



Turin Brakes' *Pain Killer* (Source) is this week's highest new entry on the European Top 100 Albums chart.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

t.A.T.u

All The Things She Said
(Interscope)

European Top 100 Albums

MASSIVE ATTACK

100th Window
(Virgin)

European Radio Top 50

CHRISTINA AGUILERA

Beautiful
(RCA)

European Dance Traxx

PANJABI MC

Mundian To Bach Ke
(Superstar)

Inside M&M this week

SPANISH, ITALIAN FIGURES DISAPPOINT

Spanish record label bosses are despondent about the latest sales figures, which show a drop in their market of 16% for 2002. The Italians are also non-plussed at their music market's rise of just euros two million in the same period. **Page 5**

MIAMI ADVICE

US radio professionals were, among other things, busy defending the business against press criticism of alleged underhand practices at this year's Billboard/Airplay Monitor seminar in Miami. *Jon Heasman* was there. **Page 8-9**

HAWLEY EDGES CLOSER

Numbering Pulp frontman Jarvis Cocker among his staunchest supporters, singer-songwriter Richard Hawley has just released his latest set *Lowedges* on UK indie Setanta. **Page 10**



Metromedia to sell European assets

by Frank Saxe

NEW YORK — Metromedia International Group, the US media company with a stake in nearly two dozen radio stations in central and eastern Europe, appears to be close to bankruptcy.

The company has already begun shopping for a buyer for its 22 radio stations and is poised to become the largest US firm to retreat from the Europe at a time when oth-

er broadcast groups, including Clear Channel, are eyeing expansion.

In a pair of ominous announcements issued on February 25, Metromedia revealed it was being removed from the American Stock Exchange for failing to meet the minimum financial standards of the

AMEX. "The day-to-day operations of the company should not be adversely affected by this development. All relationships with customers, suppliers and employees will



continue in the normal course," said CEO Carl Brazell. But just hours later he was replaced by board member Mark Hauf, who has worked at several Metromedia divisions since 1996, most recently overseeing the company's European radio and cable TV operations. Brazell remains on the company's board of directors.

The latest shake-up comes just three weeks after the company announced it had hired the brokerage Communications Equity Associates (CEA) to look for a potential bidder for its radio and cable TV sta-

continued on page 21

50 Cent cashes in with debut

by Gareth Thomas

LONDON — US rapper 50 Cent seems to be busy fulfilling the promise contained within the title of his debut album *Get Rich Or Die Tryin'* (Interscope).

Signed jointly to Dr Dre's Aftermath and Eminem's Shady Records imprint—with the album produced by the pair of rap moguls—50 Cent's set went straight in at number one on the US Billboard 200 album chart following its February 6 release, selling 872,000 copies in its first week, making it the biggest ever debut album in the history of Nielsen Soundscan. It also recently went straight into the UK album chart at number two at the initial stage of its roll out across Europe.

"Normally we try to have synchronised releases, but in this case the album exploded in the UK, which started a bit earlier than the rest," says Jurgen Grebner, Interscope/Geffen/A&M's London-based VP marketing. "No-one expected the album would go in at number two—it was beyond our expectations. Normally it takes a while, especially as we hadn't released a single yet."

"When you have big guns like *continued on page 21*



German sales plummet by 11%

by Olaf Furniss

HAMBURG — A worsening economy, CD-burning and the continuing trend in illegal downloads have all contributed to yet another drop in German pre-recorded music sales, according to senior executives.

The industry suffered an 11.3% fall in revenue in 2002 compared to 2001, from euros 2.22 billion to euros 1.97 billion, while unit sales in the same period fell 7.6% from 242m to 223.7m.

The role played by sales of CD-Rs—486 million were sold in 2002—in the plight of the industry has been highlighted by research sponsored by local labels' body the BPW, due to be published next month. A poll of 10,000 people is expected to reveal the proportion of these which were used to burn music. In 2001 55% of all blank CDs sold were used to clone music; based on this figure the number in 2002 would amount to 267.3 million units. This is 61% higher than the total CD album sales, which stood at 165.7 million units in 2001.

continued on page 21

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Upfront

by Emmanuel Legrand, Music & Media editor-in-chief

Europe may be about to witness the first collapse of a radio group on a grand scale—and the twist is that it's American. Metromedia International Group, which controls—partially or totally—some two dozen radio stations in central and eastern Europe, is on the verge of bankruptcy and is actively looking for a buyer for its assets (see story, front page).

Metromedia started its growth in the early 1990s by investing in Europe's then "wild east". At the time, these territories looked like fantastic business opportunities: markets previously dominated by public broadcasters were being opened up; listeners were desperate for more choice and commercial radio appeared like a breath of fresh air. Economic forecasts were all showing signs that the region was poised for growth.

But it did not turn out to be the utopia many hoped. These markets were far from mature and the advertising

side of the business was in its infancy. Then came the global economic slowdown of the late 1990s, affecting many countries in eastern Europe. And finally, these markets became increasingly competitive with a large number of players competing both for listeners and a rather small advertising pie. Some add that running from the US a radio group present in so many countries with such different cultures and languages was an impossible challenge.

At this stage it is not possible to know if Metromedia's stations will switch to one single operator, or will be sold piecemeal. We hear that Russian companies are eyeing the assets of Metromedia, which would be ironic at a time when the biggest US groups are looking to expand in Europe.

In any case, Metromedia's decline is clear evidence—if such were needed—that even in the business of radio, economic success cannot be taken from granted. It is no longer a licence to print money, and certainly not in the "wild east".

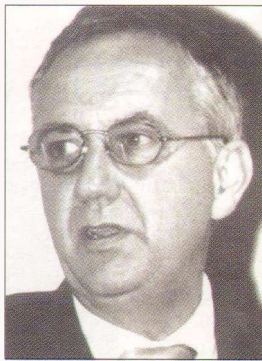


Music & Media values its readers' opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk

Retail keynote added to Music Radio

by Jon Heasman

LONDON — Delegates attending Music Radio 2003—the UK's annual radio-meets-the-music industry conference—will get a retail perspective at the event for the first time following the news that Simon Wright, chairman of UK retailers' body BARD, will be one of three keynote speakers.



This year's conference, which takes place in London on April 9, is as usual being organised by the Radio Academy in association with labels' body, the BPI.

"The role of retail is essential to all of our industries and the committee were unanimous in extending the keynote platform," says Mark Goodier, chairman of the Music Radio steering committee.

Radio Academy director John Brad-

ford (pictured) admits that one of the main themes of the conference will be "dealing with the slightly tougher times," that the radio and music industries are currently facing.

"I would like to think one of the conclusions—and this was part of the thinking behind bringing in the retail strand—is that we've got to be prepared to work even closer together."

Asked whether he thinks most radio executives actually care about the current plight of the record industry, Bradford says: "I think they care desperately whether [record companies] are delivering the product. And the preparedness of record companies to invest [in artists] is very often driven by a healthy bottom line—if life gets tough sometimes you resort to playing everything safer, and when that's

going on you may well find a diminution in the range and quality of product."

As in previous years, there will be keynote addresses from both the radio and music industry sectors. BPI executive chairman Peter Jamieson will make one of his first major speeches in his new job, while BBC Radio 2's head of programmes Lesley Douglas will deliver the radio keynote.

Some of the other hot topics up for discussion at the conference include the sudden proliferation of radio chart shows in the UK and the implications of this (M&M, January 25), while the consequences for music diversity of the government's Communications Bill will be debated at a session entitled Is Less Really More?, which will ask what happens to music if radio is controlled by fewer companies.

Bradford adds that Music Radio 2003 will be "a less panel-driven conference, more produced and more driven by individual presentations."

Fun Radio adopts mainstream approach

by Emmanuel Legrand

PARIS — In a move that shows it is altering its four-year-old Urban/Dance format to adopt a more mainstream pop/rock position, France's Fun Radio added Phil Collins' *Can't Stop Loving You* last week. The track received 10 spins during the week and the change in tone was additionally confirmed by the presence of Robbie Williams' *Feel* as the most played song on the network during the past few weeks.

According to airplay monitoring company Yacast, pop/rock titles represented 12% of the station's output in January, against 4% in December. "There has been a constant growth in the number of pop/rock titles played by the station since the beginning of January," notes Yacast marketing manager Ali Mouhoub, who adds that this increase was to the detriment of

rap and R&B titles, which fell 4% during the period.

Mouhoub says that titles such as *Can't Stop Loving You*, now sitting as the eighth most-played track on Fun, or the airplay given to French pop act Kyo with *Le Chemin*, illustrate the new pop emphasis.

A spokeswoman for the station says that Fun Radio "is not changing formats, as R&B and Dance remain our core music genres, but we are broadening our musical offer." She adds that it reflects a strategy of broadening the station's core 13-25 demo to attract an older 25-49 demo. Radio analyst Alain Neuville says the changes in demographics highlights a search for more "affluent" listeners. "Advertisers like listeners with purchasing power," he explains. "And

kids are not attractive enough." He warns, however, that by broadening its music programming, Fun Radio risks cannibalising the audience of sister AC station RTL2.

Fun Radio switched from a rock-dominated format to what it described as a "groove" format, which incorporated dance, rap and R&B tracks, in January 1999. Last year, the schedule was reshaped again to give more room to talk-based shows such as Arthur's afternoon show.

"I think their ratings will not be affected because it's their talk-based shows that are doing well," says a source close to the situation. However, the source says the station risks losing out in the long run: "Ratings become based on one popular show, but when the show is gone, they're left with nothing in the end."



Executives still gloomy despite mixed results

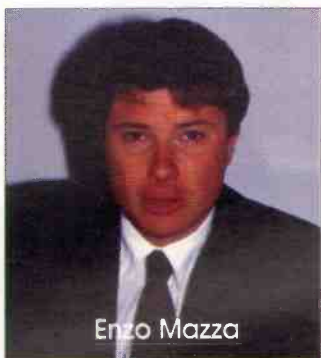
by Mark Worden and Howell Llewellyn

MILAN/MADRID — Record company executives in Spain and Italy—Europe's fifth and sixth largest markets respectively—spoke last week of their concerns for the business following the release of market data in both territories.

Despite Italy's record industry bucking a global decline in sales in 2002, posting an increase of 7.3% in units and 0.5% in value, Enzo Mazza (pictured), director-general at labels' body FIMI says: "Revenue is still very flat and the increase, which was, let's face it, a mere two million euros, followed on from a disastrous 9% revenue drop from euros 367 million the previous year."

In Spain, the blight of music piracy has taken its toll yet again, with revenue down 16% at 526.9 million euros and unit sales 18% lower at 60.2 million from 73.6 million in 2001. Carlos Grande, president of labels organisation AFYVE, blamed street sales of pirated CDs "which have provoked a brutal impact in the sector, plunging it into a deep crisis".

In Italy, figures collected for FIMI by accountants PriceWaterhouse Coopers, revealed sales of 47 million units, up from 43 million in 2001, while revenue edged up to euros 340 million from euros 338 million. Sales of mid-price catalogue albums rose by 71.7% in units and 64.2% in value, while compilations accounted for 12% of the market in 2002, against 7% in 2001. Sales of new releases, however, fell 5.6% in



Enzo Mazza

units and 9% in value, while sales of singles fell by 17.7% in units and 16% in value.

