

Music & Media

SEPTEMBER 15, 2001

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Björk goes straight in at number one in this week's European Top 100 Albums chart with *Vespertine* (One Little Indian).

we talk to radio

M&M chart toppers this week

- Eurochart Hot 100 Singles**
EVE FEAT GWEN STEFANI
Let Me Blow Ya Mind
(Interscope)
- European Top 100 Albums**
BJÖRK
Vespertine
(One Little Indian)
- European Radio Top 50**
JENNIFER LOPEZ
Ain't It Funny
(Virgin)
- European Dance Traxx**
ROGER SANCHEZ
Another Chance
(R-Senal)

Inside M&M this week

- ARROW FLIES HIGH**
Taking its inspiration from US rock stations, Arrow Classic Rock has carved out its own niche on Dutch radio. *Menno Visser* profiles the AM station targeting a male demographic. **Page 8**
- SWEDEN'S VENUE WORRY**
Artist development and exposure is being hampered by the lack of venues hosing live music in the country, according to many in the Swedish record industry. M&M investigates the claims. **Page 10**
- LAW UNTO HERSELF**
 A 27-year-old Libyan law student has captured the hearts and airwaves of Italy with just three words. *Mark Worden* looks at the success of Valeria Rossi (pictured) and her 70,000-selling single *Tre Parole* (Ariola/BMG). **Page**

Stein puts A&R at the heart of BMG Europe

by Emmanuel Legrand and Adam White



Stein

LONDON — A&R concerns are central to BMG Europe's new organisational structure which has been put in place this week by the region's president Thomas M. Stein, under the moniker "One Europe".

Stein, who took over from Richard Griffiths on June 29, says his goal is to build an environment in which BMG can identify and develop repertoire with regional potential, as well as improve efficiency within the company. It reflects what Stein calls "a straightforward European approach".

At the heart of Stein's One Europe plan is the establishment of a European A&R Steering Committee whose task is to "oversee the development of European repertoire as well as assist in the intra-regional transfer of ideas".

Stein says that this new structure will facilitate communication between the different sources of repertoire and make the best use of artistic opportunities. The creation of the committee is tied to a vast regional change in

management, which sees the appointment of several new executives (see panel, page 21).

Stein describes the committee as a filter to ensure a more coherent A&R policy. He explains: "Normally, I would not expect a good outcome from a committee, but if these A&R people know what they're doing, then you can avoid double signings of six boy bands, or six female artists or whatever (...) We don't want to lose opportunities, we can't develop everything the same way."

Stein adds that the committee will have an influence on the signing of local acts with international potential. "The first thing we have done is an A&R Intranet," he says. "These people will inform each other on new music that they think we should sign, as it comes up. If someone is signing an act and expecting exploitation outside his own country, he should sit together with the experts beforehand—before signing it. If someone thinks they have a potential artist which is also crossing borders, then the committee

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Charlatans in Wonderland

by Steve Adams

LONDON — If there were a Survivor-style reality TV game show for rock bands, the Charlatans would surely win it.

The British five-piece have endured a variety of setbacks over their 11-year career, including their keyboard player dying in a car crash and their accountant defrauding the group of £350,000 (euros 571m) and landing them with a £600,000 tax bill.



The Charlatans

In between The Charlatans have managed to stack up three number one albums and 20 hit singles in the UK. Their seventh album—*Wonderland*—is released Europe-wide through Universal Island on September 10.

"We've had our fair share of slaps in the face," admits guitarist Mark Collins. "But if you want to play on it, it'll finish you."

This time any odds stacked against the group will be of their own making, as *Wonderland* marks a sea change in musical style for the band.

Ahead of the album, a single, *Love Is The Key*, was released on August 27. With its funky vibe, electronic percussion, Tim Burgess' falsetto vocals, female backing singers and catchy chorus, it is a challenge to long-term

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Local repertoire grows in Europe

LONDON — National repertoire is dominating music sales, with seven out of every 10 records sold worldwide being made by local artists, according to figures from IFPI, writes Emmanuel Legrand.

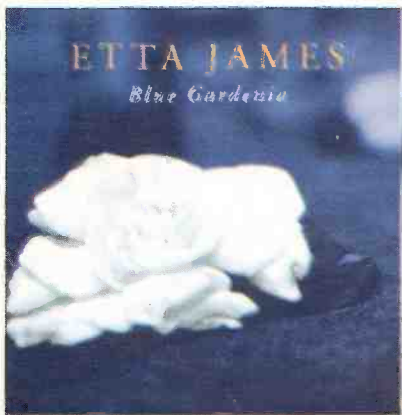
The IFPI figures, published in the yearly global market overview *Recording Industry In Numbers 2001*, show that recordings by domestic artists and acts signed to local music labels

have risen from 58% to 68% of sales between 1991 and 2000.

The trend has been heavily sustained in Europe, where, according to IFPI, the share of domestic repertoire rose to 40.9% in 2000 from 31.4% in 1991, rising at an average of 1.4% per year.

IFPI head of research Keith Jopling says "the growth of local repertoire is

continued on page 21



ETTA JAMES *Blue Gardenia*

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Upfront

by Emmanuel Legrand, Music & Media editor-in-chief

With an average share of over 40% of domestic repertoire sold in Europe in 2000—against little more than 30% a decade ago—the European music community can pride itself in having regained lost ground with home-grown talent.

The IFPI figures—highlighted in our front-page story—signal that the trend has been consistent throughout the last ten years, even if last year the share of domestic repertoire was slightly down in many European countries. This is probably a consequence of a strong release schedule from the US, rather than a weakening of local repertoire.

But these figures have their own limits—they split repertoire origin between local and international in each country, but don't provide the share of European repertoire included in the international share. This would help determine the scale of pan-European cross-border penetration.

At Music & Media, where we have been monitoring

and documenting the trend for many years—and where the concept of Border Breakers was initiated—we have noticed a surge of trans-border activity in Europe, exemplified by the massive European success of French act Manu Chao, who this year dominated M&M's European Top 100 Albums chart throughout the summer.

Much more can be done. Efforts made by labels to continue to develop domestic acts—not only for the local market but for the whole of the region—must be sustained. The new structure at BMG Europe, unveiled this week by Thomas Stein, is another step in that direction. Stein had identified a gap in the volume of repertoire travelling from one BMG company to another and his new global A&R committee has the task of building bridges between the different companies.

This echoes similar analyses carried out in other companies and is a sign that European repertoire has not yet achieved its full potential. Reading the IFPI figures, you can't help thinking that 50% of domestic repertoire in Europe could be just about the right share.



Music & Media values its readers' opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk

Edel loses Disney, refocusses on A&R

by Wolfgang Spahr and Gesa Birnkraut

HAMBURG — Edel has officially terminated its European distribution and licensing relationship with Disney. The news follows indie Festival Mushroom Records' recent decision to replace Edel with Play It Again Sam (PIAS) as its continental European licensee.

"All future investments will be content and A&R-related only," says Edel CEO Michael Haentjes, "and cash generated by a possible divestiture of any (...) assets will be used for content development and a significant reduction of bank debt."

Poor half-year figures for the company showed total sales of DM 482.39 million (euros 246.64m) for the first six months of 2001, compared with DM 543.60 million in 2000. Losses before interest and taxes totalled DM 172.22 million. Last year that figure was DM

8.64 million.

While PIAS's negotiations on a management buyout from Hamburg-based Edel, its chief shareholder, are ongoing, Edel says it is focussing its future development of its own A&R in both Europe and North America.

Andre Schirmer, director of corporate communications at Edel, says: "We will try to find successful new acts in any market that sells—whether that's dance or Hot AC pop—but of course next year's figures will have to show that we are going into the right direction." Schirmer continues: "Licensing was the typical business for Edel, which gives high sales and low profit. Now we want to achieve exactly the opposite with our own artists and products."

As set out at the time of its IPO in 1998, Edel Music's key strategy was to build its own repertoire through the

establishment of strong distribution companies, the acquisition of repertoire sources and the steady development of repertoire through its own resources.

Edel decided to concentrate on the development of its own A&R following recent difficulties in securing the financing of its acquisitions, for which the company blames the weakness of capital markets and the downturn in the world wide music business.

A central European A&R and product development operation was recently launched in London, with key A&R executives being appointed in the UK, Scandinavia and Germany.

As a result of this refocussing, Edel music hopes to achieve annual sales in the region of DM 600-650 million. "However, a serious projection for future earnings will only be possible after the completed restructuring," stressed Haentjes.

The company's new 12-month business year begins on October 1.



Haentjes

Magic casts spell over 'untapped' TV market

by Siri Stavenes Dove

HAMBURG — UK network Magic 105.4 FM is extending its soft AC brand into television, as Emap Performance launches its sixth TV channel, Magic TV (September 13).

The 24-hour channel, available on the Sky Digital platform, will aim its output at the 25-35 demographic, a slightly younger audience than that of the radio station.

