BMG dumps regions
for functional structure

by Hamish Champ & Emmanuel Legrand

NEW YORK — At a single stroke, BMG's new worldwide organisational structure, announced on January 23, ends the company's well-established regional set-up, in favour of four operational groups.

Under the changes, BMG has replaced the European, Latin and Asia regional offices with four operational divisions—Office of the Chairman, Label Group, Territory Management, and Corporate Center—all of which directly report to the Office of the Chairman, led by BMG chairman/CEO Thomas Middelhoff (pictured).

A BMG spokesman in New York tells M&M: "The regional system worked during its time, but we want to take the next step. We are creating smaller regional groups, getting managers with A&R backgrounds and experience." The spokesman refused to discuss potential job losses but confirmed that the new-look BMG would reduce bureaucracy and "tighten overheads".

The regional structure which has long-dominated BMG's way of thinking is the legacy of former president/CEO Strauss Zelnick and chairman Michael Dornemann, both of whom left the company in 2000 after clashing with then-Bertelsmann chairman/CEO Thomas Middelhoff (photographed).

Despite some press reports to the contrary—one in which a Capital spokesperson was quoted as saying "We were playing too much pop", Pringle denies that Smith's departure was prompted by a difference of opinion between himself and Smith over the future direction of the FM Network's music policy.

Rather, Pringle says that the current changes are evolutionary and some had already begun while Smith was still there. "I think there have been one or two things written recently which are making assumptions, and it's just not true," he says.

For his part, Smith says he isn't able to comment on the press reports, or the reasons for his departure. Responding to industry rumours that he may be joining Sky TV to help set up its new digital music TV channels, Smith says he has no firm plans to present, and is planning to take a family holiday. Capital is currently updated rights in the digital age.

"Adopted in 2001, the text was due to be implemented by all EU members by the end of 2002, but to date only two countries—Greece and Denmark—have done so. Berman also expressed the industry's fears that in the process, more moderate legislation is likely to be introduced at national levels."

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Post-Smith, Capital FM Network plays the 'variety' card

by Jon Heasman

LONDON — The UK's Capital FM Network is moving broader, but not older. Capital Radio group programming and content director Keith Pringle (pictured) has been explaining the revised approach to music at the CHR chain (which is headed up by flagship station 95.8 Capital FM/London) following last week's departure of Capital FM Network head of music and strategy Jeff Smith (M&M Hotline, January 25).

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music
&
Media

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
EMINEM
Lose Yourself
(Interscope)

European Top 100 Albums
ROBBIE WILLIAMS
Beecology
(Chrysalis)

European Radio Top 50
ROBBIE WILLIAMS
Feel
(Chrysalis)

European Dance Traxx
TOMCRAFT
Loneliness
(Kosmo/Universal)

Inside M&M this week

LIVE FROM CANNES
Last week's Midem music trade fair in Cannes inspired the usual glut of industry announcements, including the 2002 market figures for France and news of the IFPI-backed Digital Download Day Europe.

Page 4

DOPP BUCKS THE TREND
Fused for its love of music, loyalty to artists and "difficult" approach to the media, Oaf Farniss charts the rise of Warner Germany's president Bernd Dopp, who's achieving excellent results in one of Europe's most troubled music markets.

Page 8

MALIN'S REINVENTION
Once the lead singer of hardcore punk outfit D Generation, New Yorker Jesse Malin has ventured into the smoother waters of Americana with his critically-acclaimed new album The Fine Art Of Self-Destruction (One Little Indian).

Page 10

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David Sneddon's debut single Stop Living The Lie (Mercury) is the highest new entry in the Eurochart Hot 100, at number seven.
Italian radio lobby against airplay quotas

by Charles Perro

COPENHAGEN — Describing last year’s Danish Music Awards (DMAs), as “commercial, predictable and sterile,” a group of 15 leading Danish music critics collectively known as FDM have stated their outright opposition to any plans by the Italian government to introduce airplay quotas which would force them to devote 50% of their musical output to local repertoire.

As the Italian parliament’s Culture Committee continues to examine assorted legislative proposals in connection with the country’s long-awaited Music Bill (M&M), November 18, preliminary drafts of the Bill—designed to give help to the country’s troubled music industry—include such measures as tax incentives and establishing a French-style export office, as well as the 50% airplay quota proposal. The country’s record industry is prepared to accept a 40% quota, according to Enzo Maizza (pictured), director-general of local labels’ organisation FIMI, but this must be for new, rather than established, domestic artists. “Established names like Vasco Rossi don’t need support, but young artists definitely need more airplay,” says Maizza.

The three radio lobby groups—RNA, representing the national networks, and two organisations representing local stations, FKT and Anteri-Corallo—made their cases in a joint presentation to the parliamentary Culture Committee on January 9.

In a document which the lobby groups claim represents the views of Italy’s “1200 radio stations and 14 national networks, which serve 38 million daily listeners and employ 15,000 people” it was stated that 16% of Italy’s radio stations already play exclusively Italian music, while the national networks play an average 37.7% Italian music. The report says the average figure for local stations is 44%.

The Culture Committee, under the presidency of Ferdinando Aronarto of the ruling Forza Italia party, has yet to draft the final Bill, although Adornato recently assured FIMI representatives that it would be presented “by March.” The proposal for a 50% airplay quota forms part of a proposal made by the president of the Italian radio lobby groups, Giulietto Rosi, of the nationalist Alleanza Nazionale party, a partner in the Berlusconi coalition government.

Critics create new ‘credible’ Danish music award

by Mark Worden

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**YLE defends new-look stations**

by Jonathan Mander

Helsinki — Finnish public broadcaster YLE has been responding to criticism that its new bouquet of national stations, which debuted on January 13, are too similar to services already provided by its commercial radio rivals.

Pointing out YLE’s obligation as a state-funded broadcaster to provide an alternative to commercial radio formats, the commercial stations have been accusing new Hot AC station YLE Q (which has replaced Radio Aino) and CHR station YLE X (which has replaced Radiomafia) of being direct competitors to commercial stations such as AC outlet Radio Nova and CHR stations Kiss FM and NRJ Finland.

YLE dismisses the accusations made by the commercial sector, and is urging critics to listen to its new stations properly for longer periods of time. “Anyone who takes time to properly listen to our programming will notice that our stations are not clones of Kiss or NRJ,” says YLE’s director of programming Heisko Peltonen (pictured). “Of course (YLE X and YLE Q) play some of the same music as the commercial stations, but the biggest difference is in how all the other things are done.”

Perhaps bearing out Peltonen’s theory, Kiss FM’s initial views on the new YLE X have softened after a week of intensive listening to the station, according to programming director Pasi Piipponen.

“I expected them to move more clearly onto our turf, but YLE X is playing more rock and is primarily targeted at both male and more teen-oriented audiences.”

Petri Paarmo, programme director of commercial domestic repertoire station Radio Suomipop, adds: “In commercial radio we’re amazed that YLE can afford to try to throw away a strong brand like Radiomafia.”

YLE has received an abundance of feedback during the first week of its new services, much of it from listeners who are missing their favourite programmes. “The amount of feedback we’ve received is positive in that it reveals people really care about what we do,” says Peltonen. “Unfortunately spontaneous reactions are often more likely to be negative.”

The Gaia World Event: as a pre-cursor to a major “planetary” charity concert in Paris this September, the Midem trade fair in Cannes hosted an evening featuring some of the 20 internationally renowned artists who feature on the upcoming Gaia album, the brainchild of French musician/composer Alan Simon released on March 21 in aid of financing environmental education around the world. Pictured at the Midem concert is singer Anggun, formerly signed to Sony Music France.

**EU boost for music piracy battle**

by Leo Cendrowicz

Brussels — The music industry was given a much-needed boost in its fight against piracy last week (January 20) when new rules to tackle the increasing waves of counterfeit goods entering the European Union were unveiled.

Under the proposals, customs officials will be given more power to stop the flow of counterfeit goods, the range of goods that can be seized will be extended, and officials will be given the authority to conduct more extensive searches of travellers’ bags.

Procedures will be streamlined to make it easier and cheaper for companies to ask customs to seize and destroy counterfeit products, without having to await the outcome of substantive legal proceedings that could take years.

The proposal suggests granting customs officials the right to open investigations and to improve data-sharing between industry and governments about the trade in fake products that manufacturers. It also improves the quality of information provided to customs by right holders applying for action. The period of validity and the form of applications for action would also be harmonised, and applicants encouraged to lodge them by computer.

Robert Verrue, the EC’s director general for tax and customs matters, admits that counterfeiters have changed much in recent years, both in scale and scope. “Piracy as a phenomenon has been underestimated for years, and enforcement mechanisms have been underdeveloped,” he says. The trade in pirated CDs alone is estimated at between four and five billion a year, he adds.

The new rules are likely to come into force next year, once approved by the European Parliament and national governments.

