

Music & Media

MAY 3, 2003

Volume 21, Issue 19

£3.95
euros 6.5



Love Metal by HIM (Gun Supers/BMG) is this week's highest new entry on M&M's European Top 100 Albums chart, at number eight.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

50 CENT
In Da Club
(Interscope)

European Top 100 Albums

LINKIN PARK
Meteora
(Warner Bros.)

European Radio Top 50

ROBBIE WILLIAMS
Come Undone
(Chrysalis)

European Dance Traxx

BENNY BENNASSI
Satisfaction
(Energy)

Inside M&M this week

DVD'S CLASSIC HITS

M&M's DVD Spotlight looks at how labels and archive owners are taking the opportunity presented by this new format to mine old material. There's also a review of some of the current top DVD releases. **Page 4-5**

GOLDFRAPP GLAM UP

Goldfrapp have swapped the lush arrangements of first album *Felt Mountain* for a raunchy glam-rock feel on their new set *Black Cherry* (Mute). **Page 8**

JAZZ FM UNDER MICROSCOPE

UK regulator the Radio Authority is in "ongoing talks" with Jazz FM following a number of queries and complaints from listeners concerning the brand's musical direction under its new owners GMG Radio. **Page 17**

EMI rolls out its European digital download initiative

by Juliana Koranteng

LONDON — EMI Recorded Music continued its run as the most prolific major label in offering legitimate digital music, after making available more than 140,000 from 3,000-plus acts for downloading in Europe last week.

The April 23 initiative, which follows a similar move by EMI in the US last November, enables more than 20 music retail web sites in six European markets to sell consumers music to download on PCs, burn to blank CDs, and transfer to portable devices such as MP3 players.

And in a groundbreaking drive that could revive the singles format, individ-

ual downloads will be available for purchase the moment they enter radio stations' official playlists and before they're released commercially on CDs. While press reports suggested that downloads of singles could cost between £0.80 and £1 (euros1.25/1.56) each and albums £10 (euros15.60), EMI stated it will be up to individual retailers to set prices.

The EMI acts covered by the deal range from current hitmakers such as Coldplay, Daft Punk and Robbie Williams, through back-catalogue material including Deep Purple, Pink Floyd and the Beach Boys, to classical repertoire by Placido Domingo and the Berlin

continued on page 17

BMG form global marketing group

NEW YORK — As M&M went to press, BMG Entertainment announced April 24 the creation of a Global Marketing Group, headed by executive VP/Chief Marketing Officer, Tim Prescott (pictured), who reports to company chairman/CEO Rolf Schmidt-Holtz.

The new group, part of BMG's realignment towards the creation of worldwide structures (M&M, February 1), will comprise of four major departments, all of which report to Prescott: global frontline marketing; strategic marketing group, US; international commercial group, and new business development and visual media.

"The creation of a cohesive marketing organisation for the world will help us develop more global superstars and better leverage our assets," said Schmidt-Holtz in a statement. "I have every confidence [Prescott] will be a driving force for BMG as we continue to build the world's leading home to artists."

The frontline marketing team will oversee worldwide marketing strategies from New York, liaising with BMG's major repertoire centres, headed by VP, global marketing, John Fleckenstein, formerly senior director marketing, Asia/Pacific. Mervyn Lyn, formerly marketing director for Europe, becomes VP marketing/promotions, reporting to Fleckenstein. M&M understands that Yoel Kenan, VP marketing Europe, will be working in an as-yet undetermined role for the UK company, reporting to BMG UK/Ireland chairman Tim Bowen.

The international commercial group, which BMG says will work "closely" with the US-dedicated strategic marketing group "developing and exploiting BMG's catalogue and special marketing opportunities", is to be headed by senior VP Stuart Rubin.

● Full story next week

It's not the Army Life for Madonna



by Gareth Thomas

LONDON — Surely an artist of the stature of Madonna, with 170 million global album and single sales to her name, needs little marketing. Yet, the very fact that there is an all-year-

round blur of press around the artist means that the marketing needs to be specific, according to Paul McGhie, marketing manager for US labels, Warner Music Europe.

"Because she's in the press all the *continued on page 17*

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Subscription rates: Europe: UK £175/€ 296;
USA/Canada/Rest of the world US \$277

For subscription enquiries, e-mail:
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Tel: +44 (0) 1795 414 926
Fax: +44 (0) 1795 414 555
http://www.my-subscription.com/mm/offer01.html
Printed by: Headley Brothers Ltd, Queens Road,
Ashford, Kent TN24 8HH

Music & Media

189 Shaftesbury Avenue (5th Floor)
London WC2H 8TJ UNITED KINGDOM

ISSN: 1385-612

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Upfront

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

Following the allocation of a terrestrial FM frequency in Stuttgart (see story, page 3), the German music industry is to have its very own laboratory in which to test new talent—through Chart Radio, a project which brings together the country's official sales chart compiler Media Control alongside Warner Music, Universal Music and BMG.

This is a logical step in an ongoing process. Record companies have long complained that German radio programmers play it too safe and are not willing to support new talent. Now, a radio station, albeit an experimental one at this stage, has the opportunity to prove the radio establishment wrong.

But the best of intentions can be deceptive. Ten years ago the very same thinking was the reason most German record companies got together and launched music TV Viva, only to discover a few years later that they had created a monster whose power totally outgrew them.

Broadcasters, especially those with a strong music content, have a logic of their own. Their goal is to

attract an audience that either justifies the money governments pour into them—in the case of public broadcasters—or airtime that can be sold to advertisers, or sometimes both.

In any case, programming a radio station has to be done via a fine balance between one's target audience and its supposed tastes, and the musical repertoire available. Simply force-feeding an audience unfamiliar new music is not the answer. Any programmer knows that there's a level of resistance to novelty and change, and that to win an audience, packaging counts for a lot.

It is obvious that the radio industry in Germany will be monitoring the situation in Stuttgart with much interest. If the promoters of the project can prove that there's truly a market for new material, especially from domestic acts, this might create a new attitude within the radio community and consequently less resistance to programming new talent.

But if they fail, this will merely confirm the "told-you-so" attitude and conservatism of many German radio programmers. This would be a real blow to the German music industry and to their artists.



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

Sky channels make new music promise

by Jon Heasman & Hamish Champ

LONDON — Satellite broadcaster BskyB has launched three new music TV channels to challenge MTV and Emap Performance's dominance of the UK music TV market with a pledge to support new acts.

"We will support, and be seen to be supporting, new music," promises BskyB's head of music TV Lester Mordue (pictured).

Sky's three music channels, which took to the air on April 17, are being defined by the lifestyles of their target demographic, rather than by music genre. Scuzz, which airs modern rock and nu-metal, has 16-year-old males at the centre of its demographic, while 16-year-old females are the core target of Flaunt, which blends credible pop with dance and urban. The Amp, which has been working with London alternative rock station Xfm, is aiming at 20-something males with a mix of

alternative and album-oriented rock.

Mordue, a 12-year MTV veteran, did a tour of the major record labels two weeks prior to the channels' launch.

"Most of the labels said the same thing as we did, that most of the [existing] channels are playing the same sort of music at the moment, and there're very few areas they can expand some of their acts. MTV are not very big risk takers, although they'll tell you they are. And Emap is playing the same

songs across eight channels, and that's really killing music at the moment." Record companies are initially positive. "I've had few chances to see if it's working for us at this early stage, but the range of channels and the added choice can only be a good thing," says Jacqui Quafe, director of TV promotions, BMG UK & Ireland. "You're always going to have new acts that can't get played somewhere, and these [new channels] provide us with more

opportunities."

Steve Morton, director of media at Virgin Records UK, says: "What is clear is that with the proliferation of music TV channels we as the record industry are going to have to look very carefully at how we work with them. Perhaps we'll see a reduction in the time between delivering a video of a big act from six weeks to around three, so the video doesn't burn out well before the song it's promoting is released."

With short lifestyle and music features sandwiched between each video, Sky's channels are occupying a space between MTV's long-form programming and Emap's back-to-back videos. "The channels are like magazines on air," says Mordue, who expresses surprise that Emap hasn't utilised its print magazine expertise to do something similar. "Any old fool can launch a mainstream channel of back-to-back videos—before I left MTV I put together TMF [UK] in two weeks. Although it was well researched, it was so easy it was almost painful."



Germany to finally incorporate Copyright Directive

by Olaf Furniss

HAMBURG — Germany will introduce copyright legislation in line with the European Copyright Directive by the beginning of July at the latest, after the ruling coalition and opposition Christian Democrat party (CDU) in the lower house (Bundestag), voted for an amendment to the existing statute. Subsequently it will be illegal to override copy-protection devices, as will publishing or advertising code-breaking software.

Blighted by widescale CD burning activity, the German record industry feels many of the issues can now be resolved via the new laws. "The music industry welcomes the fact that this long-overdue step has finally been taken," says IFPI Germany president

Gerd Gebhardt. "As a result we will at least have some of the changes record companies so desperately need."

The amendment should pass the CDU-controlled upper house (Bundesrat) as it enjoys the party's support. Previously the Bundesrat had sent the proposal back to the lower house and the parliamentary legal committee, delaying any changes to the existing law, which were supposed to be made by late December 2002 in accordance with the European Copyright Directive.

Yet Germany's record industry remains disappointed that other loopholes remain open. It will still be legal, although not a "right", to make a "private" or personal copy of a CD, and it will not be illegal to own music which has been illegally down-

loaded—so-called "data laundering." But burning when a copy-protection system has been circumvented will be against the law.

Former BMG Europe president and existing head of the company's GSA division, Thomas Stein, has been among the more vocal critics of the German government's failure to implement the Copyright Directive on time. He criticises "data laundering" and believes that the failure to legislate against it sends out the wrong signal to consumers. "The new copyright law unfortunately does not succeed in properly closing all aspects of existing loopholes," he says.

The IFPI's Gebhardt vows that as soon as the current law is amended, the local industry will begin fighting for its remaining goals.

Record labels win Stuttgart FM

by Michael Lawton

COLOGNE — Chart Radio, the Internet radio enterprise jointly owned by music data compiler Media Control plus major record companies BMG, Warner Music and Universal Music, has won an FM frequency in Stuttgart which will allow it to test out new formats, artists and music styles on behalf of the record industry.

The new frequency, which will have a coverage of about a million listeners, was advertised by the local licensing authority LfK specifically for an experimental station designed to test new radio content and new methods of financing radio.

According to Chart Radio

CEO Ulrike Altig, music research techniques developed at Chart Radio will be utilised at the new station—for example, listeners will be encouraged to phone in to a call centre or respond on the Internet to the tracks being played. Chart Radio already has a call centre with 60 trained interviewers.

She says that the yet-to-be-named station will probably be financed partly by charges levied on the record companies involved in the project who want to test out new music or formats. Radio stations around Germany would also be able to test out new titles on the station. "There's so much music which isn't heard on radio, and which you can only get in the

shops," says Altig. "We run Music Control which does airplay monitoring in 17 countries, so we know what's going on."

Altig says that a decision had yet to be made over the main daytime format of the station, but "it would be recognisable: you can't go from nought to 100 just like that." The music to be tested on the air will have to fit into the format, which, she expects, will be directed at younger listeners, with specialist music programmes in the evenings.

The station will go on the air mid-June, and will also conform to current German music industry demands for a 50% airplay quota of new releases.

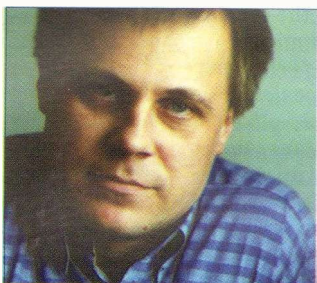
Polish public stations to tighten playlists

by Cesco van Gool

WARSAW — Regional public broadcasters in Poland need to tighten their playlists and opt for an AC music format to complement their speech output.

Those were the main conclusions of a three day seminar organised by Warsaw based Radio Dla Ciebie (RDC) to discuss music policy at Poland's 17 regional public stations, and chaired by UK-based radio consultant Andrew Marshall.

"It shows most public regional stations are starting to think in more modern terms," says RDC programme director Andrzej Szozda (pictured). "Formatting is like giving the station back to the listeners because, once you have decided who your target group is and researched what they want, you can better



serve them." Adds Szozda: "Particularly for us in Warsaw, [clearer] formatting is extremely urgent. We operate in a very competitive market and if we are to have a future, we need to choose a target group and focus our programming on that group."

Radio Merkury/Poznan head of music Ryszard Gloger agrees: "We have already been using music scheduling software for over 10 years now. So much of the seminar

was more a refresher than a revelation for me. But Andrew Marshall did convince me that we have to narrow down our music selection even more than we already have. There should be no mercy for songs that do not match our format."

However, record companies are worried. Piotr Kabaj, director general of Pomaton/EMI, says: "We already have a huge problem getting new music played on radio, with almost all commercial stations serving some variant of AC or Classic Hits. The only stations that still play new music are these public regionals, though they do tend to drop the songs from their playlist after just one week. If these stations start limiting their playlists as well, the situation will become even worse for us."

Falk aims to turn round Das Hitradio

by Marc Maes

BRUSSELS — Appointed managing director on March 1, Radio 3000's Stephan Falk is determined to bring the company's loss-making AC station Das Hitradio back into the black after five years of investor patience.

Falk co-launched the station as marketing manager in 1998, a position he held until his promotion, replacing Harald Gehrunge, who has left the company to become a director at Radio FFN in Hanover.

Das Hitradio was founded in 1998 by Radio 3000, a unique public/private partnership comprising Belgian holding company BRF Media (51%) and Germany's Radio Salü (49%), part of french

group Lagardère Active Radio International. The station broadcasts to the so-called "Euregio" triangle which covers the Belgian, German and Dutch borders, offering an alternative to the output of Belgian German-language public broadcaster BRF and Germany's commercial and public stations in the Nordrhein-Westfalen area.

Falk says he is determined to break even by the end of this year. "In addition to our advertising blocks per hour [two for regional advertising, and one for national advertising], I believe that special campaigns and promotions will be our main way of achieving the objective."

Today, around 90% of the station's audience is across

the German border, although Das Hitradio still has a growing potential audience in Holland and in German-speaking Belgium, where the station's studios and 20KW transmitters are located in Eupen.

Falk claims that the recently-published CIM ratings figures for Belgium are not relevant for Das Hitradio, because the CIM survey in that part of Belgium mostly covers the French-speaking audiences of Wallonia. However, he says that in Germany, where Das Hitradio is sold to advertisers as part of the WDR "Europremium" package, "we are the leading commercial station in Nordrhein-Westfalen, according to the recent [official MA German ratings] figures."

ON THE BEAT

CLEAR CHANNEL LINKS WITH WIPPIT FOR DOWNLOAD FESTIVAL



wippit

LONDON — Clear Channel Entertainment Europe has linked up with Wippit, the London-based legitimate P2P service, to integrate digital

music into the Download Festival, CCE's new open-air rock music festival taking place in Donington, UK, May 30-June 1. As souvenirs, ticket holders are entitled to free downloads recorded by the 50-plus acts performing before more than 50,000 fans. Headliners include Limp Bizkit, Marilyn Manson and Iron Maiden. Providing licensing is agreed, artists will be invited to offer up to three tracks comprising a back-catalogue song, an encrypted promotional pre-release that expires before going to retail, and a track recorded at the event. Wippit will handle the back-end technology for digital distribution and liaison with the rights holders.

SWISS RIGHTS BODY CALLS FOR RADIO AIRPLAY QUOTAS

ZURICH — Swiss collection society Suisa has called for an airplay quota to be introduced forcing radio to programme local repertoire. In an interview on April 17 the organisation's head of communications, Roy Oppenheim, complained that local repertoire's airplay share was currently below 10% and advocated the introduction of a quota to stimulate demand for domestic music. Like a similar call for newcomer productions in neighbouring Germany, the model favoured in Switzerland would be limited to publicly funded broadcasters and would not extend to commercial stations.

