Sony Music won’t Lack for an overhaul

by Emmanuel Legrand

NEW YORK — Following his appointment to replace former Sony Music Entertainment chairman/CEO Thomas D. Motola as chairman/CEO of Sony Music Entertainment, Andrew Lack (pictured) is not expected to waste any time in undertaking a major overhaul of the third largest record company in the world.

Currently experiencing declining revenue and profits, Sony Music has been “long overdue for a change in many respects,” suggests a company insider. “Things became a bit frozen with Motola, who purposely kept his distance from the Japanese, and this has created a situation. Lack can take an outsider’s look at things and see what needs to be reconfigured and break down some walls.”

Lack, a 16-year veteran of General Electric’s TV network NBC where he launched MSNBC, and who since June 2001 served as president/COO of NBC, has no music industry experience. But Lack is understood to have strong ties dating back to the ‘80s with Sony Corporation of America chairman/CEO Howard Stringer, who appointed him and to whom he will report.

This relationship will give him sufficient authority to implement changes at Sony Music, sources say. Top Sony management most likely to be affected by the departure of Motola includes Columbia Records Group chairman Don Ienner, Epic Records Group chairman Dave Glew, Epic Records Group president Pol

Jive moves into Timberlake phase two

by Gareth Thomas

LONDON — Jive Records International is set to launch the second phase of its intensive pan-European marketing campaign for NSync member Justin Timberlake and his solo album Justified. The highly-styled multimedia campaign has been spearheaded by the launch of the second single from the album, Cry Me A River.

“The Justin Timberlake album is the current priority for all of Jive’s affiliates in Europe and around the world,” says Stuart Watson, managing director of Zomba’s International Record Group. “Because of the strength and depth of the album, and the fact that Justified has been acclaimed by media across Europe, we’re very conscious that Jive has to continued on page 25

UK industry gears up for more charts

by Jon Heasman & Hamish Champ

LONDON — After years of working with just the official UK charts broadcast by the BBC and local commercial radio’s Network Chart, the UK’s music and media industries are now adapting to the rigours of a multi-chart environment. BBC Radio 1’s heritage Sunday afternoon Top 40 relaunches on February 9 with ex-Galaxy 105-106/Newcastle presenter Wes Butters, but now faces new competition in the shape of Emay’s Smaah Hits Chart (which is based mainly on audience voting), as well as a new-look Network Chart, which has been rebadged the Hit 40 UK following the end of Peps’s sponsorship.

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New Super Audio CD releases

Andrea Bocelli
The Police
Bon Jovi
Beck

UNIVERSAL MUSIC
DAB receives PR boost as UK sales soar
by Jon Heasman

LONDON — Following a highly successful Christmas period in the UK—during which virtually every available digital radio set was sold—the London-based World DAB Forum is going on an international PR offensive to boost the system as the country’s digital radio standard.

The move comes after US broadcasters—under the auspices of their trade body NAB—decided to go their own way from the rest of the world last October by adopting the rival ISOBM system as the country’s digital radio standard.

Hatch Group subsidiary Connors Communications has been appointed to lead an initial six-month, international B2B campaign targeting broadcast manufacturers, retailers and press.

"DAB is emerging as the superior digital radio platform against the alternatives being developed, many of which remain unavailable to consumers," says Anneke Nyberg (pictured), president of the World DAB Forum.

"But we are not being complacent. The case for DAB is well proven and we have each garnered three nominations for the French music awards, the Victoires de la Musique, on February 25,” said Star Academy winner Jenifer Anya. "Our music is now in chemical form in our bodies. People are taking it because they want to feel better."

In Europe, Germany, the UK and the Scandinavian territories particularly Denmark are currently at the front of advanced territories in terms of DAB development. The boom in UK sales over Christmas saw nearly every digital radio in the country sold (around 75,000 sets), and last retailers complaining that they couldn’t get enough stock to meet demand. The demand has been attributed to the availability of the first portable, sub-$100 (euros 153) set from Pure Evoke and significant promotional campaigns for digital radio undertaken by the commercial radio sector and public broadcaster, the BBC.

Ian Dickens, chief executive of the UK’s Digital Radio Development Group, said he was satisfied with the level of consumer demand for the product to the major-brand-name electronics manufacturers, who are now racing to start launching their own digital radio products.

Awards nominees show a range of talent
by George Thomas & Emmanuel Legrand

LONDON/Paris — Nominations for this year’s Brit Awards, to be held on February 20, have thrown up an eclectic range of artists, mixing manufactured pop acts with cutting-edge trendsetters.

Reality TV pop is well represented, with VMG’s Pop Idol winner Will Young nominated for British Male Breakthrough Artist and Best Single, and Idol-runner-up Gareth Gates (also BMG) up for Best Single and Best Pop Act. Elsewhere nominations for V2’s Pop Star "rejctes"—Liberty X, Innocent’s Vex and Island’s Sugababes fly the flag for UK pop.

More "creative" new music is also represented by the likes of young Liverpudlian act, Delustainable/SoNY’s The Coral, and Locked On/ Warner’s UK group, Scritti Polly. The Brits are Australia’s Brian Molko, who have notched a total of four nominations. Speaking at the nominations’ announcement, Tony Wadsworth, chairman of the Brits Committee— and chairman/CEO of EMI Recorded Music UK—said: "The depth of creativity and breadth of styles in the UK music scene is something we often overlook. This level of quality and activity helps us continue to be a world player, second only to the United States in the international music business. A vibrant music scene makes for a vibrant music market, and the UK enjoys the highest per capita music spend of any country in the world."

Performers at the event, to be broadcast "nearly live" on commercial TV stations ITV1, will include Avril Lavigne, Coldplay, Nelly and Kelly Rowland, Jean-Paul Gaultier and Celine Dion. This year’s Brits, to be held in Paris, seven acts have each garnered three nominations for the French music awards, the Victoires de la Musique, to be held on February 15: they are Alan Bashung, Patrick Bruel, Johnny Hallyday, Idione, Renaud, and Rita Mitsouko, and new comer Vincent Delerum.

Other multiple nominees include two Quebec artists, Sony Music’s Natasha St-Pier (pop album and newcomer) and Warner Music’s Lynda Lemay (adult and best show). Nederland former model Carla Bruni, whose debut album passed the 300,000 sales mark last week two months after its release, is nominated in the "newcomer’s album" category in which Star Academy winner Jenifer Anya also competes. The best male act category is dominated by veteran acts Alain Bashung, Patrick Bruel, Renaud and Dima Mousseau, and new comer Vincent Delerum.

The Victories will be broadcast live on public TV channel France 2. Prizes will be given in 13 categories and voted for by a jury of 900 professionals, except for "best up-and-coming act," which will be voted by the TV audience on the night of the show.

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German industry clashes on quotas

by Hamish Champ

GRONINGEN — Delegates to last weekend’s Noorderslag music industry conference in Holland—part of the three day Euronastic/Noorderslag event held January 9-11—witnessed a heated debate between representatives of Germany’s radio and record industries on the controversial subject of enforcing domestic repertoire airplay quotas across Europe.

Appearing on a M&M-sponsored panel looking at the feasibility of quotas Hartmut Spieckeke, communications director of Germany’s IFPI affiliate, the BPW, and Reinhard Bärenz, head of music at ADR-MDR public stations Jumg and Sputnik, clashed repeatedly over whether quotas would encourage new local music talent or simply deny radio programmers—public and private—the opportunity to choose their own playlists.

Last summer the German music industry called for quotas to be applied to public radio stations which would force stations to play 50% new German music, half of which would have to be German-language.

“Public radio stations have a cultural obligation to promote new German talent,” argued the BPW’s Spieckeke. He added that the huge amount of Anglo-US repertoire currently aired on German public radio undermined efforts to encourage local talent and would lead to the decline of public networks.

ADR-MDR’s Bärenz flatly rejected this argument. “To suggest that the only way to improve matters here is by imposing quotas of this nature is bullshit. If you want to kill off public radio in Germany the way to do it is to force them to play more local music.” Bärenz also rejected claims that German artists were being drowned out by Anglo-US repertoire.

“Just look at how many records [Herbert] Grönemeyer sells,” he said.

Another panelist, Universal Netherlands’ MD Stef Collington, said it was in the interest of all sectors of the music industry to work together to find ways of boosting its prospects. “Music Platform Nederland launched on January 9 has this aim in mind,” he said.

A collaboration between record companies, music retailers and other “interested parties” including authors’ rights bodies BUMA/STEMRA, the organisation would look to promote Dutch music “right across the board. [It] is very emphatically not just about the record companies”, Collington added.

On a recent promotional trip to Athens, Shakedown/Sony Music’s female pop trio Las Ketchup—aka the Muñoz sisters—were presented with double platinum awards for their single Asereje/The Ketchup Song representing sales of over 40,000 units in Greece. Pictured from left to right are: Lola Muñoz; Dimitris Yarmentis, MD, Sony Music Greece; Pilar Muñoz; Lucia Muñoz.

Legal threat over Premios Amigo awards ‘error’

by Howell Llewellyn

MADRID — Virgin Records Spain says it is to mount a legal challenge over the results of the Premios Amigo awards, announced at a low-key event in Madrid on January 13, following an error that saw its candidates excluded from the voting list.

In what was an apparent secretarial error at Premios Amigo organizer, label’s body AFYPE—of which Virgin is a member—Virgin’s candidate list was never forwarded to the voting jury. Virgin MD Lydia Fernández says that what she views as a case of “discrimination and unequal treatment” will be taken by Virgin’s lawyers to the courts.

Fernández says that at least two of her artists had good chances of winning—pop-rock group Amaral, which was Spain’s second-biggest selling act of 2002 behind DRO East West’s 21 year-old singer Alex Ubago, and flamenco singer José Mercé.

AFYPE president Carlos Grande confirmed that there had been “an omission [but] I cannot comment on an internal matter that must be resolved internally”.

The low-key event, replaced last November’s scheduled gala ceremony, cancelled in protest at Spain’s rampant music piracy which sees illegally-recorded CDs selling for as little as three euros.

Last week’s ceremony saw Ubago and Colombia’s Juanes win three awards each. Unknown 15 months ago, Ubago’s debut album, Qué Pides Tú? has sold nearly 800,000 units in Spain. He also won Male Soloist, Best Album and New Spanish Artist. Juanes, who has won four Latin Grammys, won for Latin Soloist, Best Latin album—Un Dia Normal—and New Latin artist.

The worldwide hit Asereje/The Ketchup Song, meant three awards for Sony Music Spain/Shakedown’s Las Ketchup—Best New Spanish group and New Spanish Artist. Bruce Springsteen was also a double winner for Best International Artist and Best Independent Artist for The Rising.

