EMI rolls out its European digital download initiative

by Juliana Kavanteng

London — EMI Recorded Music continued its run as the most prolific major label in offering legitimate digital music, after making available more than 140,000 from 3,000-plus acts for downloading in Europe last week.

The April 23 initiative, which follows a similar move by EMI in the US last November, enables more than 20 music retail web sites in six European markets to sell consumers music to download on PCs, burn to blank CDs, and transfer to portable devices such as MP3 players. And in a groundbreaking drive that could revive the singles format, individual downloads will be available for purchase the moment they enter radio stations' official playlists and before they're released commercially on CDs.

While press reports suggested that downloads of singles could cost between £0.80 and £1 (euros1.25/1.56) each and albums £10 (euros15.60), EMI stated it will be up to individual retailers to set prices.

The EMI acts covered by the deal range from current hitmakers such as Coldplay, Daft Punk and Robbie Williams, through back-catalogue material including Deep Purple, Pink Floyd and the Beach Boys, to classical repertoire by Placido Domingo and the Berlin Philharmonic. It's not the Army Life for Madonna

by Gareth Thomas

London — Surely an artist of the stature of Madonna, with 170 million global album and single sales to her name, needs little marketing. Yet, the very fact that there is an all-year-round blur of press around the artist means that the marketing needs to be specific, according to Paul McGhie, marketing manager for US labels, Warner Music Europe. "Because she's in the press all the time, it's not the Army Life with Madonna just because she's in the press all the time, it's not the Army Life."

BMG form global marketing group

New York — As M&M went to press, BMG Entertainment announced April 24 the creation of a Global Marketing Group, headed by executive VP/chief marketing officer, Tim Prescott (picture), who reports to company chairman/CEO Rolf Schmidt-Holtz.

The new group, part of BMG's realignment towards the creation of worldwide structures (M&M, February 1), will comprise of four major departments, all of which report to Prescott: global front-line marketing, strategic marketing group, US; international commercial group, and new business development and visual media.

"The creation of a cohesive marketing organisation for the world will help us develop more global superstars and better leverage our assets," said Schmidt-Holtz in a statement. "I have every confidence [Prescott] will be a driving force for BMG as we continue to build the world's leading home to artists."

The frontline marketing team will oversee worldwide marketing strategies from New York, liaising with BMG's major repertoire centres, headed by VP, global marketing, John Fleckenstein, formerly senior director marketing, Asia/Pacific. Mervyn Lyn, formerly marketing director for Europe, becomes VP marketing/promotions, reporting to Fleckenstein. M&M understands that Yoel Kenan, VP marketing Europe, will be working in an as-yet undetermined role for the UK company, reporting to BMG UK/Ireland chairman Tim Bowen.

The international commercial group, which BMG says will work "closely" with the US-dedicated strategic marketing group "developing and exploiting BMG's catalogue and special marketing opportunities", is to be headed by senior VP Stuart Ruhin.

Full story next week
Following the allocation of a terrestrial FM frequency in Stuttgart (see story, page 3), the German music industry is to have its very own laboratory in which to test new talent — through Chart Radio, a project which brings together the country's official sales chart compiler Media Control alongside Warner Music, Universal Music and BMG.

This is a logical step in an ongoing process. Record companies have long complained that German radio programmers play it too safe and are not willing to support new talent. Now, a radio station, albeit an experimental one, offers the opportunity to prove the radio establishment wrong.

But the best of intentions can be deceptive. Ten years ago the very same thinking was the reason most German record companies got together and launched music TV Vivo, only to discover a few years later that they had created a monster whose power totally outgrew them.

Broadcasters, especially those with a strong music content, have a logic of their own. Their goal is to attract an audience that either justifies the money governments pour into them — in the case of public broadcasters — or audience that can be sold to advertisers, or something in between.

In any case, programming a radio station has to be done via a fine balance between one's target audience and its supposed tastes, and the musical repertoire available. An American audience unfamiliar with certain music is not the answer. Any programmer knows that there's a level of resistance to novelty and change, and that to win an audience, packaging counts for a lot.

It is obvious that the radio industry in Germany will be monitoring the Stuttgart project with much interest. If the promoters of the project can prove that there's truly a market for new material, especially from domestic acts, this might create a new attitude within the radio community — the local resistance to programming new talent.

But if they fail, this will merely confirm the "told-you-so" attitude and conservatism of many German radio programmers. This would be a real blow to the German music industry and to its artists.

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

by Jon Heasman & Hamish Champ

London — Satellite broadcaster BskyB has launched three new music TV channels to challenge MTV and Emap Performance's dominance of the UK music TV market with a pledge to support new acts.

"We will support, and be seen to be supporting, new music," promises BskyB's head of music TV Lester Mordue (pictured).

Sky's three music channels, which took to the air on April 17, are being defined by the lifestyles of their target demographic, rather than by music genre. Scuzz, which airs modern rock and nu-metal, has 16-year-old males at the centre of its demographic, while Smash competes for teenage and early adult audience for target of Plactus, which blends credibility and pop with dance and urban. The Amp, which has been working with London alternative rock station Xfm, is aiming at 20-something males with a mix of alternative and album-oriented rock.

Mordue, a 12-year MTV veteran, did a tour of the major record labels two weeks prior to the channels' launch. "Next time of the same thing as we did, that the most of the [existing] channels are playing the same sort of music at the moment, and there are very few areas they can expand some of their acts. MTV are not very big risk takers, although they'll tell you they are. And Emap is playing the same songs across eight channels, and that's really killing music at the moment."

Record companies are initially positive. "I've had few chances to see if it's working for us at this early stage, but the range of channels and the added choice can only be a good thing," says Jacqui Quaife, director of TV promotion for Polydor/Universal Music.

BskyB's vice-president development, Mordue, a 12-year MTV veteran, did a tour of the major record labels two weeks prior to the channels' launch. "The channels are like magazines on air," he says. "They can expand some of the genres, have a logic of their own. Their goal is to attract an audience that either justifies the money governments pour into them — in the case of public broadcasters — or audience that can be sold to advertisers, or something in between.

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Falk aims to turn round Das Hitradio

by Marc Maes

BRUSSELS — Appointed managing director on March 1, Radio 3000’s Stephan Falk is determined to bring the company’s marketing department up to standard. Falk co-launched the station as marketing manager in 1998, a position he held until his promotion, replacing Harald Gehrung, who has left the company to become a director at Radio FPN in Hanover.

Das Hitradio was founded in 1998 by Radio 3000, a unique public/private partnership comprising Belgian holding company BRF Media (51%) and Germany’s Radio Satü (49%), part of French group Lagardère Active Radio International. The station, based in the so-called “Euregio” triangle which covers the Belgian, German and Dutch borders, offers an alternative to the German-language public broadcaster BRF and Germany’s commercial and public stations in the Northrhein-Westfalen area.

Falk says he is determined to break even by the end of this year. “In addition to our advertising blocks per hour, this year. “In addition to our advertising blocks per hour, we need to choose a target group and focus our programming on that group.”

Radio Merkury/Poznan head of music Ryszard Gloger agrees: “We have already been using music scheduling software for over six years. Our aim is to test new songs that aren’t heard on the station. “There’s still a lot of music which isn’t recognisable: you can’t go from nought to 100 just like that.” The music to be tested on the air will have to fit into the format, which, he says, will be directed at younger listeners, with specialist music programmes in the evenings.

The station will go on the air mid-June, and will also conform to current German music industry demands for a 50% deviation quota of new releases.

The new frequency, which will allow it to test new radio content and new methods of financing, is expected to become a target group and focus our programming on that group.”

According to Chart Radio CEO Ulrike Altg, music research techniques developed at Chart Radio will be utilised at the new station — for example, listeners will be encouraged to phone in to a call centre or respond on the Internet to the tracks being played. Chart Radio already has a call centre with 60 trained interviewers.

She says that the yet-to-be-named station will probably be financed partly by charges levied on the record companies involved in the project who want to test out new music or formats. Radio stations around Germany would also be able to test out new titles on the station. “There’s so much music which isn’t heard on the air and which you can only get in the shops,” says Altg. “We run Music Control which does airplay monitoring in 17 countries, so we know what’s going on.”

Altg says that a decision had yet to be made over the main daytime format of the station. “It would be recognisable: you can’t go from nought to 100 just like that.” The music to be tested on the air will have to fit into the format, which, she says, will be directed at younger listeners, with specialist music programmes in the evenings.

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More a refresher than a revelation for me. But Andrew Marshall did convince me that we have to narrow down our music selection even more, claims the WDR’s head of communications, Roy Oppenheim. As we now have had to test out new tickets, our playlist is very narrow. There should be no mercy for songs that do not match our format.

However, record companies are worried. Piet Kabujs, director general of Pomaton/EMI, says: “We already have a huge problem getting new music played on radio, with almost all commercial stations serving a variety of AC or Classic Hits. The only stations that play new music are those in public radio regions, though they do tend to drop the songs from their playlist after just one week. If these stations start to play hits, the situation will become even worse for us.”

Polish public stations to tighten playlists

by Cesco van Gool

WARSAW — Regional public broadcasters in Poland need to tighten their playlists and opt for an AC music format to complement their speech output.

