Robbie Williams

Feel

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www.robbiewilliams.com
Hot AC: the misunderstood format

Often seen merely as a staging post between CHR and AC, US radio consultant Guy Zapoleon argues that Hot AC has an identity all of its own, with a clear target demographic and a distinct cannon of music.

V

erry few broadcasters really understand Hot AC. They do not believe it is a true format, so it is looked upon as an extension of another—Top 40/CHR, Mainstream AC or even Alternative. To truly understand Hot AC you have to have experience in enough different markets and competitive situations to appreciate what makes the format unique—in short, to recognize what drives Hot AC.

The highest priority is to get a feel for listeners’ music tastes by getting the right research. It is critical to measure how the music and content needs of these very unique listeners changes over time.

Hot AC is a transitional format, not a destination format. It does not age with its original audience, it must adapt itself, for example, when new 25-27-year-olds enter the audience. Because of this, it is absolutely critical to do regular perceptual studies and music tests.

One of the major fallacies is that most people think Hot AC is a form of Top 40—it is not! Do not make your Hot AC too contemporary or young adult focused—Hot AC is essentially a 25-39 female-apparel format.

Others think it should be like Mainstream AC—but it should not be! Hot AC is not designed to be a utility or background medium.

What Hot AC needs to do is to borrow elements from both those formats as well as present a "cool vibe" with music, imaging and content emulating elements of formats like Alternative and AAA (Adult Album Alternative).

What is the mission statement for a good Hot AC?

- Music & content mission: Hot AC should be the “variety” station for women. Make your content (including music) contemporary and in touch with today. A great Hot AC should be in charge of the social life of its listener. A great Hot AC should be delivering the "survival information"—news, weather, entertainment news and fashion for its core 25-39 year-old female audience.

- Usage mission: Hot AC is a foreground format that involves and enthralls the listener. It’s a "pick you up" station, a "mood" drug that makes women feel good. It should be just hip enough to make a 30-year-old woman feel like she is hip and in touch with the world.

Over the past year, Hot AC has begun to go through a major transition in the US. Utilising the Zapoleon 10 Year Music Cycle Theory,* we have entered the "doldrums" phase. This is—as expected—in the early part of the decade, coming just a few months before September 11, which obviously had a profound effect on the essential gold in Hot AC libraries.

- Burn on the core library: From the birth of the pop alternative era in the US in 1993, this body of music makes up the workhorse titles for Hot AC over the past decade and has been the defining sound for Hot AC’s success. However, this music now has seven years of intensive airplay as currents, recurrents and then gold, and is now suffering a drop in popularity due to some heavy burn.

- Dropping the ’80s: A number of stations in the US dropped most of the ’80s music from their libraries when the all-’80s format came into existence. This put even more pressure on this overplayed 1993-95 pop alternative sound. As a result, Hot AC stopped delivering on the best of the "old and new" part of the "variety" promise.

- Loss of Pop Texture: Hot AC stopped delivering texture and type variety because people feel Pop AC was not "hip." Many stations began to avoid Mainstream AC and country crossover music like Faith Hill, LeAnn Rimes and Shania Twain. As these songs died out in Top 40, they were replaced with rhythmic pop music from Pink and Alicia Keys. In truth, Hot AC actually needs both of these sounds to balance the format.

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Hot AC is made up of different types of listeners, but the core group is pop-rock based and wants their station to go easy on the extremes of rock and rhythm. If you stop delivering to this pop-rock expectation, you lose the franchise. Hot AC done properly is poised to win big 18-49 ratings in the next few years as adults search for formats that are delivering cool content and contemporary imaging, while playing a variety of new adult-appeal music and compatible old favourites. At the same time, Top 40 will suffer some declines as the doldrums cycle and emerging competition has its effect.

Guy Zapoleon is president of Zapoleon Media Strategies. A former national programming director for Nationwide Communications, he launched the ‘Mix’ format at KHMX/Houston, Midway. He has also programmed KNIX/Pheonix, WBZZ/Pittsburgh, KRRQ/Tucson and KRTB and KRLA, both in Los Angeles. He has been named Consultant of the Year in the US in Top 40 and AC formats for seven years running.
A whole world of opportunity

With the annual WOMEX trade fair continuing to attract bigger and bigger crowds, world music has become a major genre—but can it translate burgeoning interest into sales and chart success? And what trends are developing around the globe? Terry Berne investigates.

WOMEX 2002

With the annual WOMEX trade fair continuing to attract bigger and bigger crowds, world music has become a major genre—but can it translate burgeoning interest into sales and chart success? And what trends are developing around the globe? Terry Berne investigates.

Nearby all have begun to work more diligently to synchronise releases with tour schedules, and to keep foreign distributors better informed of their artists’ activities. Ben Oldfield, international manager at France’s Melodie/Celuloïd, reports, “It’s not always easy to convince other countries that they should take a chance on artists based in France. Nevertheless, we’re working at building up interest in territories that were not previously consumers of world music, like Mexico, Poland, Russia and Australia, where interest is growing.”

If the category is broad and impressive, the audience for world music is even more so. “You can’t characterise the world music audience,” says Christian Kellersmann, managing director of Universal Classics and Jazz, Germany. “For every world music artist you can look in many different directions for their audience. Santi’s singer Mari Boine, for instance, has elements of folk music, jazz, ambient, even lounge. So you can say is that there is a solid consumer base for world music, as the success of artists like Khaled and the Buena Vista Social Club show.”

Stanton agrees. “There’s a big difference in the kinds of audiences for say, classical Indian music versus the Arabic club sounds which are developing now. But you have to be more aware of these differences and are targeting more specific audiences.”

The world music audience has expanded far beyond the specialist audience it used to have,” affirms label manager Marc Hollander of Belgium’s Crammed Discs. “There are younger audiences at festivals and concerts in general, and the addition of DJs and electronica has also helped expand its public.”

As demonstrated by the unprecedented interest in Cuban music of all types following the success of the original Buena Vista Club CD in 1997, world music is particularly susceptible to trends. Brazil may be the next country to experience such concentrated attention—several specialised labels have sprung up in Europe recently, including Crammed’s unmissable Zirginboom, responsible for exposing such groundbreaking acts as the excellent Bosaceanu, Tunc 103, and most significantly, label Gilberto, whose first album Tanto Tempo has shipped close to 700,000 units worldwide since its release in 2000, making it the latest bona fide world music hit.

Open market? Not all markets are the same, however. Tanto Tempo, hugely popular in France, fared poorly in the UK, and has just been re-issued by East-West Records, where a single and video have helped triple sales. According to Hollander, “World music is ghettoised in some countries more than others. The UK is like that. France is more open.”

Add to Gilberto’s popularity the growing stature of veteran Brazilian artists like Caetano Veloso and the emerging profile of erstwhile underground groups such as Germany’s electronica sensation Jazanova, and Chilean jazz-pop singer Claudia Acuña, all the makings of a trend are present.

The potential for this kind of blanket acceptance is limited however. “It really depends on the familiarity of audiences with the music,” argues Hollander. “Cuban music sounds like what they’ve heard in movies and the harmonies are similar to popular music, the same goes for Brazil. Some music is just not that easy to western ears—Vietnamese traditional music will probably never be that popular.”

But world music encompasses more than just non-European repertoires from Africa, South America or Asia. It refers to any indigenous roots music, including the whole spectrum of European traditional music: Spanish flamenco, Portuguese fado, Celtic music from northern Spain, British and Irish culture, Russian folk, Scottish ceilidh, the numerous Nordic folk traditions, and the diverse musicals of Eastern Europe, the Balkans and Greece, among many others. Label manager Mark Smith, in Spain and numerous others in virtually every country, focus on
The very best in the World

Two legendary African bands have reformed to tour and record years after the apogee of their influence. Guinea's Bembeya Jazz were the archetypal Manding swing band. Formed in 1961 they exemplified the post colonial cultural renaissance that swept West Africa, recasting traditional folk forms into modern orchestral settings, and they became popular throughout the region. Their unique sound featured the explosive guitar of Seku Diamond Finger Diabate, and he reappears on Bembeya (Marabi) with cooking new arrangements of some of the best of their old repertoire. Orchestra Baobab emerged in Senegal a decade later, and their style was more explicitly Latin, reflecting the Cuban idiosom popular at that time in Africa. Specialist In All Styles (World Circuit) features old and new tunes in settings that match the spirit of the band's best days, sung by no less than five vocalists, in addition to Cuban Ibrahim Ferrer and the album's producer Toussao N'Dour who guests on the track.

ELEFTHERIA ARVANITAKI (UNIVERSAL)

The most recognisable voice in contemporary Greek music, early in her career Arvanitaki was instrumental in the revival of traditional urban idioms like rembetika and Smyrneika. Her sophisticated blend of contemporary rhythms and Greek popular and folk styles, coupled with her assured and soulful turn traditional Greek music into oriental psychobilly. His recordings with kora player Djeli Yenni (three-string kora) are a series of landmark albums with Nikos Xidakis and more recently the Armenian-American Ara Dinkjian, combines Greek, Balkan and Byantine songs and instrumentation such as bouzouki, oud and clarinet, with elements of modern pop. Her most recent CD, Brodcast (Universal) further expands her innovations, with tunes by Dulce Pontes, Ismael Lo and Cabo Verdean Tefilo Chante, best known for his work with Cesaria Evora.

BOB BROZMAN (RIVERBOAT)

Hawaiian slide guitar maestro, ethnomusicologist, national guitar expert (and dealer!), world traveller, tireless musical explorer, Bob Brozman has been recording a series of collaborative discs in far-flung corners of the planet designed to push the limits and further the evolution of musical forms wherever he finds them. His two albums with Okinawan vocalist and sanshin (three-string lute) player Takashi Hirayasu (Banjou Nisai and Jin Jin, both on Riverboat) turn traditional Okinawan songs into oriental psychobilly. His recordings with hora player Djeti Moussa Daivare, with several Hawaiian slack key guitar masters, and with Hindustani slide guitarist Debashish Bhattacharya are equally eccentric and intriguing. His latest, Pando (Riverboat), with Reunion Island guitarist and accordionist Rene Lascaille, where Indian Ocean rhythms meet Pacific island blues.

MARIZA (WORLD CONNECTION)

Outside of Portugal, fado, the country's mournful urban folk music, is known almost entirely through a generation of female singers such as Mina, Dulce Pontes, Mafalda Arnaud, Bevinda and Christina Branco. In Portugal itself male artists such as the wonderfully soulful Camané set the standard, while female singers have a harder time gaining acceptance. Mariza, with her debut Fado Em Min (World Connection) is the newest acclaimed fadista to
emerge from the long shadow cast by national icon Amalia Rodrigues (1920-1999) who dominated the genre for half a century. Her deep, sensual voice, striking, unconventional looks and stirring live performances are attracting the attention of aficionados, and won her the prestigious Voice of Fado award in 2000.

**KIAD ACHOURI (STERN'S)**

Liberté (Stern's) introduces the ethno-pop of this self-taught musician/singer-songwriter of Algerian parentage from southern France. Now resident in London, his sophisticated and hip mix of popular and cutting-edge sounds could be the soundtrack to a Europe finally awakening to its vital multi-ethnic character. Recorded in Athens, the album seamlessly blends a predominantly jazzy feel with the numerous musical styles heard in cities throughout Europe, from French chanson to flamenco and rai. With vocals arranged by Lokua Kanza and production by Marc Esugleton, who also plays various guitars, Liberté was a Record of the Week on French public full-service station France Inter. An admirer of flamenco great Cameron de la Isla, Achouri worked with Natcha Atlas on her latest CD.

