UK music industry wants more local radio flavours

by Jon Heasman

LONDON — In a move being bitterly opposed by the country's commercial radio sector, the UK's music business is attempting to amend the government's proposed Communications Bill so that local radio stations are required to take account of local music tastes and local music talent in their transmission areas.

Worried about the consolidated radio ownership regime that the bill will permit, the Music Business Forum—a coalition of UK music industry trade bodies—has lobbied peers in the UK parliament's House of Lords, where the bill moves to its committee stage on April 10.

The aim of the Forum is to insert, via the Lords, a provision related to music into Clause 307 of the Communications Bill, which sets out the definition of local content and character for local commercial radio services.

This criterion, designed to safeguard stations' localness in the context of a consolidated radio environment, includes requirements for certain levels of local news and information provision, plus airtime quotas for local (as opposed to national) advertising.

"Unfortunately we're resigned to continued on page 21"

Linkin Park soar with Meteora

by Gareth Thomas

LONDON — Linkin Park have achieved that rare feat for a US act. They've topped the album charts in both their home territory and in Europe. This week sees the band's new set, Meteora (Warner Bros.), at number one on both the Billboard 200 and on M&M's European Top 100 Albums chart.

With the six-piece's debut album Hybrid Theory (Warner Bros.) going on to become the biggest worldwide seller of 2001, shipping 14 million units (over three million of those in Europe), the signs are that the nu-metal act's second album may be set to repeat that performance.

"Hybrid Theory was a grower, where's this is straight out of the box," says Paul McGhie, marketing manager for continued on page 21

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Music & Media
ZTV accused of withholding royalties

by Kyrre Dahl

OSLO — Norwegian TV channel ZTV has become embroiled in a row with local artists after being accused of not paying royalties to Norway's rights body, TONO.

Targeted at a young audience, ZTV broadcasts several hours of music videos daily and has become an important outlet for new Norwegian artists, with around 35% of all videos aired coming from local artists. ZTV argues that since its headquarters are in London and all programming is broadcast from the UK, it does not have to pay royalties to TONO, which represents artists in Norway.

TONO rejects ZTV's line. "We can't understand why ZTV is not willing to pay for the music they use in their programmes like other TV and radio stations," says Geir Kleveland, TONO's senior consultant at TONO. TONO's management says that they will not pay anything because they are not a Norwegian company, but they don't have an agreement with PRS, our UK sister organisation, either."

Gaarder doesn't know how much money the authors and composers are losing, but believes it might run into several hundred thousand. He adds that TONO is now considering a lawsuit against ZTV. In 1999 TONOS sister channel TV3 lost a similar lawsuit to UK's TV3 and had to pay NOK 25.3 million (euros 3 million) in royalties to TONO.

"ZTV is not refusing to pay royalties," said TONOS MD Hein Estep in a letter sent to the Norwegian press. "We are doing everything we can to make sure that the artists are paid for our use of their music videos."

Hasstedt stressed that Viasat, which ZTV is a part of, is broadcasting from the UK to several European countries, and that any royalties to composers will have to be paid to PRS. "Norwegian composers will receive their royalties through PRS," he said. Underway for the entire Zomba Records Australia staff of 13, including MD Paul Paoliello, losing their jobs. Three were offered jobs within BMG Australia.

"We have an agreement with the Norwegian IFPI about the right to air music videos," Hasstedt added. He confirmed that ZTV has no current agreement with PRS.

Jobs go in Zomba Integration

The British Music Forum's campaign to preserve music diversity on local commercial radio in the UK (see story, front page) is laudable in its aims. And what the Forum is talking about is not merely the availability of different specialist music formats (such as jazz or country), but a genuine variation between the music output of mainstream stations from different sources, so that—for example—the music output of virtually every commercial CHR station up and down the UK is not just picked by two or three group programmers. Since no two radio programmers ever think totally alike (or see exactly the same call-out research!), the more plural a radio environment is, the more chances there are of a song making a playlist on some station, somewhere.

However, the problem the Forum has is (and seems unable to resolve) is how to translate its call for music diversity in a consolidated radio market into anything that is remotely practical. Beyond getting vague promises from local radio stations to air music from their region, there are only two ways that spring to mind through which one could actually legislate for this—either by requiring stations to meet formal percentage quotas of music from their region, or by insisting that all music playlists have to be compiled locally by a programmer physically based at each local station. Apart from unacceptable restricting programmers’ freedom, the former would be almost impossible to define—would “local music”, for example, only constitute music that is made by musicians actually resident in the station transmission area? As to the other possibility, how could one prevent a number of local stations all belonging to the same group all mysteriously coming up with the same playlist each week, even though a local head of music may technically exist at each station?

Ultimately, it’s only the market that can regulate these types of matters, once the nature of the ownership regime has been established. And it’s interesting to note that while the groups which have introduced highly-centralised playlists to their local mainstream stations have made beneficial through being able to construct consistent brands, they have certainly not benefited in audience terms. In fact, some have discovered that one size does not necessarily fit all, and there are subtle but sometimes critical differences in regional music tastes and between metropolitan and rural areas.

Music & Media values its readers’ opinions—you can e-mail the deputy editor at: the阪xalmusicandmedia.com

Upfront

by Jon Heasman, Music & Media, deputy editor

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Vloram slashes staff numbers
by Marc Maes

BRUSSELS — The tough Flemish radio environment has prompted the Vloram radio group to lay off half its staff.

Vloram, which is owned by media group Vlaamse Uitgevers Maatschappij (VUM), owns commercial stations Radio Antigoon/Antwerp, Radio Go/Ghent and Stadradio Leuven/Louvain.

The three stations employ 13 full-time radio-staffers and an undisclosed number of freelance presenters. Six of the fulltimers will go, including Radio Antigoon's veteran presenter Guy van Antwerpen and former Family Radio host Marc D'Hollander.

"There's a number of reasons for this drastic decision," explains David Daggelinckx (pictured), director of radio at Vloram. "But the main reason is the uncertainty about the new [Belgian] frequency-plan. The plan was promised for the beginning of September, but it will take six months to finalise the preparations and to issue the necessary executive documents. We're into April now, and nothing's happened, and we think September 1 is no longer a realistic deadline. Our patience has run out."

Daggelinckx adds the stations' poor signal, based on the 1996 frequency arrangements, hasn't helped. "In Antwerp, Radio Antigoon's signal is a bicycle lantern signal. I cannot blame VUM if they don't want to invest any longer."

Antigoon's key station, Radio Antigoon has historically been Flanders' leading commercial station, but Daggelinckx admits that its popularity has been declining lately. The recently-published CIM audience figures added to Antigoon's woes, with Gold-formatted Radio Minerva/Antwerp topping the Flemish commercial radio ratings.

"Numbers are tools—not truth," comments Daggelinckx, "but the difference between the new CIM figures and the [previous] RadioScan figures [which put Antigoon at number one for many years] is there for everybody to see.""}

Paul McCartney launched the European leg of his worldwide tour on March 25 in Paris at the Palais Omnisports de Bercy. The tour coincides with the release of his live album Back In The World (Capi
tol), which entered M&M's European Top 100 Albums chart last week at seven, and the Back In The US DVD which documents McCartney's concerts in the US. McCartney's European tour includes France, Spain, Italy, Britain, Belgium, Germany, Russia, Hungary, Austria, the Netherlands and Ireland. (Pie
ture: Sven Hoogerhuis).

VIVA turns in a profit after disposal
by Michael Lauton

COLOGNE — VIVA, the German music TV group, succeeded in turning an EBIT-DA loss of 13.5 million euros in 2001 into a profit of euros 30 million in 2002.

The turnaround was largely due to the sale of half its loss-making second German TV channel VIVA Zwei to its major sharehold

holder AOL Time Warner for euros 30 million. The entertainment giant also upped its holding of voting shares in the VIVA group from 30.8% to 46.1%. Presenting VIVA's results in Frankfurt, CEO Dieter Gorny said the new relationship with a major player had given VIVA "a far more visible profile".

Gorny said the group is in better financial shape now, and following its takeover of the TV production company Brainpool in 2001, its reliance upon TV advertising revenue has decreased. The German TV advertising market has been the main source of dis

appointment, with earnings down 7%. The TV operations still made money, though, partly thanks to the good performance of VIVA's foreign activities. VIVA bought the profitable Dutch music TV channel The Box during 2002, and now only VIVApolska! is losing money.

2002 saw what CEO Dieter Gorny called "optimisation of internal and external structures", which saw loss-making divisions sold off, operations moved to one site and staff numbers cut from 770 to 580.

Further changes are planned. VIVA's loss-mak

ing TV channel Xfm Connect is being closed down, and VIVA has officially confirmed it will take November 1 to finalise the company that puts on Germany's annual music trade fair event.

2002 saw new ventures in Australia and China. "We want to expand further: Italy, France, England—if the market allows, we want to move into one of these countries this year," said Gorny.
Sony ring the changes, starting in Europe

It's been an intense week for Sony Music Entertainment, especially in Europe, where the head of its operations there, Paul Burger, unexpectedly announced he was leaving. Emmanuel Legrand and M&M correspondents analyse what this means for the company going forward.

Sony Music Entertainment's global restructuring programme, announced two weeks ago by SME chairman Andrew Lack (marketing), has so far resulted in the departure of Sony Music Europe president Paul Burger (pictured), seen by management as a vital downsizing step in order to adapt to current market conditions. The moves, announced March 28 in New York, will see around 10% of the company's total workforce of 10,000 depart, with some 370 jobs at stake in the international division.

