Too much regulation is blocking pan-European radio aspirations

by Emmanuel Legrand

PRAGUE — The prospect of developing truly pan-European radio groups appears to have suffered a setback, thanks to a combination of regulatory, economic and technology-related factors, participants to the NAB European Radio Conference in Prague were told last week.

In a presentation entitled "European Radio—It is in the details", Alan Neuville, chief executive of marketing and research company ANIMA ( pictured), said that despite cross-border activities by groups such as NRJ, RTL Group, SBS and others, many obstacles remain in the path of developing European radio groups on a regional basis. "There are no real pan-European radio groups," he said. "Most players make the bulk of their business and their profits in their native countries."

According to Neuville, factors limiting the growth of European radio groups are:

- Local regulation. "Most countries are very protective and limit ownership," explained Neuville.
- Local expectations are different throughout Europe. "What people expect from radio in Sweden differs from what

Gray sets sail towards New Day

by Adam Howorth

LONDON — Manchester-born singer/songwriter David Gray spent 10 years recording first for Hut, then for EMI, to little commercial effect, before striking pay dirt with album number four on his own label, IHT. Since its release in 1998, White Ladder has shifted 2.5 million units in the UK and two million in the US alone. The follow-up A New Day At Midnight (IHT/East West) is out internationally on October 28 and should consolidate Gray's status as a major global artist, according to London-based Warner Music UK senior international manager Theo Gupta.

"We had very little time with David last time around—probably only nine working days to break [him] over the world because he blew up in the UK and that was the priority, and then he went in America and his management decided to focus on those territories," he continued on page 37

NRJ to launch French digital TV channel

PARIS — After waiting for more than 15 years, the NRJ Group is finally to get its own television channel. The twist? It will not be a music TV channel, arteries Emmanuel Legrand.

NRJ has been one of the winners of the allocation of channels on the soon-to-be-launched terrestrial digital television platform. Out of 65 applications, last Thursday broadcasting authority the CSA selected 16 projects for the free service, of which two are music channels—Lagardère's iMCM and M6's M6 Music—and 17 for the pay service.

NRJ TV, the project submitted by the NRJ Group, is a channel aimed at the below 50-year-old audience with a mix of films, entertainment, serials and music (about half of its output). NRJ Group chairman Jean-Paul Baudecroux was delighted with the outcome. "This is a great decision for us," he says. "And the surprise for many, I guess, is that it is not a music channel, even if we are going to play a lot of music. This is a brand new area for us to get into. It's a new business, but it remains connected to our core radio business."

The other two projects, M6 Music (already available on satellite and cable platforms) and iMCM (a spin-off from the existing music channel MCM), are more conventional music channels. The prospects of having two or a half music channels on the digital platform was welcomed by record labels. "This was a happy surprise," says Jerome Roger, director general of indie's organisation UFFP. "We knew there would be at least one, but two and a half, that's a lucky draw."

UFPF, alongside IFPI-recognised body SNEMF, jointly lobbied the CSA to ask for more than one music channel. M6, as a continued on page 37

Elisa's live performance blew me away, an exceptional artist" Gregor Friedel, SWR3 Germany
Absolute Radio announces local bids

by Gareth Thomas

LONDON — Absolute Radio UK (AR-UK) is targeting local radio audiences with a raft of new bids for stations across the UK. The radio group has announced its intention to bid for eight new radio licences over the next 14 months.

Founded last year, the group is formed by Absolute Radio International, the Ulster Television and Eurocast.

"Our research supports the thesis in the draft Communications Bill, that localness is one of the most important factors driving local commercial radio audiences today," says AR-UK programme and operations director Clive Dickens (pictured). "Our mission is to revive and support this pursuit of true localness."

Representing a significant commitment to local and regional radio, the planned bids are for new stations in Glasgow, Cornwall, the West Midlands, North Norfolk, Norwich, Blackburn, Maidstone and Ashford.

"Over the last six months, AR-UK has conducted research into consumers' tastes in each of the eight markets, which has included over 3,000 face-to-face interviews. According to the company, the findings of this research will provide the basis to deliver commercial successes which will extend choice and cater for the local interests of listeners."

"What we found is that no market is identical," says Dickens, who says that, for example, the West Midlands bid will be for a broad-formatted station musically, with a significant speech content. He adds that smaller markets are characterised by a need for a radio station serving "primarily a plus-35 audience who are currently listening to [BBC Radio 2]."

The initial research will be backed up by further studies in each area in order to fine-tune each application. AR-UK says it is committed to working with local industry leaders, local and national content providers to deliver the best possible stations in these regions.

The group says it is set to bid for more stations in the latter part of 2003 and into 2004.

Sony Europe's marketing follows genre path

LONDON — Following similar moves by its Dutch, German and UK affiliates the regional office of Sony Music Entertainment Europe (SME) has realigned its marketing department along genre-based lines.

Last year Sony Music Holland, Germany's first company to go down the genre-specific route, followed by the German and, last month, UK companies.

The new organisational shift will, according to SME senior VP marketing Julie Borchard (pictured), "allow for expert centres to develop, capable of focusing on specific genres of music. The structure will allow us to make best use of knowledge and skills at a time when marketing creativity and resources become increasingly important to maximise results."

Alongside the restructuring, Borchard announced a series of personnel changes to the marketing department. With immediate effect, Matt Ross is appointed VP marketing, SME with responsibilities for the company's black music and urban artists across the region. "Matt's expertise, experience and knowledge, coupled with his extensive relationships and enthusiasm, will be invaluable as we look to continue to break artists across a wide spectrum of styles and formats," Borchard said in a statement.

In other moves, Ronnie Meister, formerly VP, Columbia and Penny Marches, previously manager, Columbia, will work with artists across all label groups as VP, marketing and marketing manager respectively. Their responsibilities will focus primarily on the company's mainstream artists.

Dave McGregor, previously manager, Epic, becomes director, marketing, focusing on rock and alternative, while Mark Bond, VP European repertoire SME, continues to work with the company's Continental European artists across all labels. Adam Sieff, director, Jazz, UK and Europe, continues to work with the company's jazz artists.
Swedish radio losing younger listeners

by Johan Lindström

STOCKHOLM — Falling radio listening patterns throughout the country’s younger age groups have hit the biggest Swedish NRJ and public broadcaster P3, according to the third quarter figures.

NRJ’s Swedish CHR network saw its daily reach fall to 7.3% and 6.8% from the lowest level since its expansion in the early ‘90s. NRJ dominated the Swedish commercial radio market in the ‘90s and as late as in 1998 it had a daily reach of more than 10%. Today, NRJ is outperformed by both MTO’s Hot AC station, Rix FM at 10% and Bonnier’s AC network Mix Megapol at 6.9%.

“We’re definitely not satisfied with our results,” says Jan Wadstrom, the newly appointed director of NRJ in Sweden. “But we have identified the areas that we know we want to improve in. We have already introduced a new morning show, NRJ Kalaset, which has had good feedback from listeners and the ad community. The composition is different and evolving today and we have to keep up with music and trends as well as work hard to present ourselves in both the big cities and the smaller markets.”

“Radio listening among those up to 30 years old is down more than 10% in the last few years, while listening among older age groups is up. So, it’s logical that NRJ loses listeners,” says Daniel Åkerman, programme director at NRJ. He fears radio may lose younger listeners in the same way that record companies have had recent problems appealing to a similar age group.

In public radio, youth-targeted P3 and local network P4 have both lost a significant amount of listeners. P3 is down 1.6 percentage points to 10.4%, while P4 decreases 1.5 percentage points to 34.7%. NewsTalk P1 gains to 11.3%, the same level as a year ago.

The three public outlets in Stockholm saw their figures fall in quarter 3. P5 Radio Stockholm—still the capital’s market leader—is down 1.1% and the public sister station, P4 Radio Stockholm, which has gained in the older demographic in recent years, loses 0.6 percentage points to 12.7% but is still up against last year.

MTG’s soft AC Lugna Favoriter keeps its status as the number one commercial station in Stockholm, but is down slightly to 9.3%. The only winners in Stockholm’s commercial radio market are MTO’s Hot AC Rix FM, up 1.2 points to a record 4.5% in daily reach, and SBS-owned rock station 106.7 Rockclassic, which gains 0.4 points to 5.3points.

SWEDISH RADIO LISTENING FIGURES (% share of reach)

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<tr>
<td>SBS</td>
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Source: RUAB

European sales unaffected by leg downloads

by Mark Worden

MILAN — While the record industry knows the problems caused by illegal music downloads, the legitimate variety is having little impact on sales, the legitimate variety the music industry knows the problems of majors’ attitudes, Marconetto said: “When we set up shop in 1999, indie labels understood the potential benefits of legal download services like ours, while the majors were always very wary. But I’ve noticed a greater openness in the last six months.”

The survey, based on 471 anonymous questionnaires completed online by visitors to Vitaminic’s sites in France, Italy and the UK between May and August, asked users how many CDs they bought annually; the average results were 13.5 in Italy, 12.2 in the UK and 10.8 in France.

Respondents were also asked what effect legal Internet activity had on their CD buying patterns. The most popular answer was ‘substitutions’ (50% among users in the UK, 56% in Italy and 61% in France).

Marconetto believes the situation will change with the development of broadband. “Broadband will accelerate things. The flat fee, which will allow users unlimited Internet time will also make a big difference.”

Fabio Riveruzzi, head of new media at Universal Music Italy, agrees. “Broadband technology will doubtless reduce the download times for the new Kiosk service.” The Kiosk project, which is being set up by two companies, Sogeda and Cali Entertainment, enables record shop customers to pay a per-song fee in order to burn their own legal CD copies ‘while they wait’. It is being set up by two companies, Sogeda and Cali Entertainment, enables record shop customers to pay a per-song fee in order to burn their own legal CD copies ‘while they wait’. It is “should get into full swing in early 2003”, says Riveruzzi.

WARNER MUSIC GROUP SEE Q3 REVENUES RISE

NEW YORK — Warner Music Group’s third quarter revenues grew 2.2% compared with the same period last year to $983 million, the company announced last week. The rise was helped by the acquisition of Word Entertainment, lower return provisions and favourable exchange rate adjustments. This was offset by lower music shipments and other factors. Earnings before tax, interest, depreciation and amortisation rose 7.7% to $294 million thanks to increased revenues, lower returns and cost savings partly offset by higher A&R costs.

MUSICNET, PRESSPLAY, AGREE TO ASSIST EC PROBE

BROOKLYN — MusicNet and Pressplay have sent cooperation agreements to the European Commission as part of the latter’s regulatory investigation into online music subscription services. The EC launched its probe into the two US-based services, which have yet to commence operations in Europe, last June. Brussels is requesting “interested third parties” to submit formal comments on one or both service operations within 20 days.

YLE STAFF IN JOB CUT WALKOUT

HELSEIKI — The restructuring of four public YLE radio stations, which will result in 45 job losses out of 200 employees, prompted the recent walk out by all of the network’s Helsinki-based staff. Restructuring was not the direct result in major cutbacks, employees were told, but a staff meeting heard that the changes were part of the moves to keep YLE competitive in the new digital age.

MINISTRY OF SOUND STREAMLINES ACTIVITIES

LONDON — UK dance music group Ministry Of Sound has undergone its expected restructuring with the loss of a dozen jobs, including the group’s CEO. Jagger was conspicuously absent from last week’s Amsterdam Dance Event, where he had been confirmed as a panelist. A source close to the company says that music director Kimble has taken on the chief executive’s role and is reshaping the company, which is currently in a flotation. MOS chairman James Palumbo unveiled plans earlier this year to go public “in the mid-term”.

