gutierrez socialist government, which fell from power last April.

Under current legislation — dating back to 1981 — Portuguese radio is obliged to play at least 40% local music. However, most large commercial radio stations agree that to do so would be commercial suicide and result in loss of audience share, so have been ignoring the legislation.

In a recent interview, Pedro Tojal, the director of the Media Capital Radio groups told M&M: “the stations simply ‘didn’t have access to enough local music of a sufficiently high quality to fulfil the present quotas.’”

He added that his group’s market research showed that the “Portuguese public had a wish and intention to help local artists and music.”

David Ferrera, MD of EMI Portugal, said at the March 19 meeting that, “the situation is very serious and something needs to be done”, and that “quotas are inevitable if we want local music to survive.”

European artists & music story, page 12. Released on March 17, the album is licensed to the UK jazz-funk act (see East London’s Soul City 107.5 FM recently held an “Incognito Day” to mark the release of Who Needs Love (Rice), the ninth album from the UK jazz-funk act (see

Lightning goes under

BRUSSELS — Trendsetting Belgian trance record company, Lightning Records, which owned the famous Bonzai label, has filed for bankruptcy. Founded and owned by Christian Pieters, Lightning became a global leader in trance during the 90’s with acts such as Push, Energy 52 and Yves Derui. The Bonzai label was distributed by Sony Music and dance independent N.E.W.S. Bonzai marketing director Marnik Braeckeveldt says he believes illegal copying and downloading has played a significant part in the company’s collapse. “Plus,” he adds, “we were facing considerable administrative work which delayed shipments and payments from abroad.”

BOCELLI TO PERFORM AT CLASSICAL BRITS

LONDON — Italian tenor Andrea Bocelli (pictured) and Welsh bass-baritone Bryn Terfel will be performing at this year’s Classical Brit Awards, set to take place at London’s Royal Albert Hall on May 22. Bocelli, who has sold more than 45 million albums worldwide, performed last year’s awards, while Terfel makes his debut, having picked up Male Artist Of the Year at the inaugural show in 2000.

Argentinian guitarist Dominic Miller, who has played with the likes of Phil Collins, Sheryl Crow, Sting and Peter Gabriel, will also be performing on the night. The show will be screened on UK national commercial channel ITV on June 1. The nominees will be announced in early April.

DANES PRODUCE BUDDING ROCK STAR HANDBOOK

COPENHAGEN — The Danish musicians union, the DMF, has published a Danish-language handbook for musicians who want to be successful in the music industry. Author Mikael Hojris, a consultant to DMF, has outlined everything that any aspiring rock/pop star needs to know about recording contracts, publishing, management and the media. Chapters deal with issues such as the terms of a contract—complete with a list of common pitfalls found in agreements—and how to make and promote a demo, finding and writing a band name, and other phases in the transition from being an amateur to becoming a professional.

THE MUSIC ENGINE STARTS UP

LONDON — A UK company called The Music Engine, which aims to help small independent labels and unsigned acts set up and operate their own customised websites, launched last week (March 19). The London-based company offers to design the site, manage the technology, offer fulfillment for physical and digital distribution, handle the secure payments systems and help with the client’s marketing for as little as £159 a month. In return for the low fee, The Music Engine is asking for 50% of all revenues generated through the site. Founder, BOCELI TO PERFORM AT CLASSICAL BRITS

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Lucian Grainge's larger-than-life personality and his relentless drive for success make him a dominant figure in the British music industry. Emmanuel Legrand profiles the chairman/CEO of Universal Music UK, who has now been at the helm of the British market leader for close to two years.

A few hours after his artist Sugababes and Ms. Dynamite took home some of the evening's nods at the Brit Awards last month, Lucian Grainge was entertaining guests at the Universal Music aftershow party. Unsurprisingly, the chairman of Universal Music UK was in a good mood, but uncharacteristically summed up the evening with a modest "It was a good night for us.

Why such uncharacteristic modesty? Well, much about Lucian Grainge is far from being modest: his appetite for success and for all the good things in life; his achievements—his company contributes massively to Universal Music Group's profits and bottom line; and his domestic market share—coming in around 30%.

After the US, the UK company is Universal Music's leading revenue source. And while busy unearthing local acts, Universal Music UK also makes the best of US repertoire, with Eminem and Enrique Iglesias counting as two of last year's best-selling albums—over a million sales each—in the UK.

The Brits evening, which also saw US rapper Eminem winning in the best International artist category, was a significant achievement for Grainge and his team. Breaking domestic R&B acts such as the Sugababes—a feat which the act's previous home, Warner UK, had surprisingly failed to do—or Ms. Dynamite was crucial for a company which had a reputation of majoring in local—some might even venture to say "cheesy"—pop with the likes of Hear'Say, S Club, S Club Junior, or Fame Academy winner Darius.

No apologies

The Brit wins were a vindication of Grainge's methodology in recent years—search for new, challenging talent and turn them into major acts. Nevertheless, Grainge wants to dispel the perception of him as a pop svengali, but one who is not as successful in other areas such rock, R&B or dance. "At Polydor, we recently signed the Hives, Keith Flint from the Prodigy, Ms Dynamite, Daniel Bedingfield, and the Yeah Yeah Yeahs—I was not aware that they were from reality TV shows," he says.

But Grainge, who was behind the rejuvenation of Polydor UK and who took over the UK company 20 months ago from John Kennedy, now CEO of Universal Music International (UMI), also defends his track record in the pop arena, making no apologies for his success: "All this thing about Hear'Say or Fame Academy is not too different from Kylie (Minogue), who was a star in a soap, and Robbie (Williams), who was the fat bloke in a boy band doing covers of Light My Fire. I make no excuses. I hope that in this process we uncover talent. I am not close-minded. I believe we can give [these artists] a platform in the way Kylie or Robbie got a platform, and I respect that."

He continues: "We broke [last year] more artists than any other company in the UK—Daniel Bedingfield, Sugababes, Darius, Ms Dynamite, Sophie Ellis Bextor. I can't help it if people don't like Ms Dynamite, Sophie Ellis Bextor. I can't help it if people don't like Darius, but all I know is that our company signed an artist we believe in and his debut album sold 450,000 units. I am proud of that."

A&R background

"You have to remember that in the '80s, Polydor was the home of James Last and Andrew Lloyd Webbingfield, and the Yeah Yeah Yeahs," says Grainge.

From plugger to market leader

Lucian Grainge's 24-year career in music started in 1979 when he joined music publisher April Music/CBS. These formative years, he says, were very useful in that they gave him "the opportunity to work with and understand creative people," and at the same time "experience the commercial side of the business."

Raising from the ranks and becoming involved in A&R, Grainge says publishing gave him an understanding of the importance of a bottom line. He explains: "You can be with songwriters and it is quite obvious that if artists were not recording songs, they'd have something called a debit balance."

He joined PolyGram as managing director of PolyGram Music Publishing in the UK in July 1986. There he reaquainted with his mentor from the CBS years, the highly eccentric Maurice Okerstein. Grainge describes the late Obie, as he was known, as a master in his field and as "an inspiration". "He was the real record guy, he was a maverick and an entrepreneur, who happened to work inside a corporation," says Grainge who adds with some pride that his office in Universal's Hammersmith building used to be Obie's.

At PolyGram, Grainge moved from publishing to become A&R at Polydor, working with the likes of Boyzone and Shed Seven. When in 1997 the then managing director of Polydor Marc Lombroso left, Grainge took over and started turning the label into a hit machine, under the leadership of PolyGram UK chairman John Kennedy. At the beginning of 2000, he was promoted to deputy chairman of Universal Music UK and finally to chairman of the company in June 2001.

In 2002, Universal Music UK remained the country's market leader with a 27% share of the singles market and 27.3% of albums—both figures up on 2001. In addition, the company was voted in a recent Times poll one of the top 100 UK companies to work for, the first time a record company had made that list.

And all this while parent company Vivendi Universal went through massive turmoil. "It did not distract us at all, because we are a successful and healthy company," he says. "We had a record year in the UK, and we grew market share."

An impressive run for someone who describes himself as "the youngest music executive in the UK", a reference to the fact he's born on February 29, 1960 and therefore "not yet 11"...
Webber and Lucian really changed it into the most successful label of Universal," explains British broad- caster Clive Dickens, who worked at Capital Radio in the '90s and who is now programme and operations director at Absolute Radio.

"And the amazing thing is that James Last and Andrew Lloyd Webber still have a place at Polydor. I think it really says a lot about Lucian."

Dickens continues: "Two things come to mind about him: he is always willing to look for new opportunities—and we've seen that with all the Popstars' thing or in his approach to radio; and he has a real passion for music, but he is not a musical snob. His background is A&R and he's taken it all the way through the company. You see the result at Universal, where they have some of the most credible acts and also some of the most commercial. They encapsulate the whole range and that's probably why they can grow market share."

