M&M chart toppers this week

Eurochart Hot 100 Singles
60 CENT
In Da Club
(Interscope)

European Top 100 Albums
MADONNA
American Life
(Maverick/Warner Bros.)

European Radio Top 50
ROBBIE WILLIAMS
Come Undone
(Chrysalis)

European Dance Traxx
ROOM 5 FEAT. OLIVER C
Make Love
(Noisetraxx)

Inside M&M this week

POWER BREAKFASTS
A winning breakfast show can have a huge impact on workday results and "bullet-proof" a station's ratings. Radio guru Phil Dowse pinpoints his winning strategy.

NEW START FOR FINNISH ACT
Finnish rockers The Rasmus had been plying their trade for years, but a switch of labels has seen new product storm their local charts and a new licensing deal is set to take them into Germany and beyond.

BELGIAN ANTI-PIRACY DRIVE
As a 8% slide in the country's record sales is announced, Belgian radio and TV operator VMM has launched a new campaign aimed at persuading consumers to stop downloading music illegally.

French radio/label code of practice heralds new era
by Emmanuel Legrand

PARIS — Heralding a new era of cooperation between the two sectors, a compromise agreement marking the advent of the long-awaited "code of good practices" between the French music and radio industries was signed by most parties on May 5.

The agreement, which establishes a framework defining the relationship between the two sectors, has been 18 months in the making—via a commission representing both industries and chaired by Eric Baptiste (pictured), secretary general of global rights body CISAC and under the aegis of the ministry of culture and communication.

It covers two main areas: it sets up principles regarding musical diversity; and it outlines general guidelines governing the relationship between radio stations and labels (see box, page 17). The agreement asserts that while programmers are free to programme as they see fit, it says that radio formats' diversity "should not only be preserved but encouraged", and puts radio's music programming under intense scrutiny. It continued on page 17

HIM strike gold with Love Metal
by Jonathan Mander

HELSINKI — Finnish rock act HIM appear to have hit the jackpot with their new album which, somewhat bizarrely, spearheads a genre the band themselves invented.

Released Europe-wide on April 11, Love Metal went straight into the European Top 100 Albums chart at number eight, after going in at number one in Finland and Germany, number 11 in Sweden, and at 55 in the continued on page 17

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Digital age officially dawns for UK radio
by Jon Heasman

LONDON — The UK's radio industry has entered a new chapter in its history with the publication of the first official figures for radio stations that can only be heard via digital platforms.

Drama and comedy station Onedrive Radio, Smash Hits Radio (CHR) and Kerrang! (modern rock)—which are available only through digital (DAB) radio or via TV on the Sky and Freeview platforms—have recorded weekly reaches of 771,000 (Kerrang!), 759,000 (Smash Hits) and 50,000 (Onedrive). 18.6% of adults surveyed say they regularly listen to radio services via their TV sets.

The digital figures were contained in Rajar's official radio ratings figures covering January-March 2003. Rajar also published for the first time UK audience figures for the BBC World Service—which, although previously available on shortwave, has received a major boost to its domestic coverage through the new digital platforms—and national figures for London stations Kiss 100 and Jazz FM, which can now be accessed by the rest of the country, again via digital platforms.

EMAP Performance chief executive Tim Schoonmaker (pictured), whose company runs the Kerrang!, Smash Hits and Kiss digital services, says: "There is now a substantial commercial radio audience for digital radio services, kick-started by EMAP's brands, cross-promotion and distribution on services such as Freeview. Television birthed the digital radio star."

Back in the world of terrestrial AM and FM radio, it wasn't a great quarter for music radio stations, with the continued on page 17
Eurocast looks for a French window

by Lisa Pasold

PARIS - Paris dance station Voltage FM is being eyed up by German company Eurocast, a grouping of five radio station operators in Germany, including R2 Berlin and Hit Radio FFH in Hesse. The group is not currently present in France, but it does have foreign investments in the Czech Republic, Poland and the UK. Until recently it was also present in Austria, though last month the company sold its shares in NRJ Vienna. That sale is being seen as a way of financing the group’s move into the French market.

Currently waiting for a hearing with French broadcasting regulator the CSA in order to present its case for being able to own Voltage, Eurocast CEO and founder Richard Poelmann is optimistic about the deal. Poelmann emphasises his group’s European-minded set and expertise, which he feels will win it the chance to curtail French legislation.

“The French market is extremely attractive for radio,” says Poelmann. “There are much higher market shares here than in other European countries.”

Poelmann is vague at this stage about the group’s plans for Voltage, other than bringing in a more developed version of its current dance format. A possible programming shift appears unlikely, as Poelmann has stated that the station appears relatively well-positioned in the market. At the moment, Voltage is Eurocast’s only French bid, with no other French stations currently in the group’s sights.

TV sell-off to spread Chrysalis’ radio wings?

by Jon Heasman

LONDON — The Chrysalis Group has admitted that it is selling its TV production company with a view to making more radio acquisitions in the UK’s post-Communications Bill media environment.

The publicly quoted media group, which has interests in music and book publishing as well as broadcasting, is currently in negotiations to sell Chrysalis TV to a consortium led by a trio of executives who formerly worked for UK commercial radio network TVT.

Unveiling the company’s best-ever interim results at a press conference on May 6, chief executive Richard Hunfford (pictured) said that it made sense for Chrysalis to put more focus on areas such as radio, where it is performing the average industry growth, and that the sale of Chrysalis TV without new acquisitions would leave the company’s balance sheet “ungauged”.

He also emphasised that the UK’s other big radio groups, which are operating mainly heritage stations, needed the benefits of consolidation more than Chrysalis Radio. “Our portfolio of stations is still relatively immaterial in terms of reaching full advertising and audience potential,” he said. “A merger of the sort envisaged would drive to the next level of earnings growth.”

Chrysalis Group’s pre-tax profits for the half-year ending February 28 were up to £9.03 million (euros 12.85 million), up to £9.03 million (euros 12.85 million), up from £3.3 million in 2002 to £9.03 million (euros 12.85 million). Turnover for the period increased by 10.3% to £25.5 million.

Chrysalis Radio’s operating profits increased from £3.3 million in 2002 to £3.3 million in 2003, with like-for-like radio revenues up by 17.5%. Chrysalis purchased London news/talk broadcaster LBC for £25.5 million in September 2002, and Chrysalis Radio chief executive Phil Riley doesn’t expect that operation to be profitable for three years.

Operating profits at the company’s music/chrysalis operations — including music publishing, retailing and record label Echo — were also up, from £1.4 million in the equivalent period last year to £1.7 million. Turnover for music jumped 10.6% to £40 million. Echo made £200,000 in pre-tax operating profits, compared with a loss last year, according to finance director Nigel Butterfield. Chrysalis Group chairman Chris Wright claimed that it is Echo’s independence that has enabled it to make profit at a time when the majors are losing money. “I have predicted this for some time, that the majors’ chickens are coming home to roost,” he said. “We know [free] downloading of music is a problem, but people are still buying music. Yet the majors are all in disarray.”

The one blackspot for Chrysalis was the performance of its books division, which has moved into the red to the tune of £2.6 million, although this is currently undergoing a major structural review. It has been announced that one of the company’s “cultural exception” in a rather poor light.
VMM launches anti-piracy drive

by Marc Maes

BRUSSELS — Radio stations and TV operations owned by Vlaamse Media Maatschappij (VMM) have launched a campaign to persuade music consumers to stop downloading music illegally.

Details of the campaign were announced on May 2 by VMM under the banner "Just because you can, doesn't mean you should". It is being backed by the Belgian IFPI office, local collection society SABAM, and BERA, the Belgian retail association.

The announcement was made in tandem with news that Belgium’s record sales fell 7.8% in value and an 8.0% fall in unit sales compared with 2001.

"The idea came [to us] some time ago," says Jo Nachtergaele, MD of VMM-owned JIM-TV, "mainly because we felt the existing claims were too soft. Copy Music logo, was pointing the finger too much at our audience."