One of the major problems Internet broadcasters face is that there are no economies of scale. In fact, unlike traditional radio, each new listener costs more, because each requires additional bandwidth. In the industry, this is often called the “success paradox”. AllCast endeavors to solve that problem with its technology of peer-to-peer streaming, a cascade in which users invisibly become distributors of the stream. It integrates with most existing hardware and media players, and company asserts that saving of 80% are possible although 30% is more typical. The Uruguayan Radio Vivo has run trials of AllCast, but most of its customers are small independent or specialist stations.
Midem man with global view

Bill Roedy, MTV Networks International president and recipient of this year’s Midem Nesuhi Ertegun Person Of The Year Award, talks to Hamish Champ about what the award means to him and MTV International’s plans for the future.

“We’ve worked very hard at pioneering (MTV’s) localisation, connecting with the audience and...getting the global infrastructure in place.”

Bill Roedy, president, MTV Networks International

A

president of MTV Networks International Bill Roedy is no stranger to regular bouts of globe-trotting. With offices around the world outside the US, 60 channels including Nickelodeon and broadcast operations in 160 countries, cross-crossing the world at 35,000 feet is part and parcel of his average working week.

London-based Roedy regularly visits MTV International’s operations in Latin America, Europe, south east Asia and Japan, but on January 21 he takes a break from his hectic work schedule to jet down to the south of France and accept the Nesuhi Ertegun Person Of The Year Award 2003 at the Midem Cannes industry event, an honour that has previously gone to the likes of former Arista Records boss Clive Davis, Atlantic Records’ co-founder Ahmet Ertegun, and BMI president/CEO Frances Preston.

Cultural role

Xavier Roy, departing Reed Midem CEO, said: “Roedy’s commitment to music has not only dotted MTV with a genuine cultural role but also propelled it forward as one of the most popular channels in the world outside the US, 60 channels including Nickelodeon and broadcast operations in 160 countries, cross-crossing the world at 35,000 feet is part and parcel of his average working week.”

Roedy is anxious to deflect attention away from his role in earning the award and towards the contribution made by the hundreds of MTV employees around the world. “It’s obviously not about me at all, it’s about the [whole] operation,” he says. “I’m just fortunate, privileged to be representing [MTV] and the amazing team of people around the world who so passionately believe in what we do. It’s more about recognising that accomplishment.”

Roedy is also quick to pay tribute to the regional heads of MTV around the world—the likes of Brent Hansen in Europe, Frank Brown in Asia, Antoinette Zell in Latin America—for their achievements. “These people passionately believe not only in connecting with the audience but also about developing and promoting music, and getting music out to a large and diverse audience. And representing diversity, not only of music but of culture.”

Social responsibility

Diversity and tolerance are two Roedy bywords. Indeed since he joined the company in 1989 as CEO/MD of MTV Europe, the former US serviceman and Vietnam veteran says MTV has always strived to reflect young people’s social and cultural ambitions, highlighting the day-to-day concerns that affect young people anywhere in the world. Roedy spearheads MTV’s international efforts, for example, in promoting HIV/AIDS education—MTV hosted a star-studded awareness concert in Cape Town, South Africa, last November for example—while MTV International has also produced award-winning documentaries highlighting a range of social issues.

“We can’t preach to or lecture the audience, but there is a lot we can and should do,” Roedy says. “We don’t make these issues up, we reflect those that are important to our audience. There are dozens around the world and some with common themes. HIV/AIDS is one: it’s been a key concern with our audience for many years now, not only amongst amongst themselves but increasingly about how the epidemic has affected certain regions of the world and expanded globally.”

Global citizens

“Issue fatigue’ can be a problem and Roedy says he is aware that it is to push the social message too hard. Still, as “global citizens, because [MTV is] everywhere”, he says, it’s important to be responsible. “We have an incredible opportunity thanks to our connections to huge audiences, literally billions of people.” Issue fatigue can be avoided “if you put the message across creatively. Then it’s another matter,” he says, pointing to the Cape Town event. “That was a very good enter-tainment event but it also informed. We wanted to address the stigma suffered by those with HIV/AIDS and provide [high profile] artists like Alicia Keys and P Diddy who were prepared to talk about the issues.”

Ironically the Cape Town concert highlighted MTV’s lack of exposure in Africa into sharp relief. It is, Roedy says, the one market in the world where he would like to see “greater vertical presence”. The continent is currently served by four MTV channels using material from a number of European markets, but Roedy says he would ultimately like an operation based in Africa, producing its own programmes. An MTV presence would also boost Africa’s contribution to music around the world, he believes.

If MTV Africa does get the go-ahead, it will add another long-haul flight to Roedy’s already exhausting itinerary, but as Roedy says, “that’s the nature of the job.” MTV’s international focus coming out of 2002 will be on 11 key markets, although Roedy doesn’t want to name them all, “because they change”, although the UK, Italy, Germany, Mexico all feature. “But the point is we’re in 160 countries and we’re really drilling down, for investment purposes, on some key markets around the world.”

Despite this focus Roedy is quick to confirm that MTV will still be expanding around the world using the established infrastructure and utilising new technologies such as digital television, “It’s easy to do and economically viable, because of what we’ve already got in place, infrastructure-wise.”

And wherever there is a digital platform Roedy says MTV will spin off genre-based channels, just as it has done in the UK: “We’ve worked very hard at pioneering [MTV’s] localisation, connecting with the audience, and we’ve also worked very hard at getting the global infrastructure in place. One of the key things for 2003, meanwhile, is to drive the creative side, particularly investment in programming and develop the multi-platform positioning.”

Meanwhile what MTV faces now more than ever is competition. Roedy’s response is simple: “Competition is good. I know it’s a cliché, but it keeps us on our toes and it’s good for consumers too. And we’ve inspired a lot of that competition.”

The plus-point for MTV, Roedy says, is that it offers a connection with its audience. “Staying close to them is key. The product changes remarkably from market to market and then we add a look at the global music and cultural picture, which few others can offer.” Despite MTV being the largest network of its kind “our growth”, Roedy adds, “is very much ahead of us. Niche satellite programming targeted at specific demographics is, as a business proposition, still relatively new in many parts of the world.”

Advertising question

In many parts of the world not only is the infrastructure to distribute not present but the advertising sector hasn’t grasped the potential for this area either, he says. “There’s no question that in some parts of the world advertising, particularly in Africa and parts of south east Asia. But we’ve been able to buck the trend by actually growing anywhere between 10% and 40%, thanks firstly due to the fact that we’re still growing with distribution and new products, and secondly advertisers scrutinise their budgets in difficult times.”

MTV, he says, can offer more focus per dollar by “laser targeting” an audience in a more sophisticated way for a client than broadcasters. “So in down times we’re able to take market share [through audience growth and advertiser recognition],” he adds.

As for the future of MTV, the network will be looking to get into new and potentially lucrative markets and developing them, Roedy says. Where, for example? Along with a desire to get into Africa, China and India are two “obvious examples” that will come under the microscope at some point, he says.

It looks like that frequent flyer account is set to get another boost.
It's said that the concept of historical cycles was invented by an Italian philosopher, Giambattista Vico, and the Italian faith in the cyclical nature of things is certainly refreshing in what is undoubtedly a lean period for the music industry. Official figures for the second half of 2002 won't be available until February, but the first six months produced a decline in value of 10%, even if the general impression is that the second half wasn't as bad and that Christmas was actually quite good. The overall year is, however, expected to produce a percentage fall, a trend that is likely to continue in 2003. And yet, talking to Italian executives, there is a feeling that the market, rather than disappearing, can only get better.

Better days ahead

As BMG Ricordi president, Adrian Berwick (who admittedly has an Anglo-Argentinian background) says: "I remember in the late 1970s, when the LP was dying and the CD hadn't yet appeared, we all thought that this was the end of civilisation as we knew it. But the 1980s and 1990s were to prove to be boom years for the industry. This is also a period of transition and nobody really knows where it's all going, but I'm confident that the pendulum will swing back."

"This is a period of transition and nobody really knows where it's all going, but I'm confident that the pendulum will swing back."

Adrian Berwick, president, BMG Ricordi

Berwick's positive attitude is shared by Universal Music Italy president Piero La Falce, who tends to be one of the more visible Italian executives. In late 2001 he and EMI Recorded Music Italy president Riccardo Clary announced they would be sides and articles of the Sanremo Festival's Youngsters Section, thereby gaining considerable concessions from the organisers, while in 2002 his company led the field in price-cutting campaigns. He says: "If you look at traditional sales, then the market is in bad shape. The overall figure has been 10% a year for the last three years but, if you take hit albums, rather than overall sales, then it's been worse.

"A hit album today sells about half the units it would have done five years ago. I'm sure that this negative trend will continue for at least three more years. I am convinced, however, that then, or maybe even later, we will find solutions for the traditional problems and that new forms of revenue will finally begin to kick in. Once that happens, then I'm sure the industry will thrive. Today, even if fewer people are buying records, music consumption is booming."

Berkwick and La Falce's colleagues might be less upbeat about the future, but there are signs that the Italian industry did start addressing some of its problems in 2002. The word "problem" in Italy invariably raises the question of piracy, which accounts for an estimated 25% loss in sales. And yet, says BMG's Berwick, "2002 was a great year in the battle against piracy. The law enforcement agencies finally got their act together and courts also proved more effective in handling out exemplary sentences."

Enzo Mazza, who is both director-general of industry body FIMI and president of anti-piracy group, FPM, attributes this to the time required for Italy's copyright law—which was passed in 2000—to bear fruit. "2001 was the first year that the law was applied, and it is only natural that it would become more effective in its second year. Although we don't have the final figures yet, we would estimate that the number of piracy arrests made will show an increase of over 200% to 1,300, while the number of illegal CDs seized passed the two million mark."

Distribution problem

The industry has made piracy a key theme in its battles, but there are some executives—such as La Falce and Sugar's president, Filippo Sugar—who feel it is only part of the issue. Both believe that poor distribution is as significant. Says Sugar: "In the south of Italy, even if you want to buy a record legally, it's very hard to do so as there are very few record stores. For Sony Music Italy president Franco Cabrini, "it was a sign of the politicians' indifference towards the music industry. Editorial groups, publishing books and newspapers are simply more powerful."

In a country whose prime minister, Silvio Berlusconi, has held onto his massive print and TV interests, after having sold his one record label several years back, this isn't entirely surprising.

Yet FIMI's Mazza hopes that Italy's politicians, who approved the European Union Directive on copyright before taking their Christmas holidays, will deliver at least some of the goods in 2003.

