

# Music & Media

DECEMBER 15, 2001

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we talk to radio

M&M chart toppers this week

**Eurochart Hot 100 Singles**

KYLIE MINOGUE  
*Can't Get You Out Of My Head*  
(Parlophone)

**European Top 100 Albums**

ROBBIE WILLIAMS  
*Swing When Your Winning*  
(Chrysalis)

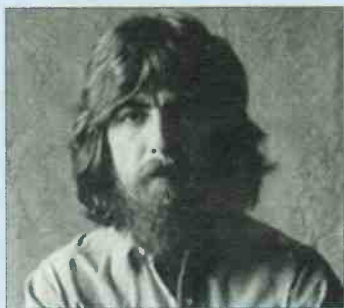
**European Radio Top 50**

CHER  
*The Music's No Good Without You*  
(WEA)

**European Dance Traxx**

HO  
*Rapture*  
(Made/Ministry Of Sound)

Remembering George



Radio stations across Europe have been paying their own tributes to the ex-Beatle George Harrison who passed away on November 29. M&M's Paul Sexton looks back at the life of the Harrison who will be remembered as much for his spirituality as for his musicianship, and who also made a successful solo career for himself after the Fab Four split. The Beatles' press officer from 1962 to 1968, Tony Barrow reminisces on the man known as the "quiet one." **Page 10**

## Berlusconi buys Radio Italia Network

by Mark Worden

MILAN — The Italian radio ownership landscape looks set to change with the news that the Mondadori publishing group has initialled an agreement with the Editoriale Sper (also known as Radio Sole) group for the acquisition of the CHR/dance Radio Italia Network and local radio programme syndicator CNR (Cagliari Napoli Roma).

Although the deal, which also covers the AGR news agency and the Editoriale Sper advertising concessionaire, has to undergo a process of due diligence, the price is believed to be somewhere between L 100 and 125 billion (euros 50 - 60 m).

Other major publishing groups,

such as the Espresso Group and HDP, owners of Rizzoli, are believed to have submitted unsuccessful bids to the brokers the Rothschild Bank.



A spokesperson for Mondadori tells Music & Media: "Our main purpose in expanding into the radio sector was to offer a more complete advertising package to our clients, who are currently limited to space in magazines and daily newspapers."

Mondadori is the property of media mogul and prime minister Silvio Berlusconi (pictured) and the news that he plans to extend his already considerable media interests has precipitated a minor storm.

Before it can go ahead, the deal must pass the test of the country's anti-trust laws, not to mention the

opposition of left-wing parties whose members see the prime minister's media ownership as incompatible with a true democracy.

The Mondadori spokesperson, who preferred to remain anonymous, says: "I can't really comment on the political aspects, as we see this as a business deal, first and foremost. It has to be approved by the Communications Guarantee Authority and by the anti-trust regulators. We were, however, advised by lawyers and, had they told us that it wasn't legitimate, then obviously we wouldn't have gone ahead with it."

One notable absentee from the deal is the Radio Sole group's all-news radio station Radio 24 which, according to the last Audiradio figures (M&M, November 24), saw its audi-

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## V2 to restructure as Pearce steps down

by Adam Howorth

London — Troubled UK indie company V2 Music is to undergo a massive restructuring that has already caused the loss to Richard Branson's label of its chief executive Jeremy Pearce.

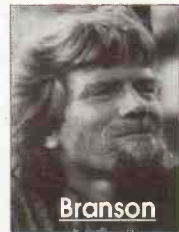
Pearce, who is to leave the company in the New Year, was handpicked by Branson to run V2 when it formed in November 1996 but since then has presided over pre-tax losses currently reported at over £124 million.

In a letter to all V2 employees, Branson notes that "V2 is now finally established as one of the few successful, credible, independent record companies around today" but "sadly though, the music industry as a whole is having a rough time and V2 is not immune to this."

Branson cites competition from the

Internet, mobile phone usage, satellite television and games as the reasons why "music is no longer the number one priority for many young people."

Continues Branson: "This means that, like most other record companies, we're going to have to restructure the business to try to get our costs more in line with our income. I'm afraid that this will result in some job losses around the world." Branson also said that the roster would be reduced.



Branson says that a document will be published in the coming days "setting out how we see the future structure of the company and the timescale for the process of restructuring." Once the process is over, Branson is convinced that V2 will have "the foundations of a very successful company that can hopefully one day be in a position to re-employ some of those who will be

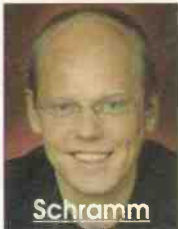
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## Schramm named Sony GSA president

by Adam White and Wolfgang Spahr

LONDON — Sony Music Germany/Switzerland/Austria will begin the new year as the fourth of the five major record companies in the region to change its leadership within the space of 12 months.

On January 1, German entertainment attorney Balthasar Schramm will join Sony as its GSA president, with a mandate to revive the company's artistic profile, and reinvigorate its business and creative drive. He is succeeding Jochen Leuschner, a Sony Music veteran who joined the firm in 1974, and has been managing director in

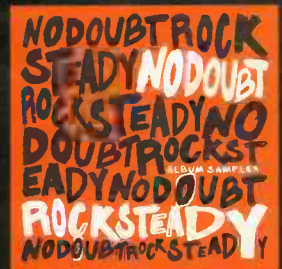


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"HEYBABY" THE NEW HIT SINGLE FROM NO DOUBT CURRENTLY ROCKETING UP THE US CHARTS OUT 14TH JANUARY 2002

FEATURES ON THE FABULOUS NEW ALBUM ROCKSTEADY - OUT DECEMBER 10TH



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# Upfront

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

Let's imagine for a moment that we were living in a world where a company owned by British prime minister Tony Blair had made a bid for the UK's Capital Radio group or where France's premier Lionel Jospin had acquired the NRJ Group. What would the reaction?

The news would have all the ingredients of a massive political scandal.

Well, that's exactly what's happening in Italy with media mogul-turned-politician Silvio Berlusconi and his Mondadori publishing group making a bid to acquire CHR/dance Radio Italia Network and local radio syndication CNR.

In a country where the PM is also owner of three national commercial TV networks (and technically also in charge of public broadcaster RAI), no one seems to see it as a blatant case of conflict of interest. Berlusconi carries a lot of baggage—and this latest move is only the tip of the iceberg in an ocean of conflicts of interests.

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

This latest move, by someone who has never shown much respect for rules, could be seen as quaint cultural behaviour, except that it is happening in a democracy in the European Union.

The EU needs to adopt a charter that makes it impossible for acting PMs or cabinet members to have interests in media operations. This could only be a minor addition—but a symbolic one—to already existing ownership restrictions in place in most European countries.

Otherwise, next we'll see Berlusconi joined by Thomas Middelhoff in Germany, Jean-Paul Baudecroux in France and Rupert Murdoch in the UK, all holding public offices while running their media businesses...

● George Harrison may have been "the silent one", but from the multitude of reactions to his death, he was clearly one of the most liked of the four Beatles. M&M pays tribute this week to one of the leading pop personalities of the 20th Century, who proved that there was life after the Beatles. Harrison once wrote a song named *Art of Dying*. He has now left the material world. May he find the peace he was longing for.



## Mega Radio goes national

by Michael Lawton

**BERLIN** — Germany will soon have its first national commercial radio station, when youth service Mega Radio goes on air on medium wave around mid-January 2002.

While there have been stations with national cable and satellite coverage before, Mega Radio's eight transmitters cover almost the whole country terrestrially, apart from Bavaria, whose regulator BLM is expected to grant five small frequencies there soon.

