Dutch to take over Danish airwaves

by Charles Ferro

COPENHAGEN — Danish radio is bracing itself for a Dutch invasion following Sky Radio and Talpa Radio International (TRI)'s success in the Danish Culture Ministry's auction of two terrestrial FM frequencies last week.

Sky bid a fee of DKr 54 million (euros 7.2m) per year, payable to the Danish government, for the country's first national commercial FM frequency. TRI will pay DKr 22.5 million (euros 3m) per year for a licence that will cover around 40% of the population.

Sky Radio, which is part of media magnate Rupert Murdoch's group of companies, already operates 15 small local stations in Denmark, and has announced the new national station will follow the music-intensive Soft AC format that has been so successful for Sky in Holland. TRI had not made public its programming plans at press time. Both networks must commence broadcasting by November 15.

Speaking minutes after the bidding finished, Sky's financial director Ab Trik was ecstatic: "It's amazing, I feel hot and cold. We're the market leader in the Netherlands and we'd like to use that experience to improve the [radio] situation here."

Trik says there are similarities between the Danes and the Dutch, as both countries are very outward looking, but says he plans to adapt Sky's format to the Danish market, particularly as the licence requires the station's music output to comprise 30% Scandinavian music, while it must also run 1,000 hours of... continued on page 21

Annie Lennox bares her soul

by Emmanuel Legrand

LONDON — For her third solo album, Annie Lennox has gone bare, exposing the darker sides of her soul. And her emotional message seems to have hit a chord with her audience, too.

Bare — Lennox's first new album in eight years and the first containing new material since 1992's Diva — has entered Music & Media's European... continued on page 21

Hamburg law could herald new radio era

by Michael Lawton

COLOGNE — The parliament of the city state of Hamburg is expected to pass a new media law by the end of this month which will free the city's commercial radio owners of many of the restrictions the medium faces elsewhere in Germany.

According to the legislation, the requirement to provide news and information — as measured by the proportion of speech to music — and a contribution to the "building of public opinion" will no longer be the responsibility of individual stations, but of the media landscape as a whole, including public radio.

Under the new law, each station will be responsible for policing itself. There will be no restrictions on the amount of advertising which can be... continued on page 21

Inside M&M this week

ORGANIC RADIO SOOTHEs

Milan FM station Lifegate Radio is broadcasting an eclectic music mix underpinned by its founders' holistic business philosophy, reports Mark Worden. Page 4

SEARCHING FOR WINNING WAYS...AGAIN

French retail music sales are slipping, but executives are confident they have what it takes to put the market back on track, writes Lisa Pasold. Page 5

BACK WHERE THEY BELONG

Danish fuzz/popt act Nu are giving their label's founders — husband and wife team of Paul and Katie Conroy (respectively, ex-Virgin UK president and EMI VP promotions/artists relations) — a new lease of life. Page 11

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June 21 is traditionally Music Day in many European countries. Yet, as French executives suggested in local newspapers last week, the soundtrack to this year's celebration might well have been a Requiem.

The problem is not talent, but the business environment in which it evolves. Most markets are continuing to post year-on-year sales' declines. German labels are set for another round of redundancies, following yet another dramatic slump in sales, and the French industry is seeing sales heading south too.

Record companies have to adapt, restructure and scrounge every cost element. Even Universal Music, a solid universal market leader and, until now, immune to market fluctuations, is feeling the heat: financial results for Q1 2000 show a loss.

Digital downloads—the industry's double-edged sword—are on the increase as broadband infrastructure is beefed up, making it easier and quicker to source material from the net.

The increasingly drastic situation, which is affecting the livelihoods of hundreds of thousands of Europeans working in the music business—and which appears to be ignored by the region's governments—calls for a series of drastic measures.

These include...a strong legal framework; why have only three countries—and these are not the UK, Germany or France—implemented the Copyright Directive, a requirement that was due on January 1 2003? Then there's VAT. Reduce the VAT rate to make recorded music cheaper. The lower tax per unit will be boosted as sales increase.

But so far, there are few signs that EU member states will let it happen. Thirdly, legitimate online services: the US launch of Apple's i-tunes Music Store shows consumers will pay for online music, providing that the process is simple, that there's a wide range of music available, and that it is reasonably priced. These services should be made available in Europe, and quickly. Slowing the process is criminal.

Lastly, much as farmers can send cattle in the streets of Brussels to protect the CAP, the music industry should make no apologies for mobilising its own forces, especially artists at national and European level, to voice their concern about the future of their industry.

Now is the time to act, because the way things are going, there may not be much to fight for in a few years' time.

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

**Zero Base Round 2 rules unveiled**

by Cesco van Good

**HILVERSUM** — A week before both Talpa Radio International and Arro Classic Rock will lay legal claim to frequencies new will be allocated via a combined "beauty contest" and auction process, under the same rules as the original Zero Base auction process, and will be reserved for a classical or jazz station.

This was good news for Radio 538 co-founder and majority shareholder Lex Harding, who had written an open letter to parliament claiming "the audience deserves a popular classical station," while indicating he saw possibilities to run such a station profitably.

But according to NRG (Colorful Radio) owner Erik de Vlieger, Dutch and European telecommunication laws suggest that this frequency should now be auctioned off, without formal restrictions, between the two parties who applied for—but failed to get—a FM frequency, and failed; NRG and Sanoma. Sanoma's head of business consulting Patrick Bernhart refused to comment, saying only that "we are still considering our options".

Classic Rock station chief executive Roddendokker says the package should now be allocated without formal restrictions, but adds: "The result of this whole process is not legal because it was not transparent. Our programming bid for the frequencies now held by RTL Radio (Dutch and European music) was, statistically speaking, under the Zero Base rules, better than RTL Radio. So RTL's higher financial bid was not relevant and their frequencies should be ours."

Meanwhile Dutch economic affairs minister, Laurens-Jan Brinkhorst, admitted the Zero Base process had already cost the authorities euros 61 million, with potentially more costs pending the various court cases containing frequencies.

This was announced only days after a leaked confidential report revealed that the Dutch public broadcasting organisation's budget could be cut by millions of euros by slashing the out-of-broadcasters and Dutch radio Netherlands and the only public AM station, 747 AM.

**Danmarks Radio names new head of music**

by Charles Ferro

**COPENHAGEN** — As part of its strategy to strengthen and revamp its operations, Danish public broadcaster Danmarks Radio (DR) has named Alex Madsen (picted) editor of music policy at its P4 (CHU) and P4 (Full-service) stations.

42-year-old Madsen started his new job on June 16 and replaces Eik Frederiksen, who was recently named head of purchasing at P4. The change coincided with the auctioning off of two quasi-national FM commercial radio licences last week (see story, page 1).

"I don't see any immediate changes in the music policy at P4," Madsen says. "But the re-organisation of P3 will be the determining factor for the future. It'll be very important that we're torn down and built up again, and that Eik's responsibility. Mine is to coordinate music policy."

Madsen's appointment has met with approval from local record companies. "He's a great choice, for he has knowledge of music few have, spanning from the '70s to today," says Philip Lunds-Andersen, head of radio promotion at Universal Music Denmark. "People tend to link him with rock, but he can see beyond the rock horizon, plus he has Eik backing him up. With two of the best heads in music, it can't be anything but good."

Madsen has worked in radio for nearly 20 years, most recently with P4, and formerly ran his own radio production company. He has hosted various music and talk shows for DR and is also frontman for rock act Savage Beaver, 10 years ago he launched the cover-band phenomenon in Denmark with the act called Led Zeppelin Jam. One of his first decisions was to remove Savage Beaver tracks from playlists. Till undoubtedly influence music policy, but this was not according to my own tastes, but rather to make a competitive channel, as the medium is in a transition period," he says. "Changes I might make will be gradual, subtle, but only after P4 has been revamped. P4 output is uniform around the world, while P4 has local opts."

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Madsen has worked in radio for near
RPR2 to join forces with BigFM
by Michael Lawton

COLOGNE — Troubled schlager station RPR2 in the German state of Rhineland-Palatinate plans to join forces with CHR station BigFM in neighbouring Baden-Württemburg and provide a two-state station for the 14-29 age group.

RPR’s CEO Michael Barth says RPR2 had "positioned itself well in the market over the last 10 years", but that the problem with the station was that "the advertisers wouldn't play along. Listeners over 40 are uninteresting for them", Barth adds, regretting the situation.

Barth adds that "the collapse in advertising for all stations, both Hot AC Hit-Radio RPR1. RPR and Radio Regenbogen, which runs the current BigFM, will create a joint company to operate the new BigFM. It will broadcast from Stuttgart, with windows for regional information compiled at the RPR studios in Ludwigsafen. Barth said broadcasts would have to be less regional-specific in order to cover the two states, but Regenbogen CEO Klaus Schunk suggests they could sometimes voicetrack different links for the different states.

Schunk argues that since public broadcaster Südwestrundfunk (SWR) already covers both states, it will be an advantage for the commercial stations to do the same. "It will make us much stronger in the advertising market," he predicts.

The deal must be "approved by the Rhineland-Palatinate's licensing authority at its council meeting on June 31. Authority spokesman Joachim Kind said that, in the light of the big problems RPR2 had been having, it was legitimate for them to look for a new perspective. But, in line with the authority's desire for a varied range of programming, it could be that Hot AC RPR1 will be expected to move up the age-range a bit. Barth responded that no change was needed, since RPR1 would "sound older" once BigFM was on air.

Since the deal was first announced, SWR has been flexing its political muscles behind the scenes, and approval is no longer seen as automatic.

Sixty years young and still going strong. Legendary French singer Johnny Hallyday celebrated his 60th birthday with a concert at Paris’ Parc des Princes on June 19. The Mercury-signed artist performed in front of 60,000 people a selection of his hits including Quelque Chose de Tennesse...and found time to invite a number of famous French artists to join him onstage including Jennifer, Gérard de Palmas and Marc Lavoine. Hallyday will be playing a series of stadium dates across France, Belgium and Switzerland from now through until December. The tour is sponsored by full-service station RT2.

