Brussels brush-off for music business

by Emmanuel Legrand

BRUSSELS — Representatives from the music industry hoping that the sector would finally be given special consideration by the European Union have been told by European Commission bureaucrats that they may have to wait for that to happen.

Over 200 representatives from various organisations and companies discussed the future of music in the EU at the Music In Europe conference held in the Belgian capital on October 13. The conference was organised by the Belgian presidency of the European Union as a fact-finding exercise for the EU.

“What we are expecting from you are leads, and the specific needs you have,” said European Commissioner for education, culture and broadcasting Viviane Reding in her opening speech.

The Commission is currently reviewing its Culture 2000 programme, which, as Reding admitted, currently contributes little to the music sector. Many organisations in the industry are pressing the EU to adopt a specific, multi-faceted programme to help develop music in Europe, similar to the five-year, euro 500 million Media Programme for the film and TV industries.

Patrick Zeunik, president and founder of indie label Naïve and president of French indie’s body UPFI, was one of several speakers who pointed out the discrepancies between the EU’s treatment of the two sectors.

“I asked to be faxed all the schemes existing to support the film and TV industry,” said Zeunik.

Continued on page 29
**Costella plans for Gold in northern Italy**

by Mark Worden

**MILAN** — The man with Italian radio’s “golden” touch has high hopes for his latest oldies radio project.

Gianluca Costella—a freelance radio consultant and Milanese radio veteran who was involved in the setting up of the Gold-format network—is now managing a brand new Gold outfit, Radio Disc Jockey Classics.

Owned and operated by Luxembourg-based Europublic, Radio Disc Jockey Classics has an emphasis on rhythm and swing, and began broadcasting to Milan and the surrounding region on October 3. Costella says attracting a big audience is important, but with this format it’s not just about the numbers.

“Two hundred and fifty thousand daily listeners in Milan would be a great objective,” he says. “But let’s say we’re aiming for quality rather than quantity. I’d rather have a smaller number of listeners and know who they are.”

The station is playing 95% international repertoire, mainly drawn from the 1970s and ‘80s. “It’s mainly an up-tempo, positive-dance-oriented music,” says Costella. “It can include Earth, Wind & Fire, Barry White and Stevie Wonder, but also acts like Spandau Ballet.”

Radio Disc Jockey Classics’ main competition is Costella’s old station Radio 105 Classics, which is now branded simply as FM Classics and broadcasts to Milan, Turin, Genoa and Florence, attracting a daily listenership of around 185,000.

“This new station is, in my opinion, just copying us and they’re not the only ones,” says FM Classics director, Eduardo Hazan, adding: “But I suppose imitation is a form of flattery.”

Costella responds: “This isn’t imitation, but the use of a similar format in a spirit of free competition. As far as I’m concerned, the more Gold stations there are, the better.”

Costella reveals he hopes to acquire frequencies in other cities and believes Italy has plenty of room for the development of different Gold formats playing international repertoire.

“You could even have a station playing just songs from the ‘50s and ‘60s. Look at how well Radio Italia Solo Musica Italiana has done with a specialist station for ‘60s Italian music,” he says.

**Flemish government promotes local music**

by Marc Maes

**BRUSSELS** — The Flemish government has launched a campaign to help producers, artists and managers identify ways to fund their music projects.

The campaign, billed “We Want Hits,” was launched on October 5 and aims, among other things, to highlight the government’s financial support for local production, which increased from Brf 115 million (euro 2.85 m) in 1999 to over Brf 250 million this year.

“Wow!” That was probably how many in the industry reacted last Monday morning on reading M&M’s daily sister publication, Billboard Bulletin.

“Ken Berry out, Alain Levy in as EMI’s Nicolai takes action,” ran the front page headline. In retrospect, it’s obvious that, following a series of profit warnings, Nicolai was under pressure and had to make a move. But that move? It was quite unexpected—and in the process, Nicolai has earned his first gold star as a leader who can make tough decisions.

Ken Berry’s management team at EMI? Levy and his sidekick David Munns are two of the three seasoned executives who know a thing or two about running record companies. After all, they turned PolyGram into the world’s leading company. Levy is a master strategist, and Munns has amazing marketing savvy. Both know the value of repertoire and have proven they can think global, but also act local.

Everyone who’s worked with Levy reckons he has a superior intelligence. And everyone who’s worked for him will also remember vividly his abrasive management style, which has certainly bruised a few egos over the years. At the same time, however, he managed to command the loyalty and respect of those around him.

Has Levy changed? His friends say he has. Levy himself admits that in the past three years, he’s had to learn to be more reflective of his past actions—professionally and personally—and has become more philosophical about life. But will he be able to retain such a state of mind when faced with the pressures of day-to-day business?

Besides, Levy and Munns are certainly not in for an easy ride at EMI. The company has lots of valuable assets—not least its talents, artists and management—but it also has a series of issues to address, with the US market right at the top of the list.

Meanwhile, Ken Berry will have some additional time to go trekking in Nepal. But he will surely not be gone for long. After all, there aren’t that many capable and experienced executives on the market, and I’m sure a couple of companies could certainly find a role for him.
**Banville re-formats Sport OFM**

by Emmanuel Legrand

**PARIS** — Guy Banville, the radio executive from Quebec who engineered the success of the Lagardère Group’s AC station Europe 2 between 1993 and ’98, has returned to France after a three-year sojourn back in his homeland.

Banville (pictured) has left his position of VP in charge of development at Canada’s Telemedia Radio group to become programme director of Paris-based Sport OFM, with the mission of turning the sports station into a mixed sport and music format.

“It’s a great challenge,” says Banville, who believes that Sport OFM has the potential to become a national network, with a format unique in France. The station has recently been authorised by broadcasting authority the CSA to become a fully-fledged commercial broadcaster, having previously been in the “non-profit making” licence category.

Banville says the emphasis will still be on live coverage of sports events, and that the target audience is 25-44 year olds.

The music mix consists of 60% Gold tracks from 1975 to 1994, 25% recurrents and 15% of new material from the likes of Manu Chao, Zazie, Elton John and Rue de la Paix. Banville also says the station will programme a number of live recordings of songs.

“In our music programming, we aim to be the station that plays the highest number of live tracks,” he explains. “These live versions in front of an audience fit perfectly with the type of experience that people enjoy in a [sports] stadium, and I must say it sounds pretty good.”

Banville is working with a team of 50 staffers and freelancers, with Alain Rémy appointed scheduling director and head of music.

“There is a very young team and we have managed in a short space of time to transform the style of the station and its production process,” adds Banville.

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**UK programmers assess terror coverage**

by Jon Heasman

**LONDON** — Coverage of the US terrorist attacks highlighted the different strengths of radio and TV, according to UK programmers gathered in London on October 11 to discuss how radio had handled the events of a month earlier.

Organised by the UK’s Radio Academy as one of its regular evening events, the panel included Bob Shannon, controller of national news/talk station BBC Radio 5 Live; Frances Currie, programme director of Heart 106.2/London (AC); Dirk Anthony, group programme director of the GWR Group; and Howard Hughes, editor-in-chief of 95.8 Capital FM/London (CHR).

“If ever there was a demonstration of the differences between radio and TV, then this was it,” claimed Currie. While most people initially turned to TV for news coverage, the Heart programme director argued that radio provided listeners with “real human contact” and a platform to articulate what they were feeling.

Radio 5 Live’s Shannon concurred that “radio [had] provided a level of reassurance.”

GWR’s Anthony (pictured) said that his company set up a “command post” at its Oxford Circus headquarters in London on September 11 to “judge the tone of what was going on.” The music was immediately reviewed, and all ads were dropped as soon as the second plane hit the World Trade Centre.

The group’s network of CHR stations subsequently aired audio footage of the events over a music bed featuring Manic Street Preachers’ If You Tolerate This Your Children Will Be Next. Anthony said this had been done to “bring through the emotion” of the events, but admitted that this, and some other aspects of GWR’s coverage, “didn’t go down well with a section of our audience.” He said that GWR had received nine complaints about the way production had been used.

A couple of panelists criticised Terry Wogan’s breakfast show on public AC/MOR station BBC Radio 2 the following morning for being too “business-as-usual,” while Capital’s Hughes observed that “some stations didn’t know how to depart from the format.”

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**ON THE BEAT**

**STOCKHOLM** — Håkan Waxegård (pictured), one of Sweden’s most prominent A&R executives and festival organisers, has embarked on a new business venture after parting ways with Virgin Records Sweden, with whom he owned and managed the Grand Recordings label.

His new Stockholm-based company, provisionally named ADS (Artist Development Strategy) Entertainment, is signing artists and songwriters for music which can be pitched to multinational record companies. Initial signings include Susie (of ’80s pop duo Lili & Susie), rock group Dynamo Chapel, pop band Bobby, and singer-songwriters Håkan Askesson and Robert Blom.

Ulikra W Adair—who continues to run production company La Contessa—will handle promotion out of offices in Stockholm and Malmö.

**NEW BRIT CATEGORY**

**LONDON** — Another international category is being added to the UK’s Brit Awards, set to take place on February 50 next year.

The best soundtrack album is replaced by best international album, recognising the number of European and other international acts that established themselves as major players during 2001.