"With the station we are quite tied by the Radio Authority as to what kind of music we are playing, but we are not tied by this on TV," explains spokesperson at Emap Performance, Maureen Corish. "We are aiming for the Ally McBeal and Bridget Jones generation, predominantly female, who will get back from work, kick off their shoes

and relax to some good music. We think this is a core market which hasn't been catered for so far."

While the music will be similar to Magic FM's format, there will be less old material, with core artists including Texas, Ronan Keating, Emma Bunton, Elton John, The Corrs, and Robbie Williams.

"Magic will be softer and more mellow than what is around today, and will appeal to a new audience," says Corish.

The channel follows in the wake of Emap Performance channels Q TV, The Box, Kiss TV, Kerrang!TV, and recently-launched Smash Hits TV, and will use the same beatbox system

where viewers vote for tracks from a designated playlist.

Unlike the back-to-back video programming on the other channels, however, on Magic TV the music video flow will be broken up by short programmes. Corish says that no deals have been made so far, "but the sort of thing we would look at is something for that audience, i.e. fashion awards and style awards show and lifestyle programmes."

In the first of planned cross-promotion campaigns, Magic FM listeners can vote which track the TV channel should launch with on www.mostmagicsong.com.



Danish labels welcome new DR music TV show

by Charles Ferro

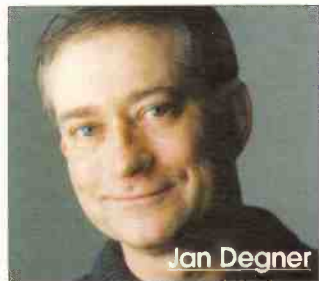
COPENHAGEN — Danish record labels have reacted positively to the news that public broadcaster DR1 TV is launching a daily afternoon music programme, Boogie TV.

"We're happy to get a window like this, as it's been a number of years since we've had one," says Sony Music Denmark managing director Jan Degner of the new show. "I think it's a good initiative on the part of the national broadcaster, considering there are around seven music programmes on Swedish TV."

Boogie TV goes on air in January 2002 and will run on Monday to Saturday afternoons, to be repeated later in the evening. The first hour will feature a drama series aimed at young viewers, with the second hour featuring 10-

12 music videos, live performances and interviews from studios in Copenhagen and Aarhus. Danish acts will be featured prominently in the video selections.

"It will mean a lot for local



Jan Degner

repertoire," says Degner. "International acts have MTV, but only a very few Danish acts feature there. There's room for interviews and other material, so we won't need to make videos from day one."

Dorte Høgsted, promotion manager at Universal Den-

mark, agrees. "It will be a big help, especially for Danish videos, which can be difficult to get on MTV," she says.

"We heartily welcome such a programme," adds Mette Zähringer, promotions director at indie Iceberg Records. "It will give domestic artists who don't make videos a chance to perform on air. For a smaller company that doesn't come out with major TV campaigns it will enable us to showcase our music."

A website will allow viewers to offer their views on the show's musical content via e-mail or SMS messages. DR1 also hopes to host SMS chat on its text pages. "We want it to be interactive TV, so viewers can request and comment on videos," explains Boogie TV project coordinator and DR1 editor Mads Lindemann.

Universal Denmark staffers recently presented Danish act Lifehouse with a gold disc in recognition of more than 25,000 Danish sales of their Universal album *No Name No Face*. Pictured (l-r) are: Jason Wade (Lifehouse), Nat Beskos (product manager), Rick Wollsenhulme (Lifehouse), Kjeld Stefabesen (marketing director), Dorte Høgsted (Universal promotion manager) and Sergio Andrade (Lifehouse).



Talent contest encourages risk-taking

by Howell Llewellyn

MADRID — The former Imaginarock contest, which aims to discover new Spanish talent, has been re-branded and re-focused.

Public alternative music station RNE Radio 3 has replaced commercial Hot AC network Cadena 100 as the contest's main media partner.

For six years Imaginarock—now rebranded Imaginarock 3—was a collaboration between Spanish authors' and publishers' society SGAE, artists' association AIE and Cadena 100.

SGAE spokesman Fernando Neira says that Radio 3's audience is "more suitable in the search for exciting new talent."

Radio 3's station director Federico Volpini says: "For a long time the lack of quality new talent in Spain has been evident. I am sure it's out

there, but record labels and mainstream radio are only interested in fairly sure-fire hits and won't take any risks."



Teddy Bautista

Under the competition's rules candidates must send a demo CD of three original, unpublished songs to the SGAE's promotional arm, the Fundación Autor, by September 15.

A jury comprising representatives from SGAE, AIE, Radio 3 and the Fundación Autor will select 16 acts to take part in concerts in

November. Four acts will be then be chosen to perform at a concert in December.

The ultimate winner will be given funding towards the cost of recording their first album, which will be released on Fundación Autor's label, Sello Autor, by the end of next year.

Radio 3 will broadcast the final concert live and will feature the winning artist's CD in its programming.

The news follows recent comments made by SGAE executive president Teddy Bautista who, on announcing SGAE's nominations for the Latino Grammys, criticised record labels for not promoting new talent.

"I would like to see more effort on their part," Bautista said. "The quality exists, but what is hard to understand is why there is no big investment on the part of the labels."

ON THE BEAT

KING TO PROGRAMME FOREVER

LONDON — Newcastle-based UK radio group Forever Broadcasting has appointed Steve King as group programme director, replacing Giles Squire, who recently left to join the Capital Radio group as brand programme director for its three AC/talk Century stations (M&M, August 18). King, who has previously worked in senior managerial capacities for the Emap and Capital groups, was formerly the company's development director. Forever, meanwhile, has rebranded its Brighton alternative rock and dance station, Surf 107, as Juice 107.2. This means the station will now share the same branding and music policy of Forever's Liverpool station, Juice 107.6.

VITAMINIC SHOWS GROWTH

MILAN — Vitaminic, the Italy-based online music company, has reported revenues of euros 2.9 million for the first six months of 2001, representing an increase in revenue of 266% on the same period last year. Net losses were reported at euros 5.4 million, compared to euros 14.5 million for the first six months of 2000. In a statement, Vitaminic CEO Gianluca Dettori says that "the growth of our business services and diversification into areas such as publishing, in addition to the recent acquisition of other online services, are key parts of a strategy designed to produce both growth and profitability."



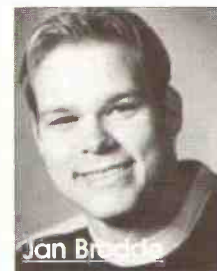
MOBO NAMES RUNNERS

LONDON — US rap band OutKast are leading the nominations for the UK's sixth annual MOBO (Music Of Black Origin) Awards, to be held at the London Arena on October 4. The LaFace/Arista act is nominated for best hip-hop act, video, album and best single. UK independent label Telstar also fared well, securing no less than six nominations: Stargate for best producer, Misteeq for best UK act and best newcomer, while Craig David received three nominations. Destiny's Child (Columbia), Missy Elliott (Elektra/East West) and Usher (BMG) all received three nods each. The show will be broadcast live on dance network Galaxy, while Channel 4 will broadcast the event on TV on October 6.



RADIO 2 LAUNCHES CD BRAND

COPENHAGEN — Clear Channel-owned Danish AC station Radio 2 has launched the first in a series of compilation CDs named after the station's slogan, *Alletiders Hits*. "We have noted that a lot of our listeners call in and want to buy the music we play, so we decided on this venture," explains Radio 2 music director Jan Brodde. The station says the majority of tracks will be new hits from its playlist in the past 12 months, mixed with some classics. The station has signed a distribution deal with EMI Music for the album, which has been TV advertised.



Jan Brodde

MOVING CHAIRS

PARIS — Lorraine Willems has joined French full-service station RTL as communication and promotion director, replacing Jean-Marc Véran who left the company earlier this summer. Willems arrives from TV channel LCI, and reports to the station's managing director Robin Leproux.

LONDON — Rebecca Coates has been promoted to media director at EMI:Chrysalis, reporting directly to managing director Mark Collen. Coates was previously director of promotions at the label.

Arrow pointing in right direction

With its associations with the likes of Bachman Turner Overdrive, Fleetwood Mac and Foreigner, classic rock has never been one of European radio's sexier or more fashionable formats. Yet in Holland, Arrow Classic Rock is carving itself out a decent national audience, despite the handicap of broadcasting on AM. *Menno Visser* reports.

STATION IN FOCUS

Driving on LA's Santa Monica Boulevard and listening to a classic rock station, I decided that I just had to go for it," recalls Arrow Classic Rock's founder and managing director Ad Ossendrijver of his desire to bring the format to his native Holland.



Ad Ossendrijver

The station's 1996 launch on Holland's cable network was the realisation of a long-held dream for the 46-year-old Ossendrijver, who had previously been involved with the ambitious cable radio project Cable One in the mid-'80s. Unusually for Holland, where most national media outlets are based in Hilversum or Amsterdam, Arrow is based in The Hague—Ossendrijver literally overlooks the Dutch government buildings from his office.

Ossendrijver initially teamed up for the Arrow project with the well-known Dutch media investor Willem van Kooten with a view to participating in the Dutch government's FM frequency auctions, planned for April 1997 but—as we have been reporting extensively in M&M's news pages in the past year—are still to take place.