SPANISH TV NETWORK TO BUY RADIO GROUP

MADRID — Spain’s biggest commercial TV network, Antena 3 TV, is finalising a five-year euros 230 million syndicated credit through JP Morgan to purchase Onda Cero Radio (OCR) from the country’s second biggest commercial radio group. Onda Cero is currently controlled by telecommunications group Telefónica through its media arm, Admira. But Telefónica also owns 47.5% of Antena 3 TV and controls its management, and so the purchase of Onda Cero by Antena 3 is seen as a financial engineering exercise.

MOVING CHAIRS

LONDON — RAJR has appointed Lord Gordon of Strathblane (pictured) as its new chairman. He succeeds John Whitney, who retired in December 2002 after 10 years in the post.

MADRID — Following the departure of Onda Cero Radio (OCR) MD Ignacio Baeea OCR chairman Javier Gonzalez Ferrari now has full executive control of Spain’s second biggest private radio group.

PARIS — Radio consultant Guy Banville has been appointed artistic director of Paris public radio station La City Radio de Paris. Quebec-born Banville was part of the task force which designed the scheduling of the station’s programmes on behalf of public broadcasting corporation Radio France.
Radio auction setback after Dutch government collapses

by Menno Visser

HILVERSUM — After a series of embarrassing U-turns by the Dutch government in recent months, the allocation of AM and FM licences has been thrown into disarray—again—following the dramatic collapse of the right-wing coalition administration two weeks ago.

Dismayed radio industry observers are wondering whether the licence situation can be resolved before January 2, 2003 deadline imposed by a Rotterdam court.

“We're hearing rumours that [this] will still go through Parliament,” says head of Dutch commercial radio body VCR's Media Task Force (pict. above), “and how the contest will be structured is still a big question. It will be a hell of a job to get it through parliament on time.”

Hopes of an early election, which would help smooth the allocation process, appear to have been dashed following last week's declaration by the Dutch monarch, Queen Beatrix, that the poll will now take place on January 22, a week after the originally proposed date of January 15.

The government had proposed replacing its controversial system with a lot system involving AM and FM radio licences to the highest cash bidders with a “beauty parade” system. Under the auction system, many of Holland's most popular stations—including Sky Radio and Radio 538—could have disappeared if their owners were outbid in the auction process.

However, the government's attempts to do this were thwarted by the summer by a Rotterdam court (M&M, August 10) which ruled that the government must stick with the auction system, as the current communication law enshrines the principle of cash auctions for radio frequencies, which can only be avoided in cases where there are “important social, political or cultural aspects.”

On September 14 the government was able to amend the communications law to allow for a “beauty parade” system to replace it, two days prior to the deadline for making the rules. The government also asked the Rotterdam court to revise its verdict in light of the new legislation.

On September 20 the judge ruled that politicians were, according to the new legislation, responsible for the licensing of AM and FM licences. “It's too bad the government couldn't have made,” comments Sky Radio managing director Ton Lathouwers, whose market-leading Soft AC station has been one of the most prominent in the lobbying against a cash-only auction.

But the judge also ruled a tighter time schedule was necessary for the licensing process—the government was not planning to make the first national FM awards under the new system until September 2003. According to the new verdict the rules for the “beauty parade” must be set out by the government before January 1, and the new frequencies must be operational by June 1, 2003.

With uncertainty over who will win the election it appears the issuing of AM and FM licences in the Netherlands is open to further delays — yet again.

Sweden's P3 names new programme director as SR restructuring continues

by Johan Lindström

STOCKHOLM — As part of its ongoing re-structuring, Sweden's national public broadcaster, Sveriges Radio, Sweden's public broadcaster, has named Dan Granlund (picted. above) programme director of the network's public 'youth' station P3, with effect from the beginning of next year.

With the changes, Granlund—currently P3's station director—will concentrate more on P3's CHR content, while the station's Stockholm employees will work under an independent department led by Jörgen Andersson. Ann Strömblad, the current assistant channel director at P3, has been named planning director for P3.

"Dan Granlund will have a much bigger responsibility in creating a profile for the channel, but he will not be responsible for the staff," says Kerstin Brunnberg, overall programme director from Sveriges Radio's national channels.

As programme director of P3, Granlund will plan and buy programming from P3's current Stockholm operations—as well as from other content departments, local branches of Sveriges Radio and independent producers.

"P3 in Stockholm will be able to produce programming for other channels and I will be able to commission material from other departments," he says.

According to Granlund, there will be a lot of changes in programming at the start of 2003. One exception is that topical P1 show, Spanarna, won't be repeated at P3 but instead at P4, which has an older profile.

In other P3 news, the station has announced it will start using the music scheduling system Selector in December. Selector will be used for generating music playlists, while Romeo-created by BBC Radio 1 will be kept as the main music scheduling programme for the time being.

"The advantage of Selector is that it has become a standard and therefore we share development costs with all the other stations," says Jonas Westman, who is responsible for P3's playlist group. "Romeo is a very functional system, but we can't find out exactly how it works in what we can use it for. Selector will only be used for generating music lists, while shows such as Musikjournalen will continue to be scheduled with Romeo," Westman adds.

UMG looks to overhual download royalty rates

LOS ANGELES — In a move aimed at improving artist participation in its online music initiatives, Universal Music Group (UMG) is revamping its digital download royalty rate. According to reports, UMG is set to overhaul its rate for downloads from the single rate to the album rate and it has removed upfront fees such as the 20% deduction on technology, packaging and free goods. UMG decline to comment.

98FM proposes ethnic radio service

DUBLIN — Applying for a renewal of its current licence, CHR station 98FM has outlined plans for a 18-hours-a-week ethnic radio service, to be called Global. Developed with Chinese broadcaster Ton Lathouwers, who started the 20% deduction on technology, packaging and free goods. UMG decline to comment.

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Cadena SER appeals against Court ruling

MADRID — Spain's biggest commercial radio group, Cadena SER, together with Antena 3 Radio—which it absorbed in 1994—and their resulting radio management company Antena Radio, last week appealed against an earlier Supreme Court ruling that they must annul their 1994 agreement, approved by the then-socialist government. Since 1994, 350 new FM licences have been conceded to groups unrelated to Union Radio.

Falling revenues force job cuts at Klassik Radio

HAMBURG — Klassik Radio, a nationwide cable and satellite station with FM transmitters in 23 cities, is to outsource several programme elements including news. The move will lead to the loss of thirteen of the station's eighteen jobs, and follows a drop in advertising revenues. New programme director/design CEO, Markus Langemann, told M&M, "We will ask service providers to deliver exactly what we need, but I don't see any programme elements being lost as a result."
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Let's face the music and dance...

In case you hadn't noticed, there's a backlash going on against dance culture. Clubs are closing, record sales are down and many are predicting more labels will fold. But not everyone takes the pessimistic view. Menno Visser reports from the seventh annual Amsterdam Dance Event.

With club attendances falling across Europe and dance record sales under pressure, few can have failed to notice the growing number of obituaries written for the genre in recent months. Dance as if one needed confirmation of dance's decline, cynics suggest, just look at the demise of the 'superclub', such as the UK's Cream, which shut up shop for good earlier this year after a decade in the business, and the problems encountered by Ministry Of Sound. Add to the mix the tide of manufactured pop acts riding high in charts across Europe and the resurgence of rock music and one could be forgiven for thinking that dance's doom merchants are perhaps onto something.

But against a backdrop of tough times there are still those who are determined to forge ahead. Take Daniel Miller, founder of UK electronic label Mute Records—home to acts such as Depeche Mode, Appliance, Echoboy and Moby—for example. In a keynote interview to M&M's dance editor Gary Smith at this year's Amsterdam Dance Event (ADE), Miller was in combative mood when it came to reasoning why the industry was in the mire in which it currently found itself. "The music industry is all-consumed by fear," he argued. "It paralyses itself by trying to stop pirating, instead of looking positively to the fact that more people are enjoying music than ever. Copy protection is useless: if you can hear it, you can copy it. People didn't want to pay for bottle-one water just a few years ago. You need to give them a reason to pay for music."

STARING INTO THE ABYSS

Miller declared the basic CD format was dead in the face of encoded MP3s, DVDs and subscription services, but added that "retail is killing the record industry even quicker; there are only fifty good record shops in the UK". Miller, whose original aim for Mute was to just release one single thinking he "would have 450 copies under the bed" for the rest of his life, told the ADE audience he felt increasingly responsible for his company and his artists as the years went by. "Three or four years ago we were staring into the abyss. We would never have had to close down, but we'd have had to compromise the way we work," he said. Then Moby came along, and earlier this year he could sell Mute to EMI under what he described as "precise conditions".

Miller's enthusiasm did not raise everyone's spirits, and ADE witnessed its share of concerns about the current state of the dance music industry. With 1,300 attendees at this year's three-day conference and a seemingly endless round of meetings and panels, one might conclude that global dance music is proving to be more robust than its detractors suggest. Things are rarely that simple, however. "What I've noticed during ADE is that the UK companies in general are paralysed with anxiety about the future," said New York-based lawyer Kurosh Nasseri of Nasseri Music Business Solutions, "and the irony here is the UK is not the most deeply-affected territory. German companies are having a harder time but they are still out there doing deals."

Discussing the increasing number of new labels in a panel called the 'Avalanche Of Vinyl', Phil Cheeseman, owner of UK label Essence Records, said: "Labels send out 1,000 vinyl copies. That's OK if you're selling 10,000, but if it's only a minor crossover hit selling 20,000 copies, you're in trouble. It got out of hand when labels started outsourcing to DJ promotion companies." Middle ranking releases are being hit hard, added Frank Schreiner, manager at German wholesaler Music Mail: "In total, sales last year went down 20% for big titles, but for mediocre releases the drop is far more dramatically. It's easier to step to the market, but harder to succeed. The filtering process has already started."

Bring on the shakeout, some argue. Andrea Corelli, head of dance A&R at Warner Music Italy, said: "The 'tourists' in the dance industry will leave, because it is not easy money anymore. I think good product will win over marketing. Just look at acts like Gotan Project and The Streets, who are having success without huge marketing efforts."

In today's market, brands and branding was becoming increasingly successful in a certain style, you're thrown into the same category as the handwagon jumpers, who are producing a pile of shit. I'm ready for something new."

The consensus amongst many ADE attendees is that the recovery process has to start at the artist level. In the keynote interview, dance artist Louie Vega, half of production duo Masters At Work, shared his excitement about dance music: "I get a lot of records mailed to me, but when I go out, there's always another record that you hear that you can't live without." Vega is currently experimenting with live elements during his DJ set. He is optimistic about the future: "We're all gonna be throwing parties five years from now!"

Coupled with the first Live Dance Music Conference this year's ADE attendees certainly had their share of live music to help forget the trials of the day. Arthur Baker was at his brilliant eclectic best, The Dreem Team put in a truly underground set while French dance hero Cassius turned in a four-hour session which took in every shade of house music. To paraphrase US author Mark Twain, perhaps reports of dance music's demise are somewhat exaggerated...

"The music industry is all consumed by fear."