Piero La Falce, president/CEO of Universal Music Italy, who led a series of special price campaigns in 2002, says: "The increase may look good on paper, but this is because the industry worked really hard on price-cutting last year. The sales may be up, but in order to achieve this, all of us have had to reduce our profit margins."

Adrian Berwick, president/CEO of BMG Ricordi, adds: "In order to stave off the drop in sales, labels are turning to medium and low price, so instead of having a couple of sales periods on the calendar, it's become an all-year-long process. It may work in the short-term but my concern is that, we're going to get catalogue fatigue. And then what do we do?"

The problem is not confined to the majors. Zomba MD Roberto Biglia says: "The majors are clearly dealing with a crisis and this is having a knock-on effect on the indies, most of whom have distribution deals with them. In the past an advance on a distribution deal was vital for an

indie and would enable it to develop new artists. With the majors in trouble, such advances are now rare and this spells trouble."

In Spain, legitimate CD sales fell by 13.4% to 55.5 million units. Cassette sales crashed to below 2.2 million from 6.3 million in 2001, and singles sales were down to 1.9 million from 2.2 million. AFYVE estimates that street sales of illegal CDs in 2002 reached a 40% market share, equivalent to 24 million pirated copies.

Last year's figures follow a surprisingly good 2001, when a last-quarter sales rush generated by the CD-driven TV talent contest Operación Triunfo helped annual sales climb 20% in unit sales and 4% in revenue over the previous year. The TV show generates massive CD sales through a Barcelona-based independent label, Vale Music, whose managing director Narcis Rebollo claims a 21.04% market share in 2002. This places it only marginally behind leader Universal Music Spain, whose share was 21.6%, according to AFYVE.

AFYVE says the indie labels' combined share was 30.5% in 2002. The second best major performance was Warner Music Spain (with its imprint DRO East West) with 18.53%, followed by BMG Ariola with 11.6%, Sony Music Spain with 11.03%, and EMI/Virgin on 6.79%. The share of international pop sales in 2002 rose to 42.8% from 40.5% in 2001, while domestic pop's share fell to 32.5% from 34.7%.



After a hugely successful night at the Grammys in New York on February 22, which saw her lift all eight awards for which she'd been nominated, Blue Note/Capitol's Norah Jones relaxes with the EMI big boys. Pictured from left: Alain Levy, chairman/CEO, EMI Recorded Music; Bruce Lundvall, president, jazz & classics, Capitol Records; Norah Jones; David Munns, vice chairman, EMI Recorded Music & chairman/CEO North America; and Martin Bandier, chairman/CEO, EMI Music Publishing.

ON THE BEAT

SONY MUSIC GERMANY DOES USEFUL DEAL WITH ERICSSON

LONDON — Sony Music Entertainment Germany has collaborated with Swedish mobile phone manufacturer Ericsson to launch M-USE, a new European wireless-music service provider. The service, due to kick off this spring, will initially be available from mobile networks in Germany, Switzerland and Austria before being considered for Sony's other European markets. It will enable mobile phone users to buy and transmit music clips and multimedia messaging based on hits and archive music by Sony's local and international acts. An "intelligent learning system" software inside Ericsson phones can automatically store the users' list of selected music and offer other listening suggestions.

3FM PITCHES YOUNGER

HILVERSUM — Newly appointed programming coordinator Florent Luyckx is making major changes at public Dutch CHR station 3FM. In an effort to attract more young listeners, several 3FM DJs are being asked to leave, and, in addition to primarily focusing on pop and dance music, there will be more emphasis on genres such as R&B and hip hop. 3FM's major competitors, Radio 538 (CHR) and Sky (Soft AC), currently attract more listeners. 3FM's target audience is the 13 to 35 age group, while research suggests the current average listener's age is 25 to 49.

CALLS FOR LOWER DIGITAL RADIO PRICES

MADRID — At its annual meeting on February 13, Spain's Digital Radio Forum urged the government to help lower the price of digital radio receivers from the current euros 150 to a more "economical" figure. Forum secretary Alfonso Ruiz de Assin said at the gathering on that "without receivers or listeners we are right back where we started". Forum chairman Jose Antonio Sentis, who is also director of public broadcaster RNE, called on the deadline for full coverage of digital radio to be put back two years to 2006; digital radio coverage currently stands at 51%. Participating radio groups include RNE, SER, Onda Cero, and Cope.

BLAIR GOES BEFORE MTV 'YOUTH FORUM' ON WAR



LONDON — The UK's prime minister Tony Blair is due to face a panel representing the world's young people on March 6 under the aegis "Is War The Answer?". The 60 minute discussion, which will see Blair answer questions from an audience of 40 UK, European, Iraqi and US 16- to 24-year olds on a war with Iraq, will take place at a secret location in the UK and will be aired across MTV Networks Europe and other MTV channels around the world from March 7. The forum will be moderated by DJ and MTV Base presenter Trevor Nelson.

MONTEZ TAKES CONTROL OF PORTUGAL'S RADIO NOVA

LISBON — The former director of Portuguese public AC station RDP Antena 3 has bought the controlling share of Oporto-based Radio Nova. Luis Montez bought over half of the 90% share formerly owned by Portuguese retail group Sonae. The Spanish group Antena 3 retains the remaining 10% share. The agreement represents the start of Sonae's eventual exit from the Portuguese radio market, where it has owned Nova since 1989. Montez, who co-owns Portugal's largest music promoters The Sound of Music also owns radio Festival, also in Oporto, and radio stations Oxygen and Radar. The buyout comes weeks after Montez quit his post after one year as programme director at Antena 3 to "pursue personal projects."

MOVING CHAIRS

LONDON — 107.7 Splash FM, the new AC station for the south coast town of Worthing, has appointed Roy Stannard, one of its founding directors, as MD. Stannard has worked as a director of Sussex-based advertising agencies for over 10 years, and will oversee the station's launch in the spring.

TWG introduces electronic ratings

by Gareth Thomas

LONDON — UK radio group The Wireless Group (TWG) is launching an electronic radio monitoring system to rival the current diary-based system used by official ratings body Rajar.

TWG has signed a three-year contract with German media research company GfK, which owns Radiocontrol, the Swiss company which has developed the radio monitoring "wristwatch" technology.

Using data collated via the wristwatch system, which monitors ambient sound, full monthly ratings for the five national BBC stations—1, 2, 3, 4, and Five Live—and three national stations—TWG's own Talksport, medium-wave rock station Virgin Radio and GWR's Classic FM—will be published in June this year.

"Pen and paper is not a medium that people under the age of 30 are familiar with," says The Wireless Group's corporate communications director Bill Ridley. "Wearing a watch is a lot easier and a lot more accurate. We think everyone is a winner: the music industry,



the advertising industry and broadcasters."

Ridley says that figures for 10 London stations—including Capital FM and Kiss 100—will be published by September.

Meanwhile official UK

radio ratings body Rajar has been carrying out testing on the wristwatch system, as well as the Portable People Meter system operated by US media research company Arbitron, since January last year.

But with testing in its final phase and Rajar set to publish its findings in April, Rajar MD Jane O'Hara (pictured) backs the current system. "In support of the diary system I must once again reiterate my faith in this method," says O'Hara. "It does a sterling job for the Rajar survey, which is a large and complex one.

"It's important to remember that audio-meters have not yet been introduced into any major market place—whether in the US or Europe—and this is for a very good reason: they are still being tested to see exactly what they can do. All eyes are on the UK."

Portuguese TV channels in royalties row

by Chris Graeme

LISBON — Portuguese author's rights society, SPA, is accusing the country's largest two commercial television channels SIC and TVI of not paying royalties worth millions of euros to music artists and producers.

According to Portuguese neighbouring rights laws, use of material on TV programmes and shows has to be paid for, but SPA claims SIC owes at least euros 3.0 million in unpaid royalties, stretching back 10 years.

"The fact that public broadcaster RTP complies

with the law and the others snub it...justifies legal prosecution," says SPA president Luiz Francisco Rebello.

Francisco Rebello goes further and says that SIC has also failed to pay author's rights corresponding for part of 2001 and all of 2002 amounting to euros 1.77 million.

SIC refused to comment on the matter, although TVI admitted it had been handed court orders on the subject of unpaid artist royalties and was "studying the law."

TV stations are not alone in coming under attack; according to both the SPA

and the AFP the most profitable radio groups are also avoiding their responsibilities by not paying up.

But collecting artists and author's rights are not the only problems facing SPA.

According to investigations by Lisbon newspaper Expresso and, in a neat twist, SIC, SPA has allegedly yet to hand over some euros 8.5 million—far in excess of what is claimed by SPA to be owed by the TV stations—in general royalties between 1990 and 2001. SPA's Francisco Rebello regards the Expresso/SIC accusation as being "absurd and full of contradictions."

Radio Magdalena gets Sweet FM

by Marc Maes

BRUSSELS — Cable radio station Radio Magdalena has terminated a three month partnership with production company Cool FM and has begun trial broadcasts as "Sweet FM", both on cable and one terrestrial frequency.

After beginning broadcasting in February 1999 Radio Magdalena was among the Flemish Belgian cable pioneers and survived by offering predominantly Flemish music, aimed at 54-65 year olds, where the outlet became second in the cable ratings after VRT's Radio 2. Advertisers, however, have remained unimpressed, acknowledges Radio Magdalena MD Diederik Vanderveken: "We

could not attract sufficient advertisers to make the station viable."

Last December, Radio Magdalena shifted towards a more contemporary AC format, carrying the programmes produced by Cool FM, using the Cool FM station ident. But the partnership didn't work out for "business reasons", says Vanderveken, "so we decided to stop using the brand name and to launch a new name ourselves."

Under the moniker Sweet FM the station will pursue the round-the-clock, music-intensive AC path taken with Cool FM, offering a clear alternative to the 20-50-year old target audience.

Sweet FM started broadcasts on Flemish cable in

early February and launched a promotional terrestrial frequency, 107.8FM, for the greater Antwerp region, to raise Magdalena's cable profile. "The basic product will be our cable broadcast, where we have an 98% coverage of Flanders. We plan however to concentrate on certain regions where we will have additional terrestrial frequencies—those stations will offer the same format but will, as a legal obligation, include several hours of locally produced programmes," says Vanderveken.

The official launch of Sweet FM is scheduled for early March. "With Sweet FM we are going for a 200,000-plus audience as an initial target," claims Vanderveken.

ON THE BEAT

CAPITAL GOLD GOES DAB MAD



LONDON — Capital Radio-owned Capital Gold is set to launch what it claims will be the biggest promotion ever for digital radio in the UK. From March 2 it will run an eight-week campaign across its analogue AM network in London, Kent, Hampshire, Sussex, South Wales, Birmingham and Manchester, and on its five DAB digital simulcast stations, reaching an expected audience of 1.6 million listeners. It will be giving away more than 100 Evoke-1 DAB digital radios, throughout the promotion, with winners receiving their prize from a local Capital Gold DJ.