After meetings with record companies and retailers, VMM decided to provide airtime for the campaign on VMM’s Q-Music and TopRadio and TV. The proposal includes a video produced by the Belgian IFPI and featuring

ing BMI Ariaola Belgium MD Bart Brusselers. The campaign is costing around euros 125,000 to air. VMM’s radio stations can play an important part in the fight against Internet piracy, believes VMM Radio director Bert Goenen (picture). "I'm convinced that although we [aim at] the 18-to-44-year-old audience, Q Music can do its bit to persuade people not to copy music. Downloading isn't the preserve of 13-year olds." Goenen adds that the 32-station TOP TV network will also carry the campaign until May 31, the date its network agreement with VMM terminates.

IFPI Belgium director Marcel Hymens says he is "delighted" with the campaign as it combines retail and media, adding that he greatly appreciates the free media budget. Negotiations were being held to persuade the Flemish public broadcaster VRT and Belgium’s French-speaking RTBF to air the campaign to join the campaign, he said.

Meanwhile, also on May 2, the Belgian government surprised many with its decision to accept a levy of 12 cents on every blank CD disc sold. While he said it was merely a "drop in the ocean", the IFPI’s Hymens said the move was a step in the right direction.

RDP staff fear public radio purge

by Chris Graeme

LISBON — Staff at Portugal’s public radio broadcaster RDP claim they are living in an atmosphere of “fear, insecurity and uncertainty” as the government prepares to axe a further 100 jobs.

Since last spring one third of RDP’s workforce — representing 210 people — has been shown the door as part of the government’s plan to merge the corpora-

tion with public TV broadcaster RTP.

“What we are effectively seeing is a purge of radio professionals with years of experience in the business, while others come in from outside with little or no experience in the industry,” says Maria Clara of broadcasting trade union CT.

“At the moment 210 people have left which we’re happy with, but the ideal would be around 300 staff from a total of 750,” says RDP administrator Luis Marques.

The CT is also complaining that being coordinated to television, with TV journalists able to make radio programmes, but not the other way round. RDP accountants reported on May 5 that the cost of terminating its staff contracts and other costs, such as severance payments, will amount to RDP euros 18 million in total.

MP3.com Europe in rebranding move

by Juliana Koranteng

LONDON — MP3.com Europe, the London-based pan-European online music service, is to be relaunched in order to give it a global brand image in line with its US sister company MP3.com.

A subsidiary of Vivendi Universal’s VU Net division, based in Paris, MP3.com Europe’s revamp is the most radical since its launch in November 2001.

“By having the same logo, colours and look as its US counterpart, MP3.com Europe will be able to improve its service for sponsorship partners, which to date have been mostly global brands such as Sony Music Entertainment, Columbia TriStar, Pioneer and Motorola, more effectively,” says Leanne Sharman, vice president of sales and marketing, London.

But she adds the content of the Web portal’s six national-language editions (for the UK, the Netherlands, Germany, France, Italy and Spain) won’t change.

Sharman says the move to streamlining the US and European sites comes at a time when MP3.com Europe has seen the number of registered users jump to 8 million in May.

Moreover, to improve the targeted reach among the registered users accessing the 1.7 million tracks available for listening on MP3.com Europe, the company has linked up with Scottish search-engine outfit Ambergreen, which has been briefed to ensure that whenever consumers look for a European music site on the Internet, Music Europe is high in the listings.

The news comes shortly after the recent departure of CEO Chris Montgomery, who was now stepping into his next career move.

Asked whether Montgomery’s departure led to the changes, Sharman insists that they were part of his vision and that it was business as usual.

Music store fails to block BMG/FRS promotion

HILVERSUM — Dutch music retailer Music Store has lost a summary court proceeding to block BMG Netherlands from releasing Idols finalist Jim’s first single exclusively to competing chain Free Record Shops (FRS). For the three euros and two Mars chocolate wrapper barcodes, the single, Tell Her, will be available in FRS shops exclusively for one week. After that period BMG will also supply other retailers. Music Store director Rick Guurink claims this will harm the image of his stores, but according to BMG MD Rob Schouw the market situation leaves him no other option than to go for such specific cross promotions.

The track features in a new Mars bar TV promotion campaign.

BRUNSWICK, BRANDENBURG PUBLIC BROADCASTERS MERGE

BERLIN — Germany’s public broadcasters for Berlin (SBF) and Brandenburg (ORB) have merged to create a new public broadcaster, RBB (Rundfunk Berlin Brandenburg) SFB (Sender Freies Berlin), or “Radio Free Berlin” (RBB) was originally set up in 1953 during the Cold War. The two small, financially challenged broadcasters ran eight radio stations — three of them jointly — and two TV stations. The new authority, under Germany’s first female director-general, Dagmar Reim (pictured), will combine ORB and SFB’s cultural stations, but stations such as Fritz and Radio Eins will remain unchanged.

SPAIN’S LABEL BODY GETS NEW PRESIDENT

MADRID — Antonio Guisasola has been elected president of Spain’s IFPI affiliate, the organisation’s management committee. He replaces Carlos Grande, who had held the post since 1975. Guisasola had been director of the body’s, Spain’s IFPI affiliate, since September 2002, and prior to that had been AFYVE’s deputy regional director of intellectual property. Guisasola said his priority would be to form a consensus against the “brutal growth” of piracy, which has seen Spain become the second worst affected country in Europe.

MOVING CHAIRS

LONDON — The UK’s Capital Radio Group has appointed Chris Bennett as group commercial director, which brings in a business director to drive commercial opportunities and revenues across new formats and digital technologies. Bennett has worked for Capital for the past 10 years, the last three as director of national sales.

RDP (see story, this page) can be heard 24 hours a day via satellite in Europe, North Africa, and the Mediterranean, via shortwave in seven world regions, and via RealAudio live feeds here on its official Web site. There are separate pages devoted to each of its regional stations that provide basic programming and technical information. Another section covers digital radio, and Internet radio is given own page catering to live and archived programmes. The site could be improved: the navigation can be confusingly circular, and a few of the internal links don’t work. Clicking on the national flag brings up a selection of links to playlist of interest and the arts, in keeping with RDP’s stated goal of keeping Portugal’s language and culture alive.

Chris Marlove
Bullet-proofing at breakfast

Radio consultant Phil Dowse, who is now working in Europe after a successful career in Australia, explains why—more than ever—great breakfast shows are important to “bullet-proof” music radio stations in the ratings, and outlines how “thinking primal” can help radio’s approach to mornings.

In these competitive times for radio, an increasing number of station managers and programmers talk to me about designing a strategy that will “bullet-proof” their radio stations. They are all rightly concerned about uncertain futures with new licences, consolidation, the teaching of talent and a blurring of musical points of difference due to increased competition. If you are a market leader how do you stay there and maintain the higher ground? If you’re not, is there something that can be done to tip your station to success?

Is music the answer? Well yes, and an excellent music mix is important, but even stations with big musical heritage, points of difference and great execution are not bullet-proof. If music alone is your biggest asset or your one and only really positive brand attribute, you are vulnerable. You are not bullet-proof because a new competitor could open up a gap and clone your music or in some way, “out-music” you. If they achieved this and if they also possessed one more “standing out” attribute they could, very conceivably, beat you.

With format finders, perceptual studies, auditorium tests, call out and other great musical tools, our programmers and music directors/managers have an exceptionally strong arsenal at their disposal. The only problem is that so does the other guy.

Sure, some stations gain advantages thanks to a larger budget or through the quality of their people, whether it be their ability to read and action the research or simply in the way they craft their particular radio stations. Again the question must be asked, is this really an ongoing competitive advantage or not?

What is bullet-proofing?

It is the simple art of giving your current and potential new listeners some outstanding “essential” that they really desire, or that you think they will desire, that your opposition will have difficulty in duplicating. Start by looking at the “4 M’s”:

- Playing the best music for your target
- Designing a strategic marketing plan and highly-flexible tactics that drive the strategy
- Making sure that you and your product is memorable. After all, you do need to get the credit for all your hard work.

The fourth “M” is for morning radio.

A winning breakfast show is a highly desirable commodity. It is the engine room of the radio station that drives cume/listeners into the station, can impact hugely on your workday results and can seriously grow your brand.

