France wants to improve music-radio dialogue

by Joanna Shore

PARIS — French minister of culture Catherine Tasca has endorsed the idea of creating a body which will bring together the different players in the music and broadcasting fields and serve as a platform for discussion.

The move follows the publication of a report commissioned by Tasca and coordinated by Eric Baptiste, secretary general of international authors' rights association CISAC and vice president of Paris domestic repertoire station Radio Neo.

The report was drafted following the formation of a commission of professionals from both industries, and taking into account the opinions of other parties.

Baptiste says that one of the key findings of the report was that there is a weakening of the relationship between radio and record companies.

"One idea we had is to create a group that would act as a liaison between the music industry and (broadcasting authorities) the CSA, since the CSA, in our opinion, does not have a sufficiently regular contact with music professionals," says Baptiste, who emphasises that he has been acting in his capacity as an individual appointed by Tasca and that the views in the report—details of which were published by M&M in January—do not necessarily reflect those of the organisations he works for.

The report also recommends the continued on page 25

RDP music stations face sell-off threat

by Chris Graeme

LISBON — Portugal's centre-right opposition party, the PSD, will consider privatising public broadcaster RDP's CHR network Antena 3 and classical station RDP Antena 2 if it wins the country's general election on March 16-17.

News of the party's plans has been obtained exclusively by M&M from sources close to both the PSD and RDP. It is also understood that once it had sold the two music stations, a PSD government would form a more cost-effective, state-funded media network out of the country's remaining public radio stations, and the formation of a commission of professionals from both industries, and taking into account the opinions of those of the organisations he works there.

Pages 6-12

Alizée makes British breakthrough

by Joanna Shore & Adam Hooworth

PARIS — Conventional wisdom has it that French-language songs don't sell in the UK. Nor do French female vocalists. So, put the two together and what do you get? The answer is a number seven hit record for Polydor and its 17-year-old chanteuse Alizée.

The young artist's single Moi...Lolita has already sold over 1.3 million copies in France, gone double platinum in Belgium and gold in the Netherlands, Germany and Switzerland. But its sexual undertones were thought to be problematic for the UK market, where the track was released on February 11.

In the video for the song, Alizée is seen taking her underage sister into a nightclub—a scene which Polydor edited for British consumption.

continued on page 25

M&M chart toppers this week

M&M chart toppers this week

Eurochart Hot 100 Singles
SHAKIRA
Wherever Wherever
(Epic)

European Top 100 Albums
ALAIN'S MORISSETTE
Under Rug Swept
(Maverick/Warner Bros.)

Inside M&M this week

JAMMIN' OLDIES GROWS UP
Salvation could be at hand for failing Jammin' Oldies stations in the US in the shape of a metamorphosis into Adult R&B. Dana Hall of M&M's sister publication Airplay Monitor reports.

Page 6

JAZZ FROM SCANDINAVIA
M&M's regular Jazz Spotlight turns its attention to Scandinavia, looking at the new ways in which companies are exploiting the genre there.

Pages 8-12

CHANT NUMBER ONE
An album which features a 12-strong British choir dressed in ancient monk robes interpreting pop songs as Gregorian chants has provided a surprise (and much needed) smash for Edel.

Page 13

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Sony Music brings Holland, Belgium together

by Emmanuel Legrand

HILVERSUM — Sony Music is eradicating national borders in the Benelux region by further integrating its Belgian and Dutch operations under a single president.

“Our challenge is to operate as one single region and it’s quite a complex task," explains former senior VP in the region Patrick Decam, who has been elevated to the newly-created position of president, Sony Music Benelux. “In Belgium you have two separate markets and three languages and in Holland you have a market with its own dynamism.”

Decam continues to report to Sony Music Europe president Paul Burger, and will be in charge of Sony Music’s combined Dutch and Belgian companies.

The two companies will now operate with one single head of sales, finance and business affairs and a single Holland-based strategic marketing department. There will also be a single classical operation for the region. Belgium will retain its own marketing and promotion staff, as well as a sales force taking care of the key accounts.

Decam has created a single A&R unit for the region, headed by Koen van Bockstal, previously managing director of Sony Music Belgium. He takes on the newly-created position of VP A&R, Sony Music Benelux, reporting to Decam.

“This is a good move for us because we will now be able to operate as a region and be more coherent in our timing on key projects,” says Decam.

Decam says he wants the Benelux region to play its full part within Sony in developing acts with future, since “each city and zone in Spain has its own dance tastes, and each station will reflect those tastes.”

The COPE executive does not regard SER’s new network as a direct competitor for Dance FM, however. “We’re not worried about Maxima FM because it is certain to be as commercial as most Cadena SER music stations,” he says.

OCR’s 44-channel CHR network Europa FM and 70-channel AC chain Onda Cero Música are expected to be re-named and re-launched soon, although the new network’s music format is still unknown.

Additionally, he is keen to have the two countries working in sync as far as the release of key international product is concerned. He says this strategy was implemented with success with Shakra, for whom radio airplay was obtained in both countries simultaneously, including in the French-speaking part of Belgium, which tradition follows French release patterns.

“I want to set up joint timing on key projects,” confirms Decam. “This is even more crucial with local repertoire. If we succeed with a Dutch or a Belgian act, we can claim success in not only one, but two territories, which puts us in a better position if we want to build an international career for them.”

by Howell Llewellyn

MADRID — Spain’s Onda Cero Radio group (OCR) has kick-started its national dance radio revolution in Spain with the launch of Dance FM in Madrid on March 1.

The launch of the Madrid station will be swiftly followed by the opening of other Dance FM outlets elsewhere in Spain, while the country’s largest radio group, SER, is preparing to launch its own national dance radio network under the Maxima FM moniker.

According to station director Fernando Aleman, Dance FM differs from the capital’s existing rhythmic outlet Flash FM in that it will be far less mainstream.

“Until now, no national radio network has offered specialist dance music, but that is set to change in Spain,” says Aleman.

“Our [music] product will come from small specialist labels from all over Spain and Europe.”

Aleman reveals that Dance FM will not be a uniform national network, but one that will cater to each city’s existing rhythmic format.
Safri Duo sweep Danish Award

by Charles Ferro

COPENHAGEN — Morten Friis and Uffe Savery were the first artists to receive an accolade at this year's Danish Music Awards and the pair—better known as Universal act Safri Duo (pictured)—returned to the podium six more times during the evening to collect a record-breaking seven awards. “It is hard to believe Safri winning so many awards,” says Universal Denmark MD Jens-Otto Paludan. “But I have to say the event really helped sell the industry. Standards were high all around and it was a fantastic platform for music. Kudos to all involved.”

Around one million viewers, nearly 20% of the total population, tuned into TV2 to see the show, which took place at the sold-out 7,000-seat Copenhagen Forum on March 2.

EMI’s Kyle Minogue headlined the line-up of live performers, who also included Jens-Otto Paludan. “But I have to say the event really helped sell the industry. Standards were high all around and it was a fantastic platform for music. Kudos to all involved.”

David Ferreira, managing director of EMI/Valentim, “Sell-through figures for the combined market had been deteriorating for many months; it took longer than expected to recover from the September 11 shock, and we had a government crisis and the prime minister’s resignation in mid-December.”

Carlos Pinto, managing director of Sony Music Portugal, adds: “The last quarter of 2001 was the worst we could remember in the industry for many years. From what we know of January and February the market is continuing to drop, although we’ve had successes with Maria Carey and Michael Jackson. On the plus side, the performance of local repertoire propped up a falling market. Local act GNR shipped some 10,000 units of their album Concierto, with year-end Airplay and Top 40 charts success by their respective governments and South Africa’s Miriam Makeba have been named as the recipients of this year’s Polar Music Prize, to be presented on May 27 in Stockholm. The event’s organiser, the Royal Swedish Academy of Music, says both artists were “denied the right of public expression by their respective governments and political systems, and their open opposition led to oppression, censorship, and harassment.”

