



Aaliyah's *I Care 4 U* (Blackground) is this week's Sales Breaker in the European Top 100 Albums chart, at number two.

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

ROBBIE WILLIAMS

Escapology
(Chrysalis)

European Radio Top 50

CHRISTINA AGUILERA

Beautiful
(RCA)

European Dance Traxx

PANJABI MC

Mundian To Bach Ke
(Superstar)

Inside M&M this week

L.O.V.E THAT t.A.T.u

Russia's first internationally successful pop act could help to open up one of the world's biggest untapped markets, writes *Hamish Champ*. **Page 4**

MUCH ADO ABOUT SOMETHING

Breaking the 100-spins-a-week barrier is just one philosophy that has catapulted Paris' hip hop/R&B station Ado FM into the headlines. *Lisa Pasold* reports. **Page 5**

FLAMING HECK!

It may have taken them two decades, but finally Oklahoma trio The Flaming Lips are on the brink of European success, reveals *John Vanderpuije*. **Page 6**



Tiscali partners OD2 in new deal

by Juliana Koranteng

LONDON — Tiscali, the pan-European ISP, has become the first in the region to offer secure digital music for free in a partnership with OD2, the European online music company.

In an aggressive strategy to highlight legal digital distribution, following their collaboration in the Digital Download Day Europe promotion announced at Midem in January, the new venture aims to encourage music fans to use paid-for digital-music services and desert illegal free peer-to-peer (P2P)



operations like KaZaA and Morpheus.

The move effectively sees the Cagliari-based Tiscali bundle the Tiscali Music Club—its online-music store—with its separate Internet-access service. It is offering the free music for six months to its 5 million customers in five European countries: the UK, Italy, the Netherlands, France and Germany. If popular, Tiscali and UK-based OD2 hope to continue the venture indefinitely and roll it out to Tiscali's other ten European markets, using Microsoft Corp.'s Windows Media 9 digital rights management technology.

OD2, the venture co-founded by

artist Peter Gabriel, is providing the repertoire of more than 150,000 titles from labels including EMI Recorded Music, Universal Music Group and Warner Music Group.

"Our objective is to provide a great music service and introduce music fans to the legal services," says Mario Mariani (pictured), senior VP of access and media at Tiscali.

Until the partnership began on February 12, Tiscali offered a narrowband Internet service for euros 8-24 a month, depending on which tier was subscribed to. Alternatively, in addition to a one-off connection of euros 56, Tiscali's UK broadband users pay euros 32 or euros 43, depending on the connection speed.

Additionally, users register separately *continued on page 17*

Aguilera starts to clean up after *Dirrty*

by Paul Sexton

LONDON — As 2002 drew towards a close, Christina Aguilera was in an unusual position—and we're talking not one of those she adopted for the headline-grabbingly rrrraunchy video for *Dirrty*. The problem was that she had a UK number one smash with that track, but an album that didn't have the sales to match.

The image-redefining single, featuring Redman, topped the UK sales charts for two weeks in November and spent three weeks at number three on M&M's Eurochart Hot 100 Singles. But Aguilera's album *Stripped*, from which it was the flagship release, initially spent just one week in the UK top 20 and stubbornly refused to improve on its number 16 debut on European Top 100 Albums.

But the new year has given the album a new sales complexion. *Stripped* has lately given Aguilera her first-ever top ten album placing in the UK and this

continued on page 17



UK music sales stall in 2002

by Hamish Champ

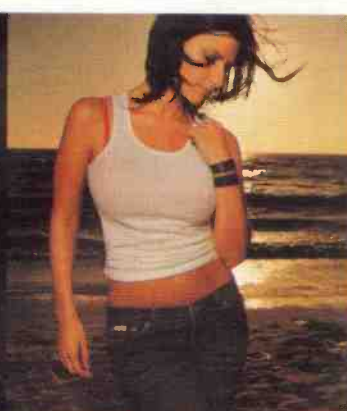
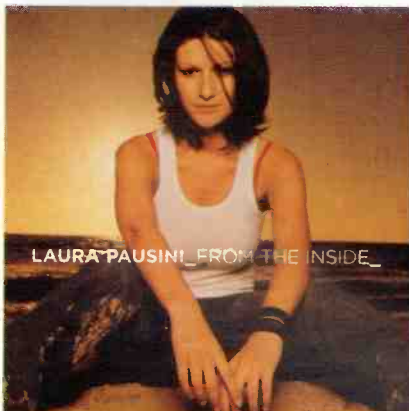
LONDON — The UK's recorded music industry five year growth train finally hit the buffers in 2002—hit by economic uncertainty and a further decline in single sales—but retailers are already reporting signs that the market is picking up, with January 2003 witnessing an 11% rise in overall music sales, year-on-year.

Announcing that the total value of shipments during 2002 fell 3.7% to £1,186 million (euros 1,853 million), UK labels' body the BPI noted sales faced competition from alternative entertainment products including computer games and DVDs, plus "economic uncertainty which affected high street spending in the Christmas period".

The BPI also laid the blame for the *continued on page 17*

LAURA PAUSINI FROM THE INSIDE

Her first album in english



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Upfront

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

Nearly 14 years ago the world watched in amazement as the most potent symbol of the world's political divisions—the Berlin Wall—was hacked down by the people of what is now once again the German capital. There was an exhilarating sense of witnessing a historical moment; that with this symbol down, a new era was beginning.

As with any other industry, record label executives flocked to former Eastern Bloc countries hoping to discover the next "big thing". It was largely uncharted territory in which to explore—and it came with the almost romantic notion that after being oppressed for so many years, freedom would unleash a swathe of talent onto a new generation of acts almost overnight.

Alas, much of the time the results were merely pale imitations of western rock acts from the '70s. There was little originality, and the new discoveries faded as quickly as they had been hyped. Who remembers acts like J, Vasily Shumov, Kino and its leader Viktor Tsouy

or Boris Grebenshikov—who had been taken under ex-Eurythmics' Dave Stewart's wing?

But now, after a decade of building up an industry and waiting for the next generation to pop up—the one for which "USSR" is an exotic name from a Beatles song, who think Brezhnev was a rapper and who have been fed by the latest western hits on their local radio—the time has come to reap the rewards.

Russian duo t.A.T.u have been rushing along at 200 km/H on the road to success, rewriting the record book by becoming the most successful act to come from the former Eastern Bloc. They're young, they're cool, and their song is a hit. OK, the emphasis on pubescent gay Lolitas is not necessarily the most tasteful of marketing ploys, but it delivers the goods and for once puts Russia on the map as a real source of repertoire with global potential.

And it's not a unique phenomenon. Edyta from Poland, Alsou, who is also from Russia, Sevara from Uzbekistan and some talented acts in the electronica genre suggest that there is more to come. World, take notice!



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

GRI system to track Internet music sales

by Juliana Koranteng

LONDON — In an attempt to monitor how music is used over the Internet the IFPI has introduced a new serial number identification system designed to help copyright owners track the use of their digitally distributed music.

Known as the GRid (Global Release Identifier), the system—which went 'live' last week—was developed with US labels' body, the RIAA, and aims to simplify the method for keeping track of any legitimate recording that is delivered via the Internet and ensure that rights holders receive the royalties they are entitled to.

Although Paul Jessop (pictured), the IFPI's chief technology officer in London, insists that on its own GRid

will not stop online piracy, it will help anyone who is distributing music on the Internet maintain a reliable record of how that music is being used, and all for a one-off fee of £150 (euros 235) one-off fee via the IFPI web site (www.ifpi.org).

"You are eligible to use these (GRid) numbers if you're dealing with recorded music, if you're a distributor, a record company or an online service provider," he says.

GRid is effectively the e-commerce version of UPC (Universal Product Code), the bar code that enables retailers to identify the different physical CD titles they sell in their stores.

However, as the UPC system is used for bar codes on all non-music products as well, the numbering

capacity for music-related items—such as CDs—is limited. With a totally new system such as GRid, one identifier number can provide the company owning a database of music for e-commerce purposes the potential to create codes for more than 30 million releases.

Jessop stresses that GRid will complement UPC and the International Standard Recording Code, another long established system that identifies any track in any format such as a single, an album track or digitised music.

GRid is relevant to anyone seeking to distribute digital music, says Jessop, whether they are record companies operating their own music commerce sites such as the five major labels, which operate the Pressplay and MusicNet digital subscription-based stores in the U.S., brick-and-mortar retailers with online businesses, or dedicated online service providers, such as market leader OD2 in Europe.



Portugal's Antena 1 tunes in to mainstream AC

by Chris Graeme

LISBON — Portugal's public full service Antena 1 is to be revamped and modernised as part of sweeping reforms at the public broadcaster.

The former programming model, an AC/MOR format reaching a 45-65-audience age group, is to be broken up and restyled to reach a younger audience, ranging from 24-45 age group.

As part of these sweeping changes Luis Marinho has been appointed director of programming/news and Luis Proença takes the role of deputy programming director.

"The station is being revolutionised in a way so that the public can hear more Portuguese music with the quota being raised to around 50%," says Proença (pictured).

Proença says that up until now Antena 1 has largely reflected that

period of Portuguese music that was produced in the '70s and '80s and early '90s. "We need to bring the station up to date to reflect the current quality output that is being produced to garner a contemporary and younger audience," he adds.

Meanwhile Hot AC/AC rock station Antena 3 has a new programme director, Jorge Alexander Lopes, after former director Luis Montez shocked the Portuguese radio community by quitting last month.

Montez had been brought in from Radio Comercial to revamp the station and raise audiences. With the policy of 'More Portuguese Music' he succeeded in raising the audience share from 1.8% to 5.2% in little more than a year.

In a statement from RDP Montez, who owns the country's most successful concert promotions agency, 'The Sound of Music' outlined "personal projects" as the reason for his decision to quit.

However industry insiders suggest he was furious at the government's decision to back-track and decides not to sell the station which he was in the running to buy.

Jorge Alexander Lopes says that Montez had the strength and vision to take Antena 3 where it needed to go and that his policies will continue to improve the station's position in the market.



Job losses likely as Vitaminic outlines Buongiorno merger

by Mark Worden

MILAN — Vitaminic, the Italian-headquartered digital music company with activities in 10 European countries, has announced that it intends merging with Italian interactive mobile service provider, Buongiorno.

A number of job losses across Vitaminic's pan-European operation are likely following the deal, which is currently undergoing due diligence. The merger could be sealed by the summer, leading to the creation of a new entity, Buongiorno Vitaminic with an annual turnover of around euros 55 million.

The merger involves a share swap, with the resulting ownership structure expected to be 90% Buongiorno and 10% Vitaminic. The announcement, made on February 4, saw Vitaminic stock initially rise by 5.5% to

euros 5.51, valuing the company at euros 33 million.

Many see the deal as the sale of Vitaminic, rather than a merger, but Vitaminic's CEO Gianluca Dettori (pictured) says: "People are obviously free to inter-



pret this as a sale, if they want, but we don't consider it as such. It's a merger between two companies, one of which is considerably larger than the other. Last year Buongiorno had revenues of euros 40 million, with some losses, while we had revenues of euros 7 million, with considerable losses. The structure of the new organisation reflects that."

Meanwhile, Vitaminic's

COO Andrea Rosi is to leave the company. Dettori says Rosi's departure was a separate issue from the merger, adding that his own role in the new business "has yet to be announced".

Dettori says he is "confident that the restructuring cuts will be smaller than they would have been had we tried to go it alone. We had to choose between a financial solution and an industrial one and, at the end of the day, we chose the industrial one."

With Vitaminic's original strategy of selling downloads proving less than lucrative, and moves to become a content provider, Dettori hopes that the merger with Buongiorno will "mean that we are uniquely placed to deal with a European mobile music market that, according to estimates by Arthur Andersen consultants, will be worth euros 2.7 billion in 2006."



Italian tenor Andrea Bocelli is all smiles after signing a worldwide licensing deal with Universal Music Italy for his new Clacksong record label. Bocelli is artistic director of the label and its sister production company, Io e Lui, which he will run together with Michele Torpedine. Clacksong's first two signings, Allunati and Jacqueline Ferry, will perform at the Sanremo Festival, while Bocelli himself will continue to record with the Sugar label. Pictured, from left to right: Torpedine, Bocelli and Universal Music Italy president/CEO, Piero La Falce.

Swedish radio goes for cinema sound quality

by Johan Lindström

STOCKHOLM — Sweden's public broadcaster Sveriges Radio (SR) is launching the world's first radio transmissions using 5.1 multichannel technology, the same system that is used in home cinema systems. SR will distribute the programming via the Sirius 2 satellite as well as via the digital terrestrial television network.

The first broadcasts using 5.1 were made during SR's youth channel P3's Popstad 2003 event in Växjö on February 7-8, including several live concert programmes. The tests will continue into April and

feature both classical music, jazz, drama and comedy. Sveriges Radio will also remix material from its archive.

"There have been tests in Australia and Japan, but they used the Dolby Surround standard which doesn't give the same quality. They used 300 kilobit for both picture and sound, while we use as much as 1.5 megabit just for the sound, which produces a very good quality," says Caroline Meyar of SR's new media department.

"We want to take this opportunity to test what we call high-definition radio. We're inspired by the market acceptance of home cinema and 5.1

sound and the possibility of producing very high sound quality," says Bosse Ternström, a producer and sound technician at Sveriges Radio.