**BOBAN MARCOVIC ORCHESTRA, KOCANI ORCHESTRA (CRAMMED)**

Gypsy brass bands are prevalent throughout the ethnically and religiously diverse Balkan region. Typical brass band repertoire consists of traditional dance music tinged with nineteenth century military marching tunes, and a mish-mash of influences from the region's patchwork of musical cultures. Characterised by a thunderous sound, furious tempos, complex and quirky Ottoman rhythms, and wailing horn solos, the best of these bands compete annually at the Goca festival in Serbia, which regularly attracts a quarter of a million people. Serbian trumpeter sensation Marcovic's band has won so many awards there that they've withdrawn from competition. Both these bands are wildly experimental. Laue From Belgrade (Piracha) features this 12-strong formation, first heard in Emir Kusturica's epic film Underground. Alone At My Wedding from the Macedonian Kocani Orkestar (Crammed), in essaying wedding music moves beyond the usual brass band fare.

**MIGUEL GIL (SONIFOLK)**

In the beginning was the voice, and this singer-songwriter from Valencia, Spain has a voice capable of evoking the plethora of influences—Greek, Arabic, Italian, Provencal, Sephardic, Spanish—whose interwoven chords characterise the wide net of Mediterranean music. Working with young poets and singing in Catalan, Gil's compositions on Organic (Sonifolk) use an abundance of traditional instruments, from oud to bouzouki, mandolin to accordion and Spanish guitar, to coax out the affinities among these diverse cultures united by a sea. Beautifully produced with Efram Lopez of fellow-Valencians L'Ham de Foc (who in turn are quickly becoming the reference for this new and exhilarating pan-Mediterranean sound), Gil's style lies somewhere between flamenco's jondo, the melancholy strains of rembetika, and the more joyous rhythms of the region's sundry dance modes.

Profiles by Terry Berne

WORLD MUSIC meets Chill Out & Electronica

**ASIAN LOUNGE**

"25 Chill Out tracks whith a dash of eastern flavour"

IRMA 508627 CD - 2LP

This double CD includes the best of Irma Records’ production on the oriental tip of the Chill Out / Lounge music style. Some of the tracks included have now become classics, like "Asia Experience" by Skin 4, "Bedouin Afterhour" by Zeb (most featured Italian artist in the Buddha Bar compilations) or the remix, produced by young Josh Wink and King Britt in 1992, of "Yerba Del Diablo" by Datura.

**UNITED PEACE VOICES**

"Zamling shide"

IRMA 508625 CD - 2LP

United Peace Voices were formed thanks to a meeting between Tibetan Lama Gangchen Rimpoche and the late Allen Ginsberg. On their first album a female choir and the Lama's delivery of mantras meet the production from some of the best names from the Irma team. The result is a unique mixture of Asian melodies and electronic arrangements, ranging from the Asian Lounge sound to Break Beat, from Electrobossa to Technodub.

Profiles by Terry Berne
MANU CHAO
RADIO REMBA
SOUND SYSTEM

Debuted #1 in Greece, Argentina, Switzerland
Top 10 in France, Spain, Switzerland, Belgium, Czech Republic, Italy
Also charted in Austria, Germany, Norway, Sweden, Denmark, Finland, Holland, Canada, Colombia
#9 (LW: 11) in the European Top 100 Albums (Music & Media)
Debuted #24 in the US Latin Charts.

First Promo Single: La Rumba de Barcelona - 2'59" -

Manu Chao Babylonia En Guagua*
The concert on DVD & Yas - Out November 19th, 2006
* Bus + Bonus

Clandestino
Now over 2.8 million sales worldwide

Proxima Estacion, Esperanza
Now over 2.4 million sales worldwide
Grönemeyer is still going strong after all these years

EMI act Herbert Grönemeyer has already had a long and very successful career in German-speaking countries. Now, at the age of 46, the German artist may have recorded his biggest-selling album yet in the form of Mensch. Olaf Furniss spoke exclusively to the artist about his achievements.

Ask anybody in the German industry why artists should sing in their own language and they will always mention the success of Herbert Grönemeyer. In a career spanning four decades, the 46-year-old singer-songwriter has scored 26 platinum album certifications and sold over 13 million units.

Yet while there was no doubt that both the single Mensch (released August 5) and the album of the same name (released September 2) would do well, nobody expected the phenomenal success of the past weeks.

"We were confident that we had a strong album, but this is amazing," says Grönemeyer, who has reached five times platinum status (1.5 million sales) in Germany only six weeks after Mensch was released, while notching up triple platinum in Austria and Switzerland in the same time.

However, it is the success of the single, which has proved an even greater turn up for the books. So far it has shifted over 500,000 copies in Germany alone, giving Grönemeyer his first singles number one in every GSA territory.

"Having a single that went straight to number one suggests that there must be a whole new generation of people listening to my music," says Grönemeyer, who has an astute knowledge of the business and runs his own label, Gronland.

Capitol Germany managing director Sylvia Kollek agrees: "The fanbase has been widely broadened with this release, with both older and in particular, younger consumers, buying his for the first time."

Radio reacts

But while sales are undoubtedly paramount, it is also worth looking at the performance of Mensch at radio. Not only is it the first time Grönemeyer's has held pole position in the airplay charts, it is also the first time since 1996 that a German-language track has been number one.

"It had a great reaction and we’ve played it at the beginning, everyone is convinced it is a great track," says the music editor at Bavarian public giant Bayern 3, Harald Freytag.

"We've had a universally positive response from our listeners," says Matthias Bring, head of music at regional AC station Radio 7 in Ulm.

"Normally German language songs are a big 'no-no', but this is clearly a breakthrough. Grönemeyer has made the right music for the times and has managed to reach out to the people." This theme is taken up by EMI Germany president, Udo Lange, who is set to see the company's fourth quarter single and albums market share inflated thanks to Grönemeyer.

London calling

But while it has struck a massive chord in German-speaking countries, Grönemeyer believes that his latest collection of songs is inspired by his living in the UK capital.

This album is definitely influenced by the fact I have lived in London for the past four years," he says. "If you live in London you are surrounded by music, it has a much bigger impact on daily life than it does in Germany."

Kollek adds that the involvement of Brit Alex Silva, who co-produced and co-wrote the music with Grönemeyer, also played a part in the success. "It's a very good combination they worked on the previous album and they complement each other extremely well," she says.

Grönemeyer plans to re-record most of the songs on Mensch in English, although he is modest in terms of his expectations. "The UK is very tricky, but I would like to make the album available even if it is just heard by a small audience." says Grönemeyer.

But despite occasional forays into English which yielded a hit in Canada back in 1988, and recording a version of Mensch in French because it conjured up images of "baguettes and Gauloise," Grönemeyer appears most content performing in his own language.

"When we play Paris it's in German and when we play Amsterdam it's in German," he says.

Grönemeyer shows the way

A tour of medium-sized venues in GSA kicks off in November and will include dates in Amsterdam (November 26) and Paris (November 27). Kollek expects Mensch to be released in both territories by then and also at the stadium tour of Germany in being planned for the late spring.

Moreover, at least three more singles are due to be released from Mensch, with the second, Der Weg, going to radio in Germany on October 6 and two days later in neighbouring Austria and Switzerland. At television an appearance on Germany's most popular show, Wetten Dass...? is scheduled for November 8, whilst the public TV network ARD is due to broadcast the Cologne leg of the tour on November 30.

With Grönemeyer's profile likely to be high at least until the summer, some insiders at EMI Germany are even beginning to predict that album sales will surpass the two million mark.

Nevertheless, Grönemeyer is still undecided about whether to move back to his home in Berlin, or remain in the UK. "With my success in Germany it is great to go to the island where nobody knows me, but for my vanity it is also good to go back to Germany occasionally," he says.

With Mensch already one of the best-selling albums of the decade, media-shy Grönemeyer is still unsure whether he will end up recording his next album in London.

If the city has as positive an effect as it did on his latest release, EMI Germany may also be hoping he does.

Herbert Grönemeyer–The Discography

1978 — Ocean Orchestra
1979 — Gronemeyer
1981 — Zuo
1982 — Total Egal
1983 — Gemischte Gefuehle
1984 — B0(471111?
1985 — Bochum
1986 — Sprung
1988 — O
1988 — What’s All This (Canada only)
1990 — Lucas
1993 — Chaos
1994 — Conmise Chaos (mini remix album)
1995 — Unplugged Herbert
1995 — Mensch
1996 — Zwo
1998 — Bleibt Alles Anders
2002 — Mensch

"There must be a whole new generation of people listening to my music."
— Herbert Grönemeyer
Paola Turci treads independent path

by Mark Warden

Italian singer-songwriter Paola Turci is living proof that that an established artist can enjoy a new lease of life by switching to an indie. After having recorded for the majors, Turci’s album Quella Parte Di Mondo was released domestically by indie NuN Entertainment on September 26.

Spurred on by the radio and video success of her single Mani Giunte, the album has been well received critically, and there is a spotting chance that it will achieve something that eluded the 38-year-old artist during her major days: success abroad.

Turci, whose 16-year recording career includes stints with BMG, Warner and Roman label IT, was out of contract when she first approached NuN. The company’s founder and managing director, Stefano Senardi—who as a former president of PolyGram Italy knows more than most about the difference between major and indie life—says: “As a label, we had pretty much decided, not so sign any more Italian artists, preferring to concentrate on booking Palm Pictures acts such as Cousteau and One Giant Leap in Italy, or else on promoting compilation projects like Feel Good Productions abroad. Then, in June I got a phone call from Paola. She had been keen to play me some demos. I told her we didn’t have the resources, but if we liked it, we’d give it a shot.” Then he listened to the tapes: “I just loved the music as it’s really inspired. I think we signed the contract within about 48 hours of that first phone call.”

Paola Turci, who is a product of the vibrant Rome music scene and who has spent much of her career trying to shake off the “girl with the guitar” tag that was given at its outset, feels that an indie is the right place for what is clearly a very personal project. She tells M&M: “This is the first time I have produced my own album and written all of its songs,” she says. “It’s a project that I have featured in my blood for years and there are songs in there that almost go back to my childhood. It was a very liberating, therapeutic experience: a voyage of self-discovery, if you like.”

The 12-track set ranges from beautiful ballads like Adoro I Tramonti Di Questa Stagione to the more aggressive style of Mani Guante, says Senardi. The single was serviced to radio on August 30 and it went straight into the airplay Top 20, in spite of some very stiff Italian competition. The video is also getting very high rotation on both MTV and Rete A.”

Senardi, head of programming at Hot AC network RTL 102.5 Radio confirms: “We’re currently giving it three spins a day, which is medium rotation. It’s definitely one of those songs that grows on you.”

The “small is beautiful” aspect of indie life is also apparent to RT1’s Viscardi; “I think it’s like a soccer player leaving a leading club, where they have to spend a lot of a time on the bench. Then they move to a smaller club, where they can get a game every week and become a star.”

Senardi says that the album’s initial ship-out was “30,000 copies, which isn’t bad for these troubled times.” Yet it is the foreign prospects for the disc that really excite him: “We’ve already recorded two of the tracks in Spanish while Edel [who distribute and own a share of NuN] in Germany seem very keen.”