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UK COMMUNITY STATIONS LAUNCH

London — The three radio stations which have been granted one-year FM licences by the UK Radio Authority (RA) as part of its Access Radio pilot scheme have all taken to the air. They are multi-cultural community broadcasters Bradford Community Radio in Bradford, Yorkshire; Christian station Cross Rhythms City Radio in Stoke-on-Trent, Staffordshire; and Angel Community Radio in Hambant, Hampshire which will target the over-60s. “These three stations represent a pioneering experiment in not-for-profit radio,” says RA chairman Richard Hooper. “If successful, it could lead to a new tier of stations across the UK, finding new ways of harnessing the medium to serve local communities.”

CARTER TO MAKE REAL RADIO IN YORKSHIRE

London — GMG Radio has appointed Andy Carter (pictured) as programme controller for Real Radio, its new regional AC/talk station in Yorkshire, which launches on March 25. Carter is former regional director (north) of Radio Investments and managing director of York Hot AC station Minster FM. The presenter line-up uses Real Radio’s new Integrated Radio brand which includes former BRMB/Birmingham and The Pulse/Bradford presenter Brendan Kearney on breakfast, and Dave Sander on afternoon drive. Former Liverpool football star Emyl Hughes will host a weekend show on Real Radio as part of the new Integrated Radio brand which is already present on GMG’s other AC/talk stations in south Wales and central Scotland.

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PTL USA

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PORTUGAL

Portugal records poor sales in 2001

by Chris Graeme

LISBON — The Portuguese music market saw a 20% year-on-year fall in sales in 2001 to euros 96.67 million, in what is being seen as the worst year for the sector in recent memory.

Figures released by the local labels' body Apom show that sales of full-price CDs dropped 7.6% compared with last year. Budget CDs were down 40%, while music videos and DVDs fell 50.8%.

The figures also reveal that the Portuguese market experienced one of the worst Christmases in over 10 years, with local labels' body AFP showing one of the worst years for the sector in 2001 to euros 96.67 million, a year-on-year fall in sales in months; it took longer than expected to recover from the September 11 shock, and we had a government crisis and the prime minister's resignation in mid-December.”

Carlos Pinto, managing director of Sony Music Portugal, adds: “The last quarter of 2001 was the worst we could remember in the industry for many years. From what we know of January and February the market is continuing to drop, although we've had successes with Maria Carey and Michael Jackson. On the plus side, the performance of local repertoire propped up a falling market. Local act GNR shipped some 10,000 units of their album Concierto, with year-end Airplay and Top 40 charts success by their respective governments and South African singer Miriam Makeba have been named as the recipients of this year's Polar Music Prize, to be presented on May 27 in Stockholm. The event's organiser, the Royal Swedish Academy of Music, says both artists were "denied the right of public expression by their respective governments and political systems, and their open opposition led to oppression, censorship, and harassment." Gubaidulina and Makeba will each be presented with Skr 1 million (euros 110,160). Last year's recipients included Burt Bacharach and Robert Moog.

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EMI continues reorganisation

LONDON — The on-going restructuring of EMI Recorded Music around Europe has reached Greece, the Benelux territories and Eastern Europe.

In the latter region, EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Buretel (pictured) has terminated the company’s regional structure.

Instead, the MDs in the Czech Republic (Vladimir Kocandaří), Hungary (Judith Sekeres) and Poland (Piotr Kabaj) and Turkey (Umit Guner) will all report directly to EMI’s executive chairman and CEO, meaning that Joe Govaerts, president and CEO of Eastern Europe since 1995, is to leave the company he joined in 1973.

Berlin-based Alex Kasparov, VP of international marketing, will continue to co-ordinate Eastern Europe’s music marketing for the time being.

Similarly, in the Benelux territories, EMI Group’s vice-president for digital radio, Dick Stolk is expected to leave the company.

Current EMI Netherlands managing director Neil van Hoff will become MD of the newly-formed EMI Recorded Music Netherlands, which will be home to the former Dutch Virgin and FM43 E&M Operations. Three of its creative units will be formed: EMI/Capitol (which will also include local label BMG), EMI Labels and EMI Marketing. All three units will work with the same back-office. Further lay-offs are expected in the A&R and sales divisions.

Meanwhile, a past head of Virgin in the Benelux region is also parting company with EMI. Dick de Vries, who set up Virgin Records affiliates in Holland and Belgium in 1982, and who was a Brussels-based VP of EMI, had been working on various international projects on behalf of the major since 1996.

In Greece, the new EMI structure sees the chairman of Capitol Records Greece (formerly Minos-EMI), Makis Matsas, elevated to the position of president, EMI Recorded Music Greece. Reporting to Matsas will be Milos Karadas, MD of Capitol Records Greece, who joined the company last January, and Yiannis Petridis, MD of Virgin Records Greece.

EMI has also approved a two-year project, dubbed Emu-Cast, which will ultimately give the radio stations and webcasters online access to an encrypted database of 200,000 tracks from independent labels from across Europe, removing the need for stations to have their own large music libraries.

The EMI Information Society in Luxembourg has agreed to commit 50% of the funding needed for the project, which sources say could cost a total of three million euros.

The project will use the strength of EMI’s digital database to enable radio stations to easily tap into music from across Europe,” says Gavin Robertson (pictured), managing director of consortium partner Musicindie. “This will enhance radio programming, boosting European music and benefiting consumers.”

Robertson says much of the content will be of the world music genre. Musicindie, the online label-support project of UK indie label body AIM, will encode 20,000 tracks and post them on the EmuCast database.

Change in quotas agreed for NRJ, RFM

by Joanna Shore

PARIS — The NRJ (CHR) and RFM (AC) networks have received approval from France’s broadcasting authority the CSA to alter their French-language music and new talent quotas.

NRJ’s changes reflect the ability of stations to adapt to regulatory changes that have not always been to the benefit of music lovers.

NRJ has increased its quota of French-language music from 35% to 40%, while reducing its new talent quota from 25% to 20%.

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An adult future for Jammin’ Oldies?

Four years ago, Rhythmic Gold—or so-called “Jammin’ Oldies”—became one of the fastest-growing formats in US radio history. Unfortunately for those who put it on their stations, it also proved to be one of the fastest to burn, leading to suggestions that it was merely a “fad” format. But, reports Dana Hall, salvation could now be at hand for those stations in shape of an evolution into Adult R&B.

With so many stations leaving the format, some might say Jammin’ Oldies is dead. But in the same way that the US broadcasting stations of the late ’70s evolved into the first “urban contemporary” stations, several Jammin’ Oldies outlets have seen some of that current-driven Adult R&B format, among them Clear Channel’s WTJMJ (Jammin’ 105.1) in New York and KHHHT (Hot 92.5) in Los Angeles, Saga’s WJMR in Milwaukee, and Sycom’s KMJK in Kansas City.

KMJK’s Greg Love joined the Kansas station when it debuted as a Jammin’ Oldies outlet and eventually became the program director who engineered its move into Adult R&B. He explains that Jammin’ Oldies “just got old. When listeners first hear those classic records, they say, ‘Oh, wow.’ The second time they hear them, it’s ‘I love this song.’ But by the third, fourth, and fifth time they hear that song, by the end of the week, the song has lost its ‘wow’ appeal. Very quickly after the impact of these stations, PDs started to see their quarter-hour ratings diminish, book after book. They had reached their peak within a year and began to fall fast.”

In New York, WTJMJ managing director Wayne Mayo says, “The [Jammin’ Oldies] format was built only on dance records that crossed over to top 40. And the span of years was too narrow,” he says. “While a traditional oldies station usually pulls music from a 30-year period, Jammin’ Oldies was only taking the top rhythmic records from maybe [the past] 10-15 years. That made the music burn out very fast.”

Novelty wares off

Lauri Jones, recently named program director at Milwaukee’s WJMR, says, “The Jammin’ Oldies format was a novelty to begin with, and that novelty wore off very quickly. In [my] previous market [of Minneapolis], the Jammin’ Oldies format lasted less than a year. After the initial appeal to listeners, they eventually drift back to their FM station, making the Jammin’ Oldies station a second or third choice.”