Satellite receivers with a capability for 5.1 sound and DTS encoding are produced by Germany's Kathrein-Werke, but there are still no receivers for the digital terrestrial television network.

Sveriges Radio has provided downloadable 5.1 programming on its website www.sr.se since the middle of 2001. More than half a million downloads have so far been made, with nearly two thirds being requested from outside of Sweden.

ON THE BEAT

HIT40UK SIGNS UP MORE WIRELESS GROUP STATIONS



LONDON — A number of stations in Kelvin Mackenzie's Wireless group including 102.44 Wish FM in Wigan, The Wave 96.5FM in Blackpool and 107.2 Wire FM in Warrington, have begun transmitting the Hit40UK show on Sunday nights, adding a potential 1.3 million listeners to the programme. Four other Wireless stations are already transmitting the show. "Hit40UK bears all the hallmarks of both a great programme and a compelling commercial proposition. It represents a clear audience and revenue winner for our stations," said Ashley MacKenzie, Wireless Group's national sales director.

PORTUGUESE BROADCASTER IN CHILD ABUSE ALLEGATIONS

LISBON — A former national radio broadcaster and current TV presenter has been taken into police custody over allegations of abusing minors. Carlos Cruz, 61, one of the most familiar faces in broadcasting over the last four decades and a presenter on Portugal's former public radio Emissora Nacional, is suspected of being involved in certain activities at a famous state-run Lisbon orphanage—the Casa Pia. The Portuguese media is predicting more arrests connected to the Casa Pia case in coming days with famous figures in the world of music, sport and politics said to be implicated.

CLEAR CHANNEL PULLS PLUG ON CNN BROADCASTS

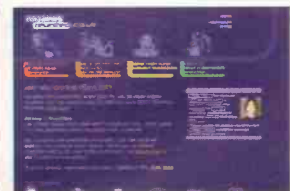
COPENHAGEN — Clear Channel's News Radio 24/7 in Denmark ceased its 22.00-06.00 nightly direct broadcasts of CNN TV audio on February 1, replacing it with a World Radio Network patch. The station had aired CNN without a break and was unable to brand itself with jingles or insert commercials. The year-old 27/7 station has been a major success, attracting an audience of around 100,000 daily listeners and is the only station in Denmark broadcasting English-language news. "It was expensive and we weren't getting anything out of it," CC MD Jim Receveur says.

WORLD MUSIC AWARD WINNERS ANNOUNCED

LONDON — Senegal's Orchestra Baobab, who recently reformed to release their first album in 20 years, were the big winners at the second BBC Radio 3 Awards for World Music, announced February 8, lifting both Best African Act and the Critic's Award for Album of the Year. Other winners were the Portuguese new-wave fado singer Mariza (Best Europe Act) while French tango-fusionists Gotan Project won Best Newcomer for their album *La Revanche del Tango* (Ya Basta!/XL Recordings). All winners will appear at a poll winners concert in London on March 24.

internet in-site

Royalties Reunited
www.royaltiesreunited.com



Several thousand artists have money coming to them and they don't even realise it. Anyone who has had a musical performance recorded, therefore, should visit this admirably simple website, just in case. Just type in a name, and the titles of any works with unclaimed royalties pop up. Then there's a straightforward form for filing a claim. The site targets session musicians, but surprisingly well-known names including Iggy Pop, the Smiths' Morrissey and Luciano Pavarotti are listed. Royalties Reunited is the work of Phonographic Performance Limited, with participation by the Association of United Recording Artists, UK actor's union Equity, the Music Producers Guild, the Musicians Union, and the Performing Artists' Media Rights Association.

Chris Marlowe

There's an old saying that "there's no such thing as bad publicity, there's only publicity". Well, Universal Music Russia's female pop duo t.A.T.u, currently taking Europe by storm with their English-language single, *All The Things She Said*, know a thing or two about bad publicity.

With the act all set to top the UK singles sales charts two weeks ago, the English mainstream media went into overdrive: "Paedo-pop plumbs the depths as t.A.T.u head for the top", screamed the "quality" tabloid, the Daily Mail, while a number of UK TV presenters and media commentators—perhaps mindful of recent child abuse cases involving well-known individuals from the music industry—accused the record business of "peddling paedophilic entertainment".

Big sellers

Yet despite these efforts to protect the region's youngsters, t.A.T.u have shifted millions of records and are currently Universal Music's biggest-seller after Eminem, according to David Junk, former diamond company boss and now Universal Music Russia MD. Indeed a million-selling album, the Russian version of *200 km/H In The Wrong Lane*, in their home territory—that's a million legitimate units; Junk estimates music pirates have sold several million more—plus a hit single across Europe, suggests that far from the dirty raincoat brigade t.A.T.u's true core audience is that of any other young pop act, namely teenagers.

Acknowledging the "porno" row, Ohio-born Junk—who speaks fluent

"I don't hear anything coming out of the US, the UK or anywhere else that sounds like t.A.T.u. I think they're going to be a breath of fresh air for the business."

David Junk, managing director, Universal Music Russia

Russian—agrees he isn't overjoyed at the controversy t.A.T.u's steamy video has triggered: "I try to steer people away from that and tell them to focus on the music. The single has gone to number one in many countries where the video has had very little airplay."

He prefers to see the duo's success as highlighting a common thread among young people: "I don't think that t.A.T.u is popular among teenagers because of the video or the lesbian thing. Teenagers are smart, they get it. They know what's going on. They like t.A.T.u because the vocals, the energy and so on are real. t.A.T.u look like the girls next door, but with an edge. Teenagers around the world are going through the same issues—sex, drugs, puberty, life in general." Russian teenagers, he adds, "are no different from teenagers anywhere else".

Another link between Russian teenagers and their European peers is the trend to buy pirated music. Legitimate music sales in Russia are around 112 million units annually, of which 90% are cassettes. The vast

From Russia with I.O.V.e.

Despite the controversy surrounding Russian pop duo t.A.T.u, the act's success is paving the way for the territory's other talent. Universal Music Russia MD David Junk outlines the highs and lows of working in the heart of the former Soviet Union to Hamish Champ.

majority of pre-recorded music—some 85%+, according to local estimates—is illegally manufactured and sold at huge street markets in cities across the country. It is a major problem for the industry and efforts to clamp down on illicit manufacturers continue. But it is an uphill struggle, as Junk recognises.

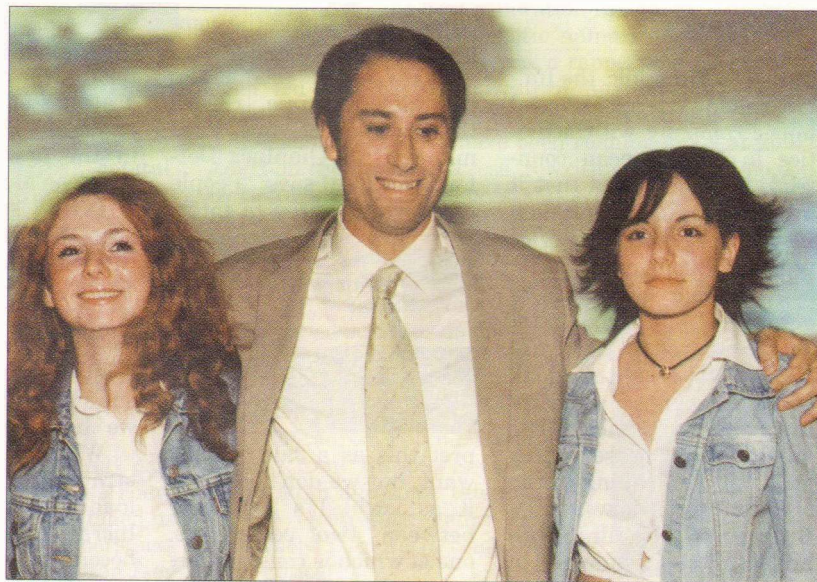
A key hurdle to defeating the pirates is their well-established near-domination of the business. "They have the biggest chunk of the action. They're good too. They know what they're doing," he says. Some are even trying to appear respectable, going as far as signing a legally-acceptable recording contract with a local artist in order to lend their operations an air of legitimacy. So while Universal Russia is the biggest foreign music company in the country with a 30% market

share, Junk—who says he is the only foreigner in the Russian music business—says he sees pirates as more of a competitor than EMI or Sony.

Economic crisis

The pirates' cause has clearly been aided by the country's financial woes. Before Russia's economic crisis in the late '90s many people had enough money to buy legitimately recorded music, says Junk. "There was always pirated product available, but people bought CDs at around \$18 a time. Now, with the economy on the slide, for those wishing to buy music the pirated CDs at around \$2 a go are very attractive. Even so, I do still sell legitimate CDs in Russia to people who don't want to tramp through the outdoor markets and who want the real thing," he says.

"The [pirated] CDs skip after a few plays, pirates don't bother with artwork and they often omit tracks they don't like or that they think won't appeal to buyers and they even put different artists on the same album," Junk adds. "I produce a lower-cost



David Junk with Lena Katina (left) and Julia Volkova of t.A.T.u.

CD, with reduced artwork, for around \$5 (euro 4.65), aimed only at the outdoor markets, in order to compete with the pirates. I sold 4,000-5,000 full price Eminem CDs, 100,000 cassettes, and of these lower price CDs, around 25,000." Both record company and artists see the cheaper CD option as a good idea. "I get artist and company approval for these. A lot of acts come to Moscow and they want to get their music heard—and they want to be paid for it too. This is a way to shake up the pirates a little bit. Not a lot, but it does help."

Government pressure

The Russian government, meanwhile, is being encouraged to get tough with pirates, with the prospect of joining the World Trade Organisation and other trade incentives as part of the prize. "There have been political moves to end piracy, such the commission to end it by the end of next year—although whether that can be achieved remains to be seen—and President Putin has spoken out about it too. Russia badly wants to join the WTO and this is one lever that the [worldwide labels' body] IFPI has tabled to push the agenda." But piracy is just one of many problems facing Russia including organised crime, banking scandals and the threat of terrorism, and Junk recognises the government has other things on its plate.

Meanwhile, there is some irony in the current piracy situation in that what was encouraged by the West when the Soviet Union was still standing—namely a love for all things western—has now bitten back. "In the old days Russians copied western music and then it suited us, the west. But this copying has now become a major business with maybe 19 major CD plants throughout Russia cranking out millions of CDs around the world," says Junk. He claims that some such plants are even situated on former defence establishment properties and consequently beyond the jurisdiction of the regular police.

Despite the challenges, Junk is

upbeat about success, although he recognises it will take some time. "This is [ultimately] a problem that'll go away, [but it's] true, we haven't made much progress."

What Russia's music industry needs is a stronger alliance between the interested parties, he says. "We don't have an industry like other major markets, which is a real shame. We have arcane laws. Anything pre-1995 is copyrightable and some people have taken advantage of that and made a lot of money—while wiping out entire catalogues. The music publishers haven't gotten together either and I have to say that's been a problem too. The western labels want Russia to succeed and change but they're not always joining forces to make that happen."

Untapped market

Sony, Warner, BMG and EMI have either standalone offices or have done deals with local licencees, but piracy aside, why doesn't a market with more than 150 million inhabitants—and tens of millions of potential customers—attract more attention? "I think Russia still baffles people," says Junk. "Why am I the only foreigner here? Because no-one thinks that anything musically interesting can come out of there—before t.A.T.u anyway—despite the popularity of dance act PPK and [t.A.T.u labelmate] Alsou. No-one takes us seriously as a repertoire centre. But this is going to change," he adds.

Junk firmly believes there is a Russian sound. "I don't hear anything coming out of the US, the UK or anywhere else that sounds like t.A.T.u. I think they're going to be a big breath of fresh air for the business. It is different," he says.

"We've our own music television in Russia, we've our own videos, plus our own music. You hear the punk music coming out of the US and the UK, but what do English teenagers have to be depressed about? Take a look at what's going on in eastern Europe and you'll see why our part of the world will offer something different."

Rotation for the hip hop generation

A commitment to independent labels and underground hip-hop artists, a rebel's disdain for traditional promotion and recently in the news for breaking the 100-spins-a-week barrier for some of its current titles, Paris' Ado FM is a local Urban-formatted station that's committed to breaking the mould of French radio. *Lisa Pasold reports.*

STATION IN FOCUS



Perhaps ironically given some of the song lyrics it currently airs as part of its R&B and hip hop format, Ado FM started life in 1981 as a children's radio station. In 1996, its owners Start Group received permission to develop the station into its current format, and the following year Ado FM launched as the first local hip-hop/R&B station in the Ile de France area, the Greater Paris area which incorporates the city of Paris and its various suburbs.

"The timing was perfect, as hip-hop was just becoming big," says Ado programme director Bruno Witek. "As we've gradually developed, we've seen a lot of French artists move into this [musical] style. It's become popular across the board, even though originally it was considered an exclusively black sound, even in the US."

These days, of course, most of the country's young-leaning national networks are incorporating considerable amounts of R&B and hip-hop in their playlists. Best-selling artists such as MC Solaar and Saian Supa Crew can be heard on NRJ (CHR) and Fun Radio (CHR/Dance), as well as national Urban network Skyrock, a pioneer in the field of Urban music, making Ado's playlist increasingly similar to those of contemporary hit radio stations. So, what happens when a station that starts out on the edge suddenly finds itself part of the mainstream?