**LOCAL MUSIC STAGES RECOVERY IN PORTUGAL**

LISBON — Sales of domestic repertoire in Portugal are showing signs of modest recovery after four years in freefall. According to expected market figures for the final quarter of 2002, local IFPI affiliate APF reported that sales of Portuguese music had increased, thanks to several high quality albums launched in 2002 and well-received by the public. Amongst these was Pedro Abrunhosa’s platinum album Momento (Universal), which has sold over 50,000 units and topped the album charts for five weeks.

**SGAE THANKS PREMIER FOR ANTI-PIRACY MOVE**

Madrid — Executive president of Spanish authors’ and publishers’ society SGAE, has written letters to Spain’s prime minister José María Aznar and justice minister José María Michavila expressing “gratitude and satisfaction” for anti-piracy measures approved on January 17 as part of a wide-ranging law and order campaign. The measures include a toughening of penalties, expulsion of illegal immigrants, and quicker trials. “Violations of intellectual property rights impoverish our economy and weaken our enormous potential in cultural expansion,” wrote Bautista.

**SANTUARY GROUP ANNOUNCE RECORD PROFITS IN 2002**

London — The UK’s Sanctuary Group—whose operations include record labels, artist management and merchandise—announced preliminary results for the year ended September 30 2002 which saw revenue up 44% to £118.1 million (euros 181.7 million) and pre-tax profits rise 25.6% to £14.2 million (euros 21.9 million). The group’s record division, up 25.7% at £61.7 million (euros 95.3 million), accounted for nearly half of its sales, while its EBITDA grew 58.85% to £12.8 million (euros 19.7 million). Executive chairman Andy Taylor (pictured) said despite the tough market “our business has a very positive outlook for 2003 with strong release schedules in records and DVD throughout key territories, and artist services where we will have a number of major artists releasing records and touring.”

**MOVING CHAIRS**

London — Former promotions manager Steve Taylor moves into the newly-created position of station manager of UK rock station Virgin Radio, while Mark Bingham has been appointed assistant programme director to Paul Jackson.

Madrid — Beatriz Pecker has been appointed director of public Alternative station RNE Radio 3 replacing Federico Volpini, who is moving to RNE’s cultural affairs department after four years as head of Radio 3. Pecker, who had a spell as RNE deputy director in 1997, has worked at the public broadcaster since 1977.

**INTERNET IN-SITE**

Ibiquty Digital

www.ibiquity.com

Ibiquty Digital’s technological innovation went live on January 12, when station WJLD-AM in Birmingham, Alabama launched the first non-experimental AM HD Radio broadcast. News, technical and financial information about HD Radio, which is predicted to revitalise the American radio spectrum, is included on Ibiquty’s site. Visitors can learn what HD Radio is and be reassured that it runs in tandem with the existing analog signal, which the company says will allow a natural migration to enabled receivers. Although not geared toward the average person, there are sections on the site of more interest to both business and technical radio professionals.

Chris Marlowe
Once registered, they can choose music from a catalogue of more than 150,000 tracks by 8,500 artists, including Warner Music, EMI, Universal Music and BMG Entertainment acts. The participating online retailers include Italy's Tiscali Music, hmv.co.uk, Lou40.com in Spain and Waxadoo in France.

OD2 unveils Digital Download Day

**by Juliana Koranteng**

CANNES — The offensive against illegal P2P services stepped up another gear at the Midem trade fair in Cannes, France, on January 20 when OD2—the online music service provider co-founded by Peter Gabriel—unveiled the launch of Digital Download Day (DDD) Europe.

Supported by international trade group IFPI and the European Parliament, DDD Europe aims to promote awareness of legal online music in the region during the week of March 21-28. The move follows satisfaction with a UK-based pilot last October.

By registering on the digitaldownloadday.com website, consumers will be provided with a credit voucher worth five euros to download or stream music for free across 16 European retail web sites in six countries (UK, the Netherlands, France, Germany, Spain and Italy).

‘CD piracy is great’, says OD2 CEO

ROEY, receives MIDEM accolade

William Roedy (pictured), chief executive of MTV International, received the Midem Nesuhi Ertegun Person of the Year Award at a gala dinner in Cannes on January 21 in the presence of a number of industry personalities, including EMI Group chairman/CEO Eric Nicoli, Sony Music Europe president Paul Dorman, Sony Music chairman/CEO Jay Berman. Reed Midem chief executive Paul Zilk described Roedy as a man "passionate about music from all parts of the world" and "an shameless groupie". Performing at the ceremony were Swedish act The Cardigans and Destiny's Child's Kelly Rowland.

FRENCH MUSIC RETAILER CALLS FOR VAT CUT

Leading French music retail chain Fnac ran a five-day campaign in its stores in Cannes last week to highlight demands for a cut in VAT on sales of pre-recorded music from the current 19.5% to 6.5%. Speaking at a Midem summit in which industry representatives called for a VAT reduction on recorded music, Christophe Cuvillier, director-general of Fnac, called on the industry and retailers to sign up to a pledge that it would pass on any savings to the customer. Arlene McCarthy, a member of the European Parliament, said: "All politicians recognised that the music industry "needed a break, [and as] legislators we want to support a VAT reduction campaign, but it's not going to be easy". Despite calls for VAT to be reduced in areas such as music sales, Europe's largest recorded music market, the French "enjoy" to the EU on the issue of VAT, said his remit was limited to physical CDs and other pre-recorded products. Leonard, who was responsible for lowering VAT in 1987 in France, told attendees that he hopes to convinced all 14 EU member states to the urgency of such measure.

OD2 unveils Digital Download Day

**by Emmanuel Legrand**

CANNES — France again bucked the trend in most major markets in 2002 by posting a 4.4% rise in the value of music shipments to 1.3 billion euros, according to figures unveiled at last week's Midem trade fair in Cannes by local trade body SNEP. Unit shipments rose 3.3% from 2001 to 171 million.

"The recovery we enjoyed in 2001 was confirmed in 2002," says SNEP chief economist Antoine Cartier. Results for the first nine months of 2002 showed a 10% growth, although the fourth quarter revealed a decline in sales.

A total of 39.3 million singles (against 38m in 2001), 195.7m albums (against 122.8 m) and 3.8m video music carriers (against 3.0m) were sold in 2002. According to SNEP, France is expected to replace Germany in 2002 as the world's fourth largest music market. SNEP director general Herve Rony cites the strength of local repertoire, which accounted for 55% of sales last year, as one of the main reasons for the continuing success of the French market.

Seven of the best-selling singles in 2002 were francophone, nine of the 10 best-selling were francophone.

"The figures are good," says Rony, "and France remains an untapped market. However, we do see potential clouds coming our way. There's a tough international environment, CD-burning is also affecting us and the online piracy cloud has not stopped at the French border."

Another source of satisfaction for the industry in the 2002 figures was the ongoing success of French acts outside France. Statistics for 2001 show that international sales of French and French-signed acts topped close to 40 million units, an increase of 1.6% over 2000. Eric Morand, founder of electronic label P Communications and president of the French record industry association, said that despite a bad international climate, sales by French artists are still on the rise, which is a tribute to the quality of the artists and the teams working with them."
Dance moves for Italia Network
by Mark Worden

MILAN — Despite the current downturn in the dance music sector, one of the biggest gainers in Italy’s Audiradio ratings for the fourth quarter of 2002 was dance station Radio Italia Network, which saw its average daily audience increase by 6.6%, returning it to the two million mark.

“We’ve maintained our position when many others have lost listeners, which has to be seen as a satisfactory result,” says Italia Network managing director Giorgio Bosco. “I think we’ve achieved results by fine-tuning, rather than changing, our programming, bringing in new DJs like Camilla from MTV and shifting other shows and DJs to more suitable times of the day.”

Italia Network’s Bacco says of the latest figures: “If there is a general trend, then it’s the [audience] flight from generalised networks either to local stations or to more specialised, formatted networks like ours and one or two others, such as Radio Italia SMI.”

Top 10 Italian Networks (Average daily listenership, in millions)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Q3 '02</th>
<th>Q4 '02</th>
<th>% change</th>
</tr>
</thead>
<tbody>
<tr>
<td>RA1 Radio Uno (Full service)</td>
<td>7.67</td>
<td>7.87</td>
<td>+2.87%</td>
</tr>
<tr>
<td>Radio DeeJay (CHR)</td>
<td>5.17</td>
<td>5.07</td>
<td>-1.95%</td>
</tr>
<tr>
<td>RA1 Radio Due (Full service)</td>
<td>5.03</td>
<td>5.06</td>
<td>+0.20%</td>
</tr>
<tr>
<td>RTL 102.5 Hit Radio (CHR)</td>
<td>4.27</td>
<td>4.23</td>
<td>-0.92%</td>
</tr>
<tr>
<td>Radio Dimensione Suono (CHR)</td>
<td>4.14</td>
<td>4.09</td>
<td>-0.99%</td>
</tr>
<tr>
<td>Radio Italia SVI (nat.music)</td>
<td>3.77</td>
<td>3.84</td>
<td>+2.02%</td>
</tr>
<tr>
<td>Radio 105 (CHR)</td>
<td>3.02</td>
<td>3.04</td>
<td>+0.66%</td>
</tr>
<tr>
<td>Radio Montecarlo (AC)</td>
<td>2.17</td>
<td>2.14</td>
<td>-1.52%</td>
</tr>
<tr>
<td>RA1 Radio IIce (Full service)</td>
<td>2.19</td>
<td>2.12</td>
<td>-3.36%</td>
</tr>
<tr>
<td>Italia Network (Dance)</td>
<td>1.94</td>
<td>2.06</td>
<td>+6.19%</td>
</tr>
</tbody>
</table>

Source: Audiradio

MORRONZOO OVERTAKES P3

STOCKHOLM — For the first time ever in Sweden, a commercial station has more listeners to its breakfast show than that of the breakfast section on public national CHR station P3.