Ossendrijver admits that if they'd known then that the auction wouldn't go ahead in April 1997, "we wouldn't have started the station at all."

Although more than four years later there has still been no auc-

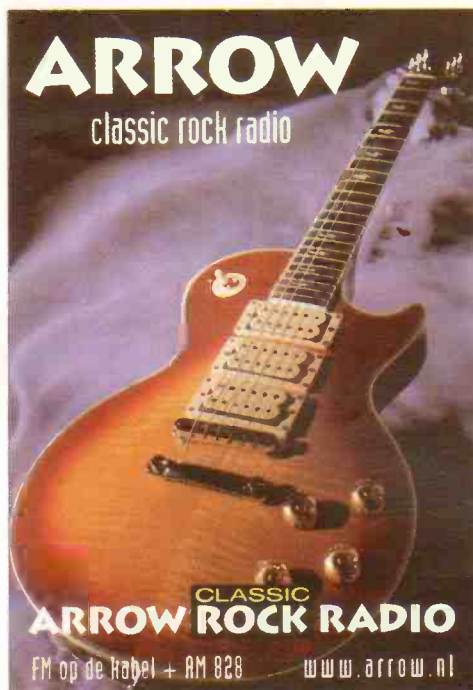
tion, at the end of 1997 Arrow was at least awarded a national terrestrial AM frequency, in addition to its existing cable coverage.

No presenters

Currently Arrow, which Ossendrijver says targets the "quality-seeking 20 to 49 year-old demographic with a rock and roll heart, and an aversion to ego-tripping DJs" has a 1.9% share of the Dutch radio market, according to Intomart's ratings covering May-June this year, and reaches 3.9% of its target audience, Dutch men between 20 and 49 years old. In line with what Ossendrijver believes is the target group's aversion to personality presenters, Arrow—like Holland's highly successful Soft AC station Sky Radio—is a DJ-free zone, something which also reduces the station's overheads.

Although Ossendrijver was inspired by the classic rock format in the US, and has developed some informal links with American stations, he has very much had to mould the format to suit the Dutch market. One of the main differences between Arrow and US classic rock stations is that the Dutch station plays some '90s and contemporary material alongside the classic '60s, '70s and '80s fare. And not all the music is Anglo-Anglican—a Dutch flavour is provided by the likes of Anouk, Golden Earring and Earth & Fire.

"Classic rock is one of the most difficult formats [to programme] because you have to make so many choices—I can make it sound American, British, alternative or



bluesy," says Ossendrijver. "You've got to come up with the perfect mix.

"I keep an eye on the flow and actuality. There are several records that you can't play on a normal rotation because they burn too quickly. We play records like the Genesis classic *The Lamb Lies Down On Broadway*, which is something no one else would dare to touch, but I know I will please a lot of listeners with that choice. If I play something special like *If There Is Something* by Roxy Music I know I will get dozens of phone calls."

Cautious approach

Overall, though, Ossendrijver says that, particularly with new music, "we favour the careful approach. It's like driving—you don't overtake if you're not completely sure, so you don't play it when you're unsure. In the evening we might take more of a chance by playing Lou Reed, George Thorogood or a long Yes track, but during daytime at least one in three records have

to be absolutely knockout tunes."

The station's AM transmission presents some further dilemmas for the music scheduling. "Most of the material in the past was mixed for AM, but if we play *Creep* from Radiohead, the AM doesn't sound perfect. But we still play it, because I think we do have to play future classic rock as well. A track like *Yellow* from Coldplay is already a classic."

With a solid audience base already in place, Arrow Classic rock is being seen by many as the potential dark horse in the forthcoming frequency auction.

Ossendrijver would ideally prefer terrestrial FM licences to be awarded through a "beauty parade"

system based on objective criteria rather than an auction. He says of the auction: "You have to get your investment back, and you will only have an eight year window for that. But with an FM frequency I would expect to at least double our current listening share."

Station Factfile: Arrow Classic Rock

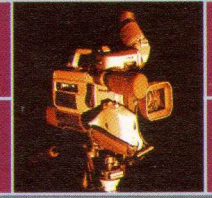
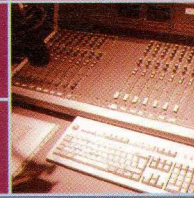
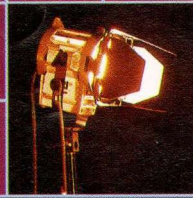
Owner: Independent
 Airdate: 1996
 Format: Classic rock
 Managing director: Ad Ossendrijver
 Music director: Ron Sterrenburg
 Audience: 1.9% national share (700,000 listeners per week)
 Source: Intomart
 Transmission area: National, on 828 kHz AM and via cable
 Website: www.arrow.nl

Sample hour Arrow Classic Rock (weekday, 12.00-13.00 hrs)

Roxy Music/*Do The Strand*
 Doobie Brothers/*Take Me In Your Arms*
 The Police/*Roxanne*
 Toto/*Rosanna*
 U2/*The Unforgettable Fire*
 Joe Walsh/*Life's Been Good*
 Dire Straits/*Heavy Fuel*
 The Doors/*People Are Strange*
 Deep Purple/*Strange Kind Of Woman*
 David Bowie/*Golden Years*
 Manic Street
 Preachers/*Motorcycle Emptiness*
 Jimi Hendrix/*The Wind Cries Mary*
 Steve Miller Band/*Serenade From The Stars*
 Gary Moore/*Oh Pretty Woman*
 Huey Lewis & The News/*Power Of Love*



Arrow Classic Rock's main on-air studio in The Hague.



Radio / Audio production

Tv / video production

Multimedia production

SOMETHIN' ELSE presents

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PHOTO CREDIT: TIM BRET-DAY

THE SOUNDZ OF NOW with RONI SIZE

DJ, Performer, Producer. Now Roni Size comes to radio with his own two hour weekly show throwing down the real beats. The very best in Hip Hop, R n B, Drum and Bass.

Each week:

An exclusive mix from Roni, an exclusive guest mix from the biggest names in dance, an exclusive interview.

Roni Size Reprazenting The Soundz Of Now for your audience.

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All the world's not a stage after all

Despite being the third largest exporter of music in the world, making SEK 4.3 billion (euros 453million) on music export in 1999, the Swedish music industry is struggling to cope with a lack of government support, CD-R piracy and low CD sales. And if that wasn't enough, future recruitment of new artists may be in jeopardy, according to Sweden's industry experts.

Despite the country's enormous source of talent, the live scene is surprisingly deficient, and venues that feature up-and-coming young artists are few and far between. "You have to perform to become an artist," says Stockholm Records founder and man-

"Today it's really hard to go on tour without having had a hit."

Anders Larsson, MD, United Stage Artists

aging director Ola Håkansson. "When I started out there were youth clubs where young bands could play, and now it's nothing. The discos took over, it was cheaper and easier to play records, people came to meet other people and bands weren't that important anymore. Then the big artists came and did stadium concerts, which is a completely different thing."

He continues: "We have to get the club culture back and give young bands the opportunity to play live. There will always be some enthusiasts who take it upon themselves. We haven't really discussed it before, but

The lack of live venues in Sweden is causing growing concern to the country's music industry, who fear it could hit its standing as a major music exporter. Siri Stavenes Dove reports.

it's coming up now. And when it happens we [the music industry] have to support them."

As the MD and founder of event production, artist management and concert organising company United Stage Artist, Anders Larsson lives and breathes live music in Sweden.

"The problem today compared with ten years ago is for debutantes," says Larsson. "Established artists have no problems at all getting to play live, it's the new, young rock bands that suffer." So why has this happened?

Lack of interest

"There used to be more interest in new music. These days, people aren't prepared to pay to see live music," says Larsson. "Today it's really hard to go on tour without having had a hit." Another factor, according to Larsson, is the growing number of foreign bands that visit the country.

"They are often cheaper for event organisers to book than Swedish acts," he says, explaining that this is because international record companies in Sweden try to get as much exposure as possible for artists with current releases.

Public support

To improve the situation, Larsson suggests a similar system to that in Denmark and the Netherlands, where public money is put into music venues, allowing more artists to play live. "It's a healthier system than the way they give bands money in Sweden," says Larsson. "If the Government are going to invest in music culture, the best place to start is the live scene."

"We are looking at the Danish solution to see if that could be something for us. We need to get back the live tradition in Sweden—it's crucial in order to get new talent," says Christer Lundblad, managing director Music Export Sweden.

Björn Lindborg, BMG Ariola Sweden's managing director, agrees that there is a lack of clubs, but points out that festivals have taken over. "It's not just Hultfredsfestivalen [the

biggest music festival in Sweden], there are festivals for up and coming artists, rap festivals and rock festivals," he says.

In addition to the many festivals and outdoor events in the summer, Export Music Sweden (ExMS) launched Stockholm Live Day last November, as part of Stockholm Music Week, organised in connection with the MTV Europe Music Awards in Stockholm. The event was organised for the second time in May, this time in connection with the Polar Music Prize ceremony in Stockholm. The event gives Swedish artist a platform for performing in front of audiences all over Stockholm.