"Our target group is young, 10-24, and I think it will be easier to get them to use medium wave than with an older target group," says station CEO Horst Bork. "They don't remember medium wave as it was in the fifties, and our sound quality is better than that."

Bork adds: "It doesn't sound as good as FM, but that's not so important for this age-group. For them it's the mood which matters most. In many rural areas, this will be the only

station directed at young people."

Based in Munich and funded by British and international investors, the station will offer a broad range of programming covering chart music, news, information, comedy and specialist DJ shows.

Because of the requirements of the various state regulators, there will be regional opt-outs on several frequencies. Bork says the regulators have proved co-operative.

"They all have their own ideas," he says, "but they realise that the station has to be viable if it is to exist at all."

Mega Radio has come to an agreement with RTL Group to use the old Radio Luxembourg frequency to cover Germany's most populous state, North-Rhine Westphalia after the regulators granted use of two of the states' AM frequencies to locally-based Viva Radio.

The station will also broadcast part of each day on the new digital AM transmitter in Burg, Saxony-Anhalt, as part of a two-year experiment.



**US jazz artist Herbie Hancock was recently in London to promote his new album *Future To Future*. Distributed in Europe by Sony Music, the album is the first release on Hancock's own label Transparent Music. After performing at The Forum, Hancock attended an aftershow party at Momo's, where he is pictured with M&M's news editor Gareth Thomas.**

## NRJ Awards announce nominations

by Joanna Shore

**PARIS** — MC Solaar, Yannick Noah and Michael Jackson are among the acts nominated for the third annual NRJ Music Awards to take place in Cannes on the eve of Midem (January 19).

NRJ president Max Guazzini declared this edition would be "richer in events," with performances by the likes of Anastacia, Pascal Obispo, and Saïan Supa Crew.

"We started out two years ago by launching ourselves into the unknown," said Guazzini. "We kept faith with it and found that we had created a real event that we now become an annual affair."

MC Solaar receives a total of

three nominations for Best French Male Artist, Best French Single and Best French Album, while Jackson is nominated in the Best International Male Artist and Best Single categories and Noah gets the nod for Best French Male Artist and Best French Single. Other nominees include Geri Halliwell, Manu Chao and Dido. Nominations in all 13 categories have been chosen on the basis of record sales and airplay on CHR network NRJ.

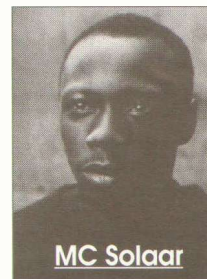
The Awards will be broadcast live on NRJ and on commercial television channel TF1.

Vice president of TF1 Etienne

Mougeotte says: "It was very important for us to appear at Midem, which is the number one world market for music. The NRJ Awards have become an unmissable event for the international public, and certainly for the French people."

The public can vote for nominees up to January 9 on [www.nrj.fr](http://www.nrj.fr), [www.tfl.fr](http://www.tfl.fr), and on the website of Midem's Internet partner

Wanadoo ([www.wanadoo.fr](http://www.wanadoo.fr)). A jury will confer honorary prizes on established French or International artists on the basis of their careers or their humanitarian efforts.



MC Solaar

# Flo named SER music head

by Howell Llewellyn

MADRID — Jorge Flo, former director of the SER group's digital TV music channels, has been appointed director of SER's music radio networks. That post was left vacant by Luis Merino when he was appointed to a new executive post at SER's parent company Grupo Prisa (M&M, October 20).

In his new position, Flo will be overall programme director of all five of SER's music networks. These include four of the most listened-to networks in Spain—Los 40 Principales, DIAL, M-80 and Spanish-only Radiolé—which account for about 75% of Spain's music radio audience.

"I don't plan any big changes in format or personnel," says Flo. "That would be absurd as I have taken charge of the country's top three networks [Los 40, DIAL and M-80]."

Flo added: "Luis [Merino] is very difficult to replace—his ratings figures are excellent."

Flo has been closely involved with SER since 1982, when he joined Radio 80. From there he moved to Radio El País. A contributor to several music magazines, Flo was international A&R director at RCA Spain before joining pay TV station Canal Plus in 1990. He worked on and presented a series of music programmes and was director of the On Music show.

In other changes, Antonio García Ferreras becomes director of Cadena SER, and Carlos Rioyo replaces Flo at Sogecable Música, the SER division behind digital music channels 40 TV and 40 Latino, whose content corresponds to SER's Los 40 Principales and Cadena DIAL respectively.

Rioyo was formerly deputy director at Sogecable Música and a scriptwriter for Canal Plus. He also launched the country's first Spanish-produced music channel +Música.

Ferreras became director of SER's news service after having worked at Radio Valladolid and Radio Sevilla. In his new role he replaces new SER director general Daniel Gavela.

# Contact 2 considers Roxy takeover

by Marc Maes

BRUSSELS — Hot AC network Contact 2 is considering teaming up with Flemish cable-only AOR station Radio Roxy.

"This combination could work, as cable could be a welcome addition to the 38 terrestrial frequencies of the network and I have the feeling that an agreement is feasible here," says

recently-appointed head of music at the Contact 2 network Gust Decoster, who is also Radio Roxy's co-founder.

Owned by S&SI (Decoster and Christ Braems) Radio Roxy was founded three years ago. It is one of the

three commercial cable operators in Flanders alongside Radio Magdalena and Radio 4FM, which was granted a terrestrial licence together with Q Music.

Following the bankruptcy of cable stations Radio Flandria, BOB and Radio 538, Decoster says: "Cable radio is not viable in Flanders. Over the past three years our expenses have been ten times our net advertising revenue. If 4FM hadn't been granted their terrestrial licence, they would have been gone, too. As for Radio Magdalena, they survive thanks to a high percentage of local advertising income."

There appears to be no legal obstacle to the com-

binning of terrestrial and cable broadcasts, Decoster muses that "with the new impetus given by the Flemish Government, it would be worthwhile pursuing this route as well."

Rudy Dierckx, managing director of Contact Flanders says a number of considerations would have to be taken into account before any deal was struck.

"Teaming up with cable station Roxy would go beyond a simple collaboration, as we are talking about the cable leg of our network," he says. "On the other hand, you cannot simply take over an operation which is not profitable. We have to consider both legal, financial and operational aspects before defining what to do with Radio Roxy."



# Scot FM's Real music revolution

by Jon Heasman

LONDON — Central Scotland AC/talk station Scot FM has been broadening its music policy in recent weeks in preparation to re-launch as Real Radio on January 8.

GMG Radio bought Scot FM for £25.5 million (euro 41.8m) in June from The Wireless Group, and will rebrand it with the Real Radio moniker already in use at its existing south Wales station, and to be used at its new Yorkshire station to be launched in February.

Group programme director John Simons (pictured) says that Real Radio/Glasgow's music will be spread

across four decades, and will target a wider 25-54 year-old audience. In recent years, Scot FM—which launched in 1994—has targeted a 25-34 year-old public with a '80s and '90s-based music policy, although Simons believes that Scot FM "never had much of a music image."

Simons says that, with Glasgow's heritage CHR station Clyde 1 FM moving increasingly younger to fend off competition from Capital Radio's alternative rock and dance station Beat 106, "the market [for the adult audience] is wide open for us."

Although Real Radio in Scotland will be airing '60s

and '70s hits in its mix, it will still be airing plenty of contemporary material by the likes of Robbie Williams, Gabrielle, Kylie Minogue, Coldplay and Travis. Simons emphasises that, unlike the UK's other big radio groups, GMG Radio are not "slaves to research" and still programme mainly on gut feel.