This is because great breakfast shows can deliver a broader age demographic to your station than your music position would indicate is possible. For instance, a station targeting 25-34 females can not only dominate that demo, it can also win 35-44 females, and also drive the all important “Listened Yesterday” scores, all due to the impact of the even listeners who are not passionate about the station’s music will be drawn in, as they become attached to one or more of the characters or features that make up the breakfast show.

So, how do you build that station armour that will bullet-proof you against attack? After working with breakfast shows for around 20 years you notice a pattern developing, and a number of critical rules that need to be embraced:

Bullet-proof breakfasts

- Before you do anything, monitor the opposition. Find out what is missing in the market. Are there any obvious holes available that fit with the predisposition of your radio station?
- Recognise that any great breakfast show takes time to mature, so make sure you do your research and have some obvious “insurance” to build your show around that person.
- “Maximum music” breakfast shows don’t win, nor do shows whose major point of difference is only thatthey are local. Being local and playing the right music for listeners is obviously important, but alone, they are not enough.
- Entertainment is the key ingredient, yet even a show that is in its infancy can have seriously good entertainment every 15 minutes.
- You must have good role definition within your on air team. If they don’t know their roles or responsibilities, the audience won’t buy in.
- A great breakfast show can and should be multi-dimensional. Fun and quotable are the number one ingredients, but other emotions are also important. It really is the “make them laugh, make them cry” approach.

Use all the resources available to you. Record off the TV and edit for breakfast, listen and swipe ideas off the Internet—many great stations stream. Use your greatest and cheapest source of entertainment—your listeners. Make them stars and build lists of talented listeners, and use them over and over again.

- Find a producer or someone who can answer the phones at breakfast to prep your callers. Embrace the idea of having “insurance” callers—the killer calls that are going to need to hit the spot. Record these the previous day, just in case you don’t get a lot of calls on the morning.

Even listeners who are not passionate about the station’s music will be drawn in, as they become attached to one or more of the characters or features that make up the breakfast show.

- Include a benchmark (regular feature) every half-hour between 07.00 and 09.00. And once you settle on benchmarks, keep them and become famous for them.
- Listen to your breakfast show and offer good, consistent feedback. Focus on one issue per aircheck meeting.
- Preparation is everything for breakfast. Encourage your team to have a post-show meeting every day to prepare for the following day, and once a week, a medium-term planning session is also invaluable.

Making great breakfast radio does bullet-proof your station, and having the great on-air product is the major challenge. There is one final hurdle to negotiate, however, in order to attain breakfast radio immortality, and that is to distinguish between thinking local or topical and thinking “primal”.

Thinking primal

In 2003, your breakfast show needs to stand out and be talked about. Being local and topical won’t do it but if you weave “primal themes” through each show and occasionally “spike” the show with a major “primal stunt”, you won’t believe how quickly new listeners will converge on your station.

Here are some primal themes for you, and frankly these are the only broad themes that listeners care about.

- Sex
- Crime
- Gossip
- Waist line (for females)
- Sport (for males)

It is this kind of thinking that led to incredibly successful “primal” radio campaigns such as The Fugitive, Two Strangers and a Wedding and The Lie Detector. How does your station score on the Primal Scale?

What did your breakfast show do today that is being quoted in the workplace in your market?

Act Primal, own it, be famous for it...and then you are bullet-proof...

“Frankly these are the only broad themes that listeners care about…”

—Phil Dowse

Phil Dowse is the CEO of ESPi, an international entertainment and radio consultancy working in the UK, Europe and Australia.

Previously, as a programme director for the Austereo radio group in Australia, he has been awarded both “Strategist of the Year”, “Programme Director of the Year” awards and was the only non-Australian to serve on the radio consultant’s panel. Two of Phil’s stations were the innovators of promotions such as the Lie Detector, The Love Triangle and The Fugitive. You can contact Phil by email on phildowse@espmediia.com or direct on (+44)(0)7811961166 and arrange a free assessment of your breakfast show.
The Rasmus come alive with Dead Letters

by Jonathan Mander

It appears a small matter of changing record labels has done wonders for Finnish rock act The Rasmus, both reinvigorating their popularity at home and launching their international career.

The Rasmus signed to Swedish Playground Music, 2001's Into and the latest album Dead Letters—released in Finland on February 28—both hit number one in the Finnish album charts. And the lead-off singles for both albums, F.F.P.Falling and In The Shadows respectively, have reached number one in the singles charts.

The local picture may be a sign of things to come, as Playground Music has just signed a licensing deal for The Rasmus with Universal Music Germany's Motor/Urban/DefJam group for the world outside of Scandinavia, Iceland, the Baltic States, Italy and Russia.

"This is a huge step for The Rasmus," says Lars Tengroth, A&R manager at Playground Music. "It's a great chance to reach a big international audience and give them a well deserved breakthrough in Europe, starting in Germany."

At the same time the act has been taken on for the GSA territories by the Marek Lieberg Konzertagentur booking agency, who have already arranged for them to play the two premier German summer festivals, Rock In Park and Rock Am Ring.

"When we signed the band it was clearly time to find audiences outside Finland," says Tengroth. "The band took it as a big challenge, and it has made them better."

In fact, live shows play a large role in the act's popularity. Recent heavy touring and promotion in the rest of Scandinavia pre-dated In The Shadows peaking in the Swedish singles charts at number four, while Dead Letters—released in Sweden on March 25—reached number six in the Swedish album charts.

"Playing live is one of the band's main strengths, and one of the reasons I signed them," says Tengroth. "Gigs are the best way to break them."

Despite the band members being only 23-24 years old, they are already old hands, having embarked on their recording careers at the ages of around 15. "They're very experienced," notes Tengroth. "They've worked with two record companies, played hundreds of gigs and they know the business. They'll be able to handle success when it comes."

Dead Letters, like Into, is produced by Swedes Michael Lindström and Martin Hansen and continues the move away from the jolly, nervous funk of earlier works towards a more mature sound. The strong melodies are still there, but they are emphasised by the big-sounding, Bon Jovi-style rock. The new album also reveals a darker edge to the act.

Expects lead singer Lauri Ylönen: "We've spent a lot of time away on tour over the years and relationships easily suffer during that time. Those feelings are reflected in the lyrics, which are like personal letters to friends."

Compared to the brighter, poppier Into, Ylönen believes the new album represents the band's best side: "The differences between our live shows and our recordings are now fewer," he says. "Radio hasn't been put off by the darker tones. Both In The Shadows and the second single In My Life—released April 25 in Finland—made it onto the list of public broadcaster YLE's national CHR station YLEX."

"Even though Dead Letters rocks more than previous material, these songs continue the development from Liquid [the previous single with Warner], and really highlight the group's exceptional songwriting talent," says YLEX's head of music Heikki Hilamaa.

After Scandinavia, the album will be released in Russia, Italy and Germany to follow later in the summer. Thanks to earlier tours and showcases, The Rasmus already have a following in Germany and intend to play there more before Dead Letters is released.

Ylönen makes it clear that The Rasmus prefer to introduce themselves in new territories in person.

"We want to take it slowly, one region at a time, since we prefer doing promo in person, and showing people our strongest side, which is playing live," he says.

Zucchero gets religion in Maná's love revolution

by Mark Worden

Warner Music Mexico's Grammy-winning act Maná have enjoyed plenty of international success since their 1987 recording debut, but non-Spanish Europe is proving to be a stimulating challenge.

The raunchy, romantic rock quartet's latest album, Resolución De Amor, was given a simultaneous release in Latin America and Spain in October, and has already been issued in Germany, while a special version has been prepared for the Italian market, where it comes out on May 18.

This contains an additional track and single, Eres Mi Religion (trans. You Are My Religion), a powerful ballad featuring a duet with Zucchero. In exchange for his services, the Universal Music Italy blues'n'soul man got Maná to duet on the Spanish version of his 2001 hit single Baila, which was included in last month's special Latin American re-packaging of the album from which it came, Shake.

The Eres Mi Religion experiment has been such that Warner are also considering releasing this version of Resolución De Amor in France and Scandinavia.

Jon Uren, Warner Music Europe's senior director of A&R, says that the album's Spanish and German release has already produced combined European sales of 250,000 copies, but is confident that "it will also chart in Italy and that it can be worked in at least a dozen European territories."