Those were the main conclusions of a three-day seminar organised by Warsaw-based Radio Dla Ciebie (RDC) to discuss music policy at Poland’s national public stations to tighten playlists this year. “In addition to our campaigns and promotions we need to focus on the break even by the end of this year.”

Slovak music into the Download Festival, CCE’s new open-air rock music festival taking place in Donington, UK, May 30-June 1. As souvenirs, ticket holders are entitled to free downloads recorded by the 50-plus acts performing before more than 50,000 fans. Headliners include Limp Bizkit, Marilyn Manson and Iron Maiden. Providing licensing is agreed, artists will be invited to offer up to three tracks from their new releases, comprising a back-catalogue song, an encrypted promotional pre-release that expires before going on to retail, and a track recorded at the event. Wippit will handle the backend technology for digital distribution and liaison with the rights holders.

SWISS RIGHTS CALL FOR RADIO AIRPLAY QUOTAS

ZURICH — Swiss collection society Suisa has called for an airplay quota of 20% for foreign repertoire to programme local repertoire. In an interview on April 17 the organisation’s head of communications, Roy Oppenheim, complained that local repertoire’s airplay share was currently below 10% and advocated the introduction of a quota to stimulate demand for domestic music. Like a similar call for newcomer productions in neighbouring Germany, the model favoured in Switzerland would be limited to publicly funded broadcasters and would not extend to commercial stations.

EMI MUSIC PUBLISHING GRABS 11 IVORS NOMINATIONS

LONDON — EMI Music Publishing dominates this year’s Ivor Novello Awards, due to be held at London’s Grosvenor House hotel on May 22. Announcing the nominations, the British Academy of Composers and Songwriters revealed the company’s dominance with 11 nominations, including Best Contemporary Song for It Takes More by Ms Dynamite, Universal Music Publishing has been nominated for seven awards, followed by Warner-Chappell (four) and BMG Music Publishing and Sony/ATV on three apiece.

JEAN DRUCKER, M6 FOUNDER, DIES

PARIS — One of France’s most respected broadcasters, Jean Drucker, died of a stroke yesterday while on holiday in Switzerland, following an acute asthma attack. During his career Drucker held various positions at several radio and TV organisations. He was most recently president of the advisory board of TV channel M6, a channel he founded in 1987, backed by RTL Group and utilities group Lyonnaise des Eaux. Drucker had been vice president of leading full-service radio station RTL from 1980 to 1985. RTL’s chairman Remy Sautter and CEO Robin Leproux described him as “a close friend” and “one of the most outstanding personalities in French broadcasting.”

Record labels win Stuttgart FM

by Michael Lauton

COLOGNE — Chart Radio, the Internet radio enterprise jointly owned by music data compiler Media Control plus major record companies BMG, Warner Music and Universal Music, has won a 51% FM frequency in Stuttgart which will allow it to test out new formats, artists and music styles on behalf of the record industry.

The new frequency, which will have a coverage of about a million listeners, was advertised by the local licensing authority LfK specifically for an experimental station designed to test new radio content and new methods of financing.

According to Chart Radio CEO Ulrike Altg, music research techniques developed at Chart Radio will be utilised at the new station — for example, listeners will be encouraged to phone in to a call centre or respond on the Internet to the tracks being played. Chart Radio already has a call centre with 60 trained interviewers.

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Music DVDs have become the ideal format to exploit musical archives and unseen footage. Sam Andrews looks at how the labels and archive owners are recycling old material.

broadcast at the time of release to point out the musical heritage of the show and former presenters such as “whispering” Bob Harris, who now works for BBC Radio 2, acted as potent reminders of the musical past.

The BBC is clearly intent on mining the OGWT archive further. Two more DVDs are currently in production and, with thousands of hours of footage from the show available, the series can run and run. It was, says Jill Sinclair, who produced the DVD for the BBC, quite unlike any other music show.

“The programme is 30 years old and most contracts from the ’70s didn’t mention new or yet to be invented formats, this was a time when there was no VHS recorder, so we had to get permission for the favourite six tracks’ facility. “Following on from last year’s initial Later... DVD release, we will be releasing four to five genre-related Later... DVDs annually for the next four years, then a special boxed set,” says WMI’s international sales/marketing VP, Frank Brunger.

Lisa Stansfield—Biography. The Greatest Hits (BMG) Running time: 140 mins Released: Out now

One of the biggest soul voices to come out of the UK in the 80s, Lisa Stansfield has been out of the limelight for a number of years but this collection will only serve to add to the discography of the band playing live, backstage, plus interviews and early TV appearances. The material has been culled from a variety of sources including 132 rusting cans of 8mm film which producer Dick Curcurtto—who worked on the project with Jim Stansfield—restored by frame by frame, while a host of bootleggers were invited under a general arrangement to contribute stills and audio of the group for inclusion.

The bulk of the first disc is the group’s 1970 Royal Albert Hall, BBC TV music programme Later With Jools Holland. Later...Louder (Warner Music Vision) Running time: 145 mins Released: April 2003

Celebrating more than a decade of the popular BBC TV music programme Later With Jools Holland, Later... Louder features the rambunctious side of the live music show. Chomol performances include recent appearances by Foo Fighters, The Soundtrack Of Our Lives, Jimi Hendrix, The Stone Age, while the archive footage includes the likes of Porno For Pyros, Alice In Chains, The Afghan Whigs and Garbage. The five hour package, says Warner Music Vision VP international sales/marketing Frank Brunger.

In keeping with their favourite six tracks’ facility, “Following on from last year’s initial Later... DVD release, we will be releasing four to five genre-related Later... DVDs annually for the next four years, then a special boxed set,” says WMI’s international sales/marketing VP, Frank Brunger.

“Music DVDs have become the ideal format to exploit musical archives and unseen footage. Sam Andrews looks at how the labels and archive owners are recycling old material. Overcome Beehive frontman Don Van Vliet’s initial objections, convincing him that “it would be a terrible shame if nobody was allowed to see this classic piece of TV and of music that has been seen since the programme went out.”

“Very people under 25 buy Led Zeppelin and Jimi Hendrix than over 25. While that may be because the latter have already got them I’m sure of the huge affection for OGWV from artists and their management. They all said they remembered it as a fantastic show because it was the only place a lot of acts could be seen if they didn’t have a Top 20 single and couldn’t afford a Top 40 slot.”

Recorded mostly on 2-inch tape, Sinclair says that she has only seen one performance so far that she thought she could not use. “It was Psycho Killer by Talking Heads and it was so bad I thought it was unusable but the guy in the editing suite just ran through it his magic box [a DVSAC machine] and it was great.”

OGWT was recorded as live and in mono. Sinclair says the BBC was not tempted to add a faux 5.1 surround track. “We wanted to retain the intimacy of the programme,” she says.

For those without the coordinated power of the BBC, things are a little more difficult, unless they have an equal amount of money to play with. EMI’s upcoming Beatles Anthology release (see review, p5) is that rare beast in the music industry, a band with a global brand.

Exported shot at Abbey Road (where else?), the title has the potential to act as a format breaker in the way that Bond movies have in the film world.

Staying current

That said, EMI’s DVD executive Stefan Demetriou claims the company could appear still mostly on current projects rather than delving into the archive. “Obviously we have acts in the catalogue that we are looking at,” he says.

It should, however, be noted that EMI Recorded Music chairman Alain Levy is rather more overtly keen on exploiting EMI’s archive. He signed an archive deal last year with webcaster Newsplayer to put EMI’s music archive online.

Olivier Robert-Murphy, Universal Music International’s VP DVD, maintains that nostalgia is a key component of this developing market. “It is quite clear that the target audience is 35 plus—it is changing, it is going more mass market—but at the same time it is very sophisticated.”

In 2002, music videos sales continued to grow “substantially” and sales of music DVDs were driving the growth, according to the latest statistics compiled by the IFPI. Sales of music video rose by 12% in 2002 in units, with DVDs enjoying a 58% growth (however, VHS sales were down 42%). In Europe, DVD video sales grew by 15% in 2002 overall, exceeding 14 million units sales.

Growth was driven by “the increased penetration of DVD players and the impressive flow of new releases from record companies,” notes the IFPI, pointing out that over 15,500 DVD titles were released in 2002. Top sellers were Paul McCartney’s Back In The US, 60% above 2001, and Eminem’s All Access Beefheart and Ry Cooder. Sinclair notes the IFPI, pointing out that over 15,500 DVD titles were released in 2002. Top sellers were Paul McCartney’s Back In The US, 60% above 2001, and Eminem’s All Access

Music DVDs have become the ideal format to exploit musical archives and unseen footage. Sam Andrews looks at how the labels and archive owners are recycling old material.

“Just as clearly that the target audience is 35 plus... they love to see what they saw when they were young.”

Olivier Robert-Murphy, VP DVD, UMI

In France, over 4 million music videos were sold in 2002. 3.2m of which were DVDs, 3.2m of which were pick-up sales, helping to boost music video sales by 20.7% to euros 53.3 million. Interestingly, VHS accounted for 20% of this amount and DVD 80%, whereas as in 2000, sales of VHS accounted for over two third of music video revenues. French music DVD best-sellers include Garou’s Live A Bercy, Pink Floyd’s The Wall, Lara Fabian’s Live and hip hop collective Urban Peace, which all sold over 60,000 units.