"Easy," says Witek, "we don't change. It's true that other stations have copied our playlist and our

sound. But you have to remember that people who start out drinking Coca Cola don't switch to some imitation brand whenever a new cola appears. Similarly, when a different station copies our sound, our listeners just say 'oh, they're just like Ado! We're in their heads as the authentic brand."

Ado also keeps ahead of the pack by playing the local card, and by paying close attention to the more underground sounds coming out of the Paris/Ile de France area. "Our goal is to be very local, to be tuned to exactly what is happening in each suburb," says Witek. "We're convinced that each area of France has a musical atmosphere that's unique, and a national station can't focus on this in the way that we can."

Witek's theory appears to be work-



"Each area of France has a musical atmosphere that's unique, and a national station can't focus on this in the way that we can."

— Bruno Witek, MD/programme director, Ado FM/Paris

ing: 2002 was a purple period for Ado FM, with its audience increasing by almost 100,000 to an average of 518,000 daily listeners (according to Médiamétrie's 75000+ survey, September-December 2002).

A major part of Witek's programming strategy at Ado involves a power rotation system of up to 120 spins per week for its strongest songs, introduced five months ago (M&M, October 26, 2002). This is practically double the rotation level of Ado's rival stations (the next highest is Dance service Voltage, which rotates its



hottest songs 70 times per week).

Ado's philosophy is to "burn 'em hard, burn 'em fast." Thus while it will rotate songs more than 100 times per week, they will only stay on its playlist for roughly 13 weeks, instead of the 25-week playlist run typical of most other contemporary stations in France. Witek is convinced the system is responsible for Ado's recent boost in ratings, and it allows Ado to make an impact against the national networks. "Unlike the hits that appear on a large station, which are timed to accompany video releases and major record company advertising, as a local radio station we have to find a different way to make a statement, to bring this music onto people's radar."

With its young target audience who tend to spend limited time listening to the radio, many believe that Ado's Urban format is perfect for this extreme power rotation experiment. Consultant Steve Casey, of US-based company Up Your Ratings (which consults Ado FM), explains: "The appeal of this approach is clearly for people that are looking to be satiated on their new favourite songs of the week,

league Korben Dallas, Witek listens "to everything, and if we love it, we play it. Simple!"

Ado also has a commitment to playing artists who don't necessarily have record deals, as well as introducing music from unknown producers. In airplay monitoring company Yacast's analysis of new titles on radio playlists (1st semester 2002), Ado was ranked seventh in the Paris area (well ahead of NRJ, Fun and Voltage) in terms of the number of new titles placed on rotation. "The artists really support us," says Witek. "There's an underground element to it."

Despite this, Witek says the station has few friends among the major labels. "Major record companies find us irritating, because we're not a national network that they can make [promotional] deals with," he claims. "Honestly, even though we have a great relationship with the artists themselves, the majors would be delighted if we disappeared."

Sample Hour: Ado FM

Thursday January 23 (19.00-20.00)
 Busta-Rhymes /Mariah Carey/
Know What You Want
 Tony Braxton/*Hit The Freeway*
 Diana King/*Lies*
 Eve/*Satisfaction*
 Aaliyah/*Miss You*
 MC-Lyte/*Cold Rock A Party*
 Leslie/Magic-System/*On Ne Sait Jamais*
 Nivea/*Don't Mess With My Man*
 Fat Joeoe /*Ja-Rule/What's Luv*
 B2K/P.Diddy/*Bump, Bump*
 Matt/*Wicked*
 Booba/Kayna Samet/*Destinée*
 Luniz/*I Got 5 On It*

Station Factfile: Ado FM

Owner: START
Format: Urban
Managing director/programme director: Bruno Witek
Station manager/programme director: Korben Dallas
Key presenters: Karim, Eric Mazet & Karine, Orphee.
Sales house: no external agency.
TSA: Ile de France (Greater Paris) area
Audience ratings: 518,000 daily reach (Médiamétrie 75000+, Sept-Dec 2002, listeners age 13+).

The Flaming Lips spread like fire

by John Vanderpuije

The Flaming Lips have been making records for the last twenty years, but it is only recently that their popularity has begun spreading like the proverbial wild fire.

The Oklahoma trio received wide critical acclaim for their previous album *The Soft Bulletin* (1999), but it is their tenth studio album *Yoshimi Battles The Pink Robots*, released last July on Warner, which has successfully replaced the band's eccentric rock sound with acoustic guitars, R&B-influenced drum patterns and an emotional depth that most pop stars would find it hard to plumb.

That album has so far sold 160,000 copies in Europe, 100,000 of which were sold in the UK—about 20 times more than any of their previous releases. Now, with a European tour starting on March 1, The Flaming Lips are hoping to spread their gospel outside the UK.

Do You Realize??, the first single from the album, was heavily playlisted on specialist radio across the UK (where it became a Top 40 chart single), but it took the second single *Yoshimi Battles The Pink Robots Pt.1* released on January 13 to solidify the buzz. The single was A-listed on Alternative Student Broadcast Network, and B-listed on rock station Virgin Radio and public broadcaster the BBC's CHR and AC stations, Radio 1 and Radio 2.

James Curran is executive producer at Virgin Radio in London where *Yoshimi* was put on the B list, securing around 20 plays per week. "It's a great melodic track which started off as a breakfast show record of the week and then progressed to the playlist proper," he says. "The Flaming Lips have captured the public's imagination simply by offering something so refreshing and inventive. The Lips show you can be melodic and tuneful without resorting to bland painting-by-number tracks or worse still cover versions. I think also their quirkiness appeals to that British love of eccentrics"

Says Toni Young, product manager at Warner Music Europe: "Most people still hear new music on the radio and until recently the Flaming Lips didn't get much radio play,



They've always been a press-driven band. The biggest leap came with the release of *The Soft Bulletin* when the band made a conscious effort to be more accessible."

Alastair Brown, head of music at Student Broadcast Network in London, says that in a market saturated with manufactured pop stars, The Flaming Lips can't help but stand out.

"In spite of the huge sales made by reality TV pop stars, in the UK there is a large enough audience who still appreciate and enjoy intelligent, sophisticated and original pop music. If anything, with the general 'dumbing down' of pop music, bands like The Flaming Lips stand out on their own as something different and interesting, thus capturing the imagination of these music fans."

But its not only The Flaming Lips' music which is deliciously odd, for the last decade the band's live appearances—mixing performance art, animal costumes, giant mirror-balls, LCD screens and scantily-clad women—have been much talked about. In the hands of The Flaming Lips what seems like a recipe for disaster becomes an inventive and engaging live show.

"It's not just about the music," says Virgin Radio's Curran. "A Flaming Lips concert is not just a gig, it's more than that. It's a show. The Lips manage to successfully stimulate the senses visually as well as aurally—which is not always something that can be pulled off."

Another fillip to the band's increasing profile came when Justin Timberlake joined them on stage for their performance on *Top Of The Pops* in UK on January 24. Young (who herself appeared on stage in a monkey costume) says: "Justin met them the day before at Radio 1 and is a big fan. So they hatched the idea of him getting up on stage with them for the show."

Now, with the growing profile of the group the challenge of engaging with European radio stations is a task Warner Music Europe is ready to meet.

Yoshimi Battles The Pink Robots Pt.1 will be released in the rest of Europe on a staggered basis throughout March to tie in with the live dates and is currently going to radio.

"There's a lot of interest in Europe, but that has yet to translate into sales," says Young. "At the moment, the market is totally flooded by contestants from various Pop Idol/reality TV/Fame Academy type shows, so getting radio and TV exposure on a band like The Flaming Lips can be challenging."

Young continues: "However, a lot of people are looking for an alternative, and the band has many supporters in the media. Press coverage takes sales to a certain level but, to get it to the next stage, radio and TV exposure is the way to go. The UK has been achieving that, and I'm sure the rest of Europe will follow close on their heels."

The tour will take in Austria, Czech Republic, Germany, Sweden, Norway, Denmark, Belgium, Holland, France, Italy, and Greece.

Carpark North deliver rock with electric edge

by Charles Ferro

Danish trio act Carpark North, who mix garage punk with electronica to create a sound that meshes both styles, were unveiled on the international stage at Midem, ahead of the February 10 release of the group's eponymous debut album on EMI.

Director of international exploitation at EMI Recorded music Denmark Ole Mortensen says the exposure at Midem was a positive move.

"Last year we brought Saybia to Midem and made a lot of good connections," he says. "This year's showcase provided a valuable opportunity to give the band a taste of what the business is all about, and the business a taste of Carpark. It was the perfect complement to all the meetings we'll have with associates."

The launch was based on a strong local story. In the early days, Carpark North established a fanbase by winning several regional 'battle of the bands' contests and, on the back of that, put out a four-track CD *Carstereo*.

Picking up on the buzz, Danish public CHR station DR P3 put the band on its demo tapes show. As a result, Carpark North were the subject of an unprecedented two-week run at the top of the sta-



tion's weekly listener-response show. P3 then invited Carpark North into the studio where they recorded *There's A Place*, which was immediately put on heavy rotation on the station.

The band subsequently added the track to *Carstereo*, and had to press up new runs of the CD to meet demand. Early 2002 EMI/Medley Denmark picked up the band. The act's first album *Carpark North* was released February 10 selling 6,000 copies on its day of release, with the single *Transparent & Glasslike* currently at radio in Denmark.

The trio—made up of Lau Højen on vocals and bass, Søren Balsner on keyboards and guitar, and Morten Thorhauge on percussion—deftly shifts between electronica and rock, often within the same song.

On the album, *40 Days* begins with a lulling electronic intro that flirts with dance before moving into rock for the main body of the song. *Spain* could loosely be called a rock ballad, while *Transparent & Glasslike*, a track that will feature along with other Carpark North songs on an upcoming Danish film soundtrack *Midsommer*, hits hard with its guitar licks and electronic pulses.

"I hope people from abroad hear the unique sound that combines a number of styles in rock and pop to create a singular form of expression," says EMI Recorded Music Denmark product manager Jakob Sørensen.

Eurochart Hot 100® Singles

Main table of Eurochart Hot 100 Singles with columns for rank, week, title, artist, countries, and chart position.

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

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: ChartTrack (UK), Ireland, Full chart service by Media Control GmbH 0049-7221-366201 (Germany), SNEP/IFOP Title-Live (France), FIMI Nielsen (Italy), Mega Charts BV (Holland), Stichting Promovi (Belgium), GLF/IPPI (Sweden), IFPI/Nielsen Marketing Research (Denmark), VG (Norway), AMedia ControlAFVE (Spain), YLEB/IPPI (Finland), Austria Top 30 (Austria), Full chart service by Media Control AG 0041-61-2718989 (Switzerland), IPSOS/Mahasz/IPPI (Hungary), IPPI (Czech Republic), © VNU Business Media