KENT MAKE IT A GRAMMIS CLEAN SWEEP

STOCKHOLM — Local rock act Kent (RCA Sweden/BMG), won all seven awards for which they were nominated in Sweden's Grammis awards, held February 18, including album of the year, pop/rock group, artist of the year and song of the year. Virgin's glam rockers The Ark, nominated in five categories, went home Grammis-less. RCA Sweden/BMG's Robyn took best pop female act, while Virgin's Håkan Hellström was named male pop/rock artist of the year. After years of being broadcast by commercial channel TV4, this year's event went ahead in front of an industry-only audience.

MTV RUSSIA MUSIC AWARDS ANNOUNCED

MOSCOW — MTV Russia has revealed plans for a star-studded awards ceremony to be held at the Gostiny Dvor venue, near Moscow's Kremlin building, on July 11. Award nominees will be chosen by a special MTV Russia Academy and winners chosen via MTV Russia's web site (www.mtv.ru) by the channel's viewers. President of MTV Russia, Linda Jensen said: "The first MTV Russia Music Awards promises to be the music event of the year in Russia in 2003." Jensen adds the awards will help "bring local Russian show business onto the international stage".



THE BOX CHANGES FORMAT TO ATTRACT TEENAGE VIEWERS

HILVERSUM — Dutch music television channel The BOX is making changes to its format in order to attract more teenage viewers. The station plans to add live concert broadcasts, a programme dedicated to video games, and a daily cartoon series to its schedule. Currently, The BOX broadcasts a jukebox format, where viewers can request video clips. The changes, predicted to affect 2% to 3% of the station's current content, will be geared towards advertisers as opposed to consumers. The channel plans to offer CD and DVD versions of its live concerts in partnership with record labels.

internet in-site

Radio Caroline

www.radiocaroline.com

In the autumn of 1964, Radio Caroline had more listeners than all the BBC's radio stations combined. The offshore station had an immeasurable impact on UK radio, forcing it to acknowledge pop music and the concept of independent programming. It is an amazing story involving colourful characters, shipwrecks, murder and political intrigue, all of which is related here in a brief overview. The latest rebirth means Radio Caroline's eclectic mix of personalities and musical styles can be heard via satellite and the Internet. Along with the history, its website gives the schedule, instructions for listening, and a few methods for supporting the station's existence. As befits the entire operation, the site is a rudimentary but heartfelt creation.

Chris Marlowe

Music & Media Euro Talent CD

- The Euro Talent CD is the unique method by which you can deliver your act's music to the heart of the most important decision making executives in the radio and recording industries across Europe.
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- A powerful platform which once a month can deliver a round up of some of the hottest talent from across Europe.
- From a record label perspective not only will the Euro Talent CD provide a direct platform to European radio programmers but will also offer you direct access to licensing and distribution opportunities.
- The Music & Media Euro Talent CD invites you to come on board.

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

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

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

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



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

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

Street date: March 17

CD entry deadline: **February 26**

**Music & Media's
European Talent CD**

In Miami, US radio examines its vices

With a stream of negative stories in the US press recently concerning the activities of radio and record companies in the country's post-consolidation radio market, there were some tough questions for panellists to face at the 2003 Billboard/Airplay Monitor Radio Seminar, held in Miami Beach last month. *Jon Heasman reports.*



Billboard Monitor
APRIL 14 8P
RADIO.2003
seminar

Every year, the US radio conference held by M&M's sister publications Billboard and Airplay Monitor brings together many of America's top music radio programmers and record company promotion executives to debate issues common to both industries, and to take a temperature-check on the leading music radio formats in the US.

This year, there was no shortage of politically hot topics to address, mainly due to a spate of recent negative articles in the US press concerning some of the practices of both industries.

Thus the panel 'Battling Radio's Bad Rap' was not about programmers reviving MC Hammer records but a discussion of whether or not listeners are really disaffected with the medium, and how to best to counter the negative publicity.

Pointing out that radio listening in the US is currently at a 27-year low, pop culture writer Brett Sokol of Miami entertainment weekly *New Times* argued that, compared to the press scrutiny of other media such as TV and cinema, "Radio has had a free ride for years. Only in the last couple of years have people started to ask 'why does radio suck?'"

Consultant Tom Barnes of MediaThink blamed the consolidation of the industry for listeners switching off, and in particular the big radio groups' decision to increase advertising spotloads on their stations. "You couldn't put 12 spots on [in a commercial break] prior to the 1996 consolidation, now at drivetime it's 15 to 16 units," he observed. "Where it's shareholders versus listeners, shareholders win."

Daniel Glass, president of Artemis Records, added that post-consolidation, "radio has to look at itself in the mirror. Is the quality as good as five years ago? Are people in radio as motivated?"

Format variety

While many in US radio—led, inevitably, by broadcasting trade

body the NAB—have argued that consolidation in local radio markets equals greater variety of formats in those markets, Miami Herald reporter Jordan Levin suggested that Clear Channel recently brought a third hip-hop station into Miami not to serve a new audience, but instead to take a bite out of a market segment already served by two other Miami stations. "You don't have a God-given right to the airwaves," she said. "They are a public trust."

But consultant Jaye Albright, of Albright & O'Malley consulting, argued that, despite the slight drop in listening, radio is doing very well at holding its own given the dramatic increase in alternative leisure-time choices for consumers, particularly at the young end of the

"There's no question some stations will add a record for the wrong reasons, but there's bad people in every industry."

— Pat Paxton,

VP of programming, Entercom

market. And, she argued, since consolidation, there has been more listener research undertaken in smaller markets, thus giving listeners more of what they want to hear.

The panel also tackled some of the murkier issues surrounding radio industry consolidation such as the independent promotion controversy, in which independent promotion companies (ultimately bankrolled, of course, by the major record labels) have been paying leading radio groups thousands of dollars for "guaranteed access" to their programmers each week (in the form of weekly phone calls, for example). This has been interpreted by some as a blatant form of payola.

Entercom VP of programming Pat Paxton believed "there's no question some stations will add a record for the wrong reasons, but there's bad people in every industry." Like other broadcasters, Paxton said he can't be expected to turn down an independent promoter who pays "\$100,000 to \$200,000 to talk to us for 15 minutes a week." But Tom Barnes called it "dubious" to suggest that a promot-

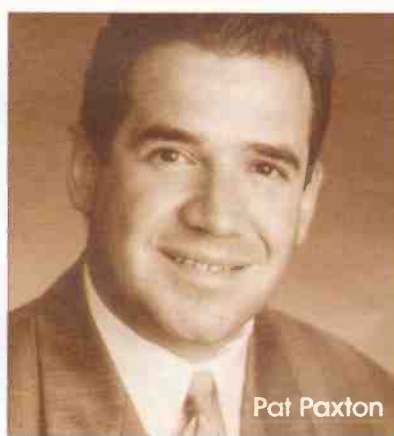
er is paying \$100,000 a year solely for a series of 15-minute phone calls. The promoter is paying for the relationship and, Barnes suggested, the radio station gets the money in return for mitigating the risk of playing unfamiliar music.

Albright noted that the country's largest radio group, Clear Channel, "are doing some very desperate things [in terms of programming] to keep it together [financially]."

Beating the bad rap

So, what to do to counter bad press? The journalists present on the panel encouraged radio to develop a relationship with the local and national consumer press. Sokol suggested that radio people use less jargon. "If a writer is call-

ing you from a mainstream paper, try and put things in a manner as if you were talking to your listeners," he said. And he urged the programmers themselves to get on the phone. "I hate talking to publicists," he added.



Pat Paxton

ing you from a mainstream paper, try and put things in a manner as if you were talking to your listeners," he said. And he urged the programmers themselves to get on the phone. "I hate talking to publicists," he added.

Heading up the format-specific panels at the seminar was "Top 40 Topics Live", chaired in lively fashion by Airplay Monitor's editor-in-chief Sean Ross and Clear Channel/Miami regional VP of programming Rob Roberts. With a bad Arbitron ratings book this winter,

the format faces a number of challenges. In attempting to explain Top 40's recent ratings dip, a number of panellists cited the decline in response rate to Arbitron's official ratings surveys, which they claimed is disproportionately hitting Top 40's performance given that Arbitron is experiencing the greatest problems in recruiting diary-keepers in the youngest demos.

Secondly, the panellists lamented the massive polarisation in today's music scene, with fewer pop-based "mother and daughter" records around to act as the format's glue. "Trying to get Eminem and Norah Jones onto one station is very difficult!" said WKZL/Greensboro's Jeff McHugh. "At the moment, the music's okay, but it's not driving the radio station."

Jon Zellner of KMXV/Kansas City agreed that, currently, Top 40 has to rely on other elements than music—such as heritage morning shows or major promotions—particularly in competing against urban-formatted stations at the younger end of the demo.

Difficult transitions

Zellner said that finding the transition records to go from a Missy Elliott to Puddle Of Mudd track was virtually impossible. This contrasts with the '80s, he noted, when there was far less of a gap between the extremes of rock (exemplified by the likes of Rick Springfield) and the extremes of rhythmic (such as Prince).

Roberts stated his belief that "disposable pop is core to the format, and nothing has replaced 'N Sync and Britney Spears. What does Top 40 have that Rhythmic doesn't at the moment? Only Avril Lavigne and Christine Aguilera..."

As a result of the current hard-edged music trends, Zellner noted that Hot AC is getting closer to Top 40, while Top 40 is moving closer to rhythmic formats. "Adults think we're for kids, and kids think we're not cool."

WFBC/Greenville's Nikki Nite reported that "we have to go looking for stuff. We have to have patience with new songs." Nite cited the example of John Mayer, now a core artist at her station, who is "hip with the younger demo,

while the older demo like the sound."

For Top 40 stations torn between the conflicting tastes of the 12-24 audience and 25-34 year-olds, dayparting is increasingly the only answer, playing as little music as possible during heritage morning shows (just two songs per hour on panellist Tracy Austin's station KRBE/Houston), while focussing on the harder-edged urban and rock in the evenings to cater for the teen audience.

But rather than keep walking this ever trickier musical tightrope, some Top 40 programmers have elected to make a clear decision between serving the younger or older demographic within Top 40. Roberts, for example, said his station had "given up" on the teen market and was focusing on 25-34 year-olds which, he said, remained the "money demo."

Like the format itself, life appears a little more relaxed at AC

Cynthia Johnson, and reflecting the current dominance of hip hop within that format versus more traditional, soulful R&B sounds.

Nate Bell, director of urban programming for Clear Channel/Memphis, says: "I can't play Luther Vandross [on mainstream urban station] WHRK, because he needs to play on my adult R&B, KJMS; I need to drive listeners there. If I'm playing him on my mainstream, what reason do listeners have to tune in to KJMS?"

"The entire business strategy at radio has changed," said Adult R&B WHQT/Miami programme director Derrick Brown. "You think in terms of cluster." WBHJ/Birmingham programme director Mickey Johnson added: "We even have a new term when we talk about programming strategy... 'cluster co-operation.'"