"We decided that we would make it an annual event, but in the spring, not November," says ExMS's Lundblad. It was decided that combining the event with the Polar Music Prize would create a whole weekend, making it more attractive for visitors from abroad. This year, 150 acts performed at Kungsträdgården in Stockholm. Lundblad reveals that the event will become an annual forum for foreign industry people to come and see what is happening on the Swedish music scene.



Håkansson



Lundblad

Popstad lights up live music scene's dark winter

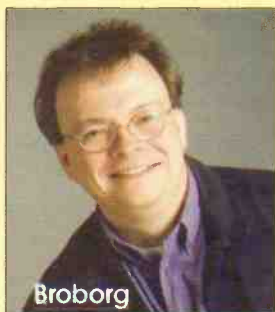
When the summer festivals are over, winter in Sweden is a long, dry season for the live music scene. But Popstad, an annual event organised by public service youth station SR P3, brightens up the dark months on the Swedish music calendar. The event is held in a different "pop city" every year and the sixth Popstad took place in Gothenburg in February this year. The concept is to pick out a town, a place that through a lively and spiritual music scene has placed itself on the Swedish pop map.

"It's built around radio broadcasts, seminars, live gigs, pop quizzes and a lot of web activity," says Maths Broborg, Popstad project manager. He explains that public Sveriges Radio works with local organisers, but there are no sponsors as SR is not allowed to carry advertising. The visitors are "a combination of P3 listeners and industry people. The event is for P3 listeners, but a lot of industry people turn up. Record companies, publishers, press, TV and radio," he says.

"We've had a lot of industry interest from the start, they come to watch new bands. The main concept is new talent—we have a demo stage every day. There are a lot of examples of bands who got signed after having played Popstad." Sahara Hotnights, now signed to BMG, played Umeå in 1997 and The Ark—who as an unsigned act played in 2000—are now one of Virgin Records Sweden's priority acts.

Around 600 people took part at the Gothenburg Popstad and the event—which is free to attend—is growing every year, both in terms of P3 listeners and industry visitors. Popstad largely features acts from

the city in which it is held—at Gothenburg 36 of the 38 acts were local, "because we can have headliners from other parts of Sweden," says Broborg. Daylight hours are dedicated to seminars at the event. This year's event included a talk by George Martin on the making of Sgt. Pepper and a seminar on How To Build A Career As An Artist.



Broborg



However, even if the public flocks to this bright light in Sweden's otherwise dark live scene, the music industry suggests there is still room for improvement. "It can become even more important if it changes a little," says Export Music Sweden's Lundblad. "It could become Sweden's by:Larm. Now all the artists performing need to be connected to the particular city Popstad is being held in, [but] you must be able to present bands from all over Sweden, while still focussing on that city."

But Stockholm Records' Ola Håkansson thinks the event is fine as it is. "Everything that creates interest is positive," he says. "The fact that people can get together and give each other advice is great, and it would be a great shame if they stopped it." "It's difficult for new bands to be heard, as there is often only one venue in each town," says Broborg. "Popstad shows that there is music outside of Stockholm. There are people who work with music in other places. New studios and new festivals being started up are among the effects of Popstad, that's really positive."

Hosting the event has become popular, and the location of next year's Popstad will be announced by the end of September.



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Sun shines for Sanremo Festival 'reject'

by Mark Worden

The Sanremo Festival may be the traditional highlight of the Italian music calendar, but in recent years its organisers have shown a remarkable capacity for missing a winner, especially in the Giovani ("Youngsters") section. For the 2000 edition they turned away a boy band called Luna Pop, whose debut album went on to sell 800,000 units for the Universal-distributed indie, Universo. This year they rejected one Valeria Rossi and a romantic composition she had co-written called *Tre Parole*.

Since being released as a debut single by Ariola/BMG in June, *Tre Parole* has sold 70,000 copies and has been the undisputed summer hit in Italy, both in terms of sales and airplay. In addition to heading the Italian singles charts for the last five weeks, the track has also made the Swiss top 40 and airplay is hoped for the second week of September in Germany, Austria, Holland, Belgium, Greece, Poland, Finland, Sweden and the Czech Republic.

This is prior to the Italian release of the debut album, which is scheduled for October. As Raimondo Ladu, BMG Ricordi's international exploitation manager, tells M&M: "The sales of this single are amazing for a first-time artist, as is the enthusiasm shown by BMG colleagues in other countries. We knew we were on to something when our artistic director, Roberto Gasparini, first heard Valeria's demo and decided to sign her [within] half an hour."

In actual fact, Valeria Rossi, a 27-year-old law graduate from Rome, isn't entirely a novice, having had a songwriter's deal with Sony Music Publishing



Valeria Rossi

since 1998 but, "none of my material ever got performed." Chuck Rolando, director, Sony Music Publishing, says that "as a singer, Valeria manages to be vulnerable, yet flirtatious. She's also very smart and, as a writer, she's a brilliant lyricist. She can express simple ideas in the most beautiful way."

Certainly the song's straightforward lyrics

"Dammi tre parole: sole, cuore, amore" ("Give me three words: sun, heart, love") have proved popular in Italy. According to Betty Senatore, who presents a show called *Il Cammello di Radio 2* on public AC/CHR network RAI Radio 2, "You know when a record's going to be a hit from the start, just from the phone calls you receive. The key to a radio hit is a simple song that lightens up your day and takes your mind off life's problems, and this is a perfect example. At Radio Due we're currently selecting 'the song of the summer' based on listeners' votes. *Tre Parole* is romping home: there isn't another song that even comes close."

The big question is whether this can translate into international success. Senatore reckons *Tre Parole's* basic lyrics could be an asset abroad "in the same way that Italians and other nationalities like to kid themselves they can speak French and Spanish when they listen to Manu Chao." Chuck Rolando thinks *Tre Parole* may already be enjoying the "classic Italian summer knock-on effect. German DJs and tourists who came to resorts like Rimini for their holidays will have heard it and taken it home with them."

As an employee of the company that has successfully marketed Eros Ramazzotti the world over, Raimondo Ladu is confident that BMG are in with a chance with Valeria Rossi. "The Italian language isn't always a barrier," he says. "If the single works well on foreign radio, I wouldn't rule out the possibility of releasing the album abroad in Italian." A second single is due out in Italy in the second half of September.

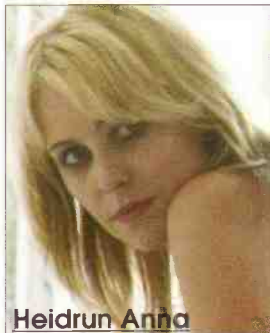
Gloss—naked in Hair to signing with Nude

by Menno Visser

Meet Heidrun Anna, a well-travelled blonde femme fatale, and singer for Liverpool indie band Gloss. In full, it's actually Heidrun Anna Björnsdóttir, who speaks and sings with a charming Icelandic accent: "I don't want to change how I talk, I'm only trying not to get a Liverpudlian accent."

In a bid to emulate her idols Debbie Harry and Olivia Newton-John, Heidrun Anna has been in the limelight for appearing naked on stage in the Icelandic version of hippie musical *Hair*, acting in short movies for dance act Gus-Gus, and reaching the Icelandic top 10 with her band Cigarette. "But I just felt I couldn't do what I wanted in Iceland and just jumped onto a plane".

At art college in Liverpool, Heidrun Anna met songwriter and guitarist Paul Cavanagh, who formed Gloss with bassist Martin Lynch, drummer Paul Maguire and Norwegian keyboard player Jonas Lie. And, two years ago, on *Bonfire Night*, Gloss signed to UK indie Nude Records, home of Suede and Lowgold. "It was like 'wow!' I just wanted to get signed by them so I could meet Brett Anderson. My knees [shook] when I actually met him. I tried to be cool, but I couldn't," remembers the singer, laughing.



Heidrun Anna

Head of marketing at Nude, Chris Hendrie, explains that the band's first two singles were purely about raising media and public awareness. "It's a bit frustrating, but we first must have as many people seeing Gloss or hearing them playing live. The first two singles, *Lonely In Paris* and *New York Boy*, were purely set-up records."

The new single, *This Is All I Need*, set for release on September 17 in the UK, gets the remix treatment by Joey Negro (Jakatta, Raven Maize), in an attempt to resemble Blondie's *Heart Of Glass*. "It's an obvious one to have remixed to broaden the appeal," says Hendrie, who reveals Gloss' debut album will come out in February. "We're optimistic for Japan—we're thinking of 300,000 copies over there!" predicts Hendrie.

Says Heidrun Anna: "*Lonely In Liverpool* sounds neither as charming nor romantic as *Lonely In Paris*, don't you think? But I'm neither lonely nor in love. But I will actually scream and shout [if] *This Is All I Need* is not played anywhere!"

Fortunately, Glasgow-based alternative station Beat 106 has already playlisted the track, and head of music Mark Findlay declares: "I love it. We played the previous singles as well. The new one is a good radio record from a great pop act!"