The European picture is currently opaque, but initial reports suggest that aside from Germany there will be some "surgeon changes", but no massive overhaul (see sidebar). Most of the restructuring is expected to take place in the US. This might be new to the US company, but Sony's international operations have often been engaged in a full review of operating structures for some time. "This is an evolutionary process," says a senior Sony Music source, "in order to create more efficiency, with the elimination of duplication and layers"; one such "layer" being Burger and the position of European president.

A few weeks ago, BMG also took out the role of Europe regional president. However, the similarity stops there because Sony Music Europe, it is believed, will continue to exist as an entity, as will the company's operations in Asia and Latin America under the responsibility of Richard Deneck, Hong Kong and Frank Welzer in Miami, respectively.

What will change is the region's reporting and structural organisation. Sony Music International president Rick Dobbs, to whom Burger was reporting, is taking an expanded role, with much of his attention focused on Europe.

Sources at Sony say the removal of the position of European president is part of a process that began almost two years ago. "What people have to see is that our European operations have been going through an ongoing restructuring process for 18 months," says a Sony Music Europe source. Indeed, operations in the Benelux territories, Scandinavia, Germany and Spain have all been streamlined over the period, and these companies are now "fine-tuned and structured for European territories, except France, the stand-alone label structure of Columbia and Epic labels, has given way to a new local and international repertoire set up."

The future of the European operations under the new regime is still a work in progress. New York-based Dobbs flies to London on Friday April 4 for a week-long series of meetings with London-based staff and key Sony Music Europe executives.

Most country priorities will now report directly to Dobbs, while sources say he will introduce a more collective management of the European office, structured around a number of senior executives who will oversee different areas. Key names circulating include senior VP of business affairs Sylvie Dobbis, responsible for the whole group, while their most recent positions have been most recently taken over by Columbia managing director Boris Lithe. While acknowledged as a good performer, one interpretation as to why Sony Italy has avoided the blood-letting of other territories is that it is now so streamlined that further cuts would create a serious human resource problem.

France

In France, no major shake up is anticipated at this time. Sources close to Sony Music France president Olivier Monfort say the team and the current size of the company is already appropriate to the French market and to Sony's local market share. A restructuring of the company's sales department took place last year, and Monfort is now facing a situation in which, due to the current market conditions, it is difficult to make further adjustments.

Spain

Sony Music Spain, where president José María Cámara took over in September last year, has been under the company's microscope ever since. Cámara made it known that Sony Music Spain has been reorganised and is a solid and viable operation. There are no major changes or redundancies expected, and Sony Music Spain is believed to be one of the only European affiliates to have hit its budget in the 2002-2003 fiscal year, maintaining a good operating margin and being profitable on local repertoire.

SCANDINAVIA

Regional MD Per Sundin declined to comment on the situation in Scandinavia, but Sony Music has already downsized in the Nordic markets in 2002, and Sony Music's headcount in the region is now 110 people. "We have downsized and made the changes that we feel were needed in a falling market," said a company source. "We had to create space for launching new artists."
Radio hones its war tones

Last week’s M&M front-page story looked at the adjustments broadcasters have been making to their music logs in response to the war in Iraq. However, there are also the more delicate questions of what type of presentation tone music stations should be adopting in these difficult times, and to what extent they should be compromising their normal formats in favour of more news and talk.

Even amidst the blood and horror of war, there’s always an upside for some one, and it’s certainly true that news/talk and speech-oriented full-service stations are likely to see substantial ratings gains in the coming weeks and months following the outbreak of war in Iraq. Despite the advent of rolling news on TV in most countries’ incontrollable and trusted nature of radio means that heritage speech stations are still the trusted places many people turn to when they want an update on the latest war developments.

For music radio stations, however, big news events like this can sometimes spell commercial disaster—after 9/11, for instance, the pattern all over Europe was for increased ratings for speech stations and consummate declines at music stations. When war broke out on March 20, most music stations recognised their audiences’ thirst for extra news and information and sought to limit defections to speech outlets by increasing both the frequency and duration of their bulletins, typically putting in hourly updates where there were previously no bulletins at all, and increasing news bulletin lengths at breakfast and afternoon drive.

“I think there’s a responsibility for radio to inform listeners of what’s going on,” says Mike Wagner, managing director of NRJ’s Soft AC network Cherie FM and its Gold network Nostalgie in France. “People want to know that even if they’re listening to a music station, they still won’t miss a major event.”

Ulf Tjerneld, programme director of Swedish Hot AC network Mix Megapol, reports: “When the US ultimatum expired we prepared for extra news bulletins both during daytime and at evenings and weekends, when we normally don’t carry news. On the first day of the war, we made a choice not to have extra bulletins. But when the big attack started that Thursday night we decided to have news every 15 minutes during Friday morning plus every half hour the rest of the day and during the weekend. After that weekend, though, we thought it would be enough to continue covering the regular bulletins on the top of the hour plus on the half hour in the morning.”

Like Tjerneld, Alan Carruthers, programme director of AC station 100.7 Heart FM/Birmingham, UK, has already seen his station’s news coverage start to change again. He says that in the first few days of the war the bulletins were entirely about events in Iraq. “But you’ll now find big local stories coming in at the end of bulletins. We initially dropped all sports news for two or three days because we felt that was a bit fatuous, but we’re now blending that back in again.” But, Carruthers warns: “It’s such an unpredictable thing, we need to be as flexible as possible. You could foresee events happening that might make us go virtually into obituary mode.”

Stefan Offerowskii, programme manager of commercial AC station Antenne Bayern in Bavaria, Germany, challenges the assumption that public stations, with their superior news resources, will always do better in times of crisis.

“We have the experience of September 11 and Afghanistan, and we’ve realised that people didn’t turn to [rival public CHR station Bayern 3], because we’re better in our emotional content.”

Offerowskii tans into an interesting point here. While, even with additional news bulletins, music shocked by something you’ve seen on TV or read in the paper, then it’s fine to talk about that [on air] because your audience will share that same reaction with you.”

He adds: “We’re trying to report on the facts and then capture more of the reaction from our audience here. There’s a few army wives we’re in regular contact with, and we’re talking to the local army people at the garrison here in Colchester. We’re not here to discuss the rights or wrongs of the conflict, what we want to do is capture the emotion and the effect it’s having on the audience.”

Morris says that SGR Colchester’s Kari and Louise breakfast show decided on the first day of war to ask the audience whether they still wanted the show’s usual competitions to run, partly because the presenters themselves were feeling a little uneasy about continuing to concern themselves with the fun or the trivial. The phone calls the station received suggested that, yes, the audience did want these programmatic elements to continue.

Competitions and promotions are taking place as normal on Heart FM, although care has been taken not to schedule them close to news bulletins. “If the BBC cancelled [TV soap opera] Eastenders there’d be uproar, whereas with radio we’re expected to be a bit more sensitive, but not that much more so,” observes Carruthers.

Over at Antenne Bayern, Offerowskii agrees that while his station’s role is gravitating towards information, rather than the usual entertainment, “we have also have the obligation to provide a link to normality, and to show that normal life goes on.”

At Swedish public CHR station SR P3, programme director Dan Granlund has introduced several extra programmes about the war aimed specifically at P3’s teenage audience. “Programmes about the war have been made with several different angles—even some humour shows could cover the events in their own way,” he says.

Many programmers remain keen at this time, however, to maintain a comfortable distance between the news and other programming elements.

“We’ve slightly changed the style of the station—you won’t get presenters getting involved in any kind of banter with the journalists at all,” says Heart FM’s Carruthers.

Neither Heart FM or its parent company Chrysalis Radio is researching the audience’s appetite for extra news at present. “You’d need to do day-by-day research to do that, so we need to take our guidelines from what we feel, and what other media are doing as well.”

Reporting by Jon Hoosan, Michael Lauton, Johan Lindstrom and Lisa Pasold.
UK radio: who’s zoomin’ who?

As the government’s deregulating Communications Bill awaits its final parliamentary approval, speculation is growing as to which of the existing UK radio groups are likely to be buyers in the new consolidated era, and which are likely to be bought. Assisted by city analyst Simon Mays-Smith of JP Morgan and Howard Bareham, head of media-buying agency MindShare, Jon Heasman analyses the strengths and weaknesses of all the rival groups.

**Capital Radio**

*History:* The Daddy of them all, Capital Radio became the UK’s first legal commercial music station when it started broadcasting to London in 1973. It wasn’t until nearly 20 years later, however, that Capital was able to expand outside of the metropolis, buying the Midlands Radio and Southern Radio groups.

*Recent form:* It hasn’t been the happiest of times for Capital lately, with ratings at its flagship London station Capital FM slipping below the psychologically-important 10% share barrier, and losing its London market-leadership to BBC Radio 2 (BBC Radio 2 has also now overtaken it). Capital has the problem that most of its stations are heritage broadcasters which have had to face a lot of new competition in recent years, and some—like Oxford’s Fox FM—have also possibly lost audience as a result of moving from AC to CHR under Capital’s group music policy. Many believe the company overpaid for some of its more recent acquisitions, particularly the three-station ACtalk chain Century FM, where Capital has failed to deliver the audience growth it predicted. And London alternative rock station Xfm, while loaded with future potential, has proved costly to run in return for its 1.7% marketshare.