Morronzoo (“Morning Zoo”) on MTG Radio’s Hot AC network Rix FM now has a daily reach of 462,500 according to the latest quarterly ratings from RUAB, covering the period September 30 to December 8, 2002. That’s a couple of thousand more than P3’s Morgonpasset, although still substantially less than public news/talk station P1’s morning news programme, which reaches more than 600,000 listeners.

“I believe we’ve made a connection with our listeners,” says MTG Radio’s group programme director Christer Modig. “The chemistry between three strong personalities (pictured above) is also important, plus the fact that the show is about quite everyday things close to the everyday life of the listeners.”

Rix FM increased its overall daily reach in the RUAB ratings to 10.3%, up from 9.7% a year ago and 10.0% in the previous survey. Main competitor Mix Megapol is still at 6.9%, while NRJ is up 0.2 to 6.8%.

Top Swedish National Networks (% daily reach)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Survey 1 '02</th>
<th>Survey 4 '02</th>
<th>Survey 1 '03</th>
</tr>
</thead>
<tbody>
<tr>
<td>SR P1 (local, full service)</td>
<td>37.4</td>
<td>34.7</td>
<td>36.0</td>
</tr>
<tr>
<td>SR P1 (news/talk)</td>
<td>11.9</td>
<td>11.3</td>
<td>11.5</td>
</tr>
<tr>
<td>SR P3 (CHR)</td>
<td>12.5</td>
<td>10.4</td>
<td>10.5</td>
</tr>
<tr>
<td>Rix FM (AC)</td>
<td>9.7</td>
<td>10.0</td>
<td>10.3</td>
</tr>
<tr>
<td>Mix Megapol (AC)</td>
<td>7.3</td>
<td>6.9</td>
<td>6.9</td>
</tr>
<tr>
<td>NRJ (CHR)</td>
<td>8.0</td>
<td>6.6</td>
<td>6.8</td>
</tr>
<tr>
<td>SR P2 (culture)</td>
<td>1.8</td>
<td>1.7</td>
<td>1.8</td>
</tr>
</tbody>
</table>

Source: RUAB (www.ruab.se)

Everyone’s a winner in new French figures
by Emmanuel Legrand

PARIS — France’s radio market has reached an almost perfect 50-50 equilibrium between national music networks and full-service and news/talk stations.

The combined audience of RTL, France Info, France Inter, Europe 1, RMC Info, BPM and a few others matches that of NRJ (confirmed for a second successive sweep as the leading station in France in terms of reach), Nostalgie, Skyrock (achieving its highest ever audience), Fun Radio (which has gained 200,000 listeners in two months), Europe 2, Chérie FM, RFM, Rire & Chansons, RTL2 and MPM.

Overall, however, the speech-led networks have gained two points in audience share at the expense of the music outlets, which could be explained by important events such as the situation in Iraq and floods in the south of France.

The latest Médiamétrie survey covers the period November-December 2002, and is the second set of ratings results since Médiamétrie’s change in methodology, which has seen the inclusion of the 13-15 year-old audience for the first time.

The major highlight of the figures was the overall increase in reach by almost all stations compared to the previous (September-October 2001) survey. As a whole, radio’s total weekly audience jumped from 84.1% in September-October 2002 to 86.5% in November-December 2002.

Other highlights include the strong performance of Radio France’s Radio Bleu (a network of MORtalk local stations), up to 7.4%.

Top French Networks

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Share Nov-Dec 02</th>
<th>Share Oct-Nov 02</th>
<th>Share Nov-Dec 02</th>
<th>Share Oct-Nov 02</th>
</tr>
</thead>
<tbody>
<tr>
<td>NRJ (CHR)</td>
<td>13.4</td>
<td>13.4</td>
<td>7.2</td>
<td>8.2</td>
</tr>
<tr>
<td>RTL (full service)</td>
<td>12.4</td>
<td>12.2</td>
<td>12.2</td>
<td>12.3</td>
</tr>
<tr>
<td>France Info (News)</td>
<td>11.6</td>
<td>11.6</td>
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Source: Médiamétrie (1%-493,220 listeners aged 13+)
Our congratulations to the winner

AOL MUSIC / First Listen

www.aolmusic.com
Voting process

- All companies and websites around the world were eligible for the pre-selection process.

- The pre-selection jury was composed of music industry professionals from: Music & Media, San Jose Mercury News, EMI Recorded Music, Billboard, Musikwoche, IFPI, Musique Info Hebdo, Hollywood Reporter, Der Musikmarkt, Le Figaro Economie.

- A total of 15,000 votes were then placed by the general public to determine the winner.

- The winner was announced on January 18th to the music industry professionals during MidemNet held at MIDEM (37th International Music Market)

Rewarding the most innovative digital music projet worldwide
Dopp sets trend by bucking it

Despite operating in a declining market, Warner Music Germany reported a 3% increase in turnover for 2002 compared to the previous year. Olaf Furniss profiles the company’s president Bernd Dopp, a man well-known for bucking the trend in Germany.

and most recently the girl trio Wonderwall. It took three singles to break the latter act, but the persistence has been rewarded with a gold album.

A&R focus
At the same time, Warner Music Germany has been moving into a more music oriented company since Dopp took the helm, with a strong focus on the core areas of A&R, marketing and promotion.

“We have people who fit into the company culture and are dedicated to music, able to think for themselves, introduce new ideas and have an affinity with the artists,” he says.

This is backed up by Geisemeier, Bernd’s right-hand man. “It is worth looking at who Bernd has put into senior positions within the company—there are a lot of people with a strong connection to artists,” he says. “It’s a classic record company structure, but while others are still talking about it, Bernd has already done it.”

And it is clear that in a short space of time he has succeeded in establishing Warner as the first port of call for many managers seeking deals for unsigned acts.

“What Bernd has done is great, I would approach Warner with any unsigned acts. He’s one of the few executives who backs the principle of quotas for newcomers,” Geisemeier says.

While the global record company is orientated towards the core areas of A&R, marketing and promotion, Warner Music Germany is making a strong focus on the core areas of A&R, marketing and promotion.

Radio quotas
This was evident in Dopp seeking to build bridges with commercial radio stations during his time as head of the German industry’s chart and marketing committee. Nevertheless, he backs the principle of quotas for newcomers being played at public stations, and his reasons are clear.

“We are on the verge of proving there is a very good music scene in Germany, but we need more platforms for local acts,” he says. “There is no A&R crisis in Germany. There is lots of talent, but there are very few platforms and radio is the biggest problem.”

While he does not profess to have any long-term aspirations to rise up the international corporate ladder, Dopp remains ambitious for German artists.

“I’m still very difficult for German acts internationally. Apart from one-off dance singles, novelty records and Rammstein, we’ve not managed to establish real stars abroad...more needs to be done!”

If he can repeat his recent trend-bucking achievements at home further abroad, then the next German band to break internationally could well be a Warner signing.

Career starts and thrives by taking chances
Bernd Dopp’s career at Warner began in 1984 following a lunch with Gerd Gebhardt, now president of the German IFPI and industry body the BPW. Gebhardt was marketing manager at WEA at the time and eventually rose to become Warner’s president of Northern/Central Europe.

At the time Dopp was head buyer for the record department of German retail chain Schauland.

Within a few weeks of the lunch Dopp was working as a junior product manager at the label and hit the ground running. Posts as marketing manager, marketing director and deputy managing director followed until in 1997 he was promoted to managing director of WEA. During Dopp’s tenure the label broke a diverse range of acts including German hip hoppers Deichkind, Berlin reggae act Seeed and pop crooner Saehe.

Moreover, he personally signed A-ha, re-launching the Norwegian trio as a platinum selling act after they had spent seven years in the wilderness.

Dopp also headed the BPW’s chart and marketing committee from 1999 until last summer, overseeing several key reforms of the sales charts.

When asked about past tiffs with the media, Dopp is keen to point out that his approach was based on fighting his artists’ corner. “We expect the same professionalism from others as we demonstrate in our work,” he says. “Having said that, you do get older and wiser!”