The band's introductory compilation, Grandes, made the Italian top 20 following its late 2001 release.

Says Warner Music Italy president Massimo Giuliano: "This produced sales of 70,000, thanks to appearances on Italian TV and at last summer's Heinekin Jammin' Festival. When Resolución De Amor was released in October we decided to wait until January, as we felt there was still some mileage in Grandes. Then the Zucchero duet idea came up and we decided to delay until May. We're currently hoping that the band will be able to duet with Zucchero at the Pavarotti And Friends charity concert in Modena on May 27, in addition to touring in autumn. The aim in Italy is to go platinum with the album, he says."

"Even though Dead Letters rocks more than previous material, these songs continue the development from Liquid [the previous single with Warner], and really highlight the group's exceptional songwriting talent," says YLEX's head of music Heikki Hilamaa.

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Ylönen makes it clear that The Rasmus prefer to introduce themselves in new territories in person.

"We want to take it slowly, one region at a time, since we prefer doing promo in person, and showing people our strongest side, which is playing live," he says.

Great guys and great musicians, and they really hit it off with Zucchero. I mean I've worked with him for years, but the chemistry in the studio was fantastic." The Italian airdate for Eres Mi Religion was April 18, with a commercial release date of May 2.

Two national networks in particular have been afforded the track high rotation, namely Radio Dimensione Suono in Rome and RTL 102.5 Hit Radio in Milan. RTL's programme director Luca Viscardi is also a fan of the reciprocal deal: "It's clearly of mutual benefit. Maná are essentially a rock outfit, but they are sufficiently melodic to appeal to Italian audiences and I'm sure Zucchero is likewise the right mix for South America. Musically, Italy and Latin America have a natural affinity."

The massive South American sales for Laura Pausini and Eros Ramazzotti would confirm this. As for bringing Latin American artists to Europe, Warner's Massimo Giuliano is convinced that the mission is still alive.

"Previously you would see more dance-oriented acts like Ricky Martin, Paula Rubio and Enrique Iglesias," he says. "Maná are clearly different and I think this type of Latin music has a future in Europe." He also thinks that the duet concept has great potential as a promotional tool: "We've been doing it for a lot of this of late. In the last year we've had Anggun guest on Piero Pehi's hit single, L'Amore, and we've also had the likes of Laura Pausini, Eros and Zucchero duet with Spanish artists like Pedro Deluca and Dante Thomas. Well-chosen duets can provide prestige to both acts in the respective territories. And now that we live and work in a united Europe, I find that artists are more willing to give it a shot."
**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>WEEK 21/03</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABELS</th>
<th>COUNTRY CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In Da Club</td>
<td>A.C. &amp; D.</td>
<td>DREY FL / FOCOM / ENGLAND / N. AMERICA / N. AMERICA</td>
<td>A.C. &amp; D.</td>
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<td>American Life</td>
<td>Madonna &amp; Maverick</td>
<td>BROS / Warner Bros / Televish</td>
<td>A.D.</td>
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<td>Ma Liberté De Penser</td>
<td>Florent Pagny</td>
<td>Mercury</td>
<td>F.L.A.</td>
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<td>4</td>
<td>Loneliness</td>
<td>TonicFire</td>
<td>Def Jam / Gado Crying / Sony TV / Universal</td>
<td>A.D.</td>
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<tr>
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<td>Ka-Ching</td>
<td>Shania Twain</td>
<td>RCA / Universal / Sony</td>
<td>A.D.</td>
</tr>
<tr>
<td>6</td>
<td>Who Do U Love?</td>
<td>Christina Aguilera</td>
<td>RCA / Universal / Warner Bros</td>
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<tr>
<td>7</td>
<td>U Make Me Wanna</td>
<td>Boyz II Men</td>
<td>Sony BMG / Warner Bros / Interscope</td>
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</tr>
<tr>
<td>8</td>
<td>X Gon’ Give It To Ya</td>
<td>DMX</td>
<td>Def Jam / Epic / Universal</td>
<td>A.D.</td>
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<td>Mosaic</td>
<td>Marilyn Manson</td>
<td>Interscope / Reprise</td>
<td>A.D.</td>
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<tr>
<td>10</td>
<td>Come With Me</td>
<td>All That�S Left</td>
<td>Epic / Blue Obsession / Warner Bros</td>
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<tr>
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<td>Hey Sexy Lady</td>
<td>Junior Senior</td>
<td>Atlantic / Sony / Warner Bros</td>
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<td>12</td>
<td>Don’t Let Go</td>
<td>Diddy</td>
<td>Epic / Sony ATV / Universal</td>
<td>A.D.</td>
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<tr>
<td>13</td>
<td>My Baby</td>
<td>Jam Hot</td>
<td>Motown / Epic</td>
<td>A.D.</td>
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<tr>
<td>14</td>
<td>All The Things She Said</td>
<td>The Proclaimers &amp; A-Ha</td>
<td>Interscope / BMG / Apple / Polydor / Universal</td>
<td>A.D.</td>
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<tr>
<td>15</td>
<td>Will You Rock You</td>
<td>Queen</td>
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<td>J’En Ai Marre!</td>
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<td>Mary J Blige</td>
<td>Epic / Sony ATV / Universal</td>
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<td>Take Me I Love You</td>
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<td>K-Rino</td>
<td>Universal / Jive</td>
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<td>Zap</td>
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<td>Zap</td>
<td>Epic / Sony ATV / Universal</td>
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<td>Zap</td>
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<td>A.D.</td>
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<td>Zap</td>
<td>Epic / Sony ATV / Universal</td>
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</tr>
<tr>
<td>33</td>
<td>I’m Not The Only One</td>
<td>Zap</td>
<td>Epic / Sony ATV / Universal</td>
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**SALES TRACKER**