*Management:* Chief executive David Mansfield is regarded as one of the UK industry’s most influential figures. But after years of Richard Park’s somewhat authoritarian era, and which are likely to be bought. Assisted by city analyst Simon Mays-Smith of JP Morgan and Howard Bareham, head of media-buying agency MindShare, Jon Heasman analyses the strengths and weaknesses of all the rival groups.

**Capital Radio factfile**

**Chief executive:** David Mansfield (pictured, right)

**Stations:**

- 105.2 Capital FM/London,
- Capital Gold Network (seven stations),
- 104.9 Xfm/London,
- 96.4 FM BRMB/Birmingham,
- Fox FM/Oxford, Ocean FM/Fareham,
- 102.2 Power FM/Fareham,
- Southern FM/Brighton, Invicta FM/Whitstable,
- Red Dragon FM/Cardiff, Century FM/Gateshead,
- 104.7 106 Century FM/Manchester, 106 Century FM/Nottingham, Beate 106/Glasgow.

**Additional digital brands:** Capital Disney (children’s radio), Life (Soft AC)

**Weekly reach of stations:** 7.8 million

**Star performer:** Southern FM/Brighton (16.8%)

**Bottom of the pile:** Capital Gold Birmingham (1.3%)

**Average RAJAR:** 12.1%

**Financial:** Year ending September 30, 2002—annual turnover £120 million, annual underlying profits £27.8 million.

Management: Chief executive David Mansfield is regarded as one of the UK industry’s most influential figures. But after years of Richard Park’s somewhat authoritarian era, and which are likely to be bought. Assisted by city analyst Simon Mays-Smith of JP Morgan and Howard Bareham, head of media-buying agency MindShare, Jon Heasman analyses the strengths and weaknesses of all the rival groups.

The challenge for them is to stabilise and grow their audiences without destroying their profitability.” (Simon Mays-Smith)

The radio buyer says: “The big concern is who will replace Chris Tarrant [on Capital FM/London’s breakfast show] at the end of this year. They’ve got problems with their music policy and going after [Esnap’s London dance station] Kiss more than they should have done. They’ve had some programming issues over last 12 months, and that could be [a result of] complacency.” (Howard Bareham)

Likely future: Likely to buy or be bought. If it doesn’t get snapped up by a US radio giant or a bigger media company, for all its recent troubles Capital is still likely to be a significant buyer. It already has an agreement in place to buy London urban station Choice FM as soon as regulatory approval is granted.

**Classical Gold Digital**

*Managing director:* Colin Wilsher

*Stations:* 17 Classic Gold stations

**Production company UBC**, responsible for commercial radio’s Network Chart among other shows, has now bought up all bar one of the GWR Group’s Classic Gold-branded AM and digital radio oldies stations in its Classic Gold Digital joint-venture company with GWR. Some cynics have suggested this was a “warehousing” exercise undertaken between the two companies to enable GWR to buy more stations—under current legislation, GWR has been up against its legal ownership limits for some time. Whether that accusation is true or not should become evident once the Communications Bill becomes law.

**CN Group**

*Managing director:* Marc Bond

**Stations:**

- City Beat 96.7/Belfast
- FM 102 The Bear/Stratford
- Kiss 96/Coventry
- The Bay/Lancaster
- Mid FM/Londonderry
- Oak FM/Loughborough
- Centre FM/Tamworth

Cumbria-based local newspaper group which has moved into radio in recent years, and headed up by small-scale radio expert Marc Bond, who started out in management at Salisbury’s Spire FM and has run many a tight ship in local radio over the years.

**Forever Broadcasting**

*Managing director:* Eric Lawrence

**Stations:**

- 107.7 The Wolf/Wolverhampton
- Juice 107.0/Liverpool
- Juice 107.2/Brighton—under current legislation, GWR has been up against its legal ownership limits for some time. Whether that accusation is true or not should become evident once the Communications Bill becomes law.

Founded by the team of executives behind the Metro Radio Group and The Radio Partnership, Forever Broadcasting has proved a case of third time (un)lucky for chairman John Jones and his colleagues. Rumoured to be up-for-sale following a massive fall in its share price last year, many of the stations Forever bought—such as Liverpool’s Chartroprietarily named Crash FM and Brighton’s Surf 107, both now rebranded as Juice—have proved difficult to grow. Certainly in the most difficult period for all UK radio groups just now, and almost certain to be hit by the Communications Bill.
**SPOTLIGHT ON UK RADIO**

**Fusion Radio Holdings**

**Chief executive:** Andy Craig  
**Stations:**  
- Fusion 107.3/Lewisham  
- Fusion 107.9/Oxford  
- Time FM/Thamesmead  
- Kick FM/Newbury  
- Kestrel FM/Basingstoke  

Milestone Pictures-owned Kestrel and Kick in prosperous Basingstoke and Newbury have recently linked up with Fusion’s trio of stations under common management. Although London, as 106.8 Time FM, has been in an attempt to boost its measly market share of 1.5%.

**Kestrel Messenger Group**

**Programme controller:** Jon Maxfield  
**Stations:**  
- KM-FM/Rochester  
- KM-FM/Tonbridge  
- KM-FM/Iver  
- KM-FM/Margate  
- KM-FM/Canterbury  

A local newspaper group which moved into radio in its home county in 2002 by buying two Kent stations from the GWR Group and snapping up the others from independents.

**Lincs FM**

**Chief executive:** Michael Betton  
**Stations:**  
- Compass  
- Radio/Grimsby  
- Fiswenny  
- Radio/Hinckley  
- Lincs FM/Lincoln  
- Ridings  
- FM/Wakefield  
- Rural Radio/Rutland  
- Trax FM/Hasseltaw  
- Trax FM/Doncaster  

Unusually, Lincs FM is a group which has grown purely through its excellent track-record in winning licence applications rather than through acquisitions. With ex-Ocean Sound programme director Michael Betton as chief executive and former news journalist Jane Hill as group programme director, Lincs group stations are all strong on news and localness, though the areas they serve are not the most prosperous.

**Chrysalis Radio**

History: Part of the media empire founded by Chris Wright after the sale of his Chrysalis Records label to EMI, Chrysalis Radio has developed through a combination of winning new licences (for its Heart stations in London and Birmingham, and Galaxy 105-106) and acquisition (including LBC/London, Choice FM/Birmingham, and the former Kiss FM stations in Manchester and Leeds).

Recent form: Although the wider Chrysalis Group has not always fared as well (witness its disastrous incursion into the online sector) there’s no doubt that Chrysalis Radio has been the shining star of UK radio in the past five years, consistently increasing both ratings and revenues, and making very few mistakes in terms of strategy or personnel.

Management: Chrysalis Radio has only had two chief executives in its history, and Richard Huntingford and Phil Riley (who, unusually for a group MD, has a radio programming background) have both delivered the goods, with Huntingford now moved up to overall Chrysalis Group MD. Group programme director Jim Hicks is fairly low profile, but has a number of highly experienced programmers in his back-up including Mark Finnegan, Steve Kyte, Alan Carruthers, Francis Currie and Vaughan Hobbs. One of the few big radio groups to win new Radio Authority licences in recent times, Chrysalis has developed a reputation for spending big on research and marketing activity.

The analyst says: “Chrysalis is the fastest growing radio portfolio in the UK, and has a management team with a proven track record of taking new licences and gaining market leadership with them. The investment in [London news/talk station] LBC is an interesting one, and if anyone can make it work, it’s them.” (SM-S).

The buyer says: “Great track record with the Heart and Galaxy brands. LBC is a gamble, but they’re certainly putting their money where their mouth is. It could give advertisers an opportunity to reach listeners who currently only listen to BBC radio.” (HB)

Likely future: The recent purchase of LBC (and its implications on profitability for the next two years) surprised many people, since it suggests that Chrysalis will be buyers rather than sellers come the Communications Bill—the opposite to what many had anticipated.

**Emap Performance**

History: Magazine publishing group Emap entered the UK radio market in the mid-'90s, and Emap Radio (now part of the multi-media Emap Performance division) was built on the purchase of two large established radio groups in northern England—the Metro Radio Group and Trans World Communications—rather than organic growth.

Recent Form: While many of Emap’s heritage stations in the north of England have lost audience in recent times—most notably Radio Aire in Leeds and Key 103 in Manchester—this has been compensated for by success in London, where the reforming of dance station Kiss and the MOR Melody FM station it bought from Lord Hanson (and changed to Magic 105.4) has paid spectacular dividends. Emap’s desire only to operate stations in major urban markets, plus a disastrous investment in US publishers’ Peterson, has meant Melody has been the group’s only radio purchase in the past five years—instead, it has been devoting its energies to developing TV brand extensions of its existing radio stations.

Management: Emap’s ambitious experiment of organising its business on a cross-media basis by combining all its music-related magazines, radio stations and TV channels into the Emap Performance Network was not popular within many of its staff, particularly on the magazine side of the business. Although the structure is still in place (with a network) cross-platform brand synergies have not been popular with many of its staff, particularly on the magazine side of the business. Although the structure is still in place (with a network across-platform brand synergies launched such as Smash Hits! Radio and Magic TV), there has been a slight move back towards some platform-specific management, with—for example—Mark Story heading up radio operations. Interestingly, all of Emap Performance’s senior management (chief executive Tim Schoonmaker and group MD Dee Ford) originate from the radio side of the business.