Programmers also noted that some R&B artists just don't fit. "There's so much more you can do



at the moment, with a lot of adult contemporary stations securing impressive winter Arbitrons thanks to playing exclusively Christmas music over the holiday period. "We're doing so well with it [Christmas music] that this year we're going to start it in March!" quipped WLIF/Baltimore's Bill Pasha on the panel "Adult Contemporary—Doing It For Love".

The decline of teen pop and the hardening of music at Top 40 has benefited AC in terms of giving it a clearer identity than three or four years ago, since fewer songs are now crossing over from Top 40 and there has been a rise in the number of AC-exclusive artists.

There was some disagreement on the panel, however, as to the importance of having AC-exclusive artists. Ken Payne of WMGF/Orlando said that "AC artists give us a meaningful difference," while Pasha contended that it was the format's "exclusive sound and packaging that matters. It touches people on an emotional level."

Urban planning

The problems of managing a cluster of stations in consolidated radio markets came up at the urban format panel "Who Took the R&B out of R&B and Hip-Hop?," moderated by J Records VP of promotion

with a hip hop song or artist, because it fits your image," said Johnson. "It's about the cars and the clothes and all that goes along with music that makes your station sound hipper."



Nikki Nite

Ron "Sugar Bear" Williams, programme director of WAJZ/Albany, wished there was better quality R&B to choose from. "Where are the real R&B musicians, the Earth, Wind & Fires of today?" Ce Ce McClendon, VP of promotion at Arista Records, admitted: "Somewhere along the way, we [the music industry] lost the artist development of R&B acts and lost being able to market them to the next generation, and that's totally our fault."

Additional reporting by Airplay Monitor's Dana Hall, Sean Ross and Marc Schiffman.

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Hawley on high with Lowedges

by Steve Adams

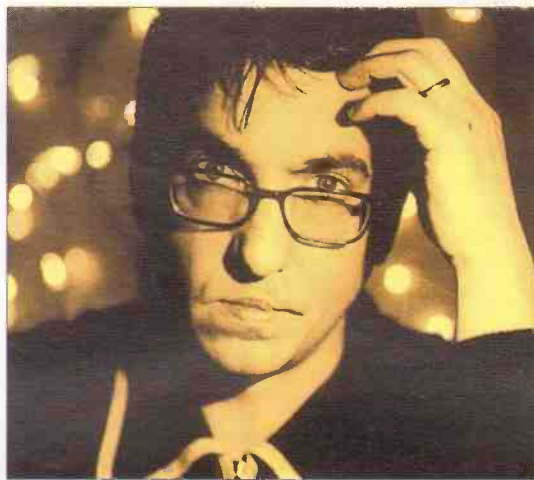
Sheffield singer songwriter Richard Hawley seems to have lived beyond his 36 years. Not only does his velvet voice and balladeering music sound as if it originates from a smoky 50's lounge room (veteran UK DJ Jimmy Young described him as a cross between Andy Williams and Percy Sledge), but his extensive experience makes him seem like an elder statesman.

Having played his first live gigs at the age of 14, he found brief fame as guitarist with Britpop act The Longpigs, as well as playing on All Saints' version of *Under The Bridge*. More recently he has become a touring member of Pulp, after getting a call from old friend Jarvis Cocker while he was at a low ebb after the demise of The Longpigs.

"I'd take a bullet for that band," Hawley says. "I was really down and drinking heavily at the time and they saved my life."

Not only that, but an enquiry by Cocker about whether he still wrote songs prompted Hawley to record a few solo tracks, eventually resulting in an eponymously-titled mini album, released to critical acclaim in 2001. A fully-fledged long player *Late Night Final* followed later that year, and February 10 saw the release of new album *Lowedges* (Setanta Records).

"For years I've wanted to do this and I knew it was in me," says Hawley. "I expected every-



body to laugh me out of town, but the fact that it hasn't happened has made me more confident." Confident enough to write and record the album in just 22 days ("I like being under pressure"), but also a reflection of Hawley's philosophical approach to the music business.

"Every record needs to sell more than the last so I can keep doing what I'm doing, but to be quite frank I don't care," he says. "When I was 19 a record deal was the be-all-and-end-all of my existence, but this is the seventh one I've signed, so it's safe to say I've become a bit blasé about people's promises!"

The album went in at number 27 in the UK's official indie albums chart and has been released in the rest of Europe through distributors PIAS and Efa, and on Everlasting Records in Spain. The album is also being released in the US through XL Recordings, with a planned release in May.

Hawley starts a UK tour in Bristol on March 5 and will support Coldplay at a charity gig at London's Royal Albert Hall on March 27. Having completed a brief promotional jaunt through Europe for the album, Hawley is also pencilled in to play a gig in Paris in May after receiving interest in France. Indeed, some industry insiders have suggested his real market could be further afield.

"Someone should take this man to America to play South by SouthWest," says Colin Martin, executive producer (music) at UK public AC/MOR station BBC Radio 2, referring to the annual US music seminar/new talent showcase. "Richard is breath of fresh air, original and slightly sullen with heart touching 1950's whimsy," adds Martin. "Each track sounds like it was written on a quiet night in a small room sitting on the end of a bed."

Radio 2 has already given Hawley playlist support and "this album should ensure we stick with him," says Martin.

The first single off the album, *Run For Me*, is due to be released at the start of April.

Protopsalti performs enduring musical feats

by Maria Paravantes

Who says you can't apply track and field tactics to music? When she is not out raising awareness for the 2004 Olympic Games in Athens or sailing the Aegean sea, Greek singer and former professional athlete Alkistis Protopsalti is busy spreading her vocal talents abroad.

Although specialising in 100 metre and 400 metre races rather than the marathon, Protopsalti has been concentrating her efforts on her musical talents for more than 25 years—ever since she came on the music scene in the mid-'70s.

Having wowed audiences at home with her impressive live shows, Universal Music Greece's star player has just released her latest album *Secrets Of The Sea* with the aim of becoming a household name abroad.

The album was released in early December last year. An assorted box of musical goodies that includes everything from a tango by Argentinean bandoneon great Astor Piazzolla to a Middle Eastern hit by Kalby Ekhatrak and an upbeat track by the Reyes brothers (of Gipsy Kings fame), the set has won over radio programmers and made an impact on the charts.

After eight weeks *Secrets Of The Sea* has gone gold in Greece and sits at number two of the official Greek IFPI album charts.

"I think it's one of the best albums I've heard in a while," says Konstandinos Bourounis, programme director at Mad TV, Greece's only music TV channel. "All the diversity creates an intense atmosphere and it incorporates contemporary ethnic elements that work well as a whole."

The album sees young artists working with veteran songwriters like Dimitra Galani and Stamatis Kraounakis.

"All this led to an exchange of ideas and views," Protopsalti says. "The most important part of this work is that there's been a wonderful working climate. It was fun in the studio. A lot of laughter, creative fervour and expression have gone into this



album. And there's also a lot of liberty with different sounds and styles."

Protopsalti, whose releases, combined, have sold more than one million copies to date, says that that is the magic of *Secrets of the Sea* and what makes it so challenging ("It's like the sea, unpredictable"). It took her three years to complete, and this, she says, is just the time needed to find the songs that represent her. "I want a contemporary sound that doesn't veer away from our own Greek roots and has an underlying Mediterranean feel."

It is an album for "multiple listenings" and each track has the muscle to work on its own as a single, explains Bourounis, who is also managing director of Mad Voice music magazine.

A boost to Protopsalti's track record came in 1991 with her album *Paradechtika*, a Greek take on the soundtrack of Emir Kusturica's film *Time Of The Gypsies*, which went platinum and consolidated her reputation in Greece.

The artist now has her sights set on breaking borders and her latest album and her concerts in Cuba, Spain, Israel and Cyprus are a definite move in that direction. But, contrary to what Greek label executives say, she doesn't believe you have to move away from your homeland to make a name for yourself abroad.

Her concerts in Spain and Cuba, as well as unplugged gigs in German cathedrals, have helped introduce her to a foreign public. And, unlike other local artists who feel the Greek language is a barrier, Protopsalti says this is an excuse that has been used for far too long.

"One of my favourite examples is Cuba," she says. "When I saw the entire stadium, everyone from age six to 86, dancing and singing to songs written by Greeks in Greek, I was ecstatic because I could entertain people whose culture is different."

The artist says labels often feel that fellow local artists don't have what it takes to make it abroad on the same level with their foreign counterparts. And she admits not everyone can.

"Let's face it, audiences abroad are demanding," she says. "An artist has to be talented, have a good voice and an attractive stage presence. You've got to have spirit and passion to be able to get across. And, last but not least, you must be a professional."

And Protopsalti certainly applies the rigour of her training regimes as an athlete to her music career. "People don't know you abroad, so you might have a bright career at home but you'll have to start from scratch—and that's a blow to the ego that many performers cannot take. That's exactly what makes it even more challenging for me."

European Top 100 Albums

©VNU Business Media.

week 11 / 03

Table with 3 columns of album charts. Each column lists 'this week', 'last week', 'no. of wks', 'ARTIST', 'TITLE', 'original label', and 'countries charted'. Includes a 'SALES BREAKER' section and a legend at the bottom.

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points. 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Top National Sellers

UNITED KINGDOM

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'T.A.T.U. - All The Things She Said', 'Justin Timberlake - Cry Me A River', 'Sinéad Quinn - I Can't Break Down'.

SPAIN

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Miguel Nandez - Amiga Soledad', 'Tony Santos - Un Hombre Asi', 'Hugo - El Templo De Tu Cuerpo'.

DENMARK

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Christine Milton - Superstar', 'Eminem - Lose Yourself', 'Ozzy Osbourne - Dreamer/Get Me Through'.

SWITZERLAND

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Alphonse Brown - Le Frunkp', 'Eminem - Lose Yourself', 'Blue & Elton John - Sorry Seems To Be The Hardest Word'.

GERMANY

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'T.A.T.U. - All The Things She Said', 'Various Artists - We Have A Dream', 'Kate Ryan - Désenchantée'.

HOLLAND

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Blue & Elton John - Sorry Seems To Be The Hardest Word', 'Bastiaan Ragas & T. Breugem - Alles', 'Gareth Gates - Anyone Of Us'.

NORWAY

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Big Brovaz - The Ultimate Collection', 'Blue & Elton John - Sorry Seems To Be The Hardest Word', 'Folk Og Røvere - Utad'sj'.

AUSTRIA

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'T.A.T.U. - All The Things She Said', 'Eminem - Lose Yourself', 'Various Artists - We Have A Dream'.

FRANCE

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Alphonse Brown - Le Frunkp', 'Chimene Badi - Entre Nous', 'Phil Collins - Can't Stop Loving You'.

WALLONY

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Alphonse Brown - Le Frunkp', 'Panjabi MC - Mundian To Bach Ke', 'Eminem - Lose Yourself'.

FINLAND

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'NE Darude - Music', 'NE Sonata Arctica - Victoria's Secret', 'NE Maija Vilkkumaa - Ei'.

ITALY

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'NE Elisa - Almeno Tu Nell'Universo', 'NE Le Vibrazioni - Dedicate A Te', 'Panjabi MC - Mundian To Bach Ke'.