Grainge explains that, as a businessman, he has "a sensibility to balance short term needs with long term goals", and therefore he taps into all the different market segments. And in the end, what matters to him is the reality of the deals and sales figures. "I like selling records and having hit records—I need it," he says.

Searching for talent

Grainge is also aware that perception is one thing, reality is another, and he does not feel the perception of him reflects the reality. "You're always a victim of your own success," he says. "I have a sense of what the public wants, but when I was a plugger at Polygram, I was known as a rock publisher. And when I joined Polydor, my first signings were in 'Britpop' with Shed Seven, Cast and Gene. I love music and I can work with creative people, and adapt to their style."

"It is a principle he also applies to the company he runs. Island, under the guidance of Nick Gatfield, has enjoyed a rebrand, breaking the Sugababes and preparing for a new Irish sensation, singer Amy Whitehouse and new releases by Unkle and Kym Marsh. Meanwhile Polydor has had an impressive chart run with Bedingfield, and Ms. Dynamite, and is preparing the way to fame for Triple 8 and Girls Aloud with co-managing directors David Joseph and Colin Barlow at the helm."

Grainge describes Mercury as "a musical snob. His background is A&R and he's taken it all the way through the company. You see the result at Universal, where they have some of the most credible acts and also some of the most commercial. They encapsulate the whole range and that's probably why they can grow market share."

The people business

"Creativity is a key—and much-used—word in Grainge's vocabulary. He feels at ease with creative people, and he believes he manages to get the best out of them, and that applies to artists as well as his team. Similarly, don't tell Lucian Grainge he's in the business of music—he'll counter that he is "in the business of people."

"I am not a lawyer or an accountant, but I ended up running a business," he says. "I'm in the people business. It is important to me who we have in our company—it's about the quality of our executives and the quality and talent of our artists. I like to be surrounded by talented people, even if they are sometimes difficult to manage."

He adds that this is very much a Universal forte at the top level in a world where record companies are run by what he describes as "accountants or lawyers". "My world is one of music people," he says. "Look at [Universal Music Group chairman/CEO] Doug Morris, [UMI chairman/CEO] Jorgen Larsen, they are music men, they're not accountants. And Jimmy [Iovine, Interscope chairman], Lyor [Cohen, chairman of Island Def Jam], they are all music people who also happen to understand the business."

Like his friend Cohen, Grainge "Lucian is always willing to look for new opportunities and he has a real passion for music, but he is not a musical snob."

Clive Dickens, programme & operations director, Absolute Radio

"Everywhere I've been, I've tried to achieve? "To last," he says, breaking into laughter."

Insecurity

Grainge admits that his relentless drive probably comes from what he calls insecurity. "I'm too busy to break my own acts even if they are great artist, I wish him well. But as a son, he did the most important thing and successful thing a parent can do. That's probably where my drive comes from."
Local talent endures in Sweden

Music sales in Sweden were down 5.7% in value in 2002. Although the result isn’t as bad as some had anticipated and far from the sharp downturn seen in neighbouring Denmark, there’s no sign of a revival and there’s even a fear that the trend could continue for another year.

To cement the negative vibe, during the last two years many Swedish record companies have been cutting down on the number of staff and artists. The majors are reluctant to take on the cost of signing new talent, with most of them concentrating on just one or two debut albums in the first half of this year.

Thankfully all is not doom and gloom. A positive development for the industry is the growing interest in Swedish music, both at home and abroad. The market share for local product grew from 28.7% to 33.6% in 2002 and four out of the ten best-selling albums of last year were both locally produced and in the Swedish language. The local scene has also profited from a strong trend towards music inspired by 80’s electronica and pop, with chart successes for artists such as Virgin’s Melody Club and Warner Music’s The Sounds.

Planning ahead

“It’s been a slow start to 2003 for everyone, but there are a lot of factors involved, including the current world situation which will have consequences whatever the outcome,” says V2 Scandinavia’s managing director Helen McLaughlin. “Most people in the industry seem to have realised that the golden era that we went through a couple of years ago is definitely over. Everyone is setting their house in order while trying to think forward.”

V2 is one of the companies that now has a smaller staff—today it has six employees in Sweden down from 11 in 2001. Its biggest local priorities for the first half of 2003 are licensed Startracks acts Christian Kjellvander and Fireside, while the export focus will be kept on Eskobar, who have shifted more than 50,000 albums in France, have a Japanese release in May and a new album due in late 2003.

BMG was one of the successes of 2002, thanks in part to substantial Nordic sales of Kent’s Swedish-language Vapen & Ammunition, which have now topped 400,000 units. The company increased its market share from 9.2 to 11.4% in 2002, despite a sharp cut in its number of Swedish albums and have been nominated for another five new artists on the market,” says BMG Sweden’s managing director Bjorn Lindborg. “The strategic plan was to make cuts in 2001, maximise results in 2002 and then start building things up again. During 2003 we will be quite expansive and sign a lot of new acts.”

The Swedish music industry is facing the same declining sales figures and piracy battles as other markets in Europe, though local repertoire remains strong. Johan Lindstrom canvases record labels to see how they’re holding out and what 2003 has in store in terms of new releases.

“The small number of debut artists can be attributable to the development in the market. Everyone is forced to focus, prioritise and reach out with their repertoire.”

Mårten Aglander, GM, Universal Music Sweden

SPOTLIGHT ON SWEDEN

Clockwise from top left: Kent, Sahara Hotnights, The Sounds, Melody Club and Jamie Meyer.
continue to fall—by about the same amount as last year. There are cutbacks everywhere, but at the same time we know that the consumption of music is growing. The fact that we’re not paying for this increase is both dangerous and tragic, but it’s up to us to find ways of making money out of it. The CD sale (annual February event discounting music sales which took its lead from Sweden’s popular national book sale) has been a great success, it’s worked much better than last year both when it comes to marketing, products and pricing. I expect it to be even better next year."

Capitol building

Capitol’s main local releases are Roxette’s second greatest hits album The Pop Hits, rock band Wilmer X and debuting rockabilly/country-inspired sibling band Sliptones. Capitol will also distribute Music For Nation’s Swedish alternative rovers STABB plus Diesel Music’s pop artist Mauro Scocco and dance-influenced indie-pop group Homie. On Virgin, one key future project is new material from Broder Daniel, the group that spawned platinum selling solo artist Håkan Hellström.

Bonnier Amigo became Sweden’s biggest independent in 2002, during the best year ever for the company. This year is set to be the heaviest in terms of releases, with 10-15 Swedish albums from the main labels Bonnier Music, Amigo and National—among them debut singer Josefine Sundström and Greek-Swedish duo Antique.

"We increased sales by almost 15% in 2002 and became the largest independent player in Scandinavia. We’re still not profitable, but December was the best month ever for Bonnier Amigo," says Ludvig Werner, the new managing director at Bonnier Amigo, who believes that independent labels will take market share from the majors this year.

"Independent labels will not only take market shares from the majors, they will also gain the same type of credibility that the majors have," he says. "I believe independents are entering a very strong period similar to that of 20 years ago, and that more independent labels will get started. It’s not a new thing that independents are releasing non-established artists, but what’s new is that many of the independents aren’t primarily interested in getting large offers from the majors."

MNW, the former number one independent, also has a large release schedule including new material from reggae artist Papa Dee, rockers Prime STH, pop singer Irma Schultz and dance-pop act Bosson as well as new signings such as De Stijl, Kamera, Florence Valentim and female punk band Satyrnine. The label will also distribute the debut album from Burning Heart artist Moseybrother.

As well as having high hopes for new releases, some record companies are experimenting with lowering prices for debut albums as a way to increase interest for new artists.

"Since last autumn we’ve been putting all of our Swedish and some of our international debut artists in a lower price category. But to be able to analyse the effects of this, we’ll have to keep this line consistently over time," says Mårten Aglander at Universal.

"In 2003 we will have a more differentiated pricing strategy," offers BMG’s Lindborg. "There will still be a top line, but we have to create many more levels for debut acts and catalogue material instead of the current full-price, mid-price, budget and single prices."

New strategies

Another option for the future is to develop new marketing strategies. Ludvig Werner at Bonnier Amigo criticises the record industry for its lack of innovative marketing, while Warner Music’s Stjärnmande wants the business to widen its perspective from just releasing records to being investors in music.

"In general, the record companies are bad at low-cost marketing to specific target groups, for example by using Internet communities. When it comes to artist development, the focus is too much at getting money back by investing heavily on the first or second album," says Werner. "Instead we have to find ways to increase the ‘one-to-one’ marketing and I’m a big proponent of increasing direct communication with our audiences."