The Brit Awards voting academy this year contains 2,000 representatives from all areas of the music industry. UK’s label body, the BPI, is launching a campaign to encourage its academy members to vote, since only around half of the academy members did so last year.

**SOUNDWRAP WRAPS UP DEALS**

**LONDON** — Four UK independent labels have adopted Soundwrap, a anti-piracy technology which protects unauthorised copying of digital music. Cooking Vinyl (whose roster includes Echo and the Bunnymen), Assassination Music Promotions, Knova Records and General Production. Recordings have all signed up to use the digital rights management (DRM) system.

Soundwrap allows consumers to hear a sample of each track, which can then be “unwrapped” after the consumer has paid for it.

**MOVING CHAIRS**

**LONDON** — Ben Cherrill has been appointed A&R manager at EMI label Positiva, with effect from November 2. Cherrill joins Positiva from Festive/Mercury Records, where he has worked as A&R manager since January 1998.

**BRUSSELS** — Gust De Coster, former managing director and founder of Radio Roxy, has become head of music at Contact 2, Contact Flanders’ AC network, which is set to launch by the end of the month. Both Roxy and Contact failed in their applications for a national Flemish licence (M&M, September 22).

**LONDON** — James Bethell has exited as head of media at UK dance specialists Ministry of Sound after six years with the company.
SBS goes urban in Copenhagen

COPENHAGEN — Ten thousand tracks, played back-to-back without any speech or ads.

That’s how SBS is launching its new urban station in Copenhagen, Kiss FM.

The Danish newcomer—launched October 8—is aimed at young listeners and sees SBS providing Copenhagen with a third format choice, in addition to The Voice (CHR) and Pop FM (AC).

“Our research indicates there is a gap in the radio market among the 12-22 age group,” says SBS group programme director Hans van Rijn. “Our ambition with the launch of Kiss FM is to maintain our position as the largest player in the 12-40 age group. Youngsters in Copenhagen will finally get what they want.”

Broadcasting on 89.2 FM, Kiss FM’s strapline is: “100% Copenhagen, 100% dance, rap and R&B.”

“It’s an exciting idea and the first of its kind in Denmark,” says Sony Music Denmark radio promotions manager Bjorn Bengtsson. “From a label’s point of view it’s a new link in the food chain. I will be able to break music that has too much edge for the other stations around once it becomes a hit, it can then go to The Voice. Lots of times stations say music has too much rap or is too club-oriented.”

The Voice’s music programmer Philip Lundsgaard has been named director of music programming at the new station, in addition to his current duties.

There is some controversy over the name of this new station, however. Steen Sødergreen, MD of Det Sønderjyske Medieselskab, which runs Radio Moa in Jutland, claims that his company owns the rights Kiss FM moniker in Denmark. “We’ve had the name registered for around two years,” he says.

On tour in Rotterdam, Universal Music’s US rock group Live recently received a platinum award for sales in the Netherlands of their latest album V, as well as platinum and gold disc sales for sales of their previous albums. Pictured (l-r) are: Chad Gracey (Live); Kees van Weijen (MD, Mercury Records Netherlands); Patrick Dalhimeyer (Live); Dan Waite (product manager, Universal Music International); Nina Hansdotter (VP, marketing MCA, UMI); Ed Kowalczyn (Live); Fred van Krauising (PM, Mercury Records Netherlands); Matt Voss (VP marketing, UMI) and Chad Taylor (Live).

Return of the Mac as Ritz unveils new signings

by Gareth Thomas

LONDON — The UK’s expanding Ritz Music Group (RMG) is creating two new label ventures following the signings of Dionne Warwick and Mark Morrison.

Warwick has signed to RMG in a joint venture project with DRW, the production company owned jointly by Warwick and RMG chairman Ron Winter (pictured, left, with Warwick). A new label, DRW Entertainment, will be marketed and distributed worldwide by RMG. The first single to be released on the label, Warwick’s What The World Needs Now Is Love, features guest rappers Coolio, Bobby Brown and Kurupt. The track, out next month, is taken from the forthcoming album Dionne Sings Dionne, which has been recorded in the US and features east and west coast rappers. The album is due for release in early 2002.

A second project slated for the label is an album of duets with Warwick and other female artists. Meanwhile, the second of the signings to RMG is a five-year worldwide deal with Mark Morrison, who has signed to Death Row Records UK, a joint venture between RMG and Death Row founder Marion “Suge” Knight. Morrison, the first signing to the imprint, will see his first single Thank God It’s Friday released to the clubs with various mixes in early December. A full commercial release will follow in January 2002, with an as-yet-untilled album scheduled for a month later. This will follow a showcase performance of his new album at the MIDEM trade fair in Cannes.

Commenting on the signings, Winter says: “We are delighted to be working in partnership with such a legendary and highly-respected artist as Dionne Warwick.” He added: “We are also delighted to welcome Mark Morrison on board to the Death Row label. Both Morrisson and Suge believe he has an immense talent.”

On the Beat

VIVA PREDICTS LOSSES

BERLIN — German music TV broadcaster Viva Media is forecasting a potential EBITDA loss of euro 10 million for 2001. The company blames the predicted loss on the “devastating” impact of the September 11 attacks in the US and Viva Digital, as well as low sales and poor market conditions. Viva expects a rise in revenues of 11.4% to around euro 61.5 million for 2001 as a whole—the original forecast was euro 59 million. Viva CRO Dieter Gorny blames the figures on restructuring and the “weak market climate,” adding: “The terrorist attacks of September 11 in the US have put additional pressure on the TV advertising market and have triggered greater uncertainty as well as decreasing advertising bookings.”

US BODIES AGREE ONLINE LICENSING DEAL

NEW YORK — In the US, the National Music Publishers’ Association (NMPA), its Harry Fox Agency (HFA) licensing arm, and labels’ body the RIAA have reached an accord on the licensing of musical works for subscription services on the Internet. Pending the determination of royalty rates to be paid by online music services to copyright holders, the RIAA will pay a $1 million (euro 1.1 m) advance to HFA for a two-year “bulk” licence of musical works. If no rate agreement is reached, the RIAA will pay HFA, which represents more than 27,000 music publishers, an annual advance of $750,000 until a rate is set, either through current negotiations or by the Copyright Arbitration Royalty Panel. The agreement clears a major hurdle faced by Pressplay and MusicNet, the major-label online subscription services.

ROGER SANCHEZ SIGNS FOR KISS

LONDON — US dance DJ Roger Sanchez (pictured) is getting his own two-hour long show on London dance station Kiss 100, produced by independent production company Wise Buddah Broadcast. Release Yourself—With Roger Sanchez will air Saturdays at 19.00, featuring vocal and tribal house and weekly guest DJs.

ATLANTIC 252 SOLD TO SPORTS GROUP

LONDON — The UK will have one less national music outlet following the RTL Group’s £5 million (euros 8m) disposal of its 80% stake in Atlantic 252 to Teamtalk Media. Atlantic 252 currently broadcasts a CHR/Dance format to the majority of the UK on long-wave from its base in Trimm, Ireland. Teamtalk, which specialises in running sports websites, intends to create a brand new radio service which will “enable Teamtalk’s sports content to be broadcast over mainstream media,” according to the company’s chief executive Bill Wilson.

Universal Music Group has combined its websites for disappointing performances into one destination. The result of this complete revamp, commissioned from digital solutions company Razorfish, is that it is simpler to navigate and more interesting to peruse, despite its low-key appearance. Audio and video clips augment the information, and there are 65 editions of newsletters available. The site is organised primarily in lists—by singers, conductors, film composers, instrumentalists, ensembles and crossover artists—but the search engine enables users to seek by many other criteria, including by catalogue number.
Another case of secret files?

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Industry fights back in Belgium

Year-to-date figures for 2001, published in August, mark a drop in Belgian music industry turnover of about 8.7% and the question being asked is whether the trend can be turned around. But the figures might not tell the whole truth—even though the industry has been hit by CD homecopying in Belgium, sales are likely to have also been affected by its own evolution, where important releases are being scheduled during the second part of the year, leaving springtime for young artists and developing projects.

“I hope our positive efforts will steer the ‘fall impact’—where important releases are packed together before the holiday season.”

Erwin Goeegebeur, president, IFPI Belgium

With music sales falling in Belgium, the industry is fighting back with a variety of IFPI initiatives. And there’s good reason for optimism, as sales of dance and kids’ music continue to buck the trend, as Marc Maes reports.

Booming kids’ market boosts sales

One of the most remarkable aspects of the current Belgian market is the success of repertoire aimed at a young audience. According to IFPI Belgium, the country has the highest sales of kid-music repertoire in Europe.

TV characters Gert & Samson ignited the children’s market phenomenon in Belgium 11 years ago, with combined sales crossing the one million unit barrier as production company Studio 100 and Universal Music successfully developed a new music-buying audience. “Both Gert & Samson and ‘Kabouter Plop’ are TV-related repertoire and account for the country’s most successful CD-releases in Belgium and Holland,” explains Nils Dierckx, marketing manager at Universal Music Belgium.