OD2 finally signs up Sony Music

LONDON — OD2, the UK-based online music subscription service, has signed a licensing agreement with Sony Music, a move which means all five majors are on board with the digital company. Over the next few weeks OD2 will add more than 7,500 tracks from Sony artists to its catalogue including new releases by Big Brovaz, Jennifer Lopez and Kelly Rowland. These will be made legitimately available, initially only in the UK, currently only on a £5 ($7.12) monthly fee via various music services including www.hmvd.co.uk, and www.msn.co.uk. Streamed tracks can be heard once, while burned tracks can, for as long as a subscription remains active, be permanently stored and transferred to a personal player or CD-R.

SPANISH PIRACY RATE DROPS

MADRID — Illegal street selling of pirated CDs in Spain appears to be dropping for the first time since 1999, according to Spanish authors and publishers society, SGAE. Publishing a report last week which it commissioned to investigate piracy rates across the country, SGAE said that some 21.5%—a little over one-fifth—of all CDs bought in the first six months of this year were pirated, compared to 25%—one in four—in the first half of 2002. SGAE’s aim is to reduce this figure to 5% by 2005. It said Spain’s worst affected cities were Granada and Madrid, where 52.6% and 40% respectively of all CDs sold were illegally produced.

GERMAN INDUSTRY RELAUNCHES QUOTA CAMPAIGN

COLOGNE — The German music industry last week relaunched its campaign to force public radio to ensure that half of the music it broadcasts is new material, of which 50% should also be German-language. German parliament president, Wolfgang Thierse, has given the move his backing. Speakers at the relaunch in Berlin claimed public radio was not fulfilling the cultural role for which it receives the licence fee—it plays even less new German music than commercial radio does, falling as low as 0.1% on some stations.

RADIO 1 RINGS CHANGES AT WEEKENDS

LONDON — From September, UK public CHR station BBC Radio 1 will introduce a more coherent sound to its weekend schedule, initially with a breakfast and mid-morning show that will run on both Saturdays and Sundays. DJ Spoony, currently part of the Sunday morning Dreem Teem show, will host breakfasts 07.00-10.00, while Colin Murray and Edith Bowman see their new 10.00-13.00 Saturday show extended to the same slot on Sundays. UK garage specialists The Dreem Team will continue with their other (Monday 01.00-03.00) show on the station.

Norway’s music exports double in four years
by Kyrre Dahl

OSLO — Norwegian music exports have doubled since 1998, according to a report commissioned by Music Export Council Norway.

Between 1998 and 2001 international sales grew from NKr 66 million (euros 8m) to NKr 130m (euros 15.8m). During the same period, international royalties collected by Norwegian performing rights body TONO also doubled, from NKr 7.7m (euros 938,000) to NKr16m (euros 1.95m).

These numbers do not include major acts like A-ha and Royskopp, who are not signed to Norwegian record labels. However, domestic artists such as Lene Marlin, Madrugada and Eurovision winner Secret Garden are among those who the report says have contributed to the increase. And although last year’s statistics are yet to be confirmed, 2002 and 2003 have so far been great years for Norwegian music export, so a similar or even greater increase is expected.

“This report shows that Norwegian music exports were the fastest growing in the world in the period from 1998 to 2001”, says Inger Dirdal, CEO of Music Export Norway. “Record sales are our biggest source of income, but the report shows that there is also potential for growth in other sectors, such as royalties and concerts,” she says. “These results have been achieved without any support from the government, and we believe that Norwegian music export could grow even further in the next few years with more support from governmental institutions.

Meanwhile the country’s studio and production teams are fulfilling their enormous potential, Dirdal says. These include the StarGate outfit based in Trondheim, who have produced numerous UK and US pop acts including Atomic Kitten, Mary J. Blige and Nelly.

Emap-owned CHR station Rock FM/Preston in the UK launched this website specifically for its local clients, rather than for its audience. The simple layout offers a calendar of upcoming sponsorship opportunities, a wide range of ideas, a live audio stream and scripts of both past and current advertising. Hard facts are here too, including the latest RAJAR reports broken down into demographics and some comparative data for the region. Brief biographies and e-mail addresses of relevant staff members make it simple to contact them. A chat area for advertisers and other features are due to become available.

Chris Marlowe
Lifegate brings ‘organic radio’ to Italy

Created by a husband-and-wife team with the proceeds of the sale of their organic food company, Lifegate Radio—which broadcasts on FM to Milan and the surrounding Lombardy region—is garnering a cult audience by extending the Roveda family’s holistic business philosophies to the commercial radio sector. Mark Worden reports on one of the most unconventional radio stations you are likely to hear anywhere in Europe.

Fattoria Scaldasole enabled the husband-and-wife team to embark on the creation of a series of businesses using the Lifegate brand and meeting the couple’s holistic, some might say “new age,” philosophies. Lifegate Direct comprises an “ethical” insurance company, an “ethical” bank, and, coming soon, a health food restaurant and the world’s largest holistic medical clinic, both of which are set to open in Milan. The other group of businesses, Lifegate Media, were in part created to promote the Lifegate Direct products, and in addition to Lifegate Radio include a free magazine dedicated to health and environmental issues, and the Lifegate Internet portal. A fourth media project, Lifegate TV, is also on the drawing board.

The Lifegate philosophy, is, in Roveda’s words, “a rejection of contemporary society’s equation of success with money, which has created a socio-economic model that is clearly in crisis. Mankind should strive for spiritual, rather than material, wealth, living in harmony with nature rather than destroying it.” Yet this multi-millionaire entrepreneur is no hippy dreamer. “Our motto is ‘people, planet, profits,’” he says. “You have to make a profit and I hate this idea that once you start doing something good for humanity or the environment, you are automatically classified as a non-profit organisation.”

Roveda’s contempt for the standard business model is no less marked when it comes to the radio and music industries. “Most commercial radio, in Italy at least, makes me vomit: it’s loud and stupid, with idiots talking their heads off.” — Marco Roveda, managing director, Lifegate Radio

Everybody knows that young people don’t buy records anymore,” he says. “If there isn’t a market, then you have to create it,” adds Roveda senior. “Look at how many older listeners there are crying out for decent, quality music.”

Lifegate’s “decent, quality music” divides into three dayparts: Lifegate Day runs from 07.00 to 19.00, is Gold-based and strong on classic rock, which could be anything from early David Bowie to Pink Floyd and Frank Zappa, with doses of ethnic and world music to spice the mix. This is followed at 19.00 by Lifegate Sunset until 23.00, “This is more contemporary, with electronic and chill-out,”

“Most commercial radio, in Italy at least, makes me vomit: it’s loud and stupid, with idiots talking their heads off.” — Marco Roveda, managing director, Lifegate Radio

ed to brief spots promoting Lifegate products, or paid-for ads from the culture St. Matthew. “We turn down about 80% of the requests [for advertising] we receive,” claims Marco Roveda. Lifegate does carry some sponsorship, however, the latest example being for the Milan screenings of the Cannes Film festivals.

Lifegate is also available via satellite in Europe and North Africa, and can be accessed via the Lifegate group portal, which charges euros 20 to listen to the station online.

Lifegate Radio is effectively subsidised by Lifegate’s other business activities, and Marco Roveda says that the radio station’s aim has only ever been to break even, “which we are more or less achieving. We will never be a radio station designed to build an audience in order to sell advertising.”

Factfile: Lifegate Radio

Group: Lifegate
HQ: Merone, near Como
Format: AC/Gold (daytime)
TSA: Milan and 80% of the surrounding Lombardy region
Airdate: September 2001
Managing director: Marco Roveda
Programme director: Enea Roveda
Sales house: In-house
Website: www.lifegate.it

Sample hour: Lifegate Radio (daytime) (Lifegate Daytime, 15.00-16.00)

Nirvana/Lake Of Fire
Stan Getz & Belbal Gilbert/Great Amor
Pink Floyd/Time
Tom Waits/OK I’m Yours
Bette Midler & The Wallers/Positive Vibration
Ani DiFranco/Shoe Shoulder
Gil Scott-Heron/Give Her A Call
Santanna/Victory Is Won
Tori Amos/Enjoy The Silence
John Lee Hooker/Blind Bee, Blind Bee
Elvis Presley/All Shook Up
Joe Satriani/Sleep Walk
Placebo/‘Til You’re Gone
Freddie King/Woman Across The River
Guns’n’Roses
Ben Harper/Fight For Your Mind

Sample hour: Lifegate Radio (evenings) (Lifegate Sunset, 21.00-22.00)

Guru’s Jazzmataz/Transit Ride
Jah Wobble & Bill Lawless/Radioactivos
Badmarsh & Shakti/Get Up
The Roots/The Seeds
St. Matthew/How I Got Over
Easy E/Spliff Slayin
Louis Frank/Soy Cuaban, Soy De Oriente
Rainer Truby Trio/Galicia
Pan Lovin’ Criminals/Scooby Snacks
Red Hot Chili Peppers/The Way
Basie/Everything But The Girl
Gotan Project/La Del Ruso
Jethro Tull/Locomotive Breath
Steve Van/The Desert
Tocole/The Drows
Susana Baca/Molina Moreno
Bjarke Isb"el

NUTS & MEDIA 4 JUNE 28, 2003
French industry ready for a fight

Lisa Pasold looks at the current state of the music industry in France and how it is overcoming the obstacles that have derailed the industry in most other areas of Europe.

A few flying high through the global recession for two years, the French "exception" may now be over but the local industry still has some aces up its sleeve.

The last six months have given the industry pause for thought: record sales for the last quarter of 2002 registered a 6% drop and the first quarter of 2003 continued the downward trend. The French recording industry's sales came in just under euros 285 million in the first quarter of the year, showing a drop of 6.8% compared to the same period last year.