EMI MUSIC PUBLISHING GRABS 11 IVORS NOMINATIONS

LONDON — EMI Music Publishing dominates this year's Ivor Novello Awards, due to be held at London's Grosvenor House hotel on May 22. Announcing the nominations, the British Academy of Composers and Songwriters revealed the company's dominance with 11 nominations, including Best Contemporary Song for *It Takes More* by Ms Dynamite. Universal Music Publishing has been nominated for seven awards, followed by Warner/Chappell (four) and BMG Music Publishing and Sony/ATV on three apiece.

JEAN DRUCKER, M6 FOUNDER, DIES

PARIS — One of France's most respected broadcasters, Jean Drucker, died of a stroke on April 18 at the age of 61, following an acute asthma attack. During his career Drucker held various positions at several radio and TV organisations. He was most recently president of the advisory board of TV channel M6, a channel he founded in 1987, backed by RTL Group and utilities group Lyonnaise des Eaux. Drucker had been vice president of leading full-service radio station RTL from 1980 to 1985. RTL's chairman Remy Sautter and CEO Robin Leproux described him as "a close friend" and "one of the most outstanding personalities in French broadcasting".

internet in-site

New Media Knowledge
www.nmk.com



New Media Knowledge is a publicly funded business resource for those in the field of interactive digital media. Its website fits that brief, with calendars of courses, links, educational and networking events, and more. There are also news items culled from multiple sources, along with research papers, marketing intelligence, forecasts, and access to expert advice. Many of the offerings are presented in partnership with the University of Westminster, but all levels of experience will find something useful here. The site itself, which is basically organised by delivery platform, is suitably designed to grow as NMK expands.

Chris Marlowe

DVD Reviews



Led Zeppelin—DVD
(Warner Music Vision)
Running time: 320 mins
Released: May 26, 2003
More than two years in the making, DVD is a 2-disc treasure trove of unseen and very rare footage of the band playing live, backstage, plus interviews and early TV appearances. The material has been culled from a variety of sources including 132 rusting cans of 8mm film which producer Dick Carruthers—who worked on the project with Zeppelin's Jimmy Page—and his team restored frame by frame, while a host of bootleggers were invited under a general amnesty to submit their own film and audio of the group for inclusion. The bulk of the first disc is the group's 1970 Royal Albert Hall performance, while other live material across the set includes four songs from Madison Square Garden in New York in 1973 which were not included on 1976's *The Song Remains The Same*, songs filmed at London's Earls Court in 1975, plus much of the group's 1979 Knebworth concert. Extras include early TV appearances such as a Danish TV special and a 1969 promo for *Whole Lotta Love*, which, when he saw it recently after more than 30 years, prompted Page to remark that Zeppelin had been right to do so little television. "Selected territories will be shown two hour pre-release cinema screenings featuring highlights from the total five hour package," says Warner Music Vision VP international sales/marketing Frank Brunger.



Later...Louder
(Warner Music Vision)
Running time: 145 mins
Released: May 5, 2003
Celebrating more than a decade of the popular BBC TV music programme *Later With Jools Holland*, *Later... Louder* features the raunchier side of the live music show. Classic performances include recent appearances by Foo Fighters, The Soundtrack Of Our Lives, The Datsuns and Queens Of The Stone Age, while the archive footage includes the likes of Porno For Pyros, Alice In Chains, The Afghan Whigs and Garbage. The DVD includes interviews with a number of the acts, an 'exclusive to DVD' interview with Foo Fighters, and a 'programme your favourite six tracks' facility. "Following on from last year's initial *Later... DVD* release, we will be releasing four to five genre-related *Later... DVD*s annually for the next four years, then a special boxed set," says WMV's international sales/marketing VP, Frank Brunger.

Lisa Stansfield—Biography. The Greatest Hits (BMG)
Running time: 140 mins
Released: Out now
One of the biggest soul voices to come out of the UK in the 80's, Lisa Stansfield has been out of the limelight for a number of years but this collection will serve to remind fans and newcomers alike of what she could—and probably still can—do. Eighteen classic tracks, including *All Around The World*, *All Woman and Change*, plus seven 'extra' videos and a series of outtakes add to the overall value of the package, but the really nice touch about this collection are the interview links with Stansfield in which she describes the background to each clip and her feelings about her career at the time.

DVDs help churn musical archives

Music DVD had been widely touted as the next big thing for the music and video businesses, the combination of pictures and high quality sound seemingly irresistible to the consumer.

Noting that the proud possessors of DVD players and 5.1 surround sound systems were not always in the first flush of youth, an unlikely trinity made up of broadcasters, music companies and video distributors formed, intent on mining their combined archives.

The record companies and the broadcasters recognised that each had what the other needed, and from this marriage hoary old rock shows and the hoary old acts that appeared on them were reinvented as brands to kick start the market.

Possibly the biggest of these to date is the BBC's DVD compilation from its vintage rock show *The Old Grey Whistle Test* (OGWT). Acts ranging from Little Feat to the New York Dolls, Edgar Winter and The Jam appeared during the programme's 16-year period on air.

The first DVD has sold around 50,000 copies on the back not just of nostalgia but, as critics never fail to point out, also because of the BBC's relentless ability to cross-promote. An entire television programme was



"It is clear that the target audience is 35 plus... they love to see what they saw when they were young."

Olivier Robert-Murphy, VP DVD, UMI

broadcast at the time of release to point out the musical heritage of the show and former presenters such as "whispering" Bob Harris, who now works for BBC Radio 2, acted as potent reminders of the musical past.

The BBC is clearly intent on mining the OGWT archive further. Two more DVDs are currently in production and, with thousands of hours of footage from the show available, the series can run and run. It was, says Jill Sinclair, who produced the DVD for the BBC, quite unlike any other music show.

"The programme is 30 years old and most contracts from the '70s didn't mention new or yet to be invented formats, this was a time when there was no VHS recorder, so we had to get in touch with all the artists to ask their permission," she says.

That was quite a detective job, she adds, especially where she had to trace relatives of now dead artists. Another major problem was "the fact that a lot of executives working for the record companies nowadays don't know who these artists are".

Only two artists said no—Captain Beefheart and Ry Cooder. Sinclair

Music DVDs have become the ideal format to exploit musical archives and unseen footage. Sam Andrews looks at how the labels and archive owners are recycling old material.

overcame Beefheart frontman Don Van Vliet's initial objections, convincing him that it "would be a terrible shame if nobody was allowed to see this classic piece of TV and of music that hasn't been seen since the programme went out."

She expresses a forceful disappointment at Cooder's reaction, relayed by his manager, but adds that she respected the wishes of those artists who had misgivings about the quality of their performance.

As to its appeal, she says that in addition to the obvious nostalgia among 35-plus fans, she is convinced that there is a younger element intrigued to discover just what it is that their parents have been banging on about for years.

"More people under 25 buy Led Zeppelin and Jimi Hendrix than over 25. While that may be because the latter have already got them I'm sure

because of the "huge affection for OGWT from artists and their management. They all said they remembered it as a fantastic show because it was the only place a lot of acts could be seen if they didn't have a Top 20 single and could appear on Top of the Pops".

Recorded mostly on 2-inch tape, Sinclair says that she has only seen one performance so far that she thought she could not use. "It was *Psycho Killer* by Talking Heads and it was so bad I thought it was unusable but the guy in the editing suite just ran it through his magic box [a DVSAC machine] and it was great."

OGWT was recorded as live and in mono. Sinclair says the BBC was not tempted to add a faux 5.1 surround track. "We wanted to retain the integrity of the programme," she says.

For those without the coordinated power of the BBC, things are a little more difficult, unless they have an equally powerful brand to market. EMI's upcoming *Beatles Anthology* release (see review, p5) is that rare beast in the music industry, a band with a global brand.

Expensively remastered at Abbey Road (where else?), the title has the potential to act as a format breaker in the way that Bond movies have in the film world.

Staying current

That said, EMI's DVD executive Stefan Demetriou claims the company's emphasis is still mostly on current projects rather than delving into the archive. "Obviously we have acts in the catalogue that we are looking at," he says.

It should, however, be noted that EMI Recorded Music chairman Alain Levy is rather more overtly keen on exploiting EMI's archive. He signed an archive footage deal last year with webcaster Newsplayer to put EMI's music archive online.

Olivier Robert-Murphy, Universal Music International's VP DVD, maintains that nostalgia is a key component of this developing market. "It is quite clear that the target audience is 35 plus—it is changing, it is going more mass market—but at the

An ever growing format

In 2002, music videos sales continued to grow "substantially" and sales of music DVDs were driving the growth, according to the latest statistics unveiled by the IFPI. Sales of music video rose by 12% in 2002 in units, with DVDs enjoying a 58% growth (however, VHS sales were down 42%). In Europe, DVD video sales grew by 96% in 2002 overall, exceeding 14 million units sales.

Growth was driven by "the increased penetration of DVD players and the impressive flow of new releases from record companies," notes the IFPI, pointing out that over 1,300 DVD titles were released in 2002. Top sellers were Paul McCartney's *Back In The US*, Sade's *Lovers Live*, U2's *The Best Of 1990-2000*, Robbie Williams' *Live At The Albert* and Eminem's *All Access*

Europe. In France, over 4 million music videos were sold in 2002, 3.2m of which were DVDs, over a million more than in 2001, helping to boost music video sales by a whopping 20.7% to euros 53.3 million. Interestingly, VHS accounted for 20% of this amount and DVD 80%, whereas in 2000, sales of VHS accounted for over two third of music video revenues. French music DVD best-sellers include Garou's *Live A Bercy*, Pink Floyd's *The Wall*, Lara Fabian's *Live* and hip hop collective *Urban Peace*, which all sold over 60,000 units.

In the UK, music DVD retail sales accounted for 3.7% of the overall DVD market in 2002. Music video sales reached 4.7 million units, with 71% accounted for by DVDs, for a trade value of £ 32.2 million (euros 46.3 m).

moment they love to see what they saw when they were young."

Universal Music, he says, "definitely looks to insert such material in our DVDs, we used OGWT material for *The Complete Jam* disc and The Police greatest hits release (see review, p5)."

Outside of the UK, he adds that he is looking at material from French show *Les Enfants Du Rock*, which is held by state archive INA. Like many in the video business, he concedes that using such footage often depends on overcoming some fairly hairy ideas about what it is worth commercially. "These archives often don't realise that we are not selling the kind of volumes they think we are," he says.

For most distributors, the use of archive music footage is more often than not a documentary format than a musical one as can be seen in the likes of Eagle Rock's *Classic Album* series, which benefited from a strong run on TV.

Rights issues

Rights issues are often nightmarish. Much archive music footage was captured at a time when secondary exploitation outside of broadcast was unknown. The result is that the music companies may own the song but the broadcaster owns the footage and both sides have tended to position the elements at a massive premium to their true worth.

One of the most difficult to deal with is the BBC, according to industry insiders, who naturally did not

want to be named. "God, the BBC," says one. "You go to them wanting some footage in perpetuity worldwide, they will only give you four to five years and at huge cost. Then if you agree, you get five years down the line and a letter arrives from their lawyers saying you no longer have the rights."

"Then they have you by the balls, if you want to carry on. You can try to edit their footage out but often it's an integral part of the show or you just delete the release, which is often what you end up doing."

However, not everybody has found the BBC difficult. Warner Vision has had a major success with *10 Years Of Later*, its first trawl through the archive performances from former Squeeze keyboard player Jools Holland's late night music show.

Warner Vision's Simon Heller says that the BBC was a delight to deal with, though he concedes that the friendship between Warner Vision president Ray Still and *Later* producer Mark Cooper may have smoothed the way.

Interestingly, Warner Vision is taking a different tack to the BBC in its exploitation of the music show's archive. In many ways a successor to OGWT in giving more album-based acts a presence on TV, Warner Vision has decided to release themed product rather than a straight best of compilation like *The Old Grey Whistle Test*.

"We're going out with genre releases next," says Heller. "We've got *Later*

Louder (released May 5; see review, p4), *Later Icons*, *Later Acoustic*, and *Later Hootenanny*. I just think that it presents a better deal to the consumer than a second attempt at a 'Best Of'—that just smacks of 'not quite as good as the first of'."

Visual appeal

While *Later* is not as much of a brand as OGWT, Warner Vision has come up with a rock brand to stand comparison with The Beatles. The distributor is set to release a Led Zeppelin DVD (see review, p4) on May 26 with a running time of some five hours and 20 minutes that has taken around two years to put together. Stuffed with rarely seen archive footage, the disc has been put together in conjunction with the remaining members of the band and authored in 5.1 surround. "We think this will set a benchmark for the music DVD and will open up the whole genre," says Heller.

Universal also had a "brand" band release on April 26 with the remastered 1990 film of Pink Floyd's *The Wall Live in Berlin*. Robert-Murphy says it too will be a groundbreaking DVD, having been remastered in 5.1 surround sound by the show's original sound engineer.

How far the appetite for nostalgia will take the record industry is open to debate. Robert-Murphy, like others, argues that the DVD format is not going to save the record industry, but it will certainly alleviate the pain—especially, he adds, if the likes of Marco Borsato continue to sell 130,000 discs in territories such as Holland.

Outside of such strong brands as OGWT, The Beatles and Led Zeppelin, Robin Wilson, veteran music video executive at BMG, argues that music DVDs have to have an extremely strong visual appeal beyond simple archive footage.

Says Wilson, "There has to be an arresting visual element to a music DVD. Bowie, The Cure, etc, have an appeal that is not just about their sound."



DVD Reviews



The Police—Every Breath You Take (Universal Music DVD Video)
Running time: 115 mins
Released: Out now
Serving to remind viewers why they were one of the biggest acts in the

world in the '80s, this Greatest Hits DVD features 14 videos that will be immediately familiar to anyone over the age of 35. *Roxanne*, *Message In A Bottle*, *Don't Stand So Close To Me* and the title track are all here and more besides. Bonus material includes two performances taken from *The Old Grey Whistle Test* dating from the late '70s—note Sting's dark glasses, worn to cover up an eye accident while filming his part in *Quadrophenia*—plus a documentary of the band made while they were recording the *Ghosts In The Machine* album on the Caribbean island of Monserrat.

Jennifer Lopez—Let's Get Loud (Epic)
Running time: 100 mins
Released: Out now

Lopez's recorded music career has been well documented but her concert appearances have been restricted to this, her first—and, as yet, only—live performance, recorded in Puerto Rico in 2001. On the strength of this film few should doubt her ability to belt it out in a live setting, although you can't help looking to see whether she's actually singing the 15 songs, which include *I'm Real* and *If You Had My Love*, plus a couple of medleys. The DVD is noticeably lacking in fan-friendly add-ons. "We're working across Europe to ensure there's co-ordination between the album [*This Is Me...Then*] and the DVD," says Julie Borchard, senior VP marketing, Sony Music Europe. "We want to focus on the DVD and tie in with the album while ensuring the consumer doesn't get confused between the two."



The Beatles—Anthology (Parlophone)
Running time: 674 mins
Released: Out now
Comprising five discs totalling more than 11 hours' viewing time this is a 'must' for fans of

The Fab Four. The first four discs are essentially DVD versions of the 'Anthology' television programmes that went out on TV around the world but disc five contains unreleased material, including a series of fascinating interviews with the then-surviving members of the band and long-time producer George Martin, plus footage of Paul McCartney, Ringo Starr and George Harrison performing together in Harrison's garden and at Abbey Road studios in 1994. Not surprisingly the package is likely to be one of EMI's top money-spinners in 2003 and beyond. "This is an enormous priority for us," says Stefan Demetriou, the company's senior director, DVD & new formats. "We're doing TV campaigns in most European markets including the UK, Germany, France, Italy, Holland and Spain. Plus there'll be press and radio ads, promo and competitions." The VHS version of the original series is being upgraded to 5.1 stereo, according to Demetriou, who adds that EMI has initially shipped 500,000 units worldwide. "There's a large fanbase and we think this will run until Christmas."