New KHHHT programme director Michelle Santosousso notes that in its previous guise as Jammin Oldies station KCMG (Mega 100.3), the station had maintained consistent numbers, even after a frequent move. "We didn’t want to lose that, and in fact, [we] wanted to grow that audience even larger. I don’t really look at us as a new station, we are simply growing the audience we already had. It’s an audience that tends to be more loyal as well.”

Love says that in Kansas City, “we were definitely targeting the general market as a Jammin’ Oldies. But we did have a core black listenership. To me, it made sense to build from there by keeping that core rather than flipping to a whole new format. Now we are super-serving that audience.”

Relaunch versus evolution

While in Los Angeles KHHHT became a whole new station when it moved to Adult R&B last year—complete with new call letters, identifier, and a new on-air line-up—other Jammin’ Oldies stations have made more gradual changes in staffing and imaging.

WJMR, for example, added the syndicated Tom Joyner show in mornings and ran an outdoor-ad campaign inviting listeners to tune in to “the new sound of Jammin’ 98.3,” listing many of the artists that can now be heard on the station.

Jones says that “once I arrived at WJMR, I changed the positioner from ‘today’s R&B and classic soul’ to ‘today’s R&B and old-school.’ I feel the younger audience was doing very well as a rhythmic station. Now, that has completely flipped the other way.”

In New York, WTJMJ also included new imaging. “The programme director who engineered its move into Adult R&B, he explains that Jammin’ Oldies “just got old. When listeners first hear those classic records, they say, ‘Oh, wow.’ The second time they hear them, it’s ‘I love this song.’ But by the third, fourth, and fifth time they hear that song, by the end of the week, the song has lost its ‘wow’ appeal. Very quickly after the impact of these stations, PDs started to see their quarter-hour ratings diminish, book after book. They had reached their peak within a year and began to fall fast.”

New music

As for how many current songs these new Adult R&B outlets are playing and whether they’re going to break new music, the answers vary.

Mayo says the gradual addition of currents began last June. “We started by putting in about five to six current records, which meant you heard about one current song an hour. When we did our research, we discovered that many African-American women love their classic soul, but they also like Maxwell and Ginuwine and those types of artists. So it made sense to start adding them in. We find that if an artist has a sound that is reminiscent of the past, it goes over much better. Mayo adds that “because we are in New York, we can also get away with Mary J. Blige or Usher, simply because of their history in the market. And there are three other R&B outlets in the market that can warm those records up for us.”

KMJK’s Love notes that the Jammin’ Oldies format also had to deal with currents, if only because “the new songs by the Temptations, and Barry White were coming out with current projects. These were core artists for us, but as Jammin’ Oldies we couldn’t play new records, yet our audience wanted to hear them.”

Perhaps the biggest difference between these stations now and the Jammin’ Oldies format they once were is tempo—one reason that many uptempo Jammin’ Oldies stations ignored most of Adult R&B’s best-testing oldies. But programmers unanimously say that tempo doesn’t matter. “The owners used to be so bent on keeping the tempo up,” Love says. “Now it’s not a factor at all.”

Jones adds, “We do a Quiet Storm show. But after 7 p.m. to midnight, we’re obviously not tempo-driven. In fact, the slower we are, the happier I am. It’s just not such an issue with the listeners.”

Santosousso agrees. “It goes back to the old adage, ‘A hit is a hit.’ If it’s a hit ballad, then play it.”

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introducing brand new exciting releases throughout 2002

Great Dane

Great Dane is genuine proof that the time of supper groups has not passed.
Ralph Johnson, vocalist & drummer of the legendary Earth, Wind & Fire, teams up with Morris Pleasure, keyboardist of Janet Jackson, and Steen Kyed, the guitar player of TAO, on an adult contemporary, smooth jazz, music adventure.
On this great album they are in the company of: George Duke, Paulinho Da Costa, Al McKay, Verdine White, Philip Bailey, Howard Hewett, Jonathan Butler, the Earth, Wind & Fire horns and many more.

To be released in April 2002.

Pauline Hallink

Sky high and words of love is the title of this new CD with the Dutch singer Pauline Hallink.
Last year's Grammy Award nominated production team of the group FOURPLAY latest CD "YES PLEASE" produced Pauline.
The producer Mr. Marcel East, who is known for his perfect productions and song-writing of contemporary jazz, adult contemporary for more than two decades on albums with Al Jarreau, David Benoit, Celine Dion, Huey Lewis and the News, Fourplay and Earth Wind & Fire, to mention few, enjoyed the time working with Pauline.
He said: "Pauline's love and determination for music, combined with a superb interpretation of jazz standards, bossa nova and ballads, will take her to the sky high limits all over the world and not only in her native Holland."
The band behind Pauline is: Steve Ferone on drums, Morris Pleasure on piano, James East on bass, Obama Affifi upright bass, Ricardo Silvera on guitar, Ralph Johnson on percussion
release date March 2002

TAO

When you take a name that says it all about life, what do you do as a musician? You are bound to reproduce all the beliefs and ideas of what you have set into motion. With these four, fantastic musicians, this was no trouble at all. With their approach to life, the guys of TAO have done the impossible: they have used the synergy and the strength to put their philosophy and life itself, into one unit.
So listening to TAO is not only experiencing the virtuosity of guitar playing, but the combination of it all, namely feelings regarding the experience of living.

TAO are:
Steen Kyed - acoustic guitar
Wilhelm Thomsen - acoustic guitar
Per Vibskov - bass
Anders Pedersen-Drums

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Jazz is mixing it up in the north

Despite having a long-standing association with jazz music which stretches back some 80 years, Scandinavia continues to look for new ways to explore the genre, in terms of marketing as well as artistic endeavour. A special report by Terry Berne.

Broadcaster NRK’s 2’s jazz programme editor Erling Wicklund. “The whole history of jazz is represented by live bands in Norway today. New musicians are taking up traditional jazz, a younger generation of post-bop players is taking up the Coltrane tradition, and there are experimental musicians developing new styles and pushing the frontiers.”

Oscar scene
The Oslo sound, heard on labels like Curling Legs and Jazzland (see page 12) was forged in the studios and clubs of Oslo over a period of at least a decade. New Conception Of Jazz, Wesselyt’s breakthrough, which he founded, Jazzland’s release, appeared in 1996. Molvaer’s Khmer came out on ECM in 1997 and sold more than 100,000 copies. Ideas for both albums had been brewing for years, however, with collaborations among musicians, engineers and DJs resulting in the fusion of electronica and jazz in the city.

Creative harmony
Says webcaster and producer of jazz projects at NRK David Fishel, “This wasn’t just some smooth jazz played over samples and a drum loop. The DJs and musicians mixed not only musically but socially as well, and what developed from these encounters was a truly sophisticated, creative harmony.”

With more than 100 jazz recordings released in Norway in 2001, not all are honed to the electro-acoustic style, of course. The most popular jazz record of the year—and of the last 20 years, in fact—was an all acoustic affair from extraordinary vocalist Silje Nergaard. At First Light, the follow-up to her also popular Port Of Call, went straight to number one on the Norwegian pop charts, and has shipped 70,000 units there, according to Yngve Naess, head of Ad&R at Universal Music Norway. Not since guitarist Jon Ebbesen’s breakthrough in 1980 has a jazz album enjoyed similar sales (Ebbeson has just released his own latest effort on Jazzland). Nergaard’s album was released internationally in mid-March, and the singer will begin a full European tour in April, taking her pop-inflected jazz to more than half-a-dozen countries, with six or seven gigs in Germany alone. The CD is also nominated for a Spellemannprisen, Norway’s equivalent of the Grammy.

Acoustic jazz took Curling Legs by surprise, also. The label, celebrating its 10th anniversary this year, had issued two Wesselyt albums in the past. “The combination of techno and jazz is very hot,” says co-founder and Knut Værnes, “but our best seller last year was the totally acoustic Come Shine from the group of the same name, which features the vocals of Live Music Jon. One good reason for that success was the tireless touring of the group. “Touring is essential,” says Værnes. “It was easier to tour then, and we drew attention to our releases in general. Now it’s a lot more competitive.”