Strong foundations

But industry executives believe France still has some strong foundations. "It is a bit tense at the moment with everyone focusing on short term results," admits Sony Music France president Olivier Montfort. "Companies need to adapt and react—and this does not happen overnight. But there is no artistic crisis and there are no worries about the quality of music. There's an increasing number of new acts in the charts who did not exist two years ago and at the same time the French market continues to sustain long term careers."

Hervé Rony, director general of the labels' body SNEP, insists: "The French industry remains dynamic. He emphasises that France is still in a good position compared to other countries: "We still have a very dynamic production of local repertoire, there is ample musical diversity, the touring business is healthy, and our radio landscape is quite strong."

Conversely, distribution remains problematic throughout the country. The figures reveal the root of the issue: in 2001 (the most recent data available) 42% of music sales took place in hyper and super markets and another 29.5% in specialised chain stores (FNAC, Virgin Megastore).

This limits the number of titles available to the public, and impacts the kind of visibility an artist is given in any display. But even if this problem is being actively overcome with new technology options—a viable alternative for indie budgets and a great piracy-fighter for the majors.

Two major factors set the industry apart, the more important being that French consumers continue to support French-language music, unlike some other markets in Europe, where the domestic industry has been losing out to English language repertoire. France remains a big consumer not only of French chanson, but of French-language music in general, while border-breaking artists like Alizée—who had a European hit last year with her single Moi...Lolita (Universal)—confirm that language doesn't have to be a barrier for international popularity.

Radio quota regulations and financing schemes for local production remain in place, but keep this French language trend strong. Successes on the international scene have also brought more confidence in France's artists and labels' capacity to make Paris a viable alternative to London and New York.

The second factor that has made France an exceptional industry in recent years is the surprise bonus of television-related shows. Star Academy, Popstars and the French Pop Idol-type show, A la Recherche de la Nouvelle Star, have all had a strong impact in a market hurt by piracy, contributing strong sales especially to Universal, home to artists such as Jenifer and Nolwenn Leroy.

Reality TV boost

MTV France general manager and vice-president Roy Lindemann says: "If you look at what happened in the French market versus other European countries in the last couple of years, one of the reasons for its strength was the rich reality-TV content here. Initially, one might have questions, but if that's one of the ways to bring to the attention of the public a new artist, a new route, then talent will show over the long-term."

Hervé Rony explains the reality TV phenomenon as an anti-piracy success: "It's a way of doing popular advertising against Internet pirating—Star Academy is something that you buy for fun. You don't download a thing like that." TV shows helped the majors tick over through the initial

Marc Thonon—an indie's perspective

Marc Thonon is the founder of indie label Atmosphériques, home to acts such as Louise Attaque, Tahiti 80, Tarmac and Les Wampas. Last year, he put an end to his joint venture with indie label Trelma and set up a new deal with Universal Music France, which he claims "gives us financial stability but we continue to function autonomously". Thonon is also one of the vice-presidents of indie labels body UPIF. He spoke to Emmanuel Legrand about the challenges facing the French market.

"I am not surprised that the French market went down at the end of last year—why would have the French market been fundamentally different from the rest of the world? I am convinced that the crisis will have some positive effects—basically, we are going to go back to the fundamentals of this business and work within much tighter budget constraints, more in tune with the market.

"Overall, I am quite optimistic. There will be fewer players, that's obvious, but they will have to be more efficient. I am sure this will help nurture a new generation of music people. Labels will sign less and work more. And they will have to be more efficient. I am sure that's going to happen overnight. But there is no artistic crisis and no worries about the quality of music."
The problem comes from a 20-year lack of commitment by the majors. They've believed in the disposable artist-as-kleenex and they're suffering the results. However, executives from major companies counter that they have heavily invested in local artists over the past decade, and that many of the new acts topping the charts are not from reality TV shows and are on the recession, and are most likely to be produced and distributed by indies. The most remarkable success story along these lines is Carla Bruni's gentle Quelqu'Un M'a Dit (Naive), which has become the best-selling indie-distributed album in France since the late '70s, with over 600,000 units sold so far.

World music and other niche markets are less affected by piracy and lack of commitment by the majors. The majors were protected by a sort of Star Academy bubble, but (the indies) have been fighting this recession for two years now. But as the strength of reality TV wanes (the newest French Big Brother-esque product, Nice People, is flopping), the recession is forcing labels to re-evaluate their newest projects. But is this necessarily a bad thing? While the recent recession has been blamed on a variety of outside factors (piracy, high TVA, increased DVD sales), there is also a widespread feeling that the best way to combat the problem is with top quality product. Nocturne president Bruno Theol doesn't mince his words: "Why is the global record industry in a slump?"

"We still have a very dynamic production of local repertoire, there is ample musical diversity, the touring business is healthy and our radio landscape is quite strong."

Hervé Rony, director general SNEP

Indies fight on

Less dependent on the downward trend are the independent labels, whose structures are better suited to react to market changes. "The recession has been here for a while," says Inca co-president Hervé Laseigne. "The majors were protected by a sort of Star Academy bubble, but (the indies) have been fighting this recession for two years now." But as the strength of reality TV wanes (the newest French Big Brother-esque product, Nice People, is flopping), the recession is forcing labels to re-evaluate their newest projects. But is this necessarily a bad thing? While the recent recession has been blamed on a variety of outside factors (piracy, high TVA, increased DVD sales), there is also a widespread feeling that the best way to combat the problem is with top quality product.

Nocturne president Bruno Theol doesn't mince his words: "Why is the global record industry in a slump?" Major labels. Indies such as Nocturne, Naive, Inca, and Night & Day or labels set up as joint ventures with majors—Atmosphériques with Universal (see panel, page 5), Tot ou Tard and Up Music with Warner, operating autonomously within a major—are bucking the gloom and doom prognosis to report good results. Night & Day has just had the best quarter in its history, and managing director Maggie Doherty stresses that niche products are less impacted by have almost no TV presence, yet some do very well in France, despite getting almost no radio play. Much to the despair of niche labels, French radio does not currently reflect the full diversity of music available in France. Labels see the recent accord made with radio stations to ensure musical diversity as a major step forward, although the real impact of the agreement is still unclear. "It goes in the right direction," says Sony's Montfort about the agreement. "It'll bring in more diversity, but only time will tell how it is going to impact our business." Montfort, like many others, regrets that many artists, especially in the rock genre, still find it difficult to get airplay. "There's no such thing like college radio in France to play left of centre music," he says. "We need a national rock network. There's more rock on Europe 2 but it is not a rock station. In the very same way [Urban network] Skyrock contributed to the development of France's hip-hop scene, we need a Skyrock for rock, both for local and international artists."

Tour support

Majors and indies alike rely on the French public's enthusiasm for going out, and their loyalty to established artists they've known for years. Veterans like Patrick Bruel or Johnny Hallyday do gruelling tours even though their music does well on radio, but touring works just as well for the unknown performer. Bruno Theol says: "As soon as you do 400 concerts and then bring out an album, the album sells. Of course it does! Because the public has been built." Alexandre Sap, general manager and co-founder of indie Recall, believes that "in the long run, the crisis will be good. It will bleed out the lack of creativity in the industry. The only weapon we have is the music, and fortunately the French have good taste!"

"...it's a surefire terrace anthem, Ibiza Big Tunes #2 - MIKMAG"

"We love it!" – Juice

"It's way past time he took Britain by storm." – M8
ERA touched the heart and soul of millions of people

Over 7 million albums sold worldwide

New album "The Mass" hits the charts

#1: Italy (Gold), Mexico, Taiwan
#2: Switzerland (Platinum)
#3: South Africa (Gold)
#4: France (Platinum and 10 weeks in a row at Top Ten), Lebanon
#5: Belgium, Iceland
#8: Greece, Argentina
#9: Portugal, Singapore
#10: Sweden, Holland, Hong Kong

Brand new single "Looking For Something" at radio now
France's class of 2003

The development of TV-driven pop acts should not be allowed to cloud the richness and diversity of France's musical creativity. Lisa Pasold and Emmanuel Legrand review the hottest new musical talent to emerge from France...and some veterans too!

CLASSIC CHANSON

Plus ça change...some names never change. This month marks Johnny Hallyday's 60th birthday, which he's celebrating with a series of concerts, including one at the Parc des Princes in Paris. The veteran rocker has never been more popular—his 2002 album A La Vie, A La Mort (Mercury/Universal) set a new French record for first week sales (309,000 records shifted, according to Universal). Full service station RTL has been supporting Hallyday's concerts since the early days. Jacques Dutronc, who in the '70s teamed with female artist Valerie Lagrange, contributed a duet (La Chanson De Tess). Produced by Benjamin Biolay who also arranged female artist Valerie Lagrange, the debut album for Vogue/MG by veterans like Charles Deux came out exactly a year ago, with Entre Deux A L'Olympia (RCA/BMG), which uses the same winning formula as his previous album: clever sung/spoken lyrics and subtle touches of accordion. "Before, I wanted to convince," says RTL's vice-president and general manager of MTV France (where her latest video is getting heavy rotation), says: "Jenifer is a kind of French Cher..." From the Popstars show, L5 hasn't quite disappeared: a year after their album Retiens-moi (Mercury) came out, they're touring again this fall on the strength of their last single Musique. But the full-scale, epoch-making border-breaker of this gang is Mylène Farmer's protegee Alizée, who isn't the product of a TV show but has a "tear-apart" similar to Jenifer. Her fast-moving single J'En Ai Vaire from her second album Mes Courants Electriques (Polydor/Universal) hit number 10 on M&M's Border Breakers chart. RTL's Tibolla says pop has always been a well-received genre in France and the most recent wave of TV-related acts is not fundamentally different to some music from the '60s or '70s. "A full-service station like RTL is bound to play the most popular [music] of the times and I don't see any fundamental change..."