— Daniel Miller
founder, Mute

Louie Vega (left) with Gary Smith
Welcome to this, the first of Music & Media's country spotlights to showcase an exclusive audio CD, featuring many of the acts you will be reading about in our Greece special report. Home to a wide range of musical styles, whether it is the traditional sound that can only come from a country situated on the western edge of the warm Mediterranean, or simply a different slant on the pop/dance or rock formula. Whatever your taste, we are sure you will enjoy the best of what Greece has to offer on the Music & Media Greece Spotlight CD!

TRACK ONE
RAINING PLEASURE Fake
Hailing from the southern town of Patra, Raining Pleasure are the biggest breakthrough act of the year in Greece. Fake is one of the biggest hits of the year at Greek radio. Fake is a pop-rock hybrid, with an indie-ish urgency that has truly connected with audiences across formats. The song is taken from the band's recent EMI debut album Flood which is approaching gold sales.

MINOS-EMI S.A. contact Vassilis Constadoulakis, Angela Kollia
tel: +30 10 6792500 e-mail: vassilis.constadoulakis@emimusic.com
angela.kollia@emimusic.com

TRACK TWO
DESPINA VANDI GIA (Hi)
Despina Vandi - winner of Best-Selling Greek artist category at the 2002 World Music Awards - is the hottest female artist to emerge from Greece in the last decade. The title track to their latest release Gia (Hi) has characterised the current Greek sound of 2002. Already number one in Lebanon, Turkey and throughout the middle East, it is now beginning to get club play across Europe. Mixes of the track available.

HEAVEN MUSIC For more info please contact Vasillis Petrou
tel: +30 01 6892090 fax: +30 01 6892611
e-mail: petrouv@heavenmusic.gr

TRACK THREE
DESPINA VANDI OLO LIPIS (You're always away)
Greece's biggest-selling album of 2001-2002 Gia delivered seven chart-topping hits. Olo Lipis the third single is a massive radio and club hit. The track builds from Despina's sexy whisper to an all out pop/dance anthem and continues to shift between these two moods. Powerful & melodic.

HEAVEN MUSIC For more info please contact: Vasillis Petrou
tel: +30 01 6892090 fax: +30 01 6892611

TRACK FOUR
GIOGROS MAZONAKIS OPOU KITAKIS (Wherever you search)
Having achieved 14 gold and platinum albums and singles, Giorgos Mazonakis is now making waves across Europe. His latest release Opu Kitakis was the summer smash across the Greek islands. The song combines Giorgos relaxed vocals over Greek retro instrumentations and dance rhythms.

MINOS-EMI S.A. contact Costadis Spyropoulos
tel: +30 974 499130
e-mail: costadis.spyropoulos@emimusic.com

TRACK FIVE
GIOGROS HHRISTODOULOU ASTO STI MESI! Greek original version of Love me for Fun
Asto Sti Mesi is the first single of the new Love Is An Orange album and already has powerful airplay in Greek radio and music TV stations this year. It's a special melodic and powerful song, in the mood of the Greek alternative pop musical stream that represents Giorgis. Mixes of the track available.

KI PRODUCTIONS For more information please visit the site www.giorgis.gr or contact Athanassios Fourgiotis
tel: +30 210 65 45 966 fax: +30 210 6545431

TRACK SIX
SAKIS ROUVAS OLA KALA
Sakis Rouvas has been the number one pop star in Greece for the last 10 years. Two years ago Sakis Rouvas signed a worldwide contract (excluding Greece and Cyprus-EMI Music) with Universal France. Under this contract he has released his new CD "Ola Kala" which was produced by the noted Desmond Child.

MINOS-EMI S.A. contact Costadis Spyropoulos
tel: +30 974 499130
e-mail: costadis.spyropoulos@emimusic.com

TRACK SEVEN
ONE WHAT ABOUT SEX?
One were formed in 1999 and they are now the most successful and best-selling Greek group. Their three albums reached gold in Greece and Platinum in Cyprus. Their latest album Eta Tosa Na Sou Po (I have so much to tell you) reached gold only in three months. The singles What About Sex? is an uptempo, beat song and is their first effort to succeed in the European market after their successful appearance in the Eurovision Song Contest 2002.

MINOS-EMI S.A. contact Tasos Trifonos
tel: +30 974 499130
e-mail: tasos.trifonos@emimusic.com

TRACK EIGHT
GYRO - GYRO with GEORGIA VAGGENA NO TIME FOR YOU
The track No Time For You selected to test release Opou Kitakis was the hit that propelled Gyro to stardom, er smash across the Greek islands. It's a special melodic and powerful song, in the mood of the Greek alternative pop musical stream that represents Giorgis. Mixes of the track available.

ANKH PRODUCTIONS For more info visit the site www.members.tripod.com

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Music in Greece

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Greek industry looks to rebuild

Falling sales figures, the worst incidence of piracy in western Europe and a lack of airplay opportunities for new acts mean the Greek music industry is facing tough times. But it is already building for a brighter future, as Maria Paravantes reports.

Despite being home to international artists like Vangelis, Nana Mouskouri, Vicky Leandros and Demis Roussos in the '60s, a dictatorship in 1967 and the onset of new technologies in the modern era have stunted the growth of the Greek music industry both at home and abroad.

To add insult to injury, a 50% piracy rate, the highest in Western Europe, the boom of hit radio stations in the place of diverse formats, a dangerously shrinking number of live clubs, major media groups stepping into the music game, limited access to music TV channels, a 'monopoly' of veteran artists and a money-spinning nightclub scene have all taken a heavy toll on music sales.

**Belts tightened**
A total of 7.023 million CDs were sold by IFPI members in 2001. Unit sales were down by 14.9% in the first half of 2002 compared to 2001. As a result, majors in Greece have had to tighten their belts and put their money on the safe bets. Faced with the task of surviving on a daily basis, it's little wonder that breaking artists abroad has been low on the agenda.

"Introverted" is the word Sony Music Greece MD Diane Yarmentis uses to describe the situation in Greece. "We're preoccupied with too many internal factors—like the fact that media groups have entered the recording scene or dealing with piracy—that it leaves us little space to exploit local acts abroad," he says.

Media groups are recent players—their involvement in the industry in the mid-1990s creating, some say, unfair market conditions. Costas Bourmas, Universal Music's regional director for Greece and Turkey, and Universal Greece MD, feels media-backed companies involvement is merely "incidental". It costs labels backed by media groups nothing to promote their artists through press, radio and television as in-house productions.

Furthermore, companies are now turning to Star Academy-styled talent shows, which have bombarded Greek television this year, for new revenue. Overall, however, executives say the sales boost is only temporary.

And while countries like Finland and Norway are seeing their artists cross borders, Greece continues to put its entire efforts into making things work locally. Domestic repertoire accounts for over 80% of all music sold. "Many of today's artists don't realise that in order to make it abroad you have to go and live abroad, work there, back your music," explains Miltos Karadsas, managing director of Minos-EMI.

**Reason to stay home**
A lucrative nightclub scene seems to be the reason Greek artists prefer to stay at home. "It stirs a massive base for local repertoire and keeps the market moving," says George Levendis, CEO of Entertainment Antenna Group and MD of independent label Heaven.

"When artists are making so much money in nightclubs anywhere from euros 10,000 to 20,000 a night for superstars, they're not willing to go abroad and stay there to shore up their music," he explains. And that's one thing all majors agree on—crossing borders and establishing international success requires standing by your product.

But while there's a booming nightclub scene that annually generates new hits and gives major artists the advantage of exposure, small venues where newcomers can show their talent are shrinking in numbers by the day. "For us indies, small clubs are our only way of promotion," says Martha Papadaki, head of production at Libra Records, a small indie active in jazz and ethnic music.

This in turn, adds Warner Music Greece MD and incoming IFPI Greece chairman Panos Theofanellis, means that possibilities for A&R are limited—there are "few places you can go and see an artist live, be part of what he does, feel the energy".

In addition, labels complain that following a recent clean-up of the airwaves, commercial stations have all begun to sound the same. Marketing anything other than mainstream music is difficult.

"Radio has traditionally played a major role in setting music trends in Greece but at this point stations seem to be lacking individual formats making it hard to get new artists on the air," says Karadsas.

"I don't like the idea of dictating what should be played," he says, continued on page
Internet downloading is still at a mere 8% but expected to double by 2004, when Athens will host the Olympic Games. For Lyra MD Panos Maravelias, the Olympics are bound to work as a means of pressure on the government to act, and recent talks with the government seem to be paying off. On September 20 Greece was the first EU member state to pass the European Union Copyright Directive (foreseeing the harmonisation of local laws with those in EU), which executives believe is a move in the right direction.

"We are finally achieving awareness of the problem on a governmental level. The fact that this is not a victimless crime is finally beginning to sink in," says IFPI Greece general manager Ion Stamboulis, who has made tackling piracy his personal crusade.

Sales tax
Executives also believe it is time to unify sales tax on music CDs across the EU and lower VAT, which is currently at 18% compared to the 4% figure which applies to books. "There’s no reason other forms of copyrighted cultural entertainment have this break and we don’t," says Levendis.

But as far as promoting Greek music is concerned, major players feel the Olympic Games in 2004 won’t change much. Instead, executives on both sides of the table stress the need for a state-backed export office which will work hand in hand with the companies and call on the culture ministry to lend its support at international industry events like Midem.

Despite what Petridis describes as a "market on hold", Stelios Fotiadis, MD of independent label Eros Music, is not pessimistic about the future, which he and all those who spoke to M&M, believes lies in publishing, still at a nascent stage in Greece.

Major players point to the finger at AEPI, the private copyright/collection society which has sparked controversy.

A number of artists have charged AEPI for lack of transparency in its transactions, monopolising the market as well as intellectual property rights and charging exorbitant management fees.

As for the future? "The focus has changed," Maravelias says. "Before the days when consumer behaviour was influenced by radio and concerts. Today we have to be innovative. "The younger generations are demanding—they want updated things. They want Greek artists to be on a par with their counterparts from other territories. It’s not just about good music anymore, it’s about good looks, great videos, everything that lifestyle entails."

Dance music
The result? A growing market for dance and electronic music. Established artists have in the last year enlisted young composers and DJs to add pizzazz to their albums. "Mikael Delta and Tania Tzanaklidou’s success is no coincidence," says Isaac Coutel, DJ and MD at Planetworks, Greece’s leading dance label. Planetworks recently entered a production and distribution deal with the country’s market leader Minos-EMI.

"Older artists are reaching out to younger crowds using a vehicle that will get them to their destination," Coutel says of recent mainstream-art song collaborations. "It works both ways—a mainstream [gaining airplay on a wide variety of stations] and older artists make it back to the charts."

For the most part executives M&M spoke to believe Greece is now ready to break its artists in other territories. Two recent examples are Minos-EMI pop singer Sakis Rouvas, who entered a deal with Universal Music France, and Sony Classical crossover artist Mario Frangoulis (see page 14).

To add an additional dimension, Maravelias points to the lack of artistic direction on the overall global market and the fact that music as a form of entertainment due to social changes has been consigned to being a "background" to other activities.

"Very few people buy an album and dedicate an hour to listening to it," he says, adding that for him the future will be something of a "full-service entertainment, marketing and making records."

In the meantime, companies are beginning to tap into technology as an alternative means of music distribution. "Sending ringtones or sending music over cell phones is all the rage in Greece at the moment," Andreas Kouris, CEO of Mad TV, the only free music channel, says this is the way of the future.
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Stars of the current Greek scene

SAKIS ROUVAS
(Minos-EMI)

2002 has been a great year for heart-throb Sakis Rouvas, who got his big break abroad with an extensive promotion campaign in France for his latest dance album Ola Kala (released on Universal Music France and produced by Desmond Child) containing three English-language tracks.