Boutique labels
Demand for venues is high, and with jazz management nearly non-existent, most bands must manage themselves. Luckily, local jazz idioms such as those being developed in Scandinavia and other parts of Europe are gaining in popularity, and, according to Værnes, there is less interest in American jazz these days. Where in the past, New York was the destination most desired by jazz musicians, “Players now go to Germany, France or the UK to play.”

Even so, Asia remains the label’s most important market. Even so, those that do sell, sell well. Other European countries have their own labels featuring producers, so entering those markets is difficult. The Internet has helped promote Curling Legs abroad to a degree, and direct sales from the label’s website now occur throughout the world.

The rise of home recording throughout Scandinavia as a result of the advent of reasonably-priced domestic digital studio technology, is responsible for a glut of boutique labels and artist-released CDs which complicates the retail panorama. Ironically, one effect of this abundance of options is that lower unit sales force real independents to release more material in the hopes of achieving better than average sales for as many albums as possible, thus challenging salespeople on the balance of releases. A number of label executives affirmed that though CDs which actually do well are few and far between, those that do sell, sell well. As Lars Sandberg, licensing manager for continued on page 10
Universally Acclaimed Jazz.

Silje Nergaard - At First Light

"At First Light" shows Norwegian Silje Nergaard not only as one of the most unique vocalists in today's international jazz arena, but also as a seasoned composer. Nine of the twelve songs on the album feature music written by Silje Nergaard. "At First Light" reveals a soundscape of subtle harmonic textures and rhythms, mixed with seductive melodies, all of which conveys an artistic and personal growth. Visit www.siljenergaard.com to listen to the new single "Be Still My Heart" and other tracks from the album now.

Mari Boine - 8 Seasons

Mari Boine returns with her first studio album since 1997. Produced by Norwegian Jazzland label founder Bugge Wesseltoft, and recorded at his studio, the elements have a modern ecleticism mixed with the traditional elements Mari has always developed. Norwegian newspaper Dagbladet describes the album perfectly giving it 6 out of 6 and stating: "Categorising this album as folk music, jazz or for example chill out feels extremely irrelevant. Boine’s music blends fruitfully into our time’s rhythmic world of sounds. She could have sung this a thousand years ago or a thousand years from now and kept the same depth. Or to rephrase: It’s like Mari Boine with her voice alone reveals a small taste of eternity".

The new album features Kenneth Ekornes, Jan Garbarek, Roger Ludvigsen, Carlos Z. Quispe, Svein Schults, Richard Thomas, Bugge Wesseltoft.

Bugge Wesseltoft - Moving

Jazzland founder Bugge Wesseltoft's new album "Moving" is a gateway into Norwegian Nu-jazz - a new realm of music, combining high technology electronics and the whole-sounds of natural acoustic energy to create pulsating meta-rhythms dancing at tomorrow's musical frontiers. "Moving" is the third album of his New Conception of Jazz, it takes the sound and symbols of his earlier work to higher reality.

Latest releases:

Wibutee - Eight Domestic Challenges

Eivind Aarset - Light Extracts
JAZZ SPOTLIGHT

Swedish indie Four Leaf Clover, points out, jazz generally has a long shelf life, so jazz sales are rarely reflected with the immediacy that pop music sales are.

Sweden, with twice the population of Norway, had the same number of jazz releases—about 110—last year, according to the Swedish Jazz Federation, up slightly from previous years. The Federation lists some 1,500 registered jazz musicians, of which 400 are professional. Swedish indie Four Leaf Clover, from five to ten CDs annually, feels the Swedish scene is at an interesting moment where the immediacy that pop sales are.

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John Scofield is a rare artist who can play more than one style of music with true intuition. With Überjam he confirms his reputation as a peerless jazz guitarist, while making groove and jam-oriented music at the highest level. It takes listeners on a modern journey of forward-thinking compositions and captivating improvisations.

Scofield is joined by: Avi Bortnick: rhythm guitar, Jesse Murphy: bass, Adam Deitch: drums

Visit www.vervemusicgroup.com
If you’re looking for a nutshell to wrap the Oslo sound in, Jazzland would be it,” says independent jazz programmer/producer David Fibel, referring to the iconoclastic, innovative label founded by Norwegian keyboardist Bugge Wesseltoft.

The imprint embodies the ambient soundscapes, deep house rhythms and eclectic electronics fused to acoustic jazz, known variously as Scandinavian jazz, nu-jazz or electro-acoustic music, that was pioneered by Wesseltoft and fellow sound explorer Nils Petter Molvaer during the mid to late ’90s. Other trailblazers and Norway’s thriving jazz underground include guitarist Eivind Aarset, whose Electronique Noire was Jazzland’s second release, and vocalist Sidsel Endresen, whose uniquely styled voice has graced a number of Norway’s cutting-edge new music projects.

**Powerful roster**

Launched to release Wesseltoft’s own first solo project, New Conception Of Jazz, Jazzland was directly inspired by legendary Cologne-based label ECM, which featured a powerful roster of highly individual Scandinavian players who vastly expanded the language of jazz over the next three decades, and in the process helped create an entirely new identity for younger Scandinavian musicians to emulate.

Taking its cue from ECM, Jazzland began defining its own identity from the start, described by Wesseltoft as “pulsating rhythmic music and acoustic improvisation.” The visual aesthetic of the label also owes something to the German label, whose refined, minimalist album covers created a unique, trademark style, which Jazzland has updated with graphic and digital typography. The label’s striking design is by sax player and Kornstad Trio leader Hakon Kornstad.

The influence of ECM goes deeper, however, as many leading lights from the Oslo scene-including Wesseltoft and Sidsel Endresen—have recorded for the label in the past, Endresen under her own name, and Wesseltoft with such ECM veterans as Jan Garbarek, Jon Christensen and Arild Andersen. He has also collaborated regularly with guitarist Terje Rypdal.

Wesseltoft’s intuition that launching a label would be the best way to promote his music paid off immediately. The label was tipped to shift upwards of 40,000 copies throughout Europe, and won a prestigious Spellemannpris, Norway’s equivalent of a Grammy. “Although we didn’t invent this style of music,” Wesseltoft reflects, “Oslo was quite early in exploring this kind of mix, because we had close relationships with the electronic part of the music business. There were several clubs where jazz musicians and those from the electronic environment mixed and even played together. So the vibe was quite strong from the start.”

The intimate nature of the music panorama in Norway also contributed to the evolution of the Oslo sound. “The music scene is quite separate from musicians who play together,” says Jazzland MD Sten Nilsen. “There are no separate jazz and pop environments, they merge and overlap. That broadening of everyone’s horizons and makes the Norwegian music scene especially interesting.”

Adds Wesseltoft: “I think I personally know every jazz musician in Norway.”

Another important factor is the high level of music education in Norway, as throughout Scandinavia. The Special Jazz Studies course at the Oslo Academy Of Jazz and Rhythmic Music is earmarked for concert and tour members, and 30%-40% of its budget is funded by the government—counts Jazzforum, a private organisation, this in perspective, Norway’s Norsk Jazzland leads the way

Norwegian label, of course, is one of the world’s best, most innovative labels, says Wesseltoft. To put this in perspective, Norway’s Norsk Jazzland leads the way in supporting young musicians. In Dundret, Norway’s Norsk Jazzland leads the way

Jazzland leads the way

members, and 30%-40% of its budget is earmarked for concert and tour support for its members. So it’s no wonder that many within the Finnish jazz community grumble about excessive privilege for the UMO, however respected it is worldwide.

Federation executive manager Tiom Vahäsälit praises Finland’s jazz education, centred on the Sibelius Academy and the Pop and Jazz Conservatory, but compares his country’s system of public support unfavourably with that of Denmark and the rest of Scandinavia where venues, for instance, receive financial support to help defray the costs of programming jazz events.