Another year for eclectic Cassius

by Gary Smith

After a surprisingly positive media reaction and healthy sales of their debut album 1999 (Virgin/France), French duo Cassius are back with a new album in the form of 2002 (released September 30).

Three years ago, global sales of 230,000 for 1999 made it one of the best-selling underground house albums ever. 2002 is, however, a rather different proposition with an altogether more eclectic approach. The lead-off single I’m A Woman from the album features a full-frontal guitar assault, while other tracks include rap and rock elements. Overall, this adds up to a more eclectic effort than its predecessor.

Despite the raunchy charm of I’m A Woman, radio has so far failed to pick up on the new Cassius sound.

“The fact that it had been three years since they released a record meant that there was little in the way of expectation from media or retail,” says Cyril Vessier, Cassius’ product and export manager at Virgin France. “But we are finding that radio is not interested because the music is not straight-ahead pop.”

Released on September 23, the current single The Sound Of Violence has also had little in the way of radio support.

In the absence of play on mainstream radio, the duo have been promoting themselves through their own Cassius FM concept. Their first broadcast was a DJ-ing session on Paris-based Radio FG in the first week of October, where the duo were promoting the release of their new album. The “station” is also available on the web at www.cassius.fm. The French shows will be followed, in January and February next year, by similar slots in the UK and the US. “We are talking to stations like XFM in the UK, but also to pirates,” Cyril Vessier says.

Radio aside, however, momentum is building. “The press reaction has been uniformly very good and the tracks are working in the clubs,” Vessier reports. “The initial support is 150,000 albums globally, which gives us considerable retail presence.”

Meanwhile, a remix of third single Thrilla featuring Ghost Fac, Club from the Wu Tang Clan will appear in November with an extra remix/rap by The Streets.

The site opens with an introductory page featuring a picture of the svelte Shania in a t-shirt alongside and a rundown of the latest news, which is fairly informative. With Twain about to release a new album, the content is obviously centred around the new single I’m Gonna Getcha Good and the album Up!, which is set for release via Mercury on November 19.

An invitation to enter the site proper leads you into a picture of a more refined-looking Ms Twain beside a menu comprising: Merchandise; Photos; In The News; Latest Songs; The videos; Tour; Bio: and Other Links.

Music; Video; Tour; Bio; and Other Titles. The most revealing section is Photos, which features publicity shots, video stills and pics of Shania at awards shows and on tour. Needless to say, she looks great in all of them. A very clean and navigable site, it provides most of the basic information you need on the Switzerland-based US songstress.

Gareth Thomas
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*The Eurochart Hot 100 Singles is compiled by Mute & Mode International and is published by © Mute & Mode International. The chart is representative for the European Music Market, based on airplay, sales and top selling DVDs. The chart is available in the following countries: Austria, Belgium, Denmark, France, Germany, Italy, The Netherlands, Norway, Sweden, Switzerland and the United Kingdom. The chart is updated on a weekly basis and published in the MUTE & MODERN, Media & Music. For more information, visit www.muteandmode.com*
**European Top 100 Albums**

**ARTIST**

1. Elvis Presley
2. Mariette
3. Roger Whittaker
4. Aerosmith
5. The Rolling Stones
6. The Eagles
7. Dire Straits
8. Van Halen
9. The Who
10. The Beach Boys

**TITLE**

1. "Hey Jude"
2. "Good Times"
3. "Can't Stop"
4. "Stairway To Heaven"
5. "Hotel California"
6. "Back In Black"
7. "Sultans Of Swing"
8. "Bohemian Rhapsody"
9. "Wish You Were Here"
10. "Hotel California"

**Countries charted**

1. Austria
2. Belgium (Flemish)
3. Belgium (French)
4. Denmark
5. Finland
6. France
7. Germany
8. Italy
9. Netherlands
10. Spain

---

**European Top 100 Albums**

**ARTIST**

68. Vanessa Carlton
69. Enya
70. The Coral
71. The White Stripes
72. The White Stripes
73. The White Stripes
74. The White Stripes
75. The White Stripes
76. The White Stripes
77. The White Stripes
78. The White Stripes
79. The White Stripes
80. The White Stripes
81. The White Stripes
82. The White Stripes
83. The White Stripes
84. The White Stripes
85. The White Stripes
86. The White Stripes
87. The White Stripes
88. The White Stripes
89. The White Stripes
90. The White Stripes
91. The White Stripes
92. The White Stripes
93. The White Stripes
94. The White Stripes
95. The White Stripes
96. The White Stripes
97. The White Stripes
98. The White Stripes
99. The White Stripes
100. The White Stripes

**TITLE**

1. "A Thousand Miles"
2. "The First Time"
3. "The First Time"
4. "The First Time"
5. "The First Time"
6. "The First Time"
7. "The First Time"
8. "The First Time"
9. "The First Time"
10. "The First Time"

**Countries charted**

1. Austria
2. Belgium (Flemish)
3. Belgium (French)
4. Denmark
5. Finland
6. France
7. Germany
8. Italy
9. Netherlands
10. Spain

---

**European Top 100 Albums**

**ARTIST**

1. "The First Time"
2. "The First Time"
3. "The First Time"
4. "The First Time"
5. "The First Time"
6. "The First Time"
7. "The First Time"
8. "The First Time"
9. "The First Time"
10. "The First Time"

**TITLE**

1. "The First Time"
2. "The First Time"
3. "The First Time"
4. "The First Time"
5. "The First Time"
6. "The First Time"
7. "The First Time"
8. "The First Time"
9. "The First Time"
10. "The First Time"

**Countries charted**

1. Austria
2. Belgium (Flemish)
3. Belgium (French)
4. Denmark
5. Finland
6. France
7. Germany
8. Italy
9. Netherlands
10. Spain

**Notes:**

- **SALES BREAKER:** Indicates the album registered the biggest increase in chart position.
- **MUSIC & MEDIA:** OCTOBER 26, 2002
- **VNU Business Media:** ©VNU Business Media.
<table>
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<tr>
<th>Country</th>
<th>Top 5 Songs</th>
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FOREVER DELAYED
MANIC STREET PREACHERS
THE GREATEST HITS

28.10.02

A DESIGN FOR LIFE/MOTORCYCLE EMPTINESS/IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT/LA TRISTESSE DURERA (SCREAM TO A SIGH)/HERE BY THE GRACE OF GOD/YOU LOVE US/AUSTRALIA/YOU STOLE THE SUN FROM MY HEART/KEVIN CARTER/ TSUNAMI/THE MASSES AGAINST THE CLASSES/FROM DESPAIR TO WHERE/DOOR TO THE RIVER/EVERYTHING MUST GO/FASTER/LITTLE BABY NOTHING/SUICIDE IS PAINLESS (THEME FROM MASH)/SO WHY SO SAD/
THE EVERLASTING/MOTOWN JUNK

SPECIAL EDITION CD INCLUDES FREE 13 TRACK BONUS REMIX CD WITH REMIXES BY THE CHEMICAL BROTHERS, M/ VII ATTACK, THE AVALANCHES, DAVID HOLMES, STEREOLAB AND CORNELIUS.

ALSO AVAILABLE LIMITED EDITION DOUBLE VINYL.
FOREVER DELAYED DVD FEATURING 30 VIDEOS AND 14 REMIXES RELEASED 11.11.02. WWW.MANICS.CO.UK
The pick of the week's new singles by Amanda Melou

Tiziano Ferro

IMBADANO

(Capitol)

Release date: September 30

Italian artist Tiziano Ferro's debut album Rosso Relativo has spawned three top five hits in his homeland, including the International R&B hit Perdono. In addition to the original Italian version, the track's cross-over popularity led to a Spanish and French recording. With his second single Imbadano, Ferro opts for a more traditional Italian-style ballad, which reflects Ferro's gospel and contemporary background. The focus of the track is largely on Ferro's voice, which possesses both range and emotion. Event Venema, head of music at Belgium's public CHR station VRT Radio Donna has added Imbadano to the playlist. "Perdono was quite a breakthrough for Italian music in Belgium," he says. "Audiences really responded to the R&B element in it." Because of Perdono's crossover success, Venema anticipated similar results for Ferro's follow-up release, but Imbadano has not performed as well as he expected. "Where Perdono was both R&B-driven and Imbadano is more traditional. It has not been as popular among audiences here."

Ferro is currently combining his second Italian tour with promotional visits and concerts across Europe and Latin America. He will release his third album on October 30.

**EUROPEAN DANCE TRAXX**

**TITLE**

**Week 1**

- **IT JUST WON'T DO** (Underwater) [Underwater] (91)
- **DANCE**
- **THE KETCHUP SONG** (Columbia) (49)
- **ASERIEJE (THE KETCHUP SONG)** (Columbia) (32)

**Week 2**

- **SUNDAY**
- **THE SOUND OF VIOLACE**
- **DAWN**
- **LUGO**
- **AND TIME AGAIN**
- **TWO MONTHS OFF**
- **HOLIDAY**
- **SAFE FROM HARM**
- **DO YOU REMEMBER FISH**
- **BELM**

**Week 3**

- **GO**
- **HELP ME**
- **Toca's Miracle**
- **97TH WEEK ON THE CHART**
- **28**
- **1997**
- **Cafe Del Mar**
- **Classic Cafe Del Mar**
- **Eye Q**
- **Eye Q**

**Week 4**

- **DANCER**
- **FEAR**
- **MOWERS**
- **MOWERS**
- **RINSE**
- **MOWERS**
- **RINSE**
- **MOWERS**
- **RINSE**

**Week 5**

- **FREE**
- **METAL**
- **REMIX**
- **RE-ISSUE**
- **CLASSIC**
- **CAFE DEL MAR**
- **VIEW**
- **EYE Q**
- **EYE Q**
- **EYE Q**

**Week 6**

- **FRIENDLY**
- **ALWAYS A BIG PLUS POINT**
- **IT HAS RECENTLY**
- **IT TENDS TO MAKE THE ORIGINAL MORE RADIO**
- **IT HAS RECENTLY**
- **IT TENDS TO MAKE THE ORIGINAL MORE RADIO**
- **IT HAS RECENTLY**
- **IT TENDS TO MAKE THE ORIGINAL MORE RADIO**
- **IT HAS RECENTLY**
- **IT TENDS TO MAKE THE ORIGINAL MORE RADIO**

**Week 7**

- **PLANING**
- **10844 AN THE CHART**
- **AID**
- **NUMBER ONE**
- **HIT**
- **HIT**
- **HIT**
- **HIT**
- **HIT**

**Week 8**

- **9 AM I ON YOU**
- **MONT OXYGEN**
- **7**
- **2 FANNER**
- **MOWERS**
- **MOWERS**
- **MOWERS**
- **MOWERS**
- **MOWERS**

**Week 9**

- **THE SAND OR**
- **VIOLENCE**
- **ATTACK**
- **ATTACK**
- **ATTACK**
- **ATTACK**
- **ATTACK**
- **ATTACK**
- **ATTACK**

**Week 10**

- **THE SUMMER IS CALLING**
- **DO OR DIE**
- **POLYDOR**
- **UNIVERSAL**
- **DO OR DIE**
- **POLYDOR**
- **UNIVERSAL**
- **DO OR DIE**
- **POLYDOR**
- **UNIVERSAL**

**Week 11**

- **21**
- **24**
- **BILLIE JEAN**
- **BILLIE JEAN**
- **BILLIE JEAN**
- **BILLIE JEAN**
- **BILLIE JEAN**
- **BILLIE JEAN**
- **BILLIE JEAN**

**Week 12**

- **27**
- **29**
- **27**
- **27**
- **27**
- **27**
- **27**
- **27**
- **27**

**Week 13**

- **32**
- **32**
- **32**
- **32**
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**Week 14**

- **36**
- **35**
- **35**
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**Week 15**

- **39**
- **39**
- **39**
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**Week 16**

- **42**
- **42**
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**Week 17**

- **46**
- **46**
- **46**
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**Week 18**

- **50**
- **50**
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**Week 19**

- **54**
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**Week 20**

- **58**
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**Week 21**

- **62**
- **62**
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**Week 22**

- **66**
- **66**
- **66**
- **66**
- **66**
- **66**
- **66**
- **66**
- **66**

**Week 23**

- **70**
- **70**
- **70**
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- **70**
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
Santana ft. Michelle Branch
*The Game Of Love*
(Arista)

"We had great success with Santana’s last album, Supernatural. Smooth and Maria Maria are still on our playlist. It’s a great song, written by Greg Alexander. I heard that Santana wanted him to sing on this song but he turned it down. The collaboration with Branch has turned out really well. Her voice is perfect for the track."