Sensibly enough, the front page of Björk's website features an adaptation of the sleeve of her new album *Vespertine*. Meanwhile inside, a whole page is dedicated to the record with selected tracks in MP3 format and a full listing of the lyrics. The overall online content is divided into sections by square red boxes which pop up on each page. As such, it is a witty and clever website that invites you to keep surfing and check out all the different links. The news stories, Grapewire, are regularly updated and illustrated by interesting photos of the "ice queen". For more community-minded fans there are interactive elements such as a message



<http://www.bjork.com>

board and a chat room. In the Quicktime Gallery visitors can watch snippets of Björk's most popular videos. Bjork.com also offers links to all of her numerous collaborators sites as well as her fan sites, including a link to the official Russian Björk page. *Miriam Hubner*



1995 was the stellar year for Britpop and the question on everyone's lips in the UK during that summer was which band was better, Blur or Oasis? Jan Hautekiet, producer at BRTN Studio Brussels at the time, added Oasis' *Roll With It* in September 1995. But he also playlisted Blur's *Country House*—which went head-to-head with the Oasis track in the battle for the UK number one spot—and was not bothered about the disagreements. "We didn't participate in that war, it was mainly a UK thing, I guess," he says. "Personally I think Blur stood the test of time better." Aside from constantly reinventing themselves as Blur, the band members have also had success with other



TEST OF TIME

projects. Lead singer Damon Albarn is part of virtual band Gorillaz, while bass player Alex James teamed up with Fat Les for the Euro 2000 England anthem *Jerusalem*, and guitarist Graham Coxon has released two solo albums on his own Transcopic label. Oasis on the other hand have fared less well despite initially selling more albums than Blur. Sales of Oasis' last two studio albums *Be Here Now* and *Standing On The Shoulder Of Giants* failed to match the heights of 1995's (*What's The Story*) *Morning Glory*. They are, however, back in studio and have vowed to finish recording their next album at the start of September.

Siri Stavenes Dove

POWER PLAYERS

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

Garbage
Androgyny
(Mushroom Records)

"They definitely developed their style. The single sounds contemporary but is yet recognizable as Garbage. I think the album is going to be a success!"

Wolfram Kaehler
music editor
Eins Live/Germany



HOLLAND: RADIO 3FM



PROG. CONTROLLER: PAUL VAN DER LUGT
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Garbage/Androgyny
Cake/Short Skirt, Long Jacket
City High/What Would You Do?
Faithless/Muhammed Ali
Macy Gray feat. Erykah Badu/Sweet Baby
P. Diddy/Bad Boy For Life

FRANCE: FUN RADIO



HEAD OF MUSIC: CHRISTIAN LEFEBVRE
FORMAT: DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTL GROUP
www.funradio.fr

Daft Punk/Harder Better Faster Stronger
Jalane/Ma Musique
Usher/U Remind Me

SWEDEN: RIX FM



HEAD OF MUSIC: ANDERS SVENSSON
FORMAT: HOT AC
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY
GROUP/OWNER: MTG
www.rixfm.com

Kylie Minogue/Can't Get You Out Of My Head
Macy Gray feat. Erykah Badu/Sweet Baby
Patrik Isaksson/Ruta

UK: BBC RADIO 1



EDITOR OF MUSIC POLICY: ALEX JONES-DONNELLY
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: THURSDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

Michael Jackson/You Rock My World
Ash/Candy
Jean Jaques Smoothie/2 People
Liberty/Thinking It Over
Mercury Rev/Nite And Fog
P. Diddy/Bad Boy For Life
The Streets/Has It Come To This?

ITALY: RADIO 105



HEAD OF MUSIC: ANGELO DE ROBERTIS
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: INDEPENDENT
www.105radio.it

Basement Jaxx/Jus' One Kiss
Bomfunk MC's/Super Electric
Emmi/Breakable
French Affair/Sexy
Garbage/Androgyny
India.Arie/Brown Skin
Kosheen/Hide U
Manu Chao/Merry Blues
Mark Lopez/Girl Is All You Need
Southbeach/Always On My Mind
Stereo MC's/We Belong In This World Together
Tahiti 80/A Love From Outerspace
Victoria Beckham/Not Such An Innocent Girl

SWEDEN: SR P5 RADIO STOCKHOLM



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

A Camp/Hard As Stone
Infinite Mass/Bullet
Janita/Angel Eyes
Joseph Beckford/Are You Ready
Lovebugs/Music Makes My World Go Round
Patrik Isaksson/Ruta 1
Phats & Small/This Time Around
Raven Maize/The Real Life
Sergent Garcia/Gigante
StarSailor/Alcoholic
Super Furry Animals/Juxtaposed With U
The Proclaimers/There's A Touch

UK: 95.8 CAPITAL FM



PROGRAMME CONTROLLER: JEFF SMITH
FORMAT: CHR
SERVICE AREA: LONDON
PLAYLIST MEETING: VARIES
GROUP/OWNER: CAPITAL RADIO
www.capitalfm.co.uk

Ash/Candy
Liberty/Thinking It Over
Michael Jackson/You Rock My World
Sugar Ray/When It's Over
Travis/Side

GERMANY: WDR EINS LIVE



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

2-Raum Wohnung/Sexy Girl
Dance Nation/Sunshine
Garbage/Androgyny
Marilyn Manson/The Nobodies
Michael Jackson/You Rock My World
R. Kelly/A Woman's Threat
Seeed/Dancehall Caballeros
Vanish/Me & You & I

**SPAIN:
LOS 40 PRINCIPALES**



MUSIC MANAGER: JAIME BARO
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY
 GROUP/OWNER: SER
 www.los40.com

Alex Ubago/Que Pides Tu?
 Groove Armada/Superstylin'
 Kylie Minogue/Can't Get You Out Of My Head
 Linkin Park/In The End
 Lorca/Monedas Al Rio
 Michael Jackson/You Rock My World

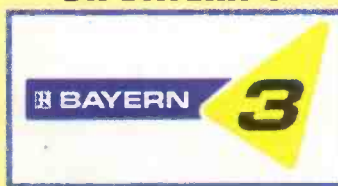
**UK:
KISS 100**



HEAD OF MUSIC: SIMON LONG
 FORMAT: DANCE
 SERVICE AREA: LONDON
 PLAYLIST MEETING: THURSDAY PM
 GROUP/OWNER: EMAP
 www.kiss100.com

City High/What Would You Do?
 Dido/Take My Hand
 Mary J. Blige/Family Affair
 Silicone Soul/Right On

**GERMANY:
BR BAYERN 3**



MUSIC DIRECTOR: WALTER SCHMICH
 FORMAT: CHR
 SERVICE AREA: BAVARIA
 PLAYLIST MEETING: WEDNESDAY 1100
 GROUP/OWNER: PUBLIC BROADCASTER
 www.br-online.de/bayern3

BAP/Shoeshine
 Melanie Thornton/Makin' Oooh Oooh
 Michael Jackson/You Rock My World
 Roger Sanchez/Another Chance
 Sasha/Here She Comes Again
 Travis/Side

**DENMARK:
DR P3**



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

Alien Ant Farm/Smooth Criminal
 Cranberries/Analyse
 DJ Encore/Walking In The Sky
 Manic Street Preachers/Let Robeson Sing
 Maxwell/Lifetime
 Shelby Lynne/Killin' Kind
 Towa Tei/Funkin' For Jamaica

**GERMANY:
ANTENNE BAYERN**



PROG. DIRECTOR: STEPHAN OFFIEROWSKI
 FORMAT: AC
 SERVICE AREA: BAVARIA
 GROUP/OWNER: INDEPENDENT
 www.antennebayern.de

Alcazar/Crying At the Discotheque

**HOLLAND:
RADIO 538**



MANAGING DIR: ERIK DE ZWART
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: FRIDAY AM
 GROUP/OWNER: INDEPENDENT
 www.radio538.nl

Alicia Keys/Fallin'
 Ian Van Dahl/Castles In The Sky
 Blue Cantrell/Hit 'Em Up Style
 Mary J. Blige/Family Affair
 Michael Jackson/You Rock My World

**BELGIUM:
VRT STUDIO BRUSSEL**



HEAD OF MUSIC: GERRIT KERRENAANS
 FORMAT: ALTERNATIVE
 SERVICE AREA: BRUSSELS
 PLAYLIST MEETING: TUESDAY PM
 GROUP/OWNER: PUBLIC BROADCASTER
 www.studiobrusssel.be

Booster/You're The One
 Daft Punk/Harder Better Faster Stronger
 Eels/Souljacker Part 1
 Motorpsycho/The Slow Phase
 Rae & Christian/It Ain't Nothing Like

**NORWAY:
NRK PETRE**



HEAD OF MUSIC: ATLE BREDAL
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: TUESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
 www.nrk.no/p3

Mary J. Blige/Family Affair
 Michael Jackson/You Rock My World
 St. Thomas/Take A Dance With Me
 Subgd/Kameleon