**Jazz education**

Copenhagen-based Discapoo Records is an example of the kind of support mentioned by Vahäsälit. Founded by the Danish Music Council In 1969, the acclaimed label, distributed worldwide by INH, which also distributes the ubiquitous budget classic label Naxos, focuses on the experimental side of Danish jazz, recording challenging works which would otherwise find few outlets. MD Henrik Rerlam, like his colleagues throughout Scandinavia, extols recent advances in jazz education. The recording bible does make a contribution to the local jazz scenes in Oslo, Stockholm, Copenhagen or Helsinki, but when they arrive they learn that there are few venues, a limited public, scant financial support, and plenty of competition for space in record stores mostly indifferent to jazz.

One answer, of course, is to attempt to forge alliances with the culture at large, the way that Oslo’s musicians are doing, or that Manfred Eicher and his coterie of young players did 30 years ago. Affirms Curling Legs Verne, "The whole concept of jazz right now is changing, and no one knows what will come out of it."
Chant goes up for Edel in Europe

by Gea Birnkraut

An album with Gregorian-type versions of Deep Purple's Child In Time, Pink Floyd's Wish You Were Here and Phil Collins' In The Air Tonight has become one of the unexpected pan-European successes this season. It has also provided a much-needed boost to its beligerent market leader, Edel.

Reminiscent of Enigma, Gregorian consists of a 12-strong British choir dressed in ancient monk robes interpreting pop songs as Gregorian chants. "I did the first album of Enigma 12 years ago and I thought the time was right now to do something in that direction again," says German producer Frank Peterson and project mastermind, whose credits include Sarah Brightman. "I just did it because it is my own musical style. I don't ask who buys this music until the product is finished and there.

Released before Christmas, the album Gregorian-Masters Of Chant Volume Two achieved gold status in five European countries (Germany, Belgium, Hungary, France, Portugal) and platinum status in Finland. "To reach this success, we focused a lot on marketing," explains Juergen Otterstein, CEO OK Vision, who co-ordinated the release of the project alongside Edel companies in Europe. According to Otterstein, the two albums of the series have sold a combined two million units in Europe.

Gregorian is marketed by OK Vision and has a Europe-wide licensing deal with Edel. Otterstein says that as this project was unlikely to receive huge airplay, marketing focused on TV advertising and TV specials. "Without the airplay at radio stations, play proved to be non-existent. What delivered instant sales was having the tracks on listening posts throughout France in retail chain FNAC. It's a product which doesn't require the consumer to have to go to a record shop," says Girard. In France, Girard tailored the record with the Gregorian versions of two tracks, Desireless' Voyage and Myleene Farmer's Reeper. "We chose songs which had been hits in France but also had international potential," says Girard who adds the euros one million TV advertising campaign before Christmas focused on the song itself, supported by a lavish video shot with a euros 100,000 budget. "As it was obvious we would get no radio support, we had to find other ways to reach record buyers," says Girard. Voyage Voyage has been picked as the second single to be released in Germany.

Otterstein just signed a deal with Universal Music's classical label Decca for the North American market and the first album will be released at the end of April. "Edel doesn't have the infrastructure to push this act in the US, but of course it is also important for them that the product is released in this important market, so I am really glad we arranged this compromise," says Otterstein, who also worked as a consultant for Edel's chief executive Michael Haentjes.

DIVAS DELIVER

D-Vas (Dome/UK) by d'infuence features a clutch of stunning vocal performances from Sarah Anne Webb, Shola Ama, Romina Johnson, Ultra Nate and a thoroughly re-invigorated Dee C Lee alongside newcomers Belle Montenegro and Dynanna Fearon (the latter is the niece of Galaxy's Phil). Ocean Show Me Love sets the tone with the characteristically rich, deep, d'infuence sound providing a lush backdrop to the lead single. This I Promise featuring Shola Ama is somewhat muted but undeniably commercial while the laidback All I Need, sung by Belle Montenegro, also exudes chart potential. Cellos married to a jazz beat form the backdrop for a cover of the Gladys Knight classic Taste Of Bitter Love where Romina Johnson and the group cover all the supplied and finished. By any standards this is a toweringly ambitious, beautifully realised project.
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<th>Week 12/02</th>
<th>Eurochart Hot 100® Singles</th>
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<td>La Musique</td>
<td>Star Academy - Island (Not Listed)</td>
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<td>What If</td>
<td>Kate Winslet - Liberty /EMI (Bollotte/Universal)</td>
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<td>U Got It Bad</td>
<td>Le Peace - Arvius (Arvian)</td>
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<td>Bolbro Orkist - Virgin (Manhattan)</td>
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<td>Une Etincelle</td>
<td>Gigi D'Agostino -BMG (LMC/Chrysalis/Copyright)</td>
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<td>Ramp! The Logical Song</td>
<td>Scooter - Edel (Almo Delicate)</td>
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<td>8</td>
<td>Donner Tout</td>
<td>Helene Segara - Warner Bros. (Universal)</td>
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<td>Ready For The Victory</td>
<td>Modern Talking - Warner Bros. (Universal)</td>
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<td>Charbel Bebe - EMI (EMI)</td>
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<td>All Rise</td>
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<td>Puts Of View</td>
<td>DJ Bobo - Universal (EMI)</td>
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<td>Overpowered</td>
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<td>Kyle Minogue - Epic (Caligola/EMI)</td>
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<td>Trackin'</td>
<td>Billy Crystal - 39 (Sony ATV/SONIC)</td>
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<td>21</td>
<td>Hey Baby</td>
<td>No Doubt feat. Bounty Hunter - Interscope (Universal)</td>
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<td>Wo Willst Du Hin?</td>
<td>Teen Top - Sundae Records (Mega Top 100/Eurofan/Universal)</td>
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<td>Can't Get You Out Of My Head</td>
<td>Miley Cyrus - Hollywood Records (Interscope)</td>
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<td>Wolfgang Stemmler - Parlophone (EMI/Universal)</td>
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<td>Comme Un Boomerang</td>
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<td>I'm Real</td>
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<td>I Can't Help Myself (Sugar Tek)</td>
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<td>If I Had You</td>
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<td>Ma Musique</td>
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<td>AM To PM</td>
<td>Christina Milian - Def Soul (Universal)</td>
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<td>Louis - Sony ATV/Copyright Control</td>
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<td>Desire</td>
<td>Blank &amp; Jones - Edel (PolyGram/EMI)</td>
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<td>Hope</td>
<td>Shaggy feat. Prince Mydas - MCA (Universal)</td>
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<td>Always On Time</td>
<td>Geri Halliwell - EMI (EMI)</td>
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<td>Murder On The Dancefloor</td>
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<td>Everytime I Close My Eyes</td>
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<td>Winnie the Pooh</td>
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<td>50</td>
<td>Ice Queen</td>
<td>Madonna - Interscope (Universal)</td>
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![Image of chart points increase]
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Will Young
Anything Is Possible/GreenV
Release Date: February 25
Try escaping, Will Young, in the UK right now! At the end of last year he entered Pop Idol, a UK TV talent show on terrestrial commercial network ITV1 to find the new face of pop. Ten thousand hopefuls were whittled down to 50 by the four judges, leaving the public to vote for the winner. The bookmakers' favourite, Gareth Gates, was tipped at the post by 25-year-old William Young, and a new Pop Idol was well and truly born. "The selection process means that punsters feel a degree of 'ownership' in the success of Will," says Wayne Dutton, programme director at AC station 96.2 The Revolution in Oldham, north-west England. "Everyone loves to win, and if you can't be a winner yourself then the next best thing is sponsoring one," says Young's first single is the double A-side Anything Is Possible together with GreenV, an cover of an old Westlife hit. "The Westlife style is a middle-of-the-road pop song, that crosses the age divides. With his light but sensitive touch, he can't go wrong," says Dutton. "His future, of course, lies in the fickle hand of the CD buying public, but it's not a bad start!"