"As an industry we have to see ourselves as investors in music and artists, not just as record companies" adds Siljemark. "With a broader view of things we’ll be able to generate more results through marketing synergies. This is something we’ll have to become better at."

"Consumption of music is growing. The fact that we’re not paying for this increase is both dangerous and tragic, but it’s up to us to find ways of making money out of it."

Sanji Tandan, managing director, S56
New stars are the future for Sweden

AIR BUREAU
(Stockholm Records)

Swedish duo Niklas Ehrin and Henrik Larsson are responsible for more than 40 hard techno tracks released under the name Headroom. In late 2002, they released their first Air Bureau single "Don't Expect Me (To Forget You)" on a new progressive house label Visual. It caught the attention of Universal's Swedish label Stockholm Records, which will export it worldwide with new mixes provided by Antiloo. Don't Expect Me (To Forget You) is also set to be released by British Skint Records in the UK, Australia, Belgium and the Netherlands and has been supported by BBC Radio 1 DJs Seb Fontaine and Paul van Dyk among others. The second single Coloured Behaviour will be followed by an album (working title Language) released in April, which includes a mix of house, progressive house and some drum 'n' bass. "We're already successful on the club side and the fact that public station P3 is playing the first single—which is one of the hardest tracks on the album—shows that we can break them commercially as well," says Patrik Simolin, A&R at Stockholm Records.

USER
(SSW/Warner Music)

Modern rock band User from Orebro are one of the first acts signed to new Warner Music-financed label SSW. The debut single You Belong, which is already out, starts out as a ballad before turning into an explosive guitar rock track. The upcoming self-titled album, planned for release in May 2003 and entered the station's listeners' chart Tracks as well as hitting number one on the television equivalent Spinn. Follow up Walk Me Home, with vocals by Johan Wallnäs, and the album Welcome To Our World, which was released in early February, have been well received by critics and Dub Sweden has been featured both on culture television show Kobra and P3's Popstad event.

DUB SWEDEN
(Silence)

Innovative Swedish six-piece Dub Sweden replace the bass with a farfisa organ, and avoid guitars entirely on debut album Welcome To Our World, and their eclectic music style sits somewhere between pop, electro and dub. "The band has a very original sound, a Nordic warm/cold style of music, and their pure melodies and strong choruses really make them happy," says Jakob Hermelin at independent record company Silence. The first Dub Sweden single Old House, sung by Anna Wilson, became a big hit at public radio station P3 in the autumn of 2003 and entered the station's listeners' chart Tracks as well as hitting number one on the television equivalent Spinn. Follow up Walk Me Home, with vocals by Johan Wallnäs, and the album Welcome To Our World, which was released in early February, have been well received by critics and Dub Sweden has been featured both on culture television show Kobra and P3's Popstad event.

PAULINE KAMUSEWU
(Universal)

Twenty-year-old singer Pauline Kamusewu from Malmö in Southern Sweden made her name singing backing vocals for rap acts Lillemann, Sam and Advance Patrol. Her first single Running Out Of Gas was an instant favourite at public station P3 and she also played its annual Popstad event in February. The second single Answer will be followed by an album in May produced and written by Pauline and producer Tobias Karlsson. Kamusewu describes her music as "rocky soul", and has a love of Motown classics, funk and Eric Clapton as well as current artists such as Maxwell, TLC and Missy Elliott. "Pauline is the most interesting artist I've heard in Sweden for many years. What captures you is the voice and the energy of the performance," says Universal's general manager Mårten Ågländer.

NG3
(Ministry Of Sound)

The first Swedish act to be signed to Ministry Of Sound, female trio NG3 (Nasty Girls 3) present a blend of R&B and pop and have been called an "urban girl group." Debut single Tell Me has spent over three months on the Swedish singles chart and features on the album As Nasty As We Wanna Be, produced by Eric Le Tennen and Herbie Chichlow. The latter made his name writing and producing funk-inspired pop hits for acts such as Five and Backstreet Boys. Ministry Of Sound in Berlin will release NG3 The Anthem as the first single in the German speaking markets, and the UK and rest of Europe will follow later in the year. "Because they're Swedish we started working with them in Sweden first," says Peter Domnerus at Bonnier Amigo, distributor of MoS in Sweden.

BOBBY
(Universal)

Stockholm-based trio Bobby are part of a current fascination for early 80's electro-pop. Citing Duran Duran, A-Ha and Human League as musical heroes, they opt for the poppier side of the New Romantic era—including their visual appearance and live performances. Bobby's catchy single Sooner Or Later is the first release on new label Imperial Recordings, launched by Magnus Bohman—formerly in charge of Zomba's Stockholm office—and Joakim Gavert, who signed The Ark as A&R and part owner of Grand Recordings. "We signed Bobby because of their ability to convey happiness and they're also very gifted songwriters that can deliver hit after hit," says Bohman. Sooner Or Later entered the Swedish chart in February and will be followed by the album Romantic And Bleeding on May 19. The band has been supported by public youth channel P3 and has recently performed a number of successful live dates.

THE KNIFE
(Rabid)

Describing their music as "desperate electro-funk", sibling duo The Knife (Karin and Olof Deijer) first showcased their electrónica sound on 2001 debut The Knife. The album was released on small Stockholm independent Rabid—a label started in 1998 by Karin Deijer and the other members of indie guitar band Honey Is Cool. The Knife's new album Deep Cuts has become the band's commercial breakthrough—currently moving up the Swedish album chart and gaining approval among critics. Group member Olof has also produced rapper Calle P and in 2002 the group was involved in the art project Nedsävtning, which was distributed as a CD and poster via Sweden's leading literary magazine BLM. The Knife are also working on soundtrack music to an upcoming film called Hannah med H. Profiles by Johan Lindström

Profiles by Johan Lindström

Gavert, who...
M&M's regular look at European ratings brings you the latest audience figures and trends in Ireland and Norway, plus a more detailed analysis of the MA figures in Germany, which we initially reported on last month.

P4 receives ratings boost
by Kyrre Dahl

OSLO — Norway's only national commercial station P4—which is set to lose its broadcast licence at the end of this year following a decision made by the Norwegian government last December—has received a welcome ratings boost in official Gallup figures covering the final quarter of 2002.

P4 now has a market share of 29%, up from 27% in the same quarter last year. Local commercial radio has also managed to attract more listeners in the past year, while public broadcaster NRK has lost out at two of its three stations. NRK now has a total market share of 57%, down 3% since the fourth quarter of 2001.

News/talk NRK P1 remains the country's most popular radio station, although full-service P4 is now the most popular station for those under 60. "We are very proud of this," says director Sigurd Vedal.

German listeners listen away from the generalists
by Michael Laston

COLOGNE — The Energy group suffered most in the recently-published MA listening figures for German radio covering 2002. All five of Energy’s CHR stations surveyed—in Berlin, Hamburg, Munich, Stuttgart and Saxony—showed heavy losses between 5.6 and 18.2 percentage points in terms of average hourly audience, Monday-Saturday, 06.00-18.00.

Florian Bumm, CEO of sales house Energy Marketing, cites various localised reasons for problems in each city, such as the threat of closure which hung over Energy Stuttgart for months. And he quotes good daily (as opposed to the more commonly used hourly) figures in Munich.

CHR stations show a continuing gentle decline in their audiences. One of those stations, Hit-Radio FFH in Frankfurt (down 2.3%), has recently beefed up its news department in order to cater for what it perceives as an increased audience demand for this type of content. "Serious news coverage is part of a station's credibility," says spokesman Dominik Kuhn.

This greater thirst for news has increased figures for public speech stations, while some of the more specialist music stations (both commercial and public) have also benefited from the audience's apparent gravitation away from the generalist, with stations such as urban-formatted KISS in Berlin, or New Rock Project 89.0 in central Germany increasing their audiences. Michael Schmich of Baden-Baden media consultants Air Supply says: "Those gains are typical of stations which take music seriously."

Most stations operating at the young end of the market performed well. National cable station Sunshine Live gained 16.2%; its CEO Ulrich Hürter says: "We're the only dance format in Germany. The market is saturated, so a station can only grow by offering a speciality.”

In the Berlin/Brandenburg region, Germany’s most developed market with 27 stations available terrestrially, also reflected the trend away from mass-appeal stations. AC rivals 104.6 RTL (down 5.3%), 94.1 r.s.2 (up 5.2%), and 103.8 FM, chalked up a 5% reach in its first full-year on air, up from the half-year figure of 16% published last July.
Austin powers new music

by Paul Sexton

Music, music, everwhere. Austin seemed to have music pouring out of every doorway. The Texas state capital simply overflowed with the staff during the 17th annual SXSW convention (March 12-16) and, in a time of industry downturn and a supposed lowering of the A&R bar, attendees were agreed on the impressive standard among the hundreds of new artists on display.