With the country taking up presidency of the European Union in the second half of the year, Mazza is optimistic that the convergence of sales taxes on records will be high on the agenda. He also hopes that Italy's much-awaited Music Bill, whose provisions include the setting up of a French-style export office and tax breaks for the development of emerging artists, will finally have its day. FIMI representatives and a number of high-profile musicians have been appearing before the parliamentary "Culture Committee", whose presi-
Cultural change

Yet even if the price-cutting campaigns have helped block the record sales haemorrhage, it is too early to tell whether they have achieved the more long-term objective of bringing Italy's CD-burning, mobile phone-loving youth back into record shops. For Edel Italy president Paolo Franchini, it is a cultural problem: "For those who came of age in Italy in the 1970s, music was the soundtrack of their lives—it just doesn't have that value for today's youngsters. Record companies can only do so much to combat the problem. The media should also help."

Zomba MD Roberto Biglia agrees. "In Italy I think we've lost the young generation and the problem is worse here than in other countries," he says. "The concept of the record as an object to be cherished is disappearing. Today's generation is more interested in downloading than in other countries," he says. "In Italy, I think we've lost the youth back into record shops."

As a result, Italian record sales continue to involve an older recording industry.
SPOTLIGHT ON ITALY

Plenty of life in Italian music

Mark Worden presents a round-up of the current state of play—and ones to watch—in Italian music, genre by genre.

ROCK

Rock music, as a genre, is under-explored in Italy. According to Warner Music Italy president Massimo Giuliano, “there is plenty of activity in most musical genres in Italy, with the possible exception of rock. Sure, there are the classic acts like Vasco Rossi (Capitol), and our own artists, such as Piero Pelù [the former lead singer of Litfiba, who have stayed with EMI] and Luciano Ligabue, all of whom have had excellent sales this year, but there is a noticeable absence of new rock bands coming through in Italy. This is strange, when you consider that the American bands—of which there appears to be a new one just about every week—sell well in Italy. Not only that, Italian youngsters tend to adapt to trends arriving from the States: take the Italian hip-hop boom of a few years back.”

Giuliano’s colleague, Luciano Linzi, went on to reverse the trend: “This month, for example, edel Italy will be setting up a new imprint, Volume, specifically designed to provide a home for Italian rock acts. “The alternative rock live scene is one of the most vibrant in Italy,” says edel’s president, Paolo Franchini, “but this has yet to be translated into album sales.”

There are, however, rock bands that have record deals. Virgin’s GM Gianpietro Paravalla has high hopes for Senza Peso (Weightless), the new album by Marlene Kuntz, due for release on January 24. He says: “This is a band with a fabulous live act and a great following and every album so far has gone gold. I’m confident that this one will go platinum and that we can break them abroad.” At Zomba, two alternative groups, File and Hugo, a solo artist whose debut album, Dal Lofai al Cisei (From Lasagna to Cassi), was released in 2002, will be releasing albums in spring.

Meanwhile rock is a feature, if not always the dominant one, of several of the Italian acts that have done well this year. Virgin’s “sophisticated dance” act Planet Funk, who have found a worldwide market under a licensing deal with Sony, have a rock element, while, according to BMG Ricordi president Adrian Berwick, “It’s a band with a second lease of life by shifting from hip-hop to rock and their latest album has gone double platinum.”

Rock appears in several of the acts considered in the Umbria jazz stable. Bugo, a solo artist whose debut album, Dal Lofai al Cisei (From Lasagna to Cassi), was released at cut-price, has a large dose of grunge, but, as Universal’s head of A&R and exploitation, Stefano Zappaterra, points out, “there’s also hip-hop and acoustic. This is a great example of what I call genre-contamination and fusion, which is a recurrent theme in Italian music at the moment. The same goes for Irene Nonis and MB, for whom we also have foreign expansion plans.”

Carmen Consoli, for whom Universal will be wheeling out the international guns in March, has included more rock in her latest, album, L’Eccesione, than in previous, more acoustic, efforts and, as Universal’s president Piero La Falce points out: “This album sold more in a month than her previous one did in two years.”

JAZZ

Like rock, jazz is another good example of an under-exploited genre in Italy. As Stefano Senardi, president of NuN Entertainment—whoes roster includes veteran big band era showman, Nicola Aricaligni—observes: “It’s a feature of Italian jazz artists that they’ve often had to find success abroad before being accepted at home. I’m thinking of examples like Enrico Rava and Paolo Fresu, but also of the younger generation, such as Roy Paci.”

Paci’s label boss, Carlo Martelli at Extra Labels, says the thirtysomething trumpeter “was the only Italian musician to perform at a recent free-form jazz [event] in Amsterdam.” Virgin’s Paravalla, who has a jazz background having worked for the Verve label in his PolyGram days, argues: “It could be a cultural question. Maybe countries like France are simply ahead of us. And yet Italy’s Umbria Jazz Festival is one of the most important events in Europe: if you go to that or other jazz events, you see fans of all ages, rather than stuffy old guys in ties and jackets, smoking pipes.”

Agostino Campi, MD of Rome-based Cam Jazz, who are releasing an album by the Far Out quartet, led by pianist Antonio Faraò, with Bob Berg on tenor sax, at MIDEM, has his own personal take on the country’s jazz problem: “I think it’s just the Italian character. I used to work in banking and it was the same story, you couldn’t have a career here unless you’d proved yourself abroad.”

That said, there are signs that jazz may be fulfilling some of its potential. As Campi says, “There’s clearly a lot of talent out there and, even if Italian jazz may be behind that of France and Germany in terms of record sales, it’s certainly up there as far as quality is concerned.”

And, even if jazz has yet to achieve its full commercial potential in Italy, there have been some success stories. 2002 saw the emergence of Sergio Cammariere, whose EMF head of A&R, Fabrizio Giannini, describes as “potentially the new Paolo Conte. His debut, Dalla Pare del Mare Lontano (From The Peace Of The Distant Sea) has sold 20,000 units, which is a great result for a jazz album.”

Even if it’s a more traditional style of jazz, much-loved Italian showman Renzo Arbore, after his Swing Maniacs album Renzo Arbope Swing Tonight, produced sales of 70,000 for Warner label, CGD East West. General manager Luciano Linzi, sees this as an “excellent result” and adds that Paolo Conte will be releasing a new album, Reveries, in March. Says Linzi: “Conte is an artist who usually sells 150,000 copies in Italy and the same again in France. His Best Of collection, released a few years back, did a million units worldwide.”

Jazz, like rock, is also providing material for devotees of “contamination and fusion.” Two notable Italian dance hits of 2002 were jazz re-makes: Virgin act Gabin’s Doo-wap Doo-wap re-worked a Duke Ellington classic, while Jazzit (Time) did the same with Louis Prima’s Sing Sing Sing. Says Massimo Benini, MD of Bologna-based label, IRIA: “Fusion of genres is definitely taking place, which is typical of a market in crisis, as people look for new ideas and musicians find themselves playing with people they wouldn’t normally do so.”

DANCE/URBAN

If rock and jazz are two genres that have yet to achieve their full potential in Italy, then the general feeling is that, as far as dance and urban music are concerned, their best days could well be behind them. As Max Moroldo of Do It Yourself says: “2002 was a bad year for Italian dance. The key development, as far as I’m concerned, was the evolution of the underground house scene into a mass phenomenon and this wasn't an area where Italian producers were strong. If anything, it was a French phenomenon.”

As a result, Moroldo has decided to branch into other areas: “We’re actually expanding into pop, having signed Maria Pia and Superzoo, who will be going to the Sanremo Festival Youngsters section, after having been discovered in the Saranno Famosi talent show.”

The flight to pop is also seen as the recipe at Milan indie dance label New Music International, whose artist, the glamorous late French lady Yuyu, was the only indie representative at this year’s Italian Music Awards. As New Music International boss Filippo Landro points out: “I would describe Yuyu—whose hit single Mon Petit Garcon has sold 28,000 units—as pop/dance rather than pure dance, a genre that is clearly in difficulty.”

Meanwhile at Media Records, GM Filippo Pardini admits to trying a different solution to the dance crisis: “We’re actively importing trance acts in the hope that this will create a new genre here.”

Time’s Giacomo Maiolini similarly believes that traditional dance is in trouble, although admits seeing “a growth in more electronic dance this year”. Melodicca’s Bob Salton says: “The Latin sound used to be in, but now it’s very much the electronic sound of the 1980s, especially British groups of that era, but also the Irish group, the Concert Angels, who we have used for our Noves project.”

One example of the 80s-style electronic dance sound is Gabry Ponte,
whose hit single "Geordie will," says Universal's Stefano Zappaterra, "be released everywhere."

Another point made by Salton is that "the guitar also seems to be making a comeback in dance music—look at Planet Funk". Indeed their international success, along with fellow Virgin act Gabin, and DB Boulevard and its sometime singer, Moony (both Warner), whose single "Dove" topped Italian AC network Radio 101's airplay list for the year, suggest that Italy's dance party isn't over yet.

It's hard to know whether the same can be said of urban music. Hip-hop and rap enjoyed a boom in Italy in the mid-1990s, but those days seem to be over. BMG has stuck with acts like 99 Posse, Gemelli Diversi and Articolo 31, yet many of their contemporaries have disappeared. Two or three years back Virgin opened Extra Labels in Italy with the declared aim of becoming the country's urban label, but GM Carlo Martelli admits that its most successful project so far, at least in terms of export, has been a 2001 album of cover versions by jazz trumpeter Roy Paci & Arestuska. The label's release schedule includes a new album by the rapper Caparezza.

**POP**

Melodic pop has been a dominant characteristic of the Italian musical scene for decades and the country's most exportable artists invariably come from this genre. BMG's Eros Ramazzotti is an international superstar, and last year GGD East West's Laura Pausini released an English language album, From The Inside, on Atlantic in the United States.

Even the great Andrea Bocelli, who many consider an opera singer first and foremost, alternates pop albums with his classical/crossover output. There's also a strong dose of melodic pop in other Italian exports, such as bluesman Zucchero (Universal) and Tiziano Ferro (Capitol), who trained in a gospel choir and who in 2002 made the leap from an Italian to a European phenomenon with his debut album, Rosso Relativo. Melodic pop is also a key element in Italian artists who sell abroad in admittedly smaller quantities, such as Paola & Chiara at Sony's Columbia, who released Festival in assorted territories and languages last year, and CGD East West act, 883.

In domestic terms, 2002 has been good to a number of Italian pop artists. In addition to the aforementioned names, The Greatest Hits album by Giorgia has, according to BMG Ricordi's president, Adrian Berwick, sold over 450,000 units, while life has never been better for Sony Epic's Daniele Silvestri, who shared the spoils with Planet Funk and Luciano Ligabue at this year's Italian Music Awards. Says Sony Music's A&R director, Rudy Zerbi: "Salirò, which first appeared at Sanremo almost a year ago, has had an amazing track record. As a single, it just kept going, which meant that we were unable to release other singles from the album. The single sold 40,000 copies and the album did 90,000. It was, I have to admit, a pleasant surprise and I think it's a healthy reminder of something that people often forget—that hit songs are what this business is really about."