As well as walking away with a Best Pop Singer award at the inaugural Arion Music Awards held last March, Rouvas—seen as a Ricky Martin of sorts—also has an exclusive deal with Pepsi. A daring performer, Rouvas appeared in his 1998 shows wearing a long skirt exclusively designed for him by haute couture giant Valentino. He's seen as the most "exportable" Greek artist at the moment by MDs across the board.

ANNA VISSI
(Virgin)

Superstar and female Singer of the Year Anna Vissi is no new kid on the block. Despite being at it for some 30 years, she always manages to be a trendsetter, adapting her style to suit the times. Her 2001 album Kraagi shipped over 160,000 units, resting at the top of the charts for weeks on end.

Known as the "Madonna of Greece," Vissi has a magic way with the crowds and a feeling for whatever's new. The Cyprus-born artist (with the help of her ex-husband, Nicos Karvelas, who pens her albums) was the first to combine the popular local 'laika' style with Eastern influences and dance. Several tracks from her albums have featured on Buddha Bar compilations. Her current release X has just hit the shops.

YANNIS PLOUTARCHOS
(Minos-EMI)

Five Arion music awards including Singer of the Year for his previous album Mitres Photografies were enough to establish 'laika' artist Yannis Ploutarchos.

With a boy-next-door image, Ploutarchos revived a '70s feel on his new album Den Eho (Take-off) released in April 2001 has been enjoying massive air-play ever since, shipping 30,000 units to date with 4 weeks on the charts.

He's definitely promising and this was certainly his year," programme director of radio Lampsi Dimitris Psematikas says of the clean-cut Cyprus-born singer/songwriter who has hit the spot with the mostly 30-something crowds. Tracks To S'Agapo, O Kapnos and I Ekdromi have hit the spot with the mostly 30-something crowds. Tracks To S'Agapo, O Kapnos and I Ekdromi have hit the spot with the mostly 30-something crowds.

MIHALIS HADJIYIANNIS
(Universal)

Hopes are high for another pop artist, 24-year-old Mihalis Hadjiyiannis, whose mega hit single Den Eho (Take-off) released in April 2001 has been enjoying massive air-play ever since, shipping 30,000 units to date with 4 weeks on the charts.

Armed with a velvety kd Lang-style voice and a youthful appearance, Iro belongs to a newly-emerging style voice and a youthful appearance, and has helped locally-produced pop/lounge gain exposure through radio and club play alongside popular foreign hits.

IRO
(Virgin)

Singer/songwriter Iro's career took off this year after she bagged the Best Female Pop Singer and Best Pop Album of the Year awards at the Arions. Iro's chart-topping dance album Apogeiosi, which is on its way to platinum status (60,000 units).

"He's definitely promising and this was certainly his year," programme director of radio Lampsi Dimitris Psematikas says of the clean-cut Cyprus-born singer/songwriter who has hit the spot with the mostly 30-something crowds. Tracks To S'Agapo, O Kapnos and I Ekdromi have hit the spot with the mostly 30-something crowds. Tracks To S'Agapo, O Kapnos and I Ekdromi have hit the spot with the mostly 30-something crowds.

MARIO FRANGOULIS
(Virgin)

Trained at the Juilliard school of music, 35-year-old, multi-lingual tenor Mario Frangoulis is already in the international spotlight with his current release Sometimes I Dream, at number 3 on Billboard's Top Classical Crossover chart (October 19). The pop/classical crossover album, featuring a duet with Moody Blues' Justin Hayward and German artist Sarah Connor, is being used by Sony Classical in the US to re-launch its Odyssey (founded in 1967) imprint catering to the contemporary classical listener.

Armed with a riveting voice and classic good looks, Frangoulis has performed in everything from Les Miserables and Phantom of the Opera to ancient Greek comedy. Sony Greece MD Dimitris Yarmenitis describes Frangoulis as "a born star" and the 20,000 units (gold status) it's already shipped in Greece certainly bear that out.
SPOTLIGHT ON GREECE

RAINING PLEASURE (Chrysalis/EMI)

Four-member band Raining Pleasure are riding high right now. The 10-year-old outfit is the second Greek rock band penning lyrics in English to sign with a major. Raining Pleasure's latest release, Flood: [coming of a] Great Quantity Of Water, which hit the shops late December shipping over 13,000 units, is still enjoying massive exposure thanks to an ongoing TV ad for a local mobile phone operator.

The single Fake is slated for European release in the coming months and has already been used on soundtrack for a Taiwanese film. Somewhere between Barclay James Harvest and the Smiths, the album's crossover quality has won it lots airplay on a diverse style of stations. "It's the best thing to come out of Greece in a while," says Thanassis Minas, who writes for alternative rock music magazine Fractal Press and is a producer at alternative station Rock FM.

MIKAEI DELTA (Distance)

A 2001 contract with Paris-based dance label Distance gave electronic dance music pioneer Mikael Delta a boost into international territories. "Everyone loves Kotsiras, we give him lots of airplay," says Psematikas of the young artist who's made hits of the '60s and '70s popular again.

YIANNIS KOTSIRAS (Minos-EMI)

Representing contemporary Greek balladry is Best Art Song singer Yiannis Kotsiras, whose double Live CD went double platinum shipping over 90,000 units and is enjoying power-play status on almost all radio stations due to its cross-over potential. "Everyone loves Kotsiras, we give him lots of airplay," says Psematikas of the young artist who's made hits of the '60s and '70s popular again.

The solid sellers

Veteran singers George Dalaras (Minos-EMI), Yiannis Parios (Minos-EMI), Glykeria (Sony Music) and Haris Alexiou (Estia), rock-oriented Nikos Portokaloglou (Universal) and world music star Eleftheria Arvanitaki (Universal) are all well established artists who continue to sell to a faithful following, making it into the charts with every release.

Profiles by Maria Paravantes
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Eros offers ray of hope for industry

In a dreary industry horizon, shining independent labels are often the ones offering a ray of hope for the future of music. One such label in Greece is Eros Music, the brainchild of a man with a mission.

When Stelios Fotiadis founded Eros in the early '90s, he was no newcomer to the music scene. A founding member of Nostradamos, a ground-breaking pop-rock band in the '70s, and a successful songwriter, Fotiadis had already made a name for himself on the local industry scene as a producer for independent label Lyra and later in 1988 as the man who made Greek repertoire happen at Warner Greece.

"I started out in 1970 alongside the guru of the Greek record industry Alexis Patatsis (also one of the founders of independent label Lyra). He was a man with a vision, so I learned to live and breathe music," Fotiadis recalls. And though he feels that the recording industry has never been an easy game, he went ahead and set up shop because he wanted his voice to be heard. "I wanted to express my positions and beliefs in music," he says.

Paving the way

But Eros didn't come into the scene to stand on its own two feet with its portfolio of Greek music. But what makes Eros stand out is its catering to the different styles of artists like Eros' debut hit Dimitris Paradiso in 1992 to the Ethnic Odyssey and chill-out Café of a different genre.

The way for new trends, contemporary repertoire worldwide," says Fotiadis. "We wanted to give it our best and to pave the way for new trends, contemporary repertoire worldwide," says Fotiadis. And pave the way it did. Eros currently represents some of the world's most alternative dance/fusion labels on a distribution level and through in-house compilations like the popular Ethnic Odyssey and chill-out Café Paradiso series.

Despite Eros' relatively short history, it has managed to establish a market niche with chart-topping artists like Eros' debut hit Dimitris Kokotas and a number of sub-labels—Tomorrow Records, Corifeo, Alter Ego—catering to the different styles of Greek music. But what makes Eros unique is the fact that it has managed to balance its feet with its predominantly Greek folk/pop roster investing now in alternative local artists from adult standards/easy-listening to electronica.

"When we sign an artist, it's quality we're after and mainly a sense of individual direction—that means that music must be original. In singers I look for things that are lacking in the industry today. I mean everything is a copy of something, but rarely do new trends ever make their way into these shops," he explains. "I think things aren't ready just as yet for Greek song."

Fotiadis sees the Greek Olympic Games in Athens as a chance for the Greek industry to show its waves. "Foreigners coming here for the Games will make the difference, and Eros music is more than just your typical touristy dance tunes," he says.

Until then, Eros Music will be working hard to ensure that it has a diverse roster like its debut in 2001, and as Fotiadis put it, "get people back into record shops. If we weren't producing good things, people wouldn't even bother to download."

Eros offers ray of hope for industry

Music

1993: Dimitris Kokotas signs. Three of his albums become gold (25,000) and platinum (50,000).
2001: Eros publishing opens.
2002: New adult standards/easy listening imprint Corifeo introduced, headed by Notis Mavroudis.
2003: Eros Music distribution/label collaboration/representation:
Eros distributes local independents Proteas, Octavi and Eden, and collaborates with Israel's NMC, Putamayo (USA) and Antil Music (France).

Key staff

Founder and managing director: Stelios Fotiadis
Production manager: Katia Kapelakou
Financial manager: Takis Theodoropoulos
Head of international repertoire: Elias Anagnostou
Sales manager: Melissos Gournapias
Pubic relations: Kat Kanni
Publishing/Royalties Department: Haris Papadimitriou

Eros: key acts

K Vita—Considered a pioneer of Greek music because independent labels always have to prove their way to the top, they don't rely on superstar artists like majors do, Mavroudis argues. "Corifeo's productions are not as commercial but Eros' other releases can give us the oxygen we need to create."

"I met Stelios in 1988," recalls former Warner MD and current IFPI Greece GM Ion Stamboulis. "I was looking for someone to start up Greek repertoire activities for Warner Music. Having successful attempts in different capacities in the business, Stelios was the man. He agreed to start up the Greek repertoire division in 1988 and his first signing, Zig Zag, a contemporary Greek band playing traditional music, exploded onto the scene selling gold in their first four albums. Stelios had penned their first hit."

Fotiadis' human side. The two basic ingredients for success, he says, are trust and respect.

Trust is key

Newly-formed imprint Corifeo is based on this trust. "Fotiadis showed absolute faith in me from the moment I knocked on Eros' door," says songwriter and guitarist Notis Mavroudis, who's seen several of his easy-listening albums hit the charts.

"After the success of my first release [children's album Hartino Karavi] with Eros as a producer, Fotiadis invited me to create a label. I formed Corifeo with the aim of offering shelter to those artists who find it hard to enter majors' doors and who aren't your typical mainstream—and thus commercially attractive—performers," he adds.

"You see, Eros doesn't look down on Greek music because independent labels always have to prove their way to the top, they don't rely on superstar artists like majors do," Mavroudis argues. "Corifeo's productions are not as commercial but Eros' other releases can give us the oxygen we need to create."

"When chain shops abroad speak of Greek music they mean the 'touristy' versions of Hadjidakis and Theodorakis. And for all these years, but rarely do new trends ever make their way into these shops," he explains. "I think things aren't ready just as yet for Greek song."

Fotiadis sees the Greek Olympic Games in Athens as a chance for the Greek industry to show its waves. "Foreigners coming here for the Games will make the difference, and Eros music is more than just your typical touristy dance tunes," he says.

Until then, Eros Music will be working hard to ensure that it has a diverse roster like its debut in 2001, and as Fotiadis put it, "get people back into record shops. If we weren't producing good things, people wouldn't even bother to download."