European Top 100 Albums

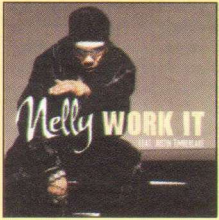
this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	12	Robbie Williams Escapology - Chrysalis	A.C.H.CZ.E.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	34	27	12	Shania Twain Up! - Mercury	A.C.H.D.DK.E.F.U.K.I.R.L.N.L.N.S	68	NE		Hell Is For Heroes The Neon Handshake - EMI	UK
<p>☆☆☆☆☆ SALES BREAKER ☆☆☆☆☆</p>														
2	42	2	Aaliyah 1 Care 4 U - Background/Various	A.C.H.D.FIN.F.U.K.I.R.L.N	35	33	6	Audioslave Audioslave - Epic	CH.D.UK.GRE.IRL.I.NL.POL.S	69	52	6	Foo Fighters One By One - RCA	FIN.UK.IRL
3	2	14	Eminem 8 Mile Soundtrack - Interscope	A.C.H.CZ.E.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.N.POL.P.S.WA	36	29	7	Star Academy Star Academy Chante Les Tubes Années 80 - Mercury	CH.F.WA	70	30	2	Erasure Other Peoples Songs - Mute	D.UK.GRE
4	5	27	T.A.T.U 200 Po Vstrecnoy/200 Km/H In The Wrong Lane - Interscope	A.C.H.D.DK.E.FIN.F.U.K.I.R.L.N.L.N.S.WA	37	24	9	Daniel Bedingfield Gotta Get Thru This - Polydor	UK.IRL	71	RE		Josh Groban Josh Groban - 143 Records	FUK.NL.S
5	3	6	Justin Timberlake Justified - Jive	A.C.H.D.DK.FL.UK.IRL.I.NL.S.WA	38	23	13	Craig David Slicker Than Your Average - Wildstar	CH.D.E.F.U.K.I.R.L.I.NL.S.WA	72	67	8	Anna Maria Jopek ft. Pat Metheny Upojenie - Metheny Group Productions/WEA	POL
6	6	37	Eminem The Eminem Show - Interscope	A.C.H.CZ.E.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.POL.P.S.WA	39	NE		Camela Por Siempre Tu Y Yo - Capitol	E	73	71	2	Patent Ochsner Trybguet - Ariola	CH
7	4	27	Avril Lavigne Let Go - Arista	A.C.H.CZ.E.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA	40	70	14	Roxette The Ballad Hits - Capitol	CH.D.FL.UK.NL.N.P	74	91	2	Good Charlotte The Young And The Hopeless - Epic	FL.FUK.NL
8	NE		Nick Cave & The Bad Seeds Nocturama - Mute	A.C.H.D.DK.FIN.FL.FUK.I.NL.N.P.WA	41	40	13	Westlife Unbreakable - The Greatest Hits Vol. 1 - S/RCA	CH.D.DK.UK.IRL.NL.S	75	65	7	Johnny Hallyday A La Vie A La Mort! - Mercury	CH.F.WA
9	NE		Guano Apes Walking On A Thin Line - Supersonic/Gun	A.C.H.D.FIN.FL.I.NL.P	42	48	7	Patrick Bruel Entre-Deux - RCA	CH.F.WA	76	94	46	Celine Dion A New Day Has Come - Columbia	A.C.H.D.DK.FL.FNL
10	NE		Kelly Rowland Simply Deep - Columbia	CH.FL.FUK.IRL.NL.N	43	NE		Tom McRae Just Like Blood - DB	FL.FUK.IRL.N.WA	77	50	4	Feeder Comfort In Sound - Echo	UK.IRL
11	8	41	Norah Jones Come Away With Me - Blue Note	A.C.H.D.DK.E.FL.FUK.GRE.IRL.NL.N.POL.S.WA	44	39	2	Operación Triunfo II Gala 13 - Vale Music	E	78	90	11	Helmut Lotti My Tribute To The King - Piet Roelen/EMI/Universal	A.D.FL
12	7	15	Christina Aguilera Stripped - RCA	A.C.H.D.DK.E.FL.UK.HUN.IRL.I.NL	45	37	13	Die Ärzte Rock'N'Roll Realschule - Unplugged - Hot Action/Motor	A.D	79	75	9	Alex Ubago ¿Que Pides Tu? - DRO	E
13	9	13	Phil Collins Testify - WEA	A.C.H.CZ.E.D.E.FL.FNL.N.S.WA	46	36	4	Röyksopp Melody A/M - Wall Of Sound	UK.IRL	80	83	2	Soundtrack Hable Con Ella (Alberto Iglesias) - Milan/BMG	POL
14	16	7	Carla Bruni Quelqu'un M'a Dit - Naive	CH.FL.F.I.WA	47	45	24	Sugababes Angels With Dirty Faces - Island	D.UK.IRL.NL	81	66	7	Renaud Boucans D'Enfer - Virgin	CH.F.WA
15	10	54	Pink Missundaztood - Arista	A.C.H.D.DK.FL.FUK.GRE.IRL.NL.N.S.WA	48	44	6	Stevie Wonder The Definitive Collection - Motown/Universal TV	DK.UK.I.NL.N.S	82	RE		Isabelle Boulay Au Moment D'Etre Nous - V2	F.WA
16	NE		Lisa Stansfield Biography - The Greatest Hits - Arista	CH.UK	49	32	12	Rod Stewart It Had To Be You - J	E.UK.NL.POL.PS	83	57	6	Faith Hill Cry - Warner Bros.	D
17	12	14	Nena 20 Jahre - Nena feat. Nena - WEA/Warner Strategic Marketing	A.C.H.D	50	55	8	Kent Vapen & Ammunition - RCA	FIN.N.S	84	59	3	Jay-Z The Blueprint 2 - The Gift & The Curse - Def Jam	CH.D.UK.NL
18	13	64	Shakira Servicio De Lavaderia/Laundry Service - Epic/Columbia	A.C.H.D.FL.FUK.GRE.HUN.IRL.I.NL.POL.P.WA	51	31	15	Nirvana Nirvana - Geffen	A.C.H.D.UK.IRL.NL	85	NE		Vinicio Capossela L'Indispensable - CGD	I
19	22	31	Red Hot Chili Peppers By The Way - Warner Bros.	CH.D.E.F.UK.GRE.IRL.I.P	52	NE		Operación Triunfo II Gala 14 - Vale Music	E	86	RE		Soundtrack Dirty Dancing - RCA	D
20	15	11	Jennifer Lopez This Is Me...Then - Epic	A.C.H.CZ.E.D.DK.E.FIN.FL.FUK.IRL.I.NL.POL.P.S.WA	53	NE		Lou Reed The Raven - Reprise	A.C.H.D.DK.E.FL.F.I.NL	87	51	3	Operación Triunfo II Gala 12 - Vale Music	E
21	17	39	Queen Greatest Hits I, II & III - The Platinum Collection - Parlophone	A.C.H.D.DK.E.FIN.UK.IRL.NL.N.P	54	62	7	Robbie Williams Swing When You're Winning - Chrysalis	A.D.NL.N	88	53	2	Stratovarius Elements Part 1 - Nuclear Blast	D.FIN.F.S
22	19	22	Herbert Grönemeyer Mensch - EMI	A.C.H.D.NL	55	43	11	Vasco Rossi Vasco Rossi Tracks - EMI	CH.I	89	78	2	Mickey 3D Tu Vas Pas Mourir De Rire - Virgin	CH.F
23	21	7	Soundtrack The Lord of The Rings: The Two Towers - Warner Bros.	A.C.H.CZ.E.D.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.POL.S.WA	56	46	2	Soundtrack Taxi 3 - Delabel/Virgin	CH.F.WA	90	73	12	Enrique Iglesias Escape - Interscope	UK.NL
24	20	24	Coldplay A Rush Of Blood To The Head - Parlophone	CH.D.DK.E.FL.FUK.IRL.I.NL.N.WA	57	92	2	Ry Cooder & Manuel Galban Mambo Sinuendo - Nonesuch/Warner	A.FL.F.IRL.I.NL.N.S	91	79	4	KYO Le Chemin - Jive	CH.F.WA
25	18	4	Bee Gees Their Greatest Hits - The Record - Polydor	A.C.H.D.UK.IRL.NL	58	41	2	Robin Gibb Magnet - SPV	CH.D.UK.NL	92	77	12	Die Toten Hosen Reich & Sexy II - Die Fette Jahre - JKP/East West	A.C.H.D
26	11	5	Busted Busted - Universal	UK.IRL	59	NE		Pet Shop Boys Disco 3 - Parlophone	D.DK.UK	93	69	32	Las Ketchup Hijas Del Tomate - Shaketown/Columbia	CH.CZ.E.F.GRE.HUN.POL.P
27	14	15	U2 The Best Of 1990 - 2000 - Island	A.C.H.CZ.E.D.DK.E.FL.GRE.HUN.IRL.I.NL.N.POL.P.WA	60	NE		Ella Fitzgerald Gold - Verve	UK	94	NE		A* Teens New Arrival - Stockholm	S
28	28	13	Elton John The Greatest Hits 1970 - 2002 - Rocket/Mercury	A.C.H.D.DK.E.FL.UK.GRE.IRL.I.NL.N.S	61	47	11	Lionel Richie Encore - Island	A.C.H.D.F.NL.S.WA	95	RE		Barry White Love Songs - Universal TV	UK
29	25	20	Elvis Presley Elvis - 30 #1 Hits - RCA	A.C.H.D.E.FIN.UK.IRL.NL.S	62	49	4	Soundtrack 8 Mile: More Music From 8 Mile - Interscope	A.C.H.D.E.FIN	96	64	7	Operación Triunfo II La Fuerza De La Vida - Vale Music	E
30	26	7	Xavier Naidoo Zwischenspiel - Alles Für Den Herrn - Naidoo Records/SPV	A.C.H.D	63	38	16	Santana Shaman - Arista	A.C.H.D.DK.E.HUN.I.NL.POL	97	74	5	Mark'Oh Mark'Oh - Home/Sony	A.D
31	NE		Laura Pausini From The Inside - Atlantic	CH.I	64	RE		Natasha St-Pier De L'Amour Le Mieux - Columbia	CH.F.WA	98	NE		Priscilla Priscilla - Jive	CH.F.WA
32	35	14	Blue One Love - Innocent/Virgin	A.D.DK.UK.GRE.IRL.NL	65	54	19	The Rolling Stones Forty Licks - Virgin/Decca	A.C.H.D.E.FL.UK.GRE.IRL.NL.WA	99	RE		Barbra Streisand The Essential Barbra Streisand - Columbia	UK
33	34	2	Giorgio Gaber Io Non Mi Sento Italiano - CGD	I	66	56	7	UPA Un Paso Adelante - Globomedia/Universal	E	100	72	2	Eminem The Marshall Mathers LP - Interscope	A.C.H.D
					67	RE		Indochine Paradize - Columbia	CH.F.WA	<p>A = Austria, FL = Flanders, WA = Wallony, CZ = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.</p> <p>○ - FAST MOVERS NE - NEW ENTRY RE - RE-ENTRY</p>				

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

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.

AIRBORNE

The pick of the week's new singles
by Sean Doherty

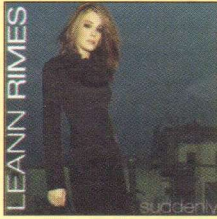


**NELLY FEATURING JUSTIN
TIMBERLAKE
WORK IT**

(Universal Records)
Release Date: February 24
The most-played artist on radio in the US last year teams up with boy-band-member-gone-solo-artist

Justin Timberlake, to see if two superstars are better than one, on their latest single *Work It*. Nelly's latest album *Nellyville* has spent 13 weeks on the Billboard 200 and Justin Timberlake is also enjoying massive popularity with his album *Justified* (Jive) at number three on the European Top 100 Albums chart. "Nelly is one of Power Hit Radio's core artists—anything he does works with our target audience," says Christer Modig, programme director of CHR-formatted Power Hit Radio in Stockholm. "We feel that Justin Timberlake is one of the boy band members whose solo career has shifted his image in a positive way." Modig adds: "It's Nelly and it's Justin Timberlake so you can't go wrong." Power Hit Radio has recently added *Work It* to its playlist, spinning it 20 to 25 times a week. *Work It* has been steadily picked up by radio stations across Europe.

DR P3/Denmark, Galaxy 102/UK, Power Hit Radio/Sweden, ANR Hit FM/Denmark, Radio Viborg/Denmark, Choice FM/UK, BBC Radio 1/UK, Capital Fm Network/UK, Radio Stockholm/Sweden.



**LEANN RIMES
SUDDENLY**

(Curb Records)
Release Date: February 24
At the tender age of 20, LeAnn Rimes has already made great strides. At just 13, Rimes earned two Grammy awards for her

debut album, *Blue*, which went multi-platinum. Then followed a series of best-selling albums and singles which sold in total 15 million units worldwide. An older and more mature LeAnn now emerges with *Suddenly*, the second single off her latest album, *Twisted Angel*. Despite the new album recently going gold in the US, *Suddenly* has not received the same reaction as earlier Rimes singles. "Her last single, *Can't Fight The Moonlight*, rocked—everyone recognized the sound," says Roel Oosthout, head of music at AC-formatted Radio FFH. "I don't think this single will do as well," he declares. *Suddenly* places LeAnn in the pop-rock area that seems to be popular among so many female artists. "She's falling into the pop-guitar genre that Melanie C and many others have begun using," says CHR-formatted The Voice's programme director Sverre Vedal. "She's a core artist for our station, we think *Suddenly* will be a good radio airplay song, but her previous singles were much more obvious hits."

Currently playing at: Bayern 3/Germany, Radio FFH/Germany, Radio NRW/Germany, Radio 2/Denmark, Radio Uptown/Denmark, DR P3/Denmark, The Voice/Denmark, Radio Silkeborg/Denmark, Cool FM/UK, Downtown Radio/UK, BBC Radio 2/UK, Radio PSR/Germany, NDR 2/Germany

Eurochart A/Z Indexes

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All The Things She Said	1	Marie	62
Après Tant D'Années Amour	46	Miss You	60
Aserere/The Ketchup Song	13	Mundian To Bach Ke (Beware Of The Boy)	10
Beat Of Life	77	Naughty Girl	76
Beautiful	22	Ne Reviens Pas	44
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Boom Boom	88	Objection (Tango)	20
Can You Feel The Silence	54	OK	23
Can't Stop Loving You	71	On N' Sait Jamais Dans La Vie	31
Cry Me A River	4	Paris Latino	11
Damn! (Remember The Time)	93	Plantation	33
Danger! High Voltage	65	Please	90
Der Steuersong (Las Kanzlern)	61	Pray, Pray, Pray	50
Des Mots Qui Résonnent	43	Premier Gaou	79
Désenchantée	19	Regarde-Moi (Teste Moi, Deteste Moi)	17
Die Another Day	38	Rhythm Is A Dancer 2003	40
Dilemma	18	Rien Que Les Mots (Ti Amore)	83
Dirty	51	Shined On Me	87
Entre Nous	14	Shut Up	39
Family Portrait	52	Sk8er Boi	26
Feel	5	Skin On Skin	98
Floorfiller	91	Songbird	12
Get Over You/Move This Mountain	89	Sorry Seems To Be The Hardest Word	3
Gimme The Light	15	Sound Of The Underground/Stay Another Day	45
Guardian Angel	96	Sting Me Red (You Think You're So Clever)	94
Heaven	82	Stole	8
Hey Ma	34	Stop Living The Lie	25
Hey Sexy Lady	53	Streetslife	72
Hidden Agenda	59	Stronger/Angels With Dirty Faces	58
Hypnotic Tango	27	The Beat Goes On	80
If You're Not The One	32	The Cheeky Song (Touch My Bum)	41
I'm Gonna Getcha Good	35	The Last Goodbye/Be With You	67
J'Ai Des Petits Problèmes Dans Mon...	74	The Opera Song (Brave New World)	37
Je Ne Veux Qu'Elle	69	The Way (Put Your Hand In My Hand)	84
Jenny From The Block	16	Through The Rain	64
Just A Little	70	Tous Les Hommes	30
Know Ypu Wanna	92	Travel Time	47
Last Night A DJ Blew My Mind	99	True	68
Le Chemin	42	Tu Es Foutu (Tu M'As Promis)	29
Le Frunkp	7	Tu Es Mon Autre	78
Leuchturm	36	Unbreakable	100
Lifestyles Of The Rich And Famous	24	We Have A Dream	9
Like I Love You	95	We've Got Tonight	81
Loneliness	75	Year 3000	21
Lose Yourself	2	You Can't Stop Me	66
Love Story (Finally)	73	You're A Superstar	63