Studio 100 also handles the live performances of [BMG-signing] K3, a successful all-girl trio popular with youngsters and who have sold over 85,000 units of their latest album Teleromoo—adding to the combined sales of 300,000 units for their previous two albums. “The girls do equally well in Holland where both albums went gold and where Teleromoo is currently climbing the charts,” says Philippe Coppens, product manager at BMG Ariola Belgium.

EMI Music also runs a long-term series of albums based on the Smurfs characters, with Luc Fluit, AKR/Marketing manager says it’s an ever-lasting concept, accounting for 150,000 units sold of each volume.

ARS has also delved into the market, releasing two double albums Hits for Kids, which contain well-known children’s repertoire as well as popular dance hits. “They both went gold, selling over 30,000 units each,” enthuses Patrick Busschots, managing director of ARS Productions.

“This success paved the way for our new imprint, Kid’s Music, which will also avoid the 12-25 age group, [which is] most active when it comes to downloading [music from the Internet] and CD-copying. With our new act, M’Kids [comprising of three 12-year-old girls], we had a platinum debut album, Cool, selling over 42,000 units. We have now struck a deal with [Dutch] Kindermet and M’ Kids’ first single ‘Swingen’ will be released in Holland in October.”

Local talent

The local talent side is what worries Goeegebeur the most—the absence of a local repertoire quota plus the overall trend to have less music on TV has not served the industry well. “You cannot compare Flanders to the South of Belgium—the August figures reveal a drop of 22% of local product in overall sales,” he explains. “The share of local product in Flanders (Flemish and English language) has always been much higher than local production in the French speaking part of the country. Since the launch of VTM’s music programming, the Flemish market has escaped from the Dutch influence and become self-supporting. In the South, the market is relatively small and invaded by French product—the only exception being Starflam.”

At the helm of the national industry association, Goeegebeur is well aware that IFPI Belgium has already taken the important step of making politicians and the media aware of its credibility as a full scale industry group. In the future he sees IFPI Belgium playing a positive role, replacing its hard-hitting campaigns about counterfeiting and piracy with a friendly image offering more entertainment and campaigns like the current “Tijddaagse”, in close collaboration with both artists and retailers.

We all have our responsibility as employers as well—being a valuable product and we work with talented people. As record industry executives we hold the responsibility for the artist’s careers,” says Goeegebeur. “We must get people back in the record stores, and I expect an important push from this first Belgian Muziektiendaagse. We want to give to our partners—a bumper sale every purchase above euro 25, and by generating instore traffic, we will be able to assess new buyer potential.”

Dance market

Still struggles to really take off

With specialist dance shops booming—up from 25 a few years ago to about 80 today—the vinyl market in Belgium is gaining new life. Successful releases such as Delirium sold over 5,000 vinyl copies, an appeal which clearly goes beyond the club DJs and dance die-hards.

With over 25% of the market, Ghent-based dance independent N.E.W.S. holds the top position in Belgium. By carefully assessing the market’s baseline, the company caters for the unserved audience.

“Contrary to the marketing supported projects like ManiKits and Michael Jackson, the specialised shops are not served by the majors. Companies like us are the breeding pond for new talent,” says Lieven Vandenbergbroek, founder-MD of N.E.W.S.

Vandenbergbroek says the inclusion of a specialised dance chart in the Ultratop listings three years ago was a good step forward. “On the other hand, 12”-sales are weighted differently in comparison to CD-sales, and number one dance chart singles are not visible in the overall Top 50 list, they [still] have to be discovered by both radio and retail,” he explains.

Like EMI’s Goeegebeur, Vandenbergbroek is worried about the absence of formats and clear profiles for radio stations in Belgium. “I have the impression that everybody—including the dance-formatted Top Radio network—is evolving towards the ‘Donna-segment’, save for Studio Brussel. StuBru is really concentrating on dance novelties but the big problem remains that dance music only gets airplay if it is a hit.”

With N.E.W.S. established as a full-scale record company, Vandenbergbroek strongly believes in developing acts such as Green Velvet or Sven Van Hee—artists that do very well on a European level. “The crossover artists have a vast and loyal following and this will make the difference—artists that combine innovative project with ‘live’ in order to make the future. And we [also] hope that the overall market will improve.”

M' Kids

Green Velvet

AmericanRadioHistory.Com
With new albums from traditional big selling artists such as Helmut Lotti, K’s Choice, Dana Winner, Jo Lemaire and Clouseau coming to the fore, the winter season looks a promising one for the industry in Belgium. Not only that, but there are a number of hot new artists beginning to make their impact. A round-up by Marc Maes.

New stars could shine brightest
Rine Ver Eecke, producer at VRT's Radio 2 says Vanda Vanda produces radio-friendly pop music for a broad audience. "They allow us to access the whole of Radio 2's public and the band is a regular guest on our outdoor shows. Some 50 winners of our radio contest will celebrate a whole weekend with Vanda Vanda in December." With Birthmarks, Sony Music he also produced and arranged the album—he's opted for this more poppy approach and the result is that we sold over 1,200 CDs in one week in Belgium, with Holland reporting positive feedback as well. This is very good in these difficult times," concludes Moerman.

Antler/Subway (distributed by EMI) have high expectations for Lasgo—the name stems from Scottish city (G)Lasgow and stands for a hyperkinetic dance duo: Peter Luts (who made his mark with Astroline) and musician/composer David Vervoort. "They teamed up with singer Evi Goffin, (aka Medusa as singer with 2 Pabiela and Fioce) and found a solid basis in the clubs before releasing Something, their gold debut single," says Sam Hellemans, A&D manager with Antler/Subway.

Something has just broken the Dutch Top 20 at press time, and has also entered the German dance list. The Top Radio network played a key role in breaking the single according to head of music, Bjorn Verhoeven, since Top Radio's unconventional methods (which include collecting 12" singles at specialised shops) keeps them in touch with the audience. "Lasgo was the perfect combination of a nice radio record and Peter Luts' image—right into our target audience, they show their appreciation during interactive programmes or request hours."

With credentials like Ashbury Faith and (last year's superstars) Angelican, bass player Axel Peleman has now launched Camden, a triumvirate he calls completely his "own thing". On Miscellaneous, his debut album for Universal Music, Peleman returns to his roots, giving priority to real instruments instead of samples, with Blue Blot's Michael Schack on drums and axeman Mario Poesic on guitar.

news records

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Since 1992, NEWS has been a major player in the Benelux dance market. Originating from a pure vinyl-distributor, NEWS has developed over the years its own record company structure, containing a solid a&r-team, production team, promo- and marketing departments. This has resulted in a wide range of in-house labels and trendsetting compilations, presenting an outlet and forum for a whole roster of credible artists.

news distribution

NEWS is not only the most important Benelux record company in the field of dance music, it can also safely claim to be the biggest Benelux dance distributor. NEWS daily despatches more than 10,000 vinyls and cd's on the Benelux market, and exports huge amounts of vinyls and cd's to the worldwide dance community. This way NEWS operates as the main distributor for the majority of Benelux labels and also handles an important section of the international companies.
follow in January."

"Outside the Simian Flock could be the perfect soundtrack for the next drug-trafiic thriller movie," says Studio Brussel programmer Eppo Jansen of 'Radar', the station's night show that picked the album as CD of the week. "The album is great, although it took some time to listen to. Songs like Petty Thing and Nothing Left have a definite sexual image and I like it."

Among the most wanted club-tracks of the moment is a high-energy dance version of Supertramp's The Logical Song by Deadly Force, the duo of Joris Van Dijk and Michel Clerx. The track was released as a 12" vinyl version in Spain. "From the clubs, the track crossed over to radio field work when it released the 12" vinyl version in Spain. "From the clubs, the track crossed over to radio where Spanish Flash FM playlisted it," explains David Lambrechts, promo manager at Roadrunner/ Arcade. "Orion Too was formed by dance veteran Serge Ramaekers (Confetti's), Patrick Bruyndonx (Da Rick) and singer Katlene G of Astroline and we have already licensed the track to the USA, Germany and the UK," he adds.

Holland, Germany and Greece distributors show great interest."

It's high tide at Byte records with Sylvester currently being the top-priority in Europe. "In Germany the single Turn The Tide peaked at number 2, having sold over 400,000 units," says product manager Nii Van den Eynde, adding that sales of Sylvester's debut album Chances crossed the 90,000 mark.

Sylvester's success in Germany also benefited Turn The Tide's career in Holland, and Van den Eynde is currently negotiating a strategy for the UK, Italy and Scandinavia, where release is set for early 2002 through Jive/Pepper.

Propelled by the new single Forgiven—simultaneously released in Benelux, Germany, Spain, Poland and Canada—Byte is re-releasing a special edition of the Chances album as a double CD-pack featuring unplugged versions, videos, clips on CD-Rom and remixes.

The band was also nominated for the TMF Awards and the album launch is set for October 31st at the Paris Disneyland resort where Sylvester will stage an exclusive live show, broadcasted directly by Radio Donna. European key media like TMF, Break Out [Holland] and Viva [Germany] will cover the show which is already highly anticipated as Sylvester is featured in Disney's Fright Night campaign," explains Van den Eynde.