## European Top 100 Albums

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<tr>
<th>WEEK 21/03</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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<td><strong>SALES BREAKER</strong></td>
<td><strong>ANZAC</strong></td>
<td><strong>Take Her To Church</strong></td>
<td><strong>UK,IRL,IRE</strong></td>
<td><strong>EMI</strong></td>
<td><strong>UK,IRL,IRE</strong></td>
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<td><strong>ANZAC</strong></td>
<td><strong>Lchair</strong></td>
<td><strong>UK,IRL,IRE</strong></td>
<td><strong>EMI</strong></td>
<td><strong>UK,IRL,IRE</strong></td>
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<td>7</td>
<td><strong>Evanscence</strong></td>
<td><strong>Fallen</strong></td>
<td><strong>CH,DL,FR,UK</strong></td>
<td><strong>EMI</strong></td>
<td><strong>CH,DL,FR,UK</strong></td>
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<tr>
<td>8</td>
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<td><strong>Homer</strong></td>
<td><strong>CH,DL,FR,</strong></td>
<td><strong>Phil Lynott</strong></td>
<td><strong>CH,DL,FR,</strong></td>
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<td>9</td>
<td><strong>Alexander</strong></td>
<td><strong>Take Your Chance</strong></td>
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<td><strong>DMG</strong></td>
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<td>10</td>
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<td><strong>A Rush Of Blood To The Head</strong></td>
<td><strong>ARCL,FR,UK,IRE</strong></td>
<td><strong>Parlophone</strong></td>
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<td><strong>Let Go</strong></td>
<td><strong>ARCL,FR,UK,IRE</strong></td>
<td><strong>Arista</strong></td>
<td><strong>ARCL,FR,UK,IRE</strong></td>
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<td>12</td>
<td><strong>Fleetwood Mac</strong></td>
<td><strong>Say You Will</strong></td>
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<td><strong>R$</strong></td>
<td><strong>R$</strong></td>
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<td>13</td>
<td><strong>50 Cent</strong></td>
<td><strong>Get Rich Or Die Tryin'</strong></td>
<td><strong>Interscope</strong></td>
<td><strong>Interscope</strong></td>
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<td><strong>EMI</strong></td>
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<td><strong>Love Metal</strong></td>
<td><strong>Sire</strong></td>
<td><strong>Sire</strong></td>
<td><strong>Sire</strong></td>
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<td><strong>Florent Pagny</strong></td>
<td><strong>Ailleurs Land</strong></td>
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<td><strong>Interscope</strong></td>
<td><strong>Interscope</strong></td>
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<td><strong>Universal</strong></td>
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<td>19</td>
<td><strong>Placebo</strong></td>
<td><strong>Sleeping With Ghosts</strong></td>
<td><strong>Hut/Virgin</strong></td>
<td><strong>Hut/Virgin</strong></td>
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<tr>
<td>20</td>
<td><strong>Wolfgang</strong></td>
<td><strong>Casting Shadows - Strange Way</strong></td>
<td><strong>CHR</strong></td>
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<td>21</td>
<td><strong>Pink Floyd</strong></td>
<td><strong>The Dark Side Of The Moon</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>Atlantic</strong></td>
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<td>22</td>
<td><strong>Shania Twain</strong></td>
<td><strong>Up!</strong></td>
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<td><strong>Mercury</strong></td>
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<td>23</td>
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<td><strong>RCA</strong></td>
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<td><strong>RCA</strong></td>
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<td>24</td>
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<td><strong>Edel</strong></td>
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<td>25</td>
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<td><strong>The Trouble With Being Myself</strong></td>
<td><strong>Epic</strong></td>
<td><strong>Epic</strong></td>
<td><strong>Epic</strong></td>
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<tr>
<td>26</td>
<td><strong>David Sneddon</strong></td>
<td><strong>Seven Years - Ten Weeks</strong></td>
<td><strong>Mercury</strong></td>
<td><strong>Mercury</strong></td>
<td><strong>Mercury</strong></td>
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<tr>
<td>27</td>
<td><strong>Carla Bruni</strong></td>
<td><strong>Quoi Quoi Ma Di - Naive</strong></td>
<td><strong>Columbia</strong></td>
<td><strong>Columbia</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>28</td>
<td><strong>Era</strong></td>
<td><strong>The Mass - Mercury Other Pop</strong></td>
<td><strong>CHR</strong></td>
<td><strong>CHR</strong></td>
<td><strong>CHR</strong></td>
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<td>29</td>
<td><strong>Zazie</strong></td>
<td><strong>Une Vie - Mercredy</strong></td>
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<td><strong>CHR</strong></td>
<td><strong>CHR</strong></td>
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<td>30</td>
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<td><strong>By The Way</strong></td>
<td><strong>Warner Bros.</strong></td>
<td><strong>Warner Bros.</strong></td>
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<td>31</td>
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<td><strong>Black Cherry - Mute</strong></td>
<td><strong>CHR</strong></td>
<td><strong>CHR</strong></td>
<td><strong>CHR</strong></td>
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<tr>
<td>32</td>
<td><strong>Meat Loaf</strong></td>
<td><strong>Couldn't Have Said It Better - Universal</strong></td>
<td><strong>Universal</strong></td>
<td><strong>Universal</strong></td>
<td><strong>Universal</strong></td>
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<td>33</td>
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<td><strong>One Love - Innocent/Virgin</strong></td>
<td><strong>Innocent/Virgin</strong></td>
<td><strong>Innocent/Virgin</strong></td>
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### Top National Sellers

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week</th>
<th>LW Single</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>You Don't Know My Name</td>
<td>HellYeah! (Arista)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Doin' That Thing</td>
<td>2Pac feat. Makida (Mute)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>U Can't Touch This</td>
<td>JOR 1 L.A. (WEA)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Walk On The Wild Side</td>
<td>Blue Eyed Soul (Edel)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>She's The One</td>
<td>Wings (Ricordi)</td>
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**FRANCE**

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<td>1</td>
<td>unbaba-baba</td>
<td>Various Artists (Epic)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Je Ne Sais Quoi</td>
<td>Various Artists (Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Je Ne Sais Quoi</td>
<td>Various Artists (Virgin)</td>
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<td>4</td>
<td>4</td>
<td>Je Ne Sais Quoi</td>
<td>Various Artists (Virgin)</td>
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<td>5</td>
<td>5</td>
<td>Je Ne Sais Quoi</td>
<td>Various Artists (Virgin)</td>
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**SPAIN**

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<tbody>
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<td>Lamento</td>
<td>Various Artists (EMI)</td>
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</tr>
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**GERMANY**

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<td>2</td>
<td>Um旷</td>
<td>Various Artists (EMI)</td>
</tr>
<tr>
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<td>3</td>
<td>Um旷</td>
<td>Various Artists (EMI)</td>
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<td>Um旷</td>
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<tr>
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<td>5</td>
<td>Um旷</td>
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**DENMARK**

<table>
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<tr>
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<td>Various Artists (EMI)</td>
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**NETHERLANDS**

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<tbody>
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**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week</th>
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**ITALY**

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<td>Various Artists (EMI)</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Lamento</td>
<td>Various Artists (EMI)</td>
</tr>
</tbody>
</table>

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This list continues with similar entries for each country, covering various genres and artists. The entries are sorted by country, with the top-selling singles from each week. The list includes a mix of popular and contemporary music from different decades and genres, reflecting the diverse musical landscape of each region.
**DO**

**HEAVEN (UNPLUGGED)**

**(Patriot)**

*Release date: December 12 (Holland), 10c (rest of Europe)*

This is an evocative piano-based, string-backed acoustic version of Bryan Adams' tune *Heaven*, which comes after DJ Sammy's dance version was a massive hit both in Europe and in the US, where AC stations went with the slow "Candleligh mix" version on the four-track CD. DJ Sammy and the female singer on the track, Dutch artist Do, apparently has thus fell out, resulting in Do re-recording the ballad version of *Heaven* for Dutch independent label Patriot. "Whether they should go for four singles I'm not sure," says Curran. "But if they do, then the title track *Bounce* is a nice, upbeat track and should be the one. All About Lovin' You is on low rotation at Virgin at the moment, at six or seven plays a week, but it "could move up—we'll keep an eye on it," Curran says.

---

**Eurochart A/Z Indexes**

**Hot 100 singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Airplay</th>
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<tr>
<td>1</td>
<td>123</td>
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<td><strong>TOP 20 US ALBUMS</strong></td>
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**Current best selling acts**

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**Current best selling albums**

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In THE UK) on Virgin.

highest at number 58.

which Voodoo & Serrano's Overload (Urban) is the Holland, Belgium, Poland and Hungary. Second -

number 24, is Paul van Dyk's Nothing But You Funk move up from 27 to 12 with Who Said (Stuck socialist dance stores. Meanwhile, Italian act Planet biggest sales increase of the week at Europe's spe-

week is Dannii Minogue with I Begin To Wonder upwards motion on most European dance charts, charts in Norway, Poland and Germany.

cheatham's Make Luv (Noise Traxx), has increased

Dance retail across Europe and debuts on local club

hits from number 18 to num-

band Simply Red jump Hucknall,

front the Top 10 this week.

This

19

16

15

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12

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peak to date on the Dance

To chart entry  BPM = beats per minute (if known) * indicates a point increase of 100% or more; ch indicates an

This

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GEORGIA

ANTONIE BAUER/Munich P
C.
Stephan Offenberg - Prod. Director
Royalties Additions:
No Angels -Angel (It's All In Your Mind)

Radio:
RPR 1/Leipzig P
C.
Ludia Elgan - Head Of Music

Royalty Additions:
ATB - I Don't Wanna Stop

FULL SERVICE

DANCE

RPP/Prohomer G
C.
C. M. Captains - Prod. Director
Royalty Additions:
Animal Kingdom - Heart On Right

GALAXY 102/Manchester G
CHR

KISS 100/London P
CHR

Colin Martin - Executive Prod., Music

FULL SERVICE

BBC RADIO 2/London P
CHR

Heavy Rotation:
RSH/Kiel G

Playlist Additions:
Rainer M. Cabanis - Prog. Director

Playlist Additions:
Radiator: The Theme I Can Remember Add:
Randy Caber - Lead Vocals

RADIO 2/Hamburg P
AC

Ivo Stoett - Head of Music

Power Rotation:
RSH/Kiel G

Playlist Additions:
Bentley: The Turnaround

ITALY

SKY NETWORK/Italy P
DANCE

Ivo Stoett - Head of Music

Great White: I Drive My Car

HOLLAND

NL/BELGIUM/DEUTSCHE/FRANCE/UK

Michael Zuny - Head of Music

Royalty Additions:
Kool Kidz - Right My Wrongs (featuring Million Dollar

Heavy Rotation:
RSH/Kiel G

Logic: You Can Win With You

SUM BIG CITY NETWORK/Manchester P

Andy Roberts - Group Dir. Radio Prod.