His media-savvy counterpart at Universal Germany, Tim Renner, acknowledges that his Warner peer is sometimes misunderstood but is quick to point out examples of Dopp’s more conciliatory side.

“Bernd is an innovative wolf, who comes across as a conservative sheep,” he says. “He’s an extreme democrat who can switch off his ego for the greater good.”

Music lover
“Can get on with the most difficult artists,” he says. “A lot of people claim to be music lovers, but with Bernd it is actually true.”

This becomes evident when talking to Dopp in his office. On the walls hang giant posters of acts he has worked with such as Lou Reed, while hanging headshots of artists such as the Norwegian trio as a platinum selling act after they had

M&M REPORTS

D&M sets trend by bucking it

In 1986 Warner employees were presented with an act from the UK that was notorious for playing 20 minute sets, causing riots at their gigs and making a feedback audio integral part of their songs. The band was the Jesus and Mary Chain, and when the assembled product managers were asked who wanted to take on the project, only one hand was raised. The hand belonged to Bernd Dopp, who went on to break the young Scots in Germany.

Sixteen years later, Seeed, an 11-piece reggae band from Berlin singing in both German and English, collected two Echo awards and stole the show with a blistering performance at the gala. The act are signed to Warner imprint Downbeat, which was launched in 1997 when Dopp offered the group one of Germany’s leading reggae record shops a label deal.

Both examples highlight some of Dopp’s outstanding qualities: a love of music, a determination to break acts and a desire to do the best job with the minimum of fuss.

“Bernd Dopp, president, Warner Music Germany

“Bernd knows what the assets of a record company are—music and artists,” says the Oliver Wegener, managing director of Germany’s largest music marketing and promotion company, Public Propaganda.

Dopp’s former mentor, Gerd Gebhardt, who until last year was president of Warner Northern/Central Europe, agrees.

Music lover
“Can get on with the most difficult artists,” he says. “I have a good relationship with many people who claim to be music lovers, but with Bernd it is actually true.”

This becomes evident when talking to Dopp in his office. On the walls hang giant posters of acts he has worked with such as Lou Reed, while even the briefest conversation will see the Warner president namecheck at least half a dozen artists he is currently about!

Significantly, he is also one of the few German executives who insists on playing forthcoming releases and new signings to visitors. Moreover, ask some of his competitors what they are most proud of in their careers and they are likely to start boasting about market share or some particularly personal achievement. This is not the case with Dopp.

“I wouldn’t consider myself a proud person,” he says. “I would describe myself as low key. I’m proud of our artists and the growth of our company.”

While the global record company culture is increasingly orientated towards immediate success, Dopp further distinguishes himself by sticking to his signings—a policy which has paid dividends with acts such as Seeed, who was promoted to managing director of WEA. During Dopp’s tenure the label broke a diverse range of acts including German hip hoppers Deichkind, Berlin reggae act Seeed and pop crooner Saehe.

Moreover, he personally signed A-ha, re-launching the Norwegian trio as a platinum selling act after they had spent seven years in the wilderness.

Dopp also headed the BPW’s chart and marketing committee from 1999 until last summer, overseeing several key reforms of the sales charts, the introduction of the official dance chart and initiating a close dialogue with radio.

In July 2001 he became president of Warner Germany and deputied brought together East West and WEA, building one of the most promising teams in the local industry in time for the labels moving into new headquarters in Hamburg in June.

“When I appointed him, the job offered less money than he was earning in Schauland, but he took the position anyway, because he knew that he had always wanted to do,” says Gebhardt. “When I asked him about whether he minded, he replied: "Don't worry, I'll make it up in the future," And he did!”

When asked about past tiffs with the media, Dopp is keen to point out that his approach was based on fighting his artists’ corner. “We expect the same professionalism from others as we demonstrate in our work,” he says. "Having said that, you do get older and wiser!"
With a constant flow of European artists crossing borders and breaking Europe-wide, M&M is proud to present its second European Talent CD. Following on from the first, well-received CD which came out last October—and featuring repertoire from a range of countries from Germany and Norway to Greece and Finland—this CD again features a selection of some of the hottest European tracks around. Enjoy.

TRACK ONE
Queen Vs Vanguard — Flash
Vanguard aka Asem Shama & Axel Bartsch are two German musicans/producers. For several months now their remix of the original Queen track to cult film Flash Gordon has been played by top DJs and it has created a huge buzz on the international club circuit. It is already riding high in various dance charts, prior to European release date 10.02.03. Virgin got the stamp of approval from the Queen camp, who were so pleased with the remake that "Flash" is now released as a joint project -Queen + Vanguard.

For further information contact Renate Freter at Virgin Records Germany on Tel: + 49 89 3 81 95 153 e-mail: renate.freter@virginrecords.com

TRACK TWO
SASH! — I Believe
Sash! has been one of the biggest names on the international dance scene for quite some time. Preceded by hot singles Gangabell and Run, I Believe is the third track to be taken from the last chart-breaking album S4! Sash! which will be released in continental Europe and the UK simultaneously on 10th March featuring T.J. Davis on vocals. Once more Sash! shows his "know how" in combining various styles and artists to create an unmistakable whole that melts the musical border.

For further information contact Renate Freter at Virgin Records Germany on Tel: + 49 89 3 81 95 153 e-mail: renate.freter@virginrecords.com

TRACK THREE
Edyta — Impossible
To this day Edyta Górniak has sold over one million albums, which made her a superstar in her native Poland, also being very successful in Asia, Scandinavia, Portugal, Switzerland and several other countries. Her second international album, due out in late March, was overseen by A & R supremo Chris Briggs, who has worked with the likes of Robbie Williams, Ceni Halliwell and Joe Cocker. Impossible, Edyta’s new single coming in February, is an uptempo pop song guaranteed to become a hit.

For further information contact Renate Freter at Virgin Records Germany on Tel: + 49 89 3 81 95 153 e-mail: renate.freter@virginrecords.com

TRACK FOUR
Madrugada — Majesty
Madrugada is Norway's biggest rock band—a platinum-selling act and Grammy winner. The new single Majesty has already been a top three airplay hit in Norway and has just been released to radio across Europe. Majesty is taken from Madrugada’s third album Grit which was released in Europe late October. The album is nominated for a Norwegian Grammy.

Grit was recorded in Berlin’s Tritonus Tonstudio, and produced by Head (PJ Harvey, Therapy?) and Frode Jacobsen.

For further information contact Gyro Leira at Virgin Records Norway on Tel: + 47 2205 27 61 e-mail: gyro.leira@virgin.no

TRACK FIVE
Zuma — Bowtie Tapes
Zuma are a two-piece pop-orchestra from Oslo, Norway. They started out in 1995, at a time when most bands tried to sound like they were from either Camden or Compton. Unlike these bands, Zuma found their inspiration locally, in Norway's biggest international pop-success ever: A-ha. This, combined with vocalist Alexander Stenerud's huge fascination for mid 60s to mid 70s pop, has given the band a very unique sound. Bowtie Tapes is taken from Zuma’s second album Rainboy.

For further information contact Alex Hall, product manager: BMG Norway Tel: +49 (0) 89 4136 9850 e-mail: alex.hall@bm.com,

TRACK SIX
Tereza — Fly me to the Moon
With her characteristic voice and strong presentation Tereza has recorded and released so far two albums as well as two CD singles with pop-rock and dance elements. Her latest release Fly Me To The Moon has successfully been placed in Greece on a TV commercial campaign for Cutty Sook whiskey. Following the success of this huge radio hit Tereza is now in the studio recording her new double EP with brand new songs.

For further information contact Issac ‘Easy’ Coutiel at Planetworks Greece on Tel: + 30 210 6125115 e-mail: isacc@planetworks.gr

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

The next Music & Media European Talent CD (002) will be produced for issue 10.

Street date: Feb 24 / CD entry deadline: Feb 5

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

For further information contact Claudia Engel at Virgin Records Germany on Tel: + 49 89 3 81 95 153 e-mail: renate.freter@virginrecords.com
Malin executes fine art of reinvention

by Steve Adams

"I'd always been listening to stuff that was about lyrics and emotions and I wanted to be able to tell stories instead of just hitting myself with the microphone."

Making the leap from manic punk rocker to singer-songwriter was no easy task for New Yorker Jesse Malin. But, for the former lead singer of hardcore outfit D Generation, it's one he says was inevitable.

"We did seven years and I was always listening to the sort of music I am now—whether it was The Clash or Bob Dylan it was always about songs," he says. "But people always looked at [our] hair and make-up and it was really distracting—the read the cover and not the book syndrome."

The decision made, Malin left the band and began writing for himself, trading lyrics and riffs with Ryan Adams, with whom he'd become friendly after the latter moved to New York following the break-up of Whisketown.

"I gave him a demo of some stuff and he really dug it, and he offered to produce [my solo] record," says Malin.

The album—**The Fine Art Of Self-Destruction** (One Little Indian)—was recorded in a six-day whirlwind six days at the start of 2002, with Adams in overdrive and Malin worrying whether what they were getting was good enough.