"People don't buy CDs like they did in the past, so a label has to rely on its artists, he's penned several theatre scores and soundtracks besides his solo albums. His latest release through Eros' new imprint Tomorrow Records is Gia Sena Me Agapi. Notis Mavroudis—Classical guitarist and composer, he created and headed Eros imprint Corifeo, which has an adult standards/easy-listening focus. Mavroudis' latest release is Stin Echo tou Erota.

Omar Faruk Tekbilek—Turkish-born multi-instrumentalist living in the US, Tekbilek plays Sufi, folk, and contemporary music of the Middle East.

Nana—This husband and wife outfit joined Eros in 2001 and was voted the '98 French gypsy band of the year. Nana is the inaugural Arion Music Awards earlier this year for early-listening single Mia Kyriaki. Their latest release on Eros is Nana IV.

Bobby Golez—Belonging to the new generation of rebetiko (a form of the Greek blues, similar to the fados in Portugal) artists.
Guide to Greek radio

Kiss FM: CHR*
Wavelength: 92.9 FM
Website: www.kiss.gr
Key producers: Maggie Haralabidou, Alexandros Myriotis, Tassos Stergiou
MD: Panagiotis Kostakis
Head of programming: John Moutsoopoulos
Owner: Panagiotis Kostakis

Nitro Radio: AC
Wavelength: 102.5 FM
Website: www.nitroradio.gr
Key producers: Beity Magira, Kostas Zikos, Eleni Kolokotroni
MD: Petros Kostopoulos
Head of programming: Kostas Zikos
Group/owner: IMAKO

Melodia: National AC
Wavelength: 99.2 FM
Website: www.melodia.gr
Key producers: Nikos Moraitis, Xenofonarakos, Kostas Thomaidis
MD: Odysseas Ioannou
Head of programming: Sia Allorkiou
Group/owner: Alafouzos Group

Village FM: National CHR*
Wavelength: 88.3 FM
Website: www.village883.fm
Key producers: Kostas Stafeopoulos, Vicky Hadjaki, Vassia Redoumi
MD: Konstantinos Darivakis
Head of programming: Kostas Stafeopoulos
Group/owner: Austero, Village RoadShow subsidiary

Stathmos: National AC*
Wavelength: 101.3 FM
Website: www.stathmos.gr
Key producers: Dimitris Vrachnos, Sofia Fatourou, Yiannis Panagiotakis
MD: Paschalis Mouchtaris
Head of programming: Yiannis Panagiotakis
Group/owner: Com.m.it

Kosmos: World music
Wavelength: 93.6 FM
Website: www.ert.gr/kosmos
Key producers: Yiannis Lobos, Yiota Kotseta, Zak Samoulis, Leonidas Antonopoulos
MD: Manos Tzanakakis
Head of programming: Yiannis Lobos
Group/owner: Public broadcaster

Lampsi: National Hot AC*
Wavelength: 92.3 FM
Website: www.lampsi.fm
Key producers: Dimitris Psemitikas, Katerina Athanassiou, Yiannis Stathis
MD: Dimitris Psemitikas
Head of programming: Yiannis Stathis
Group/owner: SBS

Best Radio: dance/alternative
Wavelength: 91.6 FM
Website: www.bestradio.gr
Key producers: Grigoris Psarianos, Nikos Mouratidis, Anna Maria Harokopou
MD: Lina Vassilopoulou
Head of programming: Yiorgos Karkakis
Group/owner: Liberis Publications

Athens Radio DeeJay: CHR
Wavelength: 95.2 FM
Website: www.radiodj.fm
Key producers: Tolis Varnas, Michalis Tsalolopoulos, Petros Triantafyllou
MD: Michalis Tsalolopoulos
Head of programming: Tolis Varnas
Group/owner: Attikon Publications

National music stations with an asterisk (*) play a mix of contemporary Greek dance and English-language Top 10 hits, aimed mostly at the 30-something crowds.
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MILLIONAIRE GESUCHT (GERMANY)
DAS GOLDENE LENKRAD (GERMANY)
FAME ACADEMY (UK)
CHILDREN IN NEED (UK)
CD:UK (UK)
TOP OF THE POPS (UK)
JUNIOR SENIOR - 'D-DON'T DON'T STOP THE BEAT'
The novelty duo is out across Europe with the smash hit 'Move Your Feet':
#1 on the Danish club & sales chart.
#2 on the Swedish Dance chart.
#6 on the Scandinavian Dance Chart.
Record of the week on Dith pop radio.
Nominated for "Best New Act" and "Best Song" at DR P3 Awards (National Radio).
Nominated for 3 TV Zulu Awards.

RENE DIF - 'LET IT ALL OUT (PUSH IT)'
Rene Dif has been around the world more times than most people visit their local store. He has sold millions of records.
21 million the last time we counted. Now he is back on his own.
Rene Dif has put the Aqua era behind him.
The first single 'Let It All Out (Push It)' from his forthcoming album has just been serviced to radio in Scandinavia.
Rene Dif is ready for a new ride on the roller coaster.

FUNKSTAR DE LUXE - 'FUNKTURISTIC'
Million selling debut artist is ready to take on Europe again.
The artist behind the 1999 Ibiza classic 'Sun Is Shining' now returning to the charts with the 1st single 'Blinded By The Light' feat. Manfred Mann’s Earth Band taken from the forthcoming album 'Funkturistic' already #2 on the Danish Club & Sales charts.
The Danish "King of Remixes" has stepped onto the launching pad.

MARIA MONTELL - 'THINK POSITIVE'
An album co-written by Rick Nowels (Ronan Keating, Dido) and Billy Steinberg (Madonna) among others.
Maria Montell is ready to take on Europe with the singles 'It's All Very Simple', 'Think Positive' and '1 Pick Up'.
Already proven airplay hits in Denmark.
Maria Montell launched her international career in 1996 with the world-wide hit 'And So The Story Goes (Da Da Da)'.

BY UNIVERSAL... - AGAIN!
Denmark looks to the future

Danish record companies seem to have moved beyond the battering the music industry has taken at the hands of pirates and are keen on making music. While some people talk of fewer debuts, smaller marketing budgets and only betting on sure things, some of the biggest successes of the year (and probably next) have been offshore projects. True, the structure of the industry has changed, but the people in it are optimistic. It would be safe to say the general feeling among Danes in the industry is that "The worst is behind us.", "The market may be down, but quality is up," says Universal A&R director Claus Lund Petersen. "Projects tend to be designed in detail to the finish and strategies laid out. Managers and other segments of the business have developed well in a professional manner. Fundamentally, a lot of exciting projects are on the way."

Funding initiative

While the labels work at one level, music organisations attempt to project a collective picture of Denmark as a source for music. The Danish Trade Council, a body within the foreign ministry, provided first-time funding for promotions at Midem 2002.

"It's a three-year project called Discover Denmark and I believe we have a chance to unite the industry," says Bodil Hagh, head of projects at the Music Information Center which coordinates Danish efforts at Midem, PopKomm and domestically. "It helps establish credibility and a kind of internal confidence within the industry. We present Danish music with weight on the commercial side." She says Denmark will continue Midem efforts, probably on a smaller scale in January, but possibly on a much larger scale in 2004 or 2005. IFPI chairman and president of EMI Music Michael Ritto confirms Hagh's ideas of uniting the industry. "In my two years in the IFPI chair we've worked to gather the music industry in order to get political influence." He points out that efforts are aimed at domestic and international targets. IFPI has opened legislators' ears to the pirating problem and recently named a communications initiative on page 2.

A pro-active strategy helped raise political support for music to higher levels."

Michael Ritto, chairman, IFPI and president, EMI Music

The Danish music industry has been downsized—now it's ready to go into the ring in a new weight class following consolidation and efforts to bolster cooperation within the business.

Like their counterparts around the world, Danish labels have taken a severe hit with year-to-date (until September 30) sales down by around 17% following a 20% drop last year, according to IFPI figures. "It's been very ugly for a long time," is how EMI Music president and IFPI chairman Michael Ritto sums it up. But, he's referring to the past and points towards better times are ahead.

"For the first time in many months local repertoire has stabilised, in fact there was six percent growth in the first nine months of the year. This is an optimistic sign," he says. International products fell by around 20% during the same period.

To illustrate his point, Safir Duo's album Episode II (Universal) continues its unprecedented 70-plus-week run on the Official Hitlist, with most of this time in the top 20. Another local, veteran Kim Larsen (Medley/EMI), has remained on the same chart since the start of the year and had the third largest selling album of last year. Indeed, roughly half of the top-40 album chart is occupied by Danish acts and they tend to remain there longer than most internationals.

IFPI had expected revenues to fall from a high of euros 147 million, to around euros 106 million, but projections call for a levelling off at around euros 113 million. "And this looks like rock bottom, a good solid bottom," argues Ritto, pointing out that certain market characteristics inflated sales a few years ago.

TV ad impact

One reason for dramatic growth from 1995-2000 was the rush into television advertising, which all the labels despise, but consider a survival tool. The ads hit a younger-and-older audience, but not the core target of teens to 30-somethings. "There was an over saturation in this segment," Ritto notes. "But TV ads are on the decline and we've apparently reached a more normal situation." TV ads for music have fallen by 32% so far this year, but the return on investment has been positive for the first time in a few years. Labels have looked to TV due to lack of adequate media coverage elsewhere. "There's not as many tools, as compared to the US, UK or other countries," Ritto says. Label executives consider that newspapers don't have the clout, MTV has been Sweden-heavy, consumer media is limited and radio tends to be extremely formatted to commercial products, with the exception of Danmarks Radio's P3. Cinemas have proven to be an effective ad platform, and the two main Danish TV broadcasters have introduced music programmes in the past year.

On a macro level, Ritto—as IFPI chair—has attempted to raise awareness of the domestic music industry and coordinated efforts for collective thrusts by the business. Anti-pirating action has earned a lot of coverage and IFPI recently hired a communications officer to help get messages out. IFPI and music organisations have opened channels of dialogue with legislators to win their support in the hope of bringing state backing for music up to the level of Danish cinema.

Ritto remains optimistic about the final quarter of the year. "Our release plan—a new Robbie Williams, the Stones, Peter Gabriel, George Harrison—is one of the best we've ever had," he says. "And the other labels have some good plans as well, so I think we have stabilised on a good solid bottom."
Spotlight on Denmark

The Hot New Stars of Danish Music

Outlandish (BMG)

They're boys and they're a band, but definitely not another you-know-what—C21 have depth, versatility and harmonies that work. Some listeners will be quick to make comparisons, but this should be considered to be a compliment to the three lads. A fairer comparison would be to liken C-21 to bands noted for their harmonies, such as the Beach Boys or Bee Gees, though their music is very much contemporary.

Ole Mortensen, Capitol's director of international exploitation, points out that C21's first single, "Star for a Night," has gotten more spins on the official IFPI airplay chart than Ronan Keating's "If I Let You Go," and landed in the number two slot after its September release to radio.

For this act is clearly going to appeal to teenage girls, but will win listeners of all ages based on the strength of the songs. The debut album—which hasn't yet been named—features lush instrumentation as the trio serves up a fine mix of ballads and uptempo rock/pop numbers for its listeners.

JAMES Sampson (Sony)

James Sampson plays the main role in a Cinderella story, and has earned the nickname "Denmark's Soul King." As a youngster in the US he loved to sing, and landed a slot in the kids choir for Michael Jackson's We Are the World project—one of the highlights was when they got to sing behind Frank Sinatra and Sammy Davis Jr.