NEW CHANSON

A new successful animal has appeared on the scene: a second generation of quietly chanson, with emphasis on lyrics, subtle melodies and adventurous arrangements. RTL's Tibolla is one who sees the arrival of talented singer-songwriters such as Bruno Bénaïr, Carla Bruni, Vincent Delerm, Kerenn Ann, Benjamin Biolay or Mickey 3D as "the rise of a new generation", to rejuvenate France's chan
dans. "The usual superb lyrics and musically, they manage to create real climates," says Tibolla. The new wave of chanteurs is best exemplified by Sanseverino (Saint George/Sony), who wrote the award Victoires for best live show by a newcomer, and Bénabar, whose 2001 debut album Bénabar went gold. Now he's back with Les Rues du Metier (Zomba/BMG), which uses the same winning formula as his previous album: clever sung/spoken lyrics with subtle touches of accordion. "Before, I wanted to convince," says Bénabar. "Now I'm not going to disappoint." Other artists to make a mark in the "nouvelle chanson" field include Benjamin Biolay (his album Negatif is released on Virgin) and Vincent Delerm (with an eponymous album on Tot Ou Tard/Warner).

But one of the most exciting new arrivals in the French chanson pile is probably the most unexpected—international model Carla Bruni. Her debut album Quelqu'un M'A Dit, released last year on indie label Naive and produced by former Telephone guitarist Louis Bertignac, is a nicely crafted almost acoustic work with quality lyrics. The album has stayed in the French sales charts top 10 for the past six months, shifting over 600,000 units so far, becoming the best-selling album by an independent distributor in France since the late 70s. "She's created a real climate throughout this album," says RTL's Tibolla. "She's not just another pretty face attempting to sing, and she writes superb lyrics." The artist is now working on English-language material.

As he did with DYMessia (Trema) or taking the traditional vein of "realistic" chanson and adapting it to modern times, often using acoustic instruments and accordion, delivering it with a rock attitude. Patrick Rouiller, head of music programming at Lausanne-based public alternative station Couleur 3, is a fan. "Since their first single we've been playing them. They came here recently and played in one of our studios. They have relentless energy live, their music is totally fresh and diverse—a real treat!"

POP IDOLS

In case you think it's all sounding too intellectual, there's the fiestiest of French pop, from Nolwenn Leroy (Mercury/Universal) to Alizée, thanks largely to reality TV shows. Most obvious of this trend is Jenifer from Eurovision. Her self-titled album (Mercury/Universal) has already shifted over one million units, and she's currently opening several major birthday concerts (making the show perfect for mother-daughter outings). Her track Donne Moi Le Temps is currently getting over 40 plays a week on leading CHIR network NRJ. Roy Lindemann, vice-president and general manager of MTV France (where her latest video is getting heavy rotation), says: "Jenifer is a kind of French Cher..." From the Popstars show, L5 hasn't quite disappeared: a year after their album Retiens-moi (Mercury) came out, they're touring again this fall on the strength of their last single Musique. But the full-scale, epoch-making border-breaker of this gang is Mylène Farmer's protegee Alizée, who isn't the product of a TV show but has a "tear-apart" similar to Jenifer. Her fast-moving single J'En Ai Vaire from her second album Mes Courants Electriques (Polydor/Universal) hit number 10 on M&M's Border Breakers chart. RTL's Tibolla says pop has always been a well-received genre in France and the most recent wave of TV-related acts is not fundamentally different to some music from the '60s or '70s. "A full-service station like RTL is bound to play the most popular [music] of the times and I don't see any incompatibility in playing Jenifer and Mickey 3D..."
"We were huge supporters of Louise Attaque from the start," says Rouiller, "and Tarmac's album is a small marvel, mixing different cultures and influences, sometimes even with a folk-ish sound.

Meanwhile the '80s are back, from Indochine (Columbia) to Les Wampas (Atmosphériques), France-watchers could be forgiven for checking to see if they've entered a time-warp. Indochine, essentially the trio of Nicola Sirkis, has found huge success with Paradize, released a year ago. The same cheery vampiric pop that never used to get taken seriously in France, is now being played on stations such as Oui FM and Europe 2 behind the pride that the Wampas are finally getting the recognition they deserve," says Atmosphériques founder Bertrand Burgalat.

There are some noticeable newcomers, including Emelie Simon's self-titled album (Barclay/Universal) mixed by Markus Drays (Bjork, Peter Gabriel, Tommy Hools), that includes a cover of Iggy Pop's 'I Wanna Be Your Dog', and is poised for border-crossing with several alternative radio stations such as Oui FM and Europe 2.

But to counteract the overall '80s feeling, AS Dragon has finally got their first album out, Spanked (Tricatel/Naive), with an early '70s experimental feel. The act usually performs as backing band for label founder Bertrand Burgalat but are now developing their own avant-garde pop career. A.S. Dragon has just been chosen as June's 'pick of the month' by four French-speaking alternative stations (Stereo 2 in Switzerland, Couleur 3/960 and Banneuert fm/Canada). As a result, tracks from the album will be played on all four stations throughout the months. "We championed them during our discussions with the other broadcasters," says Couleur 3's Rouiller. "They deliver a fresh mix of rock and easy listening."

R&B

Afropop...blufunk...a retake on words to describe new combinations of influence and inspiration. Les Nubians have their second album Step Forward out on Virgin. Helene and Celia Faussart spent last month in the US, looking to repeat their successful '99 debut, Princesses Nubienees (Virgin), which was the most successful French-language album in more than a decade in the Billboard charts. With a cornucopia of influences, there's Keziah Jones' fourth album, Rock The Orchid (EMI), a band lead by former Mouv'Zart (Mouv'Zart, Couleur 3 Switzerland and Banneuert fm/Canada). As a result, tracks from the album will be played on all four stations throughout the months. "We championed them during our discussions with the other broadcasters," says Couleur 3's Rouiller. "They deliver a fresh mix of rock and easy listening."

Electronica/Dance

Even as the French sound has faded from fashion, France is still top-of-the-tree in producing melodic dance tracks. For perfect summer soundtracks, check out Club Sodade (BMD) and the anniversary compilation 10 Years of Apricot (Apricot). Club Sodade is based on the work of Cape Verde's Cesaria Evora (whose fabulous voice has sold five million albums since 1992), a hot-wired fusion of traditional club and sodade, or melancholy. Tracks include Pepe Bradock's Deconstructions and the hilariously cha-cha Señor Coconut. The Apricot retrospective criss-cross for months in the sun, particularly on Stryke presents the Azul Project's version of Ain't No Sunshine. "People who are looking for special tracks, who don't have time to search through rare record stacks, have this wonderful chance to discover music they'll never hear on radio," says Apricot president Thierry Rueda.
Dear Mr Prodi

Music in all its diversity plays a vital role in society. However, this is not reflected in EU tax policy.

The music community in Europe, backed by thousands of artists who have signed up to the "Give Music A Break" petition, is calling upon the European Union to change the unjust system where recorded music is classed at standard VAT rates while other cultural products are classed at reduced rates. Authors of books, newspapers, magazines, theatre and cinema tickets enjoys VAT benefit from reduced rates.

European Union member states and the European Commission have today the opportunity to put an end to this discrimination against music.
Dubby Conquerors return for more

by Ola Furniss

German dancehall reggae act Seeed are being widely tipped to match the critical and commercial success of their 2001 debut New Dubby Conquerors with the release of their second long player, Music Monks, on June 2. The 11-piece band, signed to Warner Germany's Downbeat imprint, picked up two gongs at last year's Echo awards and their return is already being hailed by both radio and record buyers alike.

Five secret gigs in key GSA territories sold out almost immediately, including a 3,000-capacity concert held in Seeed's native Berlin, and the album entered the official German album chart last week at number four. The first single from the album, also entitled Music Monks, was also a top 30 success.

"The expectations have been very high for this album and Seeed have definitely fulfilled them," says Frank Menzel, music editor at the influential Potsdam-based CHK/Alternative station Radio Fritz, which broadcasts to Berlin and the state of Brandenburg. "It's brilliantly produced and is everything one could want in an album. The single entered our listener chart at number one."

Radio Fritz made Music Monks its album of the week to coincide with its release, a move mirrored by Austria's public alternative music station FM4. "It's certainly not a difficult second release, a move mirrored by Austria's public alternative music station FM4."

"Wear Seeed's performance at Austria's exotically-named Clam Splash festival on July 11.

Seeed carved out a strong reputation for their live performances when they played a series of tours and festivals in 2001 and last summer. "At their gigs you can really see that they have struck a chord with people," says Alex Richter, the band's agent and managing director of live promotion company Four Artists. "At their recent Berlin gig they could have played a comb and the audience would still have gone mental."

A GSA tour is planned for September, and the band are due to play key German summer festivals such as Hurricane and Soundsplash, as well as club dates in The Netherlands, Spain and France. Recent promotion in Germany has included Top Of The Pops, Viva's flagship Interaktive show, MTV's Phat and Stefan Raab's TV Total.

While New Dubby Conquerors was predominantly recorded in German, the band's English lyrics displayed equal flair and creativity of those in their native language. And Downbeat founder/label head Norbert Rudnetzky does not rule out recording an international version of Music Monks to enhance the band's chance of releases outside the GSA.

Rudnetzky is quietly confident that in their home territory the band can replicate sales of their debut, despite the sales freefall of CDs in Germany "With their first album we thought we would sell 40,000 and it ended up selling 40,000," he says. "If we can match that in the current climate we would be happy."

Rudnetzky adds that the band's debut album has started to creep back into the charts, suggesting that Seeed are attracting a new set of fans on the back of the new material.

Originally, Music Monks was slated for a 2002 release, but the band had to take several months off after frontman and co-producer Pierre Baigorry (aka Enuff) was struck down by illness. The album features three tracks recorded in Jakarta with producer Pioneer, who also owns the Germanic label which will release New Dubby Conquerors. Unusually, the band received widespread praise from senior executives at rival labels and led to several German-language reggae acts being chased by A&Rs.