SWEDEN

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Eminem - Lose Yourself', 'Blue & Elton John - Sorry Seems To Be The Hardest Word', 'In-Grid - Tu Es Foutu'.

IRELAND

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'T.A.T.U. - All The Things She Said', 'Busted - Year 3000', 'Eminem - Lose Yourself'.

PORTUGAL

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Eminem - Lose Yourself', 'Robbie Williams - Feel', 'Sandy & Junior - O Amor Nos Guizara'.

POLAND

Table with 2 columns: Rank, Artist/Track. Includes tracks like 'Massive Attack - 100th Window', 'Soundtrack - Hable Con Ella', 'Wilki - 4'.

Based on the national sales charts from 16 European markets. Information supplied by The Official UK Charts Co. (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); Fimi-Nielsen (Italy); Mega Charts BV (Holland); Stichting Promovi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); Media Control/AFVE (Spain); YLEX/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

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

Laura Pausini

Surrender

(CGD/East West)

"When I first heard the song I thought 'wow!'. I think she is ready to conquer Europe with this single. The sound is good, her voice is great and it's more interesting than her last single."

Frédéric Quentin
product manager
Radio Contact F/Belgium



GERMANY: WDR 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

Jennifer Lopez & LL Cool J/All I Have
Nelly ft. Justin Timberlake/Work It
Helge Schneider/Märchensong
Erlend Øye/Sudden Rush
Jeannette/It's Over Now
Fischerspooner/Emerge
Shania Twain/Ka-Ching
HIM/Funeral Of Hearts
Appleton/Don't Worry

UK: BBC RADIO 1



EDITOR OF MUSIC POLICY: ALEX JONES-DONELY
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

Room 5 feat. Oliver Cheatham/Make Luv
Something Corporate/Punk Rock Princess
Queen Vs. Vanguard/Flash
MJ Cole/Wondering Why
Blue/U Make Me Wanna
Uncut/Midnight

BELGIUM: RADIO CONTACT F



PROGRAMME & MUSIC DIR.: JEAN LOU BERTIN
FORMAT: CHR
SERVICE AREA: WALLONY
GROUP/OWNER: RTL GROUP
www.radiocontact.be

Ronan Keating & Cécilia Cara/Je T'aime Plus Que Tout
What 4/L'Amour N'a Pas De loi
Jakatta ft. Seal/My Vision
Laura Pausini/Surrender

HOLLAND: RADIO 3FM



CO-ORDINATOR: FLORENT LUYCKX
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Kane/My Best Wasn't Good Enough
Missy Elliott ft. Ludacris/Gossip Folks
B2K ft. P. Diddy/Bump, Bump, Bump
Linkin Park/Somewhere I Belong
Sean Paul/Gimme The Light
Atomic Kitten/Be With You

SWEDEN: SR P5 RADIO STOCKHOLM



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

Everclear/Volvo Driving Soccer Mom
The Sea And Cake/Sound & Vision
Tyskarna Från Lund/Still Loving You
Isolation Years/Open Those Eyes
Linkin Park/Somewhere I Belong
Macy Gray/When I See You
Clearlake/Almost The Same
Mountaineers/Self Catering
The Narcissists/Fanatik R.I.P.
Hall & Oates/Do It For Love
Anastacia/Love Is A Crime
Evolver/Love Confidential
Advance Patrol/VI E Dom
Montys Loco/Paisley Park
Eric Gadd/Stay This Way
Kajsa Grytt/Ökensand
Appleton/Don't Worry
Jennifer Brown/Weak
Shout Out Louds/100
Teresa/Do Me Right
Sugababes/Shape
Ok Go/Get Over It
Kwan/Shine

DENMARK: DR P3



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

The Flaming Lips/Yoshimi Battles The Pink Robots Pt. 1
Gareth Gates/Anyone Of Us (Stupid Mistake)
Masters At Work Present India/Back-fired
Room 5 feat. Oliver Cheatham/Make Luv
Tomas Tomasz/Since You've Been Gone
Hell Is For Heroes/You Drove Me To It
Hootie & The Blowfish/Innocence
Linkin Park/Somewhere I Belong
Dysfunctionals/Payback Time
Kaizers Orchestra/Di Grind
Blue/U Make Me Wanna
Dilba/Every Little Thing
Turin Brakes/Pain Killer

SPAIN: CADENA 100



DIR. OF PROGRAMMING: JORDI CASOLIVA
FORMAT: AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadena100.es

Vicentino-Se Despierta La Ciudad
The Cardigans-For What It's Worth
Chenoa-El Centro De Mi Amor
Luz Y Sombras-Luz Y Sombras
Ricardo Arjona-El Problema
Abraira-Gavilán O Paloma
Laura Pausini-Surrender
Sugababes-Shape
Simply Red-Sunrise
OBK-Lucifer

FRANCE: RTL



HEAD OF MUSIC PROG.: ALAIN TIBOLLA
FORMAT: FULL-SERVICE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.rtl.fr

Lena Ka/Je Graverai Nos Deux Noms
Billy Crawford/Me Passer De Toi
Axelle Red/Pas Maintenant
Shania Twain/Ka-Ching
Badie/Loin De Béton

**SPAIN:
LOS 40 PRINCIPALES**



MUSIC DIRECTOR: GEORGE FLO
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY
 GROUP/OWNER: SER
www.los40.com

Atomic Kitten/Ser Tu Pasi3n, Eres Mi Obsesi3n
 The Cardigans/For What It's Worth
 Celine Dion/I Drove All Night
 Luis Rodrigo/Toda Mi Alegría
 Mikel Erentxun/Mañana
 Laura Pausini/Surrender
 MSM/Toda Mi Pasi3n
 OBK/Lucifer

**NORWAY:
NRK PETRE**



HEAD OF MUSIC: HAAKON MOSLET
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: TUESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
www.nrk.no/p3

Mew/Comforting Sounds
 Saliva/Always

**UK: CAPITAL FM
NETWORK**



ACTING HEAD OF MUSIC: KEITH PRINGLE
 FORMAT: CHR
 SERVICE AREA: LONDON/BIRMINGHAM/
 CARDIFF/KENT/HAMPSHIRE/SUSSEX/OXFORDSHIRE
 PLAYLIST MEETING: VARIES
 GROUP/OWNER: CAPITAL RADIO

Ja Rule feat. Ashanti Douglas/Mesmerize
 Missy Elliott ft. Ludacris/Gossip Folks
 Simply Red/Sunrise
 Coldplay/Clocks
 Westlife/Tonight

**BELGIUM:
VRT STUDIO BRUSSEL**



HEAD OF MUSIC: GERRIT KERREMANS
 FORMAT: ALTERNATIVE
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY PM
 GROUP/OWNER: PUBLIC BROADCASTER
<http://stubu.be>

Moby/Sunday (The Day Before My Birthday)
 Thaf Van Commerce/Zonder Totetrekkerie
 Girls Aloud/Sound Of The Underground
 The Levellers/Wild As Angels EP
 Eminem/Sing For The Moment
 Das Pop/Telephone Love
 Telstar/Good Together
 Groove Armada/Easy
 Eve/Satisfaction
 Zwan/Honestly

**ITALY:
RADIO DEEJAY NETWORK**



HEAD OF MUSIC: DARIO USUELLI
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Groove Armada/Final Shakedown
 Santana ft. Musiq/Nothing At All

**SWEDEN:
RIX FM**



HEAD OF MUSIC: ANDERS SVENSSON
 FORMAT: HOT AC
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: WEDNESDAY
 GROUP/OWNER: MTG
www.rixfm.com

Counting Crows ft. Vanessa Carlton/Big Yellow Taxi
 Celine Dion/I Drove All Night
 Jennifer Brown/Weak

**ITALY:
RADIO 105**



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

Ja Rule feat. Ashanti Douglas/Mesmerize
 Missy Elliott ft. Ludacris/Gossip Folks
 The Cardigans/For What It's Worth
 Elisa/Almeno Tu Nell'Universo
 Junior Senior/Move Your Feet
 Giorgia/Gocce Di Memoria
 Boomkat/The Wreckoning

**HOLLAND:
RADIO 538**



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

Jennifer Love Hewitt/Can I Go Now
 Phil Collins/The Least You Can Do
 LeAnn Rimes/Suddenly
 Aaliyah/Miss You

**UK:
VIRGIN RADIO**



PROGRAMME DIRECTOR: PAUL JACKSON
 FORMAT: ROCK
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: WEDNESDAY AM
 GROUP/OWNER: SMG
www.virginradio.com

The Thrills/One Horse Town
 U2/Beat On The Brat
 Ok Go/Get Over It

**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

Vanessa Amorosi/True To Yourself
 Sarah Connor/He's Unbelievable
 Wonderwall/Witchcraft 2003
 Meat Loaf/Did I Say That?
 Sugababes/Shape
 Westlife/Tonight

**FRANCE:
FUN RADIO**



HEAD OF PROGRAMMING: PIERRE LEBRUN
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 GROUP/OWNER: RTL GROUP
www.funradio.fr

Phil Collins/Can't Stop Loving You
 Kyo ft. Sita/Le Chemin
 Factor X/Boom Boom
 Pink/Just Like A Pill

**AUSTRIA:
Ö3**



HEAD OF MUSIC: ALFRED ROSENAUER
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 GROUP/OWNER: PUBLIC BROADCASTER
oe3.orf.at

Gareth Gates/Anyone Of Us (Stupid Mistake)
 Norah Jones/Don't Know Why
 Robbie Williams/Come Undone

FINLAND

NRJ FINLAND/Helsinki P
CHR
Marcus Sjöström - Music Director
Playlist Additions:
Big Brovaz-Nu Flow
Robbie Williams-Come Undone
The Cardigans-For What It's Worth

RUSSIA

RADIO MAXIMUM-Moscow/St. Petersburg P
CHR
Alexey Glatov - Prog. Director
Power Rotation:
3 Doors Down-When I'm Gone
Power Rotation Add:
Sixpence None The Richer-Breathe Your Name
Playlist Additions:
Crazy Town-Sorry
Gabrage-I Just Wanna Have Something To Do

RADIO MAXIMUM/Perm G
CHR
Alyona Tatarenko - Prog. Director
Playlist Additions:
HIM-Funeral Of Hearts
Morcheeba-Women Lose Weight

POLAND

POLSKIE RADIO 3/Warsaw P
CHR
Marek Niedzwiecki - Music Director
Power Rotation Add:
Counting Crows ft. Vanessa Carlton-Big Yellow Taxi
Playlist Additions:
Jay-Z ft. Beyoncé Knowles-03 Bonnie & Clyde
Roz, Dwa, Trzy-Trudno Nie Wierzyc W Nic

RADIO ZET/Warsaw P
CHR
Wojtek Jagielski - Head Of Music
Playlist Additions:
Christina Aguilera-Beautiful
Craig David-Hidden Agenda
Marcin Rozynek-Najlepsze

RADIO LUBLIN/Lublin G
CHR/ROCK
Wiktor Jachacz - Prog. Controller
Power Rotation Add:
Marcin Rozynek-Najlepsze
Shania Twain-Ka-Ching
Playlist Additions:
Anastacia-Love Is A Crime
De Mono-Nasza Jest Ca Ta Noc
Idol-Czy
Laura Pausini-Surrender
Roxette-Opportunity Nox
Saybia-The Second You Sleep
The Bangles-Tear Of Own Head (It's A Doll Revolution)