Anders Svensson
music director

UK: CAPITAL FM NETWORK

HEAD OF MUSIC: JEFF SMITH
FORMAT: CHR
SERVICE AREA: LONDON/BIRMINGHAM/CANFORD/SHOREHAM/GLOUCESTER
PLAYLIST MEETING: VARYING
GROUP/OWNER: CAPITAL RADIO

Sophie Ellis-Bextor/Music Gets The Best Of Me
BBMak/Out Of My Heart (Into Your Head)
Shania Twain/I’m Gonna Get You Good
Jennifer Lopez/Jenny From The Block
Kylie Minogue/Come Into My World
Blazin’ Squad/Love On The Line
McAlmont & Butler/Bring It Back
Ashanti ft. Fat Joe/Happy
S Club

SWEDEN: SR P5 RADIO STOCKHOLM

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

The Delgados/Coming In From The Cold
Lotta Wengén/Ambassador Of Love
Kyle Minogue/’Come Into My World
Lucie McNeal/’You Showed Me
David Gray/Dead In The Water
Nirvana/’You Know You’re Right
Shakira/’Te Aviso, Te Anuncio
Jokalla ft. Sean/’My Vision
Pet Shop Boys/London
Beth Orton/’Anywhere
Loopers/’She’s A Knife
Blues/’Dén Carré Blues
TLC/’Girl Talk

DENMARK: DR P3

EDITOR OF MUSIC POLICY: BENT FRIDTHERSEN
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.dr.dk

Felix Da Housecat/Silver Screen, Shower Scene
Sophie Ellis-Bextor/Music Gets The Best Of Me
Thick Dick ft. Lorenza Waters/’Innatchable
Romeo ft. Christina Milan/’It’s All Groovy
Hakan Hellström/’Kom Igén Lena
Nirvana/’You Know You’re Right
Dorren Hayes/’Crush (1960 ME)
John Rzeznik/’I’m Still Here
Jussijs: 5/’What’s Golden
Silent Fish/’Table Two To 10
Matchbox 20/’Disease
Will Smith/’1,000 Kisses
Confusions/’The Pilot
The Datsuns/’In Love

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

Sophie Ellis-Bextor/Music Gets The Best Of Me
Jennifer Lopez/Jenny From The Block
Kylie Minogue/’Come Into My World
Alice Martineau/’If I Fall
Royksopp/’Poor Leno
Sugababes/’Stronger

GERMANY: WDR EINS LIVE

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

Shaggy ft. Brian & Tony Gold/’Hey Sexy Lady
Tom Jones/Tom Jones International
Christina Aguilera ft. Redman/’Dirty
Die Toten Hosen/Frauen Dieser Welt
Busted/’What I Go To School For
No Angels/’Let’s Go To Bed
Fettes Brot/’Weltall
Lamya/’Empires

MUSIC & MEDIA 22 OCTOBER 26, 2002
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<td>Public Broadcaster</td>
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</tbody>
</table>
Most Added: songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

- Madonna
- Shania Twain
- Nelly F. Kelly Rowland
- Moby
- Phil Collins
- Jennifer Lopez
- Santana ft. Michelle Branch
- Justin Timberlake
- Phil Collins
- Moby
- Ne-Yo & Keyshia Cole
- Sham Twain
- Madonna

Most Added: songs which received special emphasis during the week. All stations include all new additions to the playlist. Some reports will also include featured new albums, as indicated by the abbreviation "AL.

- Power Play songs are included, whether they are reported for the first time or not.

- Playlist Additions:
  - Bertrand Bouchard - P.D.
  - Carsten Hoye - H.O.
  - Eike Schneiderbanger - PD
  - Ursula Effgen - Head Of Music
  - Holger Lachmann - Head Of Music
  - Frank Nordmann - Music Director
  - Ivor Etienne - Head Of Music
  - Vernon Etienne - Music Director

- Playlist Rotation:
  - Latinos Love
  - You Better
  - Die Another Day
  - The Calling - Adrienne
  - Right Said Fred - Stand Up Or The Champions

- Media

- Playlist Additions:
  - Carsten Hoye - H.O.
  - AC/MOB
  - BBC Radio 2 - London
  - Classic FM - Berlin
  - Radio 1 - London
  - Capital FM - Manchester

- Playlist Additions:
  - Carsten Hoye - H.O.
  - AC/MOB
  - BBC Radio 2 - London
  - Classic FM - Berlin
  - Radio 1 - London
  - Capital FM - Manchester

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  - Carsten Hoye - H.O.
  - AC/MOB
  - BBC Radio 2 - London
  - Classic FM - Berlin
  - Radio 1 - London
  - Capital FM - Manchester

You Better Check These Out!

Emmi

Young, Finnish singer/songwriter Emmi returns with a brand new album "Nouvelle Romance" released in Finland in October and rest of Europe in 2003. The first single from the album, titled "Dancing Thru The Stars" is a powerful and melodic song which perfectly brings out Emmi's great vocal talent.

www.emminet.net

Velcro

Velcro is a metal band which combines industrial beats, heavy guitar riffs, and catchy melodies into a powerful mix. The debut album "Consequences Of Disobedience" was mixed by Stefan Glaumann (e.g. Rammstein) and will be released in November.
COOLFM/Radikal G

John Paul Bottiello - Head Of Music
Peyton Anderson

Lisa Burrow - Managing Promo Director
Moderate Die Another Day
Moby

The Rolling Stones (You Can’t Always Stop)

DOWNTOWN RADIO/Matador G

Rudy Franco - Prom Co-Director
David Sloan - Prod. Coordinator

Promo Director
Russ Gort - The Wolf
Tobias R. Wulffren - The Wolf

GALLAXY 103/Manchester G

Andrew Jones - Prod. Director
Power Stations

Tommy A. Hancock - The Wolf

STUDENT BROADCAST NETWORK/Amsterdam

Atilla Brumm - Head Of Music

Physical Additions:

Brigitte Griswold - Promotions Manager

darkendo Marit - Promotion Coordinator

Soundman - Live Events Manager

MISS "MINISTRY OF WACK" Wank

Leila Yousef - Manager Of Music

96-2 THE REVOLUTION/Goldsmith 2

Aoife Dutton - Prog. Director

Promo Additions:

Bobby Evans - How You Move

Radio 
Owls On Your Head

Evan Bierman - Raw Energy

Shannon Trench - Gonna Make Good

The Cutting-Admire

BEGOP/3/106

Audi Powell - Head Of Music

Physical Additions:

Blue One Love

Dann Deal Deep In The Water

FRANCE

FRANCE NETWORK/Paris P

ENI.FRANCE

Bertrand Chastang - Managing Director

Pascal Edmonde - Head Of Music

Physical Additions:

Mike Henn - Head Of Production

Promo Additions:

Alain Coquet - Activities

France 2

RADIO LALAND/Paris P

Mojo Soukou - Music Prog.

Physical Additions:

Monomamie Diane Cinco

Monique Sirey-Gueye

Pepsi Step Host

Shana cabeza

Titi N’Twee & So Loa Vive

ITALY

ITALY NETWORK/6

CFL.

Ligia Ambraio - Director

Physical Additions:

Georgie Gergi - Moderate On Another Day

Daniele Grassi - The Rolling Stones "Don’t Stop"

PAOLA NETWORK/LO GIOMBELLO/Lognano/F

Maria Margarita - Prod. Dir.

Physical Additions:

Nancy & Kevin Havard - Glimmers

Trish Watts & Brian Langan

ITV NETWORK/Paris P

CFL.

Miguel Gonzalez - Prod. Dir.

Physical Additions:

Nelly & Kelly Rowland - Dilemma

Shona Ibini & Lizzy Wahl - Funky

AUDIOPHONIC NATION/Amsterdam

Carlo Antonio - Music Director

Physical Additions:

MI.CELTA Archti

Christian Alfons - Redman-Boy

Francois Berge - De Namiere

Jenni-Lou Lapteva - From The Rock

RICHIE ANGELO

Power Rotation:

Afro-Euro - De Namiere

Radio Dimensions

FONK FM/Parma P

Peter Robinson - Power Director

Physical Additions:

Afro-Euro - De Namiere

Don Let's Stay Together

SHAKIRA - OBSCURION (TANGO)

Moby - The World

Radio Dimensione Suono/Rome P

Paula Stoll - Head Of Music

Physical Additions:

Afro-Euro - De Namiere

Don Let's Stay Together

SHAKIRA - OBSCURION (TANGO)

Moby - The World

Radio Dimensione Suono/Rome P

Paula Stoll - Head Of Music

Physical Additions:

Afro-Euro - De Namiere

Don Let's Stay Together

SHAKIRA - OBSCURION (TANGO)

Moby - The World

Radio Dimensione Suono/Rome P

Paula Stoll - Head Of Music

Physical Additions:

Afro-Euro - De Namiere

Don Let's Stay Together

SHAKIRA - OBSCURION (TANGO)

Moby - The World
ON THE AIR
M&M’s weekly airplay analysis column

After 11 weeks on the chart, Avril Lavigne is still the queen of the European Radio Top 50 with Complicated (Arista). But knocking on the door of the stop spot is rapper Nelly featuring Dastan’s Child’s Kelly Rowland, who apparently are more than just singing partners in real life, with Dilemma (Fo’ Real).

Still heading the Border Breakers chart, but dropping down one place to number three on the airplay chart age Las Ketchup with Asegue (The Ketchup Song), a track which has been difficult 40 avoid in most of Europe over the past few weeks.

The highest new entry this week is US artist Moby with In This World (Mute), the follow-up to We Are All Made Of Stars, both taken from from Moby with In This World (Mute), the follow-up to his latest album If. We Are All Made Of Stars, both taken from his latest album If.

Still playing partners in real life, with当代的男孩组合，Nick Carter (pic-

The second highest new entry is Shania Twain, the Switzerland-based US artist, whose I’m Gonna Getcha Good! (Mercury) is straight in at number 28. The track, culled from Twain’s new album Up!, to be released on November 18, has been playlisted by Holland’s leading radio station Sky Radio 104.7 FM Bulgaria. It fits perfectly into the station’s AC format, alongside tracks like the album’s new single, by Phil Collins Can’t Stop Loving You (WEA), which moves up 13 places to number 14.