Mostiko is Roadrunner Arcade's new dance imprint—with the release of Orion Too (feat Katlene G's U & Me, the label is capitalising on its field work when it released the 12" vinyl version in Spain. "From the clubs, the track crossed over to radio where Spanish Flash FM playlisted it," explains David Lambrechts, promo manager at Roadrunner/ Arcade. "Orion Too was formed by dance veteran Serge Ramaekers (Confetti's), Patrick Bruyndonx (Da Rick) and singer Katlene G of Astroline and we have already licensed the track to the USA, Germany and the UK," he adds.

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WOMEX promotes culture exchange

The growing success of WOMEX, the annual world music trade fair and showcase to be held in Rotterdam on October 25-28, is definitive evidence of the health of the genre. But the current international climate is causing concern amongst the world music community, as Terry Berne reports.

Initiatives such as WOMEX, about to celebrate its ninth edition, and Strictly Folk, held simultaneously, are vital efforts of which takes place in Salvador de Bahia, Brazil (December 4-9), are becoming indispensable forums for a genre finally fulfilling the expectations kindled by its emergence nearly 20 years ago.

Following world music's explosion as a bonafide genre in the mid-'80s, musicians from around the globe began to experiment with an expanding palette of sounds and rhythms. They explored ways of integrating their own musical traditions with elements of western popular music, transforming traditional music into something rich and strange, a seamless fusion of local styles with pop, rock, jazz or electronica. These two strands, music with a traditional imprimatur (principally acoustic), and that which uses traditional music only as a starting point, are now the genre's two defining poles.

Street-smart, club-savvy
If throughout this time world music seemed to be a niche market with an elite audience, it's now just as likely to be street-smart and club-savvy, fuelled as much by young urban sophisticates as expanding immigrant communities intent on asserting their own cultural heritage as one response to the difficulties of assimilation. But behind it all, at its source and origin, are musicians steeped and trained in the musical traditions of their local cultures. And in some places, those cultures—and the musicians themselves—are threatened by repressive governments or zealous members of religious and civil society.

Now, the events of September 11 may further dampen their ability to perform, earn livings, and share their culture through international touring.

"WOMEX sees itself as a networking point that surpasses all borders, not just geographic or musical, but religious and cultural," declares Bjorn Doering, international spokesman for the fair. "What will happen day-to-day due to the new situation is not easy to predict, but it's more important than ever to communicate on a global level and meet on a local level."

Indeed, several key conferences at the expo will be dedicated to world music's relationship to social reality. "Music and Human Rights—The Fight Against Censorship" will present special reports on music among the gypsy communities of Romania, and on the tense situation in Afghanistan, where all instrumental and secular music is strictly forbidden, threatening the survival of musicians to whom music fled the country—and ancient musical traditions integral to Afghan culture. Other panels will address the role of cultures and what can come out of them," he says. But he makes a distinction with the kind of trendy fusion mixes which start with a dance beat and add in samples of ethnic music to make something exotic. World music fans also make the distinction. "You can see this clearly at WOMAD [the festival held each summer in Reading, UK], where you've got people going to the clubs at night and the people who attend the daytime concerts. Though some people cross between the two audiences, they are also quite different," says Stanton.

"World music has changed massively since WOMEX was launched," he affirms. "The audience has grown, majors have entered the scene and lots of new labels have appeared. But the number of releases has actually decreased. The borders between all musical genres are becoming more open."

Phil Stanton, director of UK-based World Music Network, producers of the hugely popular Rough Guide compilations and a WOMEX veteran, agrees. "I'm personally very interested in these sorts of meetings between musicians in exile, and music in war-torn countries."

WOMEX 2001 expects substantial projects as they pertain to musical organisations and a WOMEX veteran, including professionals from diverse fields and countries including musicians, journalists, researchers, record industry professionals and human rights activists. Freemuse is active in documenting and fighting human rights violations as they pertain to musicians. For information go to www.freemuse.org

"If we want a better world, it's more necessary than ever that artists are allowed to travel and share their culture and music."

Christian Mousset, founder, Indigo

Freemuse is an international organisation advocating freedom of expression for musicians and composers worldwide. Based in Copenhagen, Freemuse emerged from the first World Conference on Music and Censorship held in Copenhagen in 1998. Members include professionals from diverse fields and countries including musicians, journalists, researchers, record industry professionals and human rights activists. Freemuse is active in documenting and fighting human rights violations as they pertain to musicians. For information go to www.freemuse.org
Artists making world music waves

Orchestra Baobab (World Circuit)
Paradoxically, one of the most promising new world music acts of 2001 first came to prominence almost 30 years ago. Orchestra Baobab were Senegal's top band in the 1970s and early 80s, combining a strong African influence with traditional African styles to create relaxed, rhythmic grooves that were both velvet smooth and sensationally invigorating. By the mid-80s the band disappeared, but the timeless music embraced the faster, hard-edged sound of mbalax, associated with Youssou N'Dour. The enterprising World Circuit label, which brought us Buena Vista Social Club, has now released legendary sessions by the group that originally appeared in 1982. According to World Circuit director Nick Gold, the tracks, now released on the double CD Pirates' Choice, have since become "something of a Holy Grail for fans of African music". Inspired by the reissue, Babobab have reformed, play tour dates across Europe this autumn and are recording a new album for release in 2002.

Gigi (Palm Pictures)
Over his 40 Pictures in the music industry Chris Blackwell has discovered some stellar talent from Steve Winwood to Bob Marley. His latest protegée is Gigi, a 27-year-old Ethiopian female singer whose real name is Ejigayehu Shibabaw. The fifth of ten children, she grew up in a traditional community and as a child learned the ancient songs of the Ethiopian church. When her father forbade her to pursue a singing career, she disregarded him and emigrated to Nairobi. Three years ago she relocated to San Francisco, where Blackwell got to hear her via a tape circulating among the west coast's Ethiopian community. On her debut album Gigi (Palm Pictures), she sings exclusively in her native Amharic, but producer Bill Laswell lends a sympathetic cosmopolitan influence on a collection that ranges from rough-Ethiopian funk to gentle grooves and ranks as one of the most accomplished debuts of the year.

Lila Downs (Narada)
Born in Oaxaca, Mexico and raised in the Sierra Madre mountains, Lila Downs' songs are inspired by the harsh life, folklore and music of the region's long-suffering but durable populace. Her supple, sometimes dramatic singing style and literate lyrics give the traditional sound-forms she sings a contemporary edge and relevance. From stories of her Mixtec ancestors to sad tales of life along the border, she updates ranchera and other musical traditions of Mexico and Central America with large doses of R&B and soul, while maintaining the subtle balance between sadness, resignation and joy which the area's sonic geography has so distinctly defined. For the latest Lila Downs (La Linea) may be the breakthrough to a wider public she deserves.

L'Hem De Foc (Sonatik)
This group from Valencia, Spain, gathers musical influences from throughout the Mediterranean and beyond and features a true pan-regional style based on early music models, such as modern folk idioms. Fronted by multi-instrumentalist Efren Lopez (guitar, ud, buzuki, salter, campana, and sax, among others) and charismatic singer Mara Aranda, who writes the lyrics, L'Hem De Foc, whose excellent U (Sonatik) will be followed by a new album in 2002, mix elements of Aragonese, Turkish, Balkan, flamenco, Greek and other traditions into a seamless and exciting explosion of musical roots. Entirely acoustic, the group may be Spain's next major contribution to world music after Radio Tarifa.

Richard Bona (Sony Jazz)
At a time when few world music artists are bezung to major labels, it has taken Sony's jazz division to pick up on the talent of Richard Bona (Sony Jazz). With the likes of N'Dour and an African voice, whose singing is up there with the likes of N'Dour and Salif Keita in terms of expressiveness, "My family have a tradition of story-telling and that's the tradition my music comes from," he says. "In my country we never play music without a story behind it. As far as you go on this journey, you never get away from your roots." Bona plays European dates in October/November.
Charlie Gillett's world of music

Charlie Gillett's weekly show A World Of Music on public full-service station BBC London is one of the most prestigious windows for showcasing world music in the UK. Emmanuel Legrand profiles an unconventional broadcaster with a real passion for music.

Charlie Gillett is one of a dying breed of broadcaster. A man with a mission, The respected British radio presenter has what he calls "a compulsive need to share what I like with other people." And that's exactly what he does every Saturday in his two-hour show A World Of Music, which features an eclectic mix of all genres on BBC London (until recently branded as BBC London Live).

Gillett has always had a relentless appetite for both music and radio. In March 2002, he will celebrate three decades as a radio presenter, during which time he has been introducing generations of listeners to new sounds from around the world. The DJ, who wrote the highly-regarded history of rock 'n' roll, The Sound Of The City, believes he is not alone in his passion. "My instinct tells me that it's not a unique situation and that I'm only the tip of the iceberg," he says. He is one of the dwindling number of radio people who still believe that it should be up to individual DJs to choose their music.

His shows usually centre around a guest, and recent visitors include French DJ Yves Thibord of Paris station Radio Nova, Japan-based journalist Paul Fisher, and Russ Jones and Cliffie, organisers of London's Future World Funk club nights.

Marie-Agnes Beau, who heads the French Music Office in London, has been a Gillett fan ever since she moved to the British capital two years ago. "As a man, he is adorable, charming and so human," she says. "And as a radio person, he has proved that he has an amazingly open ear. In the UK, world music is often seen through its traditional end, while he has always tried to be open, He has understood that musicians can be contemporary and urban without losing their roots."