Once the Yorkshire station comes on air, there will be a central Real Radio playlist decided upon each week by the programme controllers and heads of music for the three stations. "This should start to give us a little bit of sway with the record companies," notes Simons.

# ON THE BEAT

## SWEDISH MUSIC EXPORTS INCREASE

STOCKHOLM — According to the latest figures published by Swedish Music Export, the export of music services—including licensing deals, publishing income, studios and concert revenue—brought in Skr 650m (euros 69.2m) to Sweden in 2000, an increase of 61% compared to 1999. Copyright brought in Skr 990 million in the same period, an increase of 28% compared to 1999. However, a slowdown in the export of music-related goods, including CDs, means that the sector saw an increase of just 5% compared to 1999, down on the 24% overall increase in 1998.



## BELLAS AND CHARONE HONOURED

LONDON — Moira Bellas and Barbara Charone (pictured) were the joint winners of this year's Woman Of The Year Awards, organised by Nordoff-Robbins and the Brit Trust (November 30). Bellas and Charone currently run music PR company MBC. Bellas was head of A&R at Warner UK and in 1986 was appointed as the label's director of publicity and artist development. In 1992, she was appointed MD of the label. Previously a music journalist, Charone succeeded Bellas as head of press at Warner in 1987 and left the company in 1999. Also honoured at the event were Ann Harrison, who was conferred The Accolade Award; Sara Lord, who received the Special Achievement Award; and Jenny Marshall, who received the Lifetime Achievement Award.

## MORE WARNER GERMANY CHANGES

BERLIN — Former head of TV promotion at WEA Records Germany Susanne Grashoff has been given the extra responsibility of all TV promotion at parent company Warner Music Germany. In her expanded role, Grashoff reports directly to company president Bernd Dopp. Meanwhile, former senior A&R manager at WEA Stephan Mattner becomes the new A&R director at East West Records. Mattner now reports to general manager at East West, Markus Bruns. Finally, Jörg Stübing takes over some of the marketing responsibilities of Alexander Maurus—former marketing director at WEA and now general manager. Stübing, who was WEA's senior product manager rock/pop, will now be marketing manager for rock and alternative artists. He reports directly to Maurus.

## NRJ INCREASES COVERAGE IN DENMARK

COPENHAGEN — NRJ Copenhagen is expanding with an additional service launched in Greve, west of the city, on December 10. NRJ was awarded the 107.1 frequency by local regulators. The original NRJ Copenhagen is transmitting from Birkerød north of the capital on 88.6, but its output can only be received in the north of the city. Between them, the two stations will be able to cover all of Copenhagen. Because of network laws, the stations, although sharing the name, must be separate operations. Commercial radio is hoping for more liberal legislation following the change of government this autumn.

## MOVING CHAIRS



BRUSSELS — Peter Hoogland (pictured), programme director at Belgium's JIM-TV and the Top Radio network, has left his position. He has not revealed his new plans.

COPENHAGEN — Station editor at public broadcaster Danmarks Radio's P2 Birgit Bergholt has been named director of the Danish Music Information Centre, an independent music promotion body under the aegis of the Culture Ministry. She will replace Anette Faaborg, who announced her resignation earlier this year.

LONDON — Liam Toner has been promoted to VP strategic catalogue marketing for Universal Classics & Jazz International. Toner was formerly VP international marketing for the Decca Music Group.

## TV show overshadows Amigo

by Howell Llewellyn

**MADRID** — A TV music talent show on Spain's public channel TVE 1 has stolen much of the thunder of this year's Premios Amigo awards.

Despite live performances by international acts the fifth Premios Amigo show, broadcast live on commercial Antena 3, attracted just 12.2% of Spain's TV audience, half last year's figure of 20.9%.

Manolo García, Manu Chao and U2 won two awards each at the Amigo ceremony in Madrid on November 26.

The rival show Operación Triunfo features viewers phoning in to vote out artists they want to exclude from representing

Spain at next year's Eurovision Song Contest.

"This is not a question of audience slump, but one of mathematics," says Universal Music Spain president Carlos Ituiño. "For the past few weeks we have had the brutal social phenomenon of Operación Triunfo, with six million solid viewers."

Ituiño adds that "given the huge success of Operación Triunfo, we can feel satisfied with the viewers' response to the award ceremony."

The show, organised by labels' association AFYVE, included live performances from Kylie Minogue, Jamiroquai and Monica Naranjo, as well as Mexico's Paulina Rubio, this year's big Latino success in Spain.

Manolo García walked

off with honours for Best Spanish Male Artist and Best Spanish Album for *Nunca El Tiempo Es Perdido* (BMG Ariola), which sold more than 400,000 units in Spain. French-Spanish Manu Chao took Best Latino Male Artist and Best Latino Album for his *Próxima Estación: Esperanza* (Virgin), which has moved some 250,000 units in Spain.

### Key Awards

Best Spanish Male Artist—Manolo García  
Best Spanish Female Artist—Rosana Café  
Best Spanish Album—Manolo García  
Best Spanish Group—Quijano  
Best Spanish New Artist—Los Caños  
Best Latino Male Artist—Manu Chao  
Best Latino Female Artist—Paulina Rubio  
Best Latino Album—Manu Chao  
Best Latin Group—Son By Four  
Best New Latino Artist—Coyote Dax  
Best International Male Artist—Craig David  
Best International Female Artist—Bjork  
Best International New Artist—Dido

## EMI to deliver videos on demand

by Juliana Koranteng

**LONDON** — EMI Recorded Music is exploiting its music videos online following a non-exclusive five-year licensing deal with the London-based Newsplayer Group (NPG).

In EMI's first deal of its kind in Europe, the publicly-quoted NPG will broadcast the videos on VideoTV, its subscription-based, streamed music video venture that kicks off next March.

Available as a premium service via broadband Internet, VideoTV offers subscribers access to EMI's database of videos, which ranges from Nat King Cole through rock Genesis to Geri Halliwell.

For £25 a month (euro



**EMI Recorded Music staff from l-r: Doug Lucas, VP business development; Ronnie Planalp, senior VP new media Europe, and Ian Durndell, director business development.**

38.9), on top of whatever the Internet service provider charges, customers can search, select and retrieve the videos from a selected decade to create a

customised playlist.

"It's a kind of 21st century jukebox," explains says Barry Llewellyn, NPG's co-founder and an MTV veteran in Europe. "We're also looking at creating our own video clips with still photos from record labels' archives backed by audio using a rostrum camera."

Ronnie Planalp, senior VP, new media at EMI, which has separately taken a minority stake in NPG, explains: "It's ground-breaking for us because it gives us a chance to exploit our back catalogues as well. You hear all the same hits on MTV and on radio. But there are people who want to relive the important times in their lives (in older videos)."

## Viva Plus plans to overtake MTV

by Michael Lawton

**BERLIN** — Germany's newly-launched Viva Plus is aiming to become the country's second-most popular music TV channel, ahead of MTV. With Viva in the number one spot, Viva Media hopes Viva Plus' mix of music and information will attract a bigger audience than the rival second-placed channel.

"MTV is a strong player, and it's got stronger recently," says Dominik Kaiser, director of Viva Plus. "But with our concept, I think we have a good chance."

Following a recent deal with AOL Time Warner, in early 2002 Viva Plus will

replace Viva Zwei, which was losing DR 10 million a year. More commercial and international than Viva Zwei, where alternative music was a major feature,



the channel will aim its output at the 15-29 age range.

"It's a dream team," says Kaiser. "With young, booming, imaginative Viva, and AOL Time Warner, the world's largest media empire, working together. It makes it a very exciting project to be involved with at this time."

As well as music, the new channel will promi-

nently feature information. There will be news scrolling along the bottom of the screen as well as hourly music news. German-speaking video journalists will report on the music scene from major cities throughout the world.