Royalty Additions:
Alyona Tatarenko - Prog. Director

CHR

ATHENS RADIO DEEJAY 95.2/Athens G
CHR

Power Rotation Add:
Mark Sadler - Head of Music Prog.

FRANCE

FRANCE INTER/France P
FULL SERVICE

Bernard Cayzac - Music Director

Royalty Additions:
Borealis: The Sweetest Thing

ANONYMOUS/ENGLAND/FRANCE/IBERIA/ITALY/UK

Alessandro Sanz - Allo A Lai

RAADIO 2/Tallinn G
CHR

Power Rotation Add:
Joey Coupland - Head Of Music

RADIO KISS DELTA/Mlad Boleslav B
CHR

Power Rotation Add:
Laurent Bassange - Head Of Music

RADIO VYSOCINA/Jihlava S
CHR

Power Rotation Add:
Denis Bataillou - Head Of Music

DENMARK

THE VOICECITY/DK

Tobias Madsen - Prod. Director

Power Rotation Add:
Lauren债权 - Head Of Music

ROYALITY/STOCKHOLM
AC

Trond Edvardsen - Head Of Music

Power Rotation Add:
Foster & Partners: Wembley

ITALY

M4U NETWORK/Deutschland P

Mike Walsh - Group Head Of Music

Playlist Additions:
Anh Van Lam - Head Of Music

RADIO MAXIMUM/Perm G
CHR

AJ Property - Head Of Music

Power Rotation Add:
Bryan Howard - Head Of Music

RADIO SILKEBORG/Silkeborg S
CHR

Power Rotation Add:
Mattias Lagerqvist - Head Of Music

NU:NE (Ariola) 4

NEW ZEALAND

Growing: Easy Come Easy Go

Power Rotation Add:
Karlene 'Kali' Vawdrey - Head Of Music

Fiji

KBS 1/DUBAI

DANCE

Christian Stealth - Head Of Music

Power Rotation Add:
Demented Are Go-Go - Head Of Music

CHR

CHR

RADIO MALDWYN/Newton, Powys B
CHR

Power Rotation Add:
James Lewis - Head Of Music

UK

GREAT BRITAIN

Kiss FM

CHR

GREAT BRITAIN

BBC RADIO 1/London P
CHR

Collin Martin - Executive Prod., Music

Power Rotation Add:
Buca Springate - Health

C.Art

CHR

CULTURAL MEDIA NETWORK

Mike Walsh - Group Head Of Music

Playlist Additions:
Anh Van Lam - Head Of Music

RMM/UK Feed P

Sergey Tedchenko - Head Of Music

Power Rotation Add:
Nikita Gladkov - Head Of Music

MTV/FRANCE/Paris P

CHR

Power Rotation Add:
Celestino - Head of Music

RADIO M-1/Vilnius G

CHR

Power Rotation Add:
Petra Toms - Head of Music

MTV POLSKA

CHR

The Prop Charismatic G

PLAYLIST

MTV/POLAND

CHR

Marie Heppner - Head Of Music

Playlist Additions:
Cliff Richard: Please Please Please

RUTHERFORD/FRANCE/POLAND/UK

ACH: This Is Your Night

Power Rotation Add:
Marc R. Molson - Head Of Music

RADIO FIVE/DANCE

CHR

Power Rotation Add:
Mark Sadler - Head of Music Prog.

FRANCE

RADIO X/Barcelona P

CHR

Power Rotation Add:
Coca-Cola: Head Of Music

Cam 'n' Jax

CHR

RADIO 103/Kangourou G
CHR

Power Rotation Add:
Ski Beach - Head Of Music

RADIO M-1/Vilnius G

CHR

Power Rotation Add:
Petra Toms - Head of Music

Power Rotation Add:
Nikita Gladkov - Head Of Music

RADIO MIAMI/USA

CHR

Power Rotation Add:
Gina G - Head Of Music

RIO DE JANEIRO/BRAZIL

CHR

Power Rotation Add:
Sia - Head Of Music

RADIO BAVARIEN/Deutschland P

CHR

Power Rotation Add:
Monika Schuh - Head Of Music

SA/ME/CH/FR/IT/ES/UK

GREAT BRITAIN

RADIO 1/Dance

CHR

Power Rotation Add:
Mark Sadler - Head of Music Prog.

RUSSIA

OLYMPIC RADIO GROUP/Russia P

CHR

Power Rotation Add:
Pavel Nikolayevich - Head Of Music

CRITERIA

DANCE

SURE FM/USA

CHR

Power Rotation Add:
Genius - Head Of Music

RUSIA

RADIO DMC

CHR

Power Rotation Add:
Bryan Howard - Head Of Music

Croatia

CROATIA

AIRPLAY

NEW ZEALAND

Jonathon Brown - Head Of Music

Playlist Additions:
Migos: I'm A God

KROKUS/FRANCE

CHR

Power Rotation Add:
Monika Schuh - Head Of Music

RADIO 1/Dance

CHR

Power Rotation Add:
Mark Sadler - Head of Music Prog.

NEW ZEALAND

Power Rotation Add:
Sia - Head Of Music

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RADIO 1/Dance

CHR

Power Rotation Add:
Mark Sadler - Head of Music Prog.
**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

**Craig David & Sting**

*Rise & Fall* (Wildstar)

"It looks like this Sting track is enjoying revival, what with the Sugababes using it too. We prefer Craig's adaptation. He's created something new, using his own style yet allowing the original track to have a presence."

Gérard Floener
head of music
RTL Radio Lëtzebuerg/Luxembourg

---

### 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/stockholm

- Grand Popo Football Club/Man Are Not Nice Guys
- Pretenders/You Know Who Your Friends Are
- Billy Crawford/You Didn't Expect That
- Stereophonics/Maybe Tomorrow
- Badly Drawn Boy/All Possibilities
- Magnus Carlson/Log Ber Dig
- TLC ft. Clipse/Hands Up
- Tina Arena & Jay/Je Te Retrouve Un Peu
- Tina Arena & Jay/Je Te Retrouve Un Peu
- Craig David & Sting/Rise & Fall

---

### DENMARK: DR P3

**DR P3 Radio Denmark**

**EDITOR OF MUSIC POLICY: EK FREDERIKSEN**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: WEDNESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.dr.dk

- Mr. Red vs DJ Skribble/Everybody
- Come On (Can You Feel It)
- Missy Elliott ft. Jay-Z/Back In The Day
- Annie Lennox/Pavement Cracks
- Stereophonics/Maybe Tomorrow
- Badly Drawn Boy/All Possibilities
- Good Charlotte/Girls And Boys
- The Sounds/Living In America
- Marilyn Manson/Mobscene
- Dano Glover/Thinking Over
- Fragma/Man In The Moon
- Ludacris/Act A Fool
- Lisa Maffia/All Over
- D-Side/Speechless
- Equi'Ze/Bornstig

---

### SPAIN: CADENA100

**Cadena100**

**DIR. OF PROGRAMMING: JORDI CASOLIVA**

**FORMAT: AC**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: COPE**

www.cadena100.es

- David De María-Cada Vez Que Estoy Sin Ti
- La Tercera Republica-Amores Modernos
- El Canto Del Loco-La Madre De Jose
- Carlos Caouen-A Medio Pulmon
- Sergio Dalma-A Medio Pulmon
- Junior Senior-Move Your Feet
- Radio Macande-6Por Que?
- Shania Twain/Forever And For Always
- Blue/U Make Me Wanna
- Madonna/American Life
- B3/We Got The Power
- Patrick Nuo/6 Days
- Toni Cottura/Rly

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### FRANCE: RTL

**RTL**

**HEAD OF MUSIC POLICY: ALAIN TEICHEL**

**FORMAT: FULL-SERVICE**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: RTL GROUP**

www.rtfr.fr

- Tina Arena & Jay/La Liste Retrouve Un Peu
- Craig David & Sting/Rise & Fall
- Benabar/Monospace
- Coldplay/Clocks