Billboard

TOP 20 US SINGLES

FEBRUARY 13, 2003

TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
>1	1	ALL I HAVE EPIC	JENNIFER LOPEZ FEAT LL COOL J
>2	4	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 CENT
>3	2	MESMERISE MURDER INC./DEF JAM/IDJMG	JA RULE FEAT. ASHANTI
4	3	BUMP, BUMP, BUMP EPIC	B2K & P.DIDDY
5	7	CRY ME A RIVER JIVE	JUSTIN TIMBERLAKE
6	6	I'M WITH YOU ARISTA	AVRIL LAVIGNE
7	5	BEAUTIFUL RCA	CHRISTINA AGUILERA
>8	8	MISS YOU UNIVERSAL/BLACKGROUND/UMRG	AALIYAH
>9	11	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/EEG	MISSY "MISDEMEANOR" ELLIOTT
10	9	LANDSLIDE MONUMENT/EMV	DIXIE CHICKS
>11	15	PICTURE LAVA/ATLANTIC/UNIVERSAL SOUTH	KID ROCK FEAT. SHERYL CROW
>12	13	IGNITION JIVE	R. KELLY
13	10	'03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEAT BEYONCE KNOWLES
14	14	DON'T MESS WITH MY MAN JIVE	NIVEA FEAT BRIAN & BRANDON CASEY
15	12	AIR FORCE ONES FO' REEL/UNIVERSAL/UMRG	NELLY FEAT KYJUAN, ALI & MURPHY LEE
>16	16	WANKSTA G-UNIT/SHADY/INTERSCOPE	50-CENT
>17	18	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 DOORS DOWN
>18	19	SUPERMAN WEB/AFTERMATH/INTERSCOPE	EMINEM
19	17	THE GAME OF LOVE ARISTA	SANTANA FEAT. MICHELLE BRANCH
>20	—	HOW YOU GONNA ACT LIKE THAT J/RMG	TYRESE

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	NE	GET RICH OR DIE TRYING AFTERMATH/INTERSCOPE	50 CENT
>2	1	HOME MONUMENT/COLUMBIA/CRG	DIXIE CHICKS
>3	7	COCKY LAVA/ATLANTIC/AG	KID ROCK
4	2	COME AWAY WITH ME BLUE NOTE/CAPITOL	NORAH JONES
5	4	LET GO ARISTA	AVRIL LAVIGNE
6	6	CHICAGO EPIC	SOUNDTRACK
7	5	THIS IS ME...THEN EPIC	JENNIFER LOPEZ
8	NE	THE DREAMER WARNER BROS. (NASHVILLE)/W&N	BLAKE SHELTON
>9	—	10 DEF JAM/IDJMG	LL COOL J
>10	9	UNDER CONSTRUCTION THE GOLD MIND/ELEKTRA/EEG	MISSY "MISDEMEANOR" ELLIOTT
>11	NE	DAREDEVIL: THE ALBUM WIND-UP	SOUNDTRACK
12	8	UPI MERCURY (NASHVILLE)	SHANIA TWAIN
13	11	I CARE 4 U BLACKGROUND/UNIVERSAL/UMRG	AALIYAH
14	14	NELLYVILLE FO' REEL/UNIVERSAL/UMRG	NELLY
>15	NE	IN THE MOOD: LOVE SONGS RCA/RLG	ALABAMA
16	13	THE LAST TEMPTATION MURDER INC./DEF JAM/IDJMG	JA RULE
17	10	8 MILE SHADY/INTERSCOPE	SOUNDTRACK
18	15	THE YOUNG AND THE HOPELESS DAYLIGHT/EPIC	GOOD CHARLOTTE
>19	19	THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE	EMINEM
>20	—	I WANNA GO THERE J/RMG	TYRESE

>Records with greatest sales and/or airplay gains. © 2002, Billboard/VNU Business Media.

Top 100 albums

A* Teens	94	Mickey 3D	89
Aaliyah	2	Xavier Naidoo	30
Christina Aguilera	12	Nena	17
Die Ärzte	45	Nirvana	51
Audioslave	35	Operación Triunfo II	44
Daniel Bedingfield	37	Operación Triunfo II	52
Bee Gees	25	Operación Triunfo II	87
Blue	32	Operación Triunfo II	96
Isabelle Boulay	82	Patent Ochsner	73
Patrick Bruel	42	Laura Pausini	31
Carla Bruni	14	Pet Shop Boys	59
Busted	26	Pink	15
Camela	39	Elvis Presley	29
Vinicio Capossela	85	Priscilla	98
Nick Cave & The Bad Seeds	8	Queen	21
Coldplay	24	Red Hot Chili Peppers	19
Phil Collins	13	Lou Reed	53
Ry Cooder & Manuel Galban	57	Renaud	81
Craig David	38	Lionel Richie	61
Celine Dion	76	The Rolling Stones	65
Eminem	100	Vasco Rossi	55
Eminem	3	Kelly Rowland	10
Eminem	6	Roxette	40
Erasure	70	Röyksopp	46
Feeder	77	Santana	63
Ella Fitzgerald	60	Shakira	18
Foo Fighters	69	Soundtrack - Dirty Dancing	86
Giorgio Gaber	33	Soundtrack - Hable Con Ella	80
Robin Gibb	58	Soundtrack - More Music From 8 Mile	62
Good Charlotte	74	Soundtrack - Taxi 3	56
Josh Groban	71	Soundtrack - The Lord Of The Rings: The 2 Towers	23
Herbert Grönemeyer	22	Lisa Stansfield	16
Guano Apes	9	Star Academy	36
Johnny Hallyday	75	Rod Stewart	49
Hell Is For Heroes	68	Natasha St-Pier	64
Faith Hill	83	Stratovarius	88
Enrique Iglesias	90	Barbra Streisand	99
Indochine	67	Sugababes	47
Jay-Z	84	T.A.T.U.	4
Elton John	28	Justin Timberlake	5
Norah Jones	11	Die Toten Hosen	92
Anna Maria Jopek ft. Pat Metheny	72	Shania Twain	34
Kent	50	U2	27
Las Ketchup	93	Alex Ubago	79
KYO	91	UPA	66
Avril Lavigne	7	Westlife	41
Jennifer Lopez	20	Barry White	95
Helmut Lotti	97	Robbie Williams	1
Mark'Oh	78	Robbie Williams	54
Tom McRae	43	Stevie Wonder	48

DANCE BEAT

The weekly dance chart comment by Harald Roth

The top three places on this week's European Dance Traxx chart remain the same as last week. Panjabi MC's *Mundian To Bach Ke* (Superstar) stays at the top for the second week running after increases both in club play and in sales at dance retail.

However, France's Bob Sinclar is pushing hard for the top spot. *The Beat Goes On* debuts on local dance charts in Norway and Ireland and already has a higher weighted penetration among Europe's national dance charts than Panjabi MC. It could yet be Sinclar's fist number one on the chart.

Despite the absence of newcomers, two tracks do return to the top ten this week. After already 36 weeks in the top 100, Armand van Helden's *Funk Phenomena* (Henry Street/ZYX) climbs from number 13 to nine. The track is actually on its second chart run, having originally peaked at number five in March 1997. This new version started off its current run in Germany where it reached number one on the DDC chart there last week.

Also returning to the top 10 at number 10 (from 12) is Belgian act Lasgo's late 2002 hit *Pray* (A&S Records).

The biggest gainer in terms of club play is Chicane's *Love On The Run* (M Records), a floor-filler by the UK act who have already enjoyed a number one track on the chart in March 2000 with *Don't Give Up* featuring Bryan Adams on their previous label Xtravaganza. Chicane have to date featured in the European Dance Traxx top 40 nine times out of a total of ten releases. *Love On The Run* is the act's sixth top 20 hit, shooting up from 48 to 17 this week, based on chart debuts in Germany, Finland, Hungary and Poland.

The biggest overall gainer this week is Jurgen Vries aka Darren Date's *The Opera Song* (Direction), which features "CMC", an alias for young Welsh classical singer Charlotte Church. The track is the highest re-entry to the top 100 this week at number 25 and is a new peak for the track. The resurgence is mainly based on the track's availability at retail in Britain and Ireland.

THIS WEEK'S MOVERS

- 1 The Opera Song (Brave New World) Jurgen Vries feat. CMC (Direction/INCredible-Sony)
- 2 Love On The Run Chicane feat. Peter Cunnah (M Records/WEA London-Warner Music)
- 3 We Feel The Same DJ Erik (E-Cutz/Superstar/Urban Def Jam/Universal)
- 4 Shape Sugababes feat. Sting (Island/Universal)
- 5 Fix My Sink D.J. Sneak feat. Bear Who? (Credence/Parlophone-EMI)
- 6 Hit The Freeway Toni Braxton feat. Loon (LaFace/Arista-BMG)
- 7 Hypnotic Tango Master Blaster (Clubland/Dance Division/SMD/Sony)
- 8 Bonnie & Clyde Jay-Z feat. Beyoncé Knowles (Roc-A-Fella/Def Jam/IDJMG-Universal)
- 9 The Awakening York (Liquid Music/Zeitgeist/Polydor-Universal)
- 10 Eple Röyksopp (Wall Of Sound/Labels/EMI)

Movers are titles which show the greatest gains in points during the week.