The analyst says: “They have access to strong brands which they can cross over—Emap Performance provides a phenomenal platform. The core growth of the business is coming out of its London licences, but in their regional licences they are suffering some of the same problems as Capital, and are losing market share. Regionally, all their breakfast show hosts have been replaced in the last 18 months, and you get uncertainty as a result of that.” (SM-S).

The radio buyer says: “Emap are doing well, particularly in London. But what’s happening to Capital in London is happening to them at their northern stations, although they’re starting to address that. They’ve got some really strong brands that cross TV, radio and press, so if [advertisers] can do deals with them on that basis, that’s a bonus.” (HB)

Likely future: Emap has given every indication that it will continue to be a strong player in the UK radio market, with a focus on expanding its reach in London and the north of England.

**Chrysalis Radio factfile**

**Chief Executive:** Phil Riley (pictured, right)  
**Stations:**  
- Heart 106.2/London  
- 100.7 Heart FM/Birmingham  
- LBC 97.3/London  
- LBC News 1152/London  
- Galaxy 102.2/Birmingham  
- Galaxy 105/Leeds  
- Galaxy 105-106/Newcastle  

**Additional digital brands:** Arrow (Classic Rock)  
**Weekly reach of stations:** 6.59 million  
**Star performer:** Metro Radio/Newcastle (18.7%)  
**Bottom of the pile:** Galaxy 102.2/Birmingham (3.7%)  
**Average RAJAR figure:** 14.3%  
**Financial:** Emap Performance (year-ending March 31, 2002), turnover £339 million, operating profit £41 million. Revenue increase of 2% is predicted for year-ending March 31, 2003.

**Emap Performance factfile**

**Chief executive:** Tim Schoonmaker (pictured, right)  
**Stations:**  
- Radio Aire/Leeds, Viking FM/Hull, Rock FM/Preston, Hallam FM/Sheffield, Key 103/Manchester, Kiss 100/London, Magic Network (9 stations), Metro Radio/Newcastle, Radio City/Liverpool, TFM/Stockton  

**Likely future:** The recent purchase of LBC (and its implications on profitability for the next two years) surprised many people, since it suggests that Chrysalis will be buyers rather than sellers come the Communications Bill—the opposite to what many had anticipated.
**GMG Radio**

History: The newest kid on the radio block, the newspaper-based Guardian Media Group's radio adventure started with a licence win for its AC/talk Real Radio format in Wales in 2000. This was followed by another regional licence win for the Real format in Yorkshire in 2001, and the big-money purchases of Scot FM and Jazz FM.

Recent form: The personality-led, adult-oriented approach of Real Radio appears to be a winning formula in the areas where it has launched (witness for example, the spectacular growth in the audience it inherited from Scot FM). Jazz FM might have started off as a trio-trick proposition, however, and GMG is already running into trouble with the Radio Authority for trying to push the definition of "jazz" too far.

Management: GMG Radio is headed up by the tried-and-trusted management duo of John Myers (chief executive) and John Symonds (group programme director) who created the Century FM stations for Border Television before their sale to Capital, and who have one of the best track records in the business in terms of winning new licences.

The analyst says: "Phenomenally successful so far, with a parent company which has a very long-term investment horizon." (SM-S)

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**GWR Group**

History: GWR started life in 1982 as Wiltshire Radio, a small rural station in Swindon, but after acquiring neighbouring Radio West in Bristol to create GWR, it became the UK's most aggressively acquisitive radio group during the '90s. The radio groups absorbed included the Chiltern Radio Network, East Anglian Radio, the Marcher Radio Group, Midlands Radio, the Essex Radio Group and Mid-Anglia Radio. GWR was an original investor at national classical station Classic FM and managed to wrest full control of that station in 1996.

Recent form: The advertising recession of the past two years has made GWR pay for its expansion policy, particularly overseas, where the group lost several million pounds on the acquisition and subsequent sale of what is now DMG Radio Australia. In the UK, like Capital, GWR is suffering from the fact that many of its stations are heritage broadcasters facing local competition for the first time, and have been programmed younger in order to attract national advertising. GWR's biggest cash cow is the UK's only national commercial station broadcasting on FM—Classic FM—which has been turning in ever-more impressive audience figures and producing an increasing number of commercial spin-offs. The other bright spot for GWR could be digital—as the original "believer" in digital radio among UK groups, it owns the only national analogue [Classic FM] and par-ticularly digital. There's also growth potential locally from new yield management systems they've put in." (SM-S)

Management: Despite the turbulent times the company has experienced recently, GWR's senior management has remained largely unchanged. Former radio journalist Ralph Bernard, the man who built the group up from its humble Wiltshire Radio beginning, is now executive director, with ex-Capital financial director Patrick Taylor as chief executive.

Operational and programming matters are looked after by the long-established duo of Steve Orchard and Dirk Anthony, the latter headlining a strong Australian contingent at the company. A massive reorganisation in GWR's internal structure—at what has always been the most centralised of the major radio groups—has taken place this year, with the abolition of local station MDs and all employees now working for the company's programming (Creation) or sales (Opus) units.

The analyst says: "They haven't got spare cash, so they can't go round buying anything without issuing equity, which I don't think would be received well. They're just reliant on operating themselves out of their debt hole at the moment. They have good exposure to growth areas of the market with national analogue [Classic FM] and particularly digital. There's also growth potential locally from new yield management systems they've put in." (SM-S)

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**Saga Radio**

Stations: Saga 106.6 FM/Nottingham, Saga 107.7 FM/Grantham, Saga 117.8 FM/Ely, Saga 106.4 FM/Middlesbrough, Saga 105.1 FM/Welwyn Garden City, Saga 104.8 FM/Nuneaton, Saga 105.3 FM/Bradford, Saga 104.7 FM/Patcham.

Management: Despite the turbulent times the company has experienced recently, Saga's senior management has remained largely unchanged. Former radio journalist Ralph Bernard, the man who built the group up from its humble Wiltshire Radio beginning, is now executive director, with ex-Capital financial director Patrick Taylor as chief executive.

Operational and programming matters are looked after by the long-established duo of Steve Orchard and Dirk Anthony, the latter headlining a strong Australian contingent at the company. A massive reorganisation in GWR's internal structure—at what has always been the most centralised of the major radio groups—has taken place this year, with the abolition of local station MDs and all employees now working for the company's programming (Creation) or sales (Opus) units.

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The ad buyer says: "They're investing in their stations and bringing new listeners to the marketplace and new opportunities for advertisers in those marketplaces. At the moment the UK is dominated by contemporary pop stations, and they're among many others like Real Radio that are different to that." (HB)

Likely future: GMG is likely to be a buyer of more stations, provided the price is right.

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**M Burlin Music International**

Chairman: Muff Burlin

Stations: Sunshine 88.6/Ludlow, Capital 100.6 FM/Empingham, Radio Maldwyn/Newtown

Muff Burlin's Worcester-based jingles and production company Muffin Music has branched out into radio ownership in the last few years. It sold Coventry dance station Kix 90 to the CN Group, but retains three AM stations based in Wales and the Welsh borders.

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**Radio Investments**

Chief executive: John Sanderson


A collection of very small stations, mostly in non-metropolitan areas, originally bought together by renowned radio investor Robert Stiby. GMG (see above) has a 39.9% stake in the company, but although it might seem logical, don't count on Radio Investments merging with GMG Radio come the Communications Bill, as GMG's stations are much bigger and don't necessarily provide a good fit with the Radio Investments stations.

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**SAGE Radio**

Stations: 105.7 FM/Birmingham, 106.6 FM/Northampton, Additional digital brand: Primetime Radio (MOR)

The radio division of over-50s services provider Saga Group, Saga's regional MOR/talk station for the West Midlands, which launched in October 2001, has enjoyed a successful start in terms of audience figures and is likely to be boosted further by the recent signing of Birmingham radio legend Les Ross (pictured), but the big question is whether those audience figures can be translated into revenues, given the advertising sector's traditional reluctance to target the over-50s.

Saga's station for the East Midlands recently launched, and also boasts a strong line-up of experienced presenters.
• **SMG**

Chief executive: Andrew Flanagan

**Stations:** Virgin Radio/London (national)

Address with dual brands: The Grove (Rhythmic Gold) Liquid (CHR)

TV and publishing group SMG only has one analogue radio asset, but it's a big one—national rock station Virgin Radio, which it acquired when it bought breakfast show DJ Chalkie's production company Ginger for £225 million in January 2000. Unfortunately for SMG, the subsequent media recession means that price now looks excessive, particularly given Virgin's restriction to AM and digital transmission everywhere except London. Audience-wise, the station has yet to recover from Evans' messy departure from the breakfast slot, despite (or due to?) establishing a clear-identity as a rock station again under the auspices of programme director Paul Jackson (pictured).

• **Tindle Radio**

Chief executive: Kevin Stewart

**Stations:** The Beeb/ Lowestoft

Channel 105/Jersey

Island FM/Guernsey

Dream 100/Colchester

Dream 107/Chelmsford

Bridge FM/Brend
g

Part of a long-established local newspaper group owned by Sir Ray Tindle, which branched into radio following the success of two Channel Islands stations. Tindle's big challenge is at Dream 107.7 in Chelmsford, Essex, which competes with London stations—the group's other stations operate in much less competitive markets.