If Sanremo was the point of departure for Daniele Silvestri, the same can be said for Universal artists Francesco Renga and Gianluca Origiani. 2002 also saw the return of Cesare Cremonini, former leader of Luna Pop, who released his debut solo album Bagus. All of these artists could be defined as singer-songwriters and if there is one trend about which executives agree it is the birth of a new generation of Italian singer-songwriters.

Executives at assorted labels point to the success of Virgin's Tiromancino, whose album In Continuo Movimento, has passed the 160,000 mark, even if the group's leader, Federico Zampaglione, would probably shudder at the idea of being included in a section on pop. But, as his label boss Giampietro Paravella, observes: "I don't think it's too productive to talk about genres. I know I'm not the first person to say this, but, basically, there are two types of music: good and bad."
Co-operation is key to future of Indies

The state of independents—M&M's to Italian Indians

**SPOTLIGHT ON ITALY**

In Italy, as elsewhere, the relationship between the independent labels, who, according to Carosello's GM, Claudio Ferrante, "represent about 5% of the market," and the majors, is the subject of heated debate. At the November edition of MEI, an annual indie gathering in Faenza, a four minute 33 second protest (to the accompaniment of John Cale's piano composition), staged by the Italian government, collecting society SIAE and the majors, who were accused of "promoting globalization" and of "trying to eat up the record industry." And yet, there is no longer the same resentment of the majors, most of them have a distribution deal with one of the big five. According to Toni Verona of the Alabianca Group who, like Carosello, are distributed by Warner. "In the current climate the indies and the majors have to work together more than ever. In the past the majors could absorb the lot of us, but that is no longer the case as they now have their own problems to worry about. I think the majors can exploit the indies' creativity, while the indies can make use of majors' distribution networks."

Like many of his colleagues, Nar International's Mario Lomigelli feels that the indies' smaller and more flexible structures make them better equipped than the majors to deal with the current market downturn. Edel Italy president Paolo Franchini notes a positive artistic development: "In the last year or so several established artists have switched from majors to indies. I'm thinking of Paolo Ture moving to NuN, Enzo Jannacci joining Alabianca and, in our case, Eugenio Finardi. It reminds me of the good old days, when labels like Ricordi and CGD were still independent and they had many important acts on their books."

**Distribution deals**

Not all executives are convinced that the indies are better placed than the majors. Says Filippo Sugar: "If an indie has the financial autonomy of strong catalogue and other supports, then yes, but presumably one effect of the cutbacks is that majors will start cutting down on their distribution contracts. Even if I can see five or six indies becoming stronger in the future, I worry for a lot of them." But distribution is a key problem for many indies. According to Roberto Biglia of Zomba, "The growth of large retail chains may be good on the one hand, but these organisations tend to favour Top 20 products, an area from which the indies are consistently absent."

In order to adapt to the present climate, many executives feel that the indies must start pooling their resources. Nar's Lomigelli would "like to see a number of indies get together and organise a project involving a major star," while edel's Franchini believes that "the indies have got to become more compact. We waste a lot of energy and resources by doing things separately."

For NuN's Stefano Senardi: "The time has come for the indies to pool their resources, not only in terms of distribution, but also creatively. The majors seem to be intent on cutting prices, which isn't really the answer to the industry's problems." Senardi believes that "new structures" will in fact come to life this year, while one industry insider suggests "there could well be fireworks after MIDEM."

Whatever happens to the market, 2003 promises to be an interesting year for Italy's indies.

Mark Worden
Rocking all over the world?

With continuing declines in recorded music sales, the dual ravages of piracy and illegal downloads—and the increased importance of domestic repertoire—the idea of music export offices has taken an increasing hold in Europe over the past few months.

Since the first export office was opened in France in 1993, every major European territory now has either a dedicated office or an equivalent means of promoting its homegrown talent abroad. Finland and Spain are unveiling their new initiatives at Midem (held in Cannes from January 19-23), and the latest country to be added to the growing list is Switzerland, which has just opened its own bureau.

Meanwhile in France, Sweden and Norway, offices are fairly well established, and music information centres continue to fulfill the export role in other countries. The French government backed largely due to the changing political landscape.

Building momentum

But while the rates of development of the concept of music export offices undoubtedly varies within Europe, there is a definite momentum behind their creation which seems to be building.

A major meeting organised by the European Music Office at Midem, gathering together representatives from culture ministers from EU member states, will underline the importance of export offices with the eventual aim of bringing them under one all-encompassing, pan-European programme.

France is the undisputed founding father of export offices in Europe, even though Sweden was next off the blocks. The French Music Export Office was set up in 1993 with the support of public authorities and music industry organizations.

“The tenure of the office has coincided with a particularly healthy period for Swedish pop music sales, with acts like Roxette, Robyn and The Hives all achieving international success.”

Christer Lundblad
"If there wasn't enough good Swedish talent, there's nothing in the world we could do to make Swedish music popular.”

Export Music Sweden

Endangering that new spirit and confidence within the industry and provide some of the expertise and knowledge concerning exporting music.

There are now French offices in the UK, the Netherlands, Japan, Mexico, Brazil and Germany, and the office is also devoted to the creation of a European policy for the music industry by developing exchanges between the different musical cultures. The French office also provides financial support for live projects abroad. “We support touring,” says Michel. “It's important that artists are present in the territories—and that's an expensive business.”

Talent is paramount

Also celebrating its tenth anniversary this year, the Swedish export office, Export Music Sweden (ExMS), was formed just after the French initiative, in June 1993. Housed in a building owned by local composers' and publishers' body STIM, the office is also backed by IFPI Sweden and musicians' and artists' body SAMI. As with most offices, the Swedish operation co-ordinates industry participation at international trade fairs, seminars and festivals, as well as keeping the local industry up to date about opportunities for export.

The office has been managed for the past two and half years by industry veteran Christer Lundblad along with one part-time worker.

The tenure of the office has coincided with a particularly healthy period for Swedish pop music sales, with acts like Roxette, Robyn and The Hives all achieving international success. But despite the perceived influence of the export office over these success stories, Lundblad says its power should not be overestimated.

“Many countries tend to believe that it's because of us that Swedish music is popular,” he says. “That’s not the case. If there wasn't enough good Swedish talent, there's nothing in the world we could do to make Swedish music popular. I don't want to discourage people, because the situation can always be improved, but they shouldn't believe that it's solely because of us that Swedish music has done well.”

Swiss role

Despite Lundblad's misgivings, other countries have been keen on the idea. Switzerland is the latest country to open up its own office.

Based in Nyon, the operation is being run by Marc Ridet, who works with the Swiss music information and advice centre and previously organised Switzerland’s Fast Festival. The office employs one other person and its budget last year was Swiss Franes 200,000 (euros 136,864).

“With music from independent record producers, publishers and artists, as most Swiss artists are signed to independent companies,” says Ridet. The office is financed by Fondation Suisa (the promotional arm of the Swiss composers' body), the government's Arts Council, the cultural fund of the co-operative department store Migro and by the music information and advice centre.

The Finnish line

Ridet says he expects to get the money from other government departments “in the next year or two” and to work more closely with IFPI.

As well as Switzerland, Finland has recently unveiled its own export office. Export Finland (Music) was launched on October 25 with the specific aim of promoting Finnish music to the Nordic region and central Europe, although export manager Paulina Ahokas says that operations will also reach out to Japan and North America when necessary.

Ahokas says that although Finnish music had major international successes with Bomfunk M.C.'s, HIM and Darude, there has been an awareness for some time that more could be done to promote Finnish music abroad.

"I was convinced of the possibilities of this when I met with the people in these companies and realised how motivated they were to make this work,” says Ahokas. “We will also look into increasing and strengthening the funding of Finnish music export.”

Finland’s ministry of trade and commerce is financing the first year of the bureau’s operations and has committed to fund the project for another two years.

Norwegian trial

Another office which is funded for a limited amount of time is Music
EXPORT SPOTLIGHT
continued from page 11
Export Norway, which was established in 2000 by the Norwegian music industry and is financed by a range of music industry bodies (see below). Based in Oslo, the office is a three-year trial project where the industry guarantees the running costs. It has one more year’s funding to go.

“We’re trying to get government to help out with the running costs of the office so it can be more long term,” says director Inger Dirdal. “We’d like to do more showcases. The industry wants to continue—they can see the benefit.”

Although only two years old, the office, says Dirdal, has been a positive influence. “It’s been very successful,” she says. “Being a small country it was good to have an operation that tried to make the most of any trade event, to gain higher visibility. And for a point of contact.” She adds: “We look to the French and the Swedish offices as models. In the future we’d like to be a combination of those two.”

Meanwhile in Spain, independent music distributor BOA Música is launching a Spanish export music office at Midem in association with the local BMI, Warner’s DRO East West and Sony companies. “The idea was born out of our own experiences [trying to sell music internationally] and the problem of lack of official [government] support,” says BOA Música director Fernando Luarte.

In some territories export falls under the aegis of different organisations, primarily music information centres.

In Denmark, MIC, the Danish music information centre, has existed since 1980 and is funded mainly by the Danish ministry of culture.

Danish foundations
"For special projects we fundraise in the private sector, foundations, et cetera," says MIC head of projects Bodil Hogh. “Lately we have been getting funding for special export projects from the Danish Export Council, which is part of the ministry of foreign affairs.”

In Belgium, music export originating from French-speaking Wallonie is handled by Wallonie Bruxelles Musique (WBM). Like the French office, WMB is actively involved in music and has co-ordinated activities at festivals in Barcelona, Cahors, Bourges, Lausanne and in Quebec.

“We look to the French and Swedish offices as models. In the future we’d like to be a combination of these two.”

Inger Dirdal, director, Export Music Norway

Meanwhile Flanders, the Flemish-speaking part of northern Belgium, has the Flanders Music Centre, which promotes Flemish music and provides information about the Flemish music industry. The centre is financed by the Flemish government, apart from the European Music Navigator projects, which is part of the ministry for foreign affairs.

In the Netherlands, the Canamus Foundation, founded in 1962, is a non-profit subsidiary of authors’ rights organisation Buma and organises Dutch presence at Midem, Popkomm and other trade fairs. Canamus and the Dutch Rock and Pop Institute (NPI), which is funded by the Dutch Ministry of Culture, are both responsible for the sale of local repertoire abroad. In 2001 the two bodies—together with the Dutch IFPI and the government—launched musicXport.nl, a specific project to promote Dutch music in Germany.

Austrian initiative
In Austria the main force behind the drive to create an export office is the country’s music information centre, MICA. The body has been in existence since 1994 and, apart from the normal information centre activities, MICA is the project leader of the EU-funded European Music Navigator project, which will be officially presented at Midem at MICA’s stand.