In the UK, music DVD retail sales accounted for 3.7% of the overall DVD market, with sales of music videos reaching 4.7 million units, with 71% accounted for by DVDs, for a trade value of £32.2 million (euros 46.3 m).
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Universal Music, he says, “definitely looks to insert such material in our DVDs, we used OGW! material for The Complete Jam disc and The Police greatest hits release (see review, p4).”

Outside of the UK, he adds that he is looking at material from French show Les Enfants Du Rock, which is held by state archive INA. Like many in the video business, he concedes that using such footage often depends on overcoming some fairly hairy ideas about what it is worth commercially.

“These archives often don’t realise that we are looking at the kind of volumes they think we are,” he says.

For most distributors, the thought of archiving footage is more often than not a documentary format than a musical one as can be seen in the likes of Eagle Rock’s Classic Albums series, which benefited from a strong run on TV.

Rights issues
Rights issues are often nightmarish. Much archive music footage was captured at a time when second-hand exploitation outside of broadcast was unknown. The result is that the music companies may own the song but the broadcaster owns the footage and has the rights to position the elements at a massive premium to their true worth.

One of the most difficult to deal with is the BBC, according to industry insiders, who naturally did not want to be named. “God, the BBC,” says one. “You go to want them something in perpetuity worldwide, they will only give you four to five years and at huge cost. Then if you agree, you get five years down the line and a letter arrives from their lawyers saying you no longer have the rights.

“They then have you by the balls, if you want to carry on. You can try to edit their footage out but often it’s an integral part of the show or you just delete the release, which is often what you end up doing.”

However, not everybody has found the BBC difficult. Warner Vision has had a huge success with 10 Years Of Later, its first trial with the archive performances from former Squeeze keyboard player Chris Difford and Holland’s late night music show.

Warner Vision’s Simon Heller says that the BBC was a delight to deal with, though he concedes that the friendship between Warner Vision president Mark Holland and the BBC has been underpinned by Mark Cooper may have smoothed the way.

Interestingly, Warner Vision is taking a different tack to the BBC in its exploitation of the music show’s archive. In many ways a successor to OGWT in giving more album-based shows on TV, Warner Vision has decided to release themed product rather than a straight best of compilation like The Old Grey Whistle Test.

“We’re going out with genre releases next,” says Heller. “We’ve got Later Loudon (released May 5; see review, p4), Later Icons, Later Acoustic, and Later Hootenanny. I just think that it presents a better deal to the consumer than a second attempt at a ‘Best Of’—that just smacks of ‘not quite as good as the first’.”

Visual appeal
While Later is not as much of a brand as OGW!, Warner Vision has come to the party with a rock brand to stand comparison with The Beatles. The distributor is set to release a Led Zeppelin DVD (see review, p4) on May 26 with a running time of some five hours and 20 minutes that has taken around two years to put together. Stuffed with rarely seen archive footage, the disc has been put together in conjunction with the remaining members of the band and authored in 5.1 surround.

“We think this will set a benchmark for the music DVD and will open up the music genre,” says Heller.

Universal also had a “brand” brand release on April 26 with the remastered 1990 film of Pink Floyd’s The Wall Live in Berlin. Robert-Murphy from Warner Vision also says that the likes of Marco Borsato and will sell 130,000 discs in territories such as Holland. Of course, this can only happen with a rock brand to stand comparison with the BBC, “We’re working across Europe to ensure there’s co-ordination between the album [This Is Me...Then] and the DVD,” says Julian Borsato.

Surprisingly, Warner Vision’s Simon Heller sees the DVD as a good alternative to VHS. “We’re doing TV campaigns in most European markets including the UK, says Stefan Demetrion, the company’s senior director, DVD & new formats.

DVD Reviews

The Police—Every Breath You Take

Running time: 115 mins

Released: Out now

Serving to remind viewers why they were one of the biggest acts in the world in the ‘80s, this Greatest Hits DVD features 14 videos that will be immediately familiar to anyone over the age of 35. Roxanne, Message In A Bottle, Don’t Stand So Close To Me and the title track are all here and more besides. Bonus material includes two performances taken from The Old Grey Whistle Test dating from the late 70s—note Simon Le Bon’s variables as he suffered an eye accident while filming his part in Quadrophenia—plus a documentary of the band made while they were recording the Ghosts In The Machine album on the Caribbean island of Montserrat.

Jennifer Lopez—Let’s Get Loud

(Epic)

Running time: 100 mins

Released: Out now

Lopez’s recorded music career has been well documented but her concert appearances have been restricted to this, her first—and, as yet, only—live performance, recorded in Puerto Rico in 2000. The DVD, which-cost £8 will show how capable her ability to belt it out in a live setting, although you can’t help looking to see whether she’s actually singing the 15 songs, which include I’m Real and If You Had My Love, plus a couple of medleys.

The DVD is noticeably lacking in fan-friendly advertising. “We’re doing TV campaigns in most European markets including the UK,” says Julian Borsato.

The Beatles—Anthology

(Parlophone)

Running time: 674 mins

Released: Out now

Comprising five discs totalling more than 11 hours’ viewing time this is a ‘must’ for fans of The Fab Four. The first four discs are essentially DVD versions of the Anthology television series that went out on TV around the world but disc five contains unreleased material, including a series of fascinating interviews with the then-surviving members of the band and long-time producer George Martin, plus footage of Paul McCartney, Ringo Starr and George Harrison performing together in Harrison’s garden and at Abbey Road studios. A further disc in the package is likely to be one of EMIs top money-spinners in 2003 and beyond. “This will run until Christmas,” says Stefan Demetrion, the company’s senior director, DVD & new formats.

“We’re doing TV campaigns in most European markets including the UK, Germany, France, Italy, Holland and Spain. Plus there’ll be press and radio ads, promo and competitions.” The original version of the series is being upgraded to 5.1 stereo, according to Demetrion, who also adds that it has initially shipped 500,000 units worldwide.

‘There’s a large fanbase and we think this will run until Christmas.’

All reviews by Hamish Champ

Archives could be goldmine for DVD producers

For DVD producers looking to find archive material, there is good news in that a flood of pop nostalgia programming in countries such as the UK has prompted a rush back to the archives for many broadcasters.

Shows such as Chrysalis TV’s “I Love the 70s” have provided wonderfully cheap programming through the use of recycled music clips and have built up a base of expertise about pop’s visual history.

UK-based archive researcher Steve Bergson, who has written a variety music quizzes on TV, says: “Pop videos have become key pieces of intellectual property. TV channels are constructed around them and companies like UK-based Mission TV are building webcast and interactive programming with current archive. DVD is also a pretty huge potential market for this material.

“It’s the BBC Radio 2 demographic, which is a pretty powerful one, as they have discovered,” he adds. “Radio 2 is really the Classic FM of rock music with its histories of bizarre archive.

Apart from the vast and well-used catalogues of companies like LA-based Dick Clark Productions, there are gems lurking in some surprising places. The BBC has lost much of its 1960s pop material but, as can be seen from Old Grey Whistle Test and Later, there is an embarrassment of riches from the 1970s onwards.

With some lateral thinking about the likely tour schedules of bands like The Doors or the Beach Boys, it is also possible to find archives such as that of Swedish Television (SJT).” Here you can find gems from the likes of The Beatles, Supremes and Aretha Franklin,” says Bergson.

Syndication agreements and overseas representation means that a catalogue like SJTs—which comes up to date only in 2002 except for acts such as The Doors, The Monkees, The Rolling Stones, The Who and the like—is available through specialist companies such as California-based Reelin! in the Years.

DVD producers in search of archive material are best advised to employ a specialist footage researcher, who can save valuable time and effort searching for that elusive gem. “This is a service of enormous benefit to us,” says Stefano Demetrion, the company’s senior director, DVD & new formats.

“We’re doing TV campaigns in most European markets including the UK, Germany, France, Italy, Holland and Spain. Plus there’ll be press and radio ads, promo and competitions.” The original version of the series is being upgraded to 5.1 stereo, according to Demetrion, who also adds that it has initially shipped 500,000 units worldwide.

‘There’s a large fanbase and we think this will run until Christmas.’

All reviews by Hamish Champ

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Spin takes on Dublin’s pirates

With a licence to play all forms of credible new music from Alternative Rock to Urban, Dublin’s Spin 103.8 is aiming to win back all those who have become disillusioned with the “safe” music choices of other stations in Ireland. Ann Scott reports.

Recently celebrating its first year on the air following its April 19 launch last year, Spin 103.8 has already managed to secure a decent-sized chunk of the Irish capital’s fiercely contested radio market in its first official JNLR ratings figures released this February.