• **UKRD**

Managing director: William Rogers

**Stations:**

96.4 The Eagle/Guildford

Clan FM/Newhouse

County Sound/Guildford

Delta FM/Aim

KLF/Kings Lynn

Pirate FM/Redth

Seal City 107/Inverness, Northsound

Parkwas 106/Slough

Star 107/Stirling

Star 107/Bristol

Star 107/Cheltenham

Star 107/Weston-Super-Mare

Star 107/Cambridge

Formed in 1994 and now part-owned by Australian radio giant Austereo, UKRD has its historical roots in the County Sound Radio Network, managed by Mike Powell. Now demerged from Powell's Infinity Radio consultancy division, UKRD has focused its attention on building local stations in the west and east of England. Under group programme director Phil Angel it's been busy rebranding and re-programming most of its stations as AC-formatted "Star" outlets.

**Scottish Radio Holdings**

Chief executive: Richard Findlay (pictured right)

**Stations:**

Radio Borders/Galashiels.

CFM/Carlisle, Clyde 1/Glasgow, Clyde 2/Glasgow, Cool Fm/Belfast, Downtown Radio/Belfast, Forth One/Edinburgh, Forth 2/Edinburgh, Moray Firth Radio/Inverness, Northsound One/Aberdeenshire, Northsound Two/Aberdeenshire, South West Sound/Dumfries, Tay FM/Dundee, Tayside/Tayside, Dundee, West FM/Ayr, West Sound/Arran, Today Fm/Dublin.

Additional digital brands: Continuous Cool Country (country).

**Weekly reach of stations:** 3.0 million

Star performer: Radio Borders (41.9%) Bottom of the pile: Firth 2 (4.9%).

Average RAJAR figure: 23.9%

Financial: Year ending 30 September, 2002—turnover £83.5 million, operating profit £9.2 million.

**Integral Radio**

Chief executive: Nik Goodman

**Stations:**

Star 107.7/Weston-Super-Mare

Star FM/Littleport

Pirate FM/Redruth

Delta FM/Alton

County Sound/Guildford

Clan FM/Newhouse

96.4 The Eagle/Guildford

Stations: Talk Sport/London (national), 102.4 Wish FM/Wigan, 107.2 Wire FM/Warrington, 96.4 QFM/Paisley, 96.4 FM/The Wave/Swansea, Classic Gold/Bristol.

Imagine FM/Stevenage, Signal 1/Stoke, Signal 2/Stoke.


Weekly reach of stations: 3.62 million

Star performer: Signal One/Stoke (19.9%)

Bottom of the pile: Talk Sport (national) (1.7%).

Average RAJAR figure: 3.0%

Financial: Year ending 31 December 2002 results still awaited.

**The Wireless Group**

History: Founded and run by the famously brusque former editor of The Sun newspaper, Kelvin Mackenzie, who bought Talk Radio from CLI-UPA and turned it into the UK's first all-sports station. Purchases of two medium-sized local radio groups, The Radio Partnership and the Independent Radio Group, quickly gave the enterprise a more solid backbone. However, a shortage of cash subsequently forced The Wireless Group to sell its biggest local radio assets, Wave 105 and Scot FM, to SRH and GMG respectively.

Recent form: Despite its well-documented problems in securing football commentary rights, Talk Sport has been performing solidly, and recently took over Virgin Radio in the ratings. Much to the chagrin of the rest of the radio industry, Mackenzie is going his own way by pioneering electronic audience measurement for radio in the UK, which he hopes will boost Talk Sport's audience further.

Management: Mackenzie has employed his son Ashley Mackenzie as overall MD of TWG's local stations, which are programmed at the company with some group input from the experienced Signal programmer John Evington. However, there's a feeling in the industry that the group as a whole is lacking in weighty executives, particularly on the programming side.

The analyst says: "They have yet to prove they can run Talk Sport profitably in an 'off' year, but the strong audience performance suggests rapid adoption by their core young, male audience." (SM-S)

The ad buyer says: "Have done particularly well in but some of those shares are being eroded. Whether they've got the money to invest in those stations I'm not sure." (HB)

Likely future: Scottish rival SMG (see panel, left) owns a 30% chunk of SRH and has long had designs on the company. However, following its problematic purchase of Virgin Radio, SMG simply doesn't have the resources at present to be able to buy the rest of SRH, although it could prevent SRH being gobbled up by another radio group like Capital, which has also been linked with SRH in the past (particularly when ex-Republic/Clyde programmer Richard Park was at Capital). The fact that SRH is now a multimedia player with newspaper (and, until recently, outdoor advertising) interests is an additional complication for any interested pure-radio players.

The Wireless Group factfile

Chairman/chief executive: Kelvin Mackenzie

**Stations:** Talk Sport/London (national), 102.4 Wish FM/Wigan, 107.2 Wire FM/Warrington, 96.4 QFM/Paisley, 96.4 FM/The Wave/Swansea, Classic Gold/Bristol.


**Weekly reach of stations:** 3.62 million

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The analyst says: "They have yet to prove they can run Talk Sport profitably in an 'off' year, but the strong audience performance suggests rapid adoption by their core young, male audience." (SM-S)

The ad buyer says: "Have done particularly well in increasing audience at Talk Sport. But it's difficult for them in terms of getting a real return on their investment on sports rights, though they've become cheaper recently." (HB)

Likely future: Kelvin Mackenzie's pension? Knowing that significant media liberalisation was on the way, many believe that The Wireless Group was constructed by Mackenzie (who has a 7.1% share in the business) purely to be sold off as soon as legally permitted a bid from a bigger player. News International's 19.9% stake in the company may have a significant influence, though.

All RAJAR audience data used in this article is taken from Quarter 4, 2002 (the most recent figures available). Source: RAJAR/RSL
Mariza fulfills her musical destiny

by Nigel Williamson

After a stunning start to 2003, 29-year-old Portuguese fado singer Mariza’s second album has just been signed by Virgin for Europe and it looks like this could be her year. “‘Fado means destiny’—and this is my fado,” says the artist. “I think the last year has been the best of my life.”

Last year saw Mariza performing all over the globe from New York’s Central Park to the opening ceremony of the football World Cup in Korea, as she built on the critical acclaim for her debut album Fado Em Mim (World Connection). This year opened with her winning the Best European Act category at the UK’s BBC Radio 3 Awards for World Music (where she was also a Best Newcomer nominee). A CD featuring the award nominees was released on March 10 on Mantic, and the award show itself took place last week (March 24).

To coincide with the announcement, Fado Em Mim was re-released at the start of February with a second bonus CD, featuring seven tracks recorded live at her WOMAD 2002 performance. There followed a packed European touring diary, which includes her first headlining tour of the UK in February and March.

Mariza is building a reputation for herself which looks to have caught the attention of the Netherlands and Germany, where it will be released on Holland-based label World Connection. It hit stores in Holland on March 24, with other territories staggering the release between the UK in April and France in June.

“Staying and building on Mariza’s success to date and really take her on to the next level as an international artist,” says World Connection director Albert Nijmolen. “Mariza is already being credited with having almost single-handedly revived global interest in the traditional, blues-tinged Portuguese acoustic music known as fado, with its intense poetry, complex minor-key melodies and lush rhythms.

She is modest about her ambassadorial role. “People say I am the ‘new wave’ of fado, that I’m introducing my culture to the world and taking fado to

Connor engineers believable breakthrough

by Olaf Furniss

Platinum-selling German artist Sarah Connor is set to break out of her GSA base thanks to the up-tempo He’s Unbelievable single. The track, which went to radio in most European territories on February 21, sees the singer move away from her GSA-based Uptempo He’s Unbelievable single. The track, which already has been a resounding success, has been on his playlist since December. “But with Sarah Connor there is an element of Philip Griffin-directed video in which sports a more teen-friendly look. We got as big a reaction to her as anything we played all year.”

Although she sings exclusively in Portuguese, the melancholic sentiments of fado appear to have a universal resonance. “In Portugal, she is already being called the new Cesaria Evora, Omar Portuondo and Susana Baca as the great non-English language divas of our time. “We now have all the tools in place to break Sarah in key territories such as France, Spain, UK and Sweden,” he says. “In these markets you need to get the kids on board with an up-tempo track and after that reach out to an adult market with the ballads.”

The tactic seems to be working. The track—which is released by X-Cell licensee Sony Music on a staggered basis in most of Europe through March and April — currently stands at number 25 on the European Radio Top 50 chart, and is being played by stations across Europe including Eins Live (CHR) in Cologne, Choice FM (urban) in London and 3FM (CHR) in Holland.

He’s Unbelievable, which already has been a resident in Music & Media’s Border Breakers chart for the past nine weeks, is the third single from Connor’s second album, Unbelievable, which was released in GSA on September 30 last year and is already gold in Germany. The first domestic single One Nite Stand (Of Wolves And Sheep) was penned by Wydeef Jean and also features a rap by the former Fugees act. Moreover, Diane Warren contributed to the track Wanna Touch U There.

Sony Music Europe’s VP for continental European artist marketing Mark Bond is in no doubt that He’s Unbelievable is the song which will establish Connor.

“I think this is the strongest single she’s had to date

and that’s why people have picked up on it,” he says. “This is the kind of song which appeals across Europe.”