SXSW is stationed, during the day, at the Austin Convention Center, where a number of lively panel discussions took place such as A&R Thursday—When Should You Sign With A Major? and When And Where To Use Indie PR. But it was the unfettered enthusiasm for music that was most in evidence, with artists playing in the daytime at parties around town including in-store performances, and at night, when the city experiences an almost uncontrollable musical outpouring, with acts playing live from 19.00 to 00.10 in some 50 venues.

"I thought there was a real energy this year at SXSW," says Miles Leonard, director of A&R at Parlophone, who had three UK acts playing—Idlewild, Blur (in a "secret" show, minus the visa-less Alex James) and Supergrass.

Leonard namechecked two visiting New York bands, The Rapture and Soviet, among his favourites, along with flamboyant London glam rockers The Darkness, who have emerged as one of the most-mentioned acts of the event. Signed to indie Must Destroy, but with a major deal imminent, they were an undoubted highlight of the UKSXSW showcase night at the Blender Bar.

That bill, also featuring Hundred Reasons, Grand Drive, British Sea Power, KaitO and Coin Op, was sponsored by UK trade body the BPI with collecting body PPL, Bang magazine, Arts Council organisation British Underground and the DTI support service Trade Partners UK.

clockwise from the top: The Darkness, Shakers, Thorns, Hot Hot Heat.

Incognito get ready to hit the road

by Gareth Thomas

"I make records so I can go on the road—not the other way around," says Jean-Paul "Bluey" Maunick, the man behind UK jazz-funk outfit Incognito. And, judging by initial reactions to Incognito's new set Who Needs Love, Bluey should be getting ready to have more stamps on his passport.

Who Needs Love—which covers all points between soul and jazz—was released in the UK on March 17, with other territories to confirm dates, and features the usual long list of collaborators, including UK artist Paul Weller and Brazilian musician Ed Motta.

The set was recently Album Of The Week on UK station Jazz FM, which broadcasts in London and Manchester and which had been spinning up to eight tracks off the album.

"They are definitely back on form," says programme director Mark Walker. "There are no duff tracks on the album. It was quite difficult to choose which track not to play, rather than which ones to play."

The album is released on Maunick's own label Rice Records and is licensed to Universal Jazz Germany for GSA, Dome Records in the UK and Challenge Music & Media for Benelux and Scandinavia. The label is in the process of signing up with Universal Jazz in Italy.

Emerging on Ensign Records in 1981, Incognito were snapped up by Talkin Loud in 1990, and the act went on to score a number of chart hits in the ensuing years, including Always There and Don't You Worry Bout A Thing.

Who Needs Love is Incognito's ninth studio album. All the songs were written, or co-written, by Maunick, including stand-out tracks Can't Get You Out Of My Head, a soulful cut which deals with his recent relationship break-up, and Blue, a collab with his favourite band Style Council frontman Paul Weller.

The UK is the first territory to release the album in Europe (March 17) with Morning Sun, the first single off the album, out around mid-April in the UK. Incognito will be performing at London's Jazz Café over five nights (April 20-25), as well as headlining a Jazz FM weekender at the Hilton Metropol in Birmingham (May 24-25).

Though there are no dates confirmed yet, there is little doubt Incognito will be touring the album further afield.

"We play in places we don't even sell records," says Mauritian-born Bluey, "I've just always wanted to be like one of the travelling musicians I looked up to when I was a kid."
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<td>Laisse-Moi</td>
<td>Chantez</td>
<td>Clair</td>
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<td>La Vie Fait Ce Qu'elle Veut</td>
<td>Julie Zenatti</td>
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<td>In Da Club</td>
<td>50 Cent</td>
<td>Interscope</td>
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<td>It's Over Now</td>
<td>Jeanette</td>
<td>Poymer (EMI/Kaha)</td>
<td>91</td>
<td>Not A Sinner Nor A Saint</td>
<td>Alex &amp; The Rockstars</td>
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<td>Nite &amp; Day</td>
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<td>Alex &amp; The Rockstars</td>
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<td>40</td>
<td>In Da Club</td>
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<td>Interscope</td>
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<td>It's Over Now</td>
<td>Jeanette</td>
<td>Poymer (EMI/Kaha)</td>
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## European Top 100 Albums

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Countries charted</th>
<th>Original Label</th>
</tr>
</thead>
</table>
| 15   | Ben Harper | One Love - I'm Coming Home | A.C.H.D.F.L.P.O.L.
| 15   | Hélène Segara | Mama - Mercury | F.R.P.A.
| 15   | Pink | To Love, To Love, To Lose - A.C.H.D.F.L.P.O.L.
| 15   | Jennifer Lopez | If You Had My Love | A.C.H.D.L.P.O.L.
| 15   | Nolwenn Leroy | Neznai - Mercury | F.R.P.A.
| 15   | Justin Timberlake | Justified - Jive | A.C.H.D.L.P.O.L.
| 15   | Alizee | Mes Courants Electriques - Polydor | F.R.P.A.
| 15   | Blue | One Love - I'm Coming Home | A.C.H.D.F.L.P.O.L.
| 15   | Carla Bruni | Quelqu'Un Ma Dit - Nice | F.R.P.A.
| 15   | Herbert Grönemeyer | Mensch - EMI | A.C.H.O.
| 15   | T.A.T.U | Not Your Type | A.C.H.D.F.L.P.O.L.
| 15   | Boyzone | Ballads - Love Song Collection | U.K.
| 15   | Les Enfoirés | La Paix Aux Enfoirés 2003 - RCA | F.R.P.A.
| 15   | The Dixie Chicks | Home - Columbia | C.H.U.R.
| 15   | Ozzy Osbourne | The Essential - Epic | A.C.H.D.U.K.L.
| 15   | Melanie C | No Name - Epic | A.C.H.D.U.K.L.

**Week 15/03**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
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</table>
| Norah Jones | Come Away With Me - Blue Note | A.C.H.D.F.L.P.O.L.
| Coldplay | A Rush Of Blood To The Head - Parlophone | A.C.H.D.F.L.P.O.L.
| Avril Lavigne | Let Go - Arista | A.C.H.D.F.L.P.O.L.
| Bobbie Williams | Escapology - Chrysalis | A.C.H.D.F.L.P.O.L.
| Christina Aguilera | Diamond RCA | A.C.H.D.F.L.P.O.L.
| Paul McCartney | Back In The World - Capital / Parlophone | A.C.H.D.F.L.P.O.L.
| Various Artists | United - Honda | A.C.O.D.
| The Eminem Show - Interscope | A.C.H.D.F.L.E.U.K.
| Era | The Man - Mercury | F.R.P.A.
| Eminem | The Eminem Show - Interscope | A.C.H.D.F.L.E.U.K.
| Shanina Twain | E - Epic | A.C.H.D.F.L.P.O.L.
| Various Artists | Nena - WEA/Warner Strategic Marketing | F.R.P.A.
**UNITED KINGDOM**

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<tr>
<td>1</td>
<td>DTS</td>
<td>Talk That Makes the Morning (Hanna)</td>
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<td>2</td>
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<td>Take Me Tonight (Hanna)</td>
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<td>3</td>
<td>DTS</td>
<td>Modern Talking - TV Makes The Morning (Universal)</td>
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<td>4</td>
<td>DTS</td>
<td>ABBA - The Winner Takes It All</td>
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<tr>
<td>5</td>
<td>DTS</td>
<td>Pulp - Different Class</td>
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<tr>
<td>6</td>
<td>DTS</td>
<td>Mateo &amp; Gero - You're So Good (EMI)</td>
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<td>7</td>
<td>DTS</td>
<td>Nolwenn Leroy - Cassee</td>
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<td>8</td>
<td>DTS</td>
<td>In - Grid - Ti Eu Poso (@Mia Premia/GS)</td>
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<td>9</td>
<td>DTS</td>
<td>NE Boyzone - Ballads - The Love Song Collection (Universal TV)</td>
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<tr>
<td>10</td>
<td>DTS</td>
<td>NE Sarah Brightman - The Star (Bueno)</td>
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**GERMANY**

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<td>1</td>
<td>DTS</td>
<td>Ich Will Mehr - Big Beat (DSD)</td>
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<td>DTS</td>
<td>Geschwister - Meine (DSD)</td>
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<td>3</td>
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<td>T.A.T.U. - All The Things She Said (Interscope)</td>
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<td>4</td>
<td>DTS</td>
<td>Kate Ryan - Die Menschheit (EMI)</td>
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<td>5</td>
<td>DTS</td>
<td>Herbert Grönemeyer - Mein (Stern)</td>
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<td>6</td>
<td>DTS</td>
<td>Garey Gates - Anya's Oul' Stupid Mistake (RCA)</td>
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<td>7</td>
<td>DTS</td>
<td>Joe Dassin - 30 Hits (RCA)</td>
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<td>8</td>
<td>DTS</td>
<td>Lee &amp; Lou - In Der Sonne (Exit Sci)</td>
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<td>9</td>
<td>DTS</td>
<td>NE Jochum Jansen - Ich Scheinen (B Ruf)</td>
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<td>10</td>
<td>DTS</td>
<td>NE Paul McCartney - Back In The World (Capitol)</td>
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**FRANCE**