All reviews by Hamish Champ

Archives could be goldmine for DVD producers

For DVD producers looking to find archive material, there is good news in that a flood of pop nostalgia programming in countries such as the UK has prompted a rush back to the archives for many broadcasters.

Shows such as Chrysalis TV's "I Love the 70s" have provided wonderfully cheap programming through the use of recycled music clips and have built up a base of expertise about pop's visual history.

UK-based archive researcher Steve Bergson, who has worked on a variety music quizzes on TV, says: "Pop videos have become key pieces of intellectual property. TV channels are constructed around them and companies like UK-based Mission TV are building webcast and interactive programming with current archive. DVD is also clearly a huge potential market for this material."

"It's the BBC Radio 2 demographic, which is a pretty powerful one, as they have discovered," he adds. "Radio 2 is really the Classic FM of rock music with its histories of bands and genres."

Apart from the vast and well-used catalogues of companies like LA-based Dick Clark Productions, there are gems lurking in some surprising places. The BBC has lost much of its 1960's pop material but, as can be seen from *Old Grey Whistle Test* and *Later*, there is an embarrassment of riches from the 1970's onwards.

"With some lateral thinking about the likely tour schedules of bands like The Doors or the Beach Boys, it is also possible to find archives such as that of Swedish Television (SVT). Here you can find gems from the likes of The Beatles, Supremes and Aretha Franklin," says Bergson.

Syndication agreements and overseas representation means that a catalogue like SVT's—which comes up to date with acts like U2—is available through specialist companies such as California-based Reelin' in the Years.

DVD producers in search of archive material are best advised to employ a specialist footage researcher, who can save valuable time and effort searching for that elusive clip. Their knowledge—of sources such as London's Filmfinders and the newsreels that often had wonderful cameos from sometimes less obvious acts—is crucial.

"The problem is that in terms of using them creatively, finding gems is just the beginning," adds Bergson. "Unlike much cinema ephemera, which can safely be considered in the public domain and under the control of its current owner, music is nearly always subject to so many third party rights—the publisher and the performer for starters. The user needs very specialist advice to stay out of trouble."

Sam Andrews

Spin takes on Dublin's pirates

With a licence to play all forms of credible new music from Alternative Rock to Urban, Dublin's Spin 103.8 is aiming to win back all those who have become disillusioned with the "safe" music choices of other stations in Ireland. *Ann Scott reports.*

**STATION
IN FOCUS**

SPIN
103.8
YOU ASKED FOR IT

Recently celebrating its first year on the air following its April 19 launch last year, Spin 103.8 has already managed to secure a decent-sized chunk of the Irish capital's fiercely contested radio market in its first official JNLR ratings figures released this February.

Measured over six months, figures for Spin—which targets 15-34-year-olds—show that after eight months on air, the station recorded a 5% reach in the Dublin market, with a 10% reach among 15-to-34-year-olds, and a 16% reach among 15-to-24-year-olds.

A total of 10 local and national stations now operate in the Dublin market, making it the most competitive radio environment in the Republic. While public news/talker RTE Radio 1 is still the dominant player with a 36% reach in Dublin, the music sector is hotly contested by FM104 (CHR) and 98FM (Hot AC), which both have a 20% reach, and public CHR station RTE 2FM at 17%.

However, Spin's programme controller Liam Thompson—previously responsible for developing new talent and new schedule elements at 2FM—believes that a lot of listening has been going the way of unauthorised pirate stations. "There's an enormous problem with pirate radio stations in Ireland," he says. "There are about 15 pirate stations in Dublin alone, all taking a small piece [of listening] which disappears from the surveys and statistics."

It is these listeners, believes Thompson, who provide the window of opportunity for Spin in a market where there are already several

established contemporary music stations. "Where we found our growth was bringing people back into the legal radio fold. I think a lot of young people were disillusioned with radio, generally fed up with what was on offer, downloading music from the Internet and turning to the pirate radio stations. There's a lot of that invisible competition here but we'll keep a close eye on it, and will continue to keep growing, taking listeners back from pirate radio."

The first rule of Spin's music policy is that it plays nothing older than 2000. "Every station plays hits from the '70s, '80s and '90s. We don't, and that gives us the space to break new acts," explains Thompson.

Spin divides its music into four main styles—dance, alternative rock, pop and urban, with this breaking down as roughly 35% dance, 35% urban, 15% rock and



"I think a lot of young people were disillusioned with radio, generally fed up with what was on offer."

— Liam Thompson, programme controller, Spin 103.8/Dublin

15% pop.

Although London-based dance empire Ministry of Sound has sought and received permission from Ireland's broadcasting regulator to sell its 25% stake in Spin, dance music still features prominently in both weekend programming and daytime airplay. However, as Thompson points out, current trends in Ireland mirror the shifting emphasis elsewhere in Europe from dance to urban.

"There is a definite movement towards R&B in music at the

moment," he says. "Even Jennifer Lopez's last album points very strongly in an R&B direction. House is also still strong, but hard dance has had its day and techno was never really big here. I wouldn't say dance is dead—it's just got a bit funkier."

The station's multi-genre "youth" format allows it to also place cutting-edge rock tracks by acts such as The Strokes alongside urban and dance tunes.

"If it fits we'll play it," enthuses Thompson. "We have specialist shows covering different genres, but in daytime playlisting we also mix



the styles quite a bit. The playlist is driven by melody, so once we have the right feel we can mix the styles and fit tracks together reasonably well, maybe separating some songs with sweepers or ads. It gives a lot of tempo to the station. We also look at album tracks, dance remixes of songs, even demos. If it's new music, once it's out there, we'll play it and play it."

Like most stations, Spin uses music scheduling software to programme the music, but, says Thompson, "you have to be careful to go through it hour by hour to make sure the fit is right and the feel is right."

Spin adds between eight or 10 new songs to its playlist each week. Typically, a song on the A list will air 44 times per week. This fairly

The Story, which are broadcast at 15 minutes past and 15 minutes to the hour. This is to differentiate Spin from rival stations—while they are all carrying their news bulletins on the hour, Spin is playing music and airing its catchphrase "Going non-stop across the top."

Spin's presenter line-up includes dance luminary Johnny Moy, Marty Miller (formerly of AC/talk Today FM) and ex-FM104 jock Steve K. Also popular are Ray Foley, Clionadh O'Leary and Nikki Hayes.

While its distinctive music policy has so far been Spin 103.8's biggest asset, this has been supported by a

sharp, image-driven marketing campaign aimed squarely at the young. "It's very important when establishing a station to see the name around and to see the logo around," says Thompson. "We have launched a fleet of four Mini [cars] called Spinnies. "They are bright pink and should help to raise awareness of the station. We also do live broadcasting from festivals like Slane, Creamfields and Witness, and we're already gearing up for Slane with ticket giveaways."

"Our schedule has delivered a consistent listenership across the broadcast day," concludes Spin CEO Naomi Maguire (pictured), "which is reflected in strong growth in our market share."

Spin 103.8: Sample daytime hour

- OK Go/Get Over It
- Telepopmusik/Breathe
- B2K/P Diddy/Bump Bump Bump
- Coldplay/Trouble
- Killer Mike/A.D.I.D.A.S
- Strokes/Someday
- Pete Heller/Big Love
- Busted/You Said No
- MJ Cole/Wondering Why
- Androids/I Wanna Do It With Madonna
- D'Side/Speechless
- Dandy Warhols/We Used To Be Friends
- Room 5/Make Love

Factfile: Spin 103.8

Group: Independent. Shareholders are Ministry of Sound (25%), Communicorp/98FM (25%), OJ Kilkenny (25%) and Michael Sherry (25%).
Format: CHR/Alternative
Transmission area: Dublin (city and county)
Chief executive: Naomi Maguire
Programme controller: Liam Thompson
Key presenters: Marty Miller, Steve K, Ray & Clionadh (the Zoo Crew)
Sales House: In-house
Website: www.spin1038.com

Music & Media European Talent CD

With a steady stream of European artists crossing borders and breaking Europe-wide, M&M is proud to present its fourth European Talent CD. This edition showcases repertoire from a range of countries from UK and Portugal to Sweden and Turkey—and once again features a selection of some of the hottest European tracks around. Enjoy.

TRACK ONE

Blofeld — Not On My Time

Formed in 1999, Blofeld play post-garage rock 'n' roll with attitude and have already received spot plays on alternative London station XFM on the back of their self-released three-track EP from which this cut is taken. With lead singer Adam Shaw resembling a young Mick Jagger, in terms of swagger and stage presence, the London-based six-piece have been attracting industry interest mainly as a result of their explosive live shows. They are penciled in to launch a Virgin unsigned acts CD at the end of May and will embark on two UK tours this summer.



For further information, contact Will Williams at Jungle Management on: Tel: +44 1628 785481 e-mail: will@junglemanagement.com or check out www.blofeldmusic.com

TRACK TWO

The Darkness — Get Your Hands Off My Woman
Currently locked in a bidding war between Sony Music and Mushroom, UK rock band The Darkness are hot property. The act revisits 70s glam rock with all the rock legend trimmings including jump suits, long hair and guitar-hero antics. More important is their fine songwriting. Get Your Hands Off My Woman made it to number 43 in the UK charts and was supported by their first headline tour which ended at a sold-out London Astoria. The next single Growing On Me precedes the band's as-yet-untitled debut album, set to be released July 7.



For further information contact: Andy Hart at Press Counsel PR on Tel: + 44 20 7792 9400

TRACK THREE

Sertab — Everyway That I Can

One of true divas of Turkish pop music, Sertab is the country's best-selling female artist. Recorded in English, Everyway That I Can will be representing Turkey at the forthcoming Eurovision Song Contest to be held in Riga, Latvia on May 24. The track is a catchy, sexy, R&B-flavoured, ethnic pop tune which showcases her outstanding vocal talent. Accompanied by a set of remixes by French artist Galleon and a video, Everyway That I Can is a serious contender for the contest, as well as for a summer smash hit.



For more information call Engin Akinci, marketing director, SME Turkey + 90 212 311 13 35 or engin_akinci@sonymusic.com

TRACK FOUR

Gravity Co — Away

Gravity Co. are one of the most exciting new names to come out of eastern Europe. The fourpiece band won the Best Debut Of The Year award at the Annual MMTV Awards in Bulgaria and their album U won the Best Pop Album Award. The band was formed in 2001 and their music is a mix of electronica, dance and trip-hop combined with irresistible vocals. On February 22, 2003 Gravity Co. were at number one on all three techno categories of Rhapsody—the digital distribution service of Listen.com.



For licensing or further information contact Bobby Ivanchev at AveNew Productions, Bulgaria Tel: +359.2.9433862, E-mail: avanew@avn.com, www.gravityco.com

TRACK FIVE

Beady Belle — Bella

Bella is taken from Norwegian soul-jazz singer Beady Belle's latest album Cewbeagappi, released on local underground label Jazzland. The new set follows up her last album Home, her critically-acclaimed debut, which drew on soul, jazz, ambient, pop, and drum'n'bass to create a sensuous masterpiece. Cewbeagappic contains 10 tracks which combine Beate Lech's charismatic soul-jazz voice and sensual storytelling with rare grooves, playful acoustics and cutting-edge electronics.

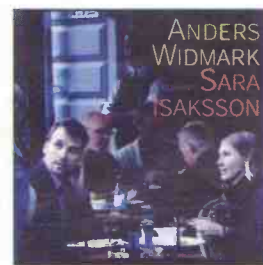


For further information contact Suzannah Reast at Universal Music International on Tel + 44 20 7747 4066 e-mail: suzannah.reast@umusic.com. www.beadybelle.com

TRACK SIX

Anders Widmark feat. Sara Isaksson — To Open Up My Heart

Swedish jazz pianist Anders Widmark is back and has teamed up with singer and long-time friend Sara Isaksson to create an album which should appeal to pop and jazz lovers alike. Widmark's songwriting features observational lyrics while Isaksson's straightforward, natural interpretation provides the perfect backdrop for the compositions. Critics have likened the sound produced by the pair to US artist Norah Jones.



For further information contact Suzannah Reast at Universal Music International on Tel + 44 20 7747 4066 e-mail: suzannah.reast@umusic.com

TRACK SEVEN

Maria Joao and Mario Laginha — From Both Sides Now

From Both Sides Now is taken from the album Undercovers by internationally-renowned Portuguese singer Maria Joao and pianist Mario Laginha. Almost eight years in the making, the album is a set of cover versions of classic, but underrated, tunes. Other tracks covered on the album include Take Me Home by Tom Waits, Unravel by Bjork, Wake Up Dead Man by U2 and Blackbird by The Beatles.



For further information contact Suzannah Reast at Universal Music International on Tel + 44 20 7747 4066 e-mail: suzannah.reast@umusic.com

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 (005) will be produced for issue 23.

Street date: **May 26** / CD entry deadline: **May 7**

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

Goldfrapp roll on with *Train*



by Gary Smith

Although something of a slow burner, thanks to a plethora of memorable tunes set to lush arrangements, Goldfrapp's first album *Felt Mountain* (Mute) went on to shift more than 500,000 copies and established them as a classic Mute crossover act—fiercely individual musicians with undeniably great songs.

Where *Felt Mountain* was musically sophisticated, the new album *Black Cherry*—released on Mute on April 28—goes straight for the jugular, with several tracks sporting a raunchy glam rock feel.

"I've always been drawn to the theatricality and the fantasy element in glam rock," singer Alison Goldfrapp (pictured) says. "And we [Alison Goldfrapp and song-writing/production partner Will Gregory] did want the new album to be different. There have been a few com-

ments about changing a winning formula but the way we look at it is 'we make the rules so we can break the rules'."

Doubters aside, reactions to this new Goldfrapp sound have been extremely positive. The lead single *Train* was serviced to radio and TV in early March. In Germany the single is on various playlists including the WDR LIVE Sounds of Tomorrow rotation (seven plays/week) and Radio Eins. MTV Germany has the track on Active rotation (eight plays per week).

"In France, *Train* has been serviced to all radio stations," says Donna Vergier, Mute international director. "We are targeting specialist FM stations and AM stations such as (News/Talk) Europe1—they like the track," she says. Vergier adds that that list also includes France Inter, RTL, Radio Nova, Oui Fm, Le Mouv', Radio FG and Lastar radio network.

The video meanwhile has been made an MTV Europe priority with MTV Online running a Goldfrapp feature across 10 countries. This includes an online exclusive Ewan Pearson Dub remix stream of the single, a stream of the *Train* video plus artwork and a link to the band's official site. MTV France has also playlisted the video for *Train*, airing it at least ten times a week.

The promo campaign started in January in the US before moving on to cover key cities across Europe. Further trips are planned to Zurich, Milan, Madrid and Portugal "with Phase One of the promotion running right in to Phase Two (TV/radio) around the single release on April 14," according to Vergier.

The European tour starts on May 5 in Bruxelles with dates in France, Germany, Luxembourg and the UK to be followed by tours of the USA, Australia and Japan alongside European festivals this summer.

Mull Historical Society deliver more

by Steve Adams

Colin MacIntyre, aka Mull Historical Society, is clearly addicted to songwriting. At the last count he'd written over 400 tunes.