Viva says the Internet, together with SMS and premium phone numbers, will be used to promote the station's interactivity.

Kaiser says: "Our internet presence will reflect the output, with similar design, but the information will go deeper. For example, we might use part of an interview on TV and the whole interview on the website."

## ON THE BEAT

### EDEL NORWAY DISMISSES REPORTS

**OSLO** — Edel Records in Norway has dismissed local press reports that the company has terminated the contracts with all of its Norwegian artists. Their current roster includes rock band Peel, dance acts Reset and Lollipops (pictured), novelty rapper Oral Bee, trance act Pacific Blue, and folk/rock singer Kenneth Sivertsen. Edel's Oslo-based general manager Kristian Aartun described the reports as "pure rubbish." Asked whether Edel is downgrading its involvement in local A&R in order to concentrate on international repertoire, Aartun says: "It's not likely, but if we were, we wouldn't comment on that in the media."



### RESTRUCTURING CONTINUES AT WMG

**BERLIN** — Further changes in personnel are being made at Warner Music Germany in connection with the restructuring of the company. WEA senior A&R manager Stephan Mattner becomes A&R director at East West, where he reports to general manager Markus Bruns. Head of television promotion at WEA Susanne Grashoff is promoted to head of TV co-operations for Warner Music Germany, while Jörg Stübing has been appointed marketing manager for WEA's rock/alternative repertoire. Previously senior product manager rock/pop for the same label, Stübing now reports directly to Alexander Maurus, general manager at WEA Records.

### TEN DAYS DIDN'T SHAKE THE WORLD

**BRUSSELS** — Despite the fact that over 100,000 CD's were distributed to record-buyers spending over Bef 1,000 (euros 25) during the country's Ten Days music promotion campaign (October 5-15), Belgium's IFPI admits the project was not a total success. Despite the campaign being backed by TV channel VTM and public broadcaster Radio 2, IFPI director Marcel Heymans admits "perhaps we built our expectations too high". Heymans cites a number of reasons for the lack of success. "The September 11 events and the Afghanistan invasion drowned our media campaign," he says. Heymans, however, described the initiative as "gigantic step forward" and vows to repeat the promotion next year.

### GWR PUSHES DIGITAL RADIO PRICE DOWN

**LONDON** — Digital radio sets will be on the market for from £99 from the middle of 2002. Digital One, the 63% owned subsidiary of GWR Group, has developed the digital radio and audio processor chip in partnership with Imagination Technologies, specifically designed to reduce the cost of digital radios. Goodmans, a subsidiary of Alba, will incorporate the technology in products including car stereos, DVD players and hi-fis.

### internet in-site

The Beatles  
www.thebeatles.com



It often seems like the people least interested in preserving the Beatles' legacy are the Beatles themselves. So it's hardly surprising that there is no one official website to peruse in the wake of George Harrison's passing. Those who instinctively type in www.thebeatles.com will find EMI's very Javascript-heavy but interesting site dedicated to *The Beatles 1* collection of 27 hit singles. The definitive facts are enhanced with archive photos, video, games, postcards and other rarities. But anyone who really wants to learn about the band should start at Abbey Road's Beatles Page (www.abbeyrd.best.vwh.net). Maintained by fan Steve Marinucci, it's a huge, enthusiastic, cluttered collection of properly attributed articles, links, statistics, quotes, documents, scanned ephemera and everything else that is even remotely connected with the Beatles. The pages, which have an extensive commemoration of Harrison, are updated daily.

Chris Marlowe

# How to make the mornings flow

Listening habits may change, but it's an inescapable fact that breakfast-time radio listening still delivers a huge chunk of most stations' audience, and usually also dictates which station listeners will spend the rest of the day with. Morning show specialist **Dennis Clark**, who works as a consultant with a number of morning shows in Europe and the US, gives some of his tips on what constitutes a winning morning show, while M&M writers profile three of Europe's best breakfast-time offerings.

## What great morning shows have in common

by Dennis Clark

Having worked with morning shows in the US and in Europe over the years (from Rick Dees in Los Angeles to Elvis Duran and the Z Morning Zoo in New York, and from Arno and The Morning Crew in Berlin to Kam and Sally in Bristol), I still get the one question that seems like the eighth wonder of the world to many radio professionals...

"What makes a morning show so successful?"

That is a very difficult question to answer. I will say this, though...the answer is a combination of many essential "ingredients" that can turn an average show into a spectacular show. With practice and discipline that will serve the listener's best interests (knowing exactly what they want and how unique your show is from your competitors' show), your daily show could turn into a real event where the audience talks about your show with friends and work colleagues on a daily basis because it's "such a good show"!

Look at this list:

For starters, the world's best morning shows possess a consistent daily mixture and combination of:

- Music and entertainment
- Interesting and timely information
- Warmth and unpredictability
- Listener interaction and focus on the audience
- and most importantly...confidence

The successful morning shows on music stations play not only the right music, but enough of it to fully satisfy their core listeners (the heavy users of the station). They care about the music, meaning a good show should sell it in a way where listeners feel proud to say that your station is their favourite. Music is the first promise music stations make with listeners. Break this promise or let someone else do a better job in giving them music, and you'll lose any chance you have in achieving a strong win against a competitor.

There must be enough entertainment value in each hour (or in most cases, each half hour) to force listeners back to tomorrow's show or to get talked about. Our business is to entertain. Be interesting. Make sure all the players live an interesting life. If we don't entertain on a regular basis during the show, someone else will.

There should always be enough information provided to satisfy the "core audience" that expects your show to have the essential informa-

tion they crave (local weather, time, useful traffic reports, news that fits the design of your show and anything that affects listener's lives "today"). Again, be smart with all this information you give your listeners. Create a system that will provide a flow and balance of everything that your audience needs, with consistency and pride.

Unpredictability is what friends in real life do in friendships. Surprise your audience with a little story about your life in the very same way that you would get to know a new friend. A lot of unpredictability can be too much at times, so use this with cau-

**"Clear roles, clear characters and clear characteristics are essential to the foundation of a successful show."**

tion. Remember the goal is to accomplish talk about your show. The best compliment to me when I worked for [CHR station] KIIS in Los Angeles was to overhear someone saying "Did you hear what Rick Dees did this morning?"

The best shows have an abundance of listener involvement throughout the show. The listener feels part of your family and knows that they are truly invited to participate during the show. Never seem like your show is a private party. The best things that listeners always like to discuss on the air are the simple everyday things. They also like to tell you how much they love your show and why. These are your best customers. Make them feel good.

Obviously air interesting callers. No one likes to hear a dull caller. "Cast" your callers well. Make sure they feel comfortable about being part of your on air show.

And finally, all great morning shows have performers who feel and sound confident on the air on a regular basis. Confidence is driven by personal pride, involvement, focus on the show, the content and—more importantly—the listener! Never come to work in a bad mood or angry. If you do, leave all that outside the studio and "off the stage." If not, your show will begin to break your promise with your listener and they will find another show to call their favourite.

Three more essential ingredients that need to be included into this list as well are:

- The role development and maintenance
- Being proactive and very aware of

- your show's promotional activity
- Accept criticisms from those that you trust.

Clear roles, clear characters and clear characteristics are essential to the foundation of a successful show. This is usually where the promise of the show is generally found. All of your shows must be consistent with characters, roles and characteristics with a complete understanding as to how your listeners interpret these on a daily basis.

It's easy to design roles and characteristics with each character, but it's another thing to maintain this

activity in the studio and on the air. It is important that all characters stay very true to the designed characters and to keep roles simple and crisply-defined at all times. Use your character role design table as often as possible, and be each other's partners in making sure that each role stays crisp and true. Monitor and coach each other if and when a character strays.