**FINLAND:
YLE 2 RADIOMAFIA**



HEAD OF MUSIC: VILLE VILÉN
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 PLAYLIST MEETING: TUESDAY AM
 GROUP/OWNER: PUBLIC BROADCASTER
 www.yle.fi/radiomafia

Alien Ant Farm/Smooth Criminal
 Apulanta/Kadut
 Garbage/Androgyny
 Kylie Minogue/Can't Get You Out Of My Head
 Michael Jackson/You Rock My World
 Shaggy feat. Samantha Cole/Luv Me, Luv Me

**BELGIUM:
VRT RADIO DONNA**



HEAD OF MUSIC: JAN VAN HOORICKX
 FORMAT: CHR
 SERVICE AREA: BRUSSELS
 GROUP/OWNER: PUBLIC BROADCASTER
 www.donna.be

Emmi/Crashing Down
 Kylie Minogue/Can't Get You Out Of My Head
 Louise/Stuck In The Middle With You
 Mandy Moore/In My Pocket
 Michael Jackson/You Rock My World
 Mis-Teeq/All I Want
 R. Kelly/A Woman's Threat

**GERMANY:
94.3 RS2**



HEAD OF MUSIC: SIMONE FREUND
 FORMAT: HOT AC
 SERVICE AREA: BERLIN-BRANDENBERG
 GROUP/OWNER: INDEPENDENT
 www.rs2.de

Ella/I Want Nanana
 Hermes House Band/Country Roads

**AUSTRIA:
Ö3**



HEAD OF MUSIC: ALFRED ROSENAUER
 FORMAT: CHR
 SERVICE AREA: NATIONAL
 GROUP/OWNER: PUBLIC BROADCASTER
 www.oe3.orf.at

Kylie Minogue-Can't Get You Out Of My Head
 Michael Jackson-You Rock My World

ON THE AIR

M&M's weekly airplay analysis column

After a couple of slow weeks European radio is, as expected, overflowing with new tracks.

Ten new singles enter the European Radio Top 50 this week, and ahead of them all is, of course, Michael Jackson. *You Rock My World* (Epic) goes straight in at number five making it a good week for Epic. The label already tops the chart with Jennifer Lopez's *Ain't It Funny*, and Macy Gray's *Sweet Baby* sits just ahead of Jackson at number four.

You Rock My World is the Most Added for the second week running, attracting 35 new station this week. "He has delivered a good number this time—but of course it helps that it's Michael Jackson," says head of music at Danish CHR station The Voice Philip Londsgaard.

Travis (pictured) enter this week at number 36 with *Side* (Independiente). The Scottish



four-piece have become a favourite on European radio and seem to be playlisted by most formats.

Stations picking up the track this week include CHR stations Bayern 3 in Germany,

95.8 Capital FM/London in the UK and The Voice in Denmark.

"This is a wonderful follow-up to *Sing*," says Londsgaard. He placed the track on a high rotation this week, and predicts a top 20 position in Denmark. "It's a good tune with a good chorus. It's got a more commercial sound than previous Travis material—and it's a hit!"

Meanwhile, Travis' *Sing* is still at 22 after 19 weeks, making it one of the longest-running tracks in the chart after Nelly Furtado's *I'm Like A Bird* (Dreamworks)—at 30 weeks—and Dido's *Thank You* (Cheeky/Arista) at 22.

Londsgaard says it took a while for UK boyband Blue's *All Rise* to get established on radio in Denmark, but now it is really starting to happen. "They are going to be huge," he says. The Innocent act, whose track is at 30 in this week's chart, are set to perform a showcase in Denmark, in conjunction with The Voice, at the end of September.

A hot tip from Londsgaard is Universal Denmark signing DJ Encore and his *Walking In The Sky*. Twenty-two-year-old producer/songwriter Andreas Hemmeth, whose *I See Right Through You* was the theme for the Danish version of the Big Brother show, is the man behind the moniker. The new single is already at radio and there are plans to take the act abroad. "There is no doubt this is going to be massive," says Londsgaard.

The Cranberries are back with a new single *Analyse* (MCA), an almost certain entry in next week's chart. Pop veteran Elton John's new track *I Want Love* (Rocket/Mercury) is being picked up by CHR as well as AC stations across Europe, and is in the running for a chart placing in the coming weeks.



Elton John

Siri Stavenes Dove

week 38/01

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	10	JENNIFER LOPEZ/AIN'T IT FUNNY	(EPIC)	75	2
2	3	9	Jamiroquai/Little L	(Sony S2)	62	3
3	2	12	Dante Thomas feat. Pras/Miss California	(Rat Pack/Elektra)	53	1
4	10	4	Macy Gray feat. Erykah Badu/Sweet Baby	(Epic)	51	6
5	>	NE	Michael Jackson/You Rock My World	(Epic)	50	35
6	9	12	Roger Sanchez/Another Chance	(Defected/Sony)	48	2
7	5	11	Robbie Williams/Eternity	(Chrysalis)	49	1
8	4	14	U2/Elevation	(Island)	39	2
9	7	18	Shaggy feat. Rayvon/Angel	(MCA)	43	1
10	11	6	Nelly Furtado/Turn Off The Light	(Dreamworks)	42	0
11	14	11	Train/Drops Of Jupiter (Tell Me)	(Columbia)	42	4
12	20	6	Five/Let's Dance	(RCA)	40	4
13	17	15	Titiyo/Come Along	(Superstudio/WEA)	40	1
14	15	7	Atomic Kitten/Eternal Flame	(Innocent/Virgin)	46	3
15	13	10	Supermen Lovers feat Mani Hoffman/Starlight	(Vogue/BMG)	40	4
16	39	3	Kylie Minogue/Can't Get You Out Of My Head	(Parlophone)	42	12
17	8	11	Destiny's Child/Bootylicious	(Columbia)	41	1
18	6	14	Janet Jackson/Someone To Call My Lover	(Virgin)	40	0
19	19	10	Usher/U Remind Me	(LaFace/Arista)	38	1
20	26	3	Dido/Hunter	(Cheeky/Arista)	39	3
21	12	14	Faith Hill/There You'll Be	(Hollywood/Warner Bros.)	43	0
22	21	19	Travis/Sing	(Independiente)	35	0
23	18	11	Christina Aguilera, Lil' Kim, Mya & Pink/Lady Marmalade	(Interscope)	41	1
24	23	7	Uncle Kracker/Follow Me	(Top Dog/Atlantic)	39	2
25	33	3	Modjo/What I Mean	(Barclay)	33	6
26	16	11	Gorillaz/19-2000	(Parlophone)	32	1
27	28	4	R.E.M./All The Way To Reno	(Warner Bros.)	39	0
28	31	5	Eve feat. Gwen Stefani/Let Me Blow Ya Mind	(Ruff Ryders/Interscope)	34	0
29	22	7	Depeche Mode/I Feel Loved	(Mute)	31	0
30	27	14	Blue/All Rise	(Innocent/Virgin)	34	2
31	24	10	Madonna/Amazing	(Maverick/Warner Bros.)	30	1
32	35	3	Emma Bunton/Take My Breath Away	(Virgin)	35	3
33	30	10	Wyclef Jean/Perfect Gentleman	(Columbia)	32	1
34	32	22	Dido/Thank You	(Cheeky/Arista)	27	2
35	34	4	Geri Halliwell/Scream If You Wanna Go Faster	(EMI)	28	3
36	>	NE	Travis/Side	(Independiente)	31	6
37	25	21	Geri Halliwell/It's Raining Men	(EMI)	26	0
38	48	3	Alcazar/Crying At the Discotheque	(Ariola)	26	3
39	29	16	Manu Chao/Me Gustas Tu	(Virgin)	21	0
40	>	NE	Mary J. Blige/Family Affair	(MCA)	24	5
41	43	10	S Club 7/Don't Stop Movin'	(Polydor)	28	1
42	>	NE	Alicia Keys/Fallin'	(J)	25	6
43	>	NE	Sugar Ray/When It's Over	(Lava/Atlantic)	19	4
44	40	18	Bosson/One In A Million	(MNW/EMI)	25	0
45	>	NE	Westlife/When You're Looking Like That	(RCA)	21	1
46	>	NE	Victoria Beckham/Not Such An Innocent Girl	(Virgin)	27	4
47	>	RE	Nelly feat. City Spud/Ride Wit Me	(Fo'Reel/Universal)	20	1
48	37	30	Nelly Furtado/I'm Like A Bird	(Dreamworks)	20	0
49	>	NE	Zucchero Fornaciari/Baila (Sexy Thing)	(Polydor)	19	4
50	>	NE	Garbage/Androgyny	(Mushroom)	22	6

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

Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

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 gainer

A&R heart of BMG Europe *continued from page 3*

has to decide."

Stein adds that the A&R committee will also act as a group deciding on the company's priorities. "If all the major territories are agreeing to that [setting priorities], then the labels later can't refuse to release it [in their individual territories]. Often the problem is that good repertoire may not be released in some territories."