The Scottish act's second long player *Us*—another platter of gently skewed pop in the same vein as its predecessor *Loss*—is a case in point. Released throughout Europe on a staggered basis throughout March by Blanco Y Negro/Warner Music, it contains 13 songs from over 40 that MacIntyre had worked up.

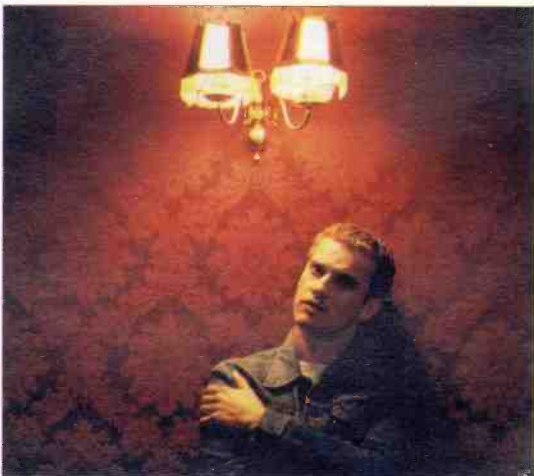
"I ended up recording between 30 and 35 of them, because I like to give them all a chance," says the Scot, who hails from the island of his outfit's moniker.

The album contains four bonus tracks that can only be accessed via computer, and MacIntyre expects another 10-15 to turn up as B-sides.

"It's good to have [extra tracks] for punters, and for me it means getting more songs out there," he adds. "All I want is for people to hear them." Listeners to Scottish CHR station Tay FM certainly got to hear the album's first single *The Final Arrears*. The station A-listed it from day one.

"The single was one of those that on first hearing it you just knew was a brilliant radio song—it went straight on to the A list," says Graeme Waggott, head of music at the Dundee-based station.

"I feel it's important that as a Scottish radio station we promote, where possible, Scottish talent. Although [the single] didn't perform as well as they might have liked in the charts, it's still a great radio tune and judging by the reaction we got from



the presenters and listeners, hopefully the next single might just do it."

Although *The Final Arrears* only caused minor ripples in the rest of Europe, the follow up *Am I Wrong* is released on May 26, and MacIntyre and his four-piece backing band will be hoping to stoke up interest via a heavy touring schedule.

Having already breezed through the UK in March, the band embarked on a two-week US tour. They then went to Ireland where they performed in Dublin. While there, Colin performed a live session for Today FM Radio. There will be more shows in May in the UK. European shows likely to follow, with the territories which are still to release the album, particularly Germany, basing their release plans around the those live appearances.

Cerys Matthews retreats to country



by Nigel Williamson

Cerys Matthews' debut solo album *Cockahoop* (Blanco Y Negro/Warner Music) is as radical a reinvention as we have heard from a high profile in a long time. Gone is the chart-friendly Brit-pop of Welsh act Catatonia, the band she fronted for more than a decade. In its place comes a collection of folk and country-tinged songs in predominantly acoustic vein.

Released on May 21, it's an album that is set to establish her as a mature artist with an across-the-board appeal. "We're distancing the record from Catatonia," says Warner Music UK's marketing manager at WEA/London, Danny Watson. "Some Catatonia fans will get it, for sure. But it's a record that has to happen by itself. To market it with all guns blazing like a Catatonia release would be detrimental."

Although Matthews says she simply wanted to make "proper music in the old way", Warner has a specific target alt-country audience in mind. "It will appeal to the same kind of people who bought Ryan Adams' *Heartbreaker*," Watson says. "It's not about shipping a huge quantify at the start. Its about 20,000 people getting into it and then it growing over the next six months by word of mouth."

The connection with Ryan Adams is in fact a tangible one—*Cockahoop* was produced by Bucky Baxter, who played guitar in Adams' band for two years. The first single, *Only A Fool*, will be released in June, to coincide with European tour dates which will be announced shortly. Warner also plans to enter the record for the Mercury Music Prize, the UK's major album award. The 12-strong Mercury shortlist will be announced in July.

For Matthews, the record represents a remarkable turn around. After a spell in a rehabilitation clinic two summers ago, she emerged to announce that she was quitting Catatonia. Almost a year later in June 2002, she arrived in Nashville. "I'd always wanted to come ever since I heard Dolly Parton when I was a kid," she says.

Matthews' original intention was an album of traditional songs. But living in a cabin without running water or electricity, she passed the time while Baxter finished the studio he was building by writing songs. In the end, seven of them feature on *Cockahoop*, alongside a couple of traditional ballads and a cover of *Weightless Again* by alt-country cult favourites, the Handsome Family.

Warner reports an overwhelmingly favourable reception at radio and among reviewers. "We haven't had a single negative reaction," Watson says.

Matthews, who has now bought a house in Tennessee, will play a showcase in Nashville on April 29 for European radio and television. She is also due to appear on BBC2 television's *Later With Jools Holland* on May 3.

Eurochart Hot 100® Singles

week 19 / 03

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this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted
				original label (publisher)						original label (publisher)						original label (publisher)	
1	1	6	In Da Club	50 Cent - Interscope (Windswept Music London / Warner-Chappell)	A.C.H.D.DK.FIN.FL.FUK.GRE.IRL.I.NL.N.S.WA	34	37	6	Don't Mess With My Man	Nivea ft. Brian & Brandon Casey - Jive (EMI / Warner Chappell)	F	68	54	5	Being Nobody	Richard X Vs. Liberty X - Virgin (EMI)	FL.UK.GRE.IRL.NL
<p>☆☆☆☆ SALES BREAKER ☆☆☆☆</p>																	
2	86	2	American Life	Madonna - Maverick / Warner Bros. (Warner Chappell / Webbo Girl)	A.D.D.K.E.FL.FUK.IRL.I.NL.N.P.WA	35	30	4	Clocks	Coldplay - Parlophone (BMG)	D.FUK.GRE.IRL.NL.P	69	69	25	Can't Stop Loving You	Phil Collins - WEA (EMI)	F.WA
3	5	4	Make Luv	Room 5 feat. Oliver Cheatham - Noisetraxx / P.I.A.S. / Positiva (Universal)	A.FL.UK.GRE.IRL.NL	36	41	17	Tu Es Foutu (Tu M'As Promis)	In-Grid - Zyx / EMI / Medley (Mikulski)	A.D.DK.FIN.S	70	56	4	Boy (I Need You)	Mariah Carey ft. Cam'ron - Mercury / Def Jam / Island (Sony ATV / Universal / FOB)	CH.D.FUK.WA
4	4	13	Entre Nous	Chimene Badi - AZ Records (Not Listed)	CH.F.WA	37	45	9	Kein Zurück	Wolfsheim - Island (Wolfsheim MV)	D	71	74	7	Le Grand Secret	Indochine - Columbia (Not Listed)	CH.F.WA
5	3	9	Ka-Ching	Shania Twain - Mercury (Zomba / Universal / Loon Echo)	A.C.H.D.FL.F.UK.NL.P.S	38	31	18	Mundian To Bach Ke (Beware Of The Boy)	Panjabi MC - Superstar Recordings (EMI / Universal)	A.C.H.D.K.E.FL.GRE.HUN.I.S.WA	72	39	4	Tonight/Miss You Nights	Westlife - S (Rokstone / Universal / BMG)	UK
6	2	20	Lose Yourself	Eminem - Interscope (Eight Mile Style)	A.C.H.D.DK.FIN.FL.FUK.GRE.IRL.I.NL.P.S.WA	39	38	21	If You're Not The One	Daniel Bedingfield - Polydor (Sony ATV)	A.C.H.D.DK.FL.FUK.IRL.NL.N.S	73	76	17	Regarde-Moi (Teste Moi, Deteste Moi)	Priscilla - Jive (Not Listed)	F.WA
7	85	3	Come Undone	Robbie Williams - Capitol / Chrysalis (EMI / BMG / Twenty Seven)	A.C.H.D.DK.FL.FUK.IRL.I.NL.WA	40	44	6	1,2,3	Sweet Generation - WEA (Not Listed)	CH.F	74	55	4	Come With Me	Special D. - Club Culture (Hate / EMI)	A.D
8	13	3	You Drive Me Crazy	Daniel Küblbäck - Ariola (Blue Obsession / Warner Chappell)	A.C.H.D	41	47	4	Respire	Mickey 3D - Virgin (Not Listed)	CH.F.WA	75	NE	NE	Don't Know What To Tell Ya	Aaliyah - Blackground (Herbalicious / Black Fountain / EMI / Warner-Chappell)	UK.IRL
9	7	8	Bump, Bump, Bump	B2K ft. P. Diddy - Epic (Zomba)	A.C.H.D.FL.FUK.IRL.NL.S.WA	42	40	14	Désenchantée	Kate Ryan - Antler-Subway (Requiem)	A.C.H.D.DK	76	43	3	Love Doesn't Have To Hurt	Atomic Kitten - Innocent / Virgin (Various)	UK.IRL
10	8	5	Cassée	Nolwenn Leroy - Mercury (Not Listed)	CH.F.WA	43	28	2	I Can't Read You	Daniel Bedingfield - Polydor (Sony ATV)	UK.IRL	77	70	20	Feel	Robbie Williams - Chrysalis (BMG / EMI)	CH.FL.FG.RE.I.NL.P.WA
11	6	5	Take Me Tonight	Alexander - Hansa (Warner Chappell / Blue Obsession)	A.C.H.D	44	NE	NE	Damaged	Plummet - Serious (Windswept Music London / Sesac / Designer / Bucks)	UK	78	93	14	Year 3000	Busted - Universal (EMI / Rondor / Universal)	A.D.K.FL.UK.IRL.NL.N
12	14	7	Sing For The Moment	Eminem - Interscope (Daskel / Sony ATV / Ensign / Eight Mile)	A.C.H.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.S.WA	45	33	6	Born To Try	Delta Goodrem - Epic (Sony ATV)	UK.IRL	79	65	19	Family Portrait	Pink - Arista (EMI / TVT)	A.C.H.D.NL.S.WA
13	9	4	Ma Liberté De Penser	Florent Pagny - Mercury (Not Listed)	CH.F.WA	46	49	8	Une Femme Avec Une Femme	Saya - WEA (Not Listed)	CH.F.WA	80	81	5	Me Passer De Toi	Billy Crawford - V2 (Not Listed)	F.WA
14	16	15	Le Frunkp	Alphonse Brown - Up Music (Not Listed)	CH.F.WA	47	50	3	Not Gonna Get Us	T.A.T.U. - Interscope (Not Listed)	A.C.H.FL.FG.RE.I.WA	81	82	7	It's Over Now	Jeannette - Polydor (EMI / KuBa)	A.C.H.D
15	11	6	All I Have	Jennifer Lopez & LL Cool J - Epic (EMI / Carlin)	A.C.H.D.FL.FUK.GRE.IRL.I.NL.S.WA	48	34	7	I Drove All Night	Celine Dion - Epic / Columbia (Various / Sony ATV)	A.C.H.D.DK.FL.GRE.I.NL.P.S.WA	82	NE	NE	Couldn't Have Said It Better	Meat Loaf ft. Patti Russo - Mercury (Little Big Guy / Warner-Chappell / Sixx Gunner)	D.UK
16	17	10	Anyone Of Us (Stupid Mistake)	Gareth Gates - S (Warner Chappell / BMG / Peer / Good Ear)	A.C.H.D.FL.NL.N.S	49	53	5	Mesmerize	Ja Rule feat. Ashanti Douglas - Murder Inc. / Def Jam (Universal / Warner Chappell / BMG)	CH.D.FUK.IRL.NL	83	79	10	Etre Un Homme Comme Vous	Houcine - Mercury (Not Listed)	CH.F.WA
17	15	19	Sorry Seems To Be The Hardest Word	Blue & Elton John - Innocent / Virgin (Warner Chappell)	A.C.H.D.FL.FG.RE.I.NL.N.P.S.WA	50	46	4	Beautiful	Snoop Dogg ft. Pharrell Williams - Capitol / Priority (EMI)	CH.D.UK.NL	84	NE	NE	Train	Goldfrapp - Mute (Warner-Chappell)	UK
18	12	30	All The Things She Said	T.A.T.U. - Interscope (BMG / Appleby / Unforgettable / Neformat)	A.C.H.D.FUK.GRE.IRL.P.WA	51	32	2	Oh No	Bro'Sis - Polydor (Not Listed)	A.D	85	84	5	The One	Shakira - Epic (Various)	A.C.H.D.FL.GRE.NL.P.WA
19	NE	NE	Out Of Time	Blur - Parlophone (EMI)	D.UK.IRL.I	52	NE	NE	To Love A Woman	Lionel Richie ft. Enrique Iglesias - Island / Mercury (Rochie Metrophonie / Enrique Iglesias / EMI / LBR)	A.D.UK.IRL	86	57	2	How Old R U	Master Blaster - Epic (Not Listed)	A.C.H.D
20	23	8	J'En Ai Marre!	Aliz'e - Polydor (Not Listed)	CH.E.FL.F.I.WA	53	42	6	Gossip Folks	Missy Elliott ft. Ludacris - Elektra (EMI / Warner Chappell)	CH.D.FL.UK.S	87	83	8	Au Jour Le Jour	Emma Daumus - Mercury (Not Listed)	CH.F.WA
21	18	8	Move Your Feet	Junior Senior - Mercury / Universal (Universal / Crunchy Tunes)	D.UK.GRE.IRL	54	67	2	Satisfaction	Benny Benassi - Zyx / Ulm (Not Listed)	D.F	88	63	4	I Can	Nas - Columbia (EMI / Zomba)	CH.D.UK
22	21	5	Somewhere I Belong	Linkin Park - Warner Bros. (Zomba)	A.C.H.D.FL.FUK.HUN.IRL.I.NL.N.S.WA	55	NE	NE	Stardust	Martin L. Gore - Mute / Virgin (Rock On)	D.DK.UK.I	89	87	5	Sk8er Boi	Avril Lavigne - Arista (Not Listed)	CH.FG.RE.WA
23	19	6	Sunrise	Simply Red - Simplyred.Com (EMI / Warner-Chappell / Ronor / Universal)	A.C.H.D.FL.UK.GRE.IRL.I.NL.P.WA	56	51	7	TV Makes The Superstar	Modern Talking - Hansa (EMI)	A.C.H.D.HUN	90	60	3	Satisfaction	Eve - Interscope / Polydor (Universal / Windswept / Warner Chappell)	D.FL.FUK
24	25	7	I Begin To Wonder	Dannii Minogue - WEA / London (BMG / Warner-Chappell / JCA)	FUK.GRE.HUN.IRL.NL	57	NE	NE	The End	Groove Coverage - Urban (Not Listed)	A.D	91	91	4	Dr Hannibal	Don Choa - Sony Musique (Not Listed)	F
25	20	7	I'm With You	Avril Lavigne - Arista (Rondor / Universal / Warner-Chappell)	A.C.H.D.FL.UK.GRE.IRL.NL.S.WA	58	48	6	Shape	Sugababes - Island (EMI / CC / MoS / Steerpike / Magnetic)	A.C.H.D.FL.UK.GRE.IRL.I.NL.N	92	89	19	Paris Latino	Star Academy 2 - Mercury (Not Listed)	CH.F.WA
26	26	12	Cry Me A River	Justin Timberlake - Jive (EMI / Warner Chappell / Zomba)	CH.FUK.GRE.HUN.IRL.I.S.WA	59	52	5	U Make Me Wanna	Blue - Innocent / Virgin (Rondor / Universal / Windswept / Rumour)	A.FL.UK.GRE.IRL.NL	93	71	7	Work It	Nelly ft. Justin Timberlake - Universal (Zomba / BMG / Universal)	A.C.H.D.FL.UK.IRL.S.WA
27	24	8	Weekend!	Scooter - Edel (Nanada / Hanseatic / Loop)	A.C.H.D.DK.FL.UK.HUN.IRL.NL.N.S	60	NE	NE	Date With The Night	Yeah Yeah Yeah's - Dress Up / Polydor (Chrysalis)	UK	94	NE	NE	Den Andra Kvinnan	Glenmark Eriksson Strømstedt (G.E.S.) - Columbia (Not Listed)	S
28	10	2	Cry	Kym Marsh - Island / MCA (CC)	UK.IRL	61	NE	NE	Excuse Me Miss	Jay-Z - Roc-A-Fella / Def Jam (EMI)	UK.IRL	95	NE	NE	Feel Free (To Say No)	Before Four - Polydor (Not Listed)	A.D
29	22	6	Spirit In The Sky	Gareth Gates & The Kumars - S / RCA (Westminster)	UK.IRL	62	61	6	Strength Of A Woman	Shaggy - MCA (Warner Chappell)	A.C.H.D.FL.I.P	96	NE	NE	Chihuahua	Booming People - Power People / Varese Sarabande (Not Listed)	FL.F.WA
30	35	4	Chihuahua	DJ Bobo - Hansa / BMG / RCA (Not Listed)	FL.F.I.WA	63	62	19	Plantation	Kana - Distrisound / Pama (Not Listed)	FL.F.WA	97	68	2	It's Tricky 2003	Run DMC vs. Jackknife Lee - Arista (Warner Chappell)	UK.IRL
31	29	5	Scandalous	Mis-Teeq - Telstar (EMI / Sony ATV / Universal)	UK.IRL	64	58	4	He's Unbelievable	Sarah Connor - Epic (Standard / X-Cellent)	A.C.H.D.WA	98	78	6	Livin' My Life	Sylver - Byte (Universal / CC)	A.D.FL
32	NE	NE	Speechless	D-Side - WEA (Not Listed)	UK.IRL	65	66	15	On N' Sait Jamais Dans La Vie	Leslie & Magic System - M6 Int. (Not Listed)	CH.F	99	59	11	Lifestyles Of The Rich And Famous	Good Charlotte - Epic (EMI)	A.C.H.D.FL.S
33	27	12	Beautiful	Christina Aguilera - RCA (Stuck In The Throat / Famous)	A.C.H.FL.UK.IRL.I.NL.N.S.WA	66	64	9	Je T'aime Plus Que Tout	Ronan Keating & Cécilia Cara - Polydor (Not Listed)	CH.F.WA	100	99	20	The Cheeky Song (Touch My Bum)	The Cheeky Girls - Multiply (Strongsongs / Universal)	D.FL.F