His view is reinforced by programmers both in Connor’s home market and in new territories such as France. “With some acts it’s very difficult when they switch from ballads,” says Markus Krane, programming director at festival-ending German CHR station NRJ in Berlin. “But with Sarah Connor there is an element of black dance/pop which works very well. We playlisted He’s Unbelievable as soon as it was released. A good pop ballad will always find a home at NRJ, but we’d rather have an up-tempo number.”

AC station Kiss broadcasts from the French Riviera. The station’s programming director Patrice Sidrac is equally enthusiastic. “This music is perfect for this part of the country where we have sun, sea and sand,” he says, adding that He’s Unbelievable has been on his playlist since December.

While Connor is new to markets such as France, she has scored hits in smaller territories in the past. Her 2001 single from Sarah With Love went triple gold in Germany, platinum in Finland and gold in Belgium, while the debut album Green Eyed Soul notchet up platinum sales in Germany and Switzerland, as well as gold in Austria, the Czech Republic and Poland.

Yet while Connor’s ballads have reaped her the most success, she is not averse to causing the odd bit of scandal. An appearance on Germany’s most-watched TV show Wetten Dass? provoked a media frenzy when she performed in a see-through dress (allegedly) without wearing any underwear.

people who have never heard it before. Am I happy about that? Of course I am,” she says. At well over six feet tall and with her distinctive bleached and sculpted hair, Mariza is a charismatic figure and her model-like elegance—she has been likened to ‘a fado Grace Jones’—has hardly derailed her cause. Yet it is her voice that remains the main attraction.

In Portugal, she is already being called ‘the new Amalia Rodrigues’, a reference to the singer who for more than half a century reigned as the most celebrated fadista in history and died a national institution in 1999.

She is both flattered and a little daunted by the comparison. “It’s like a stick with two points,” she says in her heavily-accented, but soft-spoken English. “It’s a big compliment because she was the best there ever was. But the other point is that I don’t want people to know me simply because I sing some songs that she made famous. With my second album I would like to be known for myself. I want to show my own fado.”

Her success to date has been the result of a careful campaign by World Connection. “She’s made a great first album and the second will be even better. But live appearances and word-of-mouth have been very important in order that people to get to know about her,” says Nijmolen.

Key events have included a knockout performance at the WOMADs set to rival that of Cesaria Evora, Omar Portuondo and Susana Baca as the great non-English language divas of our time. “People say I am the ‘new wave’ of fado, that I’m building on Mariza’s success to date and really take her on to the next level as an international artist,” says World Connection director Albert Nijmolen.

Mariza is already being credited with having almost single-handedly revived global interest in the traditional, blues-tinged Portuguese acoustic music known as fado, with its intense poetry, complex minor-key melodies and lush rhythms.

She is modest about her ambassadorial role. “People say I am the ‘new wave’ of fado, that I’m bringing my culture to the world and taking fado to
## SALES BREAKER

** plummeted 5 at #11.**

### EUROPEAN CHART HOT 100® SINGLES

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<table>
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<tr>
<th>Week of Entry</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Countries Charted</th>
<th>Week 16/03</th>
<th>Peak Position</th>
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<td>1</td>
<td>Lose Yourself</td>
<td>Eminem - Interscope (Rap/Hip-Hop)</td>
<td>A.CH.D.FL.FL.GRE.I.R.L.N.S.WA</td>
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<td>2</td>
<td>Get the Message</td>
<td>Bow Wow</td>
<td>Jive (Urban)</td>
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<td>I Feel For You</td>
<td>Blackstreet</td>
<td>Universal</td>
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<td>50 Cent</td>
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<td>Usher</td>
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**Singles Charted**

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Based on the national sales chart from 16 European markets. Information supplied by The Official UK Charts Co, TRL, full charter details by Media Control GmbH 06/01, 06/02, 06/03 (GERMANY), SNPP-FRENCH (FRANCE), BRICK (ITALY), MUSICA (SPAIN), MEDIA CONTROL (AUSTRIA), Media Control (POLAND), ChartExpress (DENMARK), RESF (SWITZERLAND), Neilsen (UK), and American Radio History.com (US).
Me, which worked really well," he says. "But that worked well on Dutch radio, so it's easy to add hip hop to the moment rap and hip hop are doing extremely well, such a different sound. It sounds like it could be a completely different band." 3FM is one of the CHR-formatted stations which is finding it increasingly easy to add hip hop-based tracks to its rotation. "At the moment rap and hip hop are doing extremely well on Dutch radio, so it's easy to add hip hop songs to high rotation," says De Groot.

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**Eurochart A1Z Indexes**

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**Billboard**

**Top 20 US singles**

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**Top 100 albums**

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**Top 50 albums**

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**AmericanRadioHistory.com**

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**MUSIC & MEDIA**

**APRIL 15, 2003**

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**AmericanRadioHistory.com**
AIRPLAY

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

Madonna
American Life
(Maverick/Warner)

"Madonna’s simply the queen of pop. Every time she releases a new song it gets a lot of attention and everybody wants to hear it. There is a high respect for her in the music business and her collaboration with Mirwais is really working. It’s not one of her best tunes but it works well on radio."

Marcus Sjöström
music director
Radio NRJ/Finland

SWEDEN:
SR P5 RADIO STOCKHOLM

FIRESETH/M/M Studio

Ron Sexsmith ft. Chris Martin /Gold In Them Hills
Layo & Bushwacka /Love Story (Finally)
The White Stripes/Seven Nation Army
David & The Citizens/New Direction
Bhangra Knights vs. Huan/Huan
Sarah Whatmore/When I Lost You
Air Bureau /Coloured Behaviour
Singh Decks/Shareef’s Dream
Fleetwood Mac/Peacekeeper
Punjabi Family/Indian Rockers
Tegan & Sara/ I Hear Noises
Bez/Here’s Your Truth
Boogie Pimps/Salt Shaker
Madonna/American Life

DENMARK:
DR P3

EDITION OF MUSIC POLICY: EK FREDERIKSEN

The Dandy Warhols/We Used To Be Friends
Future Shock ft. Ben Onono/On My Mind
Mull Historical Society/The Final Arrears
Nickelback/Learn The Hard Way
Evanesence/Bring Me To Life
The Ravenettes/Beat City
DMX/Gon’ Give It To Ya
MJ Cole/Wondering Why
Avril Lavigne/Losing Grip
Jennifer Lopez & LL Cool J/A All I Have
Melissa Mazz/Papa M’Aime Pas
Eminem/Sing For The Moment
Hall & Oates/Do It For Love
Sugababes/Shake

BELGIUM:
RADIO CONTACT F

PROGRAMME & MUSIC DIR.: JEAN LOU BERLINCOURT

Laurent Voulzy/ Je Suis Venu Pour Elle
Jennifer Lopez & LL Cool J/All I Have
Melissa Mars/Papa M’Aime Pas
Eminem/Sing For The Moment
Hall & Oates/Do It For Love
Sugababes/Shake

SPAIN:
CADENA 100

DIR. OF PROGRAMMING: JORDI CASOUVA

Fundacion Tony Manero/Everyone Is Waiting
The Bangles/Something That You Said
The Dixie Chicks/Landslide
Boo Radley/The Wreckoning
Madonna/American Life
HIM/Funeral Of Hearts
Coti/Igual Que Ayer

UK:
BBC RADIO 1

PROGRAMME DR./MGM: JOCHEM RAUSCH
FORMAT: CHR
SERVICE AREA: NORTH RHINE WESTPHALIA
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.einslive.de

Lenny Kravitz ft. Kadim Al Sahir/We Want Peace
Trooper Da Don ft. Vanessa/Ride Or Die (I Need You)
Members Of Mayday/Troopa Of Tomorrow
Thicke/When I Get You Alone
T.A.T.U./Not Gonna Get Us
Boogie Pimps/Salt Shaker
Madonna/American Life
HIM/Funeral Of Hearts
Coti/Igual Que Ayer

HOLLAND:
RADIO 538

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

Ja Rule ft. Ashanti Douglas/Mesmerize
Madonna/American Life
Will Young/You And I

FRANCE:
RTL

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

Jean Jacques Goldman/El L’On N’Y P Mon Rien
Catherine Zeta-Jones/And All That Jazz
Gareth Gates/Unchained Melody
Madonna/American Life
Pascal Obispo/Fan

MUSIC & MEDIA 18 APRIL 12, 2003

AmericanRadioHistory.com
**SPAIN:**
**LOS 40 PRINCIPALES**

**MUSIC DIRECTOR:** GEORGE FLO
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** FRIDAY
**GROUP/OWNER:** SER

www.los40.com

Seguridad Social/Deviu/verme A Mi Chica
Belén Arias/O Te Mueves O Caducos
Ariel Rot/Una Casa Con Tres Balcones
Isla Son Juan/Las Casas Del Amor
Ana Torroja/Viene Mariposas
Macy Gray/When I See You
Avril Lavigne/I'm With You
Boomkat/The Wreckoning
Shurtt/Free (Let It Be)

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

**HEAD OF MUSIC:** HAAKON MOSLET
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** TUESDAY AM
**GROUP/OWNER:** PUBLIC BROADCASTER

www.nrk.no/p3

St. Thomas/Heroes Making Dinner
Nelly f. Justin Timberlake/Work It
Macy Gray/Broken Life
Goldfrapp/Tran
Trucks/Kicking