Measured over six months, figures for Spin—which targets 15-34-year-olds—show that after eight months on air, the station recorded a 5% reach in the Dublin market, with a 10% reach among 15-34-year-olds, and a 16% reach among 15-24-year-olds. A total of 10 local and national stations now operate in the Dublin market, making it the most competitive radio environment in the Republic. While public newstalk RTE Radio 1 is still the dominant player with a 36% reach in Dublin, the music sector is hotly contested by FM104 (CHR) and 96FM (Hot AC), which both have a 20% reach, and public CHR station RTE 2FM at 17%.

However, Spin’s programme controller Liam Thompson—previously responsible for developing new talent and new schedule elements at 2FM—believes that a lot of listening has been going the way of unauthorised pirate stations. “There’s an enormous problem with pirate radio stations in Ireland,” he says. “There are about 15 pirate stations in Dublin alone, all taking a small 15% pop.

Although London-based dance empire Ministry of Sound has sought and received permission from Ireland’s broadcasting regulator to sell its 25% stake in Spin, dance music still features prominently in both weekend programming and daytime airplay. However, as Thompson points out, current trends in Ireland mirror the shifting emphasis elsewhere in Europe from dance to urban.

“If we have specialist shows covering different genres, but in daytime playlisting we also mix the styles quite a bit. The playlist is driven by melody, so once we have the right feel we can mix the styles and fit tracks together reasonably well, maybe separating some songs with sweepers or ads. It gives a bit of tempo to the station. We also look at album tracks, dance mixes of songs, even demos. If it’s new music, once it’s out there, we’ll play it and play it.”

Like most stations, Spin uses music scheduling software to programme the music, but, says Thompson, “you have to be careful to go through it hour by hour to make sure the fit is right and the feel is right.”

Spin adds between eight or 10 new songs to its playlist each week. Typically, a song on the A list will air 44 times per week. This fairly sharp, image-driven marketing campaign aimed at the young. “It’s very important when establishing a station to see the name around and to see the logo around,” says Thompson. “We have launched a fleet of four Mini [cars] called Spinneys. They are bright pink and should help to raise awareness of the station. We also do live broadcasting from festivals like Slane, Creamfields and Waves, and we’re already gearing up for Slane with ticket giveaways.”

“Our schedule has delivered a consistent listenership across the broadcast day,” concludes Spin CEO Naomi Maguire (pictured), “which is reflected in strong growth in our market share.”

Spin 103.8: Sample daytime hour
OK Go/Get Over It
Telepopmusik/Breathe
B2K/P Diddy/Bump Bump Bump
Coldplay/Trouble
Killer Mike/A.D.A.S
Striked/Someday
Pete Heller/Big Love
Busted/You Said No
Mal Cola/Wondering Why
Androids Will Wanna Do It With Madonna
DSide/Speechless
Dandy Warhols/Used To Be Friends
Room 5/Made Love

“I think a lot of young people were disillusioned with radio, generally fed up with what was on offer.”
— Liam Thompson, programme controller, Spin 103.8/Dublin
With a steady stream of European artists crossing borders and breaking Europe-wide, M&M is proud to present its fourth European Talent CD. This edition showcases repertoire from a range of countries from UK and Portugal to Sweden and Turkey—and once again features a selection of some of the hottest European tracks around.

Enjoy.

**TRACK ONE**

**Blofeld — Not On My Time**

Formed in 1999, Blofeld play post-garage rock’n’roll with attitude and have already received spot plays on alternative London station XFM on the back of their self-released three-track EP from which this cut is taken. With lead singer Adam Shaw resembling a young Mick Jagger, in terms of swagger and stage presence, the London-based six-piece have been attracting industry interest mainly as a result of their explosive live shows. They are pencilled in to launch a Virgin unsigned acts CD at the end of May and will embark on two UK tours this summer.

For further information, contact Will Williams at Jungle Management on: Tel: +44 1628 785481 e-mail: will@junglemanagement.com or check out www.blofeldmusic.com

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**TRACK THREE**

**Sertab — Everyway That I Can**

One of true divas of Turkish pop music, Sertab is the country’s best-selling female artist. Recorded in English, Everyway That I Can will be representing Turkey at the forthcoming Eurovision Song Contest to be held in Riga, Latvia on May 24. The track is a catchy, sexy, R&B-flavoured, ethnic pop tune which showcases her outstanding vocal talent. Accompanied by a set of remixes by French artist Galleon, the album is a serious contender for the contest, as well as for a summer smash hit.

For more information call Engin Akinci, marketing director, SME Turkey +90 212 311 13 35 or engin_akinci@sonymusic.com

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**TRACK SEVEN**

**Maria Joao and Mario Laginha — From Both Sides Now**

From Both Sides Now is taken from the album Undercovers by internationally-renowned Portuguese singer Maria Joao and pianist Mario Laginha. Almost eight years in the making, the album is a set of cover versions of classic, but underrated, tunes. Other tracks covered on the album include Take Me Home by Tom Waits, Unravel by Bjork, Wake Up Dead Man by U2 and Blackbird by The Beatles.

For further information contact Suzannah Reast at Universal Music International on Tel +44 20 7747 4066 e-mail: suzannah.reast@umusic.com. www.blofeldmusic.com

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**TRACK FIVE**

**Beady Belle — Bella**

Bella is taken from Norwegian soul-jazz singer Beady Belle’s latest album, Coweboppi, released on local underground label Jazzland. The new set follows up her last album Home, her critically-acclaimed debut, which drew on soul, jazz, ambient, pop, and drum’n’bass to create a sensuous masterpiece. Coweboppi contains 10 tracks which combine Beate Lech’s charismatic soul-jazz voice and sensual storytelling with rare grooves, playful acoustics and cutting-edge electronics.

For further information contact Suzannah Reast at Universal Music International on Tel +44 20 7747 4066 e-mail: suzannah.reast@umusic.com, www.beadybelle.com

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**TRACK FOUR**

**Gravity Co — Away**

Gravity Co. are one of the most exciting new names to come out of eastern Europe. The four-piece band won the Best Debut Of The Year award at the Annual MMTV Awards in Bulgaria and their album U won the Best Pop Album Award. The band was formed in 2001 and their music is a mix of electronica, dance and trip-hop combined with irresistible vocals. On February 22, 2003 Gravity Co. were at number one on all three techno categories of Rhapsody—the digital distribution service of Listen.com.

For licensing or further information contact Bobby Ivanchev at AvaNew Productions, Bulgaria Tel: +359 2 9433862, E-mail: avanew@avnp.com, www.gravityco.com

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**TRACK SIX**

**Anders Widmark feat. Sara Isaksson — To Open Up My Heart**

Swedish jazz pianist Anders Widmark is back and has teamed up with singer and long-time friend Sara Isaksson to create an album which should appeal to pop and jazz lovers alike. Widmark’s songwriting features observational lyrics while Isaksson’s straightforward, natural interpretation provides the perfect backdrop for the compositions. Critics have likened the sound produced by the pair to US artist Norah Jones.

For further information contact Suzannah Reast at Universal Music International on Tel +44 20 7747 4066 e-mail: suzannah.reast@umusic.com

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**TRACK TWO**

**The Darkness — Get Your Hands Off My Woman**

Currently locked in a bidding war between Sony Music and Mushroom, UK rock band The Darkness are hot property. The act revisits 70s glam rock with all the rock legend trappings including jump suits, long hair and guitar-hero antics. More important is their fine songwriting. Get Your Hands Off My Woman made it to number 43 in the UK charts and was supported by their first headline tour which ended at a sold-out London Astoria. The next single Growing On Me precedes the band’s as-yet-untitled debut album, set to be released July 7.

For further information contact: Andy Harr at Press Counsel PR on Tel: +44 20 7792 9400

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If you would like to find out more on how you can place your tracks on the Music & Media 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 (005) will be produced for issue 23.

Street date: May 26 / CD entry deadline: May 7

If you are a subscriber and did not receive your Music & Media European Talent CD please contact Claudia Engel email: cengel@musicandmedia.co.uk
Goldfrapp roll on with Train

by Gary Smith

Although something of a slow burner, thanks to a plethora of memorable tunes set to lush arrangements, Goldfrapp's first album *Felt Mountain* (Mute) went on to shift more than 500,000 copies and established them as a classic Mute crossover act—ferociously individual musicians with undeniably great songs.

Where *Felt Mountain* was musically sophisticated, the new album *Black Cherry*—released on Mute on April 28—goes straight for the jugular, with several tracks sporting a raunchy glam rock feel.

"I've always been drawn to the theatricality and the fantasy element in glam rock," singer Alison Goldfrapp (pictured) says. "And we [Alison Goldfrapp and song-writing/production partner Will Gregory] did want the new album to be different. There have been a few comments about changing a winning formula but the way we look at it is 'we make the rules so we can break the rules.'"

Doubters aside, reactions to this new Goldfrapp project have been extremely positive. The lead single *Train* was serviced to radio and TV in early March. In Germany the single is on various playlists including the WDR LIVE Sounds of Tomorrow rotation (seven plays/week) and Radio Eins. MTV Germany has the track on Active rotation (eight plays per week).

"In France, *Train* has been serviced to all radio stations across the Mute international director. "We are targeting specialist FM stations and AM stations as (News/Talk) Europe—they like the track," she says. Vergier adds that that list also includes France Inter, RTL, Radio Nova, Oui FM, Le Mouv', Radio FG and Lastar radio network.