---

### UK: BBC RADIO 1

**BBC Radio 1**

**EDITOR OF MUSIC POLICY: ADRIAN JONES-ONLEY**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: THURSDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.bbc.co.uk/radio1

- Shy FX ft. Kele Le Roc/Feelin' U
- Ginuwine ft. Baby/Hey Yeah
- Marilyn Manson/Mobscene
- B2K/Girlfriend

---

### GERMANY: WDR EINS LIVE

**Radio Eins Live**

**PROGRAMME DIR./GM: JOCHEN RAUSCH**

**FORMAT: CHR**

**SERVICE AREA: NORTH RHINE WESTPHALIA**

**PLAYLIST MEETING: FRIDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.einslive.de

- Shania Twain/Forever And For Always
- Blue/U Make Me Wanna
- Madonna/American Life
- B3/We Got The Power
- Patrick Nuo/6 Days
- Toni Cottura/Rly

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### GERMANY: RADIO FFH

**Radio FFH**

**PROG. DIR.: HANS DIETER HILLMUTH**

**FORMAT: CHR**

**SERVICE AREA: HESSEN**

**PLAYLIST MEETING: WEDNESDAY PM**

**GROUP/OWNER: INDEPENDENT**

www.ffh.de

- Shania Twain/Forever And For Always
- Blue/U Make Me Wanna
- Madonna/American Life
- B3/We Got The Power
- Patrick Nuo/6 Days
- Toni Cottura/Rly

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### NORWAY: NRK PETRE

**NRK Petre**

**HEAD OF MUSIC: HAAKON MOSLET**

**FORMAT: CHR**

**SERVICE AREA: NATIONAL**

**PLAYLIST MEETING: TUESDAY AM**

**GROUP/OWNER: PUBLIC BROADCASTER**

www.nrk.no/p3

- Room 5 ft. Oliver Cheatham/Make Luv
- Bertine Zetlitz/Twisted Little Star
- Christina Aguilera/Fighter
- Mis-Teeq/Scandalous
- Bent/Magic Love
- Equi'Ze/Bornstig

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### FRANCE: RTL

**RTL**

**HEAD OF MUSIC POLICY: ALAIN TEICHEL**

**FORMAT: FULL-SERVICE**

**SERVICE AREA: NATIONAL**

**GROUP/OWNER: RTL GROUP**

www.rtfr.fr

- Tina Arena & Jay/La Liste Retrouve Un Peu
- Craig David & Sting/Rise & Fall
- Benabar/Monospace
- Coldplay/Clocks

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**MUSIC & MEDIA MAY 17, 2003**

AmericanRadioHistory.Com
SPAIN:
LOS 40 PRINCIPALES
MUSIC DIRECTOR: GEORGE FLO
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.los40.com
La Oreja De Van Gogh/Puedes Contar Conmigo
Eros Ramazzotti/Un Emozione Per Sempre
Hombres G./No Te Escapas
Alex Ubago/Tan Te De Corazones
Natalia/Besa Mi Piel
50 Cent/In Da Club

BELGIUM:
VRT RADIO DONNA
HEAD OF MUSIC: JAN VAN HOORICK
FORMAT: CHR
SERVICE AREA: BRUSSELS
GROUP/OWNER: PUBLIC BROADCASTER
www.donna.be
Junkie XL ft. Solomon Burke/Catch Up
To My Step
Snoop Dogg ft. Pharrell Williams/Beautiful
Stereophonics/Maybe Tomorrow
Mis-Teeq/Scandalous
Moony/Flying Away

UK: CAPITAL FM NETWORK
ACTING HEAD OF MUSIC: KEITH PRINGLE
FORMAT: CHR
SERVICE AREA: LONDON/BIRMINGHAM/CARDIFF/KENT/HAMPSHIRE/OXFORDSHIRE
PLAYLIST MEETING: VARIES
GROUP/OWNER: CAPITAL RADIO
Love Inc./Broken Bones
Emma Bunton/Free Me
5 Club/Say Goodbye
Skin/Shaved

BELGIUM:
VRT STUDIO BRUSSEL
HEAD OF MUSIC: GERRIT KERREMANS
FORMAT: ALTERNATIVE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY PM
GROUP/OWNER: PUBLIC BROADCASTER
www.stbru.be
Busta Rhymes ft. Mariah Carey/I Know What You Want
Bruce Springsteen/Waitin' On A Sunny Day
The Androids/Do It With Madonna
Bhangra Knights vs. Husan/Husan
Beyoncé Knowles/In Da Club
Boomkat/The Wreckoning

ITALY:
RADIO DEEJAY NETWORK
HEAD OF MUSIC: DARIO USUELI
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it
Jason Ames/Yesterday
Astroboys/The Road

SWEDEN:
SR P3
HEAD OF MUSIC: PIA KALSH ER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3
Frida Snell/Bullet With Butterfly Wings
Marilyn Manson/Mobscene
Jamie Meyer/Good Girl
Da Buzz/Alive

FINLAND:
YLEX
HEAD OF MUSIC: HEIKKI HILAMAA
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.ylex.fi
Busta Rhymes ft. Mariah Carey/I Know What You Want
Bruce Springsteen/Waitin' On A Sunny Day
The Androids/Do It With Madonna
Bhangra Knights vs. Husan/Husan
Beyoncé Knowles/In Da Club
Boomkat/The Wreckoning

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
Shania Twain/Forever And For Always
Ayat/Where You Are
Ayat/Sail Away

FRANCE:
FUN RADIO
HEAD OF PROGRAMMING: PIERRE LEBRUN
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.funradio.fr
Ricky Martin/Video R. Kelly/Ignition

AUSTRIA:
Ö3
HEAD OF MUSIC: ALFRED ROSENBAUER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
oe3.orf.at
Gianna Charles/Loud/Sandra Pires & Family Biz/High Life (Uptown Girl '03)
Kim Sanders/Something About You

MUSIC & MEDIA MAY 17, 2003
The jostling for position at the top of the European Radio Top 50 chart continues with Robbie Williams' Come Undone (Chrysalis) reclaiming the top spot from Avril Lavigne's I'm With You (Arista), which spent only one week there.

Italian national hot AC radio station RTL 102.5 is playing both tracks. "Come Undone is a lovely track," says head of music Paolo Ravasi. "And, while Avril Lavigne's previous single Skier Boi was a bit rocky, she has succeeded in repositioning herself with this track.

The rest of the top ten remains the same as last week, apart from number 10 itself, which sees Craig David featuring Sting move up one place with Rise & Fall on UK label Wildstar. "We were expecting bigger things for this track, but it didn't strike a chord with our listeners," says Ravasi. Indeed, the top twenty tracks remain pretty stable this week, the exception being US rapper 50 Cent (pictured) who moves up five places to number 19 In Da Club off his high-selling debut album Get Rich Or Die Tryin' (Interscope). Capitalising on his almost instant success, 50 Cent is already at radio with the second cut off that album, 21 Questions.

Further down the list we find fellow US rapper Busta Rhymes featuring Mariah Carey with I Know What You Want (J Records).

Ravasi says that, while Italian radio has traditionally shied away from rap, things have changed recently. "We play rap in the afternoons and evenings—Ja Rule, 50 Cent, Nas and obviously Eminem," he says. "Rap now has a following here." Ravasi particularly likes the new Busta Rhymes track, which moves from number 50 to number 26 this week. "It's going down very well here—Mariah Carey has been re-evaluated!"

This week's highest new entry is Fightin' (RCA), the new single by Christina Aguilera (pictured). It comes straight into the chart at number 37. RTL 102.5 plays around 45% of homegrown acts, including Eros Ramazzotti, whose Un Emozione Per Sempre is currently the most-played track on Italian radio and is also proving to be big further afield. It comes into the top 50 this week at number 44.

"We've been playing that track a lot—it's on around five spins a day," says Ravasi, who adds that Ramazzotti—along with the likes of Claudio Baglioni, Irene Grandi and Adriano Celentano—"is one of the station's priority Italian artists.