Eclectic mix

Beau likes the fact that Gillett showcases so much new music. "It's such a great mixture of styles," she enthuses, "and he is never afraid of taking risks by letting artists perform live." Beau recalls that Gillett took the gamble of letting Senegalese rapper Djoloff and France-Cuban rap outfit Orishas play live in his show.

On October 29, Virgin will release World 2001, a double album comprising 30 tracks that have aroused the most interest from Gillett's listeners over the past year. He says this album is a good introduction to his shows.

"I am very responsive to feedback from listeners but I try not to be trapped by what listeners think are their expectations," says Gillett. He has forged this belief since hosting a Sunday lunchtime show on BBC London's forerunner, BBC Radio London, in the 1970s. "I remember playing extensively Soul Makossa by Manu Dibango, but I didn't know where it came from," he recalls. "All I knew was that it was great music."

That decade, he focused more on commercials radio was starting to boom in the UK. "The disinterest from the audience was so great, so they asked for a new concept. I suggested to do a programme about world music," says Gillett. "I started at Capital with a one-hour programme that rapidly expanded to two," he says. "I could play whatever I liked. I remember these years as a fantastic time for British music. I had on one of my shows Adam Ant, who played Hank Williams and Princes; Joe Jackson, who chose to play salsa and The Beat, who introduced me to some Nigerian bands. That's how I

"There is something about playing records on the radio which is in my DNA."

Charlie Gillett, presenter, BBC London

realised that all these musicians had references that went beyond British music."

But by the mid-'80s, UK commercial radio was starting to become the formatted hdt machine we know today, and specialist music aired by the likes of Gillett, Tim Westwood and Peter Young on Capital was no longer in vogue. Charlie Gillett

Says Gillett: "There were some 15 guys like me who little by little got fired [from Capital]. When it came to me, I, was devastated. There is something about playing records on the radio which is in my DNA."

Unexpectedly, listeners rallied in support of Gillett. "People started to protest, so the management called me and asked me to come back. But for me there was no point of doing the same thing so they asked for a new concept. I suggested to do a programme about world music, but that was then referred to 'tropical music'. I started a show called Foreign Affairs where I played all this kind of music. Interestingly, the management was not churlish like as they had good audience figures."

Playing good music

Gillett's new programme quickly became a focal point for African musicians in London. "They were all listening to the show and I was able to get on artists like King Sunny Ade, Fela Kuti and many others." Eventually, Capital's programme director Richard Park sacked Gillett. "One by one he got rid of us," says Gillett. "We didn't belong to what he wanted to build. The last year at Capital was such a strain. The sad thing is that the reaction from the audience was fantastic, but the disinterest from the station was huge."

After leaving Capital, Gillett took a job at Warner Music UK, but succumbed very quickly once more to the radio bug, joining GLR, the BBC's innovative AOR/talk station which replaced Radio London in the late '80s. Although GLR was itself replaced last year with the more newly London Live, Gillett's weekly shows continue to be as eclectic as ever.

"One of my greatest satisfactions is to mix different styles of music and see that there is an audience," he says. "I play what I think is great music. And for me, good music comes from everywhere."

Charlie Gillett's A World of Music can be heard from 20.00 to 22.00 every Saturday night on BBC London, 94.9 FM and worldwide via www.bbc.co.uk/london.

Charlie Gillett's Current Favourites

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Country</th>
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<tbody>
<tr>
<td>1 The Gotan Project</td>
<td>La Revancha del Tango</td>
<td>Argentina/France</td>
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<td>2 Yellow</td>
<td>sessions</td>
<td>Brazil</td>
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<td>3 Souad Massi</td>
<td>Raoui</td>
<td>Senegal</td>
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<td>4 Radio Tarifa</td>
<td>Cruzando el Río</td>
<td>Spain</td>
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<td>5 Various</td>
<td>Tea in Marrakech</td>
<td>USA</td>
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<tr>
<td>6 Little George Sowle and the All Stars</td>
<td>Little George Sowle and the All Stars</td>
<td>Senegal</td>
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<td>7 Various</td>
<td>Beyond Nashville</td>
<td>USA</td>
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<td>8 Baobab</td>
<td>Pirates' Choice</td>
<td>Senegal</td>
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<tr>
<td>9 Manu Chao</td>
<td>Preciosa Estación: Esperanza</td>
<td>Spain</td>
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<tr>
<td>10 Marvin Pontiac</td>
<td>The Legendary Marvin Pontiac</td>
<td>USA</td>
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<td>East West France</td>
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<td>Island France</td>
<td>Algeria</td>
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<td>Spain</td>
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<td>Earthworks</td>
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<td>Parente</td>
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<td>Manteau</td>
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<td>World Circuit</td>
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<td>Virgin</td>
<td>France</td>
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<td>Strange and Beautiful</td>
<td>USA</td>
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Sondre Lerche, the new face of Norwegian radio

by Kari R. Lofthus

Sondre Lerche is the latest in an expanding line of acts signed to Virgin Records Norway to combine strong radio appeal with credibility.

Hot on the heels of labelmates Madrugada, Anja Garbarek, Lene Marlin and Morten Abel, 19-year-old Lerche's (pictured) debut album Faces Down peaked on the Norwegian sales chart at number two following its September 10 release, thanks to a massive reception at local and national radio.

Yet on the face of it, such blanket acceptance from radio always seemed unlikely. Working out of his Bergen-based home studio (wittily named Sondre Cording), Lerche lists his influences as artists, Burt Bacharach, Elvis Costello, Cole Porter and Tom Zé.

Ate Bredal, music director at national public CHR/alternative station NRK Petre, has power-played all three Lerche singles to date; You Know So Well, No One's Gonna Come, and current hit Sleep On Needles. "He combines the art of classic songwriting with a youthful playfulness," observes Bredal. "His conviction and true emotions are something which sounds good on the radio."

Music director at AC-formatted sister NRK station P4, Even Rognlien, has also playlisted the tracks. "Lerche's making honest and great music which encompasses different genres, while remaining

Groove Armada's ship comes in

by Gary Smith

A collaboration between the Peter Gabriel-owned online service provider OD2 and Jive ElectroPepper to provide a previusly unreleased bonus track, interview footage, and a full-length stream of the Superyradio video, saw the album enter M&M's European Top 100 Albums chart at 27 following its September 10 release. Perhaps sales were assisted by Elton John, who famously bought 200 copies of the longplayer to give to friends.

"To date we have seen a phenomenal take-up rate of the download, equating to approximately 14% of the physical sales," reports Mark Krendel, head of new media at Zomba International Record Group. "This figure dramatically surpasses historic response rates to more traditional methods of direct marketing and indicates that Groove Armada, fans are responding very positively to this means of adding value."

The special limited-edition, enhanced version of Goodbye Country, which uses OD2's Bonustrax ticketing software, is another part of the promotional campaign. "The enhanced CD is a limited edition in all territories," Krendel says. "Some have it available for ship-out stock only, while others have it as ship-out stock plus reorders until a certain date. In any case, we will cease manufacturing at the end of October, so that the limited edition stock sells through in good time before the access site closes on December 31."

Response to the album has exceeded expectations, with lead single Superyradio attracting more airplay than was foreseen. "The purpose of Superyradio was to establish the new Groove Armada material before club/dance fanbase," Krendel admits.

However, in addition to achieving club level awareness for Groove Armada—it is currently number 10 on M&M's European Dance Trax chart—Superyradio has also enjoyed significant airplay on key CHR playlists across Europe, including the UK's BBC Radio 1, Radio 3FM in Holland, Studio Brussel in Belgium, Los 40 Principales in Spain, Italy's Radio Deejay and NRK Petre in Norway.

Commercial public CHR station Eins Live aired the band's Munster gig on October 12 as part of its One Night In Munster event.

"We regard My Friend [released October 29], as the album's key radio crossover track," says Krendel. "Thanks to chart entries in Germany, Austria, Norway, Hungary and Belgium—the first time Groove Armada have enjoyed chart debuts in these markets—we are confident that by Christmas sales of Goodbye Country will be past 300,000 unit sales in Europe alone."

DANCE GROOVES

by Gary Smith

GOOD MORNINGS

Produced by '80s hitmaker PierLuigi Giombini, Mornings (FMA/Italy) sounds a lot like last year's hit from Modjo but, in production terms, is a definite advantage as B'Italy has a healthy respect for the original. Amongst the remixes from The Green Martian, Phunk Investigation and Praba, the Praba effort gets the Dance Grooves vote of approval for its mixture of the artist, wiggly percussion, spacey noises and sheer, unabashed melodrama.