RADIO PIN 102FM/Warsaw S
CHR
Marcin Sobesto - Head Of Music
Playlist Additions:
A.M. Jopek ft. P. Methylene-Tam Gdziej Nie Segno Wzrak
Chumbawamba-Jacob's Ladder
Formacja Niezwyklych Schabuff-Supermarket
Kora-Pod Papugami
Macy Gray-When I See You
Saint Etienne-Soft Like Me
The Cardigans-For What It's Worth
Theivery Corporation-The Richest Man In Babylon
Wendy Lands-Turn Away

GREECE

ATHENS RADIO DEJAY 95.2/Athens G
CHR
Tolis Varnas - Head Of Music
Playlist Additions:
Pink-Family Portrait
Room 5 feat. Oliver Cheatham-Make Love

CZECH REPUBLIC

EVROPA 2/Prague/ G
AC
Radek Sedlacek - Head Of Music
Playlist Additions:
Melanie C.-Here It Comes Again
Shania Twain-Ka-Ching
RADIO IMPULS/Prague G
AC
Jan Hanousek - Head Of Music
Playlist Additions:
Celine Dion-I Drove All Night
Mig 21-Maiotraktorem

RADIO VYSOCINA/Jihlava S
CHR
Petr Kozeny - Head Of Music
Playlist Additions:
Ace Of Base-Unspeakable
Lisa Marie Presley-Lights Out
No Name-Panic A Panna
The Bangles-Something That You Said

RADIO KISS DELTA/Mlad Boleslav B
CHR
Jiri Stepanek - Head Of Music
Playlist Additions:
Appleton-Don't Worry
Avenue-Kiss
Bitter Suite-Run With Me
Chicane-Love On The Run
Dariusz-Colourblind
Drunkenmonkey-Grabbing Hands
Edyta Gorniak-Impossible
Lucie-Pod Medenyrm Nebem

Mission One-Military Drum
Phoenix 23-Dreamer

SLOVAKIA

ROCK FM/Bratislava/ S
CHR
Lubos Cernak - Prog. Director
Playlist Additions:
Moony-Acrobats (Looking For Balance)
Sarah Connor-He's Unbelievable

HUNGARY

DANUBIUS RADIO/Budapest P
CHR
Sandor Buza - Music Director
Playlist Additions:
Jennifer Lopez-Jenny From The Block
Kozmix-Lázetem
Melanie C.-Here It Comes Again
Unique-Angyal

ESTONIA

RADIO SKY+/Tallinn G
CHR
Kristjan Hirvo - Head Of Music
Playlist Additions:
Atomic Kitten-Be With You
Coldplay-Clocks
Dee Dee-The One
Des'ree-It's Okay
Edyta Gorniak-Impossible
Jakatta-One Fine Day
Jennifer Love Hewitt-Can I Go Now
Justin Timberlake-Cry Me A River
Sarah Connor-He's Unbelievable
Sarah Whatmore-Automatic
Shania Twain-Ka-Ching
Sinéad Quinn-I Can't Break Down
The Cardigans-For What It's Worth

LATVIA

RADIO SWH/Riga G
AC
Janis Sipkevics - Prog. Director
Playlist Additions:
Bonaparty-Linu Druva
Bruce Springsteen-Waitin' On A Sunny Day
BTH-Two Hearts Beating As One
Ed Harcourt-All Of Your Days Will Be Blessed
Roxette-Opportunity Nox
S.I.L.S.-DLS2

CROATIA

RADIO DALMACIJA/Split S
CHR
Ivica Goic - Head Of Music
Playlist Additions:
Celine Dion-I Drove All Night
Des'ree-It's Okay
Queen-Latifah/Lil' Kim/Macy Gray-Cell Block Tango

LITHUANIA

RADIO M-1/Vilnius G
CHR
Rimantas Mauricas - Music Director
Power Rotation Add:
Sugababes-Shape
Playlist Additions:
Counting Crows ft. Vanessa Carlton-Big Yellow Taxi
Delfinai-Debesys
Jennifer Lopez & LL Cool J-All I Have
Milton ft. Sky Sci Fire-This Could Be The Lovesome
Shakira-The One
T.A.T.U.-Not Gonna Get Us

MUSIC TELEVISION

MCM/Paris P
New Videos:
Beenie Man-Streetlife
Don Choa-Dr. Hannibal
No Doubt ft. Lady Saw-Underneath It All
Sarah Connor-He's Unbelievable
Power Plays:
Nivea ft. Brian & Brandon Casey-Don't Mess With My Man
Red Hot Chili Peppers-Can't Stop

MCM 2/Paris P
Raphaël Da Silva - Music Programmer
New Videos:
Renaud-Coeur Perdu & Petit Pédé

MTV/UK Feed P
Mark Sadler - Head Of Music Prog.
New Videos:
Missy Elliott ft. Ludacris-Gossip Folks
Placebo-The Bitter End
Power Plays:
Christina Aguilera-Beautiful
Eminem-Sing For The Moment
Justin Timberlake-Cry Me A River
Red Hot Chili Peppers-Can't Stop

MTV FRANCE/Paris P
New Videos:
Craig David-Hidden Agenda
Robyn-Keep This Fire Burning
Power Plays:
B2K ft. P. Diddy-Bump, Bump, Bump

MTV ITALY/Southern Feed P
Clive Evan - Head Of Music
New Videos:
50 Cent-In Da Club
Placebo-The Bitter End
Sigur Ros-()

The Cardigans-For What It's Worth

MTV/Central Feed/ P
Marcus Adam - Head Of Music
New Videos:
Gentleman-Runaway
Missy Elliott ft. Ludacris-Gossip Folks
Nelly ft. Justin Timberlake-Work It
Placebo-The Bitter End
Shaggy-Strength Of A Woman
Power Plays:
Afro ft. Sammy Deluxe (ASD)-Sneak Preview
Avril Lavigne-I'm With You

MTV/European Feed/ P
Alexia Calo - Music Manager
New Videos:
Avril Lavigne-I'm With You
Beth Gibbons & Rustin Man-Tom The Model
Brendan Benson-Metarie
Jennifer Lopez & LL Cool J-All I Have
Snoop Dogg ft. Pharrell Wilson-Beautiful
The Donnas-Take It Off
Power Plays:
Coldplay-Clocks

THE MUSIC FACTORY/Bussum, Holland P
Erik Kross - Music Director
New Videos:
Cygnus X-Positron
Daniel Bedingfield-If You're Not The One
Divine Inspiration-The Way (Put Your Hand In My Hand)

VH-1/London P
New Videos:
Coldplay-Clocks
Des'ree-It's Okay
Massive Attack ft. Sinéad O'Connor-Special Cases
Shania Twain-Ka-Ching
Simply Red-Sunrise
Sugababes-Shape

VIVA/Cologne P
Tina Busch - Prog. Dir.
New Videos:
B3-You're My Angel
Jennifer Lopez & LL Cool J-All I Have
Sylvester-Livin' My Life
Westlife-Tonight
Power Plays:
Nelly ft. Justin Timberlake-Work It

VIVA PLUS/Cologne P
Kirsten Thun - Prog. Manager
New Videos:
B3-You're My Angel
Jennifer Lopez & LL Cool J-All I Have
Sylvester-Livin' My Life
Westlife-Tonight
Power Plays:
Nelly ft. Justin Timberlake-Work It

MTV POLSKA/ G
Jarek Burdek - Music & Prog. Director
New Videos:
Husky-Piosenka Nienasycona
Mariah Carey-Boy (I Need You)
The Donnas-Take It Off
Urszula-Kto By Cie Chcial Kochac Tak

MTV SPAIN/ G
New Videos:
Los Delfonos-Horizonte Eléctrico
Sugababes-Shape
Sum 41-The Hell Song

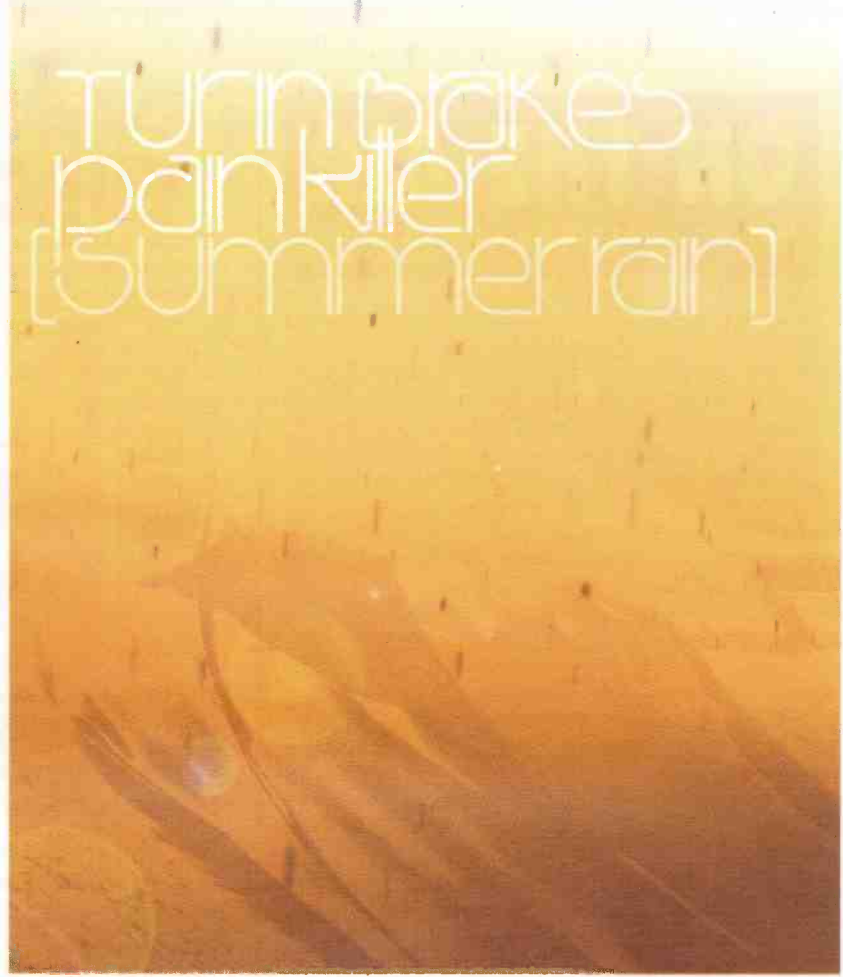
MTV2 - The Pop Channel/ G
Marcus Adam - Head Of Music
New Videos:
Helge Schneider-Märchensong

MTVnl/Bussum G
Paulina Stalenburg - Music Director
New Videos:
Coldplay-Clocks
DJ Tommekk ft. Lil'Kim-Kimnotyze
Stuart-Free (Let It Be)
Styphonic-If Everybody In The World Loved Everybody
Power Plays:
Avril Lavigne-I'm With You