The video meanwhile has been made an MTV Europe priority with MTV Online running a Goldfrapp feature across 10 countries. This includes an online exclusive Ewan Pearson Dub remix stream of the single, a stream of the *Train* video plus artwork and a link to the band's official site. MTV France has also playlisted the video for *Train*, airing it at least ten times a week.

The promo campaign started in January in the US before moving on to cover key cities across Europe. Further trips are planned to Zurich, Milan, Madrid and Portugal "with Phase One of the promotion running right in to Phase Two (TV/radio) around the single release on April 14," according to Vergier.

The European tour starts on May 5 in Bruxelles with dates in France, Germany, Luxembourg and the UK to be followed by tours of the USA, Australia and Japan alongside European festivals this summer.

Cerys Matthews retreats to country

by Nigel Williamson

Cerys Matthews' debut solo album *Cookahoop* (Blanco Y Negro/Warner Music) is as radical a reinvention as we have heard from a high profile in a long time. *Cerys* is the chart-friendly Brit-pop of Welsh act Catatonia, the band she fronted for more than a decade. In its place comes a collection of folk and country-tinged songs in predominantly acoustic vein.

Released on May 21, it's an album that is set to establish her as a mature artist with an across-the-board appeal. "We're distancing the record from Catatonia," says Warner Music UK's marketing manager at WEA/London, Danny Watson. "Some Catatonia fans will get it, for sure. But it's a record that has to happen by itself. To market it with all guns blazing like a Catatonia release would be detrimental."

Although Matthews says she simply wanted to make "proper music in the old way," Warner has a specific target alt-country audience in mind. "It will appeal to the same kind of people who bought Ryan Adams' *Heartbreaker,*" Watson says. "It's not about shipping a huge quantity at the start. It's about 20,000 people getting into it and then it growing over the next six months by word of mouth."

The connection with Ryan Adams is in fact a tangible one—*Cookahoop* was produced by Bucky Baxter, who played guitar in Adams' band for two years. The first single, *Only A Fool,* will be released in June, to coincide with European tour dates which will be announced shortly. Warner also plans to enter the record for the Mercury Music Prize, the UK's major album award. The 12-strong Mercury shortlist will be announced in July.

For Matthews, the record represents a remarkable turn around. After a spell in a rehabilitation clinic two summers ago, she emerged to announce that she was quitting Catatonia. Almost a year later in June 2002, she arrived in Nashville. "I'd always wanted to come ever since I heard Dolly Parton when I was a kid," she says.

Matthews' original intention was an album of traditional songs. But living in a cabin without running water or electricity, she passed the time while Baxter finished the studio he was building by writing songs. In the end, seven of them feature on *Cookahoop,* alongside a couple of traditional ballads and a cover of *Weightless Again* by alt-country cult favourites, the Handsome Family.

" Warner reports an overwhelmingly favourable reception at radio and among reviewers. "We haven't had a single negative reaction," Watson says.

Matthews, who has now bought a house in Tennessee, will play a showcase in Nashville on April 29 for European radio and television. She is also due to appear on BBC2 television's "Later With Jools Holland" on May 3.

Goldfrapp roll on with *Train* by Steve Adams

Colin MacIntyre, aka Mull Historical Society, is clearly addicted to songwriting. At the last count he'd written over 400 tunes. The Scottish act's second long player *Us*—another platter of gently skewed pop in the same vein as its predecessor *Loss*—is a case in point.

Released throughout Europe on a staggered basis over the next six months by word of mouth, *Us* marks a new level of attention for Mull Historical Society, clearly addicted to songwriting. At the last count he'd written over 400 tunes. The Scottish act's second long player *Us*—another platter of gently skewed pop in the same vein as its predecessor *Loss*—is a case in point.

The Scottish act's second long player *Us*—another platter of gently skewed pop in the same vein as its predecessor *Loss*—is a case in point.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Country Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>19/03</td>
<td>Don't Mess With My Man</td>
<td>Nova S. Brown &amp; Brandy</td>
<td>A&amp;M (EMI, Warner-Chappell)</td>
<td>FR, US</td>
</tr>
<tr>
<td>19/03</td>
<td>Rocks</td>
<td>Coldplay</td>
<td>Polydor (BMG)</td>
<td>FR, US</td>
</tr>
<tr>
<td>19/03</td>
<td>Te Es Foutu (Tu M's Promis)</td>
<td>In-Grid</td>
<td>Zayy (EMI, Medley)</td>
<td>FR, US</td>
</tr>
<tr>
<td>19/03</td>
<td>Kein Zurück</td>
<td>Walschief - Inland (Walschief BMG)</td>
<td>FR, US</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>Wendum To Bach Ke (Beware Of The Boy)</td>
<td>Mc Superstar Recordings (EMI, Universal)</td>
<td>FR, US</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>If You're Not The One</td>
<td>Daniel Bedingfield - Polydor (Sony ATV)</td>
<td>FR, US</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>1,2,3</td>
<td>-</td>
<td>CHF, ITA, UK, NL, ES, DE</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>Sweet Generation</td>
<td>WEA (Not Listed)</td>
<td>FR, US</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>Respire</td>
<td>Mickey 3D</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>Désenchantée</td>
<td>Kate Ryan - Arias (Sesame)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>Can't Read You</td>
<td>Psionic B - Polydor (Sony ATV)</td>
<td>FR, US</td>
<td></td>
</tr>
<tr>
<td>19/03</td>
<td>Damaged</td>
<td>Plurielles - Serious (Mercury)</td>
<td>NL, FR, UK</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Born To Try</td>
<td>Delta Goodrem</td>
<td>CHF, ITA, UK, NL, ES, DE</td>
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<tr>
<td>19/03</td>
<td>Une Femme Avec Une Femme</td>
<td>WEA (Not Listed)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>Not Going To Get Us</td>
<td>T.A.T.U. - Interscope (Not Listed)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>I Drove All Night</td>
<td>Celine Dion - Epic (Columbia, London)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Messenger</td>
<td>Anfa feat. Imad Daigle - Borla (EMI, Warner-Chappell)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Beautiful</td>
<td>Alix - Virgin (Not Listed)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Oh No</td>
<td>No - Polydor (Not Listed)</td>
<td>FR, US</td>
<td></td>
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<td>19/03</td>
<td>To Love A Woman</td>
<td>Al B. Sure - Universal (EMI)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>Gossip Folks</td>
<td>Snow patrol - Epic (EMI)</td>
<td>FR, US</td>
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<td>19/03</td>
<td>Satisfaction</td>
<td>Benny Benassi - Zyx (Universal)</td>
<td>FR, US</td>
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<td>19/03</td>
<td>Stardust</td>
<td>Martin L. Gore - Mute (Virgin)</td>
<td>CHF, ITA, UK</td>
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<td>19/03</td>
<td>TV Makes The Star Super</td>
<td>HD Video - A&amp;M (EMI)</td>
<td>FR, US</td>
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<td>19/03</td>
<td>The End</td>
<td>Groove Coverage - Urban (Not Listed)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Shape</td>
<td>Sigur Ros - Island (EMI)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>U Make Me Wanna</td>
<td>B2K - Born (Universal)</td>
<td>FR, US</td>
<td></td>
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<td>19/03</td>
<td>Date With The Night</td>
<td>Yeah Yeah Yeah's - Universal (EMI)</td>
<td>FR, US</td>
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<td>19/03</td>
<td>Excuse Me Miss</td>
<td>Jay &amp; Roc-A-Fella - Def Jam (EMI)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>Strengthen Of A Woman</td>
<td>Noa Xentita &amp; Cecilia - Polydor (Not Listed)</td>
<td>FR, US</td>
<td></td>
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<tr>
<td>19/03</td>
<td>Bring Me To Life</td>
<td>Demi Lovato - Island (EMI)</td>
<td>FR, US</td>
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<tr>
<td>19/03</td>
<td>Bring Me To Life</td>
<td>Nickelback - Sony ATV</td>
<td>FR, US</td>
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</tr>
</tbody>
</table>