BE

**Eurochart A/Indexes**

**Hot 100 singles**

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**Billboard**

**Top 20 US Singles**

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**Top 100 albums**

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<td>Modena City</td>
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<tr>
<td>31</td>
<td>Abacosta</td>
<td>Amaia</td>
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</tbody>
</table>
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**

**Oasis**

*The Hindu Times*  
*(Big Brother)*

"It's a good melodic rock song, and a typical Oasis song. But if I was an Oasis fan I would have expected more of the song. It could have been on any of their albums."

Eik Frederiksen  
Editor of music policy  
DR P3/Denmark

---

**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**

Satri Duo feat. Michael Woss/Summertime  
X-Ecutioners & Linkin Park/Ult's Going Down  
Grassskirt feat. Coeliac Norby/The Farm  
Tillmann Uhnhaccher/On The Run  
X-Press 2 feat. David Byrne/Lazy

**SWEDEN:**  
**SR P5 RADIO STOCKHOLM**

**MUSIC DR.:**  
ROBERT JONSSON

**FORMAT:**  
FULL-SERVICE

**SERVICE AREA:**  
STOCKHOLM

**PLAYLIST MEETING:**  
THURSDAY AM

**GROUP/OWNER:**  
PUBLIC BROADCASTER

**www.sr.se/stockholm**

Roy Pacy & Areluska/Grande La Media Noche  
Pete Yorn/For Nancy ('Cos It Already Is)  
Moneybrother/Surrender, Reminiscing  
Autoreck/Du kommer Aldrig Ditt Igen  
Josh Rouse/Under Cold Blue Stars  
Anastacia/One Day In Your Life  
Mona/En El Muelle De San Bias  
Sheryl Crow/Soak Up The Sun  
Sophie Zelmani/Going Home  
A-Ha/Forever Not Yours

**GERMANY:**  
**WDR EINS LIVE**

**LIVE**

**PROGRAMME DR./GM:**  
JOCHEN RALUSH

**FORMAT:**  
CHR

**SERVICE AREA:**  
NORTH RHINE WESTPHALIA

**PLAYLIST MEETING:**  
FRIDAY AM

**GROUP/OWNER:**  
PUBLIC BROADCASTER

**www.einslive.de**

Sportfreunde Stiller/En Kompliment  
George Michael/Freerski  
Jeanette/No More Tears  
Usher/U-Turn

**SWEDEN:**  
**RIX FM**

**HEAD OF MUSIC:**  
ANDERS SVENSSON

**FORMAT:**  
HOT AC

**SERVICE AREA:**  
NATIONAL

**PLAYLIST MEETING:**  
WEDNESDAY AM

**GROUP/OWNER:**  
MTG

**www.rixfm.com**

Jan Johansen/Sista Andetagel  
The Ark/Calleth You, Cometh I  
Alicia Keys/A Woman's Worth  
Marc Anthony/I Need You

**NORWAY:**  
**NRK PETRE**

**HEAD OF MUSIC:**  
ATLE BREDEL

**FORMAT:**  
CHR

**SERVICE AREA:**  
NATIONAL

**PLAYLIST MEETING:**  
TUESDAY AM

**GROUP/OWNER:**  
PUBLIC BROADCASTER

**www.nrk.no/p3**

Datarock/I Used To Dance With My Daddy  
George Michael/Freeek!  
Jeanette/No More Tears  
Alicia Keys/A Woman's Worth  
Marc Anthony/I Need You

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

**HEAD OF MUSIC:**  
ANGELO DE ROBERTIS

**FORMAT:**  
CHR

**SERVICE AREA:**  
NATIONAL

**GROUP/OWNER:**  
INDEPENDENT

**www.105radio.it**

Georgie Porgie/Love Is Gonna Save The Day  
Noozer & Kurtz Janeen/Bump And Grind  
Angie Stone/I Wish I Didn't Miss You  
Dutch Johnson/Darryl Pandy/Joy  
Gabin/I Don't Mean A Thing

**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**

X-Ecutioners & Linkin Park/It's Going Down  
Stereophonics/Vegas Two Times  
Roger Goode/In The Beginning  
So Solid Crew/Ride Wid Us  
Ladies First/I Can't Wait

**FINLAND:**  
**YLE 2 RADIOMAFIA**

**HEAD OF MUSIC:**  
VILLE VIILEN

**FORMAT:**  
CHR

**SERVICE AREA:**  
NATIONAL

**PLAYLIST MEETING:**  
TUESDAY AM

**GROUP/OWNER:**  
PUBLIC BROADCASTER

**www.yle.fi/radiomafia**

Jennifer Lopez feat. Ja Rule/An't It Funny  
Starsailor/Poor Misguided Fool  
Sheryl Crow/Soak Up The Sun  
J. Karjalainen/Valtatie

**MUSIC & MEDIA**  
MARCH 16, 2002  
AmericanRadioHistory.Com
Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

**GERMANY**

**ANTONIE BAYERN/Munich P**
Stephan Offnerwoll - Program Director
Playlist Additions:
Alison Moselle - Honda Clean
Bernard Chereze - Executive Producer

**FRANCE**

**CHR**
Sandra Hugel - Head Of Music
Sandra Hugel - Head Of Music

**CHR/DANCE**

**ITALY**

**AC/MOR**
Andy Roberts - Program Director
Playlist Additions:
Jessie J - Who You Are
Nicole Scherzinger - If It Takes A Lifetime

**UK**

**NU BELGIUM/Brusseles P**
Michel Tournay - Head of Music
Playlist Additions:
Beverley Knight - Anything Could Happen
Heineken - Student Union

**SWITZERLAND**

**COB**
Patrik Bouiller - Head Of Music
Playlist Additions:
Nicolas Montpellier - Head Of Music

**BELGIUM**

**CHR**
Gerard Babu - Programme Director
Playlist Additions:
Unforgettable

**PORTUGAL**

**ROSSIO FM/Lisbon P**
Mylene Farmer - Programme Director
Playlist Additions:
The Vamps - Can't Stop Wavin'

**AFRICA**

**NIGERIA**

**MUSIC&Media**

**AMERICANRADIOHISTORY.COM**

**SWEDEN**

**NU ENERGY/Stockholm P**
Dan Abrahamsson - Program Director
Playlist Additions:
An Ace In The Hole In Your Day

**SWITZERLAND**

**COB**
Patrik Bouiller - Head Of Music
Playlist Additions:
Nicolas Montpellier - Head Of Music
Heavy Rotation:

- Tina Busch - Prog Dir
- Grant Benson - Head Of Music
- Paulina Stalenburg - Music Director
- Jarek Burdek - Music & Programming Dir.
- Javier Lorbada - Director
- Luc Vanlaer - Music Director
- Len Doens - Progr Dir/
- Enrico Naso - Head Of Music

New Videos:

- Shakira - Whenever Wherever
- Snoop Dogg - Ramp! The Logical Song
- Jovanotti - Salvami
- Christina Milian - AM To PM
- George Michael - Freeek!
- Apoptygma Berserk - Until The End Of The World
- Xavier Naidoo - Wo Willst Du Hin?
- Westlife - World Of Our Own
- Shakira - Whenever Wherever
- Shaham & Brandon - Bodyrock
- Rocco - Everybody
- Robbie Williams - I Will Talk And Hollywood Will Listen
- Robbie Williams - Mr. Bojangles
- R. Kelly - The World's Greatest
- Jon Wayne Meets Lena - Total Eclipse Of The Neon
- Enya - May It Be
- Britney Spears - I'm Not A Girl, Not Yet A Woman
- Ben feat. Gim - Engel
- Anastacia - Paid My Dues
- R. Kelly - The World's Greatest
- Pink - Get The Party Started
- Nickelback - How You Remind Me
- Incubus - Wish You Were Here
- P.O.D. - Alive
- Mojinos Escozios - No Tienes Huevos
- Nickleback - How You Remind Me
- Pink - Get The Party Started
- The Isley Bros. B. Risley aka Mr Biggs - Contagious
- Alanis Morissette - Hands Clean
- Pink - Get The Party Started
- The Isley Bros. B. Risley aka Mr Biggs - Contagious
- Alanis Morissette - Hands Clean
- R. Kelly - The World's Greatest
- Pink - Get The Party Started
- Kylie Minogue - In Your Eyes
- Brandy - What About Us?
- Lexy & K - Paul - Let's Play
- Platinum 45 feat. More Fire Crew - 011
- So Odd Fool Of Grunt - Sail Those Same Oceans
- Nelly Furtado - ...On The Radio
- Kylie Minogue - In Your Eyes
- Sabrina - The Meaning of Lylah
- Jamie O'Neal - I'm A Paper Heart
- Will Young - Anything Is Possible
- Wil Young - Anything Is Possible
- Wil Young - Forgotten
- Wil Young - Forgotten
- Wil Young - Forever
- Wil Young - Forever
- Wil Young - The World
- Wil Young - The World
- Wil Young - Forever
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DANCE BEAT
The weekly dance chart comment by Harald Roth