MICA began lobbying in earnest for an export office in 2001, when it presented its initiative to national and regional politicians. Last year saw lobbying continue and the organisation recently announced that “in 2003 the Austrian Music Export Office will be founded by MICA. Its first activities will be announced soon.”

Meanwhile Mario Rossori, former head of pop and public relations at MICA, and co-founder of Spray Records, has also been working independently on initiatives to promote the sale of Austrian music abroad.

Rossori disputes claims that the currently most popular model of having a separate office concerned specifically with the export of music is necessarily the best.

“The old model of an office with one person is old-fashioned,” he says. “It should more like a network, where the music information centre plays a part, trade fairs is another part, support systems for labels. They can come together in a board and the funds can come in from the government.”

He adds: “It’s very difficult for one person to do all that work. For example I know nothing about classical music or jazz. And what about schlager? We need someone who can do all of them, and it sells really well. That’s why the Swedish office deals mainly with pop music.”

Italian optimism
Much more enthusiastic about the setting up of a music export office are the Italians. Local labels’ body FIMI has been campaigning for several years for the creation of an office. The idea is a key component of the Music Bill, which was on the parliamentary agenda in the last legislature, but which continually slipped down the list as the centre-left majority dealt with one government coalition crisis after another.

Now that Silvio Berlusconi’s centre-right coalition commands large majorities in both houses, it is hoped that the Music Bill will finally have its day. The lower house’s Culture Commission has been holding a series of hearings on the subject. The precise timing of both houses, it is hoped that the Music Bill will finally have its day. The lower house’s Culture Commission has been holding a series of hearings on the subject. The precise timing of when the bill will be passed “by May 2003.”

The UK meanwhile—which arguably has the least need for promotion of its homegrown talent abroad—is considering setting up an export office in New York. A report published in May last year suggested the creation of both houses, it is hoped that the Music Bill will finally have its day. The lower house’s Culture Commission has been holding a series of hearings on the subject. The precise timing of when the bill will be passed “by May 2003.”

The UK meanwhile—which arguably has the least need for promotion of its homegrown talent abroad—is considering setting up an export office in New York. A report published in May last year suggested the creation of an office in most EU member states.

And with pan-European initiatives becoming part of the agenda (see panel, top), it’s clear that governments are finally starting to accept the importance of the music industry to their economic prosperity. If they back the export initiatives then more European acts could soon be rocking all over the world.

Profiles of some of Europe’s export offices

Export Music Sweden (ExMS)
Created: 1993
Staff: Christer Lundblad (managing director) and one part-time employee
Funding: Industry bodies (IFPI, NMI)
Budget: approx euros 475,000 a year
Website: www.exms.com

Musex (Finnish music export office)
Created: 2002
Staff: Paula Ahokas, director (pictured right)
Funding: The government
Budget: euros 50,000 a year
Website: www.musexfinland.fi

Bureau de la Musique Française
Created: 1993
Staff: Jean-François Michel (managing director), Patrice Hurbezette (executive director)
Funding: Industry bodies (SNEP, SCPP, SFPP, FCMI, SACEM, ADAMI, CNN, CNO), the government
Budget: euros 2,600,000 (2003)
Website: www.french-music.org

Export Music Norway
Created: 2000
Staff: Inger Dirdal (director)
Funding: Industry bodies (IFPI, FONO, NOPA, GramArt, MPO and NMI)
Budget: approx euros 475,000 a year
Website: www.musiqueexportnorway.no
New programmers seek return to old school

In the US, it’s now over five years since major consolidation of the radio market took place following the deregulating telecom act of 1996. Dana Hall, managing editor of R&B at M&M’s sister publication Airplay Monitor, has been asking programmers and air personalities working at urban-formatted stations who have entered radio during this period what they think about the industry. With many European radio markets undergoing a similar consolidation process, their views make interesting reading.

**Since radio’s mid-’90s consolidation in the US, an entire new generation of personalities and programmers has entered radio. These new players have come into the business at a time when radio is run by publicly traded mega-corporations with six to eight stations in a single market.**

It’s a generation of personalities and programmers that thinks of syndicated morning shows as the norm, and that sees its future as either a national programmer, a voice-tracking jock, a syndicated morning personality, or even a hip-hop star.

This is the generation that will define the future of radio. But when Airplay Monitor asked some of them how they hope to change and shape the radio of the future, many expressed a surprising desire for the radio of old.

Air personality Shannon “Trey” Brazier of WPWX (Power 92) Chicago has been in radio for six years. “Radio is not at all what I thought it would be,” he says. “Politics are so much more a part of the workplace. From how you get jobs to how you get records played...It’s a little disappointing, but if you want to be in radio bad enough, you have to learn to deal with it.”

Talus Knight, mid-day presenter at WCDX Richmond, Virginia, has been in commercial radio for slightly more than three years. He says that “radio is vastly different than what I expected and what I heard growing up.” He agrees that “control over music and how it gets played is much more about corporate business than it is about the love of the music.”

Lamar “LBD” Robinson, managing director, assistant PD and afternoon host at WBOT Boston, has been in radio for almost eight years. “I still love radio, but I don’t think there is as much passion about the music as I thought there would be,” he says. “Growing up, I would go on road trips to the Carolinas or Georgia, and all along the way we would listen to the different radio stations, and they would actually be different, playing some songs I had never heard before.”

Brian Paiz, managing director, assistant PD and night-time presenter at WMNX Wilmington, North Carolina, says radio has become “more like a factory, like building a car.” Paiz, a native of Salisbury, North Carolina, has been in radio for four years and grew up listening to “[WMJH] 102 Jamz in Greensboro and [WPEG] Power 98 in Charlotte. Once I finally got a job there, we had three to four owners in under two years. Most of my generation in radio has experienced this kind of scenario, so we are more adaptable to it. But we also look at how we will move up in the industry differently. For me, it makes more sense to try and support the local music scene. That’s part of what keeps you in the streets.”

Robinson feels more younger listeners may be “tuning out radio because it’s less about personality and making a real personal connection.”

**“I know about research, and I understand you have to play the hits, but please...repetition will be the death of radio for my generation.”**

— Shannon “Trey” Brazier, presenter, WPWX (Power 92)/Chicago

An uphill battle

As aspiring programme directors formulate their own ideas about radio, it’s interesting to see how they hope to borrow from radio of the past but still take a contemporary approach. Unfortunately, many feel they face an uphill battle because of the choices being made by today’s research-driven, cost-efficient corporations.

Knight observes, “I don’t think the younger generation listens to radio the way they used to. I think it’s more a background noise for kids. You can cut off the radio for a couple of hours, knowing that when you turn it back on, you haven’t missed anything. I remember radio being more compelling. You didn’t want to miss anything the jock said or might play. Now you can pretty much expect that this hour you’ll hear Ja Rule and you’ll hear it two hours from now.”

Knight believes “spontaneity is what gets listeners excited. That’s why when a new station launches, so many people go over to check it out. But then after the freshness wears off, they find that the new station is just playing the same records as the old station was.”

He continues, “I also think local artists have been lost in the shuffle. I don’t believe that being community-oriented is relegated to doing just charity events. I think radio’s role should also be about bringing back some of the “old-school” ways.

Knight says, “I understand the financial reasons behind voice-tracking, but I’d like my generation to bring it back to being local and about personality. My generation is about being the individual, standing out in a crowd, and being a star. Hell, just look at the egos in our business. That can work to your advantage sometimes. Just look at an icon like Puffy. We look at an icon like Puffy, and say ‘If he can do it, so can I.’ But with things like voice-tracking and syndication, all you get is the same—at every station across the country.”

Says Brazier: “The biggest thing I hear from people who listen to the radio is they want more variety in the music. I know about research, and I understand you have to play the hits, but please...repetition will be the death of radio for my generation. Of course you have to play Jay-Z and Ja Rule—but what about Mos Def, Common, or the Roots? Everyone complains about the violence and misogyny in rap, yet they never play the positive rap. Because these acts don’t get played on the radio, our listeners have to go to the Internet or satellite radio to hear them instead.”

Robinson concludes he would like to bring more “creativity back to radio. When radio was less corporate-driven, I think there was more creativity flowing. The bottom line is still to make money, but when the drive to make more money gets in your way of actually accomplishing that, then we have a major problem.”
**Frangoulis finds a neo-opera niche**

by Maria Paravantes

Three years after signing with Sony Classical, Greek tenor Mario Frangoulis has finally found a niche for his art with the release of the album *Sometimes I Dream*.

Used to reactivate Sony’s Odyssey imprint, *Sometimes I Dream*, released internationally in September last year, has put Frangoulis at the top of Billboard’s Top Classical Crossover chart in the US, and at number three on Billboard’s Top classical albums chart.

With his riveting voice and striking good looks, Frangoulis has starred in roles in everything from rock’n’roll musicals Grease and West Side Story to Lee Miserables, ancient Greek tragedy and The Phantom Of The Opera. But for the Rhodesia-born tenor, the road to success all boils down to hard work, determination and an iron will.

A multi-lingual performer, Frangoulis got his big break after wooing 95 top marketing executives from some 22 countries with his voice. “He did what you usually don’t expect from a classical artist; he had his tracks running and just sang live there at Sony Studios in London. People just sat there and were so amazed to see a classical guy really singing,” says Sony Music Entertainment Europe VP for European Marketing Ronnie Meister.

It took the 35-year-old three years to complete *Sometimes I Dream*, which has him singing ballads in English, Italian, Spanish and his native Greek. And this, Meister explains, has given the album additional leeway in European markets as well as in parts of Asia, where it has fared extremely well. “I can see people asking us if Mario can do something in their local language,” says Meister, adding “I can see people asking us if Mario can do something in their local language,” says Meister, adding that Frangoulis’ fluency has helped, in the broader appreciation of his work.

Frangoulis says “love” is the overall theme in his tracks running and just sang live there at Sony Studios in London. People just sat there and were so amazed to see a classical guy really singing,” says Sony Music Entertainment Europe VP for European Marketing Ronnie Meister.

Frangoulis finds a neo-opera niche

Two is magic number for Alternative 3

**by Chris Barrett**

With the exception of American alt-rock outfit The White Stripes and UK act Turin Brakes, duos are a rare breed in the world of rock’n’roll, but the Alternative 3’s minimal line-up only seems to add to their appeal. “They are stunningly original live and do everything that a full-on rock act.”

The duo are based in London and cite Gary Numan, Brian Eno and Pavement among their influences. Multi-instrumentalist King, who grew up in Germany and changed his name (his original was widely considered to be incomprehensible), says: “With the exception of ‘70s German electronic music I have always been drawn to British music.”

Alternative 3 are different enough to get people’s attention and live they look unique, but when you hear the noise they make they sound like a full-on rock act.”