***** 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: The Official UK Charts Co. (UK); Chart Track (Ireland); Full chartservice by Media Control GmbH 0049-7221-386201 (Germany); SNEP/IFOP (France); FIMI/Nielsen (Italy); Mega Charts BV (Holland); Sielming Promovi (Belgium); GLE/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); Music Control/AFYVE (Spain); YLEX/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © VNU Business Media.

European Top 100 Albums

rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	4	Linkin Park A.C.H.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA Metora - Warner Bros.		34	36	74	Shakira A.C.H.D.FL.FGRE.HUN.IRL.I.NL.P.WA Servicio De Lavanderia/Laundry Service - Epic/Columbia		68	69	11	Guano Apes A.C.H.CZE.D.POL.P Walking On A Thin Line - Supersonic/Gun	
2	2	51	Norah Jones A.C.H.CZE.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.POL.P.S.WA Come Away With Me - Blue Note	3	35	29	8	Ben Harper CH.F.I.WA Diamonds On The Inside - Virgin		69	68	6	Chimene Badi CH.F.WA Entre Nous - AZ Records	
3	3	4	Celine Dion A.C.H.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.N.POL.P.S.WA One Heart - Columbia		36	31	21	Jennifer Lopez A.C.H.D.E.FL.FUK.HUN.IRL.I.NL.POL.WA This Is Me...Then - Epic	1	70	70	49	Queen E.U.K.I Greatest Hits I, II & III - The Pt Coll - Parlophone	2
4	6	34	Coldplay A.C.H.CZE.D.E.FL.FUK.GRE.IRL.I.NL.N.P.S.WA A Rush Of Blood To The Head - Parlophone	1	37	32	24	Nena A.C.H.D 20 Jahre - Nena feat. Nena - WEA/Warner Strategic Marketing		71	46	3	Mis-Teeq UK.IRL Eye Candy - Inferno	
5	4	4	Simply Red A.C.H.D.DK.E.FIN.FL.UK.GRE.IRL.I.NL.N.P.S.WA Home - SimplyRed.Com		38	71	3	Daniel Bedingfield UK.IRL.NL Gotta Get Thru This - Polydor		72	64	3	ASD (Afrob ft. Sammy Deluxe) A.C.H.D Wer Hätte Das Gedacht? - Capitol	
6	5	3	The White Stripes A.C.H.D.E.FL.FUK.GRE.IRL.I.NL.N.S.WA Elephant - XL Recordings		39	45	10	Operación Triunfo II E Generación Ot Juntos - Vale Music		73	65	23	Elton John CH.D.E.FL.UK.NL.WA The Greatest Hits 1970 - 2002 - Rocket/Mercury	1
7	8	37	Avril Lavigne A.C.H.CZE.D.E.FL.FUK.GRE.HUN.IRL.I.NL.P.WA Let Go - Arista	2	40	41	2	Thomas Fersen F.WA Piece Montee Des Grands Jours - Tot Ou Tot/WEA		74	72	2	113 F Dans L'Urgence - SMALL	
8	NE		HIM A.D.FIN.UK.POL Love Metal - Gun Supers		41	34	6	Sergio Cammeriere I Dalla Pace Del Mare Lontano - EMI		75	79	12	Aaliyah CH.D.FL.FUK.NL.WA I Care 4 U - Blackground	
9	12	22	Robbie Williams A.C.H.CZE.D.DK.E.FL.FUK.GRE.IRL.I.NL.N.POL.P.S.WA Escapology - Chrysalis	4	42	37	2	Lighthouse Family UK.IRL Greatest Hits/The Very Best Of - Wild Card/Polydor		76	74	9	Les Enfoirés CH.F.WA La Foire Aux Enfoirés 2003 - RCA	
10	7	4	Placebo A.C.H.D.E.FIN.FL.FUK.GRE.IRL.I.NL.POL.P.S.WA Sleeping With Ghosts - Hut/Virgin		43	53	12	Good Charlotte A.C.H.D.FL.FUK.IRL The Young And The Hopeless - Epic		77	87	5	Soundtrack - Un Paso Adelante E Un Paso Adelante - Universal	
11	9	9	50 Cent A.C.H.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.S.WA Get Rich Or Die Tryin' - Interscope		44	38	2	Tamara E Abrazame - Muxxic		78	40	2	Sylver A.C.H.D.FL Little Things - Urban/Byte	
			☆☆☆☆ SALES BREAKER ☆☆☆☆		45	NE		E Nomine A.D Die Prophezeiung - Polydor		79	NE		Kaziki Staszewski POL Piosenki Toma Waita - Luna	
12	17	16	Justin Timberlake CH.D.DK.FL.FUK.GRE.IRL.NL.N.S.WA Justified - Jive	1	46	21	2	Deutschland Sucht D. Superstar D Deutschland Sucht Den Superstar - Hansa		80	85	3	Eminem CH.D.E.FL.UK.IRL The Marshall Mathers LP - Interscope	5
13	11	47	Eminem A.C.H.CZE.D.DK.E.FIN.FL.FUK.GRE.HUN.IRL.I.NL.POL.P.S.WA The Eminem Show - Interscope	4	47	35	6	Daniel O'Donnell UK.IRL Daniel In Blue Jeans - DMG TV		81	81	5	Alizée CH.F.WA Mes Courants Electriques - Polydor	
14	13	3	Pink Floyd A.D.FL.UK.GRE.IRL.I.NL.N.POL.P.WA The Dark Side Of The Moon - EMI		48	49	3	David Gray UK.IRL A New Day At Midnight - East West	1	82	89	2	Benjamin Biolay F.WA Negatif - Virgin	
15	14	2	Florent Pagny CH.F.WA Ailleurs Land - Mercury		49	61	2	Various Artists E Disco Rojo - Blanco Y Negro		83	76	7	Sergio Dalma E De Otro Color - Mercury	
16	16	22	Shania Twain A.C.H.D.DK.E.FUK.NL Up! - Mercury	1	50	52	34	Sugababes CH.D.UK.IRL.NL Angels With Dirty Faces - Island	1	84	66	11	Laura Pausini CH.D.E.FL.I.NL.WA From The Inside - CGD	
17	19	41	Red Hot Chili Peppers CH.D.FL.FUK.IRL.I.NL.POL.S.WA By The Way - Warner Bros.	3	51	NE		Howard Carpendale A.D Der Richtige Moment - Koch		85	75	6	Liza Nilsson DK.FIN.S Samlade Sanger 1992-2003 - Sony/Diesel	
18	10	2	Wolfsheim A.C.H.D Casting Shadows - Strange Way		52	47	7	Soundtrack - Chicago A.C.H.D.E.FL.FGRE.HUN.POL.WA Chicago - Epic		86	86	25	U2 CH.D.E.FL.IRL.I.NL.WA The Best Of 1990 - 2000 - Island	2
19	15	8	Era A.C.H.FGRE.HUN.I.NL.POL.P.S.WA The Mass - Mercury/Other Pop		53	51	5	Boyzone UKN Ballads- The Love Song Collection - Universal TV/Universal		87	63	4	A-Ha CH.D.GRE.N How Can I Sleep With Your Voice In My Head - WEA	
20	44	3	Scooter A.C.H.D.FIN.UK.HUN.N.P.S The Stadium Techno Expirence - Edel		54	43	6	The Dixie Chicks A.C.H.D.UK.IRL.S Home - Columbia		88	90	4	Mickey 3D CH.F.WA Tu Vas Pas Mourir De Rire - Virgin	
21	22	6	Hélène Segara CH.F.WA Humaine - East West/Orlando		55	54	7	Nolwenn Leroy CH.F.WA Nolwenn - Mercury		89	88	8	Led Zeppelin UK.IRL Early Days & Latter Days: Led Zeppelin - Atlantic	
22	20	25	Christina Aguilera A.C.H.D.DK.FL.FUK.IRL.I.NL.N.S.WA Stripped - RCA		56	57	23	Phil Collins CH.D.FNL.S.WA Testify - WEA	1	90	80	5	Missy 'Misdemeanor' Elliott D.FL.UK Under Construction - Elektra	
23	18	5	Paul McCartney A.D.E.FL.FUK.GRE.IRL.NL.S.WA Back In The World - Capitol/Parlophone		57	50	4	Roxette A.C.H.CZE.D.DK.E.FL.GRE.NL.N.S The Pop Hits - Capitol		91	NE		Jill Johnson S Discography - M&L	
24	25	24	Blue A.C.H.D.E.FL.FUK.GRE.HUN.IRL.I.NL.N One Love - Innocent/Virgin	1	58	56	11	Kelly Rowland A.C.H.D.UK.NL Simply Deep - Columbia		92	82	2	In-Grid A.C.H.D Rendez-Vous Avec... - Echo-Zyx/Zyx	
25	23	24	Eminem A.C.H.CZE.D.DK.E.FIN.FL.FGRE.HUN.NL.POL.P.WA 8 Mile Soundtrack - Interscope	1	59	59	6	Kate Ryan A.C.H.D.DK.E.POL.S Different - Antler-Subway/Universal		93	NE		Ilse De Lange FL.NL Clean Up - WEA	
26	24	10	Various Artists A.C.H.D United - Hansa		60	60	6	Gareth Gates A.D.E.FL.NL.N What My Heart Wants To Say - S		94	NE		Various Artists E Kenwood 2003 - Tempo	
27	42	15	Busted FUK.IRL Busted - Universal		61	NE		Run DMC UK Together Forever - The Greatest Hits - Arista		95	94	9	R. Kelly FUK.NL Chocolate Factory - Jive	
28	26	64	Pink A.C.H.D.DK.FL.FUK.IRL.NL.POL.WA Missundaztood - Arista	3	62	55	10	Massive Attack A.C.H.D.FL.FGRE.I.NL.POL.WA 100th Window - Virgin		96	99	2	Gemelli Diversi I Fuego - Ricordi	
29	27	17	Carla Bruni CH.E.FL.FI.WA Quelqu'Un M'a Dit - Naive		63	58	5	Soundtrack - Frida A.C.H.D.E.FL.GRE.POL Frida - Universal/DG Records		97	84	5	Liberty X UK Thinking It Over - V2	
30	39	32	Herbert Grönemeyer A.C.H.D Mensch - EMI	2	64	48	9	Tom Jones CH.UK.NL.S Greatest Hits - Universal/Universal TV		98	83	6	Ibrahim Ferrer A.C.H.D.FL.FGRE.NL.WA Buenos Hermanos - World Circuit	
31	30	37	T.A.T.U A.C.H.D.E.FIN.FL.FGRE.HUN.POL.P.WA 200 Po Vstrecnoy/200 Km/H In The Wrong Lane - Interscope		65	NE		B2K CH.D.FUK Pandemonium! - Epic		99	96	5	Pudelsi POL Wolnosc Slowa - Warner Bros.	
32	33	3	Modern Talking A.C.H.CZE.D.HUN.POL Universe - Hansa		66	62	3	Meat Loaf A.C.H.D Couldn't Have Said It Better - Universal		100	NE		Robbie Williams CH.D The Robbie Williams Show (DVD) -	
33	28	4	The Cardigans CH.D.DK.E.FIN.FGRE.N.S.WA Long Gone Before Daylight - Stockholm		67	78	2	Raz, Dwa, Trzy POL Trudno Nie Wierzyc W Nic - Polski Radio						

***** 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.
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AIRBORNE

The pick of the week's new singles
by Gareth Thomas



BOOMKAT
THE WRECKONING
(DreamWorks)

Release date: April 14
Boomkat is a brother-sister act made up of Americans Taryn and Kellin Manning. The track starts with single piano note

over an atmospheric, electronic backing, before Taryn Manning's aggressive vocals come in with the opening line: "I came, I saw, I kicked some ass." Lyrically the track continues in the same vein, while musically it is an intriguing mixture of electronica, R&B and pop, with a memorable, poppy hook. It is on the A-list at YLEX, the Helsinki-based national CHR station of Finnish public broadcaster YLE. "The song is a clever fusion of groovy, hip hop beats and teenage pop attitude," says Heikki Hilamaa, head of music at YLEX, where the track is getting around 25 spins a week. Hilamaa adds: "Taryn Manning's voice has an arrogant, but very teasing, style." *The Wreckoning* has already been number one on Billboard's Hot Dance Music/Club Play chart in the US, and is taken from the act's debut album *Boomkatolog. One*, released on April 8.

Currently playing at: Couleur 3/Switzerland; Orb Fritz/Germany; Cadena 100/Spain; YLEX/Finland; Capital FM Network/UK; Radio 105/Italy; Power Hit Radio/Sweden; Radio Lac/Switzerland.



NATHALIE NORDNES
BETWEEN SHEETS
(Virgin)

Release date: April 7 (to radio only)

Eighteen-year-old Norwegian artist Nathalie Nordnes comes from Bergen—the same city as Royksopp, Sondre Lerche and Kings Of Convenience—and was only 14 when she wrote her first song. The new single *Between Sheets* was that song. It is taken from her debut album *Hush Hush*—released on March 24—and is one of the more commercial cuts on the set, which is a relatively jazzy affair. Starting off with a piano and guitar intro, the tune goes on to showcase Nordnes' remarkable vocals over a mid-tempo country-ish backing. The tune has been released to radio only and will not be available at retail. It is on the "soft A list" on Jaerradioen in Stavenger, receiving one or two plays a day. The station is one of a group of 10 local CHR-formatted stations in Norway. "Depending on how the tune evolves it will increase in rotation," says head of music Aslak Skretting. "It's not the normal type of song we would play, but we're very excited to see if it will work. It's less jazzy, more accessible than rest of album." The album was produced by Kato Ådland and HP Gundersen (Sondre Lerche).