**UK:**
**KISS 100**

**PROGRAMME DIR.:** SIMON LONG
**FORMAT:** DANCE
**SERVICE AREA:** LONDON
**PLAYLIST MEETING:** THURSDAY PM
**GROUP/OWNER:** EMAP

www.kiss100.com

Justin Timberlake/Rock Your Body
Puretone/Stuck 4 A Groove
Somcraft/Loneliness
Triple 8/Knockout
R. Kelly/Ignition

**BELGIUM:**
**VRT STUDIO BRUSSEL**

**HEAD OF MUSIC:** GERRIT KERREMANS
**FORMAT:** ALTERNATIVE
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** FRIDAY PM
**GROUP/OWNER:** PUBLIC BROADCASTER

http://stubru.be

Snoop Dogg ft. Pharrell Williams/Beautiful
The White Stripes/Seven Nation Army
Macy Gray/When I See You
Avril Lavigne/I'm With You
Ozark Henry/Breaking Up
Ian McCulloch/Sliding

**ITALY:**
**RADIO DEEJAY NETWORK**

**HEAD OF MUSIC:** DARIO USUELLI
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** EXPRESSO GROUP

www.deejay.it

Griffith/What Is The Problem
Molella/Baby

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

**HEAD OF MUSIC:** ANDERS SVENSSON
**FORMAT:** HOT AC
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** WEDNESDAY
**GROUP/OWNER:** MFS

www.rixfm.com

Alcazar/Not A Sinner Nor A Saint
Bon Jovi/All About Loving You
Simson Dupont/Utan Dig

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

**HEAD OF MUSIC:** ANGELO DE ROBERTIS
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** INDEPENDENT

www.105radio.it

Lenny Kravitz ft. Kadim Al Sahir/We Want Peace
Planet Funk ft. Simple Minds/One Step Closer
The Roots ft. Cody Chesnut/The Seed (2.0)
Lil' Kim ft. Mr. Cheeks/The Jump Off
Atomic Kitten/Be With You
Melanie C./On The Horizon
Jarabe De Palo/Bonito
DJ Bobo/Chihuahua

**FRANCE:**
**FUN RADIO**

**HEAD OF PROGRAMMING:** PIERRE LESLIN
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** PUBLIC BROADCASTER

www.funradio.fr

Stomy Bugsy & Kelly Rowland/Une Feme En Prison
Truth Hurts/The Truth
Eve/Satisfaction

**FINLAND:**
**YLEX**

**HEAD OF MUSIC:** HERTTI HELIAMAA
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** PUBLIC BROADCASTER

www.ylex.fi

Hot Action Cop/Fewer For The Hava
Outlanders/Guantanamo
Madrone/AMERICAN LIFE
Egotrippli/Mustat Varjoit
Liekkii/Pienokainen

**GERMANY:**
**BR BAYERN 3**

**MUSIC DIRECTOR:** WALTER SCHMIDT
**FORMAT:** CHR
**SERVICE AREA:** BAVARIA
**GROUP/OWNER:** PUBLIC BROADCASTER

www.br-online.de/bayern3

Mia Aegerter/I Don't Know How To Love Her
Blue/U Make Me Wanna
Matchbox 20/Unwell
Reamonn/Star

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

**HEAD OF MUSIC:** HAAKON MOSLET
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**PLAYLIST MEETING:** TUESDAY AM
**GROUP/OWNER:** PUBLIC BROADCASTER

www.nrk.no/p3

Justin Timberlake/\Rock Your Body
Puretone/Stuck 4 A Groove
Somcraft/Loneliness
Triple 8/Knockout
R. Kelly/Ignition

**FRANCE:**
**FUN RADIO**

**HEAD OF PROGRAMMING:** PIERRE LESLIN
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** PUBLIC BROADCASTER

www.funradio.fr

Stomy Bugsy & Kelly Rowland/Une Feme En Prison
Truth Hurts/The Truth
Eve/Satisfaction

**HOLLAND:**
**RADIO 3FM**

**CO-ORDINATOR:** FLORENT LUYCKX
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** PUBLIC BROADCASTER

www.3fm.nl

The Roots ft. Cody Chesnut/The Seed (2.0)
Snoop Dogg ft. Pharrell Williams/Beautiful
Artificial Funk feat. N. Ellison/Together
Busted/Year 3000

**AUSTRIA:**
**Ö3**

**HEAD OF MUSIC:** ALFRED ROSENAUER
**FORMAT:** CHR
**SERVICE AREA:** NATIONAL
**GROUP/OWNER:** PUBLIC BROADCASTER

oe3.orf.at

Allah/L'En Al Marre
Blue/U Make Me Wanna
Now in its twenty-second week on the European Dance Traxx chart, Panjabi MC's big bhangra tune "Mundian To Bach Ke" (Nachural) manages to maintain its hold on the top spot.

It is being seriously challenged by popular German act Scooter, however, who have moved up four places this week to take up the number two slot with "At the End" (Sheffield Tunes). Also up this week—number seven to number five on the chart—is Missy Elliott with "Gossip Folks on East West." While other tracks are dropping down the chart, another rerun is German act Master Blaster with "Hypnotic Tango" (Clubland) in fact it's one of two German acts on East West.

SimplyRed.com. Also new at 39 is northern French artist "In -Grid" (TU M'AIS PROMIS...) TU ES FOUTU on his own label. A joint signing to Dr Dre's Aftermath label by Norwegian trance duo Royksopp finds itself at number 25 on the chart up ten places from number 35. As predicted last week, Lambda's "Hold On Tight" (2003 (Alpha City)) enters the top 40 this week at number 23.

Two places further down, "English Party" by Norwegian trance duet Royksopp finds itself at number 25 on the chart—ten places from number 15. An entry, in at 37 this week, is Manchester act Simply Red with "Sunday (The Day Before My Birthday)/In My Heart". It is being seriously challenged by popular German act Scooter, however, who have moved up four places this week to take up the number two slot with "At the End" (Sheffield Tunes). Also up this week—number seven to number five on the chart—is Missy Elliott with "Gossip Folks on East West." While other tracks are dropping down the chart, another rerun is German act Master Blaster with "Hypnotic Tango" (Clubland) in fact it's one of two German acts on East West.

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**AIRPLAY**

**ON THE AIR**

M&M's weekly airplay analysis column

It's the battle of the divas at the top of the European Radio Top 50 this week, and it's Avril Lavigne (pictured) with 'I'm With You (Arista),' who triumphs over Christina Aguilera, with her 'Beautiful' (RCA) to take the top spot this week.

Just behind them is Robbie Williams, up two places with his new single 'Come Undone' (EMI), while compatriots Coldplay are at number four, down one, with 'Clocks' (Parlophone). In fact the UK has a good showing in the top ten with Simply Red's 'Sunrise' (Simplyred.com) and Sugababes' 'Shape' (Island) at numbers five and six respectively.

Meanwhile fellow UK resident Madonna storms up the chart this week to number seven (from number 50) with her new single 'American Life' (Maverick), taken from her forthcoming album of the same name. It's also this week's most-added track.

Laurent Hogne is programme controller of northern France regional station, the rhythmic AC-formatted Roc FM. He says that the Sugababes are a favourite of the station, which is playing 'Shape' between ten and fifteen times a week. "We like the group and we have been playing them for a long time," he says.

The station, which targets 20-40-year-olds, is currently playing Jennifer Lopez & LL Cool J's new track, 'All I Have' (Epic), around thirty times a week. "It's a good track for the station as it appeals to all ages," says Hogne. "It's a track that fits well on both CHR stations and urban stations—as well as on more adult stations like ours."

Roc FM isn't playing Celine Dion's 'I Drove All Night' (Columbia), however. Hogne says he prefers the original. The track is at number 11.

The station has yet to add the new track by Blue 'Make Me Wanna' (Innocent/Virgin), which is at number 18 this week after an impressive 18-place jump from number 36. Hogne says he is still getting good listener feedback on the act's last single with Elton John.

"We love Craig David," enthuses Hogne, "it's one of the core songs for the station." The station is playing both 'Hidden Agenda' (Telstar)—at number 23 this week—as well as 'Rise & Fall' featuring Sting, off the album 'Slicker Than Your Average.' Hogne says it is "full rota" and is getting a lot of plays.

Another of the station's central artists is UK singer Des'ree. Her new single 'It's Okay' (Epic) is currently at number 27, falling two places.

Recent additions to Roc FM's playlist include 'All That Matters' by Belgian act Coffee And Cream, which is based on a sample from Earth Wind and Fire's 'September,' and which is doing well in the clubs in neighbouring Belgium. The station has also programmed 'Supernova' (Zipp Music) by local northern French group Holy Ghost, which Hogne says is a hit with the station's audience.

Back to M&M's airplay chart, the highest new entry this week comes courtesy of Russian female duo T.A.T.U. 'Not Gonna Get Us' (Interscope) is straight in to the top 50 at number 38.