The duo are based in London and cite Gary Numan, Brian Eno and Pavement among their influences. Multi-instrumentalist King, who grew up in Germany and changed his name (his original was widely considered to be incomprehensible), says: “With the exception of ‘70s German electronic music I have always been drawn to British music.”

Alternative 3 are currently signed to independent label Floating World Records for the UK, but are looking at licensing opportunities for the rest of the world. After signing to Floating World, the feisty duo set up their own studio with funds from the label and have been steadily building a reputation as a formidable live act.

“I went to see them at the 12-Bar Club in London,” says De Takats. “They were doing a residency and I was stunned by the intensity and charm of their live performance. We have been getting some amazing feedback, especially considering it’s such early days.”

With the single Danger! High Voltage (XL) by Detroit garage rock act Electric Six undoubt-doubt-doubt one of the buzz tunes for the start of 2003, it is natural to want to know more about the band. The group’s site features a News section which has information on the new single and how to obtain it, as well as a new Tour Diary feature, where the band will post images and videos news from their current European tour. Indeed, on the left-hand side of every page is rundeup of the band’s forthcoming shows. Despite the name of the section, “Catalog” actually mainly deals with merchandise, with Electric Six tabs for sale. The Press section contains extracts from what is all positive printed media coverage from mainly US and UK publications. Meat The Band contains an entertaining introductory blurb on the group backed up by (imaginary) biographical information on their component members; Dick Valentine, the Rock and Roll Indian, Disco, M and Surge Jobet. Finally, the Links section contains some obscure suggestions from band members, including exhortations to visit the Jimmy Carter website and the Kikkoman soy sauce site.

**Sometimes I Dream**, which was produced and arranged by Steve Wood, and also features duets with German pop singer Sarah Connor on the potent Naturadeo Muerto and Moody Blues frontman Justin Hayward on an Italian-language cover of the group’s 90s hit Nights In White Satin.

“I was afraid of the inevitable comparison,” he admits, “but Justin’s intervention freed me of this, giving the song, written before I was even born, extra credibility.”

Frangoulis says it took lots of experimenting to find his way, and the release of *Sometimes I Dream* on Odyssey establishes his artistic identity, which isn’t limited to the classical crossover genre. “It was tricky in some territories because we had to make sure that Mario was placed not only in the classical crossover category but also in international singers, male artists or international pop-rock,” Meister says.

That’s why Frangoulis prefers to describe his brand as “neo-opera”; a new trend which, he says, has classical singers reaching out to a wider audience, “to people who would never listen to classical opera.”

But this is not going to happen on radio, Meister admits. “The best marketing tool is to hit people with the experience of seeing Mario perform live—his biggest asset.” Frangoulis has been doing just that since his September debut. “He recently did a show with artists of the same genre, but Mario was the only one performing live. You could hear him breathing and that makes a difference—he delivers,” Meister adds.

Back home in Greece, Frangoulis is already an established artist. *Sometimes I Dream* went gold on the first day of its release and is now nearing double platinum status. “He’s a born star,” states simply Sony Music Greece managing director Dimitris Varmentis.

With the single Danger! High Voltage (XL) by Detroit garage rock act Electric Six undoubt-doubt-doubt one of the buzz tunes for the start of 2003, it is natural to want to know more about the band. The group’s site features a News section which has information on the new single and how to obtain it, as well as a new Tour Diary feature, where the band will post images and videos news from their current European tour. Indeed, on the left-hand side of every page is rundown of the band’s forthcoming shows. Despite the name of the section, “Catalog” actually mainly deals with merchandise, with Electric Six tabs for sale. The Press section contains extracts from what is all positive printed media coverage from mainly US and UK publications. Meat The Band contains an entertaining introductory blurb on the group backed up by (imaginary) biographical information on their component members; Dick Valentine, the Rock and Roll Indian, Disco, M and Surge Jobet. Finally, the Links section contains some obscure suggestions from band members, including exhortations to visit the Jimmy Carter website and the Kikkoman soy sauce site.

Gareth Thomas
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Country</th>
<th>Artist</th>
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<td><strong>Just A Little</strong></td>
<td>Liberty X - V2 (EMI)</td>
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<tr>
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<td><strong>Regarde-Moi (Teste Moi, Detezte Moi)</strong></td>
<td>FaR (FaR)</td>
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<td><strong>Can’t Stop Loving You</strong></td>
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<td><strong>I Wanna Dance With Somebody</strong></td>
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**SALES BREAKERS** indicate the single expected to top the charts in next week.
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<th>TITLE</th>
<th>Artist Gender</th>
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<td>M</td>
<td>Columbia</td>
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<td>Let Go</td>
<td>F</td>
<td>RCA</td>
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<td>M</td>
<td>Interscope</td>
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<td>Testify</td>
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<td>Sony</td>
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<td>Bob Geldof</td>
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<td>Come Away With Me</td>
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<td>Blue Note</td>
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<td>M</td>
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<td>Star Academy</td>
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<td>Gotta Get thru This - Polydor</td>
<td>M</td>
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<td>A&amp;M</td>
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<td>Quelque Un M' Dit - Noise</td>
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<td>M/F</td>
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<td>M</td>
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<td>One Love - Inconceivable/Virgin</td>
<td>M</td>
<td>Virgin</td>
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<td>Forty Licks - Virgin/Decca</td>
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</tr>
<tr>
<td>30</td>
<td>Queen</td>
<td>Greatest hits II, III &amp; IV - The Platinum Collection - Polydor</td>
<td>M</td>
<td>Polydor</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
<td>32</td>
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<tr>
<td>31</td>
<td>Rod Stewart</td>
<td>It Had To Be You - J</td>
<td>M</td>
<td>Virgin</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
<td>33</td>
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<tr>
<td>32</td>
<td>Craig David</td>
<td>Slicker Than Your Average - Wildstar</td>
<td>M</td>
<td>Interscope</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
<td>34</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
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<tr>
<td>33</td>
<td>Christina Aguilera</td>
<td>Stripped - RCA</td>
<td>F</td>
<td>RCA</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
<td>35</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
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<tr>
<td>34</td>
<td>The Eminem Show</td>
<td>The Eminem Show</td>
<td>M</td>
<td>Interscope</td>
<td>CH.D.FIRL</td>
<td>36</td>
<td>CH.D.FUSQ.GRE.IRL.NL.POL.S.WA</td>
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</table>

**SALES BREAKER** indicates the album registering the biggest increase in chart points.
<table>
<thead>
<tr>
<th>Ranking</th>
<th>Track/Album</th>
<th>Artist/Compilations</th>
<th>Label(s)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1. Eminem - Lose Yourself</td>
<td>(WEA)</td>
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</tr>
<tr>
<td>2</td>
<td>2. Eminem - Lose Yourself</td>
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<td>4. Christina Aguilera Feat. Diddy - Dirty Diana</td>
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<td>8. Nelly ft. Kelly Rowland - Dilemma</td>
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<tr>
<td>10</td>
<td>10. Shaggy ft. Brian &amp; Tony Gold - Hey Sexy Lady</td>
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**Germany**

<table>
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<td></td>
</tr>
</tbody>
</table>
SALES

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

PANJARI MC
MUNDIAN TO BACH KE (Superstar)
Release date: Various
Although this track has been around on the internet for quite a while, it is only now enjoying wider, commercial success.

Released on German label Mundian, Mundian To Bach Ke (literally, Beware Of The Boys) has already been number one in Germany, and has also been number one in France. The track begins with a sung intro over classic Asian instrumentation, before Busta Rhymes also used for Fire It Up.

One of the stations playing the new tune is Xfm, the national rock station Virgin says: "We're happy to support the act as we see The Libertines at the forefront of British garage bands—we think they are head and shoulders above the rest of the garage acts in the UK." The station is only playing the track on its specialist evening shows, The Edge and Razer Cuts at the moment. "We're keeping an eye on it," says Curran. "As a mainstream station we're waiting for that crossover track, as we did with The Strokes and The Hives. And we feel they have it in them.

"Taken from the album Up The Bracket, Time For Heroes is the band's third single. The last one (the title track) went top 30 in the UK chart. The band has just released a sell-out European tour and recently supported The Vines and Supergrass on tour.

SALETOP 20 US SINGLES
JANUARY 25, 2003

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>Current Week</th>
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<tbody>
<tr>
<td>1</td>
<td>COME AWAY WITH ME</td>
<td>NORMAN JONES</td>
<td>#2</td>
<td>#1</td>
</tr>
<tr>
<td>2</td>
<td>NO MORE ILLEGAL HUMANS</td>
<td>JENNIFER LOPÉZ</td>
<td>#1</td>
<td>#2</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>UNDER CONSTRUCTION</td>
<td>MARVIN GAYE</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>STRIPPED</td>
<td>CHRISTINA AGUILERA</td>
<td>#4</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>THE LAST TEMPTATION</td>
<td>JAI BILE</td>
<td>#5</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>I CARE 4 U</td>
<td>JOSÉ JOÃO</td>
<td>#6</td>
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<tr>
<td>7</td>
<td>7</td>
<td>LOVE ME (I'M NOT OVER U)</td>
<td>CHRISTINA AGUILERA</td>
<td>#7</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>ENOUGH IS ENOUGH (FEATURING MARY J. BLIGE)</td>
<td>LIL' KIM</td>
<td>#8</td>
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<td>9</td>
<td>5</td>
<td>STRIP</td>
<td>JANELLE MONAE</td>
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<td>SHE'S NOT THERE</td>
<td>NEEL IRVING</td>
<td>#10</td>
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<td>WE ARE CHINESE</td>
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<td>#11</td>
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<td>KEEP THE FAITH</td>
<td>NINE</td>
<td>#12</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>Sk8er Boi</td>
<td>LIL' KIM</td>
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SALETOP 20 US ALBUMS
JANUARY 25, 2003