EUROPEAN DANCE TRAXX

This Week	Last Week	Weeks Charted	TITLE Artist	Clubplay & Dance Sales Combined - Issue 9 - Top 100 subscriptions: www.mis-charts.de	Original Label Reports Charted	Peak CO
1	1	15	☆ MUNDIAN TO BACH KE Panjabi MC	*** NO.1 *** [2nd week] CP(69%): Uk.S.Dk.Fi1.I.Au1.B.Cz.Pol.Hun.Fi2.D2.D3.D4.Au2.Ch. / S(31%): Uk.B.F.Cz.Pol.Ir.	Superstar/Urban Def Jam (Universal)	1 U.K.
2	3	13	☆ THE BEAT GOES ON Bob Sinclar	CP(59%): Uk.D1.S.N.I.Au1.F.B.E.Hun.D2.Uk1. / S(41%): Uk.D.H.B.F.Pol.Ir.	Yellow Productions/Defected & EastWest France	2 F
3	2	17	LONELINESS Tomcraft	CP(81%): Uk.H1.Dk.N.Fi1.Au1.B.Cz.Pol.E.Hun.D2.D3.D4.Uk1. / S(19%): F.Pol.I.	Kosmo/Universal	1 D
4	4	11	☆ JENNY FROM THE BLOCK Jennifer Lopez feat. Styles & Jadakiss	CP(81%): S.Dk.N.Fi1.I.F.Hun.Fi2.D2.Ch. / S(19%): F.Pol.I.	Epic (Sony)	2 Puer.
5	6	5	SO MUCH LOVE TO GIVE Together (Thomas Bangalter & DJ Falcon)	CP(71%): Uk.D1.I.B.D2.H2.Uk1. / S(29%): Uk.D.H.	Roule	5 F
6	5	14	DIE ANOTHER DAY Madonna	CP(94%): S.Dk.N.Fi1.Au1.F.Cz.E.Hun.D2.Au2.Ch. / S(6%): Cz.Pol.	Maverick (Warner Music)	1 USA
7	7	14	DIRTY Christina Aguilera feat. Redman	CP: Uk.S.Dk.N.Fi1.Au1.Ch.Uk1.	RCA (BMG)	6 USA
8	8	14	☆ RHYTHM IS A DANCER 2002 Snap! Vs. Run-D.M.C.	CP(98%): D1.S.Dk.N.Fi1.E.Hun.D2.D3.D4.Au2. / S(2%): Pol.	Ministry Of Sound (In-Motion)	4 D/USA
9	13	24	☆ THE FUNK PHENOMENA 2K Armand van Helden	CP(73%): D1.Au1.B.Hun.D2.D3.D4.H2. / S(27%): D.F.	Henry Street/ZYX	5 USA
10	12	14	☆ PRAY Lasgo	CP(81%): D1.N.Fi1.Au1.E.Hun.Fi2.D2.D3.D4.Au2.Ch. / S(19%): D.	A&S Records/Antler-Subway	4 B
11	10	13	☆ JA SOSLA S UMA (ALL THE THINGS SHE SAID) T.A.T.U.	CP(79%): Uk.S.Dk.Fi1.F.Cz.Hun.Fi2.Uk1. / S(21%): F.Cz.Pol.	Universal	10 Russia
12	9	17	GOD IS A GIRL Groove Coverage	CP(95%): I.Cz.E.Hun.D2.D3.D4.Au2.Ch. / S(5%): Cz.Pol.	Urban (Urban Def Jam-Universal)	7 D
13	15	9	☆ 4 JUST 1 DAY Kai Tracid	CP(74%): D1.Au1.B.Cz.Hun.D2.D3.D4.Au2. / S(26%): D.Cz.	Tracid Traxxx/Epic (SMD-Sony)	9 D
14	16	4	☆ LAST NIGHT A DJ BLEW MY MIND Fab For feat. Robert Owens	CP(96%): Uk.S.Dk.N.Fi1.B.Pol.H2.Uk1. / S(4%): B.	Illustrious (Epic & SINE Dance-Sony)	14 U.K.
15	26	13	☆ HYPNOTIC TANGO Master Blaster	CP(66%): I.Au1.Cz.E.D2.D3.D4.Au2. / S(14%): Cz.I.	Clubland	15 D
16	11	10	FAMILIAR FEELINGS Mo'Noko	CP(84%): Uk.D1.Fi1.Au1.B.Hun.D2.Au2.Uk1. / S(16%): D.	Echo (Chrysalis Publishing Group)	10 U.K.
17	48	4	☆ LOVE ON THE RUN Chicane feat. Peter Cunnah	CP(99%): Uk.D1.Fi1.Hun.D2.Uk1. / S(1%): Pol.	M Records (WEA London-Warner Music)	17 U.K.
18	22	2	☆ LOST IN MUSIC Wackside feat. Sister Sledge	CP(77%): D1.Dk.Hun.D2.D4. / S(23%): D.	Oceanlight/Zeitgeist Polydor-Universal	18 D
19	14	11	OBSESSION DJ Tiesto & Junkie XL	CP(83%): H1.S.B.Hun.D2.H2. / S(17%): H.	Magik Muzik (Black Hole Recordings)	6 H
20	23	16	☆ BOYS OF SUMMER DJ Sammy dp	CP(90%): Uk.H1.S.I.Au1.Fi2.D2.D4.Ch. / S(10%): Ir.	Super M... Records/Universal	17 E
21	25	23	☆ (TU M'AS PROMIS...) TU ES FOUTU In-Grid	CP(90%): S.N.Fi1.Au1.Cz.Fi2.Au2. / S(10%): Cz.Pol.	Energy Productions/ZYX	17 Italy
22	27	8	☆ LOSE YOURSELF Eminem	CP(75%): S.Dk.N.Fi1.Hun.Fi2.D2.Ch. / S(25%): Uk.F.	Web/Aftermath/Interscope (Universal)	22 USA
23	31	4	☆ SUPERSTAR The Ones	CP: Uk.Fi1.Hun.D2.Uk1.	A Touch Of Class/Positiva (EMI)	23 USA
24	43	2	☆ AT THE END iiO	CP(81%): S.N.Fi1.B.Pol.Hun.D2. / S(19%): B.Pol.	Made/Data (Ministry Of Sound)	24 USA
25	RE	5	★ THE OPERA SONG (BRAVE NEW WORLD) Jürgen Vries feat. CMC	CP(41%): Uk.Hun.Uk1. / S(59%): Uk.Ir.	Direction (INCredible-Sony)	25 U.K.
26	19	20	SHINY DISCO BALLS Who Da Funk feat. Jessica Eve	CP(89%): N.Fi1.I.Au1.F.E.Hun.D2.D4. / S(11%): Ir.	Subusa (Subliminal)	1 USA
27	20	4	THE WAY (PUT YOUR HAND IN MY HAND) Divine Inspiration	CP(60%): Uk.H2.Uk1. / S(40%): Uk.Ir.	Data (Ministry Of Sound)	18 U.K.
28	64	21	☆ FREELOADER Driftwood	CP(54%): Uk.Dk.N.Au1.Cz.Hun.D4.Uk1. / S(46%): Uk.Cz.Ir.	Spinnin' Records	11 H
29	60	2	☆ DAVID Gus Gus	CP(82%): Uk.D1.B.Hun.D2. / S(18%): D.	Underwater	29 Ice.
30	28	3	☆ MOONSHINE Project Medusa feat. Exor	CP: D1.H1.B.D2.D3.D4.	Liquid Records (Spinnin')/Gang Go/WEA (Warner Music)	28 H
31	44	3	☆ INSANE Dark Monks feat. Mim	CP(63%): D1.H1.D2.D4.H2. / S(37%): D.H.	Backyard/Incentive/Ministry Of Sound	31 U.K.
32	17	16	THE HARDEST HEART Blank & Jones feat. Anne Clark	CP(95%): S.Au1.F.E.Hun.D2.D3.D4.Au2. / S(5%): Pol.	Gang Go/WEA (Warner Music)	4 D
33	18	15	DILEMMA Nelly feat. Kelly Rowland	CP(87%): S.N.Fi1.Au1.Cz.E.Hun.Fi2.D2.Ch. / S(13%): Cz.Pol.	Fo' Reel/Universal	6 USA
34	21	9	LIKE I LOVE YOU Justin Timberlake	CP: Uk.Dk.Fi1.Uk1.	Jive (Zomba)	21 USA
35	32	9	☆ ACROBATS (LOOKING FOR BALANCE) Moony	CP(77%): Uk.H1.I.Pol.Hun.H2.Uk1. / S(23%): H.	Airplane!	13 Italy
36	29	7	JUST A BIT OF CHAOS S.M.S.	CP(74%): I.Cz.Pol.Au2. / S(26%): Cz.I.	Time	26 Italy
37	24	19	LOVE STORY Layo & Bushwacka	CP(20%): Uk.Uk1. / S(80%): Uk.B.Ir.	XL Recordings (Beggars Group)	19 U.K.
38	58	2	☆ SATISFACTION Benny Benassi	CP(60%): Au1.F. / S(40%): F.	D:Vision (Energy Productions)	38 Italy
39	34	4	SOMEDAY/HYMN 4Clubbers	CP(80%): D1.Au1.Hun.D2.D3.D4.Au2. / S(20%): D.	Dropout! (Alphabet City)	30 D
40	35	8	☆ BILLIE JEAN The Sound Bluntz	CP(85%): S.Dk.N.Fi1.Pol.Fi2.Au2. / S(15%): F.	Clubhouse/Kontor/edel	26 Can.

Peak = peak position • CO = artist's country of origin • CP(%) = countries/S(%) = countries describes the ClubPlay vs Sales ratio of charted countries • Bold type country letters = chart entry • BPM = beats per minute (if known) * indicates a point increase of 100% or more; ☆ indicates an increase in points © Copyright 2002 by M.I.S., all rights reserved.

The Dance Traxx is based on the information from the following clubplay (CP) and specialist dance sales (S) sources: UK-United Kingdom: music week CLUB CHART (CP), The Official UK Charts Company 12-INCH SINGLES (S); Ireland: Chart-Track DANCE SINGLES (S); D-Germany: DDC - Deutsche Dance Charts CLUBPLAY (=DUCP), German-DJ-Playlist (=DJCP), DJ Top 40 (=DJCP), DMC (=DJCP), DDC Top 30 Sales (S); Aus: Australia: DEERJAY TOP 4TY (CP); F-France: EXTRA CLUB - Musibox System (CP), MANDANCE (S) • S-TUBES & PERFORMANCES; H-Holland: DJ-Dance Board 50 (CP), Slinging Mega Charts DANCE TRENDS (S); B-Belgium: DJP - Belgian Dance Chart (CP); ULTRA TOP 40 DANCE (S); Dk-Denmark: M&I SERVICE dancecharts.dk (CP); Sd-Sweden: No-Norway / FI-Finland: Deejay Promotions Swedish, Norwegian, Finnish Dance Chart full (CP); Fi2-Finland: Obscure Of SUOMEN DISKOLISTA (CP); I-Italy: Musica e Disci s.r.l. - Top 50 Discoteche (CP) & Canali Vendita MIX (S); E-Spain: Decay magazine TOP 25 (CP); Por-Portugal: DANCE CLUB magazine (CP); Pol-Poland: Top 30 Dance Chart (CP); DJ Promotion DJ Top 50 (S); Cz-Czech Republic: Czech Dance Chart (CP + S); Hun-Hungary: NixJOY Club Chart (CP).

Forthcoming Music & Media

GERMAN SPOTLIGHT

Issue 12

Music Media

Street Date: March 10. Artwork Deadline: March 3
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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

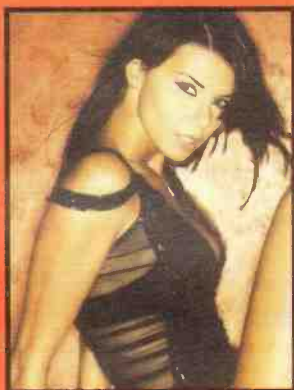
PICK OF THE WEEK

Edyta Gorniak

Impossible
(Virgin)

"We watched the development of the song in Germany. Then it started to take to radio over here and we thought we'd give her a try. It's got a high hit potential."

Marco Medina
head of music
NRJ Vienna/Austria



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

Divine Inspiration/The Way (Put Your Hand In My Hand)
Common ft. Mary J Blige/Come Close To Me
Kitty Wu/This Building Is On Fire
Eminem/Sing For The Moment
Christina Aguilera/Impossible
Love Inc./You're A Superstar
3rd Edge/Know You Wanna
Anastacia/Love Is A Crime
The Klerks/She, She, She
Appleton/Don't Worry
Mew/Snow Brigade
The Calling/For You
Simply Red/Sunrise

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

Jurgen Vries ft. CMC/The Opera Song (Brave New World)
Counting Crows ft. Vanessa Carlton/Big Yellow Taxi
Griniga Gamla Gubbar/Vafartaresantid?
Ja Rule feat. Ashanti Douglas/Mesmerize
Missy 'Misdemeanor' Elliott/Ain't It Funny
Missy Elliott ft. Ludacris/Gossip Folks
Moder Jords Massiva/Dina Dagar
Nelly ft. Justin Timberlake/Work It
Awa Manneh/Say A Little Prayer
Paola/Rainbow In The Dark
Punk Chic/Hi Fly Electricity
Avril Lavigne/I'm With You
Roxette/Opportunity Nox
The Confusions/Tonight
Tom Jones/Black Betty
Langhorns/In Your Fez
The Lungz/True To Me
Laakso/Long Beach
Teresa/No Favours
Sum 41/Hell Song

IRELAND: RTE 2FM



PROGRAMME DIR.: JOHN CLARKE
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.2fm.ie

DJ Sammy & Yanou ft. Do/Boys Of Summer
Moby/Sunday (The Day Before My Birthday)
No Way Out/I Believe In Miracles
Cellar Club/Crazy For You
Moloko/Familiar Feeling
Doctor Millar/Love Girl
Jakatta/One Fine Day
Turin Brakes/Pain Killer
Zwan/Honestly

UK: BBC RADIO 1



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

Ja Rule feat. Ashanti Douglas/Mesmerize
The Coral/Don't Think You're The First
Jennifer Lopez & LL Cool J/All I Have
Missy Elliott ft. Ludacris/Gossip Folks
Mis-Teeq/Scandalous
Ruby Amanfu/Sugah
Ok Go/Get Over It
Coldplay/Clocks

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

Good Charlotte/Lifestyles Of The Rich And Famous
Minor Majority/If I Told You, You Were Beautiful
Surferosa/Neon Kommando
Avril Lavigne/Losing Grip
Furia/Leave

HOLLAND: RADIO 3FM



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

Girls Aloud/Sound Of The Underground
Red Hot Chili Peppers/Can't Stop
Robyn/Don't Stop The Music
Ramzter/Down Met Jou

FINLAND: YLEX



HEAD OF MUSIC: HEIKKI HILAMAA
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.ylex.fi

Red Hot Chili Peppers/Can't Stop
Edyta Gorniak/Impossible
Zen Café/Thimem
Fuel/Won't Stop

FRANCE: RTL



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

Jean Jacques Goldman/Si Je T'Avais Pas
Hélène Segara/L'Amour Est Un Soleil
Dany Brillant/Parce Que Tu Sais
Cé'dric Atlan/Playskool

**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

The Bangles/Something That You Said
 In-Grid/Tu Es Foutu (Tu M'As Promis)
 Shaggy/Strength Of A Woman
 Vanessa Carlton/Pretty Baby
 Foo Fighters/Times Like These
 Sean Paul/Gimme The Light
 Sylver/Livin' My Life

**BELGIUM:
VRT RADIO DONNA**



HEAD OF MUSIC: JAN VAN HOORICKX
 FORMAT: CHR
 SERVICE AREA: BRUSSELS
 GROUP/OWNER: PUBLIC BROADCASTER
www.donna.be

Las Ketchup/Kusha Las Playas
 Liberty X/Holding On For You
 Atomic Kitten/Be With You
 T.A.T.U./Not Gonna Get Us
 Sarah/Very Last Moment
 DJ S.P.U.D./Set It Off
 Sylver/Livin' My Life

**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

Jennifer Lopez & LL Cool J/All I Have
 Dannii Minogue/I Begin To Wonder
 Junior Senior/Move Your Feet

**BELGIUM:
RADIO CONTACT F**



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

Panjabi MC/Mundian To Bach Ke
 (Beware Of The Boy)
 De Nuit/All That Mattered (Love You Down)
 Dexter Connection & Winda/Without You
 Tom Jones/Tom Jones International
 Robyn/Keep This Fire Burning
 Tiziano Ferro/Rosso Relativo
 Alizee/J'En Ai Marre!