"We were doing everything live with me playing guitar and singing at the same time, it was like Johnny Cash's Sun sessions," he laughs. "I figured it'd be better if I took a few more stabs at the vocals, but Ryan was like 'Yeah that's it, that's a take'. I'm really proud of the record now. I think he did a wonderful job—but at the time there was tension!"

Not surprisingly the album is a stripped-back affair, with Malin's introspective tales of love and loss perfectly augmented by Adams' laid-back atmosphere. It's bound to appeal to lovers of alternative country, but there's more to it than that, according to Nick Stewart, who presents UK rock station Virgin Radio's Sunday night Americana show under the moniker Captain America (Stewart's day-job is as VP, international, A&R for Zomba is handling distribution in Europe, as the album has now been released commercially for someone so unique.

They'll get the chance to do just that all over Europe, as the album has now been released throughout the region—on One Little Indian in the UK, and through deals with MNW for Scandinavia and Fargo in Italy, France, Spain and Benelux. Zomba is handling distribution in Austria, Switzerland and Germany.

Having opened for Ryan Adams on a series of UK dates at the end of last year, Malin began his own tour in Birmingham on January 14. "I'm gonna jump back and forth between here and the States like some crazy little mouse," he says. "We'll see how [the album] sells and just go with it."

Jaimeson puveys new urban sound

by John Vanderpuije

UK urban music is evolving, and one of the artists at the cutting edge of the new sound is 27-year-old producer, DJ, singer and MC, Jamie Williams, aka Jaimeson. His single *True* released on January 13 through UK indie V2, is the centre of a unique marketing and re-release effort, as the single was at the centre of a unique marketing and re-release effort, as the single was half ago and has already been a massive club hit. Yet radio has proved half ago and has already been a massive club hit. Yet radio has proved to be an altogether more uptempo affair, clocking in at 135 bpm. This provides a radically different take on the track that, style-wise, lies somewhere between classic house and two-step.

**Chicane's Saltwater** (Xtravaganza/UK), featuring the highly-individual voice of Clannad's Maire Brennan, has already been used as the backing on the global TV campaign for Tourism Ireland and its consequent appeal to a broader audience. Despite the name the dancefloor-bound Exogonic Breaks Volume 1, bangs along at a trance-ish 145 bpm with enough references to the radio edit for mainstream clubs.

**FINNISH QUALITY**

Across the growing range of music coming out of Finnish label Exogonic Records, whether it be banging techno, minimalist electronica, dub reggae or funky jazz, the high quality of the artists is undeniable. Happily, this has never been more evident than on the latest label compilation **Complications—Eclectic Breaks Volume 1**, which features an eclectic and inspired selection of tracks from artists who richly deserve to be better known.

**GLOBAL CHICANERY**

Chicane's Saltwater (Xtravaganza/UK), featuring the highly-individual voice of Clannad's Maire Brennan, has already been used as the backing on the global TV campaign for Tourism Ireland and is consequently enjoying a greater reach than it ever could via radio. The combination of Chicane's hit of this summer and Brennan's vocal makes for a trance-influenced tune that should also have enough melodic content to appeal to a broader audience. Despite the name the dancefloor-bound Exogonic Breaks Volume 1, bangs along at a trance-ish 145 bpm with enough references to the radio edit for mainstream clubs.
<table>
<thead>
<tr>
<th>Week 6/3</th>
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<th>Country of Origin</th>
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<th>Sales Breaker</th>
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<td>Eminem - Interscope (Eight Mile Style)</td>
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<td>8</td>
<td>A Song For The Ketchup Song</td>
<td>Kasapish - CBS</td>
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<tr>
<td><strong>SALES BREAKER</strong></td>
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<td>Mondus To Buck The Ko (Beware Of The Boy)</td>
<td>MC Atronik - DJ Franck (France)</td>
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<td>Feel The Beat</td>
<td>Stevens Williams - Chrysalis (BMG/EMI)</td>
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<td>All The Things She Said</td>
<td>TAWU - Interscope (Not Listed)</td>
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<td>6</td>
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<td>7</td>
<td>Stop Living The Lie</td>
<td>Dave Stewart - Mercury (Copyright Control)</td>
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<td>Jenny From The Block</td>
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<td>Le Frunk</td>
<td>Alphaville Brown - Up Music/Warner (Not Listed)</td>
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<td>Jennifer - Mercury (Not Listed)</td>
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<td>25</td>
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<td>93 Bonnie &amp; Clyde</td>
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**SALES BREAKER** indicates the single registering the biggest increase in chart points.
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<td>Euphoria</td>
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<td>Angels With Dirty Faces - Island</td>
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<td>Eminem</td>
<td>The Eminem Show</td>
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<td>Foo Fighters</td>
<td>One By One - RCA</td>
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<td>Phil Collins</td>
<td>Testify - WEA</td>
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<td>Rod Stewart</td>
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**SALES BREAKER**: Indicates the album registering the biggest increase in chart points.

*©VNU Business Media.*
**Top National Sellers**

**UNITED KINGDOM**

**Singles**

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<td>The Police - Synchronicity</td>
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**Albums**

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<td>David Bowie - Hunky Dory</td>
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**HOLLAND**

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<td>Red Hot Chili Peppers - By The Way</td>
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<td>Robbie Williams - Euphoria</td>
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<td>U2 - All That You Can't Leave Behind</td>
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<td>Metallica - Black Album</td>
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<td>The Rolling Stones - Exile On Main Street</td>
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**DENMARK**

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**FINLAND**

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**PORTUGAL**

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**ITALY**

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**Albums**

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**SWEDEN**

**Singles**

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**Albums**

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Edyta's forthcoming album, set for release this summer, will feature the track "I'll Be Loving You". The single is a jaunty dance soundtrack. Although it was on heavy rotation, and there has been a downward curve with this new single. Written by Bragato-in fine vocal form, crooning her way internationally from February 3, Acrobats has already been released in Italy, Roberto Gentsilec is head of music at Italian national CHR network Radio Dimensione Suono. "We’ve been playing it for three months—since 26 September," he says. “Before it was on heavy rotation, and there has been a major reduction in the traffic. It is very easy on the ear and so it’s perfect for radio, it’s the right mix of dance and pop." The single is taken from Moony's debut album Lifestories, which is set for a March 3 release and features both the previous hits Point Of View and Dove (I'll Be Loving You). As Acrobats, most of the tracks on the album are penned by the artist herself.

Currently playing at: ANR Hit FM/Denmark, Radio Viborg/Denmark, Raadio 2/Estonia, Contact FM/France, Cool FM/UK, Galaxy 102/UK, and following her own debut single "The Right Place". After having her vocals featured on tracks by DJ/producer Darek Turecki at Polish CHR station Radio Lublin, which is playing Impossible twice a day, it’s not totally possible about the track. "I don’t know about her potential outside Poland," says a Polish radio DJ.

“All I know is that it’s a shame the single is not in Polish. Our listeners like the track to be in Polish—not in English." The track is taken from Edyta's forthcoming album, set for release this summer.
European Dance Traxx

Tomcraft's Loneliness (Kosmo) is sitting pretty on top of the European Dance Traxx chart for a second straight week. The single enjoys both an increase in club play and dance retail sales across Europe and has benefited from debuts on Poland's regional top 30 dance chart, as well as on Spain's monthly chart.

Madonna, meanwhile, stays at number two with Die Another Day (Maverick). The track registers a decline both in terms of club play and at specialist dance retail—those factors make it unlikely it will return to number one.

There are no new entries into the chart's top 10 this week, but Blank & Jones' The Hardest Heart (Gang Go) returns at number nine (from 12). The resurgence is based on a number 19 second straight week. The single enjoys both an entry into the chart's top 10 is Russian female act Ayla presents Yel (Yellow Productions/Defected). The track reg-

1. Tomcraft - Loneliness (Kosmo/Universal)
2. Madonna - Die Another Day (Maverick/Warner Music)
3. Blank & Jones - The Hardest Heart (Gang Go/WEA (Warner Music))
4. Shined On Me - Praise Cats feat. Andrea (Kontor/edel)
5. Lose Yourself - Eminem feat. Nate Dogg (Interscope/Universal)
6. The Frequency/Beauté Desastra - Mental Madness/Club Culture (WEA-Warner Music)
7. Bring It Back - S.M.S. (Contemporary Records)
9. The Power of Love - Blank & Jones feat. Anna-Bella Clark (Kontor/edel)

Promotion DJ Top 50 (S): Ca=Central Europe - Czech Dance Chart ICP (80%); Hun=Hungary: XiaJOY Club Chart (CP) Dk=Denmark: Dansk Dance Board (CP); Irl=Ireland: Dance Chart (CP); Pol=Poland: Top 30 Dance Chart (CP), DJ Top 40: D1=German DANCE HITS, D2=Dance Boards, D3=Top 30 Sales, D4=Song Hits, D5=Urban DANCE SINGLES (S); D=Germany: DOC - Deutsche Dance Charts CLUBPLAY (=D1/CP). German.D.1-Playlist 1=D2/CP), DMC 1=D4/CP), UDC Top 30 Sales

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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**

**Erasure**

*Solsbury Hill*  
(*Mute*)

“It’s a very good cover of a classic Peter Gabriel song. It’s suits our format very well and we expect it to bring Erasure back into the charts over here.”