SOL MUSICA/Lisbon/ G
Javier Lorabada - Director
New Videos:
Laura Pausini-Surrender
Power Plays:
Pedro Abrunhosa-Momento

THE BOX/London G
David Young - Channel Director
New Videos:
Andrew WK-We Want Fun
Coldplay-Clocks
Lemonescent-Help Me Mama
Linkin Park-Somewhere I Belong
Mario-Just A Friend 2002
Shania Twain-Ka-Ching
Stuart-Free (Let It Be)
Sugababes-Shape
The Calling-For You

TMF UK/ B
Sally Habbershaw - General Manager
New Videos:
B2K ft. P. Diddy-Bump, Bump, Bump
Dannii Minogue-I Begin To Wonder
Mis-Teeq-Scandalous
Richard X Vs. Liberty X-Being Nobody
Shania Twain-Ka-Ching
Simply Red-Sunrise
Power Plays:
Christina Aguilera-Beautiful
Justin Timberlake-Cry Me A River
Kelly Rowland-Stole
T.A.T.U.-All The Things She Said



THE UK TOP 5 SINGLE AT RADIO ACROSS EUROPE NOW

"QUITE WONDERFUL... 12 TRACKS BATHED IN SHIMMERING BEUTY. 8/10"
NME - UK

"THIS GROUP DESERVES TO BE AS BIG AS COLDPLAY. INTENSELY BEAUTIFUL SONGS"
OOR MAGAZINE - HOLLAND

"CURRENTLY ENGLAND'S BEST SONGWRITERS"
MUSIKEXPRESS - GERMANY

"TURIN BRAKES SONGS HAVE ALL THE MAKINGS OF THE GREATEST"
ROCK MAG - FRANCE

"A GEM OF ELEGENCE SO RARE THAT IT ESCAPES COMPARISON"
ZURBAN - FRANCE



ALBUM ETHER SONG RELEASED
03.03.03

WWW.TURINBRAKES.COM
WWW.SOURCEREORDS.CO.UK



ON THE AIR

M&M's weekly airplay analysis column

The top four positions on this week's European Radio Top 50 remain the same with Christina Aguilera's *Beautiful* (RCA) still at number one. *Sorry Seems To Be The Hardest Word*, Elton John's single with Blue, is at number three on the chart. And Robbie Williams's *Feel* (Chrysalis) falls in behind Elton John at number four.

Radio ABC is a Danish CHR station based in Randers. Programme director Morten Bach says he wondered at first whether his audience would take to the Elton John track. "I thought listeners might think it was too AC, but they really like it." He also says that Robbie Williams' *Feel* has become something of a classic. "It's one of the oldest songs in our A rotation," says Morten. "We've been playing it since the end of October last year and we hope the follow-up single will be successful too."



Pink (pictured) moves up a spot to number five this week with her poignant *Family Portrait* (Arista). "*Family Portrait* is also in our A rotation and a great follow-up to her last hit," says Bach. "Pink is very popular with our audience. Even though it's a sad song our listeners love it."

UK act Coldplay leap into the top 10 up from 12 this week to take up the sixth position with *Clocks* (EMI). "We just added *Clocks* this week and we are trying to set up an event where we will send two listeners to their concert in London around Easter," says Bach. "It's a very beautiful song."

Russian border breakers t.A.T.u. hold at number eight with *All The Things She Said* (Interscope). "It's a mega-hit," says Bach. "They are requested by our audience a lot. We are going to add their new single, probably next week."

He adds however: "I'm in a dilemma because I want to add the new single, but I don't think our listeners have had enough of *All The Things She Said*."

Bach isn't impressed with the Sugababes single *Shape* (Island), at nine this week. "I'm a bit disappointed with *Shape*. I don't think it's very catchy at all," he says.



Justin Timberlake falls just shy of the top 10 this week with *Cry Me A River* (Jive) at number 11. "We have been playing *Cry Me A River* for about two months," says Bach, "but now he's releasing a new single with Nelly and a new single from his solo album, so I'm having problems deciding what to play because all three

tracks are great. But I can't play three tracks from the same artist."

Eminem falls back from 13 to 16 this week with *Lose Yourself* (Interscope). "*Lose Yourself* is still popular," says Bach. "We want to add *Sing For The Moment*, but I don't think it's as powerful as *Lose Yourself*."

Good Charlotte's *Lifestyles Of The Rich And Famous* (Epic) seems to have spent its last days on the chart. "There hasn't really been space for Good Charlotte with so many similar sounds receiving so much airplay," says Bach.

Sean Doherty

week 11/03

© VNU Business Media

EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	7	CHRISTINA AGUILERA/BEAUTIFUL	(RCA)	77	4
2	2	8	Kelly Rowland/Stole	(Columbia)	64	0
3	3	13	Blue & Elton John/Sorry Seems To Be The Hardest Word	(Innocent/Virgin)	56	0
4	4	18	Robbie Williams/Feel	(Chrysalis)	60	0
5	6	13	Pink/Family Portrait	(Arista)	51	5
6	12	4	Coldplay/Clocks	(Parlophone)	42	8
7	5	8	Craig David/Hidden Agenda	(Wildstar)	47	3
8	8	20	t.A.T.U./All The Things She Said	(Interscope)	41	2
9	17	4	Sugababes/Shape	(Island)	32	8
10	15	2	Avril Lavigne/I'm With You	(Arista)	34	5
11	7	7	Justin Timberlake/Cry Me A River	(Jive)	42	1
12	10	5	Melanie C/Here It Comes Again	(Virgin)	42	4
13	21	3	Celine Dion/I Drove All Night	(Epic/Columbia)	38	7
14	9	16	Avril Lavigne/Sk8er Boi	(Arista)	33	0
15	24	6	Counting Crows ft. Vanessa Carlton/Big Yellow Taxi	(Geffen)	40	7
16	13	15	Eminem/Lose Yourself	(Interscope)	34	0
17	31	2	Simply Red/Sunrise	(Simplyred.Com)	29	11
18	26	3	Jennifer Lopez & LL Cool J/All I Have	(Epic)	33	11
19	19	4	Des'ree/It's Okay	(Epic)	29	2
20	22	5	Red Hot Chili Peppers/Can't Stop	(Warner Bros.)	32	0
21	14	9	Jay-Z ft. Beyoncé Knowles/03 Bonnie & Clyde	(Roc-A-Fella/Def Jam)	27	1
22	11	19	Jennifer Lopez/Jenny From The Block	(Epic)	24	1
23	16	24	Nelly ft. Kelly Rowland/Dilemma	(Universal)	28	0
24	18	18	Sugababes/Stronger	(Island)	30	0
25	34	4	Laura Pausini/Surrender	(Atlantic)	32	7
26	23	18	Shakira/Objection (Tango)	(Epic)	24	0
27	40	2	Shania Twain/Ka-Ching	(Mercury)	25	8
28	32	4	t.A.T.U./Not Gonna Get Us	(Interscope)	22	4
29	>	NE	The Cardigans/For What It's Worth	(Stockholm)	21	8
30	25	13	Holly Valance/Naughty Girl	(London)	21	2
31	29	21	Phil Collins/Can't Stop Loving You	(WEA)	22	1
32	27	20	Shania Twain/I'm Gonna Getcha Good	(Mercury)	19	0
33	20	6	Busted/Year 3000	(Universal)	23	0
34	39	3	Appleton/Don't Worry	(Polydor)	23	6
35	42	2	The Bangles/Something That You Said	(Columbia)	18	3
36	>	NE	Eminem/Sing For The Moment	(Interscope)	20	5
37	35	5	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	21	0
38	33	8	Punjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	18	1
39	28	4	Oasis/Songbird	(Big Brother/Sony)	22	2
40	45	2	Kate Ryan/Désenchantée	(Antler-Subway)	19	3
41	30	14	Atomic Kitten/The Last Goodbye	(Innocent/Virgin)	24	0
42	37	3	Girls Aloud/Sound Of The Underground	(Polydor)	21	1
43	41	6	Cam'ron ft. Juelz Santana, Freekey Zekey/Hey Ma	(Roc-A-Fella/Def Jam)	16	0
44	>	NE	Atomic Kitten/Be With You	(Innocent/Virgin)	22	4
45	50	2	DJ Sammy & Yanou ft. Do/Boys Of Summer	(Universal)	17	1
46	36	6	Big Brovaz/Nu Flow	(Epic)	18	1
47	>	NE	Nelly ft. Justin Timberlake/Work It	(Universal)	17	3
48	>	NE	Ja Rule feat. Ashanti Douglas/Mesmerize	(Murder Inc./Def Jam)	13	3
49	>	NE	LeAnn Rimes/Suddenly	(Curb/Warner)	21	4
50	>	NE	Missy Elliott ft. Ludacris/Gossip Folks	(Elektra)	15	6

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week. TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

Indicates singles which previously featured in the Border Breakers chart
 Highest New Entry Greatest chart points gainer

Metromedia

continued from page 3

tions. Its Munich office is looking to sell the assets; Christian von Drahten, executive director of that office, was not available for comment.

Metromedia's troubles have been building for some time. Its radio and cable TV businesses have never been hugely successful in terms of profits, while its telephone business in Russia and China, among other countries, has bled money for years. The last time Metromedia closed a year with a profit was 1996.

According to its most recent filings with the US Securities and Exchange Commission (SEC), Metromedia has been in negotiations with its debt holders since October, when it was required to make a \$11.2 million (euros 10.4 million) interest payment. Another such payment, totalling \$11.1 million, is due March 30. According to the most recent figures made public, the company had just \$9.8 million in cash. It warned investors in early February that it might not be able to restructure its debt. "If the company is not able to favourably resolve the liquidity issues described above, the company would have to resort to certain other measures, including ultimately seeking the protection afforded under the United States Bankruptcy Code," Metromedia wrote in its quarterly filing.

Metromedia entered the radio broadcasting business in Eastern Europe through the acquisition of Radio Juventus in Hungary in 1994. Through a number of joint ventures, that portfolio grew to 22 stations. Among its stations are Groove FM and Suomipop in Finland; Country Radio in the Czech Republic; BG Radio in Bulgaria; Radio 7, Eldorado, and Melodia in Russia; Skonto in Latvia; and Trio Radio in Estonia. It also operates stations in Georgia.

Brokers estimate those stations could bring in millions, yet it is unlikely that Metromedia would be willing to sell its radio portfolio without unloading its other businesses simultaneously. "There are several Russian telecoms that are taking a close look. Several European companies are interested in the radio portion, but it would appear that the Russians want the whole lot," one source tells M&M.

According to its financial statements, Metromedia's radio revenues have been growing. In the third quarter of 2002, revenues were up by more than 20%, thanks to a quadrupling of ratings for the re-launched SuomiPop station in Finland, the expansion of the Radio Juventus network in Hungary, and a more favourable currency exchange. The only place there was any bad news was in Moscow, largely due to the rapidly growing number of radio stations on the air in this market. Its Radio 7 saw revenues fall \$700,000 during Q3 2002.