Sampson later married a Dane and moved to Denmark, and his big break came when viewers chose him to be "Star for a Night" on a TV show. After that Sony was quick to sign him after hearing his rendition of Me and Mrs. Jones. The debut album...
Aya (Music People)

Aya grabs you instantly with its brand of crisp, fresh rock music. Nothing’s missing—the lyrics are good, melodies right and the quartet delivers the hooks without force feeding the listener. And there’s lots of sweet guitar work here, with organs backing a few of the tracks on the band’s debut album Galaxy. Aya manages to soften the harder characteristics of rock, but without compromising into pop.

“The album has a lot of great radio songs,” says Danmarks Radio (DR) editor of music policy Eik Frederiksen. Galaxy is not only Aya’s debut, but also the first release by Music People, a new multi-media company with former Sony MD Jan Dogner at the helm. Dogner says he’s excited about the fuss Aya has generated. Music consultant Las Thomsen who works closely with Music People says MTV heard Aya and was considering to put it into the station’s Up North chart.

The band has been around for a few years, but it wasn’t until the group’s former drummer won the lottery that things really got serious. He lent his former bandmates some cash to set up shop and things got going. They developed a slew of songs and got the lead-off single Spaceship played on DPH’s flagship PI, where it became the hit of the week. A few days later the band had a record contract.

Funkstar De Luxe (Universal)

Funkstar De Luxe broke through with a remake of Bob Marley’s Sun Is Shining and shipped a million units around Europe. After hectic promotional touring in the wake of international success, Funkstar retreated and began to write his own material to avoid being branded a "remixer." The result is Funkturistic, an 11-track set featuring Funkstar’s own songs with one exception.

The lead-off single is a remake of Manfred Mann’s version of the Bruce Springsteen classic Blinded by the Light, with musical and vocal elements from the (Mann) original. It went out to radio in early autumn and will see the light of an international release in early November. Funkturistic will be released a few weeks later, around a month after its domestic appearance. “We believe we will go pretty far with the single and the album,” says Universal A&R director Claus Lind Petersen.

Funkstar takes a new tack on the album, joining forces with a male and female vocalist. The set is a mix of styling, with added lyrical depth and lots of electricity. To add dimension to the music, Funkstar rummaged through the archives and conjured up some relatively obscure rock samples. The combination of unique samples, vocal depth and pure energy should see this record far.

Stripclub Junkies (Noize Music)

Stripclub Junkies are a product of the new Nordic garage that’s been producing some great rock music. The band succeeds in blending the type of blues and country elements that have seeped into mainstream rock with 70s California rock. Eik Frederiksen, editor of music policy at Danmarks Radio, calls the band’s debut record, “Classic pop-rock music, like American radio rock.”

The quartet’s eponymous debut is the first release by Noize, a label under PDH, one of the country’s top booking/promotion agencies. The set features 12 quick-hitting songs with lots of rolling guitar work, both acoustic and electric.

With a female front, people are likely to draw comparisons with Sheryl Crow, but believe it or not, a better comparison would be to the Rolling Stones when some of their material was tinged with blues-country.

Stripclub Junkies make a great club band, as their melodies cut straight through from the stage—and the band’s name is one that’s sure to draw attention.

Natural Born Hippies (Iceberg Records)

The ‘Hippies’ blend solid rock with attitude and humour, as demonstrated on their debut Popshit a couple of years ago. Right now the single In Your Dreams (licensed to Warner for most of Europe) is top-50 on the German airplay charts and initial sales reports are positive. At the same time, the boys’ remake of T-Rex’s Get It On is in rotation in the Nordic region.

The song was part of an ad campaign for a major German clothing company. “There’s been a big build-up throughout Europe, and the group is light years ahead of other bands,” says Iceberg MD Manfred Zahringer.

Iceberg’s strategy with the Hippies has been to get them on stage—a route that has won the band a solid fan base in GSA territories and Italy, as well as in their home region. A new album will be released in Denmark early next year, but could be released earlier in GSA following the success of the single.

At the same time Iceberg has the band working on demos with producer/songwriter Peter Wolf to fine-tune the sound for broader markets. The results should be interesting to hear, given the Hippies knack for playing no-nonsense rock `n’ roll.

Louise Hart (Edel)

Louise Hart was discovered by former Geffen Records executive Peter Napoliello while she was busking on a New York street. The man offered to make her a star, so she packed her Gibson and started to work on an album. Her influences were never going to be the teen heart throbs the other kids fancied—Hart grew up listening to quality rock, along with The Beatles and Bonnie Raitt.

After much toil the result is an eponymous 11-track album with all but one song written by Hart, who also lent a hand in production. The music spotlights lots of clean guitar work and a full backing sound, and the album features Danish rocker Tim Christensen and former Bob Dylan sideman Billy Cress.

Hart has a spring-water voice with enough power to stand out, yet sufficient emotion to convey the messages in the songs. She recently finished a five-venue tour as support for A-Ha. Edel promotions manager Jan Wagner Holm says the label is fully behind Hart, and she’s really off to a good start.

Profiles by Charles Ferro
Lorie gets around radio to tap into youth market

**by Lisa Pasold**

Young French artist Lorie is appealing to young record-buyers with her second album *Tendrement* (Epic/Sony), which entered the French charts at number one after its September 16 release and has already sold over 300,000 units.

"Her success comes from the crucial young teen group, which has been neglected for too long by record companies," says Sony Music France international marketing manager Antoine Gouiffes-Yan.

Initially interested in figure skating, Lorie hung up her skates at 15 to pursue a music career. She hooked up with producers Johnny Williams and Louis Element to record *Prés de Moi*, a track which they posted on the French version of the unsigned acts website Peoplesound. Within two months, the song had received 15,000 hits. In November 2000 Sony signed the artist. *Prés de Moi* was released as the first single under the deal the following May. The single went platinum, and her debut album, *Prés de Moi*, has sold two million units.

Her new album *Tendrement* expands on the formula established with last year's work. "She actually appeals to an amazing range," says Gouiffes-Yan. "Her listeners start at eight-to-10-year-olds, but there are also 18-to-20-year-olds who appreciate her." Gouiffes-Yan adds: "It's not a demographic that's well-served by radio, but they're out there, buying records. Lorie is huge because of them. She arrived at the perfect moment: we hadn't paid enough attention to young French listeners, not simply adolescents, but really young people. And suddenly Lorie appeared on the scene."

In the works is an international album, for which Lorie has already recorded three songs. This English-language album, which includes songs by Pam Sheyne (who has previously written for Celine Dion), should be out late next year.

Meanwhile, Lorie's recognition overseas is growing. She is popular in Canada and has sold 100,000 records in Quebec alone. In Japan, she has a six-month Eviad advertising campaign. And back at home, her voice is currently being heard in movie theatres, as part of the cast of the French club for the just-released Stuart Little 2.

Lorie gets around radio to tap into youth market
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<th><strong>Eurochart Hot 100® Singles</strong></th>
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**SALES BREAKER**

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<tr>
<th><strong>WEEKLY CHART</strong></th>
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<td>Johnny Mathes</td>
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<td>13</td>
<td>27</td>
<td>Life Goes On</td>
<td>A.C.E. / Universal</td>
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<td>14</td>
<td>28</td>
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<td>My New Direction</td>
<td>S Club 7 &amp; Paloma Faith</td>
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<td>36</td>
<td>Without Me</td>
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<td>In Hot Herre</td>
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<td>Lieber Gotti</td>
<td>Marion &amp; Freunde</td>
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**ORIGINAL LABELS**

- A | A.C.E. / FFHUN
- B | A.D. (Universal)
- C | A.D. (Universal)
- D | A.D. (Universal)
- E | A.D. (Universal)
- F | A.D. (Universal)
- G | A.D. (Universal)
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- M | A.D. (Universal)
- N | A.D. (Universal)
- O | A.D. (Universal)
- P | A.D. (Universal)
- Q | A.D. (Universal)
- R | A.D. (Universal)
- S | A.D. (Universal)
- T | A.D. (Universal)
- U | A.D. (Universal)
- V | A.D. (Universal)
- W | A.D. (Universal)
- X | A.D. (Universal)
- Y | A.D. (Universal)
- Z | A.D. (Universal)
## European Top 100 Albums

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<tr>
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<tr>
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<td>Pink</td>
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**SALES BREAKER**

The European Top 100 Albums is compiled by Music Media. All prices are calculated. The list consists of the highest selling albums in 16 European territories. For more information visit [American Radio History](http://www.americanradiohistory.com).
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it's on our C-list, but by next week it will move up the station's playlist. "At the moment, dance track." Romdhane expects the track to fuse with heavy-bass R&B, and features David's debut album Born To Do It (Wildstar). What's PLAYA?

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SHANIA TWAIN
I'm Gonna Getcha Good!
(Mercury) Release date: November 4, 2002. Shania Twain broke away from the country circuit into mainstream pop three years ago with the release of Come On Over, which sold an amazing 54 million copies and spawned the hits (Man) I Feel Like A Woman and Don't Impress Me Much. Twain has continued for theme of female empowerment with I'm Gonna Getcha Good!, the first single from her follow-up release. The track, written by Twain and husband/proposer Robert "Mutt" Lange, stays true to Twain's formula of girly sass and pop with a country twang, but with a little more subtlety. Vanz Vamaara, programme director at CHR station 100.7 FM Sky Radio/Holland, says: "It sounds like part three of (Man) I Feel Like A Woman," he says. Vamaara says he has not heard the rest of the album, but expects U to perform well commercially. "Shania is more of an album artist. From what her previous album did, I think the new album will probably enter at number one it's on our C-list, but by next week it will move up the station's playlist. "At the moment, dance track." Romdhane expects the track to fuse with heavy-bass R&B, and features David's debut album Born To Do It (Wildstar). What's PLAYA?

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SALES

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DANCE BEAT
The weekly dance chart comment by Harold Roth

Asereje (The Ketchup Song) (Columbia) has also had the biggest overall gain after debuting at number 53 and registering the top 100's highest re-entry at number 73. The Sound Of Violence (Cassius feat. Dave Edwards) has spent its 13th consecutive week. Only Roger Sanchez's Another Chance (R-Senal) has suffered a loss of support at retail and in clubs.

Two tracks from former chart-topping acts are Movers are titles which show the greatest gains in points during the week.

Looking ahead, a possible entry next week is For The Love Of Money (Boda) and it's its 1.8 Charted Months. Every track in the Top 40 has a track in the Top 100. The Dance Trim is based on the information from the following clubplay and specialist dance sales charted countries.

**EUROPEAN DANCE TRAXX**

**DANCE TRAXX**

**MUSIC & MEDIA**

**Roxette The Ballad Hits**

Including the hit single 'A Thing About You'

Album out November 4!

AmericanRadioHistory.Com
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**

Sophie Ellis-Bextor

*Music Gets The Best Of Me*  
(Polydor)

"With three smash hit singles in only one year of airplay, Sophie Ellis-Bextor is certainly getting the best of radio stations."