In an unusual move, Belgian Junior Jack's "Thrift Me (Plas)" returns to the top spot of the European Dance Traxx chart for a second, non-consecutive week. It's the first time a record has returned to the top since Chico's "Don't Give Up (Xtravaganza)" nearly two years ago.

"Thrift Me" again lost some ground with club DJs around Europe but scored on the sales front in the UK and Ireland. However, as a specialist sales in Britain generally only experience a one-week peak, it is expected that it will lose momentum again next week.

Meanwhile, Italian production DB Boulevard's "Point Of View" (Airplane/illustrous) moves up from nine to four this week, and is number three on the Movers list, thanks to new support coming from France, The Netherlands, Denmark and Poland, where Sony Music has licensed the track.

Another Sony track, Puretone's "Addicted To Bass", is one of two new additions to the top 10. The chart is a one to watch, and is the fifth highest chart position for a Sony track, after "Addicted To Bass" also peaked at number 57. Apparently, there are a moment is "Mad'Horse's Like A Prayer, licensed tracks on the general sales charts there at the moment.

Columbia's "Dance" album, released through the general sales chart there at the moment.

Meanwhile, Italian signing Pink Floyd's "Another Brick In The Wall" (909 Records) is one to watch, and is the fifth highest chart position for a Sony track, after "Addicted To Bass" also peaked at number 57. Apparently, there are a moment is "Mad'Horse's Like A Prayer, licensed tracks on the general sales charts there at the moment.

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Canadian Singer/songwriter Celine Dion is back to greet spring with fresh new material. Her single *A New Day Has Come* (Epic) jumps from 13 to seven, topping the Most Added list. Radio programmers in some 19 different European countries deemed the track worth playlisting this week.

Another artist making a significant move upwards is US pop princess Britney Spears, whose new single 'I'm Not A Girl, Not Yet A Woman' (Jive) rises from 47 to 33. The track also features on her movie debut Crossroads. Spears believes that the three Grammy awards she received from her forthcoming album *C'Mon, I'm Overprotected* (Epic) "really been powering it, as we're looking for other artists to jump on our tracks. 'I'm Not A Girl, Not Yet A Woman' is a really strong hook, and we were looking forward to it being an upfront hit."

The film is about three teenage girls embarking on a road trip across America, also symbolising their crossing into adult life. 

Aside from the change at the top, there's relatively little movement on the Top 50 this week, with just one new entry. As predicted last week, Sheryl Crow comes in at 48 with 'Run Baby Run' (Maverick/Warner Bros.). Jim Sampson, music editor at CHR station Bayern 3 in Munich notes that "again, she's rocking the European countries deemed the track worth playlisting this week."

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The European Radio Top 50 chart is based on a weighted-scoring system.

---

**European Radio Top 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>SHAKIRA/WHENEVER WHEREVER (EPIC)</td>
<td>EPIC</td>
<td>80</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Alanis Morissette/Hands Clean (Maverick/Warner Bros.)</td>
<td>MCA</td>
<td>74</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Kylie Minogue/In Your Eyes (Parlophone)</td>
<td>Parlophone</td>
<td>73</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Pink/Get The Party Started (Arista)</td>
<td>Arista</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>George Michael/Freeek! (Polydor)</td>
<td>Polydor</td>
<td>61</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>No Doubt feat. Bounty Killer/Hey Baby (Interscope)</td>
<td>Interscope</td>
<td>58</td>
<td>3</td>
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**Weekend Data**

- **Week**: 12/02
- **Chart Type**: European Radio Top 50
- **Methodology**: Weighted Scoring System
- **Scoring Criteria**: Achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.
- **Stations Weighted By**: Market Size and Number of Hours Per Week.
France wants to improve music-radio dialogue

continued from page 1

by Joanna Shore

PARIS – France’s leading music retail chain FNAC has joined forces with independent labels’ body UPFI to promote musical diversity in the marketplace.

The two have released a “manifesto” voicing their mutual dissatisfaction with the current state of the French music market.

And in order to aid independent labels—which it believes helps promote diversity in the market—FNAC says it will form in-store profiles for indie acts, including increasing the number of listening posts dedicated to non-major-label music.

“It is has been FNAC’s long-standing mission to support independent labels,” says Christophe Cuvillier, managing director of FNAC stores.

“This is also the result of an observation we have shared with UPFI on the evolution of the market, regarding the higher and higher concentration of the market (by major labels).

“We note that the vast majority of the worldwide music market is in the hands of a very small number of companies,” says Marc Thonon, managing director of FNAC record stores.

“UPFI is a very small number of companies impose on the market leads to a standardisation of the criteria for the production and the distribution of cultural goods. This concentration goes against musical diversity.”

The themes of concentration and diversity are among those highlighted by UPFI in its own manifesto released at the beginning of the year.

Among the threats to diversity, Thonon mentions the rising VAT rate of 19.6%, which tends to favour mass-market products, the fact that music is more and more a loss-leader for the wider entertainment industry, and the creation of the two dominant music online platforms, MusicNet and Pressplay.

As part of its support scheme for Indies, FNAC will release this month a compilation featuring 10 tracks from various independent labels. The first album, released on March 2, is retailing for just four euros. Albums by the independent labels also have a VAT rate of 5.5%, reflecting the VAT rate normally levied on cultural goods such as books and films. Not considered a cultural product, music product normally carries a 19.6% VAT charge.

RDP stations face sell-off threat

continued from page 1

The government—which was recently defeated in a vote of no-confidence after losing nearly all its seats in local elections—has already said that, if it cannot privatise them, it will close one or more of the public TV channels belonging to the public radio broadcaster RTP within two years.

The first signs of possible changes in the public radio sector appeared last November when the director general of the commercial station Radio Comercial, Luís Montez, was invited to take the helm of RDP Antena 3. Montez re-launched the network under the banner “More Portuguese Music” in a bid to bolster its audience.

Any privatisation of RDP’s music stations is unlikely to be welcomed by the country’s record labels. “It will be bad news if we lose a public service youth radio station, which can offer alternatives to the play-safe programming we’ve got on most of the other commercial stations,” comments EMI Portugal MD David Ferreira.

“We’re in a wait-and-see position, but for us the political side is irrelevant,” says Sony Music Portugal managing director Carlos Pinto.

“What we want are radio stations that work with the music industry and not against it.”

Local UPFI director Eduardo Simoes adds: “All the political parties are talking about this and we’ve already seen changes at Antena 3. In our view it should not be a government priority at the moment. What we need is more transparency.”

Commenting on the possible privatisation moves, RDP president José Manuel Namora says: “It’s like the state-run TV channels, which are in debt to the tune of 1,000 million euros, we have had a profitable balance sheet for six years. In our opinion, there is a smoke-screen policy to justify privatisation and it shows a certain lack of knowledge, since the universal public service we provide attracts up to 30% of young people to Antena 3.”
## AIRPLAY

### BORDER BREAKERS

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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

Reflecting the industry-wide downturn in advertising revenues, pan-European broadcasting giant RTL Group suffered a 35% decline in profits last year. Adjusted group EBITA for the year ending December 31, 2001 fell to euros 361 million, down from euros 555m in 2000. Radio profits were down by a massive 65.3%—in a statement, RTL blames the fall on the weaker advertising market in its core market of France and lower audiences fort its flagship full-service station in France, RTL.