The European Radio Top 50 chart is based on a weighted scoring system. Stations are weighted by market size and by the number of hours per week.

The table below shows the top 50 songs as of week 44/02.

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Avril Lavigne/Complicated</td>
<td>Arista</td>
<td>81</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>Nelly ft. Kelly Rowland/Dilemma</td>
<td>(Universal)</td>
<td>57</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Las Ketchup/Asegue/The Ketchup Song</td>
<td>Columbia</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>U2/Electrical Storm</td>
<td>Island</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>Sugababes/Round Round</td>
<td>Island</td>
<td>59</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>Santana ft. Michelle Branch/The Game Of Love</td>
<td>Arista</td>
<td>46</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>Pink/Just Like A Pill</td>
<td>Arista</td>
<td>55</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>Eminem/Cleanin’ Out My Closet</td>
<td>(Interscope)</td>
<td>41</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>Red Hot Chili Peppers/The Zephyr Song</td>
<td>Warner Bros.</td>
<td>38</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>Madonna/Another Day</td>
<td>(Maverick/Warner Bros.)</td>
<td>41</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>Atomic Kitten/The Tide Is High (Get The Feeling)</td>
<td>(Intergent/Virgin)</td>
<td>48</td>
<td>4</td>
</tr>
<tr>
<td>22</td>
<td>LeAnn Rimes/Life Goes On</td>
<td>(Curb/Warner)</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>23</td>
<td>Coldplay/In My Place</td>
<td>(Parlophone)</td>
<td>34</td>
<td>2</td>
</tr>
<tr>
<td>24</td>
<td>Phil Collins/Cant Stop Loving You</td>
<td>(WEA)</td>
<td>31</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>Craig David/Whats Your Flava?</td>
<td>(Wildstar)</td>
<td>36</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>Eve ft. Alicia Keys/Gangsta Lovin’</td>
<td>(Interscope)</td>
<td>36</td>
<td>2</td>
</tr>
<tr>
<td>27</td>
<td>Bon Jovi/Everyday</td>
<td>(Mercury)</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>28</td>
<td>Shania Twain/Tm Gonna Getcha Good</td>
<td>(Mercury)</td>
<td>22</td>
<td>16</td>
</tr>
<tr>
<td>29</td>
<td>Justin Timberlake/Like I Love You</td>
<td>(Jive)</td>
<td>27</td>
<td>5</td>
</tr>
<tr>
<td>30</td>
<td>Ronan Keating/Im Dreaming</td>
<td>(Polydor)</td>
<td>36</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>Jakatta ft. Seal/My Vision</td>
<td>(Rulin)</td>
<td>24</td>
<td>4</td>
</tr>
<tr>
<td>32</td>
<td>Richard Ashcroft/Cheek The Meaning</td>
<td>(Hut/Virgin)</td>
<td>35</td>
<td>1</td>
</tr>
<tr>
<td>33</td>
<td>Anastacia/Whats Your Flava?</td>
<td>(Cape)</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>34</td>
<td>Christina Aguilera ft. Redman/Dirt Nasty</td>
<td>(CPL)</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>Red Hot Chili Peppers/Even The Sky</td>
<td>(Warner Bros.)</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>36</td>
<td>Paul Oakenfold ft. Shifty/Starry Eyed Surprise</td>
<td>(Parlophone)</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>37</td>
<td>Truth Hurts/f. Addictive</td>
<td>(A&amp;M)</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>38</td>
<td>The Calling/Adrienne</td>
<td>(RCA)</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>39</td>
<td>Roxette/The Thing About You</td>
<td>(EMI)</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>40</td>
<td>Holly Valance/Don’t Make Me</td>
<td>(London)</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>41</td>
<td>Nick Carter/Help Me</td>
<td>(Jive)</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>42</td>
<td>Manic Street Preachers/There She Goes In My Mind</td>
<td>(Casa)</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>43</td>
<td>Ashanti ft. Fat Joe/Happy</td>
<td>(Mega/Edel)</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>44</td>
<td>Ace Of Base/Beautiful Morning</td>
<td>(A&amp;M)</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>45</td>
<td>Vanessa Carlton/Ordinary Day</td>
<td>(Universal)</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td>46</td>
<td>Bryan Adams/Here I Am</td>
<td>(A&amp;M)</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>47</td>
<td>In-Grid/Tu Es Exclusivo/Tu Mas Prominente</td>
<td>(High Fashion/Zyx)</td>
<td>19</td>
<td>0</td>
</tr>
<tr>
<td>48</td>
<td>Westlife/Unbreakable</td>
<td>(S/RCA)</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>49</td>
<td>Bruce Springsteen/The Rising</td>
<td>(Columbia)</td>
<td>14</td>
<td>0</td>
</tr>
</tbody>
</table>

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**Greatest Chart Points Gainer** = Chart points gained by highest new entry

**Artists**
- Avril Lavigne
- Nelly ft. Kelly Rowland
- Las Ketchup
- U2
- Sugababes
- Santana ft. Michelle Branch
- Pink
- Eminem
- Red Hot Chili Peppers
- Phil Collins
- Madonna
- Atomic Kitten
- LeAnn Rimes
- Coldplay
- Phil Collins
- Craig David
- Eve
- Shania Twain
- Justin Timberlake
- Ronan Keating
- Jakatta ft. Seal
- Richard Ashcroft
- Anastacia
- Christina Aguilera
- Red Hot Chili Peppers
- Paul Oakenfold
- Truth Hurts
- The Calling
- Roxette
- Holly Valance
- Nick Carter
- Manic Street Preachers
- Ashanti ft. Fat Joe
- Ace Of Base
- Vanessa Carlton
- Bryan Adams
- In-Grid
- Westlife
- Bruce Springsteen

**Labels**
- Arista
- Universal
- Island
- Interscope
- WEA
- Curb/Warner
- Polydor
- Hut/Virgin
- Epic
- Capitol
- Virgin
- Universal
- Mute
- Jive
- Universal
- A&M
- RCA
- RCA
- EMI
- London
- (WEA)
- (Parlophone)
- (Casa)
- (Mega/Edel)
- (A&M)
- (Universal)
- (A&M)
- (High Fashion/Zyx)
- (S/RCA)
- (Columbia)

**Charts**
- European Radio Top 50

**Airplay**
- M&M’s weekly airplay analysis column

**Analysis**
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- Mute
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- A&M
- RCA
- RCA
- EMI
- London
- (WEA)
- (Parlophone)
- (Casa)
- (Mega/Edel)
- (A&M)
- (Universal)
- (A&M)
- (High Fashion/Zyx)
- (S/RCA)
- (Columbia)
120 spins: have Paris stations gone too far?

music, first and foremost.”

In September, encouraged by listener feedback, Witeck extended the new power rotation category to the third top 50 station in Europe, Voltage. “This new rotation policy allows us to have a major impact in the market, because although we’re a small radio station,” he says.

Looking at audience research carried out on his stations prior to the changes, Witeck notes that “it’s very rarely (that) it’s the station’s songs that are saturated. In fact, listeners said that we didn’t play their favourite hit often enough. So, we’re responding to our listeners. This is what they want. It’s like chocolate— if you like chocolate, you’re going to want more, like good chocolate, and you’re going to want more. Not every 10 minutes, or you’ll be sick, but in reasonable amounts, the more you have, the happier you’ll be!” It’s not a policy, however, that fund manager general of French indie labels’ body UPFI, finds particularly satisfying. “This rotation policy has two major risks: first, burnout is a major problem, because this sort of rotation can depower a song that’s overplayed. And second, over the period of one song’s power rotation, there’s less space for other artists. So, we’re introducing precedence [and] very harmful to musical diversity.”

However, Witeck counters that increasing rotation levels on radio introduce listeners to new music sooner than they might otherwise have heard it. “With Ado and Vibrations what we’re really doing is introducing more artists, faster,” he says. “Our quotas for new music aren’t changing and under all radio, is the service of the artists, to get their work out there, and that’s what we’re doing. It’s a way to get new artists starting.”

While Ado FM’s main competitors in Paris, dance station Voltage has the next-highest rotation level, at 70 spins per week, according to programma director Richard Colin says, “Personally, though we’ve discussed what Ado is doing, we’re keeping to our (current) rotation levels.”

The Vibrations group’s new rotation levels are not just highly unusual in France, but in the rest of Europe. According to even stations in the US have rarely ventured beyond the 100 spins-per-week mark. Frederic Severin, the Stockholm-based music director at CHR network NRJ Sweden, believes “It’s an opinion that has a tough competitive market situation, with several stations using the same format. You need to have the right rotation levels and research them 100%. But it does make the station sound much ‘hitier’ than the others.”

High rotations can also help a station’s “ownership” of a song, adds Severin. “Nicolas is able to own songs without playing them often. But we can own a rock single if we play it intensively—which we have done recently with The Calling and Red Hot Chili Peppers, for example.”

In the UK, the CHR-formatted Capital FM Network’s head of music Jeff Smith (pictured right) agrees on the need for castiron research when rotations go high. “You need to have the right rotation levels and research them based on the need for castiron research when rotations go high.”

You have to have an awful lot of money on research to make sure you’re not burning these records,” he says. “A younger audience can forget that you’ve had a very high rotation of records as long as you pull the records through very quickly. But you take a tremendous risk if you don’t have to have really, really red hot research to justify that the song they’ve got that, or they’re being just a tad reckless.”

Michel Weber (pictured left), programma director at Dutch CHR station Noizemse FM, whose highest rotation level is 45 spins per week, says: “120 spins is a lot, but it’s not such a strange idea, because you have to have higher rotations, especially on alternative channels like The Box. I do have my doubts, though, if you play a track that many times on radio for a long period. In the Netherlands, such a high rotation would drive the listener mad, because our audience is listening for nearly two hours a day to Dutch CHR station Yorin FM, but it has since lowered that figure by reducing the number of times during the evenings and nights. ‘That wasn’t something that came out of our research— we’re blindly following the research,’ says music director Stephan Robertus.

‘With a rotation level of 100 per week, you’re really going to hurt your audience. And new records are the hardest to research. However, Currie feels that the same cannot be said of the CHR station stations only have seven or eight average listening hours per week, 100-plus spins is too high and can easily be unfurled, since most of the audience is only listening for an hour each day. ‘A station looking to stake a territory with a limited marketing budget will often pick a few core songs and crank them to the top,’ he notes. ‘What you can expect on the back of that is a significant increase in rotations; in our case, we’d be looking for 120 spins per week. ‘When you increase the reach, you should then relax the rotations, broaden the playlisting and encourage people to listen longer. In terms of strategy, it’s very often stage one of a newcomer to the market or a station repositioning in a competitive market.”

Currie believes that stations that want to be new stations that want to be on the cutting edge of music need to be absolutely sure they make the right decisions. ‘If you find someone coming up against you and bottling for ownership of the hits, then you might have to play with [the rotation level] a bit,” acknowledges Capital’s Smith. ‘It’s not such a strange idea, but we’re really red hot in our station. But in the end victory, which will help meet their needs and ultimately meet theirs, over, since we’ll be able to sell more records as a result of the improvement. ‘The new unit will exploit what Closekhaert sees as the obvious benefits of having closer relationships between sales and marketing departments. Integration between the two was crucial, he believes, especially in today’s trading environment: ‘To be successful you need these teams to be closer, especially when building campaigns activity, so it was logical to work as one department to co-ordinate this area. The two departments have been working closely for almost two years [and] this was a natural move for us.”