Currently playing at: Jaerradioen/Norway; NRK P4/Norway; Radio Hauland/Norway.

Eurochart A/Z Indexes

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Beautiful	33	Lose Yourself	6
Beautiful	50	Love Doesn't Have To Hurt	76
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Come Undone	7	Paris Latino	92
Come With Me	74	Plantation	63
Couldn't Have Said It Better	82	Regarde-Moi (Teste Moi, Deteste Moi)	73
Cry Me A River	26	Respire	41
Cry	28	Satisfaction	54
Désenchantée	42	Satisfaction	90
Damaged	44	Scandalous	31
Date With The Night	60	Shape	58
Den Andra Kvinnan	94	Sing For The Moment	12
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Don't Mess With My Man	34	Somewhere I Belong	22
Dr Hannibal	91	Sorry Seems To Be The Hardest Word	17
Entre Nous	4	Speechless	32
Etre Un Homme Comme Vous	83	Spirit In The Sky	29
Excuse Me Miss	61	Stardust	55
Family Portrait	79	Strength Of A Woman	62
Feel Free (To Say No)	95	Sunrise	23
Feel	77	Take Me Tonight	11
Gossip Folks	53	The Cheeky Song (Touch My Bum)	100
He's Unbelievable	64	The End	57
How Old R U	86	The One	85
I Begin To Wonder	24	To Love A Woman	52
I Can	88	Tonight/Miss You Nights	72
I Can't Read You	43	Train	84
I Drove All Night	48	Tu Es Foutu (Tu M'As Promis)	36
If You're Not The One	39	TV Makes The Superstar	56
I'm With You	25	U Make Me Wanna	59
In Da Club	1	Une Femme Avec Une Femme	46
It's Over Now	81	Weekend!	27
It's Tricky 2003	97	Work It	93
Je T'aime Plus Que Tout	66	Year 3000	78
J'En Ai Marre!	20	You Drive Me Crazy	8

Billboard

TOP 20 US SINGLES

APRIL 24, 2003

TOP 20 US ALBUMS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
1	1	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 CENT
>2	3	GET BUSY VP/ATLANTIC	SEAN PAUL
3	2	IGNITION JIVE	R. KELLY
>4	NE	GOD BLESS THE U.S.A. RCA/RMG	AMERICAN IDOL FINALISTS
>5	5	21 QUESTIONS G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 CENT FEAT. NATE DOGG
6	5	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 DOORS DOWN
>7	8	I KNOW WHAT YOU WANT JMONARC/RMG/DJMG	BUSTA RHYMES & MARIAH CAREY FEAT. FLIP MCDE SQUAD
>8	10	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEEG	FABOLOUS FEAT. MIKE SHOREY & LIL' MO
>9	7	PICTURE LAVA/UNIVERSAL SOUTH/ATLANTIC/WARN	KID ROCK FEAT. SHERYL CROW
>10	11	ROCK YOUR BODY JIVE	JUSTIN TIMBERLAKE
11	6	BEAUTIFUL DOGG/INTERSCOPE/CAPITOL	SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON
12	9	MISS YOU UNIVERSAL/BLACKGROUND/UMRG	AALIYAH
13	13	I CAN ILL WILLI/COLUMBIA	NAS
>14	15	BRING ME TO LIFE WIND UP	EVANESCENCE FEAT. PAUL MCCOY
15	12	HOW YOU GONNA ACT LIKE THAT J/RMG	TYRESE
>16	16	SING FOR THE MOMENT WEB/AFTERMATH/INTERSCOPE	EMINEM
17	17	HELL YEAH EPIC	GINUWINE FEAT. BABY
>18	20	NO LETTING GO GREENSLEEVES/VP/ATLANTIC	WAYNE WONDER
19	14	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/DJMG	JAY-Z
>20	—	ANGEL UNIVERSAL/POWERHOUSE/UMRG/VIRGIN	AMANDA PEREZ

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
>1	NE	THANKFUL RCA/RMG	KELLY CLARKSON
>2	NE	THE NEW BREED SHADY/AFTERMATH/INTERSCOPE	50 CENT
>3	NE	SAY YOU WILL REPRISE/WARNER BROS.	FLEETWOOD MAC
>4	NE	HAVE YOU FORGOTTEN? DREAMWORKS (NASHVILLE)/INTERSCOPE	DARYL WORLEY
>5	3	GET RICH OR DIE TRYING SHADY/AFTERMATH/INTERSCOPE	50 CENT
6	2	METEORA WARNER BROS.	LINKIN PARK
>7	4	NOW 12 EMI/UNIVERSAL/SONY/ZOMBA/CAPITOL	VARIOUS ARTISTS
>8	9	COME AWAY WITH ME BLUE NOTE	NORAH JONES
>9	NE	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION. MAILBOAT/MCA/UTV/UME	JIMMY BUFFETT
10	7	THE VERY BEST OF CHER GEFEN/MCA/WARNER BROS./WARNER STRATEGIC MARKETING	CHER
11	8	ONE HEART EPIC	CELINE DION
>12	10	FALLEN WIND-UP	EVANESCENCE
13	1	FACELESS REPUBLIC/UNIVERSAL/UMRG	GODSMACK
14	5	TO WHOM IT MAY CONCERN CAPITOL	LISA MARIE PRESLEY
>15	15	COCKY LAVA/AG	KID ROCK
16	12	CHOCOLATE FACTORY JIVE/ZOMBA	R. KELLY
17	16	DUTTY ROCK VP/ATLANTIC/AG	SEAN PAUL
>18	NE	DAY I FORGOT COLUMBIA/CRG	PETE YORN
>19	—	LET GO ARISTA	AVRIL LAVIGNE
20	14	CHICAGO EPIC	SOUNDTRACK

> Records with greatest sales and/or airplay gains. © 2003, Billboard/VNU Business Media.

Top 100 albums

113	74	Linkin Park	1
50 Cent	11	Jennifer Lopez	36
Aaliyah	75	Massive Attack	62
Christina Aguilera	22	Paul McCartney	23
A-Ha	87	Meat Loaf	66
Alizée	81	Mickey 3D	88
ASD (Afrob ft. Sammy Deluxe)	72	Missy 'Misdemeanor' Elliott	90
B2K	65	Mis-Teeq	71
Chimene Badi	69	Modern Talking	32
Daniel Bedingfield	38	Nena	37
Benjamin Biolay	82	Liza Nilsson	85
Blue	24	Daniel O'Donnell	47
Boyzone	53	Operación Triunfo II	39
Carla Bruni	29	Florent Pagny	15
Busted	27	Laura Pausini	84
Sergio Cammeriere	41	Pink Floyd	14
Howard Cendpendale	51	Pink	28
Coldplay	4	Placebo	10
Phil Collins	56	Pudelsi	99
Sergio Dalma	83	Queen	70
Ilse De Lange	93	Raz, Dwa, Trzy	67
Deutschland Sucht D. Superstar	46	Red Hot Chili Peppers	17
Celine Dion	3	Kelly Rowland	57
Diversi Gemelli	96	Roxette	58
E Nomine	45	Run DMC	61
Eminem	13	Kate Ryan	59
Eminem	25	Scoter	20
Eminem	80	Hélene Segara	21
Era	19	Shakira	34
Ibrahim Ferrer	98	Simply Red	5
Thomas Fersen	40	Soundtrack - Chicago	52
Gareth Gates	60	Soundtrack - Frida	63
Good Charlotte	43	Soundtrack - Un Paso Adelante	77
David Gray	48	Kazik Staszewski	79
Herbert Grönemeyer	30	Sugababes	50
Guano Apes	68	Sylver	78
Ben Harper	35	T.A.T.U.	31
HIM	8	Tamara	44
In-Grid	92	The Cardigans	33
Elton John	73	The Dixie Chicks	54
Jill Johnson	91	The White Stripes	6
Norah Jones	2	Justin Timberlake	12
Tom Jones	64	Shania Twain	16
R. Kelly	95	U2	86
Avril Lavigne	7	Various Artists	26
Led Zeppelin	89	Various Artists	49
Nolwenn Leroy	55	Various Artists	94
Les Enfoirés	76	Robbie Williams	100
Liberty X	97	Robbie Williams	9
Lighthouse Family	42	Wolfsheim	18

DANCE BEAT

The weekly dance chart comment by Harald Roth

Italian Benny Benassi ascends to number one on the post-Easter European Dance Traxx chart, as his *Satisfaction* (Energy) moves up to the top spot from number three last week. As with many Italian tracks, *Satisfaction* is a high-flier in France and, as well as being number one in Hungary, is currently the biggest-selling dance record in Germany and is making inroads in the Netherlands.

Taking up the space behind Benassi, after jumping from number four to number two, is Room 5's *Make Luv* (Noise Traxx), which is based on Oliver Cheatham's '80's disco nugget *Get Down Saturday Night* (MCA) and features the veteran soul singer's vocals. The track comes only four months after DJ Abdel feat. Rohff & Oliver Cheatham's *Get Down Samedi Soir* (U.L.M.) peaked at number 152 on the chart.

Three tracks enter the top ten this week. Master Blaster's *How Old R U* (Clubland) rockets from number 18 to number five, only two months after the act's debut track *Hypnotic Tango* (Clubland) peaked at number eight. The latter track is at number 26 this issue, while the former is this week's biggest gainer. Meanwhile, signed jointly by Dr Dre and Eminem, US rapper 50 Cent jumps from 12 to number six on the chart with *In Da Club* (Interscope). *Sleeper In Metropolis 3000* (Gang Go) by Anne Clark also climbs the chart, from number 11 to nine this week, after charting in GSA, Benelux and Hungary.

There are eight new entries to the top 100 this issue. The highest of them, at number 47, is Dana's *Excuse Me* (Q Dance/ID&T), based solely on chart entries in the Netherlands. Riding on the back of the current bhanga craze, five places below Dana we find *Husan* by Bhangra Knights Vs. Husan (Positiva). And at number 55 is another chart debut—DJ Bobo's *Chihuahua* (BMG).

Although outside the top 40, look out for Belgian Jessy's *Look @ Me Now* (Oceanic), which is the biggest gainer this week in terms of sales and stands at number 99 this week.

THIS WEEK'S MOVERS

- | | | |
|----|-------------------------------|--|
| 1 | How Old R U | Master Blaster (Clubland) |
| 2 | Shake It (No Me Nuevas Tanto) | Lee Cabrera (Rise/Time) |
| 3 | Freie Liebe | 2-Raum-Wohnung (IT-Sounds/BMG) |
| 4 | Forever More | Moloko (Echo/Chrysalis Publishing Group) |
| 5 | Furious Angels | Rob Daughn (Cheeky/Arista/BMG) |
| 6 | Look @ Me Now | Jessy (Oceanic) |
| 7 | The Seed | The Roots (MCA/Universal) |
| 8 | The Wreckoning | Boomkat (DreamWorks/Universal) |
| 9 | Fast Driving | Dallas Superstars (Stockholm/Universal) |
| 10 | Let It Rain | 4 Strings (Liquid Records/Spinnin') |