All the better shows have a promotional conscience. They always know how to "work" the various ways to get publicity for your show. Publicity ranges from community service activity, appearances at client locations or key outdoor events where heavy traffic of potential listeners are found.

All great morning shows are open for quality criticism. They understand, evaluate and work on both their strengths and their weaknesses. If the weakness is music presentation, they ask for help and work on it! If they specialise in fun, they make sure that the show is filled with fun evenly throughout each hour that airs.

All of these issues individually are excellent basics that provide a foundation for any show. The better shows are well aware that all of these points must co-exist together, as one without the other of these points will lessen the chance to create a larger-than-life show with flow, balance and consistency that most competitors will find very difficult to compete with.

Dennis Clark is president of Dennis Clark Consulting, and is a specialist in morning shows. He can be contacted at: [dennisclrk@aol.com](mailto:dennisclrk@aol.com); Telephone: (+1) 310 854 3600; Fax: (+1) 310 854 360.

# Kiss 100's Bam Bam throws away the rule book

by Jon Heasman

The origins of arguably London's most innovative breakfast show can be traced back to a pizza restaurant in the unglamorous northern English town of Preston.

Andy Roberts, programme director of the town's local CHR station Rock FM, was just about to move to a similar position at London dance station Kiss FM (now Kiss 100) when an interesting demo tape came across his desk.

"I had just been speaking on the phone to [Kiss managing director] Mark [Story] about what were going to do to Kiss, and then I heard this demo," recalls Roberts. "I immediately thought that we could make this into a breakfast show, and just completely throw away the rule book on traditional breakfast shows."

The tape in question came from one Peter Poulton, who—after meeting up with Roberts in a Preston pizzeria—was soon on his way to London. Now better known to millions through his on-air persona of Bam Bam, Poulton's show on Kiss has garnered numerous awards for its contemporary, fast-moving, fluid and unpredictable style, not to mention helping Kiss achieve record audience figures in the UK capital.

Even before meeting Poulton, Roberts claims that he had the sound of Kiss' future breakfast show already in his head. "It needed the next generation of presenter that was going to sound young, who would be talking about the right

things."

The new approach was built around the idea of avoiding any regular fixed features. "We decided to leave the show pretty fluid and allow this guy to breathe and bring his personality across," explains Roberts.

But although there may not be any benchmarks, says Roberts, the audience can still feel familiar with the show each day, "because you kind of know the mood of the show



you're gonna get, in terms both the music and personalities."

Bearing in mind the station's young target demographic of 15-25 year-olds, Roberts says that the main mission of the Bam Bam Breakfast is to "make other people on the dial sound really old." In particular, the aim was to make Chris Tarrant, the 50-something presenter of market leader Capital FM's breakfast show, seem elderly and uncool. Reveals Roberts: "The brief was have fun, keep it young, be a bit edgy and make Tarrant out to be the grandad."

Roberts says that Bam Bam's biggest attributes are his ability to pace a show and come up with a constant stream of good ideas. "We can sit and bounce ideas and know a lot of it's going to be good," says Roberts. "I think his downside is that he has too many of those ideas.

We have a lot of problems sometimes in managing how many ideas we can actually do and pull off."

Roberts also praises Bam Bam's ability to handle phone callers. "I think he's just really good with listeners on the phone. He's very good at interacting; it's not so much flirting with listeners but bringing the best out of them."

One of the central features of Bam Bam's show are stunts, designed to wind-up celebrities or the unsuspecting London public. Crucial to this is Bam Bam's sidekick Street Boy, who—given Kiss's central London location—can be



Andy Roberts

out on London's streets in minutes. "We have a big on the ground presence, go out and do stuff the others can't," says Roberts.

Despite this type of innovative speech content on the show, Roberts

still sees music playing a pivotal role. "My policy is give the presenters room to breathe, but keep the links pretty short—the longest pieces are usually around four minutes," he says. "We're probably ticking over 14 songs per hour. What I want is that we still do the personality plus play the music, to give that feel of pace and energy still."

In line with the show's fluid approach, however, Roberts emphasises that the presenters have the freedom to carry on talking if a stunt or interview is going particularly well—matters in which the judgement of the show's producer, Nik Goodman, can be crucial.

Despite the numerous awards, including the prestigious Sony accolade for Best Breakfast Show, Roberts is keen that the show should not rest on its laurels in the ever-changing London market. "Kiss' downfall will be when it loses touch with the 15-24 market; it's such a hard market to keep up with because everything's so disposable, be it musically or whether it's phones or gadgets."



Bam Bam's official website, [www.bamster.com](http://www.bamster.com)

# Radio 105: Start your day the orgasmic way!

by Mark Worden

Many consider the most entertaining breakfast show in Italy at the moment to be Radio 105's Lo Zoo di 105, broadcast 07.00-10.00 weekdays from the CHR network's studios in Milan.

The style is decidedly anarchic, and the programme's creators openly admit their debt to US shock jock Howard Stern. There are sketches, offbeat personalities and Veronica from Padua who regularly calls in to fake her orgasms on the air!

Producing the Zoo every morning is Marco Mazzoli, who also plays the show's straight man. Gilberto "Gibba" Penza does a range of accents, his favourite being "Jimmy." Jimmy is based on a real Italian-American millionaire whom the team met in New York a couple of years back. Completing the team is 63-year-old Leone Di Lernia, the natural butt of the jokes and, according to his colleagues, "the oldest, if not the smelliest, man in radio."

The team first came together in

October 1999 with a show called Radio 105 Baywatch on 105's 16.00-18.00 afternoon drive slot. "It was a great hit with school and university students," recalls Mazzoli.

105's afternoon drive ratings shot up by 60% as a result of 105 Baywatch, and external consultants advised the station to move the show to the prime morning slot, which it did in June 2000. Lo Zoo di 105 now attracts 1.1 million average daily listeners, an increase of 10% on the previous show.

"Whereas kids would listen to us for hours on end in the afternoon as they did their homework, now it's a far shorter attention span, but with a broader age group," says Penza of the show's move.

While Howard Stern may be the team's inspiration, everyday Italian life is the main source of humour. Fake ads blend in with real ones in a way reminiscent of the Monty Python TV show, while the Italian version of Big Brother has been a favourite target of parody.

In an average hour of Lo Zoo di 105



around eight songs are played (accounting for around 24 minutes); there's roughly 12 minutes of advertising, while the remaining 24 minutes are dedicated to talk, with calls from listeners and sketches which are pre-recorded the day before.

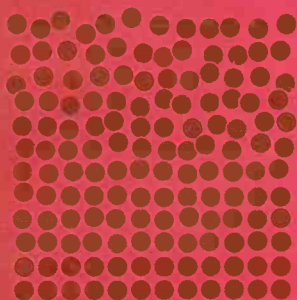
The team are famous for their lack of respect for the station's official playlist, and they are proud of their ability to irritate the station's owners and managers. Both Penza and Mazzoli believe that the station's owner, Edoardo Hassan, "hates the

show's vulgarity" and they openly describe themselves to listeners as an "endangered species."

But, as long as the ratings continue to improve, the Zoo's extinction appears to be a long way off, although the show was temporarily "suspended" by management recently. As Penza says, "They've threatened to take us off the air a few times, but radio is like TV—you can do whatever you like as long as you're bringing an audience in."