Marketing support will come under three areas catalogue, headed by VP Julian Huntly, TV marketing, under VP Stan Roche and commercial and consumer marketing, under VP Kajsa Blombert. Commercial affairs support will be lead by Ross Foster, while Jim O’Neill—previously head of UMI’s strategic marketing division—became head of operations for the division. All report to Closekhaert.

Key campaigns throughout the rest of this year include The Rolling Stones’ Remastered series, which sees the re-issue of 22 digitally restored titles including Let It Bleed and Exile on Main Street, together with an Elton John Greatest Hits collection, an ‘Ultimate’ collection from The Who and a Stevie Wonder Best Of.
Avril wins first Prix Constantin
by Emmanuel Legrand

PARIS — The profile of French electronic music is on the rise in France, and has been growing stronger since the launch of the electronic music awards ceremony that will continue throughout 2002 and beyond.

The current single will be worked early next year in the UK, French and German markets which "take more time to set up," says Grebner. Additional reporting by Alexey Kravin

continued from page 3

IFPI unveil market shares

30% mark or above, such as the US, the UK and France. That strength has a long-term positive effect for all the other countries worldwide where the repertoires appear.

Breaking down its figures regionally, the IFPI reveals that in Europe the five majors have a combined share of 78%, with the remaining spread across independent labels. EMI comes as a strong second at 17.8% in 2001. The IFPI also offers a breakdown for two of the largest indices, Belgium and Germany. Again, EMI is second, with Sony leading.

Alison Wenham, chairman of the UK's indie labels' body AIM says these figures show "a shadow of a healthy global independent sector, in particular in Europe, where our market share is on the rise. Factors including ongoing consolidation and rationalisation by majors are helping to open up the market for independents as the majors become more risk averse. This is hopefully the first sign of a trend that will continue throughout 2002 and beyond."

IFPI chief analyst Keith Jopling says that the statistics are based on the notion of "owned content" on a territory-by-territory basis, which includes sales of finished products manufactured by the company, sales by majority-owned labels (over 50%), sales of products that are licensed-in and sales of compilations and other products, based on joint ventures.

This rules out sales by minority-owned labels and sales of finished products from distribution deals, among others. Based on these criteria, sales figures are submitted by our member's affiliations to their HQs and then passed on to the IFPI. "We check the figures at a country level and then aggregate them from that level up. Our criteria have been agreed right from the start and there is a committee within the IFPI which ensures it's done according to the guidelines. There is an element of trust, of course, as there always is," says Jopling. "But it is a pretty open committee of analysts from all the different companies who know what they're talking about."

Jopling adds that the figures have been presented twice to the IFPI board before publication and were given the nod of approval by all parties.
120 spins per week: have Paris stations gone too far?

by Lisa Posold & Jon Hoosman

Paris — Two French stations have introduced rotation levels that are not just hot—they're positively molten.

Orléans-based regional CHR network Vibration and Paris-based Urban station Ado FM—both owned by the Vibration group—have introduced a new power rotation category of up to 120 plays per week, practically double the rotation rate of most rival stations. It means that some current songs come around once every hour during daytime parts.

"It gives us an edge," explains Vibration group programme director Bruno Witeck of his "burn 'em hard, burn 'em fast" philosophy. "Instead of playing a song for 25 weeks, we're compressing the airplay of new singles into 13 weeks, with at least 100 rotations a week of a single hit song."

Witeck first introduced the super-rotation category for certain current songs on August 1 at Blackbox, the Vibration group's station in Bordeaux. The success of the policy there led him to introduce a similar approach in Paris at Ado FM: "With hip hop and R&B, our listeners want speed," he says. "We don't have talk shows, we don't do phone-ins, we play continued on page 28

T.A.T.U. makes indelible mark

by Gareth Thomas

Moscow — It's a story that even marketing executives couldn't have dreamed up—a worldwide hit single by a teenage Russian female duo singing about a lesbian love affair.

T.A.T.U.'s single All The Things She Said began selling in Russia in its original version Ya Sohla S Uma last year. It swept through eastern Europe and commands a share of 28.3% and 26.5% respectively, whilst it registers a weak continued on page 29

IFPI unveils market shares

by Emmanuel Legrand

LONDON — Global record industry body, the IFPI, has ended decades of speculation over the rankings of the various music groups by unveiling record company's worldwide and regional market shares for the first time in its near-70-year history.

Surprisingly, Universal has been confirmed as the world's leading record company by IFPI statistics, presented in its yearbook The Recording Industry In Numbers 2002. Universal had a global market share of 25.5% in 2001, followed by Sony Music (14.7%), EMI (13.0%), Warner Music (11.8%) and BMG (8.2%).

IFPI market share statistics cover the years 1999 to 2001. Over the period, Universal has constantly increased its share, growing from 21.7% to 22.9% in 2000 and 23.5% in 2001. Max Hole (pictured), senior vice president of marketing and A&R for Universal Music International, comments: "We're obviously pleased with the improvement, not least because in so many countries it's the result of an unbeatable combination: great international repertoire and strong local artists and music."

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continued on page 29

M&M chart toppers this week

European Top 100 Albums

ELVIS PRESLEY

His career spans four decades, he continues to be a popular figure worldwide. In the Global Top Albums chart, his biggest ever.

European Radio Top 50

Ariola: a leader in the European dance scene, with both L'S and European staff. the pitfalls and strengths of the format.

Inside M&M this week

HOT AC EXPLAINED

At what point does AC become Hot? The radio format is popular but confusion still reigns over its exact definition. US radio consultant Guy Zapoleon explains the pitfalls and strengths of the format.

WOMEX PULLS IN CROWDS

World music trade fair WOMEX is translated forum. But can that interest be continued on page 11

GRÖNEMEYER GOING STRONG

His career spans four decades, he continues to be a popular figure worldwide. In the Global Top Albums chart, his biggest ever.

New album Mensch (Capitol Germany) is shaping up to be his biggest ever.

120 spins per week: have Paris stations gone too far?

by Lisa Posold & Jon Hoosman

Paris — Two French stations have introduced rotation levels that are not just hot—they're positively molten.

Orléans-based regional CHR network Vibration and Paris-based Urban station Ado FM—both owned by the Vibration group—have introduced a new power rotation category of up to 120 plays per week, practically double the rotation rate of most rival stations. It means that some current songs come around once every hour during daytime parts.

"It gives us an edge," explains Vibration group programme director Bruno Witeck of his "burn 'em hard, burn 'em fast" philosophy. "Instead of playing a song for 25 weeks, we're compressing the airplay of new singles into 13 weeks, with at least 100 rotations a week of a single hit song."

Witeck first introduced the super-rotation category for certain current songs on August 1 at Blackbox, the Vibration group's station in Bordeaux. The success of the policy there led him to introduce a similar approach in Paris at Ado FM: "With hip hop and R&B, our listeners want speed," he says. "We don't have talk shows, we don't do phone-ins, we play continued on page 28

T.A.T.U. makes indelible mark

by Gareth Thomas

Moscow — It's a story that even marketing executives couldn't have dreamed up—a worldwide hit single by a teenage Russian female duo singing about a lesbian love affair.

T.A.T.U.'s single All The Things She Said began selling in Russia in its original version Ya Sohla S Uma last year. It swept through eastern Europe and commands a share of 28.3% and 26.5% respectively, whilst it registers a weak continued on page 29

IFPI unveils market shares

by Emmanuel Legrand

LONDON — Global record industry body, the IFPI, has ended decades of speculation over the rankings of the various music groups by unveiling record company's worldwide and regional market shares for the first time in its near-70-year history.

Surprisingly, Universal has been confirmed as the world's leading record company by IFPI statistics, presented in its yearbook The Recording Industry In Numbers 2002. Universal had a global market share of 25.5% in 2001, followed by Sony Music (14.7%), EMI (13.0%), Warner Music (11.8%) and BMG (8.2%).

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**New radio show is something else**

**LONDON** — UK radio production company Somethin’ Else is launching a new syndicated radio show, the Eurodance Roll 30 with DJ Spooky, at this week’s NAB European Radio Conference in Prague.

The weekly two-hour countdown programme is based on a new Top 40 rhythmic chart, compiled by Music and Media, that combines dance and urban music dancefloor and sales components, as well as airplay from across Europe. Music played in the show will cover the whole dance spectrum including R&B, hip-hop, UK garage and house.

Each programme will also feature big name guests and DJ Spooky’s predictions for upcoming hits.

According to Somethin’ Else director Steve Ackerman (pictured), the show has already been signed up to air in 30 countries across 3 continents, with more stations expected. The show will be executive produced by Ackerman and produced by Marcus Charalambous.

Ackerman commented: “For the first time this gives radio stations a countdown which offers the instantaneousness of airplay with the hard facts of Europe-wide sales; The programme further cements the hard facts of Europe-wide sales, which now are heard in over 50 countries each week. Staff and The Selector, Somethin’ Else programmes and The Eurodance Roll 30 are now heard in over 50 countries each week. We’ll be bringing the same high production standards to this show as to all our others.”

**BORDER BREAKERS**

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<thead>
<tr>
<th>No.</th>
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<tr>
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<td>3</td>
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<td>Russia</td>
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<td>T.A.T.U/’All The Things She Said’</td>
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<td>Tiziano Ferro/’Inferno’</td>
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<td>11</td>
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<td>(ZYX)</td>
<td>In-Grid/’Tu Es Foutu’ (Tu M’As Promis)</td>
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<td>Ace Of Base/’Beautiful Morning’</td>
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<td>France</td>
<td>(Bio/Various)</td>
<td>Mad/’House/Like A Prayer’</td>
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<td>Hooverphonic/’The World Is Mine’</td>
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<td>Kate Ryan/’Desenchantee’</td>
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<td>&gt;  NE</td>
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<td>Italy</td>
<td>(Perfecto)</td>
<td>Timo Maas/’Help Me’</td>
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<td>25</td>
<td>&gt;  NE</td>
<td>25</td>
<td>Belgium</td>
<td>(Columbia)</td>
<td>Natasha St-Pier/’Nos Rendez Vous’</td>
<td>(Columbia)</td>
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</tbody>
</table>

For those who prefer dollars to (percents), Universal Music’s global hegemony, err, sorry, superior market share in 2001 equates to a whopping $7.9 billion in revenue. BMG, last place of the majors, managed only a modest $2.8 billion. Clive Calder please note. Hotline also hears Zomba declined to supply the IFPI with data for its research.

Hotline has learnt that Slipknot (pictured), those nice rock 'n' roll boys from Iowa, were being lined up to perform live at the upcoming MTV Europe Music Awards being held in Barcelona on November 14. However after some consideration the overalled ones were deemed “too repellent” by the organisers. But fear not, rock kids, we can confirm that in addition to Coldplay, a “harder rock act” is set to be added to the list of performers.

Listener power, anybody? Just when you thought the (inter)minable? Dutch radio music snug was about to be resolved, the country’s government—due to press ahead with outlining the rules for distributing FM frequencies any day now—goes and collapses. A plot for a Hollywood movie maybe?