Seeed's label Downbeat was founded in 1994 by Rudnetzky, who owns the specialist record shop of the same name. He was offered a label deal by Warner Germany president Bernd Dopp, who at the time had just been promoted to managing director of WEA Germany.

The Conroys’ Nu kids on the block

by Adam Howorth

It's unusual in the UK to find a new act profiled in national broadsheet newspaper supplements before they've earned their spurs, but that's what Denmark's Nu (not to be confused with fellow Danish rock act Mew) have achieved.

The four-piece fuzz-pop outfit enjoyed nationwide exposure for the second time in the Sunday Times newspaper at the end of May despite having released only one limited edition single. That track, Disco Hurts, was released at the tail-end of last year and was picked up by both MTV2 and London-based alternative rock station Xfm.

Bursting out of Denmark, and now relocated in London, interest in the act has been fuelled by their signing to Adventures In Music—the indie set up by last year by former Virgin UK president Paul Conroy and his wife Katie, previously VP of promotions and artist relations at EMI International.

Paul Conroy now wears the CEO's hat at Adventures In Music, while Katie takes the managing director's seat. "A publisher at EMI came round for a meeting and had [Nu's] CD and had been to see them in Copenhagen," the latter says of the first time the pair heard Nu. "He put the track on and we said we love it. We went to see them and the signing process was very quick—it's the beauty of being an independent."

Perhaps optimistically described as "the Blondie of 2003" by their publicist, but in reality more like an updated version of the Go-Go's or a "fuzzier" Dandy Warhols, Nu consist of brothers Peter (guitar) and Lars Iversen (bass), drummer Morten Krog Helgesen and photogenic singer Stine Jacobsen. Their new single, Any Other Girl, was released on June 2.

"We've had great MTV support and from The Amp [Sky TV's new alternative music channel in the UK], but breaking new acts on radio is really hard," laments Katie Conroy. "It gets very frustrating. If they don't start opening up playlists soon it's going to get so bland. And everyone wonders why the industry's in a mess...Well we keep going till the penny drops. We've had amazing press, but UK radio tends to sit on the fence."

London-based UK rock station Virgin Radio haven't yet playlisted Any Other Girl for the daytime, but the track is receiving exposure on its specialist alternative show The Edge, presented by music journalist Steve Harris. "I think it's a good pop/rock track with punchy chorus and not too dissimilar to Garbage's lighter moments," says the station's head of music, James Curran.

Since the end of last year, Nu (which means "now" in Danish), have been working on their debut album AlphaBravoShockPopDisco with producer Michael Patterson (Beck, BRMC, Jennifer Lopez). The album is slated for a June 23 international release.

"Michael's just done the Black Rebel Motorcycle Club album and really liked the material," says Katie Conroy, revealing the album was recorded at Squeeze vocalist, and now label mate, Chris Difford's studio in Rye on the south coast of England. "Then we went to LA to mix it after Christmas, where the band caught the attention of a few American labels—and we're now 99% certain of signing to Universal in the States. They're very excited."

Nu go through Pinnacle in the UK and a network of independent licensees and distributors for continental Europe. "The band's going to Europe and across the US in the summer and are going to be busy," reports Katie Conroy.

"The singer attracts attention because she's so amazing looking, and they write great pop songs and are cool at the same time. I can see international potential."
**European Top 100 Albums**

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<tr>
<th><strong>#</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>countries charted</strong></th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Eddy Mitchell</td>
<td>Freshly - Polydor</td>
<td>34</td>
<td>31</td>
<td>2</td>
<td>Moby</td>
<td>Play Me - Island</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Xavier Naidoo</td>
<td>Alles Gute Viv Deus... - Edel</td>
<td>36</td>
<td>42</td>
<td>4</td>
<td>vets</td>
<td>Eternal White Space - Aggrocity</td>
<td>7</td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Drifters</td>
<td>The Definitive - Atlantic</td>
<td>37</td>
<td>59</td>
<td>5</td>
<td>Various Artists</td>
<td>Carolee 2003 - Varese</td>
<td>26</td>
<td>71</td>
</tr>
<tr>
<td>5</td>
<td>Bruce Springsteen</td>
<td>The Rising - Columbia</td>
<td>38</td>
<td>54</td>
<td>6</td>
<td>Around The World - Columbia</td>
<td>11</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Reamonn</td>
<td>Beautiful Sky - Virgin</td>
<td>39</td>
<td>53</td>
<td>7</td>
<td>Britney Spears</td>
<td>Toxic - Jive</td>
<td>6</td>
<td>42</td>
</tr>
<tr>
<td>7</td>
<td>Busted</td>
<td>Busted - Universal</td>
<td>40</td>
<td>56</td>
<td>8</td>
<td>Placebo</td>
<td>Sleeping With Ghosts - Hut/ Virgin</td>
<td>41</td>
<td>45</td>
</tr>
<tr>
<td>8</td>
<td>Placebo</td>
<td>Sleeping With Ghosts - Hut/ Virgin</td>
<td>41</td>
<td>52</td>
<td>9</td>
<td>Sade</td>
<td>The Best Of - Virgin</td>
<td>42</td>
<td>44</td>
</tr>
<tr>
<td>9</td>
<td>Justin Timberlake</td>
<td>Justified - Jive</td>
<td>42</td>
<td>51</td>
<td>10</td>
<td>Linkin Park</td>
<td>Meteora - Warner Bros.</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>10</td>
<td>Simple Red</td>
<td>The End Of The Road - Morgan Creek</td>
<td>43</td>
<td>50</td>
<td>11</td>
<td>Madonna</td>
<td>American Life - Maverick/ Warner Bros.</td>
<td>44</td>
<td>41</td>
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<tr>
<td>11</td>
<td>Simply Red</td>
<td>The End Of The Road - Morgan Creek</td>
<td>44</td>
<td>49</td>
<td>12</td>
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<td>American Life - Maverick/ Warner Bros.</td>
<td>45</td>
<td>40</td>
</tr>
<tr>
<td>12</td>
<td>Shania Twain</td>
<td>Up - Mercury</td>
<td>45</td>
<td>48</td>
<td>13</td>
<td>Manu Del Rio</td>
<td>No Me Acuerdo - Virgin</td>
<td>46</td>
<td>39</td>
</tr>
<tr>
<td>13</td>
<td>The White Stripes</td>
<td>Elephant - XL Recordings</td>
<td>46</td>
<td>47</td>
<td>14</td>
<td>Young Jean-Jacques</td>
<td>Courrier - Columbia</td>
<td>47</td>
<td>38</td>
</tr>
<tr>
<td>14</td>
<td>The Rolling Stones</td>
<td>Voodoo Lounge - ATCO</td>
<td>47</td>
<td>46</td>
<td>15</td>
<td>Christina Aguilera</td>
<td>Stripped - RCA</td>
<td>48</td>
<td>37</td>
</tr>
<tr>
<td>15</td>
<td>Simply Red</td>
<td>The End Of The Road - Morgan Creek</td>
<td>48</td>
<td>45</td>
<td>16</td>
<td>Yosoy As - Sony Music</td>
<td>2002 - Sony BMG</td>
<td>49</td>
<td>36</td>
</tr>
<tr>
<td>16</td>
<td>Christina Aguilera</td>
<td>Stripped - RCA</td>
<td>49</td>
<td>44</td>
<td>17</td>
<td>Justin Timberlake</td>
<td>Justified - Jive</td>
<td>50</td>
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<td>Shania Twain</td>
<td>Up - Mercury</td>
<td>50</td>
<td>43</td>
<td>18</td>
<td>Clay Aiken</td>
<td>In the Cradle - Columbia</td>
<td>51</td>
<td>34</td>
</tr>
<tr>
<td>18</td>
<td>Yvonne Catterfeld</td>
<td>Meine Welt - BMG</td>
<td>51</td>
<td>42</td>
<td>19</td>
<td>Jean-Jacques Goldman</td>
<td>Comme Une - Columbia</td>
<td>52</td>
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<td>Simply Red</td>
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<td>52</td>
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<td>53</td>
<td>32</td>
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<td>Justin Timberlake</td>
<td>Justified - Jive</td>
<td>53</td>
<td>40</td>
<td>21</td>
<td>Christoph</td>
<td>Am Himmel - Universal</td>
<td>54</td>
<td>31</td>
</tr>
<tr>
<td>21</td>
<td>Linkin Park</td>
<td>Meteora - Warner Bros.</td>
<td>54</td>
<td>39</td>
<td>22</td>
<td>Shania Twain</td>
<td>Up - Mercury</td>
<td>55</td>
<td>30</td>
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<td>55</td>
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</table>

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

**Week 27/03 Top National Sellers**

### Switzerland
- **Phileas Fogg**
- **Carsten Tietze**
- **Ensemble**
- **Fallon**
- **Gabriel**

### Austria
- **Neil Diamond**
- **Santana**
- **The Eagles**
- **Metallica**
- **Rick Springfield**

### Germany
- **Oliver Dragojevic**
- **Felix Riebl**
- **Barış Manço**
- **Lindemann**
- **Herbert Grönemeyer**

### France
- **Isabelle Boulay**
- **Gérard Lenorman**
- **Florent Pagny**
- **Eros Ramazzotti**
- **Led Zeppelin**

### Italy
- **Eros Ramazzotti**
- **Metallica**
- **Radiohead**
- **Eros Ramazzotti**
- **Simple Minds**

### Spain
- **Annie Lennox**
- **B2K**
- **DJ Sammy**
- **Amy Studt**
- **Christina Aguilera**

### Holland
- **Radiohead**
- **Eros Ramazzotti**
- **Metallica**
- **Eros Ramazzotti**
- **Eros Ramazzotti**

### Denmark
- **Tina Dickow**
- **Peder Kjær**
- **Eva Lindstrøm**
- **Kjærsø**
- **Ensemble**

### Netherlands
- **Radiohead**
- **Metallica**
- **Radiohead**
- **Various Artists**
- **Radiohead**

### Sweden
- **Eros Ramazzotti**
- **Eros Ramazzotti**
- **Eros Ramazzotti**
- **Eros Ramazzotti**
- **Eros Ramazzotti**

### Ireland
- **R. Kelly**
- **Eros Ramazzotti**
- **Metallica**
- **Led Zeppelin**
- **Ensemble**

### United Kingdom
- **Bryan Adams**
- **Rick Astley**
- **Metallica**
- **Radiohead**
- **Radiohead**

### Greece
- **Hi-Fi - Zero Tzitos**
- **Agathonisi Araki**
- **Panagiotis Panagiotou**
- **Eminem**
- **Peter - You**

---

**Based on the national sales charts from 16 European markets. Information supplied by The Official UK Charts Co. (UK); Chart Track (Ireland); full charts by Fullservice (France); Media Control (Germany); Nielsen SoundScan (US); and GRM (Spain).**