SI BEGS TO DIFFER

Under his various artist names, Si Begg has been responsible for a style of music that is often pleasing to the ears and highly entertaining. His music, which, despite the addition of a huge, eclectic audience, is all about the melody of guitar, is tasteful in the extreme. It is clear that Logo (seasoned producers Mark Jolly, Andy Wright and James Wiltshire) have a healthy respect for the original. Amongst the remixes from The Green Martian, Phunk Investigation and Praba, the Praba effort gets the Dance Grooves vote of approval for its mixture of the artist, wiggly percussion, spacey noises and sheer, unabashed melodrama.
<table>
<thead>
<tr>
<th>Week 44/01</th>
<th>Eurochart Hot 100® Singles</th>
<th><strong>SALES BREAKER</strong></th>
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<tr>
<td></td>
<td><strong>ARTIST</strong></td>
<td><strong>COUNTRY</strong></td>
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<tr>
<td><strong>1</strong></td>
<td>Can't You See Out Of My Head</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>2</strong></td>
<td>You Rock My World</td>
<td>A.C.I.D.</td>
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<td><strong>3</strong></td>
<td>Family Affair</td>
<td>A.C.I.D.</td>
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<td><strong>4</strong></td>
<td>Fallen'</td>
<td>A.C.I.D.</td>
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<td><strong>5</strong></td>
<td>Only Time</td>
<td>A.C.I.D.</td>
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<td><strong>6</strong></td>
<td>Let Me Blow Ya Mind</td>
<td>A.C.I.D.</td>
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<td><strong>7</strong></td>
<td>Smooth Criminal</td>
<td>A.C.I.D.</td>
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<td><strong>8</strong></td>
<td>It's A Man's World</td>
<td>A.C.I.D.</td>
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<td><strong>9</strong></td>
<td>Following You</td>
<td>A.C.I.D.</td>
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<td><strong>10</strong></td>
<td>What You Do?</td>
<td>A.C.I.D.</td>
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<td><strong>11</strong></td>
<td>Lady Marmalade</td>
<td>A.C.I.D.</td>
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<td><strong>12</strong></td>
<td>Un Monde A Refaire</td>
<td>A.C.I.D.</td>
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<td><strong>13</strong></td>
<td><strong>SALES BREAKER</strong></td>
<td>A.C.I.D.</td>
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<td><strong>14</strong></td>
<td>In The End</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>15</strong></td>
<td><strong>SALES BREAKER</strong></td>
<td>A.C.I.D.</td>
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<td><strong>16</strong></td>
<td>Because I Got High</td>
<td>A.C.I.D.</td>
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<td><strong>17</strong></td>
<td>Sing</td>
<td>A.C.I.D.</td>
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<td><strong>18</strong></td>
<td>Trava</td>
<td>A.C.I.D.</td>
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<td><strong>19</strong></td>
<td>Crying At The Discotheque</td>
<td>A.C.I.D.</td>
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<td><strong>20</strong></td>
<td>Me Gusta Tu</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>21</strong></td>
<td>Turn Off The Light</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>22</strong></td>
<td><strong>SALES BREAKER</strong></td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>23</strong></td>
<td>Bad Boy For Life</td>
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<td><strong>24</strong></td>
<td>Eternal Flame</td>
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<td><strong>25</strong></td>
<td>Ain't It Fancy</td>
<td>A.C.I.D.</td>
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<td><strong>26</strong></td>
<td>Un It's Bad</td>
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<td><strong>27</strong></td>
<td>Week Mich Auf</td>
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<td><strong>28</strong></td>
<td>There Must Be An Angel</td>
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<td><strong>29</strong></td>
<td>Luv Me, Luv Me</td>
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<tr>
<td><strong>30</strong></td>
<td>Chain Reaction/One For Sorrow</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>31</strong></td>
<td>Eternity/The Road To Mandalay</td>
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<tr>
<td><strong>32</strong></td>
<td>The Ones - Positives</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>33</strong></td>
<td>Fat Lip</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>34</strong></td>
<td>Prés De Moi</td>
<td>A.C.I.D.</td>
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<tr>
<td><strong>35</strong></td>
<td>Le Vent Nous Portera</td>
<td>A.C.I.D.</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the single reaching the highest sales in this chart print run.
European Top 100 Albums

**SALES BREAKER**

**1.**

Kylie Minogue
- Fever - Parlophone

**2.**

Tracy Chapman
- Collection - Elektra

**3.**

Linkin Park
- Hybrid Theory - Warner Bros.

**4.**

Elton John
- Songs From The West Coast - Rocket / Mercury

**5.**

Leonard Cohen
- Ten New Songs - Columbia

**6.**

Alicia Keys
- Songs In A Minor - J

**7.**

Garbage
- Beautifulgarbage - Mushroom

**8.**

Jamiroquai
- Canned Heat - Polydor

**9.**

Enya
- A Day Without Rain - WEA

**10.**

Mary Gray
- The 14 - Epic

**11.**

StarSailor
- Love In Here - Chrysalis

**12.**

Zucchero Fornaciari
- Shaka - Polydor

**13.**

Soundtrack
- Bridge Jones's Diary - Mercury

**14.**

Travis
- The Invisible Band - Independence / Sony

**15.**

Dido
- No Angel - Cheeky

**16.**

Mary J. Blige
- No More Drama - MCA

**17.**

Staint
- Break The Cycle - Elektra

**18.**

Diana Krall
- The Look Of Love - Verve

**19.**

Paul Weller
- Days Of Speed - Independence / Sony

**20.**

Kelly Purtado
- When, Why - Dreamwork

**21.**

Wolfgang Petry
- Achterbahn - Ariola / No Klar!

**22.**

Bob Dylan
- Love And Theft - Columbia

**23.**

Noel Desir
- Des Vagisas Des Figueres - Barclay

**24.**

Soundtrack
- Moulin Rouge - Interscope

**25.**

Enigma
- L.S.D. - Love Sensuality Devotion (Greatest Hits) - Virgin

**26.**

HIM
- Deep Shadows & Brilliant Highlights - Terrier / BMG

**27.**

Helmut Lotti
- Live 

**28.**

Garou
- Soul - Columbia

**29.**

Gorillaz
- CREEK - Polydor

**30.**

David Cassidy
- Then And Now - Universal TV

**31.**

No Angels
- ElleMents - DeAgostini / Polydor

**32.**

Destiny's Child
- Survivor - Columbia

**33.**

Björk
- Vespertine - One Little Indian / Polydor

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

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**SALES**

by Siri Stavenes Doe & Miriam Hubner

**HANAH**

**Hollywood Lie**

(QaWorks/EMG)

Release date: September 17 (Norway)

In an age of manufactured acts, 16-year-old Norwegian singer-songwriter Hanah provides a very different kind of pop. Tongue-in-cheek, the first single *Hollywood Lie,* (off forthcoming album *Myself*) is co-written by Hanah and Swede Håkan Sjostrom, and plays fun at performers such as Britney Spears and the superficiality of contemporary popular culture. Produced by Terry Adams, who has also worked with Craig David and A1, the guitar-based track entered the Norwegian singles chart at number four after Hanah performed at HitAwards, the superficiality of contemporary popular culture. Rumour has it that there was actually some real life romance when Sarah first met US rapper TQ during shooting for the video in Vancouver. TQ was allegedly so impressed with Connor's voice (and looks) that he wrote a song—*Get None*—for her forthcoming album *Green Eyed Soul.*

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**SALES**

by Siri Stavenes Doe & Miriam Hubner

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**Eurochart A/Z Indexes**

**Hot 100 singles**

1. *U2* - *Imagine*
2. *The White Stripes* - *Seven Nation Army*
3. *The Black Keys* - *Lonely Boy*
4. *The Strokes* - *You Only Live Twice*
5. *The Killers* - *Sam's Town*
6. *The Raconteurs* - *Caroline, Don't Change Your Ways*
7. *Two Door Cinema Club* - *Are We Ready?*
8. *The Strokes* - *Somebody to Love*
9. *The Raconteurs* - *Caroline, Don't Change Your Ways*
10. *Two Door Cinema Club* - *Are We Ready?*

**Hot 200 albums**

1. *Queen* - *Innuendo*
2. *The Rolling Stones* - *Exile on Main St.*
3. *The Eagles* - *Hotel California*
4. *U2* - *Achtung Baby*
5. *The Who* - *誰もが愛する曲の名前を呼ぶ*
7. *The Eagles* - *Hotel California*
8. *U2* - *Achtung Baby*
9. *The Who* - *誰もが愛する曲の名前を呼ぶ*
10. *The Eagles* - *Hotel California*

**Pop**

1. *The Killers* - *Sam's Town*
2. *The Strokes* - *You Only Live Twice*
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4. *Two Door Cinema Club* - *Are We Ready?*
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10. *Two Door Cinema Club* - *Are We Ready?*

**Hard rock**

1. *The Eagles* - *Hotel California*
2. *U2* - *Achtung Baby*
3. *The Who* - *誰もが愛する曲の名前を呼ぶ*
4. *The Raconteurs* - *Caroline, Don't Change Your Ways*
5. *Two Door Cinema Club* - *Are We Ready?*
6. *The Strokes* - *Somebody to Love*
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10. *The Raconteurs* - *Caroline, Don't Change Your Ways*
After 13 weeks at the top of the Dance Traxx chart, Roger Sanchez’s Another Chance (R-Senal/Defected & Sony) could be set next week to break the record established by Daft Punk’s One More Time (LaJet/LaJet Virgin), which spent 15 weeks at number one earlier this year.

Iio’s Rapture (Sumo/MOS) jumps much higher up the Dance Traxx top 100. As the track the disco party anthem has already spent 24 weeks at number one, it now climbs exactly the same distance to 12 this week. With only 6 more weeks at number one earlier this year.