German anti-trust authorities have cleared the acquisition of Koch Group's European recorded music and music publishing operations by Universal Music International (M&M, March 2). Universal Music Germany chairman/CEO Tim Renner told a Universal marketing conference in Berlin that the integration of Koch will take up to four months.

With three awards to their name, Popstars act No Angels (pictured) were among the big winners at Germany's Echo Awards on March 7, scooping the awards for Best Rock/Pop Band and Best Pop Single. The group's label Polydor won the award for Best Marketing Effort. Berlin's Seeed took home Best Newcomer, while Best Artist was Sarah Connor. Their smash single 'Dream Of You' helped garner Schiller & Heppner the Dance award, while rapper Samy Deluxe won the Hip Hop category with his eponymous album.

Meanwhile, U2 left Ireland's Meteors Awards show on March 4 with a total of seven awards out of 21 categories. They included Best Rock Group, Best Rock Album for All That You Can't Leave Behind and Best Live Act with Walk On.

As part of the sweeping changes at EMI in the Benelux region (see story, page 5), sources are reporting that EMI Belgium managing director Erwin Goeghebeur is set to be named as MD of EMI Recorded Music Belgium.

In Italy, following Adrian Berwick's recent promotion to president and CEO of BMG Ricordi, the company has announced that Andrea Segnanini is to become general manager of operations. Segnanini, who joined BMG Italy in 1995 and was involved in its acquisition of Ricordi, will have responsibility for legal affairs, business affairs, human resources, information systems and general services.

One of the UK’s most experienced radio programmers, John Dash, is back in business—he's been appointed programme controller at Scottish Radio Holdings' south coast of England AC/talk station, Wave 105. His previous programming gigs include Galaxy 101/Bristol and Key 103/Manchester.

Veronica Television is returning to the airwaves of Holland via an evening slot on Dutch music TV channel TMF—it had previously been broadcasting on The Box.

And finally, Alicia Keys is holding her next UK press conference at the Houses of Parliament. After winning five US Grammies, we ask, has power gone to her head?

### Coming specials in Music and Media

#### DANCE SPOTLIGHT

**Cover date:** March 23, **Street date:** March 18, **Artwork deadline:** March 11

#### ONLINE SPOTLIGHT

**Cover date:** April 4, **Street date:** April 1, **Artwork deadline:** March 25

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

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**Edited by Gareth Thomas & Jon Heasman**

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**HOTLINE**

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**COMING SPECIALS IN MUSIC AND MEDIA**

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**DANCE SPOTLIGHT**

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

**UNITED KINGDOM**

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<td>Kylie Minogue/In Your Eyes (Polydor)</td>
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**SCANDINAVIA**

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<tr>
<td>6</td>
<td>Will Young/Evergreen (Mercury)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Steve Balsamo/Sugar For The Soul (Ariola)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Blue/Fly By II (Polydor)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Kylie Minogue/In Your Eyes (Polydor)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Jennifer Lopez feat. Ja Rule/Ain't It Funny (Ja Rule Mix) (Epic)</td>
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</tr>
</tbody>
</table>

**THE NETHERLANDS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title Original Label</th>
<th>Artist/Title Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Nickels/In My Secret Life (Ariola)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Leonard Cohen/In My Secret Life (Ariola)</td>
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</tr>
<tr>
<td>3</td>
<td>Natalie Imbruglia/Wrong Impression (Polydor)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Enya/Empire State Of Mind (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Nelly Furtado/...On The Radio (Epic)</td>
<td></td>
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</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title Original Label</th>
<th>Artist/Title Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Laura Pausini/La Mia Vita (Universal)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gigi D'Alessio/Compagni di Besogno (Universal)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Laura Pausini/La Mia Vita (Universal)</td>
<td></td>
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<tr>
<td>4</td>
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<tr>
<td>5</td>
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**SPAIN**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Alejandro/Fierro (Warner)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Shaka/Whatcha Watcha Watcha (EMI)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Shaka/Whatcha Watcha Watcha (EMI)</td>
<td></td>
</tr>
<tr>
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<td>Shaka/Whatcha Watcha Watcha (EMI)</td>
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</tbody>
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**DENMARK**

<table>
<thead>
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<th>Rank</th>
<th>Artist/Title Original Label</th>
<th>Artist/Title Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shaka L'Wara/Whatcha Watcha Watcha (EMI)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Shaka L'Wara/Whatcha Watcha Watcha (EMI)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Shaka L'Wara/Whatcha Watcha Watcha (EMI)</td>
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**POLAND**

<table>
<thead>
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<th>Artist/Title Original Label</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anna Maria Jopek/My Słowianki (Universal)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Anna Maria Jopek/My Słowianki (Universal)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Anna Maria Jopek/My Słowianki (Universal)</td>
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**RUSSIA**

<table>
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<th>Rank</th>
<th>Artist/Title Original Label</th>
<th>Artist/Title Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>General/Hit Me (EMI)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>General/Hit Me (EMI)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>General/Hit Me (EMI)</td>
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</tr>
</tbody>
</table>

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

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Data supplied by Aircheck Nederland from an electronically monitored panel of national (8) and regional stations. Songs are ranked by number of plays and weighted by audience.
"BEST ALBUM OF THE YEAR" SPIN MAGAZINE
"ONE OF THE BEST ALBUMS OF THE YEAR." IN ROLLING STONE.
#1 ALBUM OF THE YEAR IN ROCKSOUND.
#1 ALBUM OF THE YEAR IN METAL HAMMER.

SYSTEM OF A DOWN

TOXICITY

THE NEW SINGLE
OUT MARCH 11

THE PLAYLISTS

MTV EUROPE - NEW
SPAIN - NEW
FRANCE - NEW
CENTRAL UK - NEW

MTV2 A LIST
VIVA
MCM

THE TOUR

MARCH
TUE 5 GIMBOA, PORTUGAL PAULILLION
WED 6 LISBON, PORTUGAL COLISEUM
THU 7 OFF/TRAVEL DAY
FRI 8 MILAN, ITALY PALAVORS
SAT 9 OFF/TRAVEL DAY
SUN 10 DUSSELDORF, GERMANY STALWERN
MON 11 BERLIN, GERMANY COLUMBIANalle
TUE 12 HAMBURG, GERMANY DOCKS
WED 13 OFF/TRAVEL DAY
THU 14 STUTTGART, GERMANY CONGRESS
FRI 15 NANCY, FRANCE ZENITH
SAT 16 AMSTERDAM, HOLLAND HEINEKEN HALL
SUN 17 PARIS, FRANCE ZENITH

TUE 19 BIRMINGHAM, UK ACADEMY
WED 20 BIRMINGHAM, UK ACADEMY
FRI 22 MANCHESTER, UK ACADEMY
SAT 23 MANCHESTER, UK ACADEMY
MON 25 LONDON, UK BRIXTON ACADEMY
TUE 26 LONDON, UK BRIXTON ACADEMY
WED 27 LONDON, UK BRIXTON ACADEMY
THU 28 TBC
SAT 30 GLASGOW, UK BARROWLANDS
SUN 31 GLASGOW, UK BARROWLANDS

APRIL
MON 1 NOTTINGHAM, UK ICE STADIUM
RONAN KEATING
IF TOMORROW NEVER COMES

THE BRAND NEW SINGLE
AT RADIO NOW

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Caught in the middle
The new single

#2 Chart entry in UK
#3 UK airplay chart
#1 Norwegian airplay chart
#2 Chart entry in Denmark
#3 Chart entry in Norway
#7 Chart entry in Sweden
MTV Nordic Breaker rotation
MTV2 Germany Fresh rotation

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