<table>
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<tr>
<th>Week</th>
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<th>Last Week</th>
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<td>JUSTIFIED</td>
<td>JOSH GROBAN</td>
<td>#2</td>
<td>#1</td>
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<td>2</td>
<td>AMERICAN RIVER</td>
<td>AMERICAN RIVER</td>
<td>#3</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>DON'T MESS WITH MY HAMM</td>
<td>NINA</td>
<td>#4</td>
<td>#3</td>
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<tr>
<td>4</td>
<td>MISS YOU</td>
<td>NINA</td>
<td>#5</td>
<td>#4</td>
</tr>
<tr>
<td>5</td>
<td>I'M GONNA GETCHA GOOD</td>
<td>LIL' KIM</td>
<td>#6</td>
<td>#5</td>
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<tr>
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<td>#7</td>
<td>#6</td>
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<td>7</td>
<td>STRONGER/ANGELS WITH DIRTY FACES</td>
<td>LIL' KIM</td>
<td>#8</td>
<td>#7</td>
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<td>YOULL NEVER KNOW</td>
<td>NINA</td>
<td>#9</td>
<td>#8</td>
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<tr>
<td>9</td>
<td>I WANT YOUR LOVE</td>
<td>NINA</td>
<td>#10</td>
<td>#9</td>
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<td>10</td>
<td>I'M GONNA GETCHA GOOD</td>
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<td>KEEP THE FAITH</td>
<td>NINE</td>
<td>#15</td>
<td>#14</td>
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<td>15</td>
<td>Sk8er Boi</td>
<td>LIL' KIM</td>
<td>#16</td>
<td>#15</td>
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<td>SHE'S NOT THERE</td>
<td>NEEL IRVING</td>
<td>#17</td>
<td>#16</td>
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<td>17</td>
<td>WE ARE CHINESE</td>
<td>NINA</td>
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<td>#17</td>
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<td>I'M GONNA GETCHA GOOD</td>
<td>LIL' KIM</td>
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<td>#20</td>
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<td>20</td>
<td>MISS YOU</td>
<td>NINA</td>
<td>#2</td>
<td>#20</td>
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</table>

**Eurochart A/Z Indexes**

Hot 100 singles

1. Abichtel Neben
2. Addicted
3. Apple
4. Around The World
5. A Sky That Shines
6. Behind The Sun
7. Beliebt Noch Ein Mal
8. Better Than Ever
9. Beware Of The Boys
10. Big Head

Hot 100 albums

1. Abiohle Neben
2. Addicted
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**Billboard**

**Top 20 US Singles**

1. Come Away With Me
2. No More Illegal Humans
3. Enough Is Enough
4. Stripped
5. I Love Me
6. We Are Chinese
7. Never
8. I'm Not Over U
9. Skater Boi
10. She's Not There
11. We Are Chinese
12. Keep The Faith
13. I'm Gonna Getcha Good
14. Stronger/Angels With Dirty Faces
15. You'll Never Know
16. I Want Your Love
17. I'm Gonna Getcha Good
18. Stripped
19. We Are Chinese
20. I'm Not Over U

**Top 20 US Albums**

1. Justified
2. American River
3. Don't Mess With My Hamm
4. Miss You
5. I'm Gonna Getcha Good
6. I'm Not Over U
7. Stripped
8. We Are Chinese
9. Keep The Faith
10. Skater Boi
11. She's Not There
12. We Are Chinese
13. I'm Gonna Getcha Good
14. Stronger/Angels With Dirty Faces
15. You'll Never Know
16. I Want Your Love
17. I'm Gonna Getcha Good
18. Stripped
19. We Are Chinese
20. I'm Not Over U
A drop in support for Die Another Day (Maverick/Warner) in terms of European club play means that Madonna finally slips down to number two this week, after a highly-respectable residency at the top for over eight consecutive weeks.

The new number one on the European Dance Traxx chart is Tomcraft's Loneliness (Kosmo). The track is the tenth Dance Traxx number one from an act signed to a German label, the same number that French-signed acts have tallied up to date. Both Germany and France lag behind the UK and the US, however, who have notched up 15 and 19 number one acts respectively since the chart's inception.

Jennifer Lopez's Jenny From The Block (Epic) holds steady at number three after seven-weeks on the chart. While Anacleto moves up a place to take up the number four spot with The Beat Goes On (Yellow Moon).

Two tracks enjoy a top 10 debut this week. There are only four new entries to the top 40, since the chart's inception. Look out next week for Norman Cook, who's latest chart & airplay information 5 days prior publication.

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Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players.

**PICK OF THE WEEK**

**Justin Timberlake**

*Cry Me A River* *(Jive)*

"Justin has made a cool move from the boy band sound to the R’n’B flava he’s got now. It’s just the right time and place for him."

Heikki Hilmaa  
head of music  
YLEX/Finland

---

**IRELAND:**  
*RTE 2FM*

**UK:**  
*BBC Radio 1*

**DENMARK:**  
*DR P3*

**SWEDEN:**  
*SR P5 Radio Stockholm*

**FINLAND:**  
*YLEX*

**ITALY:**  
*RADIO DIMENSIONE SUONO*

**SPAIN:**  
*CADENA100*

**FRANCE:**  
*RTL*

---

**MUSIC & MEDIA**  
JANUARY 25, 2003

AmericanRadioHistory.Com
### Germany: WDR Eins Live

**AIRPLAY**

**Radio Eins Live**

**PROGRAMME DIR./GM:** Jochen Rausch  
**FORMAT:** CHR  
**SERVICE AREA:** North Rhine Westphalia  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster  

**HEAD OF MUSIC:** Jeff Smith  
**FORMAT:** CHR  
**SERVICE AREA:** London/Birmingham  
**PLAYLIST MEETING:** Varies  
**GROUP/OWNER:** Capital Radio  

- Counting Crows ft. Vanessa Carlton Big Yellow Taxi  
- Cam’ron ft. Juelz Santana, Freekey Zekey Hey Ma  
- Layo & Bushwacka/ Love Story (Finale)  
- David Sneddon/ Can’t Stop  
- Fat Edge/ Know You Wanna  
- Christina Aguilera/ Beautiful  
- Kelly Rowland/Stole  

**Website:** www.einslive.de

---

### UK: Capital FM Network

**AIRPLAY**

**Capital FM**

**HEAD OF MUSIC:** Jan van Hoockx  
**FORMAT:** CHR  
**SERVICE AREA:** Belgium  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster  

**HEAD OF MUSIC:** Dario Usueli  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Expresso Group  

**HEAD OF MUSIC:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

---

### Sweden: Rix FM

**AIRPLAY**

**Rix FM**

**HEAD OF MUSIC:** Anders Svensson  
**FORMAT:** Hot AC  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday  
**GROUP/OWNER:** MTG

**HEAD OF MUSIC:** Anders Svensson  
**FORMAT:** Hot AC  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday  
**GROUP/OWNER:** MTG

**HEAD OF MUSIC:** Wouter Pieters  
**FORMAT:** Dance  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Andrei Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

---

### Belgium: Radio Contact F

**AIRPLAY**

**Radio Contact F**

**HEAD OF MUSIC:** Pierre Leduc  
**FORMAT:** Dance  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Pierre Leduc  
**FORMAT:** Dance  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday AM  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Pierre Leduc  
**FORMAT:** Dance  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

---

### Spain: Los 4 Principales

**AIRPLAY**

**Los 4 Principales**

**MUSIC DIRECTOR:** GeorgeFlo  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Friday  
**GROUP/OWNER:** SER

**MUSIC DIRECTOR:** Walter Schnich  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** Radio 6

**MUSIC DIRECTOR:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

---

### Germany: BR Bayern 3

**AIRPLAY**

**BR Bayern 3**

**MUSIC DIRECTOR:** Walter Schnich  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** Radio 6

**MUSIC DIRECTOR:** Walter Schnich  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**PLAYLIST MEETING:** Wednesday AM  
**GROUP/OWNER:** Radio 6

**MUSIC DIRECTOR:** Walter Schnich  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

---

### Austria: Ö3

**AIRPLAY**

**Ö3**

**HEAD OF MUSIC:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster

**HEAD OF MUSIC:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** National  
**GROUP/OWNER:** Public Broadcaster
Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. Power Play songs are printed, whether they are reported for the first time or not. Some reports will also feature new albums, as indicated by the abbreviation "AL". Within each country, groups are ranked by timeline, and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).
HUNGARY

Danubius Radio/Rudapest P

András Kusza - Music Director

Romania

Romanian National TV/ Bucharest G

Ad Simion - Project Manager

Play List Additions:

Agnes Vanilla Dea Vu

Christian Aguilera - Red Hot Chili Peppers

Kat-

Michael

Kat

Solicitudes

Romany

Jiri Stepanek - Head Of Music

Petr Kozeny - Head of Music

RADIO VYSOCINA/Jihlava S

Playlist Additions:

Milana Petkova - Programming Director

True Voice-Soldiers-God

Radio Vysocina/ Rogovec B

Radio Vysocina/ Rogovec B

RADIO SVRT/ Jihlava S

Jiri Mamo - Head Of Music

Jennifer Lopez - Only Enthralled

Sugababes - Run for Your Life

Sugababes

PJ

Rogovec B

Baltic

Baltic

Lithuania

EVROZIRKA Televisija/S

Dave Gissler - Head Of Music

Play List Additions:

Jiri Meduna - Ivan Svec Orlovsky

64

Gisnanis Russian Trends

Belarus

Kingdom

Kazakhstan

Switzerland

Czech Republic

Radio Impuls/Prague C

Jan Honousek - Head Of Music

Play List Administrator

Avril Lavigne-Siber Boy

Support Lebanon In Dar Yord

Radio Vysocina/Brno S

Pan Keresko - Head of Music

Play List Additions:

Avril Lavigne-Love

Blue One Love

Goran

Sweden

GRANIAUCA/Split S

Hrvoj Grbic - Head Of Music

Power Rotation:

Jennifer Lopez - Only Enthralled

Sugababes - Run for Your Life

Sugababes

PJ

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PJ

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Baltic

Baltic

Lithuania

EVROZIRKA Televisija/S

Dave Gissler - Head Of Music

Play List Additions:

Jiri Meduna - Ivan Svec Orlovsky

64

Gisnanis Russian T
ON THE AIR

M&M's weekly airplay analysis column

Ruling the European Radio Top 50 roster this week is still Robbie Williams with 'Baby (EMI)', while Jennifer Lopez sneaks up to number two from last week's number three with 'Jenny From The Block (Epic).

While there is some jockeying around in the top 10, the most significant move is by Kelly Rowland, who leaps from 33 to number nine with her new single 'Stole (Music World)'. Kelly is certainly a smash with radio at the moment, as the track is only seven places behind 'Hidden Agenda' by Craig David, which moves up 10 places to number 18.

Another high riser on the chart is Hidden Agenda, the new single from Craig David. It's a trend that started last year and is an evolution of the boyband pop sound. "I think he's a great artist and his voice is..." says Akermann. "It's a great track which epitomises this new sound. "One is the first single 'What's Your Flava? (Jive) and the other is a new version of 'Big Yellow Taxi (Geffen) by Carole King which has a significant move. The highest new entry on the chart this week, at number 21, is Christina Aguilera's 'Beautiful' (RCA)," adds Akermann. "It's a beautiful and powerful single, and she has such an incredible voice.""

The highest new entry on the chart this week, at number 21, is Christina Aguilera's 'Beautiful' (RCA), her follow-up from 'Dirty'. "Beautiful is a great song," says Akermann. "It has much more mainstream appeal than 'Dirty', which was very much a statement. It's great for her to follow up with a strong ballad, which should have much more mainstream success and longevity."