One More Time (Labels -Virgin), which spent 13 weeks at number one earlier this year.

This track, which was the first to break the record established by Daft Punk’s One More Time, has already spent 24 weeks at number one. As the disco party anthem, it now climbs exactly the same distance to 12 this week, having only 6 more weeks at number one earlier this year.

Another steady climber is Swedish-signed and-based trio Alcazar’s Crying At The Discotheque (BMG). Last week, the track included six ranks shy of its original peak position – from 20 to 15; Sono’s remixed Keep Control remixed surgery. Charlie Lownoise & Mental Theo present Star Splash.

A few tracks return to high positions in the chart after having undergone various types of remix surgery. Charlie Lownoise & Mental Theo’s Wonderful Days (Sumo) has climbed 17 notches to number 27 – just three ranks shy of its original peak position – and DJ Quicksilver Meets Shaggy’s Milk & Sugar/UCMG/Kosmo/Zeitgeist (Polydor-Universal) shoots up to number 33. Meanwhile, another new version of a classic, Munich-based production duo Milk & Sugar’s rerecording of Australian John Paul Young’s 1977 hit Love Is In The Air.

The new remix of the chart’s highest ranking hit is already riding high in the UK dance sales charts.

This week, the chart was

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**European Dance Traxx**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Clubplay &amp; Dance Sales Combined - Issue 44 - <a href="http://www.mis-charts.de">www.mis-charts.de</a></th>
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<tr>
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<td>ANOTHER CHANCE <em><strong>NO.1</strong></em> (13th week)</td>
<td>R-Senal/Defected &amp; Sony</td>
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<td>2</td>
<td>LITTLEL</td>
<td>Soho Square/FFR (Virgin)</td>
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<td>3</td>
<td>YOU CAN’T GET YOU OUT OF MY HEAD</td>
<td>Kylie Minogue (Fontana)</td>
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<td>4</td>
<td>YOU ROCK MY WORLD</td>
<td>Michael Jackson (Jay-Z)</td>
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<td>THE REAL LIFE</td>
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<td>SUNSHINE</td>
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<td>7</td>
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<td>Sumo/Data (Ministry Of Sound &amp; Universal)</td>
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<td>8</td>
<td>SUNSHINE</td>
<td>Defected (Virgin)</td>
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<td>MUHAMMAD ALI</td>
<td>Cheeky/Arista (BMG)</td>
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<td>Keep Control</td>
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**Dance Beat**

The weekly dance chart comment by Harald Roth

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**Amsterdam Dance Event**

Europe’s main dance and electronic music conference

15 / 16 / 17 November 2001 - Amsterdam, The Netherlands

**Register Before 1 November 2001 For Euro 200**

**Check For More Info** www.amsterdam-dance-event.nl

**Amsterdam Dance Event** / P.O. Box 222 / 1000 AA Amsterdam / The Netherlands

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Organised by Concerts & Events
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**

The Strokes

_Last Nite_(Rough Trade/RCA)

"Rock! A welcome opportunity to break up the stream of pop and R&B that’s dominating the radio these days. The Strokes Rule OK!"

Atle Bredal
head of music
NRK Petre/Norway

**ITALY:**

RADIO 105

**SWEDEN:**

SR P5 RADIO STOCKHOLM

**BELGIUM:**

RADIO CONTACT F

**UK:**

BBC RADIO 1

**DENMARK:**

DR P3

**GERMANY:**

WDR EINS LIVE

**NORWAY:**

NRK PETRE

**SPAIN:**

LOS 40 PRINCIPALES

**ITALY:**

Mick Jagger/God Give Me Everything
Luca Carboni/Mi Ami Dasvero
K-Stew feat. Volley B./Mr. Martian
Terence Trent D’Arby/G Divina
Valeria Rossi/Tutto Fa L’Amore
Shakira/Whenever Whenever
Max Gazzè/Non Sra Previsivo
Delta V/Numere In Mia Vita
Junior Jack/Feel So Good
Ark/Let Your Body Decide
Green Velvet/Lo La Locand
883/Com Deve Andare
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Janet Jackson/Son Of A Gun
New Order/60 Miles An Hour
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Weezer/Island In The Sun
Angie Stone/Brotha
Brogue/Sort Soul

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Weezer/Island In The Sun
Angie Stone/Brotha
Brogue/Sort Soul
GEARY
ANTWONE BAYNE/Marcy P
AC
Stephan Oevermann - Program Director
Playlist Additions:
Baseball Boys - Drowning
Simple Time
Lock Brother Can't Wait
Joshua Jordan - I'm Gonna Get My Life Back
Orange Sun - The Sun On Your Face

AIRPLAY
2001/04/01

MUSIC & MEDIA

GermANY

playlist

Station Reports include all new additions. Some stations also include "Power Play" songs, which receive special emphasis during the week. All stations are grouped by ranking and listed alphabetically. Rankings include platinum (P), gold (G), silver (S) and bronze (B).
Playlist Additions:

**Robert Sehlberg** - Music Director

- CHR

- Lars Trillingsgaard - Head Of Music

- ANR HIT FM/Aalborg G

- RADIO 102/Haugesund G

- Michael Jorgensen - Head Of Music

- CHR

- RADIO UPTOWN/Copenhagen G

- RADIO MAXIMUM-Moscow/St. Petersburg P

- RADIO EUROPA PLUS NETWORK/Moscow P

- Safri Duo - Baya Baya

- Players Inc. feat. Lisa Mack - Ultimate Love

- Infinite Mass - Bullet

- Hermes House Band - Country Roads

- Blu Cantrell - Hit'em Up Style (Oops!)

- liio - Rapture

- 2Pac - Letter 2 My Unborn

- Christina Milian - AM To PM

- Difiev - Sudan En Dejlig Dag

- All Star Line - Up - What's Going On

- All Star Line - Up - What's Going On

- Westiite - Queen Of My Heart

- All Star Line - Up - What's Going On

- Jennifer Paige - These Days

- Dmitry Dibrov - Rom I Pepsicola

- Ryan Adams - New York, New York

- Alyona Tatarenko - Prog. Direcor

- Playlist Additions:

- Marek Niedzwiecki - Producer

- CHR

- HOT AC

- Jan Hanousek - Head Of Music

- Radek Sedlacek - Head Of Music

- Donut Istvan/Gyula Novaki - Music Directors

- AC

- CHR

- Playlist Additions:

- RADIO VYSOCINA/Jihlava S

- Rosette - Milk And Toast And Honey

- HIM - In Joy And Sorrow

- Beats Kozidrak - Hanks Bielicka Sladami Stasia I Nel

- Neja - Back 4 The Morning

- Enrique Iglesias - Hero

- Sandra - Forever

- U.B.P. feat Bobby Prult - We Are One

- Technique - You And Me

- tighlhouss - Depeche Mode - Free Love

- Cher - The Music's No Good Without You

- NIM Knew How it Wood Be ToBe)Free

- The Corrs - Would You Be Happier

- Sarah McGarry - High On You

- Relish - Rainbow Zephyr

- J. Sipkevics - Prog Dir

- RADIO SKY+/Tallinn G

- Playlist Additions:

- Petr Hapka - Kocour SeSchoulil Na Tvuj Klin

- Clive Evan - Head Of Music

- MCM/Paris P

- TEN TALENT/Paris P

- Clive Evan - Head Of Music

- Havana Brown - Head Of Music

- Mauricio Rivas - Head Of Music

- Charlie Hume - Head Of Music

- NIKI Radio/Paris P

- Rob Hammon - Head Of Music

- Flavio Latorre - Head Of Music

- Marcus Adam - Head of Music

- Liz Laskowski - Dir. of Programming

- Western Sound of Music

- Exhale:Glee:Hero

- Radio Scotland

- MP/f/Paris P

- MTV SPAIN/G

- Power Plays:

- The Corrs - Would You Be Happier

- Sarah McGarry - High On You

- Relish - Rainbow Zephyr

- Westlife - Queen Of My Heart

- Switch - I Close My Eyes

- Petronella - Feeling So Low

- Kate Winslet - What If

- Honeyz - Talk To The Hand

- Cure - Cut Here

- Beverley Knight - Get Up

- Anoushka Shankar - Djun Mijang

- Depeche Mode - Freerlove

- Cher - The Music's No Good Without You

- NEM Knew How it Wood Be ToBe)Free

- The Corrs - Would You Be Happier
As predicted last week, Cher’s (picture) new offering Living Proof will be released on November 19, and features contributions by producers including Rick Nowels The Corrs, Dido, Texas), Stargate, Tony Moran (Michael Jackson, Whitney Houston) and Chicane.

Cher has a good history with us and in Sweden generally, says Anders Svensson, head of music at Swedish Hot AC network Rix FM, who was one of those to add the track this week. “We were the first to play Believe, and we should be early with this one as well. Also, it’s up-tempo, which we need right now,” He explains that there are too many ballads for his liking on Rix FM’s rotation at the moment. “It makes the tempo of the station drop, and we are a station which is supposed to make the listeners happy. So we are trying to choose up-tempo tracks over ballads.” With that in mind, Svensson plans to add Anastacia’s Paid My Dues (Columbia) to the station drop, and we are a station which many ballads for his liking on Rix FM’s rota-

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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.