**Eurochart Hot 100® Singles**

**Week 19/03**

**Countries Charted:**

- FR (France)
- US (United States)
- IT (Italy)
- UK (United Kingdom)
- NL (Netherlands)
- ES (Spain)
- DE (Germany)
- AU (Australia)
- CA (Canada)
- JP (Japan)
- IN (India)
- BR (Brazil)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Linkin Park</td>
<td>Meteora</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>74</td>
</tr>
<tr>
<td>2</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion</td>
<td>One Heart - Columbia</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>91</td>
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<tr>
<td>4</td>
<td>Coldplay</td>
<td>A Rush Of Blood To The Head - Parlophone</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Simply Red</td>
<td>Home - Simply Red</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>45</td>
</tr>
<tr>
<td>6</td>
<td>The White Stripes</td>
<td>Elephant - XL Records</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>15</td>
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<tr>
<td>7</td>
<td>Avril Lavigne</td>
<td>Let Go - Avril</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>40</td>
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<tr>
<td>8</td>
<td>HIM</td>
<td>Love Metal - Gun Shapers</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>17</td>
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<tr>
<td>9</td>
<td>Robbie Williams</td>
<td>E - Rapture With Ghosts - Hot Virgin</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>50</td>
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<tr>
<td>10</td>
<td>Simply Red</td>
<td>Home - Simply Red</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>45</td>
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<tr>
<td>11</td>
<td>Justin Timberlake</td>
<td>Justified - Jive</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>Eminem</td>
<td>The Eminence Show - Interscope</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>Pink</td>
<td>The Dark Side Of The Moon - EM!</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Florent Pagny</td>
<td>Ailleurs Land - Mercury</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Shania Twain</td>
<td>Up! - Mercury</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>Red Hot Chili Peppers</td>
<td>By The Way - Warner Bros.</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>Wolvescime</td>
<td>Casting Shadows - Strange Way</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td>Era</td>
<td>The Mass - Mercury/Other Pop</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>19</td>
<td>Scooter</td>
<td>The Stadium Techno Experience - Ebel</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>Hélène Segara</td>
<td>Humaine - East West/Orlando</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>21</td>
<td>Christina Aguilera</td>
<td>Stripped - RCA</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>22</td>
<td>Paul McCartney</td>
<td>Back In The World - Capitol / Parlophone</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>23</td>
<td>Blue</td>
<td>One Love - Innocent/Virgin</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>24</td>
<td>Various Artists</td>
<td>United - Hanso</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>25</td>
<td>Busted</td>
<td>Busted - Universal</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>26</td>
<td>Pink</td>
<td>Misssunadautohd - Arista</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>27</td>
<td>Carla Bruni</td>
<td>Quelque Un Dim It - Noise</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>4</td>
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<tr>
<td>28</td>
<td>Herbert Grönemeyer</td>
<td>Mersi - EMI</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
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<tr>
<td>29</td>
<td>T.A.T.U.</td>
<td>200 P Vaterweg/990 Km/H In The Wrong Lane - Interscope</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>30</td>
<td>Modern Talking</td>
<td>Universe - Hanan</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
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<tr>
<td>31</td>
<td>The Cardigans</td>
<td>Long Gone Before Daylight - Stockholm</td>
<td>ACHD.FLE.POL.BNL.GRN.SWA</td>
<td>11</td>
</tr>
<tr>
<td>Position</td>
<td>Artist</td>
<td>Song</td>
<td>Label</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------------------</td>
<td>-------------------------------</td>
<td>----------------------------</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Eminem</td>
<td>Lose Yourself</td>
<td>Capitol</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Nelly</td>
<td>Hot Boyz</td>
<td>Ruff Ryders</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>50 Cent</td>
<td>P.I.M.P.</td>
<td>Aftermath/Def Jam</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2 Chainz</td>
<td>Money Maker</td>
<td>Cash Money</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Chris Brown</td>
<td>Africa</td>
<td>Anonymous/Def Jam</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>2 Chainz</td>
<td>Yes, Yes, Yes</td>
<td>Cash Money</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Snoop Doggy Man</td>
<td>O'Shea</td>
<td>Doggy Style</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>50 Cent</td>
<td>Back Down</td>
<td>Interscope/Tha Premiership</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>2 Chainz</td>
<td>Outta Here</td>
<td>Cash Money</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>2 Chainz</td>
<td>Let It Go</td>
<td>Cash Money</td>
<td></td>
</tr>
</tbody>
</table>

**Week 19/03 Sales**

**Netherlands**

1. 50 Cent - Get Rich Or Die Tryin' (Interscope)
2. Eminem - Lose Yourself (Capitol)
3. Snoop Doggy Man - O'Shea (Doggy Style)
4. 2 Chainz - Yes, Yes, Yes (Cash Money)
5. 2 Chainz - Outta Here (Cash Money)
6. 2 Chainz - Let It Go (Cash Money)
7. 50 Cent - Back Down (Interscope/Tha Premiership)
8. 2 Chainz - Let It Go (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Outta Here (Cash Money)

**United Kingdom**

1. Eminem - Lose Yourself (Capitol)
2. Snoop Doggy Man - O'Shea (Doggy Style)
3. 2 Chainz - Yes, Yes, Yes (Cash Money)
4. 2 Chainz - Outta Here (Cash Money)
5. 2 Chainz - Let It Go (Cash Money)
6. 50 Cent - Back Down (Interscope/Tha Premiership)
7. Snoop Doggy Man - Let It Go (Doggy Style)
8. 2 Chainz - Outta Here (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Let It Go (Cash Money)

**Germany**

1. Snoop Doggy Man - O'Shea (Doggy Style)
2. 2 Chainz - Yes, Yes, Yes (Cash Money)
3. 2 Chainz - Outta Here (Cash Money)
4. 2 Chainz - Let It Go (Cash Money)
5. 50 Cent - Back Down (Interscope/Tha Premiership)
6. Snoop Doggy Man - Let It Go (Doggy Style)
7. 2 Chainz - Outta Here (Cash Money)
8. Snoop Doggy Man - Let It Go (Doggy Style)
9. 2 Chainz - Let It Go (Cash Money)
10. Snoop Doggy Man - Let It Go (Doggy Style)

**France**

1. 50 Cent - Get Rich Or Die Tryin' (Interscope)
2. Eminem - Lose Yourself (Capitol)
3. Snoop Doggy Man - O'Shea (Doggy Style)
4. 2 Chainz - Yes, Yes, Yes (Cash Money)
5. 2 Chainz - Outta Here (Cash Money)
6. 50 Cent - Back Down (Interscope/Tha Premiership)
7. Snoop Doggy Man - Let It Go (Doggy Style)
8. 2 Chainz - Outta Here (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Let It Go (Cash Money)

**Italy**

1. 50 Cent - Get Rich Or Die Tryin' (Interscope)
2. Eminem - Lose Yourself (Capitol)
3. Snoop Doggy Man - O'Shea (Doggy Style)
4. 2 Chainz - Yes, Yes, Yes (Cash Money)
5. 2 Chainz - Outta Here (Cash Money)
6. 50 Cent - Back Down (Interscope/Tha Premiership)
7. Snoop Doggy Man - Let It Go (Doggy Style)
8. 2 Chainz - Outta Here (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Let It Go (Cash Money)

**Spain**

1. 50 Cent - Get Rich Or Die Tryin' (Interscope)
2. Eminem - Lose Yourself (Capitol)
3. Snoop Doggy Man - O'Shea (Doggy Style)
4. 2 Chainz - Yes, Yes, Yes (Cash Money)
5. 2 Chainz - Outta Here (Cash Money)
6. 50 Cent - Back Down (Interscope/Tha Premiership)
7. Snoop Doggy Man - Let It Go (Doggy Style)
8. 2 Chainz - Outta Here (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Let It Go (Cash Money)

**Switzerland**

1. 50 Cent - Get Rich Or Die Tryin' (Interscope)
2. Eminem - Lose Yourself (Capitol)
3. Snoop Doggy Man - O'Shea (Doggy Style)
4. 2 Chainz - Yes, Yes, Yes (Cash Money)
5. 2 Chainz - Outta Here (Cash Money)
6. 50 Cent - Back Down (Interscope/Tha Premiership)
7. Snoop Doggy Man - Let It Go (Doggy Style)
8. 2 Chainz - Outta Here (Cash Money)
9. Snoop Doggy Man - Let It Go (Doggy Style)
10. 2 Chainz - Let It Go (Cash Money)
AIRBORNE
The pick of the week’s new singles by garbage Thomas

BOOMKAT
THE WRECKONING (Dream/Works)
Release date: April 14
BooKeat is a brother-sis
ter act made up of Ameri
cans Taryn and Kellin
Manning. The track starts
with single piano note
over an atmospheric, elec
tronic backing, before
Taryn Manning’s aggressive
vocals come in with the
opening line: “I came, I saw, I kicked
showcase Nordnes’ remarkable vocals
over a mid-tempo countryish back ing. The
her from her debut album
Hot Hush.—released on March 24—and
is one of the
more commercial cuts on the set, which
is a relatively jazzy affair. Starting off
with a piano and guitar intro, the
tune goes on to
cos. It’s not the normal type of song we
work. It’s less jazzy, more accessible than
would play, but we’re very excited to see if it
Skretting. “It’s not the normal type of song we
get the album’s
groove, hip hop beats
with the opening line: “I came, I saw, I kicked
song is a clever fusion of
tion of Finnish public broadcaster YLE. “The
same vein, while musically it is an intriguing
by YLEX, the Helsinki-based national CHR
station of Finnish public broadcaster YLE. “The
song is a clever fusion of
tion of Finnish public broadcaster YLE. “The
same vein, while musically it is an intriguing
by YLEX, the Helsinki-based national CHR
station of Finnish public broadcaster YLE. “The
song is a clever fusion of
Italian Benny Benassi ascends to number one on the post-Easter European Dance Trax chart, as his Satisfaction (Energy) moves up to the top spot from number three last week. As with many Italian tracks, Satisfaction is a high-flier in France and, as well as being number one in Hungary, is currently the biggest-seller dance record in Germany and is making inroads in the Netherlands.