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 19 - Top 100 subscriptions: www.mis-charts.de	Original Label Reports Charted	Peak CO
1	3	12	☆ SATISFACTION Benny Benassi	*** NO.1 *** [1st week] CP(70%): D1.Au1.F.B.Hun.D2.D3.D4.H2.Au2. / S(30%): D.H.B.F.	D:Vision (Energy Productions)/ZYX & Airplay Noise (P.L.R./)Positiva (EMI)	1 Italy
2	4	8	☆ MAKE LUV Room 5 feat. Oliver C	CP(61%): Uk.D1.S.Dk.Fi1.Au1.F.B.Hun.D2.D3.D4.Uk1. / S(39%): Uk.D.H.B.F.Ir.	G-Unit/Shady/Interscope (Universal)	2 B
3	1	25	☆ MUNDIAN TO BACH KE (BEWARE OF THE BOY) Panjabi MC	CP(83%): S.Dk.N.Fi1.I.F.B.Cz.E.Hun.Fi2.Au2. / S(17%): F.Cz.Pol.I.	Nachural/Superstar/MUD (Universal) & Scorpio & Time & Big Star	1 U.K.
4	2	7	☆ WEEKEND Scooter	CP(77%): S.Dk.N.Fi1.Au1.B.Cz.Pol.Hun.D2.D3.D4.Au2. / S(23%): Uk.F.Cz.Pol.Ir.	Sheffield Tunes (edel)	2 D
5	18	6	☆ HOW OLD R U Master Blaster	CP(69%): D1.I.Au1.Cz.Pol.Hun.D2.D3.D4.Au2. / S(31%): D.Cz.I.	Clubland	5 D
6	12	5	☆ IN DA CLUB/THE REALIST 50 Cent feat. Biggie	CP(73%): S.Dk.N.Fi1.Hun.Fi2.D2.Uk1. / S(27%): Uk.B.F.Pol.	G-Unit/Shady/Interscope (Universal)	6 USA
7	5	6	☆ GOSSIP FOLKS Missy Elliott feat. Ludacris	CP(81%): Uk.D1.S.Dk.N.Fi1.Hun.D2.Uk1. / S(19%): Uk.D.Pol.	Gold Mind/EastWest (EEG-Warner Music)	4 USA
8	6	24	☆ RHYTHM IS A DANCER 2002 Snap! Vs. Run-D.M.C.	CP(94%): Uk.N.Fi1.Au1.Cz.E.Hun.Fi2.D2.D3.D4.Uk1. / S(6%): Cz.Pol.	Ministry Of Sound (In-Motion) & Bonnier	4 D/USA
9	11	8	☆ SLEEPER IN METROPOLIS 3000 Anne Clark	CP(86%): D1.H1.Au1.B.Hun.D2.D3.D4.Au2. / S(14%): D.	Gang Go/WEA (Warner Music)	9 U.K.
10	7	12	☆ AT THE END iIO	CP(84%): D1.Au1.B.Hun.D2.D3.D4.Au2. / S(16%): D.	Made/Zeitgeist (Polydor-Universal) & 541 Label (N.E.W.S.) & EMI	3 USA
11	15	5	☆ THE END Groove Coverage	CP(84%): D1.Au1.B.Hun.D2.D3.D4.Au2. / S(16%): D.	Urban (Universal)	10 D
12	8	27	☆ LONELINESS Tomcraft	CP(61%): Uk.D1.F.Hun.Fi2.D2.D4.Uk1. / S(39%): Uk.Pol.Ir.	Kosmo/Urban (MUD-Universal) & Captivating Sounds (Warner) & Big Star	1 D
13	13	12	☆ HOLD ON TIGHT Lambda	CP(80%): D1.Au1.B.Hun.D2.D4. / S(20%): D.	RED (Vintage-Vernoth)/Alphabet City	13 H
14	23	10	☆ LIVING MY LIFE Sylvester	CP(96%): Uk.N.Au1.B.Cz.Hun.D2.D3.D4.Au2. / S(4%): Cz.	BYTE/Urban (MUD-Universal) & Mid-town	14 B
15	9	4	☆ SUNRISE Simply Red	CP(98%): Uk.D1.S.Dk.N.Fi1.Au1.Hun.D2.D4.Uk1. / S(2%): Pol.	SimplyRed.com/Ministry Of Sound	9 U.K.
16	16	5	☆ MAN IN THE MOON Fragma	CP(83%): D1.H1.Au1.B.D2.D3.D4. / S(17%): D.	Gang Go/WEA (Warner Music)	16 D
17	75	5	★ SHAKE IT (NO ME NUEVAS TANTO) Lee Cabrera	CP(48%): Uk.Dk.I.Uk1. / S(52%): Uk.H.B.F.I.	Rise (Time)	17 Italy
18	28	15	☆ MOVE YOUR FEET Junior Senior	CP(61%): Uk.D1.F.Hun.Fi2.D2.D4.Uk1. / S(39%): Uk.Pol.Ir.	Crunchy Frog/EMI Denmark & Mercury (Universal U.K.)	17 Dk
19	31	4	☆ SUPERMAN Holy Ghost	CP(59%): I.F.Hun.D2. / S(41%): F.I.	Holy Ghost	19 Italy
20	10	14	☆ LOVE ON THE RUN Chicane feat. Peter Dinklage	CP(62%): Au1.B.Cz.E.Hun.D2.D4.Au2. / S(38%): Uk.Cz.Pol.Ir.	M Records (WEA London & Club Culture-Warner Music)	2 U.K.
21	14	12	☆ FLASH Queen & Vanguard	CP(62%): Au1.B.Cz.E.Hun.D2.D4.Au2. / S(38%): Uk.Cz.Pol.Ir.	Frisbee/Nebula (Virgin-EMI)	9 U.K./D
22	40	9	☆ NEVER Roc Project	CP(62%): H1.S.B.H2. / S(38%): Uk.H.	Illustrious (Epic-Sony)	22 U.K.
23	25	6	☆ I DON'T WANNA STOP ATB	CP(75%): D1.Au1.Hun.D2.D3.D4.Au2. / S(25%): D.	Kontor/edel	21 D
24	22	4	☆ INTO THE LIGHT Tomcraft	CP(70%): D1.Au1.Hun.D2.D3.D4.Au2. / S(30%): D.	Kosmo	22 D
25	19	23	☆ THE BEAT GOES ON Bob Sinclar	CP(70%): D1.Au1.Hun.D2.D3.D4.Au2. / S(30%): D.	Yellow Productions/EastWest France & Defected & D:Vision (Energy)	2 F
26	21	23	☆ HYPNOTIC TANGO Master Blaster	CP(81%): I.Au1.Cz.E.Hun.D2.D3.D4.Au2. / S(19%): F.Cz.Pol.	Clubland/Epic (SMD-Sony) & No Colors	8 D
27	17	11	☆ EPLÉ Röyksopp	CP(83%): Uk.D1.Dk.N.B.Hun.D2. / S(17%): B.Ir.	Wall Of Sound/Labels (EMI)	14 N
28	30	10	☆ LIBERTINE Kate Ryan	CP(95%): S.Dk.N.Fi1.Au1.F.Cz.E.Hun.D2. / S(5%): Cz.	Antler-Subway/EMI	28 B
29	73	2	☆ LET IT RAIN 4 Strings	CP(76%): D1.H1.B.D2.H2. / S(24%): H.	Liquid Records (Spinnin')	29 H
30	69	9	☆ I BEGIN TO WONDER Dannii Minogue	CP(75%): Uk.D1.S.Hun.D2.Uk1. / S(25%): D.Ir.	London (WEA-Warner Music)	30 A
31	58	2	☆ U CAN'T TOUCH THIS Beam Vs. Cyrus feat. MC Hammer	CP(68%): D1.Au1.D2.D3.D4.Au2. / S(32%): D.	EMI	31 D
32	34	3	☆ CHANGE THE WORLD Dino Lenny	CP(68%): D1.Au1.D2.D3.D4.Au2. / S(32%): D.	Age One/Free 2 Air	32 Italy
33	37	9	☆ SALT SHAKER Boogie Pimps	CP(71%): Au1.Pol.D2.D3.D4.Au2. / S(29%): D.Pol.	Superstar Recordings	28 D
34	24	17	☆ BUCCI BAG Andrea Doria	CP(84%): Uk.D1.I.Au1.F.Hun.D2.Uk1. / S(16%): D.	Magneti Marelli/Scorpio	24 Italy
35	36	10	☆ LE FRUNKP Alphonse Brown	CP(69%): F. / S(31%): F.	UP Music/WEA (Warner)	33 F
36	27	7	☆ TOGETHER Artificial Funk feat. N. Ettison	CP(69%): F. / S(31%): F.	Skint/SINE (Sony)	22 Dk
37	66	4	☆ WHO SAID Planet Funk	CP(82%): Uk.D1.B.D2. / S(18%): D.	Virgin (EMI) & Illustrious (Sony)	37 Italy
38	46	14	☆ LAST NIGHT A DJ BLEW MY MIND Fab For feat. Robert Owens	CP(94%): D1.Dk.Fi1.Au1.E.Hun.D2.D3.D4.Ch.Uk1. / S(6%): Pol.	King Brain/Illustrious & SINE Dance (Epic-Sony) & Big Star	6 U.K.
39	74	5	☆ SATISFACTION Eve	CP(49%): S.Dk.Fi1.F. / S(51%): Uk.F.	Ruff Ryders/Interscope (Universal)	39 USA
40	29	19	☆ ACROBATS (LOOKING FOR BALANCE) Mo'Nasty	CP(94%): D1.Dk.Fi1.Au1.E.Hun.D2.D3.D4.Ch.Uk1. / S(6%): Pol.	Airplane!/Eternal & Club Culture (WEA-Warner Music)	6 Italy

Peak = peak position • CO = artist's country of origin • CP(%): countries/(S(%): countries describes the Clubplay & 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

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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); Germany: DDC - Deutsche Dance Charts CLUBPLAY (=D1/CP), German-DJ-Playlist (=D2/CP), DJ Top 40 (=D3/CP), DMC (=D4/CP), DDC Top 30 Sales (S); Austria: DEEJAY TOP 4TY (CP); France: EXTRA CLUB - MusiX System (CP), MAXI DANCE (S) • © ETUDES & PERFORMANCES; Holland: IDP Dance Board 50 (CP), Stichting Mega Charts DANCE TRENDS (S); Belgium: IDP's Belgian Dance Chart (CP); ULTRATOP 40 DANCE (S); Denmark: M&I SERVICE dancechart.dk (CP); Sweden: No/Norway / Fi1-Finland: DeeJay Promotions Swedish, Norwegian, Finnish Dance Chart (all CP); Finland: Discopress Oy SUOMEN DISKO LISTA (CP); Italy: Modica e Dischi s.r.l. - Top 50 Discoteche (CP) & Canali Vendita MIX (S); Spain: Desej magazine TOP 25 (CP); Portugal: DANCE Club magazine (CP); Poland: Top 30 Dance Chart (CP), DJ Promotion DJ Top 50 (S); Czech Republic: Czech Dance Chart (CP • S); Hungary: XINIOV Club Chart (CP).

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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

Skin
Trashed
(EMI)

"After being the lead vocalist in Skunk Anansie she has gone solo and with this has made a track laced with force and delicacy."



Angelo De Robertis
head of music
Radio 105/Italy

SWEDEN: SR P5 RADIO STOCKHOLM

SR P5 Radio Stockholm

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

Queens Of The Stone Age/Go With The Flow
Grand Tone Music/Become Whatever
Thee Ultra Bimbos/Get There Fast
N.E.R.D./Things Are Getting Better
Lutricia McNeal/Power Of Music
Good Charlotte/Girls And Boys
Wayne Wonder/No Letting Go
Stephen Simmonds/For Father
Bad Cash Quartet/Dirty Days
Dallas Superstar/Fast Driving
Slaptones/Love Comes Easy
Ginuwine ft. Baby/Hell Yeah
Lemonator/Broken Record
The Raveonettes/Beat City
Homy/Good Gone Bad
Miss Universum/Fertilize
Darcy/Favourite Day
Skin/Trashed

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

Run DMC vs. Jacknife Lee/It's Tricky 2003
Lemon Jelly/Nice Weather For Ducks
Shania Twain/Forever And For Always
Queen Latifah/Better Than The Rest
Pearl Jam/Thumbing My Way
Frankie J./Don't Want To Try
Sam Linn/The Spirit Is High
Lifehouse/Take Me Away
Geisha/Your Own TV-Set
Train/Calling All Angels
Troys/What Do You Do
Ashanti/Rock With U
Zauce/White Trash

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

Melanie C./On The Horizon
No Doubt/Running
TLC/Damaged

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

The Androids/Do It With Madonna
Sonique/Can't Make Up My Mind
Girls Aloud/No Good Advice
Hell Is For Heroes/Retreat
Audio Bully's/The Things
Radiohead/There There
Love Inc./Broken Bones

ITALY: RADIO 105



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

Feel Good Productions/Calling Out 4 All The People
Irene Grandi/Prima Di Partire Per Un Lungo Viaggio
The Dandy Warhols/We Used To Be Friends
Zero Assoluto/Tu Come Stai
Markscheider Kunst/Tanec
Sean Paul/Get Busy
Athlete/El Salvador
Panjabi MC/Jogi
Lamya/Empires
Skin/Trashed

HOLLAND: RADIO 538



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

Snoop Dogg ft. Pharrell Williams/Beautiful
Justin Timberlake/Rock Your Body
Bad Candy/Spin Around
Di-Rect/She

SPAIN: CADENA 100



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

Ben Harper/Diamonds On The Inside
Melon Diesel/Naufrago En El Peñon
La Mosca/Muchachos Esta Noche
Isla San Juan/Las Cosas Del Amor
Mendez/Fiesta (House Party)
Placebo/This Picture
Ricky Martin/Jaleo
Amaral/Sclair

FRANCE: RTL



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

Jacques Dutronc/Voulez-Vous
Eddy Mitchell/Sur La Route 66
Frédéric Lemer/Il Est Temps
Calogero/Prendre Racine
Lauren Faure/Avec Des Si

ON THE AIR

M&M's weekly airplay analysis column

Robbie Williams is still number one on the European Radio Top 50 chart with *Come Undone* (Chrysalis), while Avril Lavigne also retains her place at number two with *I'm With You* (Arista). Meanwhile, Madonna swaps places with Christina Aguilera this week, with the Material Girl moving up one place to number two with her new single *American Life* (Maverick) and Aguilera taking up the number four spot with *Beautiful* (RCA).

107.8 Arrow FM is a Hot AC station based in Hastings on the English south coast. Andy Knight is head of music for both Arrow and sister station 107.5 Sovereign Radio in Eastbourne. He says that Europe's current top four are all big tracks on his stations too. "It took a couple of listens but I think *American Life* is a great song—I really got into it—and we've been playing *Beautiful* for about three months now," he says.

While Simply Red's *Sunrise* (simplyred.com) swaps places with Coldplay's *Clocks* (Parlophone) (five and six respectively), the rest of the top 20 is pretty stable with Celine Dion, Shania Twain, Jennifer Lopez, Counting Crows and Sugababes all holding the same positions as last week.

Further down, Justin Timberlake makes an impressive move up the chart, from number 41 to 20 with *Rock Your Body* (Jive). Arrow has just added the song, and it is the station's Hit To Happen this week. Andy Knight is particularly enthusiastic. "It's a fantastic song—I think it will be Justin's first UK number one," he predicts.

Make Luv (Positiva) by Room 5 featuring Oliver Cheatham is another favourite at Arrow and has just made it on to the A list. Other tracks on the A list include Richard X vs Liberty X's *Being Nobody* (Virgin)—this week's number 15, up one place on last week—and Junior Senior's *Move Your Body* (Universal), down two places to 33 on this week's chart.

Tracks which the station hasn't gone with include Shania Twain's new single *Ka-Ching* (Universal), currently at number eight on the chart. It received some spot plays but never made it on to the playlist. And the Red Hot Chili Peppers's (pictured) new single *Can't Stop* (Warner) also failed to make it on to the playlist. Although the station did play the act's last



single *The Zephyr Song*, the new track was deemed to edgy for Arrow's 25-54 demographic.

50 Cent's *In Da Club* (Interscope) moves inexorably up the playlists of many European radio stations and is to be found at number 30 this week, up four places. Also moving up four places is Craig David featuring Sting with *Rise & Fall* (Telstar). Arrow is playing both the new single and David's last one *Hidden Agenda*, which drops two places this week (23 to 25).

Further down, Danni Minogue makes an eight-place leap from 49 to 41 with *I Begin To Wonder* on London Records.

Finally, look out for Gareth Gates entering the top 50 next week. He is currently hovering just outside the chart with his current single *Anyone Of Us* (*Stupid Mistake*) (S).

Gareth Thomas

week 19/03

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	7	ROBBIE WILLIAMS/COME UNDONE	(CHRYSALIS)	57	0
2	2	10	Avril Lavigne/I'm With You	(Arista)	63	1
3	4	5	Madonna/American Life	(Maverick/Warner Bros.)	52	2
4	3	15	Christina Aguilera/Beautiful	(RCA)	58	0
5	6	10	Simply Red/Sunrise	(Simplyred.com)	46	1
6	5	12	Coldplay/Clocks	(Parlophone)	49	0
7	7	11	Celine Dion/I Drove All Night	(Columbia)	45	0
8	8	10	Shania Twain/Ka-Ching	(Mercury)	35	1
9	9	11	Jennifer Lopez & LL Cool J/All I Have	(Epic)	36	0
10	10	14	Counting Crows ft. Vanessa Carlton/Big Yellow Taxi	(Geffen)	43	0
11	11	12	Sugababes/Shape	(Island)	38	0
12	14	6	Blue/U Make Me Wanna	(Innocent/Virgin)	36	1
13	13	16	Kelly Rowland/Stole	(Columbia)	35	0
14	12	9	Eminem/Sing For The Moment	(Interscope)	34	1
15	16	6	Richard X Vs. Liberty X/Being Nobody	(Virgin)	33	1
16	17	15	Justin Timberlake/Cry Me A River	(Jive)	32	0
17	15	13	Red Hot Chili Peppers/Can't Stop	(Warner Bros.)	27	0
18	18	8	Westlife/Tonight	(S/RCA)	28	0
19	19	7	Sarah Connor/He's Unbelievable	(Epic)	22	0
20	41	2	Justin Timberlake/Rock Your Body	(Jive)	22	6
21	26	9	Atomic Kitten/Be With You	(Innocent/Virgin)	24	1
22	24	4	T.A.T.U./Not Gonna Get Us	(Interscope)	26	1
23	21	12	Des'ree/It's Okay	(Epic)	26	0
24	22	21	Blue & Elton John/Sorry Seems To Be The Hardest Word	(Innocent/Virgin)	26	0
25	23	16	Craig David/Hidden Agenda	(Wildstar)	27	0
26	20	5	Room 5 feat. Oliver Cheatham/Make Luv	(Noisetraxx/PIAS/Positiva)	23	0
27	30	3	Kelly Rowland/Can't Nobody	(Columbia)	26	3
28	25	21	Pink/Family Portrait	(Arista)	27	0
29	29	5	Mis-Teeq/Scandalous	(Telstar)	25	1
30	34	6	50 Cent/In Da Club	(Interscope)	23	1
31	27	7	Linkin Park/Somewhere I Belong	(Warner Bros.)	21	0
32	28	28	T.A.T.U./All The Things She Said	(Interscope)	23	0
33	31	7	Junior Senior/Move Your Feet	(Universal)	21	0
34	38	2	Craig David & Sting or Fallacy/Rise & Fall	(Wildstar)	26	1
35	32	12	Laura Pausini/Surrender	(CGD)	28	0
36	33	6	Shakira/The One	(Epic)	22	0
37	35	9	The Cardigans/For What It's Worth	(Stockholm)	23	0
38	36	13	Melanie C./Here It Comes Again	(Virgin)	26	0
39	37	26	Robbie Williams/Feel	(Chrysalis)	26	0
40	39	10	The Bangles/Something That You Said	(Epic)	22	0
41	49	5	Dannii Minogue/I Begin To Wonder	(London)	22	3
42	42	4	Macy Gray/When I See You	(Epic)	25	0
43	43	5	Shaggy/Strength Of A Woman	(MCA)	17	0
44	40	2	Blur/Out Of Time	(Parlophone)	17	1
45	44	3	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	16	0
46	45	10	Kate Ryan/Désenchantée	(Antler-Subway)	17	0
47	46	6	Herbert Grönemeyer/Demo (Letzter Tag)	(Capitol)	14	0
48	47	5	Daniel Bedingfield/If You're Not The One	(Polydor)	18	0
49	48	8	B2K ft. P. Diddy/Bump, Bump, Bump	(Epic)	17	1
50	50	16	Punjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	13	0

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

EMI *continued from page 1*

Philharmonic Orchestra.