The A&R committee, chaired by Stein, will comprise the top BMG executives of the main territories (Hasse Breitholtz/UK and Ireland, Christoph Schmidt/Germany, Bruno Gerentes/France, Adrian Berwick/Italy, and José María Camara/Spain and Portugal), as well as Roben Allong (vice president, worldwide A&R, based in New York), Simon Cowell (A&R, RCA UK and Ireland), Hartwig Masuch (managing director, BMG UFA Musikverlage), Andy Selleneit (managing director, BMG Berlin Musik), Markus Spiegel (managing director, Reverso Musik-produktions, Austria), Ged Doherty (president, music division, BMG UK) and Bjorn Lindborg (managing director, BMG Sweden).

Stein reckons that the company—

which employs a little over 2,000 people in Europe and has yearly revenues close to euros 1 billion—needs to increase its results. He considers that BMG's current market share in the region (around 10%-12%) can be improved, through a more aggressive approach to TV advertising and by leveraging the market share in territories like the UK where there is margin for improvement. "Between wish and reality, there's a gap," he admits.

For Stein, the "key success factor will be how we get the people together in really understanding, and without losing their individuality. All these teams have to find each other, they have to sit together and develop a new kind of communication, and new kind of understanding. Later on, we'll be able to judge the success of these teams."

Concludes Stein: "This is the first time we really have a straightforward European approach. Now we have to see whether it works or not. It's a try-out, and it's a new approach. If people are communicating—and we're in the communication business—it will work."

BMG Europe's new management structure will include the following executives, all reporting to Stein:

- A chief operating officer, to oversee all back-office functions. Stein says the position should be filled by mid-October. Reporting to the COO is VP of sales for BMG Europe **Richard Storey** and **Liane Hornsey**, promoted to VP human resources Europe. A CFO should also be appointed shortly.
- **Maarten Steinkamp**, 39, who becomes executive VP, BMG Continental and Eastern Europe. He will oversee operating companies of the Nordic region, Benelux and Eastern Europe. Steinkamp was VP/GM of Marketing at the music division of BMG UK.
- **Susie Armstrong** is the new London-based VP, European marketing. She will be in charge of "a consolidated European marketing unit overseeing all European frontline marketing and worldwide exploitation activities for BMG Europe signed artists". Armstrong, who was previously VP, international services in Munich for BMG GSA, will work very closely with **Dave Shack** (34), currently VP of international, UK and Ireland. She replaces **Sara Silver**, who will become VP of UK marketing at BMG UK and Ireland. "I would have loved her to stay," comments Stein. "It was her personal decision."
- The creation of BMG Strategic Marketing Europe, under the direction of senior VP **Vera Epp-Winter** (39). Based in London, she will focus on developing media-advertised compilations in Europe and creating partnerships. She was MD, BMG Ariola Media in Munich.
- A single European legal & business affairs office, run by **Clive Rich** in London for UK and Central Europe and **Rolf Gilbert** in Munich for GSA and the Eastern Europe countries. Both Rich and Gilbert will hold the title of VP, legal & business affairs Europe and all of Europe's legal & business affairs will report directly to them.
- The newly created position of VP, legal counsel of BMG Europe, held by former IFPI Germany MD **Martin Schaefer**. He will coordinate the company's legal policy issues in conjunction with Rich and Gilbert. He will also represent company interests on an industry level.
- **Regine Hofmann**, VP corporate communications Europe. She was formerly director, corporate communications for BMG GSA and Eastern Europe in Munich.

Stein notes that most of these appointments are from within the company, but critics contend that the changes significantly increase the headcount at the European HQ in London when other parts of BMG are being asked to cut back.

Local repertoire grows *continued from page 3*

happening on a worldwide basis, and most certainly in Europe."

Jopling adds that year on year there have been some fluctuations in the share of domestic repertoire on a country-by-country basis (see chart), but "on the whole, there has been a discernible trend over the past ten years".

IFPI notes that there is a "difference in repertoire mix between Eastern and Western Europe", by which the latter countries have increased their share of domestic repertoire and the former let more international repertoire come in. The IFPI views it as "a sign of development in these markets", also noting that in countries like Poland, Hungary and the Czech Republic, "domestic artists are increasing their share of music sales since 1998".

In Western Europe, the countries with the highest rate of domestic repertoire are Greece (54%), France (51%) and the UK (51%). At the lower end come Switzerland (8%) and Austria (13%).

In the UK, the share of domestic repertoire has regained strength over the past three years, reaching 51% in 2000. In addition, the UK is one of the major repertoire suppliers for the rest of Europe.

"Around one third of the music sold in the whole of Europe is UK signed—about the same figure as American music," says EMI Records UK president and CEO **Tony Wadsworth**. "The income from these

Domestic repertoire split by country

	1991	2000
Austria	12%	13%
Belgium	15%	17%
Bulgaria	NA	72%
Czech Republic	61%	43%
Denmark	29%	31%
Finland	45%	38%
France	44%	51%
Germany	30%	40%
Greece	47%	54%
Hungary	60%	65%
Iceland	32%	42%
Ireland	NA	26%
Italy	46%	36%
Netherlands	14%	26%
Norway	21%	20%
Poland	NA	27%
Portugal	16%	21%
Romania	NA	73%
Russia	NA	68%
Spain	45%	39%
Sweden	28%	30%
Switzerland	5%	8%
UK	45%	51%

Source: IFPI

sales flows back into the UK and supports the huge investment needed to sign and break further artists, and results in probably the most vibrant record market in the world."

Another sign of what the IFPI calls "a consistently good year for European repertoire", is the number of IFPI Platinum albums awarded for sales over one million units in Europe. European acts now account for 60% of the certifications. Artists showing strong performances include **Eros Ramazzotti**, **Jamiroquai**, **Melanie C**, **Westernhagen**, **Alejandro Sanz**, **Hélène Segara** and **A*Teens**.

IFPI chairman/CEO **Jay Berman**, said: "The recording industry in the past decade has emerged as a major investor in local culture worldwide. The industry continues to develop creative talent in all regions and countries of the world, and it is contributing more than ever to the success of local artists and to the development of national music cultures."



Picture: Sven Hoogenhuis/Conti & You

Charlatans in Wonderland

supporters.

"It's a new direction and it'll be interesting to see how the fans react," says **James Curran**, executive producer of rock station Virgin radio in the UK, who was quick to playlist the track. "The single's maybe not instant but the more you hear it, the more you get into it."

Nick Gatfield, consultant head of A&R at Universal Island in the UK, is equally as enthusiastic. "We think it's the strongest record of their career so far," he says. "It's a great rock and R&B record and we're very excited about it. We certainly have the materials to work with to maximise its sales potential, and are aiming to give The Charlatans a platinum record in the UK market."

"I think the Charlatans always

challenge their fans and one of the main reasons why I admire the band—and the reason they have been around so long—is that they have experimented and changed," **Gatfield** continues. "Some [experiments] have been successful and some haven't, and we think this is one of their most successful experiments. I think this record is going to 'grow' their audience."

One of the band's less successful experiments in commercial terms was their last album, *Us And Us Only*, their first for Universal Island, and which sold only a fraction of its predecessor *Tellin' Stories* (Beggars Banquet).

"I wouldn't say [*Us And Us Only*] was a mistake but it came off the back of our most successful LP, and the first thing we did was release a

single [*Forever*], that was seven minutes long, which probably didn't really help matters," admits **drummer Brookes**. "We forgot about choruses. This time we thought we better put some back in!"

As well as choruses, *Wonderland* has a huge slice of L.A. vibe, due in part to **Burgess'** relocation to the city, but mainly to the involvement of producer **Danny Saber** (Black Grape, U2, David Bowie). The album was recorded at his Wonderland studios (hence the title), as well as at the band's own Big Mushroom studios in their native Cheshire, England. In addition to working with a producer—their last three albums have been self-produced—the band also collaborated with top-flight session players on the record. The album's stand out track A

continued from page 3

Man Needs To Be Told features **Daniel Lanois** on pedal steel guitar and **Jim Keltner** on percussion.


This combination of factors has had a rejuvenatory effect on the band, according to **Collins**, who says they wanted to "stick their neck out a bit" on the album. **Brookes** admits however that they bastardised some of the L.A. recordings once they got them back to their own studio. "Sometimes Danny was a little bit upset by that because he thought we were missing the point that he'd tried to make over there," he says. "But we knew what we were doing. It was all part of a well-orchestrated plan!"

The band begin a tour of the UK next month, but there are no plans as yet for live dates in the rest of Europe.