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<td>Nej - Pris Du Jour (Chrysalis)</td>
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<td>2</td>
<td>DTS</td>
<td>2 Chimene Bardi - Entre Nous (Universal)</td>
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<td>DTS</td>
<td>Alphonso Brown - Le Frêne (Up Music)</td>
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<td>4</td>
<td>DTS</td>
<td>Whatever - Don't Stop Loving Me (Virgin)</td>
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<td>5</td>
<td>DTS</td>
<td>Alizée - Je Suis Là (Polyglobe)</td>
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<td>6</td>
<td>DTS</td>
<td>Bla &amp; Cin tou - Seny To Seny (To Seny Seny)</td>
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<td>7</td>
<td>DTS</td>
<td>NE Alizée - Mes Courtes Études (Polyglobe)</td>
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<td>8</td>
<td>DTS</td>
<td>NE Pinky &amp; The Perri - Hello Hello (Capitol)</td>
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<td>DTS</td>
<td>NE Alizée - All The Things She Said (Interscope)</td>
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<td>10</td>
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<td>NE Alizée - En Deux (Universal)</td>
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**ITALY**

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<td>NE Alizée - Mes Courtes Études (Polyglobe)</td>
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<td>DTS</td>
<td>NE Eminem - Lose Yourself (Interscope)</td>
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<td>DTS</td>
<td>NE 50 Cent - Get Rich Or Die Tryin' (Contact)</td>
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<td>5</td>
<td>DTS</td>
<td>NE Ben Harper - Diamonds On The Inside (Virgin)</td>
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<td>NE 50 Cent - Get Rich Or Die Tryin' (Contact)</td>
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<td>7</td>
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<td>NE Lisa Formento - The Greatest Hits (Angeletti)</td>
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<td>DTS</td>
<td>NE Carla Bruni - Qui Est Ma Maman? (RCA)</td>
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<td>NE 50 Cent - Get Rich Or Die Tryin' (Contact)</td>
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<td>10</td>
<td>DTS</td>
<td>NE Giorgia Gaber - In Non Sono Italia (SMSD)</td>
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**SWEDEN**

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<td>NE Celine Dion - I Do Love All Night (Columbia)</td>
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<td>NE Giorgia - I'm Not Shy (EMI)</td>
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<td>NE Umberto Tozzi - Ballads - The Love Song Collection (Universal TV)</td>
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<td>NE Brownstone - Put It on the Beat (Interscope)</td>
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<td>NE Norah Jones - Come Away With Me (Blue Note)</td>
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<td>NE 2 Unlimited - Get Ready! (Interscope)</td>
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<td>NE Norah Jones - Come Away With Me (Blue Note)</td>
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<td>10</td>
<td>DTS</td>
<td>NE Norah Jones - Come Away With Me (Blue Note)</td>
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**Top National Sellers**

The chart is based on the official sales charts from 18 European markets. Information supplied by The Official UK Charts Co Ltd. For full chart methodology see: http://www.officialcharts.com/chart-methodology/. (April 4, 2005)
Kelly Rowland Can't Nobody (Columbia) Release Date: April 28

The end of April saw the release of Can't Nobody, the second single from Simply Deep, the solo album from Destiny's Child member Kelly Rowland. Simply Deep currently stands at number 28 on M&M's European Top 100 Albums chart while her first single, Stole, holds steady at number four on the European Radio Top 50. The new track, a faster-paced R&B sound that comes complete with a catchy chorus and Rowland's melodic voice. Despite the success of Stole in Europe, CHF-formatted Eldorado Luxembourg quickly took the track out of rotation and added Can't Nobody. "Stole wasn't a big success in Luxembourg," says Sean Doherty, "so we immediately began playing Can't Nobody. Dilemma [Rowland's duet with Nelly] was a very big hit, and Stole wasn't the follow up that our listeners were looking for." Can't Nobody may fare better, however, as Eldorado is already experiencing positive audience feedback. In its second week of airplay, Can't Nobody was played 47 times on Eldorado last week, which gives it C-list rotation status on the station.

Currently playing at: ORB Fritz/Germany; Danmarks Radio

SALES

Top 100 Albums

56. Simply Deep by Kelly Rowland
57. Of Us by A. J. McLean
58. Born To Try by Investigators
59. Big Yellow Taxi by Joni Mitchell
60. The Ketchup Song (Asereje) by The Ketchup Song
61. 3 DOORS DOWN by 3 DOORS DOWN
62. I'm With You by Coldplay
63. Laisse-Moi by Laura Pausini
64. Spirit In The Sky by Roger Miller
65. Born To Try by Born To Try
66. Big Yellow Taxi by Joni Mitchell
67. The Ketchup Song (Asereje) by The Ketchup Song
68. 3 DOORS DOWN by 3 DOORS DOWN
69. I'm With You by Coldplay
70. Laisse-Moi by Laura Pausini

TOP 20 US SINGLES

1. I Don't Wanna by James Blunt
2. Get Rich Or Die Trying by 50 Cent
3. 2 Chainz feat. T-Pain & Plies
4. Cookin' by The Black Eyed Peas
5. Fallen by The Game
6. Home by Maroon 5 feat. Diddy
7. Home by Maroon 5 feat. Diddy
8. 8 Mile by Eminem
9. Duty Rock by Michael Johns
10. Burn by Rihanna

TOP 20 US ALBUMS

1. Born To Try by Investigators
2. Big Yellow Taxi by Joni Mitchell
3. The Ketchup Song (Asereje) by The Ketchup Song
4. 3 DOORS DOWN by 3 DOORS DOWN
5. I'm With You by Coldplay
6. Laisse-Moi by Laura Pausini
7. Spirit In The Sky by Roger Miller
8. Born To Try by Born To Try
9. Big Yellow Taxi by Joni Mitchell
10. The Ketchup Song (Asereje) by The Ketchup Song

Records with greatest sales and/or airplay gains. © 2002, Billboard/VNU Business Media.
Panjabi MC's bhangra tune Mundian To Bach Ke (Nachural) holds the top position for the eighth straight week. With numbers two to five as non-movers, it seems likely that Panjabi MC will make it a ninth week next week, while Chicane's Love On The Run (Xtravaganza) and Bob Sinclair's The Beat Goes On (Yellow) look set to remain simply run-uppers.

Three tracks are completely new to the top 10 this issue. German act Scooters' Weekend (Sheffield Tunes) climbs from number 15 to six in only its third week in the top 100. It is currently on 19 different contributing charts, of which nine are new local entries. Last week's highest debut, biggest overall mover and biggest club play gainer, Missy Elliot's Gossip Folks (Elektra), remains this issue's club play gainer and still ranks third on the overall movers chart while rocketing from 13 club play gainer and still ranks third.

THIS WEEK'S MOVERS
1 MUNDIAN TO BACH KE - Panjabi MC (Columbia/Sony BMG) 2 LOVE ON THE RUN - Chicane (Astralis 5) 3 THE BEAT GOES ON - Bob Sinclair (Yellow) 4 AT THE END - Mads Zeitgeist (Polydor Universal) 5 SATISFACTION - Benny Benassi (D Vision) 6 WEEKEND - Sheffiel Tunes (redol) 7 SOCIETY - Gold Mind/SeaWest (Warner) 8 LOST IN SPACE - King B (Rhythmic/United) 9 LONELINESS - Kosmo/Union (MUD Universal) 10 FLASH - Frissne/Nebula (Virgin-EMI)

Panjabi MC's bhangra tune Mundian To Bach Ke (Nachural) holds the top position for the eighth straight week. With numbers two to five as non-movers, it seems likely that Panjabi MC will make it a ninth week next week, while Chicane's Love On The Run (Xtravaganza) and Bob Sinclair's The Beat Goes On (Yellow) look set to remain simply run-uppers.

Three tracks are completely new to the top 10 this issue. German act Scooters' Weekend (Sheffield Tunes) climbs from number 15 to six in only its third week in the top 100. It is currently on 19 different contributing charts, of which nine are new local entries. Last week's highest debut, biggest overall mover and biggest club play gainer, Missy Elliot's Gossip Folks (Elektra), remains this issue's club play gainer and still ranks third on the overall movers chart while rocketing from 13 club play gainer and still ranks third.