"This is part of something announced by [EMI Recorded Music chairman/CEO] Alain Levy a year ago," explains Emmanuel de Buretel (pictured), the London-based chairman/CEO of EMI Recorded Music Continental Europe. "We're showing artists we're breaking into this new [digital] world; we're being pro-active, not passive."

The participating web retailers include HMV and Dotmusic in the UK; France's Fnac and Wanadoo; Karstadt, Kontor and WOM in Germany; and Spanish site Los40. Also taking part are localised editions of the pan-European web portals operated by Microsoft's MSN, music TV channel MTV and Internet service provider Tiscali.

To discourage their subscribers from downloading illegally, the retailers will use online marketing to highlight new releases the moment they're available in digital format.

EMI's latest move means it has signed more than 60 licence agreements with third parties, including US subscription-based services such as MusicNet, which it partly owns, and Pressplay.

De Buretel believes this European push is bigger and more varied than the similar move EMI made with nine US retailers last year. "Initially, there were technical problems [for digitisation] because Europe wasn't as ready as the US," he says. "But we implemented parallel new skills and people in each [EMI] country very fast, and we've all our territories pushing as many titles as possible. It's the only way to compete with [online] piracy."

Fergal Gara, EMI Continental Europe's VP of digital media, says the company intends to keep up the momentum. "We're not stopping here. It's one thing to achieve the launch, it's another to make sure the process continues."

The participating retailers are using the digital platform supplied by UK digital service provider OD2, which digitises the songs licensed by the labels and operates the back technology for its retail clients selling the music via their branded Web sites.

"As a proportion, EMI easily has the largest share of the (digitised) songs we currently have, while the remainder is equally shared among Universal, BMG and Warner," says Paul Smith, OD2's UK managing director. He expects Sony Music Entertainment Europe to come on board soon.

Online music analyst Mark Mulligan welcomes EMI's latest initiative but argues that OD2 has been instrumental in enabling the major labels to grow Europe's legitimate digital-music sector. "OD2 has ended up as the only significant player by default and I think it'll remain the only player for a long time, for the market is still not mature enough for the labels to have done this on their own," he says.

UK's Jazz FM's not-so-smooth move

by Jon Heasman

LONDON — UK regulator the Radio Authority says it is in "ongoing talks" with Jazz FM following complaints from listeners concerning the brand's musical direction under its new owners GMG Radio.

Under GMG's management, Jazz FM—which has regional FM stations in Greater London and Manchester (covering north-west England) and is also available nationally via the Freeview TV platform—has increased the amount of traditional jazz airing during off-peak hours (M&M, December 28, 2002).

But more recently it has also moved the station's core daytime music format away from its previous US-inspired "smooth jazz" policy in favour of a music mix that includes more soul, pop-jazz and jazz standards. Songs being aired by the station in recent days include Simply Red's *Sunrise*, Craig David feat. Sting's *Rise And Fall* and Nelly Furtado's *I'm Like A Bird*.

"The more time we've spent working [at Jazz FM] and done our research there, it appears the smooth jazz thing has had its day," explains GMG's group programme director John Simons (pictured). "It peaked a couple of years ago and has since spiralled down into oblivion. Even the US is leaning away from it now."

Simons describes the current changes, which are backed by an

extensive marketing campaign featuring images of Stevie Wonder, Sade and Ella Fitzgerald, as "trying to play more music that people are familiar with, so they recognise what they hear when they tune in, rather than hearing a bland instrumental."

New shows introduced to the Jazz FM schedule recently include a late night weekday soul show with Tony Blackburn, and a new Saturday morning jazz chart show with Paul Gambaccini.

Given that "to a lot of jazz people smooth jazz isn't jazz," Simons claims that GMG has actually increased the amount of jazz music being aired on Jazz FM. "We're not playing very much more soul than was being played [under] the previous management," he says. "What we've done is swap a lot of the [smooth jazz] instrumentals for jazz standards like Nina Simone, Ella Fitzgerald, Frank Sinatra and Tony Bennett."

The Radio Authority (RA)'s head of programming and advertising, Martin Campbell, reports: "We've certainly had a lot of people querying the current direction of the station. We are talking to the station [about these concerns], and they are ongoing talks." He points out, however, that this is not an unusual scenario for the RA. "Whenever there's a takeover, particularly with a specialist station, it's prudent we think to talk to the new people there about what sort of direction they see the station taking."



Campbell emphasises that "the [Jazz FM] format has always demanded as much soul as jazz—even the original Jazz FM [licence] application didn't propose wall-to-wall jazz, it's just that a lot of people think that's what it ought to be. Putting an emphasis on soul during the day and jazz at night is not necessarily something that breaches the format."

Jazz FM's existing written format agreement with the RA requires that "at least half the music during daytime must sit well with the label 'jazz'." It says the rest of the station's music output can be drawn from the genres of soul, blues and R&B. There is also an obligation to run a certain number of specialist shows.

Says Simons: "We've bought in more pure jazz, but it's all open interpretation, and that's part of the difficulty of programming this format—it's so difficult to keep the more vocal parts of that audience happy. But we're programming it to the format the Radio Authority has laid down."

Sample hour: 102.2 Jazz FM/London
(Nicky Home, 17.00-18.00, Tuesday April 22)
Nina Simone/*I Put A Spell On You*
George Benson/*Feel Like Making Love*
Mary J. Blige/*(You Make Me Feel Like) A Natural Woman*
Perez Prado & Rosemary Cluny/*Sway*
Jimmy Ruffin/
What Becomes Of The Broken Hearted
Special Affects/*Wakening*
Ashanti/*Foolish*
Jamie Cullum/*High And Dry*
Kenny G/*Girl From Ipanema*
Erma Franklin/*(Take A Little) Piece Of My Heart*
Stevie Wonder/*He's Misstra Know It All*

It's not the Army Life for Madonna

continued from page 1

time the marketing has to be very direct and straightforward," says McGhie. "You have to get the image out there with the release date. You can't just rely on the fact that it's Madonna."

Indeed, the artist is doing promo after the release of the album, giving "people a chance to appreciate the music before she comes over," says McGhie.

The album *American Life* was released on April 22 and was preceded by the single of the same name, which was made available for download on the same day it went to radio. The single, a slice of pop electronica featuring a rap by Madonna, was released commercially on April 14.

It currently stands at number two on the Eurochart Hot 100 Singles and at number two on the European Radio Top 50 chart.

"She is still Madonna and she has the knack of being popular under whatever guise she takes on," says David Harber, MD and programme controller at local UK south coast Dance station Juice 107.2/Brighton. "It's going to maybe take a little bit longer with this because she is going

a little bit leftfield. It may take a little more time for it to break through and for everyone to accept it."

MTV Online premiered the album in the US days before the official release date, with Europe using various online partners, with the UK, Germany and France using AOL Music.

Madonna will be in Europe from April 28 for around 20 days for a mixture of high-profile TV appearances and special events, although "it's still to be 100% confirmed where she is going and in what order," says McGhie. No live performances are planned. Promotion has been further complicated by the fact that the "controversial" video for *American Life* was pulled by Madonna after being shown for just one day (March 30). "The styling was military chic, camouflaged clothes, etc. In the light of the subsequent war in Iraq, it was deemed inappropriate," says McGhie.

This absence made the running of TV ads for the album more of a challenge. Yet because the artwork for the single and album is very similar "you can just run spots that just say Madonna *American Life*," says McGhie.

The single is fairly representative of the whole album, with its mix of stripped-down production and electronic sound. All the songs on the album were written by Madonna—with three co-written with Mirwais Ahmadzai, the French-Afghan writer/producer with whom she worked on her last album, *Music*. The new album was produced by Madonna and Mirwais.

"She tends not to use people who other people are working with," says McGhie. "She wouldn't work with Timberland or The Neptunes. So it never sounds like anything else that's around. You can't say it's an 'electronic Britney' or it's like a 'rockier Christina Aguilera'. You are forced to have an opinion just on the music."

The uptempo, poppy *Hollywood* is as commercial as *American Life* and uses the combination of acoustic guitar and electronica featured elsewhere on the album. A bleepy, upbeat number *Nobody Knows Me* is closer to the French electronica sound than any other cut on the set. There are also slower, more reflective tracks on the album, such as *X-Static Process* and *Intervention*.

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BORDER BREAKERS

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

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	13	JUNIOR SENIOR/MOVE YOUR FEET	(UNIVERSAL)	DENMARK	21
2	2	21	T.A.T.U./Not Gonna Get Us	(Interscope)	Russia	26
3	3	30	T.A.T.U./All The Things She Said	(Interscope)	Russia	23
4	4	13	Laura Pausini/Surrender	(CGD)	Italy	27
5	5	37	In-Grid/Tu Es Foutu(Tu M'As Promis)	(Zyx)	Switzerland	16
6	6	14	Kate Ryan/Désenchantée	(Antler-Subway)	Belgium	17
7	7	11	The Cardigans/For What It's Worth	(Stockholm)	Sweden	22
8	8	18	Panjabi MC/Mundian To Bach Ke (Beware Of The Boy)	(Superstar Recordings)	Germany	13
9	9	12	Sarah Connor/He's Unbelievable	(Epic)	Germany	14
10	10	10	Roxette/Opportunity Nox	(Capitol)	Sweden	14
11	11	12	Tomcraft/Loneliness	(Def Jam)	Germany	9
12	12	15	DJ Sammy & Yanou ft. Do/Boys Of Summer	(Universal)	Germany	12
13	13	4	HIM/Funeral Of Hearts	(Terrier)	Finland	9
14	21	2	DJ Bobo/Chihuahua	(DJ Bobo)	Germany	6
15	14	11	Edyta Gorniak/Impossible	(Capitol)	Poland	9
16	15	5	Billy Crawford/You Didn't Expect That	(V2)	France	6
17	23	4	Alizée/J'En Ai Marre!	(Polydor)	France	5
18	16	24	Praise Cats/Shined On Me	(Sound Division)	Italy	5
19	17	24	Laura Pausini/E Ritorno Da Te	(CGD)	Italy	3
20	18	31	DJ Sammy & Yanou ft. Do/Heaven	(Universal)	Germany	5
21	19	5	Sylver/Livin' My Life	(Byte)	Belgium	7
22	>	NE	Safron Hill ft. Ben Onono/My Love Is Always There	(Illustrious)	Denmark	4
23	>	NE	The Donnas/Take It Off	(Atlantic)	Sweden	5
24	22	5	Lasgo/Something	(A&S/Antler-Subway)	Belgium	3
25	>	NE	Kana/Plantation	(Pama)	France	5

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



We've got crystal balls and to prove it, as predicted in this very column only last week, **EMI** has announced that former **Universal Music International** VP Eastern Europe **Thomas Hedström** (pictured) has joined **EMI Recorded Music Continental Europe** as COO. He'll report to regional chairman/CEO, **Emmanuel de Buretel**.

Italy's radio trade association, the **Radio Nazionali Associate (RNA)**, which represents most of the country's national radio networks, is reeling following a decision by four of its 13 members to quit the body. The four in question are all based in Milan and are CHR network **Radio 105** and its AC sister, **Radio Montecarlo**—both owned by the Hazan family's Finelco group—Lorenzo Suraci's **RTL 102.5 Hit Radio** and **Radio 101**. Although refusing to comment as **M&M** went to press, the disagreement is believed to be over the future direction of digital radio in Italy. The "rebels" are expected to form a new organisation, which will be open to some of the networks which stayed out of the RNA. RNA president, **Eduardo Montefusco**, is the owner of the Rome-based CHR network, **Radio Dimensione Suono**.

As another European country—Germany—signs up to the **European Copyright Directive** (see story, page 3) in an effort to stifle its music piracy problem, across the Atlantic US labels body the **RIAA** was slapping billion-dollar lawsuits on three students at the **University of Maryland** who'd set up a file-sharing network on the campus. As another Maryland student—who took down his own file-sharing site rather than face the wrath of the **US** music industry—wailed to the **New York Times**: "Who wants to face a \$98 billion debt for the rest of their lives?" The **RIAA's** "no quarter" approach appears to be working...

Further to **BMG Entertainment's** global marketing announcement (see story, front page), expect to see the UK company revitalise the hitherto dormant **Indolent** imprint. **Hotline** understands that it'll be a frontline label with a wide-ranging A&R policy, operated in a joint venture with **BMG's** publishing arm in the UK.

You just can't keep a good man down, can you? **Konrad Hilbers**, **Napster** CEO, has re-emerged as the new CEO of Germany's **Home Shopping Europe** TV channels.

EMI Recorded Music chairman and CEO **Alain Levy** was in Paris on April 23 to meet minister of culture **Jean-Jacques Aillagon**, as part of a series of meetings he's had in various countries with government officials to talk about industry issues. **Hotline** hears that the minister expressed his satisfaction of seeing a Frenchman at the helm of a major—albeit a UK one—with a real European focus, unlike **Universal** which, despite being French-owned, is considered by **Aillagon** to be managed by the US. Meanwhile **EMI's** Continental European division will soon see the appointment of a London-based executive to handle catalogue marketing for the region.

And finally, a correction...in our report on a possible **Apple** bid for **Universal Music (M&M, April 26)**, we said **General Electric** owns **MTV's** parent company **Viacom**. It doesn't, of course, although come to think of it, it might like to...

Nina Simone (1933-2003)

PARIS — Jazz singer Nina Simone—known as one of the great female vocalists of the 20th century—died at her home in the south of France at the age of 70 last week (April 21).

Born Eunice Wymon in North Carolina in 1933 and one of eight children, she studied piano at Juilliard School of Music in New York.

Her first album, 1959's *My Baby Just Cares For Me* (Bethlehem) yielded, apart from the title track, her emotional recording of George Gershwin's *I Loves You Porgy*, a US Billboard top 20 pop chart hit that year. She recorded and released *Don't Let Me Be Misunderstood* in 1961 and in 1963 signed to Philips, producing seven classic albums for the label, before moving on to RCA.

In the '60s, her music expressed her feelings as a



black woman fighting for civil rights. After the death of four children in a bombing of a black church in Alabama in 1963, Simone recorded her bitter anti-racist song *Mississippi Goddam*. Other politically-motivated songs of that era she recorded included Kurt Weill's *Pirate Jenny* and *Old Jim Crow*.

In true jazz tradition, Simone crafted her own versions of other people's songs—such as *Screamin' Jay Hawkins' I Put A Spell On You* and the *Bee Gees' To Love Somebody*.

In 1987 *My Baby Just Cares For Me* became a hit all over again after the track was featured in a TV commercial for Chanel.

Simone had a reputation for being a temperamental artist and would often miss concerts or fight with audiences, yet she was consistently revered and imitated by other singers.



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10. Run To You
11. June Afternoon
12. Stars
13. The Centre Of The Heart
14. Real Sugar
15. Little Miss Sorrow

www.roxette.se