Taking up the space behind Benassi, after jumping from number four to number two, is Room 5's Make Luv (Noise Traxx), which is the biggest gainer this week in terms of sales and stands at number 99 this week. As with many Italian tracks, Satisfaction is a high-flier in France and, as well as being number one in Hungary, is currently the biggest-seller dance record in Germany and is making inroads in the Netherlands.

Three tracks enter the top ten this week. Master Blaster's How Old R U (Clubland) rockets from number 18 to number five, only two months after the act's debut track Master Blaster's How Old R U (Clubland) peaked at number eight. The latter track is at number 26 this week, while the former is this week's biggest gainer. Meanwhile, signed jointly by Dr Dre and Eminem, US rapper 50 Cent jumps from 12 to number six on the chart with In Da Club (Interscope). Sleepers In Metropolis 3000 (Gang Go) by Anne Clark and Dana are making inroads in the Netherlands.

There are eight new entries to the top 100 this week. The highest of them, at number 47, is Dana's Excuse Me (Q Dance/DATB), based solely on chart entries in the Netherlands. Riding on the back of the current chhanga craze, five places below Dana we find Husan by Bhangra Knights Vs. Husan (Positiva). And at number 55 is another chart debut—DJ Robbi's Chishuwa (BMG). Although outside the top 40, look out for Belgian Jessy's Look @ Me Now (Oceanic), which is this biggest gainer this week in terms of sales and stands at number 99 this week.
AIRPLAY

POWER PLAYERS

Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

PICK OF THE WEEK
Skin
Trashed
(EMI)

"After being the lead vocalist in Skunk Anansie she has gone solo and with this has made a track laced with force and delicacy."

Angelo De Robertis
head of music
Radio 105/Italy

SUPPORTING PLAYLISTS

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/stocholm

Queens Of The Stone Age/Go With The Flow
Grand Tone Music/Become Whatever
Three Ultra Bimbo/Get There Fast
Queers Of The Stone Age/Go With The Flow
N.E.R.D./Things Are Getting Better
Luizia Mia/Power Of Music
Good Charlotte/Get Over You
Wayne Wonder/No Letting Go
Stephen Simmonds/For Father
Bad Cash/Guernsey/Dairy Days
Dallas Supernova/You Drive Me Crazy
Stapletones/Love Comes Easy
Ginuwine ft. Baby/He'll Never Love Again
Lemonator/Broken Record
The Raveonettes/Beat City
Horny/Good Gone Bad
Miss Universe/Fertilize
Darcy/Favourite Day
Skin/Trashed

DENMARK:
DR P3

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

Run DMC vs. Jack knife Lee/It's Tricky
Lemon Jelly/No Weather For Ducks
Shania Twain/Forever And For Always
Queen Latifah/Better Than The Rest
Pearl Jam/Thumbing My Way
Frankie J./Don't Want To Try
Sam Linn/The Spirit Is High
Lifehouse/Take Me Away
Geisha/Your Own TV-Set
Train/Calling All Angels
Troys/What Do You Do
Ashanti/Rock With U
Zouce/White Trash

IRELAND:
RTE 2FM

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

Feel Good Productions/Calling Out 4 All The People
Irene Grandi/Prima Di Partire Per Un Lungo Viaggio
The Dandy Warhols/We Used To Be Friends
Zero Assoluto/You Come To Me
Markschiedler Kunst/Fanoc
Sean Paul/Get Busy
Athlete/El Salvador
Ponjabi MC/Jogi
Lommy/Empires
Skin/Trashed

UK:
BBC RADIO 1

MUSIC DIRECTOR: WALTER SCHMICH
FORMAT: CHR
SERVICE AREA: BAVARIA
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.br-online.de/bayern3

Melanie C./On The Horizon
No Doubt/Running
TLC/Damaged

ITALY:
RADIO 105

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

Feel Good Productions/Calling Out 4 All The People
Irene Grandi/Prima Di Partire Per Un Lungo Viaggio
The Dandy Warhols/We Used To Be Friends
Zero Assoluto/You Come To Me
Markschiedler Kunst/Fanoc
Sean Paul/Get Busy
Athlete/El Salvador
Ponjabi MC/Jogi
Lommy/Empires
Skin/Trashed

SPAIN:
CADENA100

DIR. OF PROGRAMMING: JORDI CASOUVA
FORMAT: AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadenal00.es

Ben Harper/Diamonds On The Inside
Melon Diesel/Noufuego En El Piric
La Masala/Muchachos Esta Noche
Isla San Juan/Las Cosas Del Amor
Mendez/Fiesta (House Party)
Placebo/This Picture
Ricky Martin/Joseo
Amaral/Scat

NORWAY:
NRK P3

HEAD OF MUSIC POLICY: ALAN TIBOLLA
FORMAT: FULL-SERVICE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.105radio.it

Jacques Dutronc/Voulez-Vous
Eddy Mitchell/Sur La Route 66
Frédéric Lerner/Est Temps
Catrogra/Prendre Racine
Laurens Favre/Avec Des Ours

FRANCE:
RTL

HEAD OF MUSIC PROG.: ALAIN BECQ
FORMAT: AC
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.rtl.fr

Jacques Dutronc/Voulez-Vous
Eddy Mitchell/Sur La Route 66
Frédéric Lerner/Est Temps
Catrogra/Prendre Racine
Laurens Favre/Avec Des Ours

HOLLAND:
RADIO 538

MUSIC DIRECTORS: DAVE MINNEBOO & NIELS HOOGLAND
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: INDEPENDENT
www.radio538.nl

Snoop Dogg ft. Pharrell Williams/Beautiful
Justin Timberlake/Rock Your Body
Bad Candy/Spin Around
Di-Rect/She

IRELAND:
RTE 2FM

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

Feel Good Productions/Calling Out 4 All The People
Irene Grandi/Prima Di Partire Per Un Lungo Viaggio
The Dandy Warhols/We Used To Be Friends
Zero Assoluto/You Come To Me
Markschiedler Kunst/Fanoc
Sean Paul/Get Busy
Athlete/El Salvador
Ponjabi MC/Jogi
Lommy/Empires
Skin/Trashed
**MUSIČA & MEDIA**
*AmericanRadioHistory.Com*

**GERMANY**

**3FM**

**Playlist Additions:**
- New Videos:
  - Paulina Stalenburg - Music Director
  - Marcus Adam - Head of Music
  - Len Doens - Prog. Director
  - David Young - Channel Director

**TMF UK/Birmingham**

**Power Plays:**
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice

**NRJ SWEDEN/Stockholm**

**Power Plays:**
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice

**ITALY**

**ITALIA NETWORK/Modena**

**Power Plays:**
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice
- Girls Aloud - No Good Advice

**UK**

**AIRPLAY**

**Most Added**

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

**Justin Timberlake**

**Rock Your Body**

**Jive**

**Bon Jovi**

**All About Lovin’ You**

**MCA**

**Bon Jovi**

**Radiohead**

**There There**

**Parlophone**

**Kelly Rowland**

**Can’t Nobody**

**Columbia**

**DANIEL MITTIG**

**Y ко Другим Дорогам**

**DANCE**

**Playlist Additions:**
- Power Rotation:
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
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  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
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  - Atomic Kitten - Be With You
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  - Atomic Kitten - Be With You
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  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
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  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wanna
  - Atomic Kitten - Be With You
  - Jennifer Love Hewitt - Can I Go Now
  - Blue - U Make Me Wan...
Beautiful for about three months now,” he says. Her new single American Life (Maverick) and Christina Aguilera this week, with the Material place at number two with I’m With You (Arista). European Radio Top 50 chart with Come Undone Robbie Williams is enthusiastic. “It’s a fantastic song—I think it Happen this week. Andy Knight is particularly impressive move up the chart, from number 41 and Sugababes all holding the same positions as Shania Twain, Jennifer Lopez, Counting Crows swaps I really got into it—and we’ve been playing He says that Europe’s current top four are all big places to 33 on this week’s chart. Tracks which the station hasn’t gone with include Shania Twain’s new single Ka-Ching places to 41 on this week’s chart. Although the station also failed to make it to 20 with Rock Your Body (Jive). Arrow has just added the song, and it is the station’s Hit To 20 with Rock Your Body (Jive). Arrow is playing both the new radio stations and is to be found at number 30 3034 6 50 Cent/In Da Club (Interscope) moves 50 Cent/In Da Club (Interscope) moves

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 playlists or during specific daytime hours. Stations are weighted by market size and by the number of hours per week. 

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBBIE WILLIAMS/COME UNDONE (CHRYSLIS)</td>
<td>57</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Avril Lavigne/I’m With You (Arista)</td>
<td>63</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Madonna/America Life (Maverick/Warner Bros.)</td>
<td>2</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Christina Aguilera/Beautiful (RCA)</td>
<td>58</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Simply Red/Sunrise (Simplyred.com)</td>
<td>46</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Coldplay/Clocks (Parlophone)</td>
<td>49</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Celine Dion/I Drove All Night (Columbia)</td>
<td>45</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Shania Twain/Ka-Ching (Mercury)</td>
<td>35</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Jennifer Lopez &amp; LL Cool J/I’ve Got A Secret (EPIC)</td>
<td>36</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Counting Crows Ft. Vanessa Carlton/Light Your Fire Taxi (Geffen)</td>
<td>43</td>
<td>0</td>
<td></td>
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© VNU Business Media
Philharmonic Orchestra.