**ITALY:
RADIO 105**



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

Counting Crows ft. Vanessa Carlton/Big
 Yellow Taxi
 Ben Harper/With My Own Two Hands
 Kid CrSme/Down And Under
 Moloko/Familiar Feeling
 883/Quello Che Capita
 Simply Red/Sunrise

**SWEDEN:
RIX FM**



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

Roxette/Opportunity Nox.

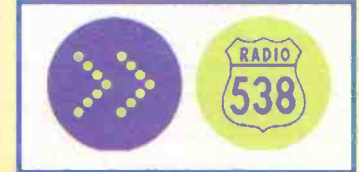
**ITALY:
RADIO DEEJAY NETWORK**



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

L.L Cool J ft. Amerie/Paradise
 Superboy/It's Not Over Yet
 Prezioso/In My Mind
 Pink/Family Portrait
 Sugababes/Shape
 Coldplay/Clocks

**HOLLAND:
RADIO 538**



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

Good Charlotte/Lifestyles Of The Rich
 And Famous
 Girls Aloud/Sound Of The Underground

**SPAIN:
CADENA 100**



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

Bruce Springsteen & The E-Street Band/
 Waitin' On A Sunny Day
 Maceo Parker/Come By And See
 Craig David/Hidden Agenda
 Celine Dion/I Drove All Night
 Mikel Erentxun/Mañana
 Amaral/Estrella De Mar
 Rick Guard/Love Bug
 Des'ree/It's Okay
 Noa/Now Forget

**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

Jennifer Love Hewitt-Can I Go Now
 BBMak-Staring Into Space
 Marc Sway-Natural High
 Simply Red-Sunrise

**FRANCE:
FUN RADIO**



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

Ben Harper/With My Own Two Hands
 Saya/Une Femme Avec Une Femme

**AUSTRIA:
Ö3**



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

The Cardigans/For What It's Worth
 Marc Sway/Natural High
 Sugababes/Shape
 Des'ree/It's Okay

ON THE AIR

M&M's weekly airplay analysis column

Christina Aguilera replaces Robbie Williams' *Feel* (Chrysalis) at the top of the chart this week with her latest single *Beautiful* (RCA). "It's one of the singles that I really like," says Norwegian CHR station Radio NRJ programme director Sigurd Vedal of the track. "One of the big problems we have right now is the tempo of the big name artists' new singles—

so we use slow-paced songs like *Beautiful* to slow down the feeling of the station."

Kelly Rowland leapfrogs Blue and Elton John to land at number two with her *Stole* (Columbia). Meanwhile Robbie Williams drops to four on this week's chart. "It's hard to pinpoint a favourite song for our station," says Sigurd. "But Robbie Williams always does well with our audience."

Coldplay make a leap on this week's chart from 29 to number 17 with *Clocks* (Parlophone) off their second album *A Rush Of Blood To The Head*. The Red Hot Chili Peppers also move up six slots to number 21 with *Can't Stop* (Warner).

Celine Dion makes her debut on the chart this week with her new release *I Drove All Night* (Columbia). "It's got a really good beat," says Vedal. "She's had quite a few singles already so our listeners have had a lot of Celine Dion. We're waiting for the audience survey, but we have high hopes for this single."

US artist John Mayer, whose single *Your Body Is A Wonderland* (Columbia) was reviewed in M&M February 8 makes his chart debut this week. But Mayer isn't being afforded the same warm welcome as Celine Dion, at least on NRJ. "We've evaluated him, but he's a little too AC for us," says Vedal.

Italian artist Laura Pausini moves up seven spots to take up the number 37 position with her single *Surrender* (Atlantic) off her first album in English *From The Inside*. Despite her ascension to a higher plane, Radio NRJ hasn't added the track to its playlist. "She hasn't been that big in Norway," says Vedal, "I know she's had some success in Sweden, but she's not highly profiled on Norway radio."

NRJ has high expectations for *All I Have* (Epic), the new single by Jennifer Lopez and LL Cool J, as well as Jurgen Vries' new single *The Opera Song (Brave New World)* (Direction). Both tracks were recently added to the playlist and both find their way into the top 50 this week—at numbers 49 and 50 respectively.

Sitting just outside the European Radio Top 50 is Kate Ryan's latest single *Désenchantée* (Antler-Subway). NRJ has been playing the track since September 17. "It's a really big hit," says Sigurd. "It's had a really long airplay period—a thousand spins already. It's really testing well and is still on the charts. We still have young people requesting it, which is odd for a dance track," continues Vedal, who says his audience ranges from nine to thirty but targets "a 23-year-old female". Look out for *Désenchantée* to make its entrance into the top 50 next week.

Sean Doherty

week 09/03

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	2	5	CHRISTINA AGUILERA/BEAUTIFUL	(RCA)	65	6
2	4	6	Kelly Rowland/Stole	(Columbia)	66	6
3	3	11	Blue & Elton John/Sorry Seems To Be The Hardest Word	(Innocent/Virgin)	63	2
4	1	16	Robbie Williams/Feel	(Chrysalis)	68	0
5	6	6	Craig David/Hidden Agenda	(Wildstar)	56	7
6	11	11	Pink/Family Portrait	(Arista)	47	5
7	8	13	Eminem/Lose Yourself	(Interscope)	39	1
8	5	17	Jennifer Lopez/Jenny From The Block	(Epic)	37	0
9	7	14	Avril Lavigne/Sk8er Boi	(Arista)	43	0
10	9	22	Nelly ft. Kelly Rowland/Dilemma	(Universal)	39	1
11	12	18	T.A.T.U./All The Things She Said	(Interscope)	40	3
12	13	5	Justin Timberlake/Cry Me A River	(Jive)	41	2
13	14	7	Jay-Z ft. Beyoncé Knowles/03 Bonnie & Clyde	(Roc-A-Fella/Def Jam)	31	3
14	15	3	Melanie C./Here It Comes Again	(Virgin)	38	4
15	10	16	Sugababes/Stronger	(Island)	41	0
16	17	16	Shakira/Objection (Tango)	(Epic)	30	2
17	29	2	Coldplay/Clocks	(Parlophone)	30	9
18	18	6	Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	25	1
19	16	18	Shania Twain/I'm Gonna Getcha Good	(Mercury)	29	0
20	23	4	Counting Crows ft. Vanessa Carlton/Big Yellow Taxi	(Geffen)	32	7
21	27	3	Red Hot Chili Peppers/Can't Stop	(Warner Bros.)	30	7
22	33	2	Sugababes/Shape	(Island)	21	4
23	21	11	Holly Valance/Naughty Girl	(London)	27	4
24	28	2	Des'ree/It's Okay	(Epic)	25	7
25	19	12	Atomic Kitten/The Last Goodbye	(Innocent/Virgin)	34	0
26	>	NE	Celine Dion/I Drove All Night	(Epic/Columbia)	29	13
27	25	17	Kylie Minogue/Come Into My World	(Parlophone)	23	1
28	22	19	Phil Collins/Can't Stop Loving You	(WEA)	24	0
29	20	19	Madonna/Die Another Day	(Warner Bros.)	25	0
30	30	4	Cam'ron ft. Juelz Santana, Freekey Zekey/Hey Ma	(Roc-A-Fella/Def Jam)	18	1
31	24	4	Busted/Year 3000	(Universal)	23	0
32	38	2	T.A.T.U./Not Gonna Get Us	(Interscope)	18	4
33	36	10	Daniel Bedingfield/If You're Not The One	(Polydor)	20	1
34	34	2	Oasis/Songbird	(Big Brother/Sony)	18	1
35	>	NE	Appleton/Don't Worry	(Polydor)	19	4
36	>	NE	John Mayer/Your Body Is A Wonderland	(Aware/Columbia)	14	5
37	44	2	Laura Pausini/Surrender	(Atlantic)	23	4
38	43	7	Whitney Houston/One Of Those Days	(Arista)	20	0
39	39	27	Avril Lavigne/Complicated	(Arista)	20	0
40	45	2	U2/The Hands That Built America	(Island)	18	2
41	26	20	Santana ft. Michelle Branch/The Game Of Love	(Arista)	22	0
42	41	3	Beenie Man/Streetlife	(Virgin)	19	1
43	47	3	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	18	2
44	37	4	Big Brovaz/Nu Flow	(Epic)	17	1
45	49	2	Atomic Kitten/Be With You	(Innocent/Virgin)	19	6
46	35	13	Bon Jovi/Misunderstood	(Island)	15	0
47	>	NE	Girls Aloud/Sound Of The Underground	(Polydor)	22	3
48	31	13	Sarah Connor/Skin On Skin	(X-Cell/Epic)	20	0
49	>	NE	Jennifer Lopez & LL Cool J/All I Have	(Epic)	15	10
50	>	NE	Jurgen Vries ft. CMC/The Opera Song (Brave New World)	(Direction)	14	1

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

OD2 *continued from page 1*

ly for the Tiscali Music Club subscription service and then pay euros 8 for the silver membership for 55 downloadable music or 500 streamed tracks a month or euros 15 for a gold membership that provided 100 downloaded tracks or 1,000 streamed songs.

Consumers can subscribe to the Tiscali Music Club alone by going to Tiscali's local-language portals via other ISP services.

With the OD2 deal, separate registration is not required, instead a username and password for Internet access enables narrowband users to download five tracks a month for free on Tiscali Music Club. Meanwhile, broadband customers get an extra 100 free downloads, or the opportunity to burn 10 tracks to CD. For any additional tracks, they can then subscribe to the paid-for silver or gold membership services. Potential participants have up to May 12 to subscribe via their local Tiscali Web portal.

Tiscali and OD2 deny the move effectively amounts to repeating the controversial use of CDs as loss leaders by supermarket to attract more customers to their stores. OD2 MD Charles Grimsdale says: "If you are prepared to pay for a quality access service, you are going to get some music as part of that package. This approach will improve a lot of the customers' experience."

Mariani compared the formula to the payment systems of cable TV services that required a basic tier fee, followed by extra payment for additional premium programmes.

He also disclosed that Tiscali is currently no longer advertising its broadband services on KaZaA, the illegal P2P service currently being sued by the RIAA in the US for copyright infringement.

He argued that as illegal song-swapping is one of several offers, including the exchange of other legitimate content, on KaZaA, the ad campaign was designed to encourage KaZaA users to turn to Tiscali for quality digital music. Mariani added he has not ruled out advertising on KaZaA again.

Domestic repertoire boosts Russian listening

by Aleksey Kruzin

MOSCOW — Still in its relative infancy, Russian FM radio is a testament to the growing popularity of Russian-language repertoire including catalogue and gold dating as far back as the Soviet era.

When Russkoye Radio-2 launched with this format, as the fifth station of Russia's biggest radio holding company Russian Media Group in the autumn of 2001, many expected it to reduce the shares of other stations with similar programming.

However year-end figures published last week by research organisation Comcon reveal the combined share of the five top stations still gravitating towards local repertoire—including the gold format (Russkoye, MV, Avtoradio, Shanson and Russkoye Radio-2) has risen from 82% to 89% weekly average quarter hour (AQH) share within the space of the year.

At the same time, the five leading international-repertoire oriented stations (Europa Plus, Dynamite FM, Love Radio, Silver Rain and Hit FM) grew 11 points from a combined 57% to 68%, with nearly doubled share of dance/CHR Dynamite FM fast-pursuing international repertoire leader Europa Plus,

despite the latter's 3 points yearly growth. RMG's success is summed up by its board chairman, Sergey Kozhevnikov: "We've stayed closer to the listener's needs than any other station [network]," he tells M&M.

While local-repertoire stations clearly prevail in Russia and exhibited significant growth over the past 12 months, the apparent increase in the international-repertoire listenership was apparently made possible due to some 3 points of listeners turning away from cable networks inherited from the Soviet era and some 4.5 points more of the population (now 78%) listening to radio broadcasts than a year ago.

Commenting on the figures, Sony Music Russia managing director Andrei Sumin says: "Russia is a very special market and applying the rules of programming that work well in other markets seems to have a different effect here. For example, stations like Hit-Fm with smooth, impeccable programming with high international standards, are yielding their [listener] share to the dynamic, contrasting and completely unpredictable programming—or rather a seeming absence of such—at the enormously successful Dynamite FM and Russkoye Radio, which are breaking all the rules."

RUSSIAN FM RADIO LISTENERSHIP

	2002 (% pop./listeners)	2001 (% pop./listeners)
Russkoye Radio	23.4	22.7
Radio MV	19.6	17.2
Europa Plus	18.7	15.7
Avtoradio	18.4	15.4
Radio Shanson	17.5	18.1
Dynamite FM	16.3	8.9
Any Radio	93.2	91.6
Broadcast	77.9	73.4
Cable	32.5	35.6

Source: Comcon survey / InterMedia

UK music sales growth stalls in 2002

decline at the door of the singles, sales of which continued to fall throughout last year. Yet while sales of the format fell to 52.5 million units, down 11.8% on 2001, the industry body said single sales are currently running at levels similar to those of a decade ago, despite having slumped by a third during the last five years. Album sales held their ground, down 0.1% in volume at 225.7 million units although pricing pressures resulted in a 3.7% value decrease to £1,089 million (euros 1,701 million).