Tanto Tempo by Bebel Gilberto, one of the most successful albums of Brazilian music ever, has inspired brilliant and creative remixers such as

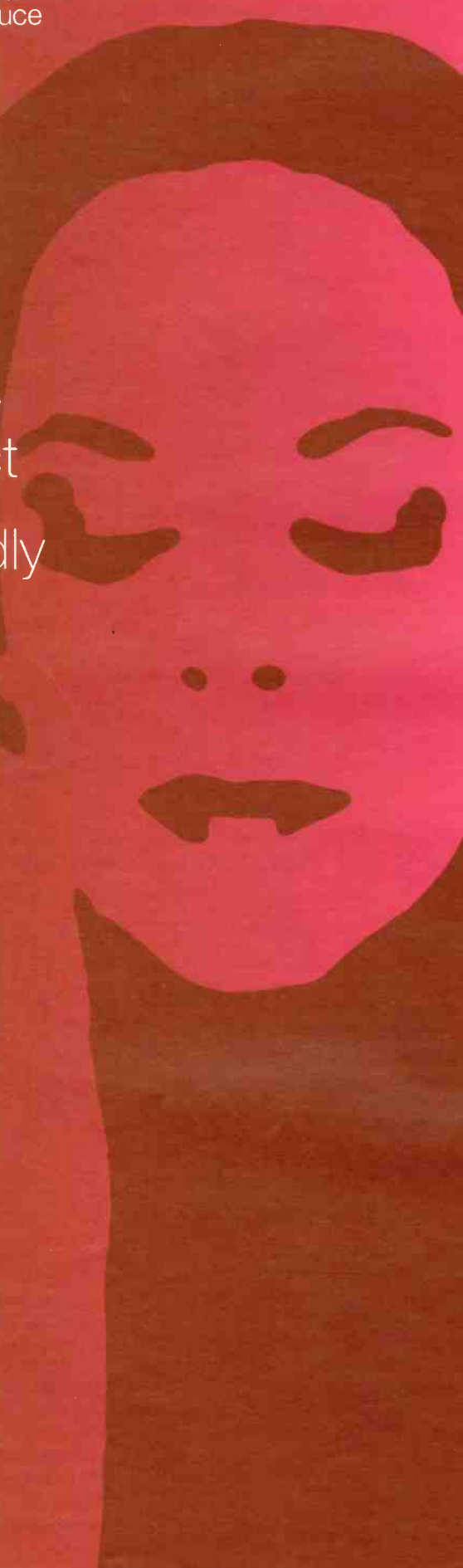
Rae & Christian Trüby Trio  
Chateau Flight  
Peter Kruder  
Mario Caldato Jr.  
Ananda Project  
Faze Action  
Da Lata  
Chari Chari  
4hero +  
King Britt  
to produce



Bebel  
Gilberto

Tanto  
Tempo  
Remixes

Out now  
Compact  
Disc +  
DJ friendly  
3 piece  
vinyl



## Megapol's Jesse & Loogna in tune with their demos

by Johan Lindström

In the days before commercial radio in Sweden, Jesse Wallin and Martin Loogna, known on-air as Jesse & Loogna, started out in community radio before spending most of the '90s at SBS' AC station in Stockholm, Radio City, where they eventually paired up to present a morning show together.

After 10 years at City, MTG's Rix FM snapped up the duo to present its national morning show in December

Loogna themselves."

Martin Loogna's on-air stunts resulted in him being awarded the "Personality of the Year" accolade from the Swedish Radio Academy at its first ever Stora Radiopriset radio awards. During the US presidential election last December, for example, Loogna succeeded in smuggling a garden Santa Claus gnome into the White House. And in "Expedition Tellus" earlier this year, he competed against a former Survivor TV show contestant in a round the world chal-



Pictured (l-r): Martin Loogna, Jesse Wallin and Martina Thun.

1998. And then last year, Bonnier's Mix Megapol poached them for its breakfast show. The current show on Mix Megapol, which is produced by Henrik Funke, also features 29-year-old Martina Thun.

"The programme is built around three characters who each relate to different age groups and life phases amongst our 25-45 target group," explains Mix Megapol programme director Ulf Tjerneld. "Jesse is a 42-year-old father who has been both married and divorced, and now lives with his ex-wife. Loogna is 37 and has just married and moved into his own house. Martina is the youngest at 29, representing singles under 30 who haven't yet made their final decisions on career and life."

Adds Tjerneld: "I think that the reason why people listen to the show is Jesse's and Loogna's personalities and their ability to communicate with people in a natural way. They're themselves on the air and don't act. Jesse's strength is his charm and his ability to talk to people and to describe things in words. He creates the stage for Loogna, who's the stunts guy. It's a typical morning show formula, but it's critical to have the right people doing it. The style of this show has been developed by Jesse and

lunge, forced to undertake challenges set by listeners in places such as Cairo, Beijing and Tokyo.

The music format deployed during Mix Megapol's morning show is the same as for the station as a whole. However, there is more talk in the mornings, with an average of only seven tracks being



Martin Loogna embarks upon "Expedition Tellus" with a former Survivor TV show contestant.

played every hour.

Ulf Tjerneld sees big opportunities for both Jesse and Loogna's show and morning radio in general in Sweden. "Even if it's Jesse and Loogna that people mention when they talk about morning radio, it's not yet at the same level as, say, Arno Müller in Berlin," he says. "And commercial radio is still a medium that is sometimes looked down upon in Sweden. There is a potential to become a bigger and more established part of the Swedish media landscape. That's an ambition for both Jesse and Loogna, our station and for commercial radio as a whole."





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# George Harrison 1943-2001

by Paul Sexton

LONDON — “The Quiet One” knew that all things must pass, but the outpouring of affection for George Harrison since his death at 58 on November 29 emphasises the void he has left in the material world.

As Harrison succumbed to the cancer he had fought on and off for four years, the world lost one of the most famous musicians of all time but, more importantly, one of the most spiritual forces ever to impact on popular culture. Just as Harrison’s music within the Beatles and without them brought people together, the reaction to his passing united royalty and world leaders with the man and woman in the street.

HRH Queen Elizabeth II expressed her sadness, while British Prime Minister Tony Blair and US President George W Bush eulogised on behalf of the generation for which the Beatles were “the background to our lives,” as Blair put it. The US flag at the famous Capitol Tower in Los Angeles, a nerve centre of the Fab Four’s American conquest, was lowered immediately to half-mast. Sir Paul McCartney paid a sad-eyed tribute to “a brave lad” and “a beautiful man” and Ringo Starr said he would miss “his sense of laughter.”

Radio stations redrew playlists to acknowledge his momentous legacy. “From my office in London W1 I can hear the strains of *My Sweet Lord* drifting up from a passing car,” said Colin Martin, executive producer (Music) for national AC broadcaster BBC Radio 2. “Because of his immense presence in popular music, Radio 2 featured songs within all our shows [Nov.29] and have been running special features and interviews. We also have plans to broadcast special tribute programmes shortly.”

At London CHR 95.8 Capital FM, programme controller Jeff Smith says the station followed its news-flash of Harrison’s death with *Something, When We Was Fab* and *Got My Mind Set On You*, while at London alternative outlet Xfm, tributes were paid throughout the day alongside listener requests for such tracks as *While My Guitar Gently Weeps* and *Tomorrow Never Knows*. “Xfm acknowledges that George Harrison was a part of the most influential band in history,” says programme controller Andrew Phillips, “and his passion for music was, and still is, the reason radio exists.”