Jordi Casoli  
director of programming  
Cadena 100

**DENMARK:**  
**DR P3**

**EDITOR OF MUSIC POLICY:** EK FREDERIKSEN  
**FORMAT:** CHR

**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** WEDNESDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER  
www.dr.dk

- Death In Vegas ft. Liam Gallagher/
  Scasio Rising
- Mary J. Blige ft. P. Diddy/
  Never Been
- Badly Drawn Boy/Born Again
- Jaktatta/One Fine Day
- Nick Carter/Say My Name
- The Ones/Supernova
- No Doubt/Runaway
- Sugababes/Shape
- Saybia/Hate
- Deaan/It’s Okay
- Gus Gus/David

**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

- Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)
- Massive Attack ft. Sinead O’Connor/
  Special Cases
- Scissor Sisters/Comfortably Numb
- Vanessa Carlton/pretty Baby
- Celine Dion/Drove All Night
- The Rasmus/In The Shadows
- The Sound Bluntz/Billie Jean
- Beanie Man/Shredlife
- Grant/Just The Thing
- Mowgli/U Know Y
- Sanchez/Hit Song
- N.E.R.D/Provider
- Zwan/Honesty

**IRELAND:**  
**RTE 2FM**

**PROGRAMME DIR.:** JOHN CLARKE  
**FORMAT:** CHR

**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** PUBLIC BROADCASTER  
www.2fm.ie

- Paul Oakenfold/The Harder They Come
- T.A.T.U./All The Things She Said
- Beanie Man/Shredlife
- Jody Lei/Showdown
- Shokira/The One
- Zwan/Honesty

**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

- Idlewild/A Modern Way Of Letting Go
- The Datsuns/Harmonic Generator
- L.L. Cool J ft. Amerle/Paradise
- Appleton/Don’t Worry
- Kings/I’ll Be Your Angel
- Jody Lei/Showdown

**ITALY:**  
**RADIO 105**

**HEAD OF MUSIC:** ANGELO DE ROBERT’S  
**FORMAT:** CHR

**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** INDEPENDENT  
www.105radio.it

- Fab For ft. Robert Owens/Last Night A DJ Blew My Mind
- Le Vibrazioni/Dedicato A Te
- Holly Valance/Naughty Girl
- Jakatta/One Fine Day
- Sugababes/Shape
- Negrito/My Way

**SPAIN:**  
**CADENA100**

**DIR. OF PROGRAMMING:** JORDI CASOLVA  
**FORMAT:** AC

**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** COPE  
www.cadena100.es

- La Cabra Mecanica/No Me Llames Iluso
- Paul Carrack/Ain’t No Sunshine
- The Coral/Dreaming Of You
- Bon Jovi/Amazed

**UK:**  
**KISS 100**

**PROGRAMME DIR.:** IVAN LONG  
**FORMAT:** DANCE

**SERVICE AREA:** LONDON  
**PLAYLIST MEETING:** THURSDAY PM

**GROUP/OWNER:** EMAP  
www.kiss100.com

- Electric Six/Danger! High Voltage
- Junior Senior/Move Your Feet
- Beanie Man/Shredlife

**FRANCE:**  
**SKYROCK**

**GM/PROD. DIRECTOR:** LAURENT BOUNEAU  
**FORMAT:** URBAN

**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** ORBUS  
www.skyrock.com

- Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)
- Busta Flex/Gu Est Ce Que Tu Fous
- Caffe Nobile
- Dadoo & Diam’s/Vivre Sans Ca
- Alphonse Brown/Le Funk
- 50 Cent/In Da Club
GERMANY: WDR EINS LIVE

AIRPLAY

Radio Eins Live

PROGRAMME DR./GM: JOCHEN RAUSCH
FORMAT: CHR
SERVICE AREA: NORTH RHINE WESTPHALIA
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.einslive.de

Good Charlotte/Lifestyles Of The Rich And Famous
Hebert Grönemeyer/Demo (Letzter Tag)
Kate Ryan/Desenchantee
Big Brovaz/Nu Row
Pink/Family Portrait
Adlyjah/Miss You
Gus Gus/David

UK: CAPITAL FM NETWORK

AIRPLAY

Radio Eins Live

PROGRAMME CONTROLLER: RIC BLAXILL
FORMAT: CHR
SERVICE AREA: LONDON/BIRMINGHAM/CARDIFF/HAMPSTEAD/EDENBRIDGE/FOURWAYS/BR
PLAYLIST MEETING: VARIOUS
GROUP/OWNER: PUBLIC BROADCASTER
www.capitalfmnetwork.com

Good Charlotte/Lifestyles Of The Rich And Famous
Hebert Grönemeyer/Demo (Letzter Tag)
Kate Ryan/Desenchantee
Big Brovaz/Nu Row
Pink/Family Portrait
Adlyjah/Miss You
Gus Gus/David

SWEDEN: SR P3

AIRPLAY

Radio Eins Live

HEAD OF MUSIC: PIA KAUSHER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3

Good Charlotte/Lifestyles Of The Rich And Famous
Hebert Grönemeyer/Demo (Letzter Tag)
Kate Ryan/Desenchantee
Big Brovaz/Nu Row
Pink/Family Portrait
Adlyjah/Miss You
Gus Gus/David

BELGIUM: RADIO CONTACT F

AIRPLAY

Radio Eins Live

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

Good Charlotte/Lifestyles Of The Rich And Famous
Hebert Grönemeyer/Demo (Letzter Tag)
Kate Ryan/Desenchantee
Big Brovaz/Nu Row
Pink/Family Portrait
Adlyjah/Miss You
Gus Gus/David

SOUTH AFRICA: 104.1

AIRPLAY

Radio Eins Live

HEAD OF MUSIC: JOHANNES VANDEHEYDEN
FORMAT: CHR
SERVICE AREA: SOUTH AFRICA
GROUP/OWNER: PUBLIC BROADCASTER
www.1041.com

Good Charlotte/Lifestyles Of The Rich And Famous
Hebert Grönemeyer/Demo (Letzter Tag)
Kate Ryan/Desenchantee
Big Brovaz/Nu Row
Pink/Family Portrait
Adlyjah/Miss You
Gus Gus/David

MUSIC & MEDIA FEBRUARY 1, 2003

AmericanRadioHistory.com
Report Stations include all new additions to the playlist. Some reports will also include "Play & List" additions, which refer to special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not.

**Playlist Additions:**

**CHR**

- Ashley T & Mentor: Farewell
- Black Eyed Peas: Where Is My Mind
- Bon Jovi: Have A Nice Day
- BRL: Life's A Bitch
- Bryan Adams: Sober
- Coldplay: Yellow
- Enrique Iglesias: S.O.S.
- Iggy Pop: Lust for Life
- Justin Timberlake: Rock The Boat
- Kelly Clarkson: Walkaway Joe
- Laura Pausini: Buona Serata
- Matchbox 20: All the Same
- Matchbook 20: Unwritten
- Matchbook 20: Unpretty
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GREECE

ATENES RADIO DELAY 95.2/Attalos G

CHR

Athens - Head of Music Program

Power Plays:

Athens

Alex Diamos - Head of Music Programming

DAFNI/ARTEGNA

Stelios Diamantis - Program Director

New Videos:

Athens

DAKOS/ROCK

Sotiris Pantazis - Head of Music

MTV

Power Plays:

Athens

Evangelos Tsoutsouros - Program Director

New Videos:

Athens

CROATIA

REPUBLICA

Forto Sedlack - Head of Music Programming

Power Rotation:

Croatia

 réalizacija

Katka Maria - Head of Music Programming

New Videos:

Croatia

LATVIA

RAUDAS TV/Televīzija

AC

Rita Spieka - Prog. Director

New Videos:

Latvia

LTV/ROCK

Kris Jürgens - Head of Music

MTV FRANCE/Printf

Armelle Guichard - Head Of Music Programming

Power Plays:

France

Virginie Baret - Program Director

New Videos:

France

VIVA/Cologne

Ari Brun - Prog. Director

Heavy Rotation:

Cologne

Kerstin Allen - Head of Music

MTV

Jutta-Böttcher - Program Director

News Videos:

Cologne

LEBANON

RAADIO VALMU/Perm

Marko Ganev - Head Of Music

MTV

Sovratnost

Nikolay Todorov - Program Director

New Videos:

Lebanon

Power Plays:

Lebanon

MTV/SUISSE

Egesch - Head Of Music Programming

New Videos:

Suisse

SUISSE/BRUSSELS

Celine Hug - Program Director

Power Plays:

Brussels

MTV

CZECH REPUBLIC

EVROPA/Prague

Jan Hanacek - Head of Music Programming

MTV

CREMA

František Chytrý - Head Of Music

Power Plays:

Czech Republic

VOLX/OLM

Jarka Křížová - Head of Music Programming

New Videos:

Czech Republic

ROMANIA

ONTOP/20 Bucharest

George Cojocaru - Program Director

Power Plays:

Bucharest

MTV

RAadio 2 Falimir

Cristian Mărculescu - Head of Music Programming

Power Plays:

Romania

MTV

BALTICA/Alba Iulia

Jarmila Baran - Program Director

New Videos:

Alba Iulia

MTV

POLAND

POLSKIE RADIO Z/Warsaw

Chi

Marek Zielnecki - Music Director

Power Plays:

Warsaw

MTV

POLSKIE RADIO FM/Lublin

Chi

Wojciech Olesiak - Prog. Controller

Power Rotation Ads:

Lublin

MTV

PORTUGAL

MIGA FM/Lisbon/Opções

Chi

Ana Margarida Roso - Head of Music Programming

Power Plays:

Lisbon

MTV

IRELAND

RádióFM/Colócht

Chi

Michael Sexton - Station Director

Playback Ads:

Colócht

MTV

ESTONIA

VOX/Balladeer

Chi

Kuusik Hasse - Head of Music Programming

Power Plays:

Balladeer

MTV

SWEDEN

SBS/Radion

Chi

Johan Gyllenhammar - Station Director

Playback Ads:

Radion

MTV

SWEDEN

SRX/Sverige

Chi

Anders Jonsson - Head Of Music Programming

Power Plays:

Sverige

MTV

SWEDEN

SOVIA

Chi

Vladimir Koltun - Head of Music Programming

MTV

SWEDEN

SKY/Radio 3

Chi

Sture Westerberg - Program Director

Power Rotation Ads:

Radio 3

MTV

SWEDEN

TV 4/Warner

Chi

Angela Jäger - Head of Music Programming

Power Plays:

Warner

MTV

SOUTH AFRICA

AIRPLAY

RADIO SILEBERO/Silber 92

Chi

Michael Jorgensen - Head Of Music Programming

Brazil

MTV

RADIO 1/102 Houseground

Chi

Edgar Mood - Head Of Music Programming

Playback Ads:

102 Houseground

MTV

NORWAY

NRK/FM/03

Chi

Sverre Kjeldsen - Head of Music Programming

Power Plays:

FM/03

MTV

NORWAY

NOE/Norge

Chi

Klas Karlberg - Head of Music Programming

Power Plays:

Norge

MTV

NORWAY

NRK/FM/03

Chi

Bjarne Olsen - Head of Music Programming

Power Plays:

FM/03

MTV

NORWAY

NRK/FM/03

Chi

Klas Karlberg - Head of Music Programming

Power Plays:

FM/03

MTV

NORWAY

NORWAY

Chi

Klas Karlberg - Head of Music Programming

Power Plays:

Norge

MTV
Robbie Williams is still the darling of European programmers, as his Feel (Chrysalis) stays at the top of the European Radio Top 50 chart for a second week. Another radio radio favourite, Jennifer Lopez, is steady at number two with Jenny From The Block (Epixx). While Blue and Elton John creep up from five to number three with their new version of John’s classic Sorry Seems To Be The Hardest Word (Innocent/Aryes),

Of the other tracks jockeying for position in the top 10, Strangere (Island) by Sugababes continues its steady climb up the chart from 11 to number eight, while T.A.T.U. drop down one place to nine with All The Things She Said (Universal). But the Russian girls need not worry, as this week sees their new single Not Gonna Get Us enter the chart at number 50.

Just below T.A.T.U. at 10 is Craig David with his Hidden Agenda (Wildstar/Warner), which moves up eight places compared to last week.

A constant problem for radio programmers is how far ahead of release date to play a track. Wolfgang Biechele, head of music at Antenne Bayern in Bavaria, says the station has exactly “four weeks ahead,” he says, “and we always have to be careful. If I play it thirty times a week it might get burned out by the time we have the release date. Often they [the record company] delay the release date and I go crazy, because I started with the company and then they delay the date and I often have to pull things off the playlist when they need my help.”

Mundian To Bach Ke (Superstar) by Panjabi MC moves up an impressive 15 places to number 35 this week. Biechele is playing the track, but only on specialist shows. “It’s a bit too spicy for daytime,” he says.

Other songs that meet more with his favour include the new single by the Counting Crows featuring Vanessa Carlton—a cover of Joni Mitchell’s classic Big Yellow Taxi (Geffen/Polydor). Biechele also likes the current Pink track, Family Portrait (Arista), which moves up four places to number 28 this week. “It’s a great flavour—a new style for her,” says Biechele.

Further down the chart, at number 44, are UK hip hop/R&B boy-girl group Big Brovaz with their Nu Flow (Epixx). Just below Big Brovaz are another UK outfit, the young rock trio Busted, whose Yer 3000 (Universal) sits at number 47.

“Tracks that are picking up major airplay and may break into the top 50 next week include Beanie Man’s Streetlife (Virgin) and Mel C’s Here It Comes Again (Virgin). Biechele says he likes the new Matchbox 20 track Disease (Atlantic) “because it’s good rock song and not sequenced rubbish.” He also likes the new single by The Bangles. “It’s good to see them back again. Again we have to take care because the release date is so far ahead,” he notes.

Gareth Thomas

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<table>
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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds.</th>
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<tr>
<td>1</td>
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<td>13</td>
<td>ROBBIE WILLIAMS/FEEL</td>
<td>(CHRYSALIS)</td>
<td>97</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>14</td>
<td>Jennifer Lopez/Jenny From The Block</td>
<td>(Epixx)</td>
<td>55</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>8</td>
<td>Blue &amp; Elton John/Sorry Seems To Be The Hardest Word</td>
<td>(Innocent/Aryes)</td>
<td>56</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>19</td>
<td>Nelly ft. Kelly Rowland/Dilemma</td>
<td>(Universal)</td>
<td>57</td>
<td>1</td>
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<td>5</td>
<td>15</td>
<td>Shania Twain/Tm Gonna Getcha Good</td>
<td>(Mercury)</td>
<td>55</td>
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<tr>
<td>6</td>
<td>6</td>
<td>11</td>
<td>Avril Lavigne/Sk8er Boi</td>
<td>(Arista)</td>
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<td>Kelly Rowland/Stole</td>
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<td>15</td>
<td>Sugababes/Stronger</td>
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<td>49</td>
<td>4</td>
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<td>9</td>
<td>15</td>
<td>T.A.T.U./All The Things She Said</td>
<td>(Interscope)</td>
<td>45</td>
<td>2</td>
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<tr>
<td>10</td>
<td>10</td>
<td>18</td>
<td>Craig David/Hidden Agenda</td>
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<td>32</td>
<td>Pink/Just Like A Pill</td>
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<td>Avril Lavigne/Complicated</td>
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<td>Coldplay/The Scientist</td>
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<td>U2/Electrical Storm</td>
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<td>Christina Aguilera ft. Redman/Dirtty</td>
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<td>Panjabi MC/Mundian To Bach Ke (Beware Of The Dog)</td>
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<td>Richard Ashcroft/Science Of Silence</td>
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<td>Girls Aloud/Sound Of The Underground</td>
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<td>Sophie Ellis-Baxter/Music Gets The Best Of Me</td>
<td>(Polydor)</td>
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</table>

41 > NE Counting Crows ft. Vanessa Carlton/Big Yellow Taxi (Geffen) 17 3
42 30 17 Red Hot Chili Peppers/The Zephyr Song (Warner Bros.) 25 0
43 35 14 Shaggy ft. Brian & Tony Gold/Hey Sexy Lady (MCA) 15 0
44 > NE Big Brovaz/Nu Flow (Epixx) 18 3
45 43 7 Liberty X/Holding On For You (V2) 26 2
46 49 8 Mariah Carey/Through The Rain (Island) 13 0
47 > NE Busted/Year 3000 (Universal) 17 1
48 > NE Cam‘ton ft. Juell Santana, Freekey Zekey/Hey Ma (Roc-A-Fella/Def Jam) 12 1
49 40 6 Anastacia/You’ll Never Be Alone (Epic) 21 1
50 > NE T.A.T.U/Not Gonna Get Us (Interscope) 13 3

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
German Cartel office approves RTL’s AVE radio acquisitions

by Michael Laucion

Cologne — Germany’s Federal Cartel Office has approved virtually all of RTL Group’s acquisitions of AVE’s radio stations as well as a portfolio of radio station shareholdings owned by AVE, a subsidiary of the AVE Group, a music publishing group.

However, RTL has decided to drop that part of the deal for now and present it to the regulator later, in a separate application.