New format helps Brits TV spectacle

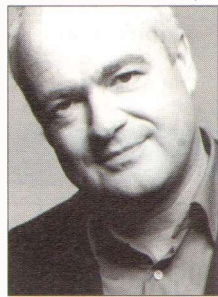
by Gordon Masson

LONDON — Despite a drop in viewing figures for this year's Brit Awards held in London on January 20, the show is being heralded as a tremendous success following a radical change in its format.

UK terrestrial TV network ITV1's broadcast of the show recorded an audience peak of 8.6 million and an average audience of 7.3 million, down from last year's average of 7.6 million. Those figures equated to a 27% share of the UK TV audience, down from 32% in 2002.

But ITV1 was delighted with the results. "I think in an increasingly competitive market we have done terrifically well to retain share and indeed in some demographics to grow," notes ITV controller of entertainment Claudia Rosencrantz. "To radically alter the grammar of an award show takes guts and it worked."

Similarly delighted with the outcome was outgoing Brits chairman Tony Wadsworth (pictured): "The



whole idea behind all the changes was to make a better show and I think that it worked in that regard. We ended up with a show that looked better on TV than any previous one in recent years."

With two trophies each, Coldplay, Ms. Dynamite, and Eminem were the big winners: Coldplay collected best British group and best British album for *A Rush of Blood to the Head* (Parlophone/EMI); Eminem was named best international male solo artist and took the best international album award for *The Eminem Show* (Web/Aftermath/Interscope); and Ms. Dynamite (Polydor) capped a year of critical highlights with accolades for best British female solo artist and best British urban act.

Another big winner was EMI's Robbie Williams, who was named best British male solo artist for the fourth year, pushing his personal tally of Brit awards to a record 14, while this year's award for outstanding contribution to music was presented to V2 artist Tom Jones.

50 Cent cashes in

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Eminem and Dr Dre behind you it immediately creates a huge street hype and a lot of credibility and goodwill at radio and MTV," says Grebner. "It's also down to 50 Cent writing extremely strong music."

The single *In Da Club* is steadily picking up radio airplay across Europe and is out in the UK on March 10, with the rest of Europe following March 17. The album, meanwhile, was released in the UK on February 17 and will be released in the rest of Europe over the next couple of weeks, "depending on where they are with the single," says Grebner, who adds: "Everyone will market the album off the back of the single."

Grebner is confident the roll-out will be successful. "Italy and Spain are catching up," he says. "Spain is normally the last market to come on board. But there *The Eminem Show* is in the top 10 and so is the *8 Mile* album, which features some really hardcore rap. It will be slower, but he will succeed there. You start at urban radio, then you cross over."

That's pretty much what happened in the UK. One station which has been playing *In Da Club* since mid-January and has witnessed its meteoric rise is London urban station Choice FM, where the tune is A-listed.

"It's one of the most requested tracks we've had," says Choice FM programme controller Ivor Etienne. "It's a party record that gets under people's skin. It's not hardcore rap. I hear the tune wherever I go—it's just taken off." Etienne is not surprised Europe has taken to it. "Whether you're in France, Germany or Spain, you can feel the vibe on that tune. It's not something that needs a lot of translation."

Europe's first real exposure to 50 Cent was when the artist performed with Eminem at the MTV Europe Music Awards in Barcelona in November last year. The track *Wanksta* was released as a promo around the time of that show and it also featured on the *8 Mile* film soundtrack.

"We took advantage of the fact that he performed a show in front of key media in Europe," says Grebner. "And we took advantage of the hype around the *8 Mile* movie, which gave it great exposure."

Grebner is the first to admit that this phenomenon would not have happened five years ago. "First Eminem opened a lot of doors and proved to media that hip hop is accessible and can be commercially successful in Europe," he says. "Then the media became more open about it and it made rap-hop music the new pop music."

Grebner continues: "With the Internet and newsgroups, news spreads much quicker than it used to do. Music channels in general are crucial because radio traditionally is very slow on rap."

A second single will be released in June around the time 50 Cent comes to Europe for some dates supporting Eminem, 50 Cent is returning to Europe in April for TV performances and "possibly one or two club shows", according to Grebner, "and maybe do some solo shows as well".

Grebner concludes: "It's interesting as people complain in our industry about piracy and about recession. But 50 Cent proves, like Eminem did, that when you produce great music that's targeting the right consumer in the right market, you can sell a lot of records."

German sales

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The depressed state of the industry has led to renewed calls on the German government to ratify the European Copyright Directive, which was supposed to be passed into law by December 21. "Our priority is that this is done quickly, as every day it is delayed costs us money," says Gerd Gebhardt president of the German IFPI/BPW (pictured), who hopes that the directive will finally reach the German statute books in April.

One strategy being pursued is for companies to release copy-protected CDs. Germany's largest record companies released between 40 million and 50 million copy-protected CDs in 2002, although to what extent it has helped reduce cloning will not be revealed until the survey is published in April. Nevertheless, Gebhardt points out that multi-platinum selling releases by Herbert Grönemeyer, Shakira and West-ernhagen all benefited from copy protection and that this did not deter consumers.

According to the figures published on February 22, some 800 people employed in the music industry lost their jobs in 2002, reducing the total number employed in the sector to 11,400. This is echoed at music retail, where 500 people were made redundant last year.

"Every week two retailers close down," says Gebhardt. "When I see small retailers closing I am particularly worried because they can't be reopened."

The worsening situation has led to further calls for a reduction in VAT on CDs from 16% to 7%. Both books and sheet music are subject to the lower rate in Germany, prompting calls for an even playing field.

In a further appeal to the German government, the local industry is lobbying for the introduction of radio quotas obliging public stations to fill 50% of playlists with releases by newcomer acts, with half of these being German productions.

The phenomenal success of German language artists such as Herbert Grönemeyer and Xavier Naidoo is cited as proof that demand exists for local acts, and played a significant role in raising the chart share of domestic albums from 21.1% in 2001 to 26.5% the following year. However, the German industry accuses radio of neglecting local artists, particularly those who sing in their own language.

While sales of CDs once more suffered heavy losses, the impact of the decline was slightly negated by the rise in music DVD sales, which rose from 1.3m to 3m. Their inclusion in revenue calculations reduced the decline to 10.1%. Gebhardt believes that the rise in popularity of DVD, DVD Audio and SACD, along with the introduction of legally available downloads and copy protected CDs will eventually lead to the market picking up.

"I believe matters will stabilise in 2003," he says. "Things can't sink any further or we won't be having any press conferences in the future."



week 11/03

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BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	22	T.A.T.U/ALL THE THINGS SHE SAID	(INTERSCOPE)	RUSSIA	41
2	2	13	T.A.T.U/Not Gonna Get Us	(Interscope)	Russia	22
3	7	5	Laura Pausini/Surrender	(Atlantic)	Italy	29
4	8	3	The Cardigans/For What It's Worth	(Stockholm)	Sweden	19
5	3	29	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	Switzerland	21
6	5	6	Kate Ryan/Désenchantée	(Antler-Subway)	Belgium	19
7	6	7	DJ Sammy & Yanou ft. Do/Boys Of Summer	(Universal)	Germany	17
8	4	10	Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	Germany	18
9	9	5	Junior Senior/Move Your Feet	(Crunchyfrog/Universal)	Denmark	15
10	15	8	Bob Sinclar/The Beat Goes On	(East West)	France	11
11	12	3	Edyta Gorniak/Impossible	(Virgin)	Poland	10
12	16	4	Sarah Connor/He's Unbelievable	(X-Cell/Epic)	Germany	12
13	11	11	Las Ketchup/Kusha Las Playas	(Shaketown/Columbia)	Spain	10
14	13	23	DJ Sammy & Yanou ft. Do/Heaven	(Universal)	Germany	9
15	25	16	Praise Cat/Shined On Me	(Sound Division)	Italy	6
16	17	2	Roxette/Opportunity Nox	(Capitol)	Sweden	11
17	10	7	Tiziano Ferro/Rosso Relativo	(EMI)	Italy	11
18	18	3	Røyksopp/Eple	(Wall Of Sound)	Norway	6
19	19	4	Tomcraft/Loneliness	(Def Jam)	Germany	7
20	21	16	Laura Pausini/E Ritorno Da Te	(CGD)	Italy	3
21	22	9	Sarah Connor/Skin On Skin	(X-Cell/Epic)	Germany	12
22	>	RE	Eskobar ft. Heather Nova/Someone New	(V2)	Sweden	5
23	23	16	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	Germany	5
24	>	NE	Robyn/Don't Stop The Music	(Ricochet)	Sweden	6
25	>	RE	Lasgo/Something	(A&S/Antler-Subway)	Belgium	4

This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

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. **R** indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

HOTLINE

Edited by Hamish Champ

Congratulations to **Jive Records** and the company's international head **Stuart "What's his title?" Watson** (pictured) for capturing the number one album chart spot last week in both the US and the UK with **R. Kelly's *Chocolate Factory*** and **Justin Timberlake's *Justified*** respectively.



Should take various minds off the inevitably painful up-coming integration with **BMG...**

Hotline understands that **EMI Recorded Music** president for continental Europe **Emmanuel de Buretel** is about to appoint a COO to work alongside him and oversee directly a number of territories.

As M&M went to press there was still no word as to who would replace **BMG France** president **Bruno Gerentes**, who left the company in a rather hurried fashion on February 23. Sources suggest that current **Zomba France** president **Christophe Lameignere** is in the frame. Meanwhile, the French operations are now directly being supervised by **BMG** president, international, **Maarten Steinkamp** with **Christophe Waignier** as COO.

Sony Music France president/CEO **Olivier Montfort** is understood to have poached current **V2 Music France** MD **Sophie Zannettacchi** to become MD of **Epic**, a position vacant since the departure last autumn of **Thierry Chassagne** to establish **Up Music**, a joint venture with **Warner Music France**. **Zannettacchi** is expected to join in Sony mid-March. **V2** chief executive **Tony Harlow** has started a search to find a replacement for **Zannettacchi**.

Hotline hears that the takeover of **PopKomm**—organisers of one of Europe's largest music industry trade fairs—by German music TV company **Viva Media** has moved a step closer to completion. **Viva's Kerstin Karpinsky** is already in charge there and, according to unconfirmed reports, **Viva's** supervisory board has agreed to buy the 51% of the shares in **PopKomm** owned by **PopKomm** founder—and **Viva** CEO—**Dieter Gorny**. **PopKomm** will become part of a future **Viva** merchandising subsidiary.

The **Capital Radio** group has added a female programme controller to its ranks for the first time. Aussie **Rebecca Trbojevich** will programme **CHR** station **Invicta FM** in Kent, having assisted with the production of **Capital FM**/London's breakfast show and new album chart show since November. **Trbojevich** was previously an assistant programme controller with the **UKRD** group, and prior to that worked for the **Austereo** group in Sydney.

And finally...last week Hotline highlighted the case of **Soetkin Collier**, singer with Belgium's Eurovision entry, **Urban Trad**. Ms **Collier** was "outed" in local media as having had neo-Nazi sympathies. It now appears **Urban Trad's** record company, **Universal Music Belgium** and even her own bandmates appear to be distancing themselves from her. **UT** frontman **Yves Barbieux** is said to want to formally distance himself on behalf of the group from any extreme right wing association.

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