**MUSIC & MEDIA**

**14 JUNE 2003**

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**AmericanRadioHistory.com**
AIRBORNE

The pick of the week's new singles
by Crista Lauc 

Audiobulls

Audio Bullys (Source) Release date: May 19

"It's definitely the best song on the album," believes Robert Jonsson, music director at regional public service station SR P5 Radio Stockholm. The Things is the second single to be taken from the Audio Bullys' debut album Ego War, following up We Don't Care, which peaked at number 52 earlier this year in the Eurochart Hot 100. Tempo changes along with synthesized enhanced vocals provide an original house/garage feel to The Things, which has simple lyrics that are of little importance because of the instrumental and electronic quality of the song—its repetitive catchy nature enhances its already poppy, feisty electronics. Crazy Beat is, however, easily identifiable as a Blur tune, thanks to the accented vocals of lead singer Damon Albarn. The track, produced by Blur, Ben Hillier and Norman Cook (a.k.a. Fatboy Slim), is finding favour at MTV and most of the alternative-leaning radio stations across Europe, including UK public powerhouse BBC Radio 1. Another promotion on board with the track is Flanders' VRT Studio Brussels (Alternative), and head of music Gertt Kerremans has placed the single in high rotation. Kerremans believes Crazy Beat has a unique sound. It's born with a Stooges guitar riff and funny voices from outer space. It reminds me of Song 2," he says. "It's an absolutely brilliant tune.

Currently being played at: VRT Studio Brussels/Belgium; BBC Radio 1/UK; Student Broadcast Network/UK.

European A/Z Indexes

**Hot 100 singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Avril Lavigne</td>
<td>Girlfriend</td>
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<tr>
<td>2</td>
<td>50 Cent</td>
<td>Ronny's Way With Words</td>
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<td>3</td>
<td>Gamstaville Pt.III</td>
<td>Second To None</td>
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<td>4</td>
<td>Garth Brook</td>
<td>The Next Time Around</td>
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<td>5</td>
<td>Interpol</td>
<td>The Tonti</td>
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<td>6</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
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<td>7</td>
<td>Jeff Beck</td>
<td>The First Time</td>
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<td>8</td>
<td>Beck</td>
<td>L'Amour Est Un Soleil</td>
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<tr>
<td>9</td>
<td>Moby</td>
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### EUROPEAN DANCE TRAXX

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<td>SATISFACTION *** Nº.1 *** (3rd week)</td>
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<tr>
<td>2</td>
<td>1 20 1986 THE NIGHT</td>
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<tr>
<td>3</td>
<td>1 26 1986 MAKE LUV</td>
<td>1</td>
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<tr>
<td>4</td>
<td>3 36 1986 YOUR BODY</td>
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<tr>
<td>5</td>
<td>4 6 1986 E SAMBA</td>
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<tr>
<td>6</td>
<td>5 4 1986 I KNOW WHAT YOU WANT</td>
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<tr>
<td>7</td>
<td>6 7 1986 NOTHING BUT YOU</td>
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<tr>
<td>8</td>
<td>7 11 1986 LOBELONG</td>
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<tr>
<td>9</td>
<td>8 8 1986 IN DA CLUB/BLUE SKY</td>
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<tr>
<td>10</td>
<td>9 16 1986 BLOWING DUST</td>
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<td>11</td>
<td>10 11 1986 HOW OLD R U</td>
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<td>12</td>
<td>11 9 1986 OLD 97</td>
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<td>13</td>
<td>12 58 1986 THE NIGHT</td>
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<td>13 18 1986 MUSIC</td>
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<td>15</td>
<td>14 28 1986 IN-TANGO</td>
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<td>16</td>
<td>15 20 1986 U CAN'T TOUCH THIS</td>
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<td>17</td>
<td>16 10 1986 AMERICAN LIFE</td>
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<td>18</td>
<td>17 19 1986 CHIHWAYA</td>
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<td>19</td>
<td>18 24 1986 PASSION</td>
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<td>19 12 1986 HOLD ON TIGHT</td>
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<td>20 18 1986 C.D. IMP/SOLARIZE</td>
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<td>21 23 1986 ENDLESS FANTASY</td>
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<td>22 15 1986 MOVE YOUR FEET</td>
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<td>23 32 1986 GET ON</td>
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<td>24 55 1986 I KNOW WHAT YOU WANT/CALL THE AMBULANCE</td>
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<td>26</td>
<td>25 14 1986 CATCH ME TO MY STEP</td>
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<td>26 21 1986 WEEKEND</td>
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<td>27 13 1986 EA2</td>
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<td>28 25 1986 HUMAN BEINGS</td>
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<td>29 30 1986 LIBERTINE</td>
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<td>30 26 1986 GET READY</td>
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<td>32 36 1986 Breathe</td>
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<td>34</td>
<td>33 29 1986 INSANE</td>
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<td>35</td>
<td>34 49 1986 A ROCKIN IN THE MOON</td>
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<td>35 72 1986 SCANDALOUS!</td>
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<td>36 34 1986 BABY BOM</td>
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<td>38 42 1986 WHY WORRY</td>
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<td>39 22 1986 THE END</td>
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<td>40 22 1986 HUSTAN</td>
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### Chartfax

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Please contact Paul Pomfret at ppomfret@musicandmedia.co.uk

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The Dance Beat is a weekly dance chart which week on week charts the top 100 dance singles in Europe and tracks are charted according to three types of charts:

1. **Clubplay & Dance Sales Combined**
2. **Clubplay & Dance Airplay Combined**
3. **Clubplay & Dance Sales & Airplay Combined**

Each week, subscribers receive a chart that includes all 100 positions for each chart type. Subscribers also receive an updated weekly position list that includes all 100 positions for each chart type.

To subscribe, visit: [www.mis-charts.de](http://www.mis-charts.de)
**Week 7/03**

**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.

**Madonna**

- *Lucky/Don't Tell Me* (Maverick/Warner Bros.)
- *Feel Good Time* (Arista)

**Beyoncé Knowles ft. Jay-Z**

- *Crazy In Love* (Columbia)

**Simply Red**

- *Fake* (Simplicity/Parlophone)

**Avril Lavigne**

- *Losing Grip* (Arista)

**Busta Rhymes ft. Mariah Carey**

- *I Want You* (Motown)

**Shania Twain**

- *Forever And For Always* (Mercury)

**Ashanti**

- *Rock Wit U (Aww Baby)* (Murder Inc./Def Jam)

**Coldplay**

- *God Put A Smile Upon Your Face* (Parlophone)

**Evanesence ft. Paul McCartney**

- *Bring You To Life* (Epic/Wind-Up)

Station Reports include all new additions to the playlists. Some reports will also include Power Plays songs, which are special emphasis spots for the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL.

With each country, stations are grouped byonga and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B).

**Germany**

- *Antenne Bayern/Munich* P
- *Radio Bremen* G
- *Radio Bremen* G

**Sweden**

- *SR Slam* G
- *Progressiv* G
- *Studio* G

**UNITEKINGDOM**

- *BBC Radio 1* G
- *Psychology* P
- *Raw* P

**Italy**

- *Radio Italia* P/S
- *Riviera* P/S
- *Riviera* P/S

**France**

- *France Inter* P/S
- *Presente* P/S
- *Antenne* P/S

**Spain**

- *Class* P/S
- *Antena* P/S
- *Antena* P/S

** Poland**

- *Radio Katowice* P/S
- *Radio Katowice* P/S
- *Radio Katowice* P/S

**Lithuania**

- *Radio 104* G
- *Radio 104* G
- *Radio 104* G

**Slovenia**

- *FM Ljubljana* S
- *FM Ljubljana* S
- *FM Ljubljana* S

**Belgium**

- *FM 104* S
- *FM 104* S
- *FM 104* S

**The Netherlands**

- *NPO Radio 3* N
- *NPO Radio 3* N
- *NPO Radio 3* N

**U.S.**

- *KFOG* S
- *KFOG* S
- *KFOG* S

**Australia**

- *Triple J* S
- *Triple J* S
- *Triple J* S
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**

**Sertab Erener**

*Everyway That I Can* (Columbia)

"I'm not a fan of this song but it's great for the summer. We prefer the Galleon remix because the sound is more 'in'."