Angelo De Robertis  
head of music  
Radio 105/Italy

---

**DENMARK:**  
**DR P3**

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

Wyclef Jean ft. Tom Jones/Pussycat
A-Ha /Did Anyone Approach You
Badly Drawn Boy/You Were Right
The Streets/Don’t Mug Yourself
Junior Senior/Rhythm Bandits
Credence/Caught By The River

---

**SWEDEN:**  
**SR P3 RADIO STOCKHOLM**

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

The Rolling Stones/Keys To Your Love
In-Grid/Tu Es Foutu (Tu M’As Promis)
Wyclef Jean ft. Tom Jones/Pussycat
Amerie/Why Don’t We Fall In Love
The Drowners/Never Ever
Weeping Willows/Disconnected
Vacuum/Culture Of The Night
Coldplay/The Scientist
Rhianna/On Baby
Stazio/That’s Why
Exeter/My Day

---

**FRANCE:**  
**RTL**

**HEAD OF MUSIC PROG.: ALAIN TIBOLLA**  
**FORMAT:** FULL-SERVICE  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** THURSDAY AM  
**GROUP/OWNER:** RTL GROUP  
www.rt.fr

Jennifer/Des Mots Qui Résonnent
Matthieu Boogaerts/Las Vegas
Axelle Red/Je Me Fache
Renaud/Coeur Perdu

---

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

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

Cesare Cremonini & Ballo/Vieni A Vedere Perche
Sophie Ellis-Bextor/Music Gets The Best Of Me
Maria Pia & Super Zoo/Gocce
Coldplay/The Scientist

---

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

**PROGRAMME DIR.: SIMON LONG**  
**FORMAT:** DANCE  
**SERVICE AREA:** LONDON  
**PLAYLIST MEETING:** THURSDAY PM  
**GROUP/OWNER:** EMAP  
www.kiss100.com

LL Cool J ft. Marc Dorsey/Luv U Better
Jennifer Lopez/Love Don’t Wait
Dannii Minogue/Put The Needle On It
Xpansions 95/Move Your Body
Madonna/Die Another Day
Alicia Keys/Girlfriend
Mad’House/Holiday
Jameson/True

---

**GERMANY:**  
**RADIO FFH**

**PROG. DIR.: HANS DIETER HILTMOTH**  
**FORMAT:** CHR  
**SERVICE AREA:** HESSEN  
**PLAYLIST MEETING:** WEDNESDAY PM  
**GROUP/OWNER:** INDEPENDENT  
www.ffh.de

Lulu & Ronan Keating/We’ve Got Tonight
Nena/99 Luftballons (New Version)
Sarah Connor/Skin On Skin
The Flames/Everytime

---

**BELGIUM:**  
**VRT RADIO DONNA**

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

Shaggy ft. Brian & Tony Gold/Hey Sexy Lady
Shania Twain/I’m Gonna Getcha Good
Dannii Minogue/Run For It
Eminem/Cut The Check
McFly/Live Your Life
Jameson/True

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**AMERICAN RADIO HISTORY**  
November 2, 2002

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**MUSIC & MEDIA**  
AmericanRadioHistory.com
### GERMANY: WDR EINS LIVE

- **Radio Eins Live**
- **Programme Dir./GM:** Jochen Rausch
- **Format:** CHR
- **Service Area:** North Rhine Westphalia
- **Playust Meeting:** Friday AM
- **Group/Owner:** Public Broadcaster
- **Website:** [www.einslive.de](http://www.einslive.de)

**Current Play List:**
- International Pony ft. Stepchild/Hangin’ Around ‘02
- Jennifer Lopez/Jenny From The Block
- Donots/We’re Not Gonna Take It
- Massive Töne/Geld Oder Liebe
- Shakira/Objection (Tango)
- Sarah Connor/Skin On Skin

---

### HOLLAND: RADIO 3FM

- **Radio 3FM**
- **Programme Controller:** Paul van der Lugt
- **Format:** CHR
- **Service Area:** National
- **Playust Meeting:** Friday AM
- **Group/Owner:** Public Broadcaster
- **Website:** [www.3fm.nl](http://www.3fm.nl)

**Current Play List:**
- P. Diddy & The Bad Boy Family/I Need A Girl (Part 2)
- Christina Aguilera ft. Redman/Dirty
- Lenny Kravitz/If I Could Fall In Love
- Tobi Amos/A Sorta Fairytale
- Praise Cat/Shined On Me
- D’Note/Shed My Skin
- Relax/Rock-a-Spot
- Jeevas/Virainia

---

### SWEDEN: RIX FM

- **RIX FM**
- **Head of Music:** Anders Svensson
- **Format:** Hot AC
- **Service Area:** National
- **Playust Meeting:** Wednesday
- **Group/Owner:** MTG
- **Website:** [www.rixfm.com](http://www.rixfm.com)

**Current Play List:**
- Fifth Avenue/Sometimes When We Touch
- T.A.T.O./All The Things She Said
- Madonna/Die Another Day
- Coldplay/The Scientist
- Lordi/Devil Is A Loser
- Mariska/Anteexi

---

### UK: CAPITAL FM NETWORK

- **Capital FM**
- **Head of Music:** Jeff Smith
- **Format:** CHR
- **Service Area:** London/Birmingham/Cardiff/Kent/Hampshire/Oxfordshire
- **Playust Meeting:**Varies
- **Group/Owner:** Capital Radio
- **Website:** [www.capital.co.uk](http://www.capital.co.uk)

**Current Play List:**
- P. Diddy & The Bad Boy Family/I Need A Girl (Part 2)
- Jennifer Lopez/Jenny From The Block
- Cunnie Williams/War Song
- Kana/Plantation
- Shania Twain/I’m Gonna Getcha Good
- Natural Born Hippies/In Your Dreams
- Tom Jones/Tom Jones International
- Mariah Carey/Through The Rain
- Fuller/Brenda Feeder/Come Back Around
- Luke Thomas/Automatic
- Britney Spears/Stronger
- Picture House/Pornstar
- Coldplay/The Scientist
- The Calling/Adrienne

---

### BELGIUM: RADIO CONTACT F

- **Radio Contact F**
- **Programme & Music Dir.:** Jean-Lou Bertin
- **Format:** CHR
- **Service Area:** Wallony
- **Group/Owner:** RTL Group
- **Website:** [www.radiocontact.be](http://www.radiocontact.be)

**Current Play List:**
- Madonna/Die Another Day
- Axelle Red/Je Me Fache
- Star Academy/Star
- Tom Jones/Tom Jones International
- Mariah Carey/Through The Rain
- Luke Thomas/Automatic
- Britney Spears/Stronger
- Picture House/Pornstar
- Coldplay/The Scientist
- The Calling/Adrienne

---

### ITALY: RADIO DEEJAY NETWORK

- **Radio Deejay Network**
- **Head of Music:** Dario Usueli
- **Format:** CHR
- **Service Area:** National
- **Group/Owner:** Expresso Group
- **Website:** [www.deejay.it](http://www.deejay.it)

**Current Play List:**
- Santana ft. Michelle Branch/The Game Of Love
- Madonna/Die Another Day
- Milky/Just The Way You Are
- The Beginnerz/Reckless Girl
- Molella/Magia
- Tom Jones/Tom Jones International
- Mariah Carey/Through The Rain
- Luke Thomas/Automatic
- Britney Spears/Stronger
- Picture House/Pornstar
- Coldplay/The Scientist
- The Calling/Adrienne

---

### FINLAND: YLE 2 RADIOMAFIA

- **YLE 2 Radiomafia**
- **Head of Music:** Heikki Hilamaa
- **Format:** CHR
- **Service Area:** National
- **Playust Meeting:** Tuesday AM
- **Group/Owner:** Public Broadcaster
- **Website:** [www.yle.fi/radiomafia](http://www.yle.fi/radiomafia)

**Current Play List:**
- Hanoi Rocks/In My Darkest Moment
- LeAnn Rimes/Life Goes On
- M. Heaven/1/1omorrow
- Coldplay/The Scientist
- Lordi/Devil Is A Loser
- Mariska/Anteexi

---

### FRANCE: FUN RADIO

- **Fun Radio**
- **Head of Programming:** Pierre Lebrun
- **Format:** Dance
- **Service Area:** National
- **Group/Owner:** RTL Group
- **Website:** [www.funradio.fr](http://www.funradio.fr)

**Current Play List:**
- Wyclef Jean ft. Claudette/Two Wrongs (Don’t Make A Right)
- Jennifer Lopez/Jenny From The Block
- Imperial/War Song
- Kana/Plantation
- Shania Twain/I’m Gonna Getcha Good
- Natural Born Hippies/In Your Dreams
- The Flames/Everytime

---

### IRELAND: RTE 2FM

- **RTE 2FM**
- **Programme Dir.:** John Clarke
- **Format:** CHR
- **Service Area:** National
- **Group/Owner:** Public Broadcaster
- **Website:** [www.2fm.ie](http://www.2fm.ie)

**Current Play List:**
- Tom Jones/Tom Jones International
- Mariah Carey/Through The Rain
- Luke Thomas/Automatic
- Britney Spears/Stronger
- Picture House/Pornstar
- Coldplay/The Scientist
- The Calling/Adrienne

---

### AUSTRIA: Ö3

- **Ö3**
- **Head of Music:** Alfred Rosenauer
- **Format:** CHR
- **Service Area:** National
- **Group/Owner:** Public Broadcaster
- **Website:** [www.o3.orf.at](http://www.o3.orf.at)

**Current Play List:**
- Shania Twain/I’m Gonna Getcha Good
- Natural Born Hippies/In Your Dreams
- The Flames/Everytime

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**MUSIC & MEDIA**

**November 2, 2002**

AmericanRadioHistory.Com
**SWR 3/Baden-Baden/Stuttgart**

**ROCK**

**CHR**

**RADIO RPR 1/Ludwigshafen**

**RADIO NRW/Oberhausen**

**Playlist Additions:**

Hans-Jörg Bombach - Prog. Dir.

Stephan Offiower - Prog. Dir.

ANTENNE BAYERN/Munich

**Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).**

Within each country, stations are grouped by ranking and listed alphabetically.

Power Play songs are included “Power Play” songs, which receive special emphasis during the week. All

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**Most Added**

These are the songs which received the highest number of playlist additions during the week. In the case of a tie, the song is listed alphabetically by artist.
Las Ketchup's (pictured) reign at the top of the Border Breakers chart could soon be challenged by Swedish duo Roxette's ballad A Thing About You (EMI), which climbs from number 38 to 30 since its debut on the chart last week. Also moving up in its second week on the chart is the lesbian-themed track All The Things She Said by Russian act T.A.T.U., which is the second most-added track to Europe's stations this week.

The highest new entry this week is from Jennifer Lopez. Jenny From The Block (Epic) stands at number 32 this week, and it's the fifth most-added track to playlists. Kylie Minogue trails at number 42 with her single Come Into My World (Parlophone) and directly below her at number 45 is Het Sexy Lady (MCA) by Shaggy ft. Brian and Tony Gold.

Madonna's Die Another Day, the theme track to European stations, and is up to number 19. Brian and Tony Gold.