BORDER BREAKERS

HOTLINE

Edited by Emmanuel Legrand & Siri Stavenes Dove

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	20	TITIYO/COME ALONG	(SUPERSTUDIO/WEA)	SWEDEN	39
2	2	14	Supermen Lovers feat Mani Hoffman/Starlight	(Vogue/BMG)	FRANCE	35
3	3	5	Modjo/What I Mean	(Barclay)	FRANCE	33
4	6	16	Alcazar/Crying At the Discotheque	(Ariola)	SWEDEN	23
5	4	20	Bosson/One In A Million	(MNW/EMI)	SWEDEN	23
6	8	9	Ian Van Dahl/Castles In The Sky	(Antler-Subway)	BELGIUM	21
7	5	13	Roxette/Real Sugar	(Roxette Recordings/EMI)	SWEDEN	18
8	7	18	Manu Chao/Me Gustas Tu	(Virgin)	FRANCE	17
9	20	2	Roxette/Milk And Toast And Honey 	(Roxette Recordings/EMI)	SWEDEN	16
10	10	10	Alizee/Moi...Lolita	(Polydor)	FRANCE	14
11	9	22	Brandy & Ray J/Another Day In Paradise	(WEA)	GERMANY	15
12	>	NE	Zucchero Fornaciari/Baila (Sexy Thing)	(Polydor)	ITALY	14
13	11	5	A Camp/I Can Buy You	(Stockholm)	SWEDEN	13
14	15	6	Eros Ramazzotti/L'Ombre Del Gigante	(Ariola)	ITALY	13
15	13	5	Mademoiselle/Do You Love Me	(V2/BMG)	FRANCE	13
16	24	12	ATB/Let U Go	(Kontor)	GERMANY	8
17	18	4	Daddy DJ/Daddy DJ	(M6 Int./Sony)	FRANCE	10
18	25	2	Lil' Kim feat. Phil Collins/In The Air Tonite	(WEA)	GERMANY	9
19	22	7	HIM/Pretending	(Terrier/BMG)	FINLAND	8
20	>	NE	Marcela Morelo/Para Toda La Vida	(RCA)	SPAIN	4
21	16	11	Paulina Rubio/Lo Hare Por Ti	(Muxxic)	SPAIN	4
22	>	NE	Sylver/Forever In Love	(Byte/Universal)	BELGIUM	9
23	>	RE	Sergent Garcia/Adelita	(Labels)	FRANCE	5
24	12	21	Standfast/Carcashes	(EMI)	SWEDEN	5
25	>	RE	Kelly Joyce/Vivre La Vie	(Universal)	ITALY	5

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

 indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

EURO CONVERSION RATES

Country (currency)	1 €
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr34.13
Denmark	Dkr7.44
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr340.75
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr7.95
Poland	Z3.78
Portugal*	Es200.49
Spain*	Pta166.39
Sweden	Sk9.45
Switzerland	Sfr1.54
U.K.	£0.61
U.S.	\$0.89

Conversion rates correct as of September 6 2001

*Denotes 'eurozone' countries with a fixed exchange rate

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Artwork deadline: September 24

BELGIUM SPOTLIGHT

Cover date: October 13
Street date: October 8
Artwork deadline: October 1

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

Following speculation last week that Irish-based AM station Atlantic 252 was about to be sold by current owner RTL Group, sources tell Hotline that nothing has been sealed so far and that discussions are going on "with several groups." It is understood that RTL Group has been forced to lower its initial price for the station, due to the current lack of enthusiasm from UK broadcasters.

In the wake of this week's publication of the market overview (see front page), IFPI will be releasing interim figures for the first half year of 2001 at the beginning of October. Based on figures already published by local trade groups, the overall picture does not look good. News from Holland sees CD singles sales dropping a whopping 20% in the first half of 2001. Album sales decreased by 6%, according to Dutch music organisation NVPI.

Meanwhile, expect music industry bodies to sign a global agreement authorising broadcasters to simulcast their on-air programmes on the Internet soon...

French dance network Fun Radio and AC station RTL2 have a new joint managing director, Olivier Jacobs, who comes from M6 Interactions, the sales arm of TV channel M6. Jacobs will be re-acquainted with his former boss Robin Leproux, managing director of RTL Group's French operations.

Staying in the UK, following the foot and mouth epidemic which had a devastating impact on the country's farming and tourist industries, Glastonbury creator and farmer himself Michael Eavis has organised a Farm Aid 2001 Concert, to be held at Cardiff's Millennium Stadium on October 27. The proceeds of the concert will go to rural and farming charities. The line-up includes Ash, Toploader, Coldplay and Reef, all of whom were scheduled to perform at this year's Glastonbury Festival, which was cancelled.

Zomba Records is realigning its Scandinavian operations under one man: Kenneth Ruiz-Davila. Previously general manager at Zomba Records Norway, Ruiz-Davila has been named managing director in Sweden and general manager for the region. He replaces Magnus Bohman who, in a surprise move, left his position last week.

In Norway, editor-in-chief at national AC-station P4 in Anne Jortveit resigned last week. Her position, which she held since last autumn but without the formal editorial responsibility under Norwegian law, was thrown into doubt when Cecilie Norland replaced Hein Espen Hattestad as president/CEO of the station in June. She was offered the option of remaining in a job at the station, with a re-negotiation of her title.

US hip hoppers the Beastie Boys are to close their label Grand Royal, due to large losses. The label has released artists including At The Drive-In, Lucius Jackson, Atari Teenage Riot and Sean Lennon.

Finally, EMI:Chrysalis MD Mark Collen has disclosed some details of the forthcoming release of Pink Floyd's compilation album (pictured). Entitled Echoes—The Best Of Pink Floyd, the 2-CD set, sold at the price of one CD, will comprise 150 minutes of music with 27 tracks from the band's past and selected by the group themselves. The CD will hit stores on November 5.



This chart tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

Major Market Airplay

The most aired songs in Europe's leading radio markets
TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the United Kingdom.

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

GSA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Germany, Switzerland, and Austria.

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

FRANCE

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in France.

Data supplied by SNEP/YACAST from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Scandinavia.

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

THE NETHERLANDS

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in the Netherlands.

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

ITALY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Italy.

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

SPAIN

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Spain.

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

POLAND

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Poland.

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

HUNGARY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Lists top 20 songs in Hungary.

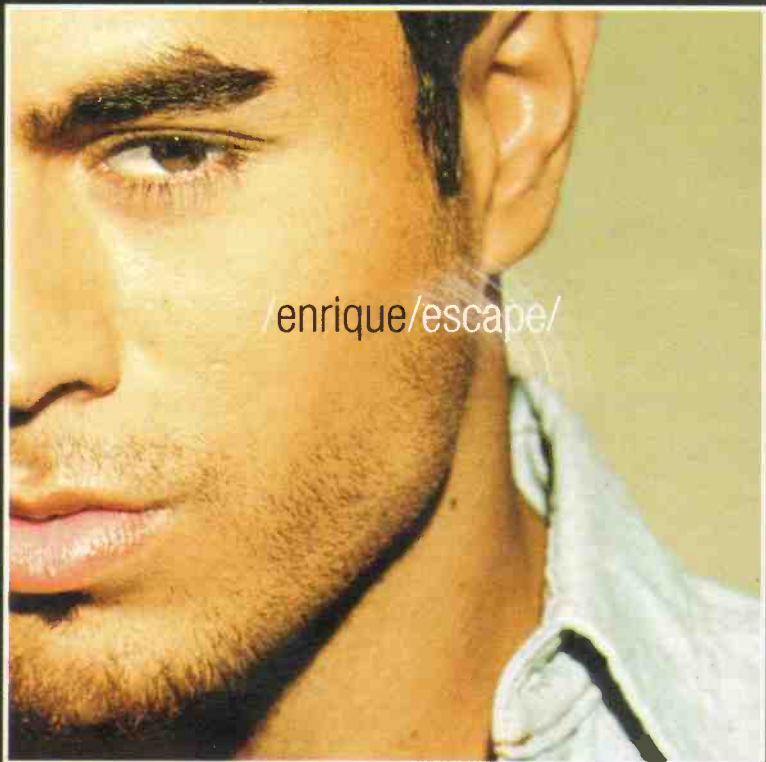
Compiled by the Heti Scucs magazine on the basis of playlist reports, using a weighted-scoring system, based on audience size.

Large advertisement for 'Forthcoming Music & Media' featuring 'Jazz spotlight' and 'Issue 41' with a street date of October 1 and an artwork deadline of September 24.



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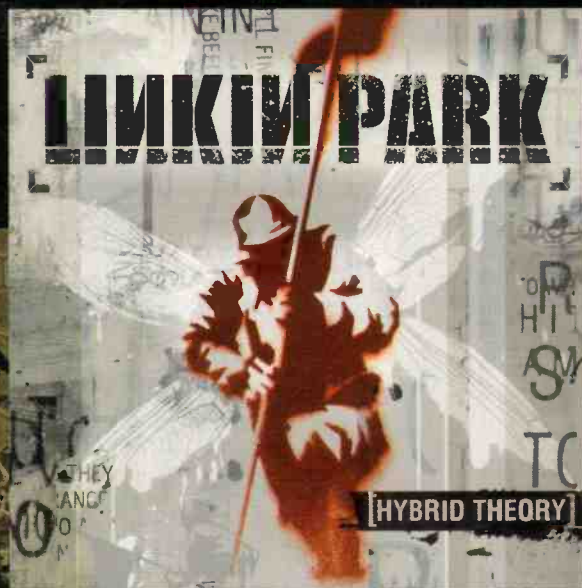
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