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Charts are compiled by M&M, Inc. Stairs are weighed by market size and by the number of hours per week.

Stations are weighted by market size and by the number of hours per week.
TUNE IN TO EUROPE’S MUSIC SCENE

Track the music trends as they sweep through Europe's charts!

Music & Media covers all the latest developments, issues and events happening in and around the European broadcast and music industries. With clear and comprehensive charts and listings detailing week on week sales and airplay changes, Music & Media enables you to keep fully informed and up-to-date with the latest music trends.

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Offer ends December 200
The Nicoli interview

On October 16, EMI Group chairman Eric Nicoli talked to Billboard international editor-in-chief Adam White. Below are extracts from that interview—for the full text see Billboard’s October 27 issue.

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"It was decision that was about the future rather than the past. Inevitably, some people will interpret it as a kind of punishment for disappointing performance. With decisions of this magnitude and with people as senior as Ken, it’s never as simple as that, and it should never be as simple as that.

"In recorded music, we’ve had some short term difficulties we’ve announced. But I’m more concerned now about developing a strategy and a management approach and a leadership style for Recorded Music that will allow us to flourish in the future. Alain’s combination of skills, which are essentially commercial and strategic on the one hand, but creative on the other, is exactly what we need. And he comes with David, of course, who complements him brilliantly."

---

"I think we have, first of all, a truly international business, with strength in every major market. Because our relative weakness is in the biggest market, we tend not to get credit for Japan, and all the major European markets. We have a truly international business, and we have a better international spread than most of our competitors except Universal."

"Most of the commentary on EMI flows from our number five position in the USA […] we tend not to get due credit for being number two outside America."

"This is not a business where everything is broken by any means. It’s a business where most things are strong, but where there are some clear opportunities to improve, and that’s why we are so excited about this."
Brussels gives industry the brush-off

**VAT back on the agenda**

**BRUSSELS —** The issue of VAT on records was back on the agenda at the Music in Europe conference in Brussels last week. Commissioner Viviane Reding saying "it is time to look at the question of a reduced VAT rate [on records]."

The European Commission is currently reviewing VAT rates within the EU, a process that will be concluded at the end of 2002. The current VAT rate on records in EU countries ranges from 15% in Luxembourg to 25% in Sweden. The music industry's goal is to have VAT levied on records at the same rate as books (5.5%) once community to take action at both a national and EU level. "Without the community to take action at both a local and EU level. "Without the music community, nothing can be done," she said. "In each country, artists and professionals have to lobby their government and say that the VAT rate has to change."

The Belgian minister of culture, Richard Miller endorsed Reding's call, but added that such action would only be successful if the ministers and the EU Commissioners in charge of the economy were involved.

Miller said that he had already alerted his colleague from the commissioner's finance ministry and asked for the topic to be added to the agenda of the next meeting of EU finance ministers (Ecofin). IFPI regional director for Europe, Frances Moore also agreed that the industry needed lower VAT rates. She described the end to VAT discrimination on cultural products as "one of the most useful financial incentives that the EU could give the music industry."

She added: "I think that culture ministers have a responsibility to explain their concerns to finance ministers and to push end to this discrimination."

Moore's endorsement was well received by Patrick Zelnik, president of French indie label organization UPFI, which has been for many years a vociferous proponent of a lower VAT rate on records, but often failed to rally majors' body IFPI to the cause. "This is a welcome development," he said.

"Speaking to M&M afterwards, Moore said that a lower VAT rate would give record labels "a breath of fresh air," as it would certainly result in higher sales.

Alison Wenham, chairman of the UK indie organization AIM, was less convinced, and suggested that rather than a lower VAT rate across the board, the industry should sign a lower VAT rate records sold online in order to boost the Internet market.

Universal aims sky high with Bocelli album

International's senior vice president, marketing and A&R, tells M&M that the initial ship-out is "in the region of 2.5 million units, almost half of which are in Canada and the US." Meanwhile, Theo Roos, CEO of Dutch label, Night & Day, admits "we are predicting sales of anywhere between six and fifteen million. This is an artist who has sold six million records every year for the last four years. And that includes the years in which he hasn't had a release."

There will certainly be major additions to the record industry's "superstar" stable. "The M&M campaign for "Time To Relax" has launched a major marketing and promotion campaign supported by the Octopus Foundation and the Italian Olympic Committee."

The album, which contains 14 tracks and which required different format appearances, such as Parkin's, Moira and Toni Renis, is said to be without doubt the most important record in the history of Sugar."

The Bocelli TV special, which should be aired in a good number of relevant territories between now and Christmas, is seen as the key to the album's marketing strategy. It will be preceded by other important television appearances, such as Parkinson in the UK, Wetten Dass in Germany, and the national lottery show in the Netherlands. TV will also dominate promo in the artist's home territory.

"We are very positive, Bocelli tends to have the same sales levels in Italy that he does elsewhere, but I think this album will be different."

Another song from the album, "La Corte Uassse E Cuore, has been picked in Italy as the theme tune to a major romantic soap opera, II Cuore, which will air on one of the Mediaset TV channels in November. "That will have a major impact," Viscardi predicts.

Continued from page 3

National UK station Classic FM has launched a major marketing campaign to support the October 15 release of *Time To Relax*. The previous triple box sets, Relax and Relax More, have achieved combined album sales of nearly half a million.
**BORDER BREAKERS**

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<td>Alcazar/Crying At The Discotheque</td>
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<td>Sarah Connor feat TQ/Let’s Get Back To Bed Boy</td>
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<td>Kelly Joyce/Vivre La Vie</td>
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</table>

**HOTLINE**

Managing director Pedro Gaspar and several other key executives resigned from BMG Portugal on October 17. Responsibility for the Lisbon-based company has been immediately assumed by Madrid-based José Maria Cámara, regional director of BMG Spain and Portugal. The move is understood to stem from differences between the Lisbon and Madrid offices over BMG’s first-half results in Portugal.

Scottish Radio Holdings and Ulster Television have effectively been given the green light by Ireland’s new broadcast regulator, the BCI, to take majority control of national Irish station Today FM. It follows changes in Irish radio regulation announced by the BCI just as M&M was going to press...

With the commercial radio sector being hit hard by the current advertising downturn, UK media giant EMAP has denied stories in the financial press speculating that it may be looking to sell its radio operations or that it is undertaking a major strategic review. Meanwhile, fellow UK radio operator GWR has been pouring similar cold water on suggestions that it may be forced to sell some of its assets in order to keep its bankers happy.

Destiny’s Child have cancelled their appearance at the MTV Europe Music Awards on November 8 in Frankfurt. It has also been announced that the group will postpone their European tour, originally due to start in Stockholm in October, to May next year.

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Destiny’s Child have cancelled their appearance at the MTV Europe Music Awards on November 8 in Frankfurt. It has also been announced that the group will postpone their European tour, originally due to start in Stockholm in October, to May next year. The reason given is security concerns in the wake of the September 11 terrorist attacks. Earlier this month, Janet Jackson, Shaggy and Weezer altered their itineraries for similar reasons.

Also affected by the current international climate is the Swedish Hit Music Awards, originally scheduled for November 11 in Gothenburg, which have been pushed back to the same date next year.

Online retailer Amazon.com is, for the first time, offering on-demand streaming access to albums for consumers who pre-order. The titles covered by the promotion, both due out on November 13, are Shelby Lynne’s Love, Shelby (Island/Def Jam) and Jewel’s This Way (Atlantic). Streaming access to an album is available until one week after its release date.

London-based dance music company Ministry of Sound has set up a Nordic division. The new affiliate, Ministry of Sound Music Group Nordic, will be headed by Michel Petré (pictured), who serves as head of A&R. Stockholm-based Petré was most recently VP of international A&R at Edel Records Europe.

Finally, following his abrupt dismissal as chief executive of EMI Recorded Music (see story, front page), Ken Berry will be spending some time out trekking in Nepal. A big fan of long mountain hikes, Hotline hears that Berry only learned of his fate last Sunday morning (October 14) from EMI Group chairman Eric Nicoll, who proceeded to spend the next 14 hours calling EMI executives all around the world to inform them of the situation.
## Major Market Airplay

**The most aired songs in Europe's leading radio markets**

**UNITED KINGDOM**

<table>
<thead>
<tr>
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<td>1</td>
<td>TW</td>
<td>Michael Jackson</td>
<td>You Rock My World</td>
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<td>TW</td>
<td>Kylie Minogue</td>
<td>Can't Get You Out Of My Head</td>
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<td>TW</td>
<td>Jennifer Lopez</td>
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**FRANCE**

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**ITALY**

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## The new album "Shake" – debuted at #1 in Italy. Features the European Hot single "Baila (Sexy Thing)" and the brand new single "Ahum I'm In Trouble."
18 OUTSTANDING tracks including the new single "WOULD YOU BE HAPPIER?" at RADIO across EUROPE NOW!

includes:
RUNAWAY
SO YOUNG
WHAT CAN I DO
BREATHELESS
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RADIO (UNPLugged)
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IRRESISTIBLE
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THE STORY SO FAR...

* 5 multi-PLATINUM albums
* 25 MILLION album sales WORLDWIDE
* 15 MILLION album sales in EUROPE