Gareth Thomas

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**EUROPEAN RADIO TOP 50**

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<tr>
<td>22</td>
<td>17</td>
<td>25</td>
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<td>(Interscope/Universal Russia)</td>
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<td>23</td>
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<td>Melanie C/Here It Comes Again</td>
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<td>Sarah Connor/He's Unbelievable</td>
<td>(X-Cell/Epic)</td>
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<td>Des'ree/It's Okay</td>
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<td>26</td>
<td>Eminem/Lose Yourself</td>
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<td>Junior Senior/Move Your Feet</td>
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<td>31</td>
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<td>37</td>
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<td>50 Cent/In Da Club</td>
<td>(Interscope)</td>
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<td>35</td>
<td>29</td>
<td>14</td>
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<td>(Roc-A-Fella/Def Jam)</td>
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<td>37</td>
<td>49</td>
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<td>Miss-Teq/Scandalous</td>
<td>(Telstar)</td>
<td>21</td>
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The European Radio Top 50 chart is based on a weighted-scoring system. Scores are points by achieving airplay on all of M&M's reporting stations with contemporary music full-time or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

**TW** = This week, **LW** = Last week, **NE** = New entry, **TS** = Total stations

*Indicates singles which previously featured in the Border Breakers chart

**Highest New Entry** = Greatest chart points gained

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The table above shows the European Radio Top 50 chart for the week ending 16/03. The chart is based on a weighted-scoring system where stations are weighted by market size and the number of hours per week. The 'New Adds' column indicates the number of new stations that have added the song to their playlist. The chart includes the highest new entry, which is a song that has previously featured in the Border Breakers chart. The chart is updated weekly and is a valuable tool for radio stations to follow the success of songs across Europe.
UK music industry wants more local radio flavours

there being greater consolidation in radio," says Frances Lowe (pictured), chair of music publishers' body PRS for Music, which is part of the Forum coalition. "But that's why we think the safeguards, including a specific reference to music, are important."

She continues: "For us, the important result of any safeguard is diversity of music on local radio, and we have asked [the government] how they might put that into place. But they are very defensive of the fact that they've drafted a bill without any mention of music. I think you have to have a reference to the importance of music to commercial radio on the face of the bill so that [new UK broadcasting regulator] Ofcom has to look at music policies when they're considering applications [for new radio licences] or when they're investigating compliance with existing licences."

Paul Brown (pictured), chief executive of UK commercial radio trade body the CRCA, accuses the Forum of "wanting to throw everything into this local radio skip that is somehow going to be the answer to the prayers of the music industry."

According to some of the documentation it has published, the Forum's major concern about consolidation in the radio sector is that it could result in two or three group music heads or programme directors selecting virtually all of the music on UK commercial radio: "A very small number of major players (including multinationals) will emerge as all-too-powerful gatekeepers to the UK's airwaves, in spite of the fact that our national spectrum is actually a public good." The organisation points to the post-1996 consolidation of US radio, which it claims studies show has led to less music diversity on radio there.

However, the CRCA's Brown says the domestic music industry has actually been a keen supporter of centralised playlists of the type currently run by some of the big radio groups in the UK. "The record industry does nothing but call for the central compilation of playlists in order to fit it into its marketing plans. It doesn't suit the record industry to have a new record handled at a different time in Newcastle to Nottingham."

He adds: "Central playlisting only deals with those things at the forefront of pop music activity. On individual radio stations where an act is regarded as being particularly pertinent, local, or strong, the idea that a local station manager is unable to ensure that the record gets the kind of play it deserves is complete baloney."

As to local radio stations giving airplay support to up-and-coming acts that come from their own transmission area, Brown argues that "the problem both the record industry and radio has is that the generation of music is being done in garages and bedrooms, and doesn't therefore lend itself to local exploitation through battle of the bands' type competitions, or local performances in parks or venues. Radio companies do, in fact, reflect local live music very well."

"If [the British Music Forum] is allegationg that where there's a lively local music scene the local radio station in that city is going to ignore it, that's complete codswallop—why would a local radio station want to do that? It's in its interests not to ignore strong local music development."

Set up in March 2002, the Forum is a regular meeting of all UK music industry trade bodies (including the BPI, BMR, BAID, MCPS-PRS) to discuss issues of common interest, such as the Communications Bill, the Licensing Bill and the UK's implementation of the Copyright Directive. Organisation of the BMF is currently shared between BMR and the BPI.

Acknowledges Lowe: "We know it's going to take time to achieve safeguards on music, but we will be working for the best amendment possible."

Linkin Park soar with Meteoria

US labels, Warner Music Europe. "So it will be a case of keeping it up there."

The near-instant success of Meteoria—released March 24—was aided by the fact that a collection of remixes released last year, Re-Animation—which went on to shift 1.2 million units—kept the act in the public eye: "There was not a big gap and less of a problem having to re-establish the band," says McGhie.

Fusing hip hop, hard rock and pop, the new album is more of the same for Linkin Park fans. Produced by the group with Don Gilmore, Meteoria takes its name from a set of monasteries in Greece, which the band came across on their 2002 European tour. While the album ranges between slower ballad-like numbers (Easier To Run, Somewhere I Belong) and harder rock tracks (Faint, Lying From You),

Separated at birth? Mick Hucknall (right), currently climbing the European Radio Top 50 with Simply Red's new single Sunrise (Simplified.com), met up with Rie Blaxill, programme controller of London CHR station 95.8 Capital FM recently, when he opened Capital FM's new studios at the Capital group's Leicester Square HQ.

"It's in its interests not to ignore strong local music development."

Authorised reporting by Larry Flick and John Vanderpuye.
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CD

* 0

the mid-'60s, the singer had a top 10 pop hit with had his first US top ten R&B chart tact, was living in the UK and died in a heart attack at the age of 61. US soul singer Edwin Starr has died of Motown acquired Ric Tic and Starr in string of hits during his career includ-

21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

1 2

1970 Starr reached number one on the Billboard Hot 100 with his pacific track War, which has been described as one of the '70s most influential R&B records. Joining the disco bandwagon in the late 1970s, in 1979 Starr had club and chart hits with Contact and M.A.P.P.Y (21st Century). In the early '80s, Starr moved to the UK, where he tapped into his underground cult status on the northern soul and mod scenes. In 1984, he recorded a tribute album to Marvin Gaye for Streetwave and then released a pair singles on Hiphop in 1985 and 1986. He recorded briefly for Virgin, being pro-
gressed on Hippodrome in 1985 and 1986. Streetwave and then released a pair sin-

e was living in the UK and died in a heart attack at the age of 61.

US soul singer Edwin Starr has died of a heart attack at the age of 61. Starr, who was responsible for a string of hits during his career including War, Twenty-Five Miles and Contac-
twas living in the UK and died in Nottingham.

Born Charles Hatcher in Nashville, Tennessee, in 1942, Starr signed his first solo deal in 1965 with Ric Tic and had his first US top ten R&B chart hit that year with Agent Double O-

soul, which was followed up by Stop Her On Sight (SOS). After Tamla Motown acquired Ric Tic and Starr in the mid-’60s, the singer had a top 10 pop hit with Twenty-Five Miles (Gordy) in 1969.

His latter years saw Starr gigging extensively in the UK and rest of Europe. "He was a very hardwork-

ing guy and a lovely man," says Richard Searling, presenter at UK radio station Jazz FM, who worked with Starr over the years. "He will be greatly missed."

Edwin Starr

AXELLE RED/PAS MAINTENANT

ROYKSOFF/EPHE

THE CARDIGANS/FOR WHAT IT'S WORTH

T.A.T.U./NOT GONNA GET US

KATE RYAN/DESENCANTEE

SARAH CONNER/HE'S UNBELIEVABLE

ROXETTE/OPPORTUNITY NOX

TOMERACT/LOSELINESS


progressed on Hippodrome in 1985 and 1986. Streetwave and then released a pair singles on Hiphop in 1985 and 1986. He recorded briefly for Virgin, being pro-

awarded a bullet. Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

This is the page image.
### Major Market Airplay

The most aired songs in Europe's leading radio markets

**UK**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>UK Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Meet Me In London</td>
<td>Bee Gees</td>
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</tr>
<tr>
<td>2</td>
<td>Always</td>
<td>George Michael</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>I'll Be There</td>
<td>Mariah Carey</td>
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</tr>
<tr>
<td>4</td>
<td>One Call Away</td>
<td>Louis Tomlinson</td>
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<tr>
<td>5</td>
<td>Shape Of You</td>
<td>Ed Sheeran</td>
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**Scandinavia**

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<td>Melowment/Ran医疗服务</td>
<td>Universal Music</td>
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<td>3</td>
<td>Macklemore/Thrift Shop</td>
<td>Republic Records</td>
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<td>Shape Of You</td>
<td>Ed Sheeran</td>
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<tr>
<td>2</td>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
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<td>Shape Of You</td>
<td>Ed Sheeran</td>
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<td>Ed Sheeran</td>
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<td>I Will Always Love You</td>
<td>Whitney Houston</td>
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<td>I Will Always Love You</td>
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<td>Ed Sheeran</td>
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Data supplied by ISOP/NIAC from an electronically monitored panel of national (R) and regional stations. Sings are ranked by number of plays and weight by audience.
THE EVENT
Music Radio 2003

THE DATE
Wednesday 9 April 2003

THE VENUE
The Shaw Theatre, London NW1

THE KEY SPEAKERS
Lesley Douglas, BBC Radio 2
Peter Jamieson, BPI
Simon Wright, BARD

THE LAUGHS
Jon Culshaw and Jan Ravens
The Consultants

THE TEARS
• The Radio Academy PRS Award for Outstanding Contribution to Music Radio
• The Music Control Award for the Most Played Artist on British Radio
• The Scott Piering Award
• The Music Radio National & Regional Pluggers Awards

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www.radioacademy.org/musicradio

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