EUROPEAN DANCE TRAXX

This week's Chart update and Dance Sales Chart is now available for European dance, dance subsidiary, and dance acts. M Records (WEA London & Club Culture Warner Music) 3

1 MUNDIAN TO BACH KE - Panjabi MC - Columbia/Sony BMG 2 LOVE ON THE RUN - Chicane - Astralis 5 3 THE BEAT GOES ON - Bob Sinclair - Yellow Productions/Imagined France & Destined & D Vision (Energy) 4 AT THE END - Mads Zeitgeist (Polydor Universal) & 541 Label (N.W. J. & E) 5 SATISFACTION - Benny Benassi (D Vision) 6 WEEKEND - Sheffield Tunes (redol) 7 SOCIETY - Gold Mind/SeaWest (Warner) 8 LOST IN SPACE - King B (Rhythmic/United) 9 LONELINESS - Kosmo/Union (MUD Universal) 10 FLASH - Frissne/Nebula (Virgin-EMI)

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THIS WEEK'S MOVERS
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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**

**Blur**

*Out Of Time* (Parlophone)

“A brilliant mid-tempo tune with lazy vocals and global influences. The typical Blur song we expected after the fun stuff with Gorillaz and Mali Music. It makes their new album *Think Tank* look very promising.”

Gerrit Kerremans
head of music
VRT Studio Brussels/Belgium

**SWEDEN:**

**SR P5 RADIO STOCKHOLM**

SR P5 Radio Stockholm

**MUSIC DIR.: ROBERT JONSSON**
**FORMAT: FULL-SERVICE**
**SERVICE AREA: STOCKHOLM**
**PLAYLIST MEETING: THURSDAY AM**
**GROUP/OWNER: PUBLIC BROADCASTER**

www.sr.se/stoockholm

Aaliyah/Don't Know What To Tell Ya
Nanook Of The North/Hey Fragile
Darren Hayes/In My Place (Parlo)
Purelane/Struck In A Grove
Atomic Kitten/Be With You
Saint Etienne/Sof/like Me
Jannie Meyer/Good Girl
Maximilian Hecker/Poal
Melody Club/Cover Girl
Eland Johan/Ghost Train
FC Kahuna/Hayling

**DENMARK:**

**DR P3**

**EDITOR OF MUSIC POLICY: EK FREDERIKSEN**
**FORMAT: CHR**
**SERVICE AREA: NATIONAL**
**PLAYLIST MEETING: WEDNESDAY AM**
**GROUP/OWNER: EXPRESS GROUP**

www.deejay.dk

Ed Harcourt/Watching The Sun Come Up
Manishama ft. Mokup & Ulf T/Na No No
Asian Dub Foundation/1000 Mirrors
Hot Action C/O/P/Rever For The Fava
Salton Hill/My Love Is Always There
The Androids/Do It With Madonna
Justin Timberlake/Rock Your Body
Mary J. Blige ft. P. Diddy/No No No
Asian Dub Foundation/1000 Mirrors
Hot Action C/O/P/Rever For The Fava
Salton Hill/My Love Is Always There
The Androids/Do It With Madonna
Justin Timberlake/Rock Your Body
Mary J. Blige ft. P. Diddy/No No No

**ITALY:**

**RADIO DEEJAY NETWORK**

**HEAD OF MUSIC: DARIO USUELLI**
**FORMAT: CHR**
**SERVICE AREA: NATIONAL**
**GROUP/OWNER: EXPRESS GROUP**

www.deejay.it

Eiffel 65/Quel Che Non Hanno Eta'
Tom Jones/Black Betty
The Ones/Superstar

**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/stoockholm

Aaliyah/Don't Know What To Tell Ya
Nanook Of The North/Hey Fragile
Darren Hayes/In My Place (Parlo)
Purelane/Struck In A Grove
Atomic Kitten/Be With You
Saint Etienne/Sof/like Me
Jannie Meyer/Good Girl
Maximilian Hecker/Poal
Melody Club/Cover Girl
Eland Johan/Ghost Train
FC Kahuna/Hayling

**GBERNANY:**

**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

Queens Of The Stone Age/Go With The Flow
Run DMC vs. Jackin' Lee Lift's Tricky DIT ft. Roxanne Wild/Destination
Big Bravoz/Favourite Things
DMX/Gon' Give It To Ya
Madonna/America Life
Lisa Mafia/Fall Over
InMe/Neptune

**FRANCE:**

**RTL**

**HEAD OF MUSIC: ALAIN TIBOLLA**
**FORMAT: FULL-SERVICE**
**SERVICE AREA: NATIONAL**
**GROUP/OWNER: RTL GROUP**

www.rtl.fr

Aux Enfants De La Terre/Aux Enfants De La Terre
Benjamin Biolay/Chasse A Tokyo
Robbie Williams/Comme Undone
Thomas Fersen/Je Chon Botte
Jennifer/Donne/Moi Le Temps
Maureen Guand Les Sangs...
Francis Lalanne/Changer
Daran/Une Sorte D'Eglise
Phil Collins/Wake Up Call
Carla Bruni/Raphael
Maximillian/Leave It All Over

**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

Queens Of The Stone Age/Go With The Flow
Run DMC vs. Jackin' Lee Lift's Tricky DIT ft. Roxanne Wild/Destination
Big Bravoz/Favourite Things
DMX/Gon' Give It To Ya
Madonna/America Life
Lisa Mafia/Fall Over
InMe/Neptune

**UK:**

**BBC RADIO 1**

**EDITOR OF MUSIC POLICY: ALEX JONES-DONELY**
**FORMAT: CHR**
**SERVICE AREA: NATIONAL**
**PLAYLIST MEETING: THURSDAY AM**
**GROUP/OWNER: PUBLIC BROADCASTER**

www.bbc.co.uk/ra1

Queens Of The Stone Age/Go With The Flow
Run DMC vs. Jackin' Lee Lift's Tricky DIT ft. Roxanne Wild/Destination
Big Bravoz/Favourite Things
DMX/Gon' Give It To Ya
Madonna/America Life
Lisa Mafia/Fall Over
InMe/Neptune

**HOLLAND:**

**RADIO 538**

**MUSIC DIRECTORS: DAVE MINNEBOO & NIELS HOOGLAND**
**FORMAT: CHR**
**SERVICE AREA: NATIONAL**
**GROUP/OWNER: INDEPENDENT**

www.radio538.nl

Atomic Kitten/Be With You
50 Cent/In Da Club
Sugababes/Shape
Scooter/Weekend
Christina Aguilera possesses the most played track in Europe for yet another week with her hit single *Beautiful*. In the UK, Capital FM group music scheduler Leyton Bracegirdle sees the track as stepping in the right direction for Aguilera: "It's probably our best testing record. *Dirrty* brought her credibility back and *Beautiful* has taken it one step further."

The next three spots remain the same as last week, with Avril Lavigne taking the second position followed by Coldplay's *Clocks* and Kelly Rowland's *Stole*. Despite its inability to budge from the top five, Bracegirdle notices a decline in Stole's appeal: "It's been a bit up and down," he says. "It's like a Jennifer Lopez song. It takes a while to get there, comes through all at once, and then drops off."

Robbie Williams' new single, *Come Undone*, jumps up 11 places to number six this week's chart. "You can't go wrong with Robbie Williams, he could release a burp and we'd play it for six months," jokes Bracegirdle.

Also moving up the chart, at 12, is Justin Timberlake's (pictured) *Cry Me A River*. Timberlake's material is certainly proving popular at the moment. "We added his new one, *Rock Your Body*, this week," says Bracegirdle, "and we still have *Cry Me A River* on our A-list. We are still slamming *Like I Love You* on recurrent."

Meanwhile, Eminem's new release, *Sing For The Moment*, moves up five positions to number 13, although it can't seem to break the shadow of *Lose Yourself* at the Capital FM Network.

The main problem with *Sing For The Moment* is that *Lose Yourself* is still massive for us," says Bracegirdle. "Around Christmas everyone thought *Lose Yourself* was dying down, but with the release of the movie it had a resurgence in the charts which clashed with *Sing For The Moment.*"

Russian pop act T.A.T.U (picture) slid back five places to 17 this week, although they remain on the top of M&M's Border Breakers chart. Their recent dip in the last few weeks may imply that *All The Things She Said* is losing popularity, which is the case at Capital FM. "I think it's one of those records that's massive for a short amount of time," says Bracegirdle, "so you have to play it while it's hot, but it cooled off really early for us."

Dannii Minogue makes an impressive entrance into the European Top 60 this week at number 34. Capital FM was a bit sceptical of placing *I Begin To Wonder* in heavy rotation after her last single didn't test too well, but Bracegirdle feels that this may be her breakthrough song: "I think she's overcome a few critics with this, which is great because it's a really good record." Shaggy also makes his debut on the chart this week, coming in at number 48 with *Strength Of A Woman*. The track didn't make a very positive impact on Bracegirdle, though. "We didn't play it at all; it was just horrific. It was really bad. He's been big of us before with *It Wasn't Me* and *Angel*, but *Strength Of A Woman* is not nice at all.