In Berlin/Brandenburg, RTL has acquired 40% of the market leader BB Radio to add to its 100% holding in 104.6 RTL and its 30% share of Berlin Rundfunk 91.4 (all AC). The Cartel Office asked RTL to dispose of its shares in Berliner Rundfunk, which it believes in order to win the Cartel Office’s speedy approval for the rest of its purchase plans.

As a result of the acquisition, RTL becomes the largest radio operator in Germany, with shares in 19 stations across the country.

In most markets, the AVE stations were found not to compete with the independently owned by RTL, although the Cartel Office had misgivings in two markets, which has led RTL to withdraw its stakes in the three stations affected.

In Baden-Württemberg, RTL had acquired as part of the AVE deal 28% of AC Radio Regegen, which itself owns half of CHR station Big FM. RTL already owned 25% of the three-station AC/Rock network in the state, Hit Radio RTL. Hot AC competitor, Hit Radio Antenne 1, objected to the deal, so RTL has

Berman alarm

coincided with its German Office opening that the French text will introduce. The French proposal goes as far as sug- gesting technical safeguards such as encryption or copy protection used to prevent copying could be removed. “It would be a shame if the French government could find ways to loopholed to appear in its forthcoming copy- right law,” said Berman.

Berman pointed the finger at France, a country he described as “a strong defender of European cultural heritage, where the implementation of the new copyright legislation is proving problematic.” He believes that the draft French proposal to implement the Directive “does not satisfy a satisfactory judicial framework for the development of such technological measures.”

The PPI, alongside representatives at the French industry, is concerned by the level of exceptions the French text will introduce. The French proposal goes as far as suggest- ing technical safeguards such as as encryption or copy protection used to prevent copying could be removed. “It would be a shame if the French government could find ways to loopholed to appear in its forthcoming copy- right law,” said Berman.

Berman continued

Public, you may well be turning your back on probably half your audience. I think it’s important that the music industry understands what is still a really broad area, from 15 up to 40. What we found at the back-end of last year were some rock acts that came through, such as Avril Lavigne, that really complement the other hits we play.”

Pringle and his team are looking at the possibility of introducing a weekly chart show to Capital FM/London—the station already airs specialist urban and dance shows, and also recently introduced a Saturday morning album chart from Sputnik—“hit parade station [like Capital FM] people have come to expect it to provide for all their music needs—so perhaps it is sensible to provide a bit of variety at the edges.”

The Capital programmer says he also wants the London outlet to return to its roots as a station known for playing more up-tempo manufactured pop. “We haven’t changed the shape of what we’re playing—it’s more a genre balance thing than a wholesale change of direction,” he explains. “A lot of music today is done to a formula, and people are starting to rebel a bit against that—consumers these days are very savvy, and they don’t want to be fed stuff off a production line. I think the need in hit radio in 2003 is for a little bit of variety. That doesn’t necessarily mean that the whole thing is going to go off at a tangent, but that is what we’re going to concentrate on.”

He adds: “When you get a number of different genres that appeal to different age groups, it’s important to remember that if you just play the ones that appeal to a singles-buying public, you may well be turning your back on probably half your audience. I think it’s important that the music industry understands what is still a really broad area, from 15 up to 40. What we found at the back-end of last year were some rock acts that came through, such as Avril Lavigne, that really complement the other hits we play.”

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 week 6/03

BORDER BREAKERS

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<th>TW</th>
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<th>WOC</th>
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<td>RUSSIA</td>
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<td>Zyx</td>
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<td>DJ Sammy &amp; Yanou ft. Do/Heaven</td>
<td>Universal</td>
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<td>Tiziano Ferro/Rosso Relativo</td>
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<td>Eskobar ft. Heather Nova/Something New</td>
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<td>Elisa/Come Speak To Me</td>
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<td>DJ Sammy &amp; Yanou ft. Do/Boys Of Summer</td>
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<td>Germany</td>
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<td>Sarah Connor/From Sarah With Love</td>
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<td>Mad'House/Like A Prayer</td>
<td>(Bio/Various)</td>
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<td>The Ark/Father Of A Son</td>
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<td>Sayibia/The Day After Tomorrow</td>
<td>(EMI-Medley)</td>
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The #1 artist indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

COMING SPECIALS IN MUSIC AND MEDIA

NORWAY SPOTLIGHT

Cover date: February 15, Street date: February 10, Artwork deadline: February 3

JAZZ SPOTLIGHT

Cover date: February 22, Street date: February 17, Artwork deadline: February 10

For details call Claudia Engel. Tel: (+44) 207 420 6159 or call your local representative

HOTLINE

Edited by Hamish Champ

Tight-lipped throughout Midem, where she was one of MidemNet’s keynote speakers, RIAA chairman/CEO Hilary Rosen (pictured) had one bombshell up her sleeve—her resignation, effective at the end of 2003. Rosen says she wants to spend more time with her children.

IFPI chairman/CEO Jay Berman tells Hotline he is “deeply saddened to learn of Hilary’s leaving.” What Napster’s Shawn Fanning thinks is anyone’s guess...

European indie label’s body IMPALA and its French counterpart UPFI will negotiate with all online music services to set up framework deals benefiting all their members. The initiative could extend to rogue services like KaZaA and Grockster, the only proviso being that they “must respect right owner’s rights”.

If Spanish industry body AFIVE celebrated in low-key style its annual awards Premios Amigos, reflecting the state of the industry viz-a-viz piracy, don’t expect the same from Premios de la Musica, backed by authors rights society SGAE. Not only are the awards going to big in scale but SGAE will use the April 9 event on highlight its anti-piracy message.

The world-famous London live venue, The Marquee—part-owned by ex Eurythmics Dave Stewart—is seeking a buyer and has gone into administration after suffering “cash flow difficulties”, according to accountants BDO Stoy Hayward. Opened last year, the ‘New Marquee’ resides in a bland north London shopping centre, unlike its predecessor—but more creditably situated—predecessors, notably in Soho’s Wardour Street.

Unless you’ve been in the Arctic for the past couple of years, you’ll know times have been getting progressively tougher for Germany’s record business, which has no doubt prompted Universal Music Germany’s chairman/CEO Tim Renner to merge his four label divisions into two.

“We have gradually seen our label dissolve from a pioneering independent-spirited [one] into a corporate monolith that completely lost touch with the group’s creative vision.” So says Cranberries’ singer Dolores O’Riordan as the act terminates its contract with Universal’s MCA Records, to whom it transferred in 2000 after signing with Island Records America in 1991. Well, you know what they say about pioneers: always getting a back full of arrows...

Sarah Henderson is quitting her job as head of music and artist liaison for the UK’s Emap Performance group to go travelling. The ex-GWR Group and Atlantic 252 music scheduler had been with Emap since June 2001.

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Philip Roberts, MD of music and artist relations, will take over her job until a replacement is appointed.

Confusion reigned following BMG’s restructuring news (see story, front page). Some in Europe and the US did not know what was going on, others had been with Emap since June 2001. New York-based BMG-ers were also fuming at the Old Pink ’Un (aka The Financial Times) for spreading rumours that BMG chairman/CEO Rolf Schmidt-Holtz and ex-BMG Europe president Thomas Stein had fallen out big-time...
### Major Market Airplay

**United Kingdom**

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<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>ROBBIE WILLIAMS</td>
<td>(CHRYSALIS)</td>
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<td>Sugababes</td>
<td>(London)</td>
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<td>Christina Aguilera</td>
<td>(Interscope)</td>
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<td>Kylie Minogue</td>
<td>(Parlophone)</td>
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<td>5</td>
<td>Kylie Minogue/Con Me</td>
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<td>Nelly &amp; Kelly Rowland/Undecided</td>
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<td>Atomic/Kitten/Last Goodbye</td>
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<td>8</td>
<td>Madonna/Another Day</td>
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<td>Pink/Family Portrait</td>
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<td>Fiona/Fernando</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**Scandinavia**

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<th>Position</th>
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**Netherlands**

<table>
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<th>Position</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBBIE WILLIAMS</td>
<td>(CHRYSALIS)</td>
</tr>
<tr>
<td>2</td>
<td>Sugababes</td>
<td>(London)</td>
</tr>
<tr>
<td>3</td>
<td>Christina Aguilera</td>
<td>(Interscope)</td>
</tr>
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<td>Robbie Williams</td>
<td>(Chrysalis)</td>
</tr>
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<td>3</td>
<td>Las Secretas</td>
<td>(Warner Bros)</td>
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<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>(Mercury)</td>
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<tr>
<td>5</td>
<td>Marc Anthony</td>
<td>(A&amp;M)</td>
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<td>6</td>
<td>Diego Tiempo</td>
<td>(RCA)</td>
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<td>7</td>
<td>Golito</td>
<td>(Universal)</td>
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<td>8</td>
<td>Balando/Casa De Los Inocentes</td>
<td>(Universal)</td>
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<td>9</td>
<td>Chenoa</td>
<td>(EMI)</td>
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<td>10</td>
<td>El Camino Del Amor</td>
<td>(Mercury)</td>
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SWEDISH POLISH

Issue 0

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