UK retailers put a positive spin on the numbers. HMV Europe's product director Steve Gallant says: "The head-

lines don't tell the whole story. Compared to almost every other market the UK is remarkably healthy and 2002 was the second-best year ever for album sales." Gallant adds that "UK per capita spend on music is still one of the highest in the world". HMV meanwhile has 40% of the UK music DVD market, according to Gallant, worth approximately £31 million (euros 48 million) to the company.

The BPI said the performance of the album market in 2002 was "highly creditable" when compared with the downturn experienced in the second quarter, and overall CD volume growth at 1.4% "was almost sufficient" to compensate for the still-declining cassette market, which more than halved in 2002 to 1.9

million units; in 1999 cassette sales were above the 18 million unit mark.

The UK's biggest selling album, Robbie Williams' (pictured) five-times platinum album, *Escapology* (EMI:Chrysalis), was released in November, boosting an otherwise lacklustre fourth quarter, while the year's biggest selling single, clocking up 1.8 million units, was Pop Idol winner Will Young's *Anything Is Possible* / *Evergreen* (BMG).

City analysts remain pessimistic, however. In an investment circular, UBS Warburg media analyst Helen Snell wrote: "The lack of recovery in sales in both the US and the UK over the important Christmas season reinforces our view that the current downturn is structural, rather than cyclical, with even a concentrated release schedule failing to re-ignite growth."

Aguilera *continued from page 1*

week the record stands at number 12—down from seven last week—on the pan-European chart, while also riding high in Germany, Holland and Ireland.

So, what went right? Two key factors. Copious upfront airplay for the ballad *Beautiful*, topping this week's M&M European Airplay Top 50, just being released Europe-wide as the second single, and Aguilera's recent promotional presence in the European market, which she also visited for the album launch and will return to yet again soon.

"We knew the second single would be much more of a crossover," says BMG Europe senior VP of marketing Yoel Kenan, who says the album is now on the very edge of European shipments of one million. "We're just at the beginning, not only with airplay building up, but because it's a crossover single. It's opening her up to a wider audience that doesn't go and buy an album straight away."

"DTR has playlisted most of her singles," says John Hueston, head of music at DTR/Downtown Radio in Belfast. "*Dirrty* featured heavily on our sister station Cool FM, but it was felt to be too harsh a track for our audience. But *Beautiful* is a smooth, heartfelt love song that was a former Breakfast Show record of the week and shows Christina's ability to appeal to a wider audience, while at the same time keeping her clothes on."

After the bubblegum pop of Aguilera's first album, especially her debut hit *Genie In A Bottle*, the seismic image shift on *Dirrty* threatened to polarise her fan base, but she was determined to show her true colours. "I actually state in the beginning of the record, 'Allow me to introduce myself,'" she says. "It's like opening up to everyone who I really am for the first time, so it's almost like coming out as a new artist."

Of the considerable media hoopla surrounding the near-the-knuckle video for *Dirrty*, Aguilera adds: "I don't think I went THAT far. I guess to certain people it would have been shocking, and especially because they're used to my old image, so that's a double shocker there."

She does not mince her words about the girl-next-door image that sparked her initial success. "There was kind of a pop explosion and it was cool at the time," she recalls. "Being 17, I kind of fitted into that mould I guess, and I did what the label wanted me to do. Being so green, I was totally ready for that. But the image they wanted me to portray definitely got old to me, and in order to keep my sanity I definitely had to buckle down and make sure that I stripped myself of all that hype."

Surprisingly, *Dirrty* stalled at number 48 on the Billboard Hot 100, whereas the album sold more than 500,000 units in its first three weeks, and is now certified double platinum there.

"We knew this was going to be one of our big three or four projects of the year," says Kenan. "There's at least another three singles on the album, and I think we can reach the four million mark across Europe."



week 9/03

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BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	20	T.A.T.U./ALL THE THINGS SHE SAID	(INTERSCOPE)	RUSSIA	40
2	2	8	Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	Germany	24
3	3	11	T.A.T.U./Not Gonna Get Us	(Interscope)	Russia	18
4	4	27	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	Switzerland	18
5	7	4	Kate Ryan/Désenchantée	(Antler-Subway)	Belgium	14
6	5	5	DJ Sammy & Yanou ft. Do/Boys Of Summer	(Universal)	Germany	14
7	8	3	Laura Pausini/Surrender	(Atlantic)	Italy	21
8	11	3	Junior Senior/Move Your Feet	(Universal)	Holland	11
9	10	5	Tiziano Ferro/Rosso Relativo	(EMI)	Italy	14
10	20	9	Las Ketchup/Kusha Las Playas	(Shaketown/Columbia)	Spain	10
11	9	14	Praise Cat/Shined On Me	(Sound Division)	Italy	7
12	>	NE	The Cardigans/For What It's Worth	(Stockholm)	Sweden	6
13	12	18	Elisa/Come Speak To Me	(Sugar/Epic)	Italy	6
14	13	21	Roxette/A Thing About You	(Capitol)	Sweden	7
15	15	8	Robyn/Keep This Fire Burning	(Ricochet)	Sweden	12
16	6	7	Sarah Connor/Skin On Skin	(X-Cell/Epic)	Germany	15
17	21	2	Sarah Connor/He's Unbelievable	(X-Cell/Epic)	Germany	7
18	14	21	DJ Sammy & Yanou ft. Do/Heaven	(Universal)	Germany	7
19	>	NE	Edyta Gorniak/Impossible	(Virgin)	Germany	6
20	17	6	Bob Sinclar/The Beat Goes On	(East West)	France	9
21	19	14	Laura Pausini/E Ritorno Da Te	(CGD)	Italy	3
22	>	NE	Røyksopp/Eple	(Wall Of Sound)	Norway	6
23	>	NE	Kate Ryan/Libertine	(Antler-Subway)	Belgium	9
24	16	2	Tomcraft/Loneliness	(Def Jam)	Germany	7
25	22	14	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	Germany	5



This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay 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. indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

HOTLINE

Edited by Hamish Champ

Could it be **Interscope** CEO **Jimmy Iovine** has already settled upon a successor to **Jay Boberg** at **MCA Records**? And could it be that that person doesn't currently work for **UMG**?

As expected, **NRJ Group** confirmed on February 14 the departure of its MD, **Pierre-Jean Bozo** who took on the job in 2001. He will remain until February 25 and a successor should be appointed "imminently", according to NRJ president **Max Guazzini**. **Jean-Charles Mathey**, president of advertising company **NRJ Régies** is believed to be in line for the job.

As if dominating the UK charts wasn't enough, **Universal Music UK** has been voted among the Top 100 best British companies to work for in a survey conducted by the Sunday Times newspaper to be published February 16, a first for a record company. The company's chairman **Lucian**

Grainge (pictured) was over the moon at the news. Staying with **Universal**, **UMG** reported a 2% dip in fourth quarter sales—\$2.231 billion (euros 2.08 bn), down from \$2.275 billion—and a 4% slip overall for 2002, down to \$6.747 billion.



Weak stock markets, a dip in UK music sales and a broker's downgrade of the company's price target. All in a day's work for **EMI** share price watchers. Still, the London-headquartered major can take solace from directly bagging the two best-selling UK albums of 2002 with **Robbie's Escapology** and **Blue's One Love**, and 66.6% of the third-placed **Now 53** compilation.

The **IFPI** hopes to persuade worldwide businesses to advise employees against copyright misuse—like illicit music downloading—on workplace computers. Beats fretting about missing pens and stationery...

London-based **V2** CEO **Tony Harlow** would have had mixed emotions February 12. **Harry Kewell**, a striker for Harlow's beloved **Leeds United** football club, scored in a friendly international wearing the colours of his native Australia. The bad news for Harlow? It was against England, who lost 1-3. Still, there's always the cricket. OK, that was a joke...

Moves afoot at **Warner Music International (WMI)** as **Warner Music Italy** president **Massimo Giuliano** succeeds **Gero Caccia** as chairman of WMI's Italian operations. **Caccia** remains executive VP, **Warner Music Europe**, while **Helen Smith**, legal/business affairs director at UK indie label body **AIM** is moving to help run **IMPALA** the European equivalent in Brussels.

RTL Group CEO **Didier Bellens** has been tipped as the next head of **Belgacom**, Belgium's telecoms operator. **RTL Group**, part owned by **Bertelsmann**, is Europe's largest TV and radio group...and staying with **Bertelsmann**, its foundation head, **Reinhard Mohn** has decided to place his wife, **Liz**, in charge of the group. Talk about keeping it in the family...

Coming specials in Music and Media

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Artwork deadline: February 17

URBAN MUSIC SPOTLIGHT

Cover date: March 8, Street date: March 3,
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Major Market Airplay

The most aired songs in Europe's leading radio markets
TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the UK.

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

GSA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in GSA.

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

FRANCE

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in France.

Data supplied by SNEP/YACAST from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in Scandinavia.

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

THE NETHERLANDS

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in the Netherlands.

Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations (8). Songs are ranked by number of plays and weighted by audience.

ITALY

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in Italy.

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

SPAIN

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in Spain.

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

POLAND

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in Poland.

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

HUNGARY

Table with 5 columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top songs in Hungary.

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

TO ALL READERS OF Music & Media. This year we launched a new service MUSIC & MEDIA'S WEEKLY E-MAIL NEWSLETTER FREE TO READERS! In order to start receiving Music & Media's Weekly E-mail newsletter, you need to register by simply visiting the following website and enter your details: www.my-subscription.com/mm/premiumemail.cfm

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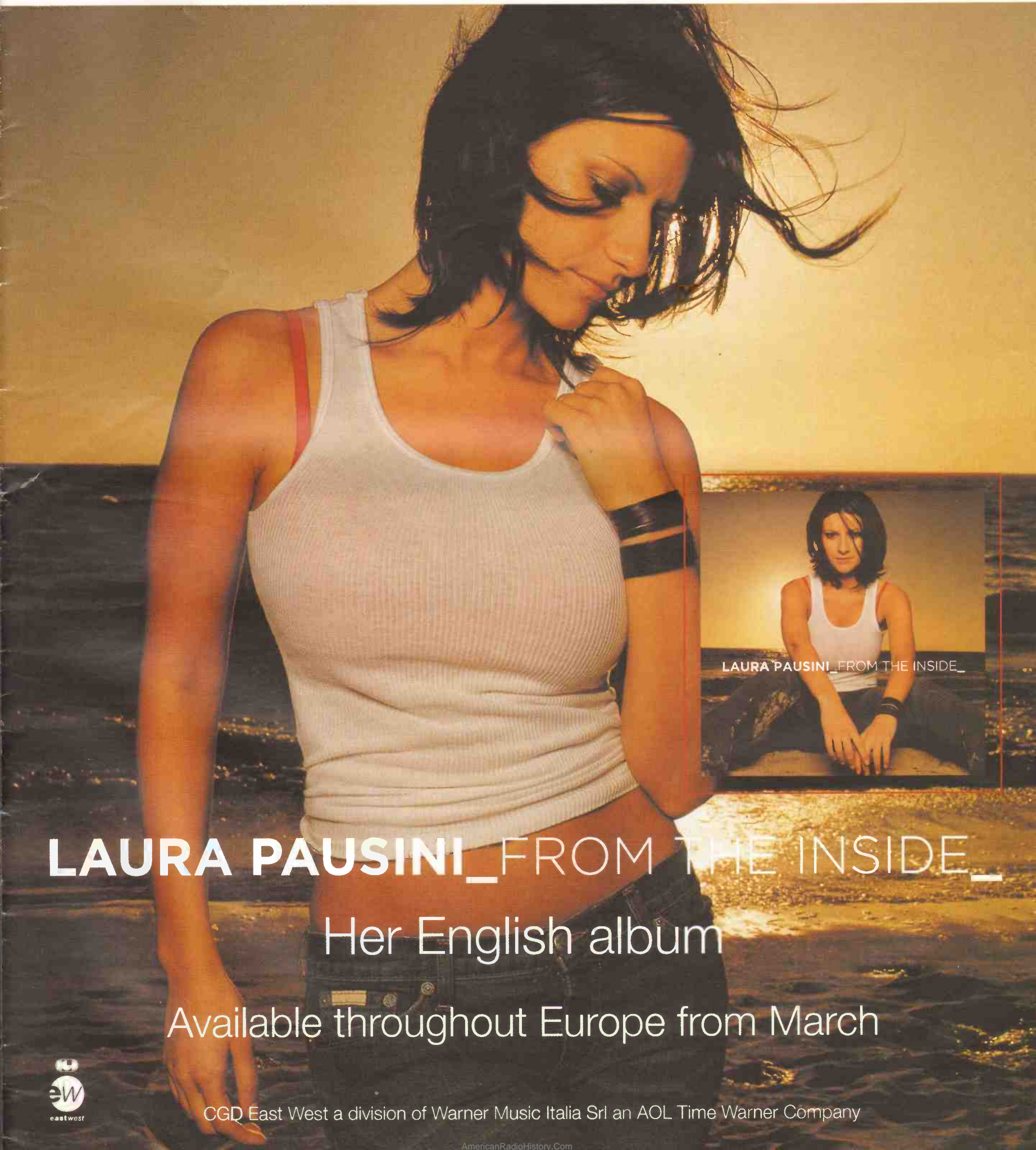


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"The idea of including free music CDs with Music & Media magazine is great. Many local and regional radio stations don't have access to new songs or promo copies and have to wait until the records companies officially release the music. It's always 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**