Just outside the top 50 this week is David Gray's *Be More*, which Bracegirdle regards as "the best David Gray song for radio since *Babylove.*"

Sean Doherty

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRISTINA AGUILERA/BEAUTIFUL</td>
<td>(RCA)</td>
<td>72</td>
<td>2</td>
</tr>
<tr>
<td>Avril Lavigne/I'm With You</td>
<td>(Arista)</td>
<td>61</td>
<td>4</td>
</tr>
<tr>
<td>Coldplay/Clocks</td>
<td>(Parlophone)</td>
<td>54</td>
<td>4</td>
</tr>
<tr>
<td>Kelly Rowland/Stole</td>
<td>(Columbia)</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>Simply Red/Sunrise</td>
<td>(Simplyred.com)</td>
<td>45</td>
<td>2</td>
</tr>
<tr>
<td>Robbie Williams/Come Undone</td>
<td>(Chrysalis)</td>
<td>40</td>
<td>11</td>
</tr>
<tr>
<td>Counting Crows ft. Vanessa Carlton/Big Yellow Taxi</td>
<td>(Geffen)</td>
<td>48</td>
<td>1</td>
</tr>
<tr>
<td>Sugarbabes/Shape</td>
<td>(Island)</td>
<td>40</td>
<td>9</td>
</tr>
<tr>
<td>Shania Twain/Ka-Ching</td>
<td>(Mercury)</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>Celine Dion/I Drove All Night</td>
<td>(Jive)</td>
<td>44</td>
<td>3</td>
</tr>
<tr>
<td>Pink/Family Portrait</td>
<td>(Arista)</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>Justin Timberlake/Cry Me A River</td>
<td>(Chrysalis)</td>
<td>39</td>
<td>0</td>
</tr>
<tr>
<td>Eminem/Sing For The Moment</td>
<td>(Interscope)</td>
<td>35</td>
<td>4</td>
</tr>
<tr>
<td>Jennifer Lopez &amp; LL Cool J/All I Have</td>
<td>(Epic)</td>
<td>33</td>
<td>2</td>
</tr>
<tr>
<td>Westlife/Tonight</td>
<td>(S/RCA)</td>
<td>31</td>
<td>2</td>
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<tr>
<td>Robbie Williams/Feel</td>
<td>(Chrysalis)</td>
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<tr>
<td>Robbie Williams/Feel</td>
<td>(Interscope)</td>
<td>31</td>
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<tr>
<td>Red Hot Chili Peppers/Can't Stop</td>
<td>(Warner Bros.)</td>
<td>31</td>
<td>2</td>
</tr>
<tr>
<td>Blue &amp; Elton John/Sorry Seems To Be The Hardest Word</td>
<td>(Innervox/Virgin)</td>
<td>36</td>
<td>0</td>
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<tr>
<td>Craig David/Hidden Agenda</td>
<td>(Wildstar)</td>
<td>35</td>
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</tr>
<tr>
<td>Melanie C./Here It Comes Again</td>
<td>(Virgin)</td>
<td>38</td>
<td>1</td>
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<tr>
<td>Atomic Kitten/Be With You</td>
<td>(Innervox/Virgin)</td>
<td>30</td>
<td>2</td>
</tr>
<tr>
<td>B2K ft. P. Diddy/Bump, Bump, Bump</td>
<td>(Epic)</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>Dannii Minogue/I Begin To Wonder</td>
<td>(London)</td>
<td>23</td>
<td>4</td>
</tr>
<tr>
<td>Des'ree/It's Okay</td>
<td>(Epic)</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>Sarah Connor/He's Unbelievable</td>
<td>(X-Cell/Epic)</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>The Cardigans/For What It's Worth</td>
<td>(Stockholm)</td>
<td>25</td>
<td>0</td>
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<tr>
<td>Eminem/Lose Yourself</td>
<td>(Interscope)</td>
<td>23</td>
<td>0</td>
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<tr>
<td>Joy-Z ft. Beyonce Knowles/03 Bonnie &amp; Clyde</td>
<td>(Roc-A-Fella/Def Jam)</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Shakira/The One</td>
<td>(Epic)</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>The Bangles/Something That You Said</td>
<td>(Epic)</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>Junior Senior/Move Your Feet</td>
<td>(Crunchy Frog/Universal)</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>Laura Pausini/Surrender</td>
<td>(CGD)</td>
<td>29</td>
<td>0</td>
</tr>
<tr>
<td>Avril Lavigne/Sk8er Boi</td>
<td>(Arista)</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>Kate Ryan/Désenchantée</td>
<td>(Antler-Subway)</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>Blue/U Make Me Wanna</td>
<td>(Innervox/Virgin)</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>50 Cent/In Da Club</td>
<td>(Interscope)</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>Richard X Vs. Liberty X/Being Nobody</td>
<td>(Virgin)</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>Linkin Park/Somewhere I Belong</td>
<td>(Warner Bros.)</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>Ja Rule feat. Ashanti Douglas/Mesmerize*</td>
<td>(Maverick/Warner Bros.)</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>Panjabi Mc/Mondon Te Bach Ra (Remix Of The Boy)</td>
<td>(Superstar Recordings)</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Herbert Grönemeyer/Demo (Let's Last A Lifetime)</td>
<td>(Capitol)</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Daniel Bedingfield/If You're Not The One</td>
<td>(Polydor)</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>Room 5 feat. Oliver Cheatham/Make Love</td>
<td>(Positiva)</td>
<td>15</td>
<td>1</td>
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<tr>
<td>Nelly ft. Kelly Rowland/Dilemma*</td>
<td>(Universal)</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Phil Collins/Can't Stop Loving You</td>
<td>(WEA)</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Shaggy/Strength Of A Woman</td>
<td>(MCA)</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>Mis-Teak/Scandalous</td>
<td>(Telstar)</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>Madonna/American Life</td>
<td>(Maverick/Warner Bros.)</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

The European Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market sizes and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations
*Indicates singles which previously featured in the Border Breakers chart
Mac continued from page 1

"The Very Best of Fleetwood Mac did 300,000 in the UK alone last year," says Emma Newman, London-based WEA product manager. "So we're looking to build on that. People have waited a long time for a new Fleetwood Mac album; there's a whole generation who weren't record buyers when Rumours came out, but know the story of this band. Christine has gone. But Stevie is surrounded by three men and it was a Fleetwood Mac record," Buckingham explains. "Mick and John were playing on it and In the Night, Buckingham's songs were originally destined for a solo album. They still make for interesting listening. Yet the volatile relationships that informed Rumours still exert a strong pull, according to Fleetwood. "There's an incredible amount of emotional investment outside of the music within this band. Christine has gone. But Stevie is surrounded by three men and she's had relationships with two of them. There's still a strong feelingcop." Indeed, the Mac still generate a lot of press interest, with cover stories and feature stories such as "Heart of the Audience" in People magazine across Europe.

Peace Keeper, the first single, will be a radio-only track since WEA clearly sees the band as an album-oriented act. "The campaign (in the UK) will be initially printed-in both press and advertising," says Newman. "But there will also be a major campaign at retail and we're expecting strong radio support." A second single will be radio only. TV advertising is planned when a documentary film about the making of the album goes to DVD and European tour dates are announced.

Soft AC network Chérie FM and Gold network Nostalgie, is one of the few who admits to any music programming changes. "I made only one change at Nostalgie and that was strictly a personal decision: I pulled Michel Sardou's 1967 song Les Ricochets which says that without the Americans the world would be speaking German. I didn't think it was in the best taste. But otherwise, no music programming changes." The length—and frequency—of news bulletins is increasing, however, and are subject to careful monitoring by French broadcasting regulator the CSA, which has expressed concerns that all stations respect the Geneva Convention and avoid gratuitous reporting.

In Germany, another anti-war country, stations initially made considered changes to their programming. "We've become more news oriented than usual," says Stefan Offerkowitz, programme manager of AC outlet Antenne Bayern. "We've increased the news in German and French, except longer, news bulletins." He says the music policy has also changed as the crisis has developed. "We played relaxing music for about 48 hours, then went back to our normal stuff, then back to calmer music when the 'Shock & Awe' bombing attacks began. We're almost back to normal now, though we wouldn'tplay Tom Jones/Mousses T's Sexbomb at the moment."

Uli Krupp, head of speech programming at public WDR's CHR/Alternative Eins Live/Cologne says the station worked out alternating playlists for the first 24 hours of hostilities. "We wanted to get rid of aggressive songs like [Bloodhound Gang's] Burn Motherfucker Burn," but within days things had got back to normal. "I doubt if most listeners notice the difference."

There also appears to be "careful vetting" of regular items across the station, such as comedy, to ensure it is kept well away from what might be deemed serious areas.