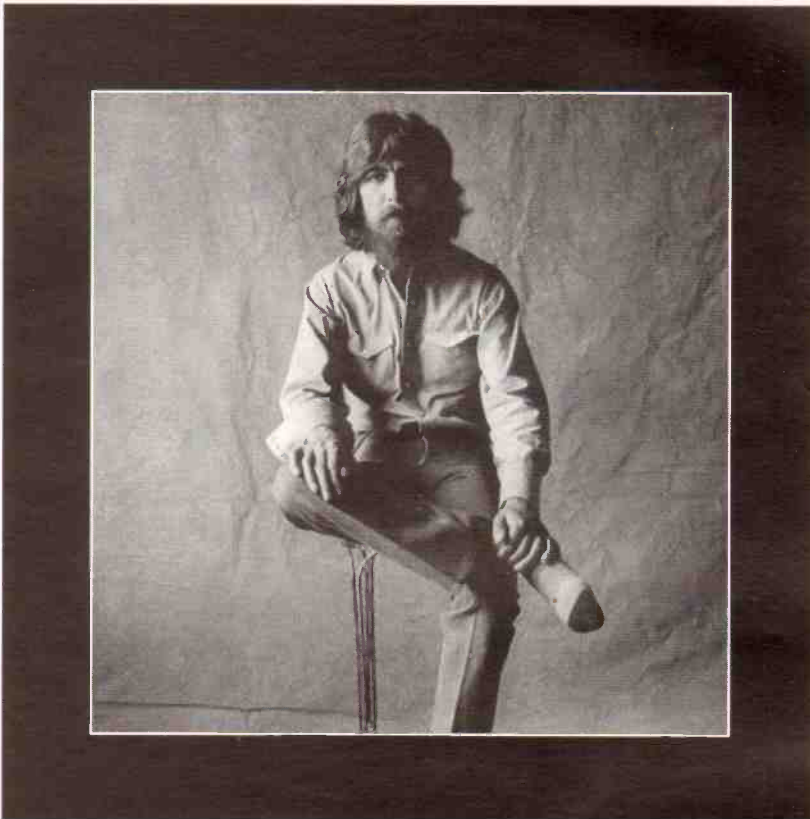
In Germany, where Harrison and the Beatles always had a large following, Rainer Gruhn, music director at AC station Hundert 6 in Berlin, says that on the day the news of Harrison’s death was announced, the station played a Beatles track every hour, following the news bulletins. “In the evening we put together a special broadcast for George Harrison from 18.00 to midnight,”

says Gruhn. “We only played songs by the Beatles and George Harrison and we talked about his life. We have always played George Harrison and the Beatles, they are one of our most important acts.”

Meanwhile, record stores moved aside displays of Christmas priorities to give Harrison’s records pride of place and news editors remade front pages to acknowledge one of the few events that could temporarily eclipse the very global tribulations that George had longed to see banished.

Years of understudying Lennon

achieved by Harrison from *Don’t Bother Me* (from *With The Beatles* in 1963) to *While My Guitar Gently Weeps* in 1968. “I always had to do about ten of John and Paul’s songs before they’d give me the break,” he once said, but along the way, his lead guitar lines helped shape early gems like *I Saw Her Standing There* and Chuck Berry’s *Roll Over Beethoven*. Then the contribution of songs like *Think For Yourself*, *If I Needed Someone* and the characteristically sarcastic *Taxman* became a vital part of the



and McCartney’s starring roles may have delayed the realisation, but George Harrison was world class as a songwriter, guitarist, lyricist and, perhaps more than all those, as a humanitarian. “I think from now on you’re going to realise just how powerful George was,” says his friend and contemporary Jim Capaldi.

The former Traffic member had recorded with Harrison for Capaldi’s current *Living On The Outside* album, and on material likely to be heard on George’s final solo album. He believes Harrison’s role both as artist and peacemaker is hard to overstate, especially during the period of the 1971 concert that predated Live Aid by 14 years. “Bangla Desh stands out as a milestone,” says Capaldi, “and it was truly to help people. By the time of *Bangla Desh* and *My Sweet Lord*, I think he eclipsed John and Paul, because his music was so spiritually powerful.”

Reference is often made to Lennon and McCartney’s songwriting journey from *Love Me Do* in 1962 to, say, *A Day In The Life* five years later. What is undervalued by many is the similarly huge leap

group’s middle period.

His exploration of Eastern philosophy and culture first manifested itself in his sitar playing on *Love You To*, on *Revolver*, but Harrison continued to espouse those values long after the media circus had left town. “The purpose of life,” he said in 1992, “is to find out why we’re here and where we’re going. That’s what we need answering.”

He came to be proud of his work with the Beatles, as a soloist and with the Traveling Wilburys, but was equally passionate about his life beyond music, tending the garden of his Friar Park mansion in Henley-on-Thames, immersing himself in the business of the village and recording occasionally for a belated follow-up to 1987’s *Cloud Nine* (Warner Bros.).

Few artists can have experienced such intense celebrity as George Harrison and channelled it into such perspective. As he wrote: “Sunrise doesn’t last all morning, a cloudburst doesn’t last all day...all things must pass away.”

Additional reporting  
by Adam Howorth and  
Siri Stavenes-Dove

## ‘He hated being in a global spotlight’

by Tony Barrow

George was known as the quiet one. I think this was not so much shyness but because for most of the time, he was the least newsworthy of the Beatles and didn’t speak out as quickly or loudly as the others in press situations, usually choosing to think carefully before saying anything. John was the noisiest in his anti-war protests, but George was just as ardent and sincere in his wish to see an end to wars.

On the other hand, there was a tough side to his nature. He was particularly keen to keep an eye on money, how much was the group getting for this and that, when would they be paid, and so forth. For the first years I worked with him, 1963 and 1964, I found him ever so easy to get along with and the most co-operative of the group with journalists. But he was also the first of the Fab Four to be damaged by the mental as well as physical battering he took at the height of Beatlemania. He hated being in a global spotlight, and wasn’t cut out for such unprecedented celebrity. He went from being easy-going and contented to being snappish and irritable, not with other group members so much as with others who wouldn’t leave him in peace.

He lost all interest in promotion and other aspects of Beatlemania and from that time the best interviews he gave were concerned with the group’s music, their recordings, their instruments and the way they wrote and arranged their songs. After that, I found it risky to sit him down with writers from the teenybopper fanzine sector because he was unlikely to give them a good interview. He believed the most comfortable and creative workplace for the Beatles was the recording studio. Throughout their lifespan as a working band, George was never given a fair crack of the whip in terms of his songwriting.

For quite a while in the mid-1960s, he failed to see the Beatles for what it truly was—a delivery vehicle for the songs of Lennon & McCartney. He didn’t get a proper look-in as far as singles were concerned. All through the heyday of Beatlemania, those were the domain of Lennon & McCartney. But as soon as the group days were over, out he came with *My Sweet Lord*—and swept up to the “topper-most of the poppermost” in his own right on both sides of the Atlantic.

Tony Barrow was the Beatles’  
press officer from 1962 to 1968.