One place ahead of Jay-Z featuring Beyoncé Knowles' '3 Bonnie & Clyde (Curb/Warner) is 'Cry Me A River (Jive) by Justin Timberlake. Unfortunately, this week, "We like it, but the timing is not right," says Akermann of the Timberlake single. "It's a great song, but we don't expect it to be a major hit."

Despite the fact that Timberlake is currently on a promotional visit to Europe, Akermann believes Timberlake is suffering from the same problems in Europe that 'NSYNC had. "They are so focussed on the US market—they are not prioritising the European market," he says.

As far as the current climate of pop music goes, Akermann says: "It's a trend that started last year and is an evolution away from the boyband pop sound. Akermann cites two new Swedish releases which epitomise this new sound. "One is the first single by User, who are on the new Warner affiliate SSW. The other is the new single by the Cardigans, 'For What It's Worth'," says Akermann. "There's also an artist being played in the US, John Mayer, and the new Mel C track."

At number 41 we find the winners of the UK's Pop Stars: The Rivals TV show, Girls Aloud, with 'Sound Of The Underground (Polydor) which, with its twangy guitar, also fulfils the 'pop-rock' criteria.

Finally, looking ahead to next week, watch out for a new version of 'Big Yellow Taxi (Warner Bros.)' by the Counting Crows featuring Vanessa Carlton—it's already this week's Most Added track.

Gareth Thomas

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**EUROPEAN RADIO TOP 50**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tr>
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<td>1</td>
<td>12</td>
<td>ROBBIE WILLIAMS/FEEL</td>
<td>(CHRYSALIS)</td>
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<td>2</td>
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<td>(Arista)</td>
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<td>Blue &amp; Elton John/Sorry Seems To Be The Hardest Word</td>
<td>(Innocent/Virgin)</td>
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<td>Craig David/Hidden Agenda</td>
<td>(Wildstar)</td>
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<td>Craig David/What's Your Flava?</td>
<td>(Wildstar)</td>
<td>27</td>
<td>0</td>
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</table>

*The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music hitting duties or during specific dayparts. Stations are weighted by market size and by the number of hours on the air.*

- **TW** - This Week
- **LW** - Last Week
- **WOC** - New Entry
- **TS** - Total Stations
- **NE** - New Entry
- **Original label**
- **Total Stations**
- **New Adds**

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music hitting duties or during specific dayparts. Stations are weighted by market size and by the number of hours on the air.

**Highest New Entry**

**Greatest chart points gained**
UK industry gears up for more charts

The increased chart activity on radio is generally being welcomed by the UK record industry. "We will always look at the Official UK Top 40, because that is your proper gauge on how many records you're selling," says Neil Hughes, promotions director at Polydor UK. "But other charts [coming in] haven't damaged that and the positive thing about something like the Smash Hits chart—which we've always supported—is that it can give you earlier exposure for your new releases. The longer a record runs on something [like the Smash Hits charts] the better we'll have an understanding of the patterns behind it."

While Radio 1's show will still emphasise a countdown of the official sales-based chart, the public CHR station is promising extra content, although it remains tight-lipped until the first show actually airs. However, M&M understands that the official UK album chart will feature more prominently in the three-hour programme than currently, and more interactive elements are expected. The new look Radio 1 show comes after the BBC signed a further three year deal with The Official UK Charts Company to give it exclusive radio rights to their entire sales-based chart.

A new sponsor is set to be unveiled this week for commercial radio's UK Hit 40. Relaunched on January 5 and boasting more weekly listeners than Radio 1's Top 40 since 1996, the Neil Fox-presented Hit 40 UK will continue to be compiled through a combination of sales and airplay data, with the top 10 being based entirely on sales.

Following the launch of the Smash Hits Chart, Hit 40 UK is no longer being aired by Emap-owned radio stations, although it has gained Chrysalis Radio's dance channel Galaxy. Hit 40 UK is managed by a newly-formed company, Network Chart, whose shareholders are Capital Radio Group, GWR Group, Chrysalis Radio and Scottish Radio Holdings (previously the chart was managed by commercial radio trade body the CRCA).

To present its new Smash Hits Chart, Emap has signed Butters' predecessor on Radio 1's Top 40, Mark Goodier (pictured). In addition to Emap's Big City CHR network and London dance station Kiss 100, the chart is also being aired by stations owned by UKRD, GMG Radio, Forev-

er Broadcasting and Tindle Radio. TV versions of the chart air terrestrial via commercial Channel Five on Saturday evenings, and on cable/satellite through Emap's Smash Hits music TV channel.

Uniquely, the Smash Hits Chart takes into account votes from listeners, viewers and web users. The chart also makes use of the Pop and MRIB, airplay data from Emap's Big City stations and request data from Smash Hits TV and The Box (another Emap-owned music TV channel). To encourage voting for the chart, Emap's radio stations are also airing a Saturday morning chart show presented by Darren proctor, called Smash Hits Buzz, and based on mid-week voting and interactive voting.

Keith Wozencroft, president, Capital Music UK, says he recognises sales charts "only give part of the story and are open to criticism, but they are the ones I gravitate towards." Adding other elements, such as airplay and listener votes, could cause confusion, but Wozencroft says "until we see how they operate it's going to be a case of 'wait and see'."

Yet another chart is planned, courtesy of The Official Charts Company, which is working on the Breakers' Chart—a new top 40 album listing which will highlight new music from new artists. Established acts which have already enjoyed a certain level of chart success will be barred from the chart, which the Chart Company's senior licensing manager Phil Matcham says will "give these albums a help, and give people an opportunity to be aware of what music is out there."

The promotion is currently in discussions with a TV company about airing the chart, which is also likely to appear extensively in consumer and trade publications, alongside the official album chart.

Timberlake deliver big-time with this record.

Produced by Timbaland, Cry Me A River, the follow-up to the hit Like I Love You, is a hip hop ballad and was released in most European countries on January 13, though the UK release is not until February 3. MTV has already selected the video for the new single as a Network Priority, with heavy rotation in key European markets. The single is also receiving strong airplay throughout Europe. It currently stands at number 27 on the UK; number 44 in Germany, France, Italy, Belgium, Spain, Portugal, Sweden, Norway, Switzerland and Turkey. The album currently sits at number 26 in M&M's European Top 100 Albums chart.

"It's a good mix. He has Timbaland with Justin singing softly over it," Opsahl adds. "A hard beat of Cry Me A River. "Timbaland sampling and infrequent use of rap hooks, and infrequent music buyers."

"We are targeting new, active music buyers in order to achieve the mass commercial success which this album is worthy of in Europe," says Suzanne Steers, Steers International's director of strategic marketing. "The album's top six placing on the (US) Billboard chart is also a big help."

Since its release in November, Justin has attained gold status in the UK, with the first single Like I Love You achieving a top five placing on M&M's Eurochart Hot 100. It was top five in the UK, Ireland, Holland and Denmark and reached the top 20 in the charts in Germany, Italy, Belgium, Spain, Portugal, Sweden, Norway, Switzerland and Turkey. The album currently sits at number 26 in M&M's European Top 100 Albums chart.

Steers says the second phase of the marketing campaign is designed to build on this success by targeting a diverse range of additional music buyers—including fans of pop music with an urban slant, buyers of crossover hip hop with its sing-along rap hooks, and infrequent music buyers. "Our goal is to establish Justin as the number one solo artist of 2003."

The campaign will include television advertising, a strong retail presence and new media support, including extensive online coverage with Yahoo! and MTVi, and a pan-European wireless campaign.
## Border Breakers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country</th>
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<td>(Capitol)</td>
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<td>Switzerland</td>
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**Note:** R indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

## Hotline

Reports reaching Hotline suggest that Jeff Smith (pictured) is negotiating his exit from the UK's Capital Radio group. Smith, formerly head of music policy at BBC Radio 1, is understood to be unhappy following his change of position last year from Capital FM/London programme controller to head of music and strategy for the Capital FM Network...and who is the well-known UK radio programmer believed to be poised to move into TV and join former VH-1 UK head of programming Lester Mordue in working on British Sky Broadcasting's music TV projects? Sky is aiming to launch three music channels later this year, which will air on its own Sky Digital platform and be available to cable TV operators.

The Noordeslag/Eurosonic event held recently in Groningen was awash with speculation that MTV was about to pull the plug on its channel in Holland, citing poor audiences, leaving TMP as its only outlet there. MTV Europe's HQ in London flatly rejected any such suggestion: "MTV is running alongside TMP very successfully," according to a spokesperson.

UK competition minister Melanie Johnson has referred Scottish Holdings (SRH) and GWR Group's joint take-over of Galaxy 101 in Bristol to the Competition Commission. SRH and GWR bought the Chrysalis Radio-owned dance station last October by establishing a joint-venture company—Vibe Radio Services—which is 51% owned by SRH and 49% by GWR. Given that GWR's CHR station GWR FM/Bristol is already the dominant station in Bristol and Bath, the minister is concerned about a lessening of competition for radio advertising in the area.

Can Michael Jackson and outgoing Sony Music Entertainment chairman Tommy Mottola kiss and make up? Unlikely, since Jackson is believed to be recording a song titled Xscape, inspired by his fall-out with Mottola. It is unclear at this stage whether Jackson is believed to be recording a song titled Xscape, inspired by his fall-out with Mottola. It is unclear at this stage whether Mottola and Jackson could have met for the first time in 1995, has referred Scottish Holdings (SRH) and GWR Group's joint take-over of Galaxy 101 in Bristol to the Competition Commission. SRH and GWR bought the Chrysalis Radio-owned dance station last October by establishing a joint-venture company—Vibe Radio Services—which is 51% owned by SRH and 49% by GWR. Given that GWR's CHR station GWR FM/Bristol is already the dominant station in Bristol and Bath, the minister is concerned about a lessening of competition for radio advertising in the area.

Wolfgang Orthmayr, former MD of leading German music retail chain WOM since 1995, has been appointed VP sales at Sony Music GSA. Orthmayr will report to Sony Music GSA president Balthasar Schramm.

Following John Baish's departure as Jazz FM programme director (M&M, December 28), new owners GMG Radio have appointed two new programme controllers in the shape of Mark Walker for Jazz FM/London and Steve Collins at Jazz FM/Manchester. Collins was previously station manager in Manchester; Walker moves from programming Bright 106.4/Burgess Hill.

### Coming specials in Music and Media

**Norway Spotlight**

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

**Jazz Spotlight**

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

For details call Claudia Engel, tel: (+44) 207 420 6159 or call your local representative.
## Major Market Airplay

### UNITED KINGDOM

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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 will be produced for issue 10. Street date: February 24

CD entry deadline: February 5
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ENTERTAINMENT

19/23 JANUARY '03 MIDEM FRANCE STAND 17.07