In the UK, AC station 100.7 Heart FM/Birmingham has upped the number of news bulletins outside of daytime hours, while daytime bulletins have become longer. Programme director Alan Carruthers (pictured) says: "We've said to the news team 'if you think you need to go longer, just do it.'" Carruthers has yet to move away from Heart's day-to-day playlist, although he says he's "a bit concerned about the sentiments of new Madonna single [American Life]. I appreciate it's a bit like Springsteen's Born In The USA, which people forget is an anti-war song, anti-US government song, but the lyrics referring to the 'American way of life' could be misconstrued."

Carruthers notes: "We're trying to reflect the mood of the audience, but we're also the people who help set the mood of the audience."

In Italy, the country's anti-war stance is more apparent on radio than on TV. Betty Senatori, who presents La TV che balla, a morning programme on national public full-service station RAI 2, says she is not aware of any banned music, "although for the first few days we avoided songs that were too cheerful, or indeed too sad. Dance has been cut out completely and we've only retained the sort of joyous comments and humour that would normally be acceptable. But we've done this ourselves; it hasn't been imposed on us.

In Sweden, Ulf Tjernell, programme director at AC network Mix Megapol says: "The war hasn't caused us to do anything about our music [playlist]. The war was being mentioned outside of news bulletins, as it's a current affairs subject. But we mostly do it from the perspective of the ordinary Swede. We've prepared to change our output and expand news broadcasts if events take a dramatic turn."

Unlike the aftermath of 9/11, Denmark's public CHR station P3 and sister full-service network P4 have not changed their programming, according to editor of music unit Mia Frederiksen: "I didn't remove anything from the playlist. This situation is different from 9/11. People were more prepared. You have to be careful not to over-react. But I did remind presenters to use common sense when they are on air."

EU leaders sign piracy declaration

EU leaders have signed a declaration on piracy, which has yet to remove any songs from their playlists. The declaration called on EU governments "to improve exploitation of intellectual property rights by taking forward measures against counterfeiting and piracy, which discourages the development of a market for digital goods and services, and to protect patents on computer-implemented inventions."

The declaration took some insiders by surprise, as it was issued under the EU's current anti pirating presidency. But Greek officials felt their own difficulties in tackling piracy should not hold up the campaign.

Just days later, on March 26, five key Euro-MPs took the first step in putting pressure on the region. If they are confident they can gather the 314 signatures needed to secure it, and send a powerful political message about the dangers of pirated and downloaded music, movies and software.

UK Labour member Arlene McCarthy, who is leading the campaign, says the Parliament had to raise awareness of the issue: "We all feel very strongly that something should be done about the spiralling levels of piracy and counterfeiting," she said. "That's not a fringe issue. It affects businesses in MEPs' constituencies, as well as consumers."

The "Declaration on the Fight against Piracy and Counterfeiting in the Enlarged Europe" says that some 17,000 jobs are lost each year in the EU through piracy, while governments lose millions of euros in tax revenues. It calls on the EU's executive, the European Commission, and EU governments to raise awareness of the laws which provide strong and harmonised measures to combat piracy. The 314 signatures have to be found within three months. If adopted, the declaration will be sent to the Commission, the EU governments, and the accession countries hoping to join the EU, and will be seen by the music industry as a vital means of combating piracy. It would also contrast with the Commission's own proposals to fight piracy, the draft so-called enforcement directive unveiled in January, which was immediately slammed by the music sector as too feeble to cope with the scale of the problem.

The draft declaration quotes the Commission's own statistics showing a 900% rise in pirate goods intercepted by EU Customs from 1998 to 2001, and raises concerns that organised crime networks behind the pirate trade use profits from piracy and counterfeiting to finance drug trafficking and terrorism.

The moves by the parliament and the EU governments were welcomed by Frances Moore (pictured), the IFPI's European regional director. "The recognition of the problem of piracy by the EU and the declaration of a real breakthrough in getting the problem dealt with at high political level," she says. "A similar awareness is building in the European Parliament, where an anti-piracy declaration has been launched with cross party support."
Coming specials in Music & Media

**BORDER BREAKERS**

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<tr>
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<td>Capitol</td>
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**RANKINGS**

13 25 2 Patrick Nuo/5 Days (WEA) Germany 5

14 15 7 Edyta Gorniak/Impossible (Capitol) Poland 9
15 16 7 Röyksopp/Eple (Wall Of Sound) Norway 5
17 20 17 Laura Pausini/E Ritorno Da Te (CGD) Italy 3
17 12 12 Bob Sinclar/The Beat Goes On (East West) France 7
18 18 8 Tomcraft/Loneliness (Def Jam) Germany 7
19 > NE Sylver/Livin' My Life (Byte) Belgium 6
20 19 5 Eskobar ft. Heather Nova/Someone New (V2) Sweden 4
20 20 5 Robyn/Don't Stop The Music (Ricochet) Sweden 5
22 22 20 Sarah Connor/From Sarah With Love (X-Cell/Epic) Germany 4
23 14 27 DJ Sammy & Yanou ft. Do/Heaven (Universal) Germany 4
24 > RE Lasgo/Something (A&S/Antler-Subway) Belgium 3
25 > NE Billy Crawford/You Didn't Expect That (V2) France 5

**BORDER BREAKERS**

**Coming specials in Music & Media**

**DVD SPOTLIGHT**

**Cover date:** April 19, **Street date:** April 14, 
**Artwork deadline:** April 7

**RINGTONES SPOTLIGHT**

**Cover date:** May 10, **Street date:** May 5, 
**Artwork deadline:** April 28

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

**HOTLINE**

Former Sony Music boss Tommy Mottola attended Celine Dion's (pictured) opening night in Las Vegas last week and must've bumped into a few of the old Sony family, whose minds were doubtless focusing on the situation he left the company in. At pretime, sources at Sony's HQ in New York suggested the company's restructuring was to be announced on Monday March 28, affecting primarily the US operations. This also coincides with the end of Sony's financial year.

The IFPI's executive committee meeting scheduled for April 1 in Athens has been relocated to London. Any connection with events in the Middle East is purely coincidental. Meanwhile, the IFPI's board meeting has been confirmed for June 4 in Moscow.

Of BMG France, operating without a president since the recent departure of Bruno Gerentes, Hotline hears one scenario calls for two MDs: one in charge of music, A&R and marketing, and one in charge of administration and finances. Zomba MD Christophe Lameignere is in pole position for the former, with BMG France COO Christophe Waignier up for the latter.

Crisis? What crisis? Lowry Mays, chairman/CEO of US leading radio group Clear Channel Communication, received a bonus of $1.98 million (euros 1.85m) last year to add to his modest $1m salary.

EMI is delaying naming a new COO for its European business, finding itself bogged down in negotiations with its preferred candidate who, er, currently works for another major.

Chart Radio, co-owned by MGM, Warner Music, Universal and German chart compilers Media Control, is one of two applicants for the Stuttgart radio licence, which, according to the licensing authority, is to provide "a test under real conditions" for new models for programming, advertising and finance. The other applicant is Nuremberg-based CountryStar. Expect a decision on April 7.

Ahead of its annual results announcement, the UK's GWR Group says its annual total group revenues to March 31 2003 are forecast to be 11% down on last year. The picture's brighter over at EMI, with revenues for the same period up 2%, with profits up 12% to £171 million (euros 1.85m). Meanwhile, a new recruit to Emap is leaving her job as MD at Bath FM to become MD of Radio Aire and Magic 89 in Leeds.

The German arm of MTV isn't following company guidelines on revising the channel's playlists during the war in Iraq, apparently, despite that internal memo (see story, front page). Spokeswoman Verena Adami is reported saying, "They only apply to the US and England, not to us."

And finally, "American Idol" finalist Joshua Gracie, who wowed audiences recently with Aerosmith's I Don't Want To Miss A Thing—it wasn't aired on MTV, clearly—is a member of the US Marine Corps and may get called up for active service in Iraq any day now. "He's in contact with his commander and he might have to go," the show's co-producer Ken Warwick told the LA Times last week. "He's got a lot to lose."

No kidding...
### Major Market Airplay

**The most aired songs in Europe's leading radio markets**

**This week's **Wk 15/03**

#### UNITED KINGDOM

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<th>WR</th>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

#### SCANDINAVIA

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<td>Justin Timberlake/Cry Me A River</td>
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<td>Robbie Williams/Can't Undo</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

#### THE NETHERLANDS

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<td>Right Here</td>
<td>(SimplyRed.com)</td>
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<td>Van Halen/Feeling</td>
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<td>Tears For Fears/Do You Know Where I Am Going</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

#### SPAIN

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#### FRANCE

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#### POLAND

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#### HUNGARY

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<td>(BMG)</td>
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</table>

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