Top 50

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVRIL LAVIGNE/COMPLICATED</td>
<td>ARISTA</td>
<td>80</td>
<td>0</td>
</tr>
<tr>
<td>Sanchez ft. Michelle Branch/The Game Of Love</td>
<td>Arista</td>
<td>62</td>
<td>16</td>
</tr>
<tr>
<td>Nelly ft. Kelly Rowland/Dilemma</td>
<td>Universal</td>
<td>60</td>
<td>3</td>
</tr>
<tr>
<td>Sugababes/Round Round</td>
<td>Island</td>
<td>64</td>
<td>4</td>
</tr>
<tr>
<td>U2/Electrical Storm</td>
<td>Island</td>
<td>60</td>
<td>2</td>
</tr>
<tr>
<td>Madonna/Die Another Day</td>
<td>Maverick/Warner Bros.</td>
<td>61</td>
<td>19</td>
</tr>
<tr>
<td>Latchup/Kase/dje/The Ketchup Song</td>
<td>Columbia</td>
<td>62</td>
<td>1</td>
</tr>
<tr>
<td>Phil Collins/Can't Stop Loving You</td>
<td>WEA</td>
<td>40</td>
<td>8</td>
</tr>
<tr>
<td>Eminem/Clean Out My Closet (Interscope)</td>
<td>Interscope</td>
<td>37</td>
<td>0</td>
</tr>
<tr>
<td>LeAnn Rimes/Life Goes On (Curb/Warner)</td>
<td>50</td>
<td>4</td>
<td></td>
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<tr>
<td>Eve ft. Alicia Keys/Changsta Lovin' (Ruff Ryders/Interscope)</td>
<td>37</td>
<td>1</td>
<td></td>
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<tr>
<td>Coldplay/In My Place (Parlophone)</td>
<td>35</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Atomic Kitten/This Is High (Get The Feeling) (Virgin/Virgin)</td>
<td>46</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Moby/In This World (Mute)</td>
<td>31</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Justin Timberlake/Like I Love You (Jive)</td>
<td>35</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Blue One/Love (Virgin/Virgin)</td>
<td>38</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Vanessa Carlton/A Thousand Miles (EMI)</td>
<td>36</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Bon Jovi/Everyday (Mercury)</td>
<td>28</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Celine Dion/Am I Alive (Epic)</td>
<td>32</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>The Rolling Stones/Don't Stop (Virgin/Decca)</td>
<td>27</td>
<td>2</td>
<td></td>
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<tr>
<td>Shakira/Underneath Your Clothes (Epic)</td>
<td>31</td>
<td>0</td>
<td></td>
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<tr>
<td>Whitney Houston/Whatchulookinat (Arista)</td>
<td>26</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Oasis/Little By Little (Big Brother/Sony)</td>
<td>30</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Sophie Ellis-Bextor/Get Over You (Polydor)</td>
<td>30</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Christina Aguilera ft. Redman/Dirty (RCA)</td>
<td>27</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Roxette/A Thing About You (EMI)</td>
<td>30</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Ronan Keating/I Love It When We Do (Polydor)</td>
<td>33</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Jennifer Lopez/Jenny From The Block (Epic)</td>
<td>23</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>No Doubt ft. Lady Saw/Underneath It All (Interscope)</td>
<td>26</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Nick Carter/Help Me (Jive)</td>
<td>25</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Anastacia/Why'd You Lie To Me (Epic)</td>
<td>29</td>
<td>2</td>
<td></td>
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<tr>
<td>Jakarta ft. Seal/My Vision (Rullin)</td>
<td>25</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Truth Hurts ft. Rakim/Addictive (Aftermath/Interscope)</td>
<td>22</td>
<td>0</td>
<td></td>
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<tr>
<td>Richard Ashcroft/Check The Meaning (Hut/Virgin)</td>
<td>23</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>The Calling/Arienne (RCA)</td>
<td>21</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Westlife/Unbreakable (S/RCA)</td>
<td>23</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Kylie Minogue/Come Into My World (Parlophone)</td>
<td>25</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Shaggy ft. Brian &amp; Tony Gold/Hey Sexy Lady (MCA)</td>
<td>30</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Holly Valance/Down Boy (London)</td>
<td>24</td>
<td>3</td>
<td></td>
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<tr>
<td>Ashanti ft. Fat Joe/Happy (Murder Inc./Def Jam)</td>
<td>16</td>
<td>0</td>
<td></td>
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<tr>
<td>Red Hot Chili Peppers/By The Way (Warner Bros.)</td>
<td>19</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Vanessa Carlton/Ordinary Day (A&amp;M)</td>
<td>19</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Bryan Adams/Here I Am (A&amp;M)</td>
<td>22</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Tiziano Ferro/Impranato (EMI)</td>
<td>16</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Sophie Ellis-Bextor/Music Gets The Best Of Me (Polydor)</td>
<td>17</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
Capital records its lowest ever figure in London

LONDON — The Capital Radio group’s flagship CHR London station, 95.8 Capital, which lost audience, recording a market share drop below the psychological 10% barrier. According to figures published today by RAJAR for radio listening in the third quarter from July to September 2002, although still market leader, the station’s 8.8% market share means a drop in share by 1.5% compared to the previous quarter and represents its lowest share since RAJAR introduced its new methodology in 1999.

Programme director of Capital FM network John O’Hara says the figure may reflect media speculation over whether breakfast show presenter Chris Tarrant would leave the station.

“Tarrant was so much uncertainty about Tarrant,” says O’Hara. “We’ve noticed in other markets that when a high-profile personality announces they are leaving, listeners will try whatever else if out there. Tarrant recently renewed his contract with the station until the end of next year.

95.8 Capital FM’s drop coincides with a rise in listening for most London stations, following last quarter’s freak drop in the capital. Emipty’s London dance station Kiss 100 increased its market share from 4.2% to 4.8%, while its Soft AC outlet Magic also increased its share in London (3.5% to 4.5%). London rock station Virgin saw its share rise from 2.4% to 2.6%. Chrysalis Radio’s London AC station Heart 106.2 also recorded a jump in audience to 6.3%, up from 5.8%.

“Heart 106.2 has spent a lot of time and energy on where its audience lies in London in relation to other stations,” says Jim Hicks, Chrysalis Radio’s group programme director, adding: “One of Capital’s issues is, as a number one brand, when they are being attacked by the younger, middle and the older end, it’s difficult to know where you position yourself. While Capital Radio’s CHR station has a loss in listeners, the group’s other London station, alternative rock Xfm, significantly increased its listenership from 1.3% to 2.1%—an “exceptional result” according to O’Hara.

Nationally, public broadcaster the BBC retains its dominant position in the market with a 52.6% market share, the same as last quarter. BBC CHR Radio 1 addressed its decline over the past few months by registering a 8.8% share, compared to last quarter’s 9.8%. It is still well down on last year’s figure of 9.4% however. With a 15.2% share, BBC Radio 2 levelled out after its phenomenally successful recent figures.

All local commercial radio recorded a rise in share at 38.1% compared to last quarter’s 37.5%. National commercial radio suffered, however, accounting for a 45.3% of the market, compared to last quarter’s 45.4%. That is due, in part, to the demise of Teamtalk in July. There are now only three national commercial stations in operation—and only one of those on FM: TalkSport (down to 1.7% from 1.8%); Virgin Radio (down to 1.1% from 1.2%); and Classic FM (down from 4.9% to 4.5%).

UK Radio Listening (% share of listening)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Q3 '02</th>
<th>Q2'02</th>
<th>Q3 '01</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local/regional (various)</td>
<td>38.1</td>
<td>37.5</td>
<td>38.6</td>
</tr>
<tr>
<td>BBC Radio 2 (ACMOR)</td>
<td>15.2</td>
<td>15.6</td>
<td>14.7</td>
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<td>BBC local/regional (full-service)</td>
<td>11.2</td>
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<td>BBC Radio 4 (speech)</td>
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<td>BBC Radio 1 (CHR)</td>
<td>8.8</td>
<td>8.3</td>
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<td>BBC Radio 5 Live (news/talk/sport)</td>
<td>4.3</td>
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<td>Classic FM (classical)</td>
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<td>Talk Sport (sport)</td>
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<td>Virgin Radio 1215 (rock)</td>
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<td>BBC Radio 3 (classical)</td>
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Source: RAJAR / Ipsos-RSL

NRJ, continued from page 3

NRJ, continued from page 3

terrestrial channel, has the automatic right to one channel and it was certain that M6 Music would be chosen. Labels’ representatives were adamant that this would create a situation of quasi-monopoly for M6, partly owned by Ber- telmann’s RTL Group, in the field of music TV. “We were worried,” admits Roger, “and that’s why we fought [it]. It is not that we were against M6, but we were concerned there would be enough diversity of operators. There is a lot of diversity in music and we were not sure that only one channel would cater for all.”

Terrestrial digital television is expected to launch in France at the end of 2004 and should eventually replace the current analogue signal. Consumers will access the digital platform by acquiring a decoder which will sell for euros 155.

Baudercoux says that NRJ’s radio stations, which reach 20 million listeners weekly, will be a key component in promoting terrestrial digital television in general, and NRJ TV in particular. “We have the promotional muscle with all our listeners. NRJ will be a driving force in promoting the technology,” he adds.

Roger, however, laments that it will take two more years to implement the system. “During that period, we will remain extremely vigilant because we would not want M6, which has strong commitments to play music for the moment, to start stop doing so, simply because more music will be available on the digital platform.”
Coming specials in Music and Media

MTV BROCHURE

Cover date: November 17, Street date: November 11, Artwork deadline: November 4

JAZZ SPOTLIGHT

Cover date: November 9, Street date: November 4, Artwork deadline: October 28

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

HOTLINE

Edited by Hamish Champ

Two questions currently bugging Italy's record business: is the Italian government about to slap a euro 1.50 levy on blank recordable CDs? If it did, local authors' rights body SIAE would stand to collect an estimated euros 400 million, apparently. And is Sig Berlusconi (pictured) going to lower the sales tax on CD albums from 20% to 10% as per his promise, given earlier this year, that this would happen "by the summer?"

Executives from the UK's leading radio groups are getting hotter and hotter under the collar about the UK government's plans to deregulate the local media industry via its proposed Communications Bill. High-ranking chaps from Chrysalis, Capital and the like—who want a minimum of two distinct commercial stations per defined district, while the government wants at least three—are set for a confrontation with Culture Secretary Tessa Jowell next week where they will no doubt air their grievances in a forthright manner.

November 4 is the deadline set by the ministry of culture for the French music industry and broadcasters to reach an agreement on a code of conduct on issues such as pay-for-play, airplay limitations and radio stations' rotation for titles. Hotline understands that on the first two counts, a consensus could be reached, but that radio stations are extremely wary of any measure restricting their freedom to set rotation rates. The ministry of culture is understood to have pressured broadcasters to accept a code of conduct.

Meanwhile, quotas at the BBC? Production quotas that is. A UK MP is planning to introduce an amendment in the forthcoming communications bill that will force the broadcaster to commission a fixed quota of programming hours from independent radio production firms. Michael Fabricant is suggesting a 10% quota of programmes be outsourced. At the moment, the BBC says it accepts a code of conduct.

Changes afoot at MTV Russia? Hotline understands the station's programming director is leaving for pastures new. The move is seen as a knock-on effect following the departure in June of its Texan founder Boris Zosimov.

And finally...staff at Virgin sub-label Delabel turned up for work last week to find their Paris offices bereft of power. Seems the accounts department had forgotten to pay the electricity bill...
The most aired songs in Europe's leading radio markets

**UNITED KINGDOM**

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

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1 A Thing About You 2 It Must Have Been Love 3 Listen To Your Heart 4 Fading Like A Flower 5 Spending My Time
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11 Wish I Could Fly 12 Anyone 13 Salvation 14 Milk And Toast And Honey 15 Breathe

"A Thing About You"
Music Control European airplay top 100 : # 27 and climbing.

The track has so far reached peak airplay chart positions as follows: Top 10 in Sweden and Top 20 in Germany, Portugal, Belgium, Austria & Finland and is also climbing fast in Switzerland, Italy, Spain and Denmark.
Shania Twain

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