Reviewed two weeks ago in Airbourne is The Wreckoning (Dreamworks) by US brother-sister act Boomkat, which is another new entry this week at number 48.

One track which is going down a storm in radio in Italy is Will Young's version of The flavored with Loneliness (Kasino) and Good Charlotte's catchy Boys And Boys (Epic).
Digital age finally dawns for UK radio

build-up and early stages of the war in Iraq drawing listeners to the BBC's two national speech stations, Radio 4 and 5 Live, and the public broadcaster's speech-heavy local and regional services.

There was particularly bad news for heritage CHR stations BBC Radio 1 (national) and Capital FM/London. Radio 1 is down from an 8.4% share to 7.9% quarter-on-quarter, while in London Capital FM fell from 8.8% to 8.1%, despite the high-profile launch in January of a revamped Chris Tarrant breakfast show which attracted 100,000 additional listeners at breakfast. Capital FM's group programme director Keith Pringle says that most of Capital's audience loss was among those aged over 45, and the figures are a reflection of the fact that heritage stations will now concentrate on their core demographics.

On the other hand music stations suffering included Key 103/Manchester, which fell dramatically from 11.0% to 8.8% quarter-on-quarter, BRMB/Birmingham, down from 11.5% to 10.1%, and Clyde 1FM/Glasgow, down from 20.1% to 19.1%. And while it attracted new listeners to its London FM relay service, which was up from 2.3% to 2.4%, a week after its 10th birthday Virgin's national AM rock station still refuses to break from its 1.1% share, despite the launch of its new Pete & Geoff breakfast show and the most expensive marketing campaign in the station's history. Chrysalis Radio's two relaunched LBC services in London made a steady but unspectacular start, with AM rolling news service LBC News 1152 scoring a 1.8% share and news/talk LBC 97.3 1.5%. LBC's combined total share of 3.3% is slightly ahead of Capital FM and News 97.3 and 1152. Also making progress under new ownership is Jazz FM, whose stations in London and Manchester have increased their share from 1.6% to 1.9% following GMG Radio's programming and management changes.

Continued from page 3

UK Radio Listening

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<td>TalkSport (sport)</td>
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Note: Digital service only.

Source: RAJAR/opia-BRI

HIM strike gold

Continued from page 3

UK album charts it currently stands at number 16 on the Top 100. The Finnish five-piece used the term "love metal" in the beginning of their career to define what their music was like. "It was just a joke," says HIM's singer and songwriter Ville Valo. "But we've been asked 'What's love metal?' ever since. Now when someone asks that, we can give them Love Metal—the album."

The band's melodic rock sound has won them fans in the UK, Scandinavia, and in Germany, where HIM exploded in 1999 with both the radio smash Join Me In Death and their album Razorblade Romance, which sold more than half a million units there.

BMG has decided on The Funeral Of Hearts as the lead-off single for the act's trademark marketing campaigns, including GSA. Meanwhile the UK is going with Buried Alive By Love, which was released on May 5. "HIM have always been a radio act in the UK," explains BMG Finland MD Niko Nordström. "So it was natural to go with a more traditional single in those regions. But we didn't have to force the same strategy elsewhere."

Despite its harsh guitars, The Funeral Of Hearts is a pop song with a catchy chorus. It went straight in at number one on the Finnish singles chart and number three in Germany, and is HIM's biggest hit since Join Me In Death.

Finnish public CHR station YLEK has warmed to the single, which has been on the station's A-list for 12 weeks. "The song easily endures a lot of play," says YLEK's head of music Heikki Hilamaa. "It's probably the melodic hook of the chorus, which sounds good even after you've heard it for the third time that day."

The video to Buried Alive By Love was directed by Simon Merz, a member of MTV's "Jackass" team, who is both a big fan and a good friend of the band. Shot in Los Angeles, where the band was mixing the album with Tim Palmer, the video stars actress Juliette Lewis.

Featuring the band's trademark epic, sweeping goth-style rock, one of HIM's intentions on Love Metal was to pay tribute to all the artists who have inspired them over the years. Buried Alive By Love is the opening track of the album and features raw guitar hero Sonny Vally, who pays a tribute to Search And Destroy by the fashionable-again Iggy Pop and The Stooges.

The band's influences are certainly diverse: "Basically the idea was to rip off as many idols as we could—such as Led Zeppelin, Black Sabbath, Iggy Pop, Cat Stevens, Neil Young, and even our band influences," Valo states candidly.

The act played a sold-out gig at London's Astoria May 3, and HIM will now be focusing on a series of promotional dates, acoustic sets and soon-to-be-confirmed summer festivals across Europe.
### AIRPLAY

#### BORDER BREAKERS

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<td>(Universal)</td>
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<td>DJ Sammy &amp; Yanou ft. Do/Heaven</td>
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<td>Kana/Plantation</td>
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Notes: TW = This Week, LW = Last Week, WOC = Weeks On Chart. TS = Total Stations. NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

### HOTLINE

BMG is set to announce a global distribution deal with one of Europe's largest independent labels. The major will be delighted at the latter's wide-ranging catalogue, while the UK-based indie, which must remain nameless for the time being, will doubtless be pleased to have found a "safe haven" for its worldwide distributed product...

Meanwhile, BMG's owner, Bertelsmann, has posted a euros 399 million Q1 2003 loss. The cost of integrating and restructuring Zomba (euros 60m) into the company didn't help matters, apparently, nor did the weakness of the US dollar...

The board of Sveriges Radio decided last week to award Joachim Berner (pictured) up to Skr 3.2 million (euros 350,000) as compensation for his aborted recruitment as SR's new MD. After an eight hour board meeting, five board members resigned after claims emerged that SR chairman Marika Ehrenkrona had approved the compensation with Berner a month ago without informing the board, suggesting that her publicly-quoted misgivings about the deal were misleading. SR's owners were due to have an emergency meeting on May 9 to find a way out of the mess...

Not the most positive of messages from Europe's capitals on VAT on recorded music. The issue was to have been discussed by finance ministers in June, but Hotline hears this is now unlikely. Discussions at ministerial level are now anticipated for September or October at the earliest...

The UK Radio Authority announced the appointment of David Withrow as the body's executive chairman from July 12. His role lasts until the end of the year, when the RA makes way for the new regulator, Ofcom...

Following the accord between French labels and radio stations (see story, front page) Hotline hears that culture minister Jean-Jacques Ehrenkrona has been lending a sympathetic ear to indie labels' claims that TV channels distort competition rules when acting as both broadcaster and record label. Last year, France's second-best-selling single originated from TV channel M6... still in France, Hotline understands that French label's body SNEP will put the official sales charts tender up for grabs at the end of 2004, when the existing contract with current compilers IFOP-Tite Live expires. Expected to bid for the contract are IFOP-Tite Live and Grk, which already compiles its own sales charts in France...

Don't expect the UK's Chrysalis Radio to extend into speech radio beyond its recent LBC purchase come the UK's Communications Bill. Referring to Kelvin McKenzie's Talk Sport Chrysalis chairman Chris Wright said: "I don't think it would be top of our shopping list." As the ex-chairman of London football club Queen's Park Rangers Wright has already overseen enough unfortunate sporting investments...

Finally, Sony Music France has poached Virgin head of A&R Philippe Gandhilon to become A&R director of Epic.

### EUROVISION SONG CONTEST SPOTLIGHT

**Cover date:** May 24, **Street date:** May 18, **Artwork deadline:** May 12

### RINGTONES SPOTLIGHT

**Cover date:** May 31, **Street date:** May 26, **Artwork deadline:** May 19

for details call Claudia Engel, tel: (+44) 207 420 6159 or call your local representative
### Major Market Airplay

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

#### UNITED KINGDOM

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Data supplied by DEEPIC from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.
EYE CANDY
OUT SOON
ALL OVER EUROPE.
FEATURING THE HIT SINGLE "SCANDALOUS"

"...this album is excellent"
The Daily Telegraph

"...a UK R&B act good enough to rank with their American counterparts"
Q magazine

"...this album is bigger and better and full of much more energy..."
Hello

"in short, a class act, album of the month"
Touch

"Scandalous is the 10th most played record on UK radio this year"

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