Warner Music International has finally linked up with Sanji Tandan, ex-MD Warner Music Sweden, in a new joint venture company called Sf6, the outfit will have a staff of approximately seven people, plus Stockholm-based Tandan—who left Warner Sweden in June this year—and an initial roster of six acts.

Staff at Italian music video channel Rete A All Music are celebrating. Like local rival MTV, the station’s audience isn’t measured by official ratings body Auditel, but a survey by market researchers Eurisko reveals that their average Thursday audience grew by 24%, January to September, while their daily audience grew an impressive 42%. A thumbs up for the station’s divorce from German partners, Viva, then...

Last Friday witnessed a unique radio broadcast. Holland’s Radio 3 FM DJ Claudia de Breij targeted her show at the deaf. Playing bass-heavy, body jangling dance music, song lyrics were translated by an interpreter for deaf people who watched via a webcasted transmission, while sixteen deaf people joined in the experiment in the studio.

Former Music & Media publisher Ron Betist, (pictured, left) who now runs the Netherlands’ chart organisation, visited by the Queen Of Country, Dolly Parton, and couldn’t resist being photographed with her, holding copies of both M&M and Billboard.

Old habits die hard, eh Ron? A week after Virgin France staff went on strike, French public broadcaster YLE’s radio personnel walked out last Wednesday protesting at the 45 jobs set to go as four of YLE’s radio stations undergo restructuring. They returned to work on Thursday.
Please note the Sweden spotlight scheduled for issue 39 has been postponed to issue 46!
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On a global basis, Universal has grown marketshare over the past three years, although at 23.5% in 2001 it is far from its own target of 30%, due to a weak performance in the two areas where the market leader is underperforming and needs to raise its game: Japan and Latin America. However, in the US and in Europe (with 28.3% and 26.5% respectively), Universal is getting closer to this 30% goal.

What these figures also show is that there is a steady gap between the share of each player, suggesting the rankings are unlikely to change drastically in the near future—unless two majors merge. Given the fragmented nature of the music business in Europe they account for some 22% of the market. This should twist the conventional idea of music business—only limited to five big players. At the same time, it shows the only way majors could gain additional market share is by acquiring existing independents.

Globally, these figures serve to confirm a hierarchy with Universal Music at the summit, with Sony Music a strong second, but close to nine percentage points away from being clear market leader. EMI in third place have had their share of well-publicised problems, while the figures from BMG (fifth) and Warner (fourth) are testimony that both companies have been going through pretty rough times in the past three years.

By Juliano Koranteng

LONDON — The preliminary findings of a new consumer survey from London-based Jupiter Research conclude that the major labels’ hesitation to make their catalogues widely available for digital download in Europe is “a tale of missed opportunities.”

The sample of results of a survey, ‘Making The Leap from the Consumer Intention to Market Adoption’, which asked consumers which digital music application they would be willing to pay for, was published at the beginning of October.

But, in the first three countries, Jupiter also found that users of file-sharing software (P2P) were twice as willing to pay for digitally delivered music, compared with general online users. About 40% of the P2P users, compared with only 23% of non-P2P users, replied they would be happy to pay for CD burning service.

“This proves the labels are so far missing the point,” says Mark Mulligan (pictured), the report’s author. “Consumers aren’t just seeing the Internet as another channel for getting music, it’s another way of adding to their music collection. It also proves (illegal) P2P users are getting burned by their experience with the poor quality of music files.”

Pains about burning costs, should the majors offer more tracks for legitimate online distribution, Mulligan predicts European digital sales will yield euros 851 million in Western Europe by 2007.

If, however, they restrict availability, then sales are in “serious danger of being stillborn” and will reach only euros 250 million.

For Yoel Kenan, BMG Europe senior VP of marketing, and former head of M13.com Europe, the Jupiter study confirms the Internet’s potential as a marketing tool. “With the Internet, you can immediately take ownership and portability to a different level.”

However, he also believes a legal P2P format could boost sales by encouraging fans to share their favourite tracks.

Survey highlights digital opportunities

by Lisa Passel

PARIS — Independent label Atmosphéres is switching partners, after several months of discussions with all five majors. Atmosphéres founder Marc Thonon (pictured) has signed an agreement with Universal Music France, effective as of October 15, which he describes as “an inevitable development.”

The label was formerly in partnership with Tresma, past-owned by Sony Music France. Currently, says Thonon, and with the fact that 2001 was particularly difficult financially for the label, sent him searching for new support some nine months ago.

“Tresma was a surprising choice to leave Tresma,” says Thonon. “We got along fantastically well, but in discussing how

ITALY'S ELEMEDEMA LAUNCHES NEW NETWORK

by Mark Warden

MILAN — October 26 marks the official airdate of Italy's newest dance network, H2O Dance, which is operated by the Gruppo Espresso's Elemedia group, which also owns the CHR Radio DeeJay and the ACNews and classic Radio Capital. The new network is focused on dance formats and will be broadcast from Rome, which was chosen to maximize its reach into Italy's southern regions.

Ascend to a new dimension

The network will offer a broad range of dance music, from classic hits to contemporary chart-toppers, with a particular emphasis on Italian artists. The programming will be curated by a team of experienced DJs and music experts, who will ensure that the network stays relevant and stays ahead of the curve.

Elemedia's commitment to dance

Elemedia has a long-standing history in the music industry, particularly in the area of dance and electronic music. The company has previously launched successful dance networks, including Radio Deejay and Radio Italiana, which have gained a significant following among Italian listeners.

The new network will be housed in London and will be broadcast from a state-of-the-art studio, which will feature cutting-edge technology and facilities. The network will be available on both FM and digital platforms, ensuring maximum reach and accessibility.

In conclusion

The launch of H2O Dance by Elemedia is a testament to the company's commitment to innovation and excellence in the music industry. The network promises to be a game-changer in the world of dance music, offering a fresh and exciting listening experience to Italian music lovers.
Unified ratings back in Belgium

by Marc Mies

BRUSSELS — After an absence of more than a decade, there is a common currency once again in Belgian radio, following ‘new’ ratings organisation CIM launching its new nationwide survey.

The first CIM results are based on 12,300 listener diaries placed during the period March 30-July 2 of 2002. A second wave of diaries was placed on September 15 and will run until mid-December, with the results published in March next year.

Since CIM stopped producing its national survey in 1991, there have been two entirely separate ratings surveys operating for the two halves of the country — IP Radio’s Radiometrie survey for the French-speaking south (conducted via face-to-face interviews), and VARM/RMB’s RadioScan ratings for the Flemish north (conducted by telephone interviews).

However, in recent years, stations and sales houses alike have been campaigning for a return to a joint survey, and in 2001 an agreement was struck for a new, independent survey. CIM’s first set of results from March-July show that in the north (Flanders), Flemish public broadcaster VRT still dominates the airwaves with a marketshare of 54%. In the south (Wallonia), the figures reveal that the commercial radio sector still leads the pack, but public broadcaster RTBF has performed better than in recent Radiometrie figures.

In Flanders, the big surprise has been public broadcaster VRT’s AC/MOR station Radio 1, for taking over its export rights, service Radio Donna. The VRT’s full-service Radio 1 and classical outlet Klara also did better than in the IP RadioScan survey.

Industry figures are guarded about the overall picture, however. “We must wait for the second wave to draw our conclusions,” warns VRT spokesperson Paul de Meulder. “The fact that Radio 2 has resumed its top position and that stations like Radio 1 and Klara dominate the audience helps us to do with the survey method: not every age group is as conscientious in entering listening habits in a diary — the more mature listeners are much more accurate.”

In Wallonia, Catherine Servaes, radio director at sales house RMB, which sells the airtime of public broadcaster RTBF, says that listening habits have changed from 25% (in RadioScan) to a 32% audience share (in CIM), which is a big leap forward. With the Bel RTL network leading the market, in my opinion the big losers here are the Radio Contact and Contact2 networks.

Steven Vanden Aude, radio director at sales house RMB, says that the new survey confirms the strength of VRT’s commercial radio in Wallonia. “An age-group analysis reveals that our stations are leading the way among the younger demo- graphics, and advertisers invest more in those age groups than in the 55-plus age bracket,” he says.

Top Belgian stations (% marketshare)

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<th>Station</th>
<th>North Belgium (Flanders)</th>
<th>South Belgium (Wallony)</th>
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<td>VRT Radio 2 (AC/MOR)</td>
<td>34.9</td>
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<td>VRT Radio Donna (CHR)</td>
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<tr>
<td>VRT Radio 1 (full-service)</td>
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<td>VRT Studio Brussels (alternative)</td>
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<td>Q-Music (CHR)</td>
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<td>VRT Klara (classical)</td>
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<td>RTBF Frequency Wallonial (AC/MOR)</td>
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<td>RTBF La Première (full-service)</td>
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Source: CIM

Top Finnish stations (% marketshare)

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<tr>
<td>FM 1 (AC/MOR)</td>
<td>0.7</td>
<td>1.3</td>
</tr>
<tr>
<td>Radio Mango Network (AC)</td>
<td>0.7</td>
<td>0.6</td>
</tr>
<tr>
<td>Top Radio Network (dance)</td>
<td>0.6</td>
<td>0.5</td>
</tr>
<tr>
<td>Others</td>
<td>18.9</td>
<td>19.7</td>
</tr>
</tbody>
</table>

Source: CIM

Spain music export office gets green light

by Jonathan Mander

HELISONS — Finnish artists will soon get stronger government backing for their export projects through a euro 50,000 grant from the ministry of trade and commerce has secured the founding of a music export office based in Helsinki.

Local record companies and publishers will invest a further euro 50,000 into the office which is to be officially launched on September 25 at the Musiikkimedia Finnish music industry seminar in Tampere.

The new organisation's export manager will be Pauliina Ahokas, currently the arts director of London’s Finnish institute, where she has worked closely with the music industry helping Finnish musicians to perform in the UK. Meanwhile, government-linked Finpro, an organisation promoting Finnish music, will channel the government funds to the office and handle its finances.

“We will also look after the companies' interests by making sure that the export manager operates as is expected,” says Finpro's project manager Silvia Pasanen.

The first project is to previously assisted music exports by supporting record companies activities at trade fairs. For the first time, the export office came from Ahokas, but her organisation is pleased to remain in a supporting role rather than control the operations. Of Finpro’s role, Pasanen says: “We have expertise in the process of internationalisation, but not in all fields of business.”

Culls for more government support have been growing following the breakthrough success of Finnish acts such as Bomfunk MCs and love-metal group HIM.

However, HIMP's manager Seppo Vesterinen remains sceptical of government subsidies. “So far the processes have been too random. For the help to be beneficial for the groups it has to be a longterm commitment, a clear decision to back certain artists,” he says. Vesterinen does not think euros 100,000 will be enough for a year's operations, "not when making a three-minute video costs euro 100,000 (euros 162,000)."

Dutch web radio row resolved

HILVERSUM — The row over what Dutch Internet radio stations should pay, amended with a sum for reproduction rights. Stations will send SENA playlists and list- tions should pay, amended with a sum for reproductions, a tariff of euros 0.08 per listener per record, almost equivalent to the tariff US-based Internet radio stations should pay, amended with a sum for reproduction rights. Stations will send SENA playlists and listeners quarterly to enable the right body to calculate the figures. Most Internet stations have accepted the deal, but some have moved operations to countries without web station regulations to evade the new fees.