"This is part of something announced by EMI Recorded Music chairman/CEO Alain Levy a year ago as part of the successful O2 merger (pictured), the London-based chairman/CEO of EMI Recorded Music Continental Europe. "We're showing artists we're breaking into this new (digital) world; we're being pro-active, not passive."

The participating web retailers include HMV and Domusic in the UK, France's Fnac and Wanadoo; Karstadt, Komet, Konter and WOM in Germany; and Spanish site Los40. Also taking part are localised editions of the pan-European web portals operated by Microsoft's MSN, music TV channel MTV and Internet service provider Tiscali.

To discourage their subscribers from downloading illegally, the retailers will use online marketing to highlight new releases the moment they're available in digital format.

EMI's latest move means it has signed more than 60 licence agreements with third parties, including USsubscription-based services such as MusicNet, Real Digital, AOL, Time Warner's Road Runner, and Pressplay. De Buretel believes this European push is bigger and more varied than the similar move EMI made with nine US retailers last year. "Initially, there was a technical problem for digital music in the legal sense. Since then, EMI has been learning many lessons for (digital) Europe because Europe wasn't as ready as the US," he says. "But we implemented parallel new skills and people in each EMI country very fast, and we've all our territories pushing as many titles as possible. It's the only way to compete with (online) piracy.

Fergal Gara, EMI Continental Europe's VP of digital media, says the company intends to keep up the momentum. "We're not stopping here. It's one thing to achieve the launch; it's another to make sure the process continues." The participating retailers are using the digital platform supplied by UK digital service provider OD2, which digitises the songs licensed by the labels and operates the back technology for its retail clients selling the music via their branded Web sites.

"As a proportion, EMI easily has the largest share of the (digitised) songs we currently have, while the remainder is equally shared among Universal, BMG and Warner," says Paul Smith, OD2's UK managing director. He expects Sony Music Entertainment Europe to come on board soon.

Online music analyst Mark Mulligan welcomes EMI's latest initiative but argues that OD2 has been instrumental in enabling the major labels to go digital. "Most notably in the traditional music sector. OD2 has ended up as the only significant player by default and I think it'll remain the only player for a long time, for the market is still not mature enough for the labels to have done this on their own," he says.

by Jon Heasman

LONDON — UK regulator the Radio Authority says it is in "ongoing talks" with Jazz FM following complaints from listeners concerning the station's new musical direction under its new owners GMI Radio.

Under GMI's management, Jazz FM, which has regional FM stations in Greater London and Manchester (covering north-west England) and is also available nationally via the Freeview TV platform, has increased the amount of traditional jazz music on its afternoon and off-peak hours (M&M, December 28, 2002).

But more recently it has also moved the station's core daytime music format away from its previous US-inspired "smooth jazz" policy in favour of a music mix that includes more soul, pop-jazz and jazz standards. Comment on recent activity in recent days include Simply Red's Sunrise, Craig David feat. Sting's Rise And Fall and Nelly Furtado's I'm Like A Bird.

"The more time we've spent working with Jazz FM and done our research there, it appears the smooth jazz thing has had its day," explains dance music programmer Tim Simons (pictured). "It peaked a couple of years ago and has since splatted down into oblivion. Even the US is leaving it alone from now.

Simons describes the current changes, which are backed by an extensive marketing campaign featuring images of Stevie Wonder, Sade and Ella Fitzgerald, as "trying to play more music that people are familiar with, so they recognise what they hear when they tune in, rather than hearing a bland instrumental.

New shows introduced to the Jazz FM schedule recently include a late night weekday soul show with Tony Blackburn, and a new Saturday morning jazz chart show with Paul Gambaccini. Given that "to a lot of people jazz smooth jazz isn't jazz," Simons claims that GMI actually increased the amount of jazz music being aired on Jazz FM. "We're not playing very much more soul than was beforehand (under the previous management)," he says. "What we've done is swap a lot of the (smooth jazz) instrumentals for jazz standards like Nina Simone, Ella Fitzgerald, Frank Sinatra and Tony Bennett.

The Radio Authority (RA)'s head of programming and advertising, Martin Campbell, reports: "We've moved EMI's latest move means it has "at least half the music during day-time must sit well with the label jazz." It says the rest of the station's music output can be drawn from the genres of soul, blues and R&B. There is also an obligation to run a certain number of specialist shows.

Says Simons: "We've bought in more jazz, but it's all open interpretation, and that's part of the difficulty of programming this format—it's so difficult to keep the more vocal parts of the station's audience.

But we're programming it to the format the Radio Authority has laid down." Sample time: 102:2 Jazz FM/London (Nicky Home, 17:00-18:00, Tuesday April 22) Nina Simone/Soul A Little Feel spice of You Make Me Feel Like A Brand New Man)

Pete Prado & Rosemary Clooney/Sway Jimmy Ruffin/"Whenever I Feel Like A Fool"

Special Affects/Wakening Saffron/"Put A Spell On You"

Jackie Callum/"Can't Help Myself" Kenny G/"Girl From Ipanema"

Eruka Franklin/"Live A Little"

Putting an emphasis on soul during the AmericanRadioHistory.Com

"It's not the Army Life for Madonna"

Philippa Day

NEW MUSIC & MEDIA

NEWS

EMI continued from page 1

UK's Jazz FM's not-so-smooth move

Cambridge emphasises that "the (Jazz FM) format has always demanded as much soul as jazz— even the original British Jazz FM licence application didn't propose wall-to-wall jazz, it's just that a lot of people think that's what it ought to be. Putting an emphasis on soul during the day and jazz at night is not necessarily something that breaches the format.

Jazz FM's existing written format agreement with the RA requires them "at least half the music during day-time must sit well with the label jazz." It says the rest of the station's music output can be drawn from the genres of soul, blues and R&B. There is also an obligation to run a certain number of specialist shows. Says Simons: "We've bought in more jazz, but it's all open interpretation, and that's part of the difficulty of programming this format—it's so difficult to keep the more vocal parts of the station's audience.

But we're programming it to the format the Radio Authority has laid down."

The single is fairly representative of the whole album, with its mix of stripped-down production and electronic instrumentation. All the tracks on the album were written by Madonna—with three co-written with Mirwais Ahmadzai, the French-Afghan writer-producer with whom she worked on her last album, Music. The new album was produced by Madonna and Mirwais.

"She tends not to use people who other people are working with," says McGhie. "She wouldn't work with Timberland or The Neptunes. So it never sounds like anything else that's around. You can't say it's an 'electronic Britney' or it's like a 'rockier Christina Aguilera'. You are forced to have an opinion just on the music."

The uptempo, poppy Hollywood is as commercial as American Life and uses the combination of acoustic guitar and electronics featured elsewhere..."What song? A bloody upbeat number Nobody Knows Me is closer to the French electonica sound than any other cut on the set. There are also slower, more reflective tracks on the album, such as X-Static Process and Intervention."

continued from page 1
Nina Simone (1933-2003)

PARIS — Jazz singer Nina Simone—known as one of the great female vocalists of the 20th century—died at her home in the south of France at the age of 70 last week (April 21).

Born Eunice Wymon in North Carolina in 1933 and one of eight children, she studied piano at Juilliard School of Music in New York. In 1933, she moved to France, where she studied at the Robert Casadesus School of Music in Antibes. She then returned to the United States and studied at the Howard University School of Music in Washington, D.C., before moving to Paris in 1937. She trained with the famous contralto Marian Anderson and began making records in 1946.

Her first album, 1959's 'My Baby Just Cares For Me,' was recorded when she was only 26 years old. The album featured her rendition of George Gershwin's 'I Loves You, Porgy,' which became a classic. She also recorded 'Don't Let Me Be Misunderstood,' a song that has become an anthem of the civil rights movement.

In the '60s, her music expressed her feelings as a black woman fighting for civil rights. After the death of four children in a bombing of a black church in Alabama in 1963, Simone recorded her bitter anti-racist song 'Mississippi Goddam.' Other politically-motivated songs of that era she recorded included Kurt Weill's 'Pirate Jenny' and Old Jim Crow.

In true jazz tradition, Simone crafted her own versions of other people's songs, such as 'Screamin' Jay Hawkins' 'I Put A Spell On You' and the Bee Gees' 'To Love Somebody.' In 1987, her album 'My Baby Just Cares For Me' became a hit all over again after the track was featured in a TV commercial for Chanel.

Simone had a reputation for being a temperamental artist and would often miss concerts or fight with audiences, yet she was consistently revered and imitated by other singers.
### UNITED KINGDOM

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<td>Shyman Tymes/Ka-Ching</td>
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<td>Robbie Williams/Cassie/Unchained</td>
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<td>Shaggy/Strong Girl</td>
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<td>Atomic Kitten/His Name Is Garry Shandling</td>
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<td>Atomic Kitten/On The One (Stupid Mistake)</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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<td>MADONNA/AMERICAN LIFE</td>
<td>Warner/Reprise: 12</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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