Frédéric Quentin

product manager

Radio Contact F/Belgium
### Sweden

- **Rix FM**
  - **Head of Music**: Anders Svensson
  - **Format**: Hot AC
  - **Service Area**: National
  - **Playlist Meeting**: Wednesday
  - **Group/Owner**: MTG
  - [www.rixfm.com](http://www.rixfm.com)

  - **Tracks**:
    - Justin Timberlake - Rock Your Body
    - Dibbo - Diamonds And Motorcars
    - 3 Doors Down - When I'm Down

### UK

- **Capital FM Network**
  - **Head of Music**: Mark Findlay
  - **Format**: CHR
  - **Service Area**: London/Birmingham/Cardiff/Kent/Hampshire/Sussex/Oxfordshire
  - **Playlist Meeting**: Varies
  - **Group/Owner**: Capital Radio
  - [www.capitalfm.com](http://www.capitalfm.com)

  - **Tracks**:
    - Coldplay - Put A Smile Upon Your Face
    - P!nk ft. William Orbit - Feel Good Time
    - D'Angelo - When I'm Down

### Spain

- **Cadena 100**
  - **Head of Programming**: Jordi Casouva
  - **Format**: AC
  - **Service Area**: National
  - **Group/Owner**: COPE
  - [www.cadena100.es](http://www.cadena100.es)

  - **Tracks**:
    - Liliana Larrouca - Oui C'est Un Vrai
    - Lizz Wright - Open Your Eyes, You Can Fly
    - Amistades Peligrosas - Cuando La Espera
    - Chenoa - Mis Canciones Favoritas
    - Melon Diesel - Al Otro Lado

### Italy

- **Radio Deejay Network**
  - **Head of Music**: Dario Usuelli
  - **Format**: CHR
  - **Service Area**: National
  - **Group/Owner**: Expresso Group
  - [www.deejay.it](http://www.deejay.it)

  - **Tracks**:
    - Prezioso - Maggio Vederti Danzare
    - Junior Jack - E Samba

### Belgium

- **VRT Studio Brussel**
  - **Head of Music**: Gerrit Kerremans
  - **Format**: Alternative
  - **Service Area**: National
  - **Playlist Meeting**: Friday PM
  - **Group/Owner**: Public Broadcaster
  - [http://stubru.be](http://stubru.be)

  - **Tracks**:
    - Moby vs Princess Superstar - Jam For The Ladies
    - 50 Cent ft. Nate Dogg - 21 Questions
    - D'Side - Invisible

### Germany

- **Bayern 3**
  - **Music Director**: Walter Schmidt
  - **Format**: CHR
  - **Service Area**: Bavaria
  - **Playlist Meeting**: Thursday AM
  - **Group/Owner**: Public Broadcaster
  - [www.br-online.de/bayern3](http://www.br-online.de/bayern3)

  - **Tracks**:
    - Robbie Williams - Some of Beautiful
    - Mission Belle - Just What I Want
    - Simply Red - Fake
    - Frameless - Wiser

### Holland

- **Radio 3FM**
  - **Co-ordinator**: Florent Luyckx
  - **Format**: CHR
  - **Service Area**: National
  - **Playlist Meeting**: Friday AM
  - **Group/Owner**: Public Broadcaster
  - [www.3fm.n1](http://www.3fm.n1)

  - **Tracks**:
    - Red Hot Chili Peppers - Universally Speaking
    - Le Vibration - In Una Notte D'Estate
    - Cesare Cremonini - C'è L'amore
    - Madonna - Hollywood

### Finland

- **YLEX**
  - **Head of Music**: Heikki Hilamaa
  - **Format**: CHR
  - **Service Area**: National
  - **Playlist Meeting**: Tuesday AM
  - **Group/Owner**: Public Broadcaster
  - [www.ylex.fi](http://www.ylex.fi)

  - **Tracks**:
    - Armand Van Helden - Everytime I Feel It
    - Morcheeba - PnH Lohikodarme
    - Yup - Hyvän Hypnosis
    - Egotripps - Sininen

### France

- **RTL**
  - **Head of Music Prog**: Alain Tilla
  - **Format**: Full-Service
  - **Service Area**: National
  - **Group/Owner**: RTL Group
  - [www.rt.fr](http://www.rt.fr)

  - **Tracks**:
    - Hélène Segara - Encore Une Fois
    - Avril Lavigne - I'm With You
    - Laurent Voulzy - Slow Down
    - Florent Pagny - Je Trace
    - Madonna - Hollywood
ON THE AIR
M&M's weekly airplay analysis column

Europe's music radio programmers have given Madonna her second European Radio Top 50 number one of 2003. Hollywood (Maverick), which is still awaiting commercial release, follows its airplay success with American Life (itself still a top 10 airplay smash, at number six this week).

New to the top 10 this week are Melanie C's On the Horizon (Virgin), which moves from 14 to nine, and Beyoncé Knowles feat. Jay-Z's Crazy In Love (Virgin), from up from 15 to six. Another collaborative effort, Pink feat. William Orbit's Feel Good Time (Arista), is the highest of six new entries on the top 50 this week.

Highest climber on the chart this week (up from 26 to 17) is Eros Ramazzotti's (picture'd) Una Emozione Per Sempre (Ariola), which is currently doing the business for Dutch AC station Noordzee FM, where it's currently on the C-list. Ramazzotti's new album 9 is already in the Netherlands' Mega album chart top 10, and Noordzee's programme director and operations manager Michel Webber describes the Italian's latest release as "absolutely one of the format's songs".

It's been an exciting time for Noordzee FM recently, which in the recent Dutch frequency auction process secured the prime 100.7 FM slot previously occupied by the country's market-leader, Sky Radio (Soft AC), which has moved to a different FM home. Webber is trying to keep as many Sky listeners tuned to 100.7 FM as possible, and to that end Noordzee has drastically cut the amount of talk on the station outside the breakfast and afternoon drive shows, with long sweeps of music. "Sky was a DJ-free station," explains Webber. "We don't want to copy Sky, but there are a lot of listeners to 100.7, and we want to try to keep them—we think the audience in Holland is quite lazy. In August we get the first ratings [since the frequency changes], so we'll see how it's working."

The station targets 20 to 34-year-olds, and Webber describes Noordzee's music policy as "somewhere between Sky and [CHR station] Radio 538". While more uptempo than Sky ("we play the happy songs—we want to have a happy station"), Noordzee avoids the heavier urban and rock tracks aired by 538.

Celine Dion's One Heart (Columbia) is another of the big movers on the airplay chart this week, up from 33 to 22. Webber isn't yet convinced of the track's merits, however. "We listened to the song yesterday and don't think it's a big hit," he says. "We don't have a good feeling about the song, but I'll play it if we're proved wrong."

Shania Twain's new release Forever And For Always (Mercury) is the second highest new entry at 23, and Webber says he will probably add the track soon after the commercial release date. Meanwhile, Noordzee is still playing Ka-Ching (a track below at 24) which Webber describes as "one of the best-testing records in the last half-year."

Faring less well in Noordzee's call-out research, through, has been Ricky Martin's J'Allo (Columbia), a non-mover at number 19 this week, which the station has now dropped after five weeks on its playlist.

Jon Heasman

MUSIC & MEDIA 20 JUNE 28, 2003
news annually and have 60 minutes of speech programming each day. “We will improve by means of music research and investment in the news side,” he says.

Kasper Krüger (pictured), who will continue as MD of Sky in Denmark, says: “We will be Sky Radio as we currently know it in the Netherlands and Denmark, with non-stop music, but we will have live outcuts in accordance with the terms of the licence.”

He adds: “Our core target is the 20-34-year-old female, strictly speaking. But remember, we’re also on top for teen listeners in the Netherlands and number three among the 50-plus audience.”

Krüger says he is already drawing up plans for the new organisation, which will have a small staff until now, but we will have to get going with the hiring.”

The chairman of the radio Erik De Zwart says he will begin staffing the company’s new Danish station immediately, and says of the new venture: “We’ve seen what SBS (owners of CHR station, The Voice in Denmark) did in an underdeveloped market, managing to bring creative radio to a large public.”

Under the terms of the bidding process, De Zwart will have to deal with far fewer broadcasting requirements than Sky.

Public broadcaster Danmarks Radio’s radio director Leif Læmann says he expects DR’s music stations P3 (CHR) and P4 (full-service) to lose some listeners now that its monopoly on national broadcasting will be broken by the newcomers. “But what’s good for listeners is good for radio, and I look forward to the competition,” he says, adding that he expects the greatest competition to come from Sky, not only because of its greater coverage, but also because it has already established its brand in the country.

Commercial broadcaster association KOMM says it expects to see a number of its 250 member stations close down as a result of the new national stations. DR’s Læmann describes the results of the auction “very expensive radio”, a sentiment echoed by Peter Parbo, who unsuccess fully bid via state-owned company Radioselskabet, which runs TV 2 in Denmark.

Record labels have sounded a positive note on the auction. “It’ll be exciting to see what happens, for better or for worse,” says Sony Music Denmark radio promotions manager, Torben Ravn. “It’s difficult to see what impact it will have. We’ll soon see increased transmission wattage for other [local] stations, and there will be larger stations buying smaller local stations. Radio will change—it’s exciting.”

Radioselskabet and Sky dominated much of the bidding, which was also contested by Clear Channel’s Radio 2, The Voice owners SBS, France’s NRJ plus Sweden’s Bonnier and MTG media groups.

### Annie Lennox

Top 100 Albums chart this week at number five and also comes in at four on Billboard’s US album chart, scanning some 185,000 units in the process, according to SoundScann.

Produced by Steve Lipson, who was at the desk for Lennox’s 1995 covers album, Medusa, Bare documents the collapse of Lennox’s marriage and she makes a point of not hiding her feelings and melancholia in songs such as ‘The Hurting Time’, ‘Bitter Pill, Loneliness’ or ‘The Saddest Song I’ve Got’.

The disturbing effect is reinforced by the imagery used for the cover of the album, created by Lennox with graphic artist Allan Martin, which sees her covered with white clay. In a promotion UK, there’s also explained her state of mind when recording the album: “There’s no point me trying to hide the fact that this is an album of songs about negative emotions. That’s why I chose to cover myself with clay—to channel those emotions, and overcoming them. And in that sense, it’s uplifting.”

Released in Europe on RCA/BMG (J Records in the US), Bare was preceded by more than three months of preparation. The action started rolling at the end of March as Lennox kicked into her first solo tour with a series of selected gigs in the US and Europe, performing in front of a total of 60,000 people. “An important part of our plan was to work way ahead of the album release,” says Londonbased Yool Kenan, senior VP international marketing and A&R for BMG UK & Ireland. “A lot of people have discovered the new titles through her live performances, and the audience’s reaction was very good.”