The Independent Radio and Television Commission took on many new responsibilities when it became the Broadcasting Commission of Ireland last year, and its website reflects that. Recent news and publications sections focus on recent license applications and decisions, including information on public hearings. Joint National Listenership Research Research surveys can be reviewed, giving reliable estimates of audiences to both national and local radio. The site also posts developments related to programming and advertising standards, with a voice box devoted to the Broadcasting Complaints Commission, and provides links to all 48 licensed independent sound broadcasting services.

Chris Morlowe
In a continual bid to expose the best European artists, M&M presents its very first European Talent CD. An ideal way for radio programmers to keep in touch with what is being released in neighbouring territories, this is the first in a series of monthly sampler CDs featuring some of the most creative artists emerging from Europe. This week showcases new local repertoire from Belgium, Holland, Finland and Denmark.

**TRACK ONE**

**EMMI 'Dancing thru the Stars':** Young Finnish singer/song writer EMMI returns with a brand new album, released in Finland at the end of October and the rest of Europe in 2003. The first single from the album titled "Dancing thru the stars" is a powerful and melodic song which brings out perfectly Emmi's great vocal talent.

For more information call EMI Finland Anssi Jorvinen on tel: +358 9348 426, email: anssi.jorvinen@emimusic.com

**TRACK TWO**

**Kate Ryan 'Desenchanted':** Kate Ryan's dance version of 'Desenchanted' (a cover of Mylene Farmer's 90's hit), reached #1 in Belgium and stayed there for 5 weeks in April 2002, making it a double-platinum single here. Since then, the song has so far reached #3 in Norway (Gold), #4 in Holland, #7 in Spain, #12 in France, #15 in Switzerland, UK (Positiva), Finland, Denmark, Germany, Austria, Greece, Portugal, Eastern Europe, Middle East and South Africa have also put solid plans together for this single and for Kate's album 'Different'.

For more information call Petra Grauwels at Antler/Subway/Belgium on tel: +32 2 702 2486 or email: petra.grauwels@emimusic.com

**TRACK THREE**

**Lomur 'Tu es Foufu':** Hailing from Holland, Lomur consists of a gorgeous female singer and two handsome dancers. 'Tu es foufu' by Lomur – a cover of Ingrid's summer hit – comes together with an outstanding video clip which has now been serviced to all major music TV stations. The track which mixes the sound of the accordion together with pop music is taking European clubs by storm. Most Capitol offices around the world are now working on this track including so far for France, Germany, Switzerland, Austria, Portugal, South Africa, Brazil, Israel, Turkey etc.

For more information call Capitol Germany Nicole Henn on tel: +49 221 4902 2471 or email: nicole.henn@emimusic.com

**TRACK FOUR**

**C21 'Stuck in my Heart':** A brand new self-made trio that is making way on Danish radio. Album due out early 2003.

For more information call EMI Music Denmark Ole Mortensen on tel: +45 3393 5222, email: ole.mortensen@emimusic.com

**TRACK FIVE**

**Velcro 'Can't Stop Fighting':** Velcro is a metal band which combines industrial beats, heavy guitar riffs, hardcore grunts and catchy melodies into a powerful mix. The debut album "Consequence of Disobedience" was mixed by Stefan Glokmonn (e.g. Rammstein) and will be released end of November.

For more information call Virgin/EMI Finland Anssi Jorvinen on tel: +358 9348 426, email: anssi.jorvinen@emimusic.com

**TRACK SIX**

**Nightwish 'Bless the Child':** "Century Child", Nightwish's heaviest album to date, has catapulted the band to international stardom, topping the charts all over Europe. In Finland, the album sold gold in a phenomenal two hours and reached a platinum status in two weeks. The track represents herein, "Bless the Child" featuring full orchestra, btw, is a perfect indicator as to why.

For more information call Spinefarm Records Petri Eskilinen on tel: +358 9454 2710 or email: pete@spinefarm.fi

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

The next Music & Media European talent CD (002) will be produced for issue 49.

Street date: November 25

CD entry deadline: November 12

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

If you’re a programmer looking to add some extra spice to your station’s regular line-up, or simply need some help in filling out your weekend output this winter, a syndicated show could provide the answer. Music & Media presents an overview of some of the latest products on offer from Europe’s leading syndication companies, many of whom will also be presenting their wares at the NAB European Radio Conference in Prague this week (October 20-22).

BBC Radio International

BBC Radio International offers European radio stations the opportunity to access material from some of the world’s largest public broadcasters, including material from the BBC's two new digital radio stations, 6Music (AOR) and urban outlet 1Xtra.

- Contact: Simon Kendall, head of BBC Radio International. Tel: +44 (0)20 8433 1719

BBC In Concert—The BBC possesses what it claims is the world’s largest collection of live recordings. New recordings for 2002 include Beverley Knight, Ronan Keating, So Solid Crew and The Hives.

Pop Documentaries—Profiles of bands and artists including exclusive big-name artist interviews and exclusive music material. New documentaries this year have included Paul McCartney At 60 (one hour). The documentaries are provided in kit form for presentation in any language.

BBC Sessions—A new product which gives radio stations the chance to broadcast exclusive studio and session recordings by key artists. Stations can create their own daily or weekly session series, choosing from both new and established artists, from Sting to The Strokes, and Nirvana to Craig David, creating a series of programmes which will be unique to their territory.

Top of the Pops Radio Show—Recorded at the Top of the Pops studio in London, a weekly compilation of interviews and features which allows stations to create their own radio show based around the BBC’s famous music TV show. The format of the programme (which is provided in a kit form) can be tailored to suit the requirements of the individual radio station, and includes features such as backstage interviews with major chart acts, live recordings of on-stage performances, and question and answer sessions with artists.

The Essential Mix—The flagship dance show on the BBC’s national CHR station BBC Radio 1 provides stations with an exclusive two-hour dance mix by one of the world’s biggest DJs every week, often recorded live from one of the world’s best-known clubs.

Ministry Of Sound

The famous London club has ventured into all manner of spin-off activities in recent years, including magazines, record labels, branded clothing, audio equipment and its own digital radio station. It also has a syndicated programming division, which makes a number of shows available internationally. All the shows are for one-hour slots, consisting of two 27-minute parts, and can be tailored for specific countries to accommodate sponsors and the station’s ID and strap-lines.

- Contact: Drew Erskine, syndication coordinator. Tel: +44 (0)20 7378 6528 E-mail: aerskine@ministryofsound.com

Ministry Of Sound Dance Party—Mixed by Ministry Of Sound resident DJs, the dance party is a one hour mix of all the latest releases from the whole spectrum of the dance world. It covers all styles, encompassing everything from house to trance, and from progressive to break-beat and beyond.

Ministry Of Sound Sessions—Since its conception, the Ministry Of Sound Sessions show has played host to the world’s leading dance DJs, including Paul Van Dyk, Paul Oakenfold, Sasha, Carl Cox, Leftfield, Eric Morillo, Fat Boy Slim, Anthony Pappa, Todd Terry, Laurent Garnier, John Digweed, Timo Maas, Louie Vega and Tall Paul.

Moving House—Hosted by Brian Cheetham, with guest mixes and chat from the global house community, "If it's funky, uplifting or simply good old dirty house, then it's in this show," says Cheetham. Regular guest DJs include Graeme Park, Allister Whitehead, Satoshi Tommie, Frankie Knuckles, Slammin Boys, Eddi Amsler, Soul Providers, Jon Cutler, Bobby D'Ambrasio, Brian Tappert and various other house pioneers.

Renaissance—Progressive house and deep tribal beats featuring some of the best-known purveyors of progressive sounds: Danny Howells, Timo Maas, Dave Seaman, Nigel Dawsen, Hybrid, Way Out West, Steve Lawler, Oliver Klein and many more.

Rotation—A cutting edge trance and techno show with DJs including Ferry Corsten, John Askew, Mauro Picotto, Dave Angel, Billy Nasty and Tiesto.

Leading Labels—A showcase programme for what Ministry Of Sound describes as "the coolest dance labels in the world," including Incentive, Defected, EMotive, Distinctive, Rulin and Strictly Rhythm.

Hard Dance with Nukleuz—Hard house from the UK's biggest label in this genre. Hosted by Ed Real, with guests such as Anne Savage, Nick Sentience and Lisa Lashes.
Unique The Production Company
A division of UK broadcaster UBC, Unique annually creates over 500 hours of radio programming, reaching a weekly audience in excess of seven million.
● Contact: Anna Barnes. Tel: +44 020 7453 1884. Email: anna.barnes@unique.com

Paul Oakenfold Presents—Syndicated across the US on Saturday nights, and now also in parts of Europe, this two-hour programme—programmed and mixed by Oakenfold—is dance music reference point for America's new dance generation.

Urban Soundtracks—First broadcast by the UK's Galaxy dance network, this a re-telling of classic stories by creating contemporary music soundtracks to books narrated by celebrity readers. All music soundtracks are programmed and mixed by Paul Oakenfold.

The Selector—An international radio showcase for the best of cutting-edge UK music, commissioned by UK cultural organisation the British Council and presented by former BBC GLR/London presenter Andrea Oliver. The programme covers all styles of contemporary music, from Welsh rock act Super Furry Animals to flame-haired folk artist Eliza Carthy. The show's aim is to reinforce the UK's reputation as a breeding ground for cutting edge musicians, and as well as the music it contains interviews and features—recent guests on the show have included The Streets, Ms Dynamite and Turin Breaks.

Wise Buddah
Headed up by former BBC Radio 1 presenter Mark Goodier, Wise Buddah continues to syndicate two significant radio shows, in addition to its talent management and music divisions which were unaffected by the collapse of the company's Broadcast division earlier this year.
● Contact: Murielle Royet. E-mail: murielle.royet@wisebuddah.com

Pete Tong's Essential Selection—Based on Tong's long-running Friday night show on UK public CHR station BBC Radio 1, the show includes the week's Essential New Tune, The 4-Way Mixes (two mini-mixes of 20 minutes), The Essential Chart; and The Usual Suspects, a locally customisable feature presented in kit form to allow local stations to feature their own DJs as they call-in to an answering machine to bring Tong up-to-date on where they'll be playing next. There's also the Friday Night Hot Mix—25 minutes of music mixed by Tong or a leading guest DJ. The show also features a set of customised high-impact digital idents, and new content for a dedicated Essential Selection website is available to link to the relevant station's site.

Gilles Peterson's Worldwide—Gilles Peterson, the founder of Talkin' Loud Records, is known for playing an eclectic mix of left field dance-floor tracks. His Worldwide show—which started out on London dance station Kiss 100 before moving to national CHR network BBC Radio 1—fuses sounds from around the globe, with recent guests ranging from Daft Punk to Jill Scott and Nitin Sawhney.

Dedicated to the promotion and nurturing of new music, Worldwide features a melting pot of musical genres through live music, artist and record label focus, live DJ mixes and guest appearances.

Release Yourself with Roger Sanchez—New York-based producer Sanchez has been DJing for over 10 years, delivering his brand of driving house anthems influenced by techno and breaks. This two-hour show, first aired on Kiss 100/London in October 2001, features a mix of soulful, vocal and tribal house. Features include International Roaming, in which two DJs call up with details of their global DJing activities and big records of the moment; and New York's Finest, the records which are doing the business on the Big Apple's dancefloors. Release Yourself—which comes complete with a full set of personalised liners by Sanchez—is supported by Pioneer in some markets, or is available directly for cash.

Roger Sanchez

Gilles Peterson

Andrea Oliver

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