With the artist limiting the number of interviews and media appearances, he was prepared to undertake, BMG made the most of all the opportunities given to them. Each concert date was used to build up her profile and in addition, BMG’s affiliates organised a series of events and listening sessions to raise awareness. The Internet was used extensively, with “listening sessions” on portals such as Tiscali and AOL. “There was a lot of action around the concerts,” says Kenan, “with other in-store events to reposition her where she belongs, as one of the iconic artists of the times.”

Lennox is managed by Simon Fuller’s 19 Management, through which she signed to the Pop Idol TV show. Kenan stresses that “BMG and 19 have worked hand in hand on the project”, and that the collaboration between the two “goes a long way to solving problems that could arise”.

He adds that BMG’s strategy throughout Europe was to target the 25-50 demographic, essentially through adult radio stations. BMG worked closely with a series of AC radio station partners for the shows in such as ‘RPM in France, Radio 2 in the Netherlands, and Cadena 100 and M-80 in Spain.

In Germany, Antennae Bayern’s programme director Stephan Offerwolski says: “Lennox did a tour here recently, so we played (the first single) ‘Pavement Cracks’ for a couple of weeks.’ Offerwolski dropped the song, however, when the label decided not to release the track commercially in Germany. “It doesn’t seem right to play music that isn’t being released here,” he explains. “We stopped playing it after she left Germany.”

Following her spring tour, Lennox is planning a US and European tour later on this year, coinciding with the release of a second single, A Thousand Beautiful Things. “Between now and Christmas, we are going to spike this market with ‘some new,’” promises Kenan.

We have a superb album, with strong titles, and a committed artist, whose voice is at its peak,” he adds. “In this time and age, there is an in-duced music, people are finding to buy albums rather than download music from the Internet.”

### Hamburg radio law

continued from page 1

carried, nor on where ads are placed during broadcasts. The requirement to carry political advertising is to be dropped and, crucially, stations will be allowed to enter into unrestricted co-operation with other stations, for example in areas such as news provision. Until now, arrangements had to be approved in detail by the state licensing authority, the HAM.

Chairman of the liberal Free Democrat party (FDP) group in the Hamburg parliament, Burkhard Mores-Senkevich says that the new law is a “pioneering model of modern media legislation” and that the FDP has been championing such liberalisation from its position as one of the three parties in the government coalition. The others are the majority Christian Democrats and a right-wing local populist party named after its founder, Ronald Schill.

Unsurprisingly, the draft law has been welcomed by commercial stations in the city. Marzel Becker (pictured), programme director of AM market leader Radio Hamburg, says the first thing he’ll do is to combine his newsroom with that of his competitor, state-backed gold station Older65. “It won’t make much difference to our own output, since we’re the market leader, but regulation is never any good,” he says. “Public service radio should have the right to make local radio programmes that have the requirement to be educational. Our requirement is to make money.”

Marzel insists that the nightmare is far from over. “Radio is doing badly in Germany—there are relatively few stations and they deliver below-average economic performance—and a lot of people in other states and in the industry will be looking at this law to see whether it works.”
## BORDER BREAKERS

![Airplay](https://www.vnubusinessmedia.com)

**Week 27/03**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
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<tr>
<td>1</td>
<td>1</td>
<td>21</td>
<td>JUNIOR SENIOR/Move Your Feet</td>
<td>UNIVERSAL</td>
<td>DENMARK</td>
<td>23</td>
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<tr>
<td>2</td>
<td>4</td>
<td>8</td>
<td>Eros Ramazzotti/Un' Emozione Per Sempre</td>
<td>Ariola</td>
<td>Italy</td>
<td>22</td>
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<tr>
<td>3</td>
<td>2</td>
<td>29</td>
<td>T.A.T.U/Not Gonna Get Us</td>
<td>Interscope</td>
<td>Russia</td>
<td>17</td>
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<td>Laura Pausini/Surrender</td>
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<td>11</td>
<td>3</td>
<td>Sertab Erener/Everyway That I Can</td>
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<td>8</td>
<td>5</td>
<td>Kate Ryan/Libertine</td>
<td>Antler-Subway</td>
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<td>Tomcraft/Loneliness</td>
<td>Def Jam</td>
<td>Germany</td>
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<td>DJ Bobo/Chihuahua</td>
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<td>5</td>
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<td>Interscope</td>
<td>Russia</td>
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<td>Alizée/J'En Ai Marre!</td>
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<td>5</td>
<td>The Cardigans/You're The Storm</td>
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<td>DJ Sammy/Sunlight</td>
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<td>Luricia McNeal/Wrong Or Right</td>
<td>Bonnier</td>
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<td>16</td>
<td>NE</td>
<td>In-Grid/In-Tango</td>
<td>Zyx</td>
<td>Germany</td>
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<td>17</td>
<td>21</td>
<td>2</td>
<td>The Rasmus/In The Shadows</td>
<td>Playground</td>
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<td>18</td>
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<td>Panjabi MC/Jogi</td>
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<td>Junkie XL/ft. Solomon Burke/Catch Up To My Step</td>
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<td>Interscope</td>
<td>Russia</td>
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<tr>
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<td>16</td>
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<td>HIM/Funeral Of Hearts</td>
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<td>22</td>
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<td>ATR/I Don't Wanna Stop</td>
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<td>The Cardigans/For What It's Worth</td>
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<td>25</td>
<td>NE</td>
<td>Safri Duo/Bya Baya</td>
<td>Universal</td>
<td>Denmark</td>
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</tbody>
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**Notes:**
- **TW:** This Week. **LW:** Last Week. **WOC:** Weeks On Chart. **TS:** Total Sales. **NE:** New Entry. **RE:** Re-Entry. Titles registering a significant point gain are awarded a bullet.
- **R:** Indicates the Road Runner award, assigned to the single with the highest increase in chart points.

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**Taylor out as GWR slims down board**

by Jon Heasman

LONDON — GWR chief executive Patrick Taylor has lost his job in a restructuring of the debt-ridden UK radio group's board.

Ex-Capital Radio financial director Taylor, who has been GWR's chief executive for the past two years, leaves that position and the company's board of directors to take up a part-time consultancy role as non-executive chairman of Livetime, a GWR subsidiary company set up to exploit digital radio data capacity. His previous responsibilities will be divided up between Classic FM MD Roger Lewis and GWR's MD of local radio Steve Orchard, who both report to GWR executive chairman Ralph Bernard.

Also departing GWR's board of directors is new media and digital director Simon Ward, who is staying with the company to focus solely on digital radio.

The reduction in the number of executive directors from four to six is understood to be a cost-saving measure, and follows the sale of GWR's overseas and "non-core" UK assets during the past 12 months, which has slashed the company's debts from £100 million to £66m (euros 143.5m to euros 94.7m). In addition, last year's reorganisation of GWR's local radio business, which saw the creation of its Creation programming division, has led to a £3m (euros 4.3m) reduction in annual operational costs.

Taylor said in a statement that "we have positioned our business in the UK as a more focused company with a strong management team, and it is entirely appropriate that I now move on."
## Major Market Airplay

The most aired songs in Europe's leading radio markets

**TV Week/LW, Last Week/WOC/Weeks On Chart/Total Stations**

### FRANCE

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
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<tbody>
<tr>
<td>FLORENT PINET/LE PASSAGER</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>SHAGGY ft. T Alliance &amp; Tony Jay/Hey Lady (Virgin)</td>
<td>Virgin</td>
<td>Virgin</td>
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<tr>
<td>KYRSTOFER DANCE</td>
<td>Virgin (General)</td>
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<tr>
<td>WILLIAM GRIMPON/SIRIUS</td>
<td>Virgin</td>
<td>Virgin</td>
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<tr>
<td>JUSTIN TIMBERLAKE/KIVER</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>MARC ELIAZ/SONG THE ROCK</td>
<td>Virgin (General)</td>
<td>Virgin</td>
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<tr>
<td>JACQUES GOLDSTYN/LIV NOT PNE Cout (Parlophone)</td>
<td>Parlophone</td>
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<tr>
<td>DAVID SEIKIN/LE TEMPS</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>GEORGE MICHAEL/SELIOLS (Parlophone)</td>
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<tr>
<td>SIMON &amp; GARFUNKEL/SONG THE ROCK</td>
<td>Virgin</td>
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<td>NEAL MORAN/SONG THE ROCK</td>
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<tr>
<td>BOB ALDRICH/SONG THE ROCK</td>
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### ITALY

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### HUNGARY

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<td>RCA</td>
<td>RCA</td>
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<td>BARTY/GALÁPAGOS</td>
<td>RCA</td>
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<td>GARETH GABRIEL/STIPAN BOOK (EMI)</td>
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<td>DANNY BOONE/LIV NOT PNE Cout (Parlophone)</td>
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<tr>
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### SPAIN

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<tr>
<td>DANNY BOONE/LIV NOT PNE Cout (Parlophone)</td>
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### POLAND

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<td>MICHAEL BUBLE/SONG THE ROCK</td>
<td>Virgin</td>
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<td>KVITAS/ZNAJACA</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### THE NETHERLANDS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Local Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIMPLY KEENENIUS</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>JOHN STEEL/TOMORROW</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>CAROLINE/SONG THE ROCK</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### SCANDINAVIA

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Local Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUSTIN TIMBERLAKE/ROCK YOUR BODY</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### UNITED KINGDOM

| Artist/Title | Original Label |
|--------------|----------------|------------|
| REAMON/SHE | Virgin | Virgin |
| SHANIA TWAIN/FOURS And For Always | Virgin | Virgin |

### MEXICO

| Artist/Title | Original Label |
|--------------|----------------|------------|
| JUSTIN TIMBERLAKE/ROCK YOUR BODY | Virgin | Virgin |

| Artist/Title | Original Label |
|--------------|----------------|------------|
| ROBBIE WILLIAMS/SONG THE ROCK | Virgin | Virgin |

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

The number 1 airplay record in Europe

Madonna

New single

Hollywood

In stores from July 7th