# European Top 100 Albums

ARTIST TITLE <small>original label</small>	countries charted	ARTIST TITLE <small>original label</small>	countries charted	ARTIST TITLE <small>original label</small>	countries charted
☆☆☆☆ SALES BREAKER ☆☆☆☆		34 28 2 Cher Living Proof - WEA	A.CH.D.E.FL.FUK.GRE.I.S	68 32 3 The Cure Greatest Hits - Fiction/Polydor	A.CH.D.FL.UK.GRE.IRL.N.POL.WA
1 1 2 Robbie Williams Swing When You're Winning - Chrysalis	1	35 25 8 Leonard Cohen Ten New Songs - Columbia	A.CH.D.DK.E.FL.FUK.GRE.IRL.I.NL.N.POL.S.WA	69 45 11 Zucchero Shake - Polydor	CH.FL.I
2 2 4 Pink Floyd Echoes - The Best Of - EMI	1	36 43 5 Lorie Près De Toi - EGP/Sony	F.WA	70 59 7 Faith Hill There You'll Be - Warner Bros.	D.DK.FL.UK.IRL.P.S
3 3 4 Anastacia Freak Of Nature - Epic	1	37 34 48 Dido No Angel - Cheeky/Arista P	4	71 81 2 Schlümpfe Die Fette 13! - EMI	A.CH.D
4 3 3 Madonna GHV2 - Maverick/Warner Bros.	2	38 36 3 Renato Zero La Curva Dell'Angelo - Tattica/Epic	I	72 65 7 Zazie La Zizanie - Mercury	CH.F.WA
5 4 4 Sting ...All This Time - A&M		39 24 7 Steps Gold - The Greatest Hits - Ebul/Jive	UK.IRL	73 73 7 Markoolio Tjock Och Lycklig - Bonnier	S
6 11 3 Bee Gees Their Greatest Hits - The Record - Polydor		40 44 3 Ricky Martin The Best Of Ricky Martin - Columbia	A.CH.D.FL.UK.GRE.I.NL.P	74 66 2 EyeQ Let It Spin - EMI-Medley	DK
7 8 7 Andrea Bocelli Cieli Di Toscana - Sugar/Polydor	1	41 57 4 Jennifer Lopez J.Lo - Epic	1	75 75 7 E-Type Euroforever - Stockholm	N.S
8 5 3 Westlife World Of Our Own - RCA	1	42 40 11 Diana Krall The Look Of Love - Verve	A.D.F.NL.POL.P.WA	76 71 31 Soundtrack Le Fabuleux Destin D'Amelie Poulain - Labels/Virgin	D.F.GRE.POL.WA
9 6 2 Mick Jagger Goddess In The Doorway - Virgin		43 43 4 Alejandro Sanz MTV Unplugged - WEA	E.P	77 75 12 Noir Désir Des Visages Des Figures - Barclay	CH.F.WA
10 9 4 Britney Spears Britney - Jive		44 35 11 Tracy Chapman Collection - Elektra	A.CH.D.UK.IRL.I.NL.N.WA	78 48 2 Shakira Servicio De Lavaderia - Columbia	E
11 10 2 Lighthouse Family Whatever Gets You Through The Day - Wild Card/Polydor		45 49 5 Russell Watson Encore - Decca	UK.IRL	79 58 5 Abba The Definitive Collection - Polar/Polydor	A.FL.UK.IRL.I.S
12 7 5 Michael Jackson Invincible - Epic	2	46 38 7 The Cranberries Wake Up And Smell The Coffee - MCA	CH.F.GRE.HUN.I.POL.P.WA	80 88 3 Jeannette Delicious - Polydor	A.D
13 13 3 Sarah Connor Green Eyed Soul - X-Cell/Epic	A.CH.D	47 47 3 Melanie Thornton Ready To Fly - Epic	CH.D	81 67 3 Sasha Surfin' On A Backbeat - WEA	CH.D
14 14 5 Backstreet Boys Greatest Hits: Chapter One - Jive		48 53 2 Five Greatest Hits - RCA	FL.UK.IRL	82 77 3 Soundtrack Harry Potter And The Philosopher Kings - Atlantic	A.CZE.D
15 17 3 Gabrielle Dreams Can Come True - Go!Beat/Polydor		49 46 4 Garou Seul...Avec Vous (Live) - Columbia	CH.F.WA	83 82 2 De Palmas Marcher Dans La Sable - Polydor	CH.F.WA
16 16 6 The Corrs The Best Of The Corrs - 143/Lava/Atlantic	1	50 55 9 No Angels Elle/Ments - Zeitgeist/Polydor	A.CH.D	84 78 2 Jools Holland Small World Big Band - Warner Strategic Marketing	UK
17 13 15 Alicia Keys Songs In A Minor - J	1	51 54 13 Jamiroquai A Funk Odyssey - Sony S2	1	85 80 2 Kiddy Contest Finalisten Kiddy Contest Vol. 7 - Ariola	A
18 18 3 Blue All Rise - Innocent/Virgin	D.FL.UK.IRL	52 51 3 Pooh Best Of The Best - CGD	CH.I	86 86 3 Operación Triunfo Singles Gala 3 - Vale Music	E
19 18 46 Linkin Park Hybrid Theory - Warner Bros.	1	53 52 3 Elvis Presley The 50 Greatest Love Songs - RCA	D.FIN.UK.IRL.N.S	87 64 14 Mary J. Blige No More Drama - MCA	CH.D.FL.FUK.IRL.NL.WA
20 15 5 Enrique Iglesias Escape - Interscope		54 62 3 The Beautiful South Solid Bronze - Great Hits - Go!Discs/Universal	D.UK.IRL	88 85 2 Ich Troje AD 4 - Izabelin/Universal	POL
21 12 9 Kylie Minogue Fever - Parlophone	1	55 96 2 Helmut Lotti A Classical Christmas With Helmut Lotti - EMI	A.CH.D.DK	89 91 8 Sum 41 All Killer No Filler - Island	A.CH.D.FL.UK.IRL
22 22 7 S Club 7 Sunshine - Polydor	UK.IRL	56 92 2 Sissel Kyrkjebø Sissel In Symphony - Mercury	DK.N.S	90 86 20 Nelly Furtado Whoa, Nelly - Dreamworks	A.CH.D.UK
23 20 2 Jean-Jacques Goldman Chansons Pour Les Pieds - Columbia	CH.F.WA	57 42 25 Travis The Invisible Band - Independiente/Sony	1	91 91 3 Soundtrack The Lord Of The Rings (Howard Shore) - Reprise	CH.E.F.POLS
24 19 9 Soundtrack Moulin Rouge - Interscope		58 60 32 Destiny's Child Survivor - Columbia	2	92 94 5 Luca Carboni Luca - RCA	CH.I
25 23 11 Enya A Day Without Rain - WEA P	1	59 69 2 K3 Tele-Romeo - Niels William/Ariola	FL.NL	93 89 5 Rammstein Mutter - Motor/Universal	CH.D.FIN.FL.NL.POL
26 33 3 Rod Stewart The Story So Far - The Very Best Of - Warner Bros.	A.CH.D.UK.IRL.I.S	60 60 3 Luis Miguel Mis Romances - WEA Latina	E	94 76 36 Gorillaz Gorillaz - Parlophone	1
27 29 4 André Rieu Musik Zum Träumen/Dromer/Aimer - Polydor	A.CH.D.FHUNNL.WA	61 63 2 Alizee Gourmandises - Polydor	A.D.F.POL.WA	95 95 3 Anssi Kela Nummela - RCA	FIN
28 27 7 Gregorian Masters Of Chant - Chapter II - Edel	A.CH.D.FIN.FL.FHUNNL.POL.P.S.WA	62 39 3 Biagio Antonacci 9/Nov./2001 - Mercury	CH.I	96 96 3 Rosana Rosana - Mercury	E
29 22 2 Smashing Pumpkins Rotten Apples - Greatest Hits - Hut/Virgin	A.CH.D.E.FIN.FL.UK.GRE.IRL.I.N.P.S.WA	63 41 2 So Solid Crew They Don't Know - Relentless/Ministry of Sound	UK	97 100 3 Morten Abel I'll Come Back & Love You Forever - Virgin	N
30 30 7 Laura Pausini The Best Of Laura Pausini - E Ritorno Da Te - CGD	CH.E.PIN.GRE.I.NL.WA	64 72 12 Garou Seul - Columbia	1	98 98 3 Mylène Farmer Les Mots - Polydor	CH.WA
31 26 2 Creed Weathered - Epic	A.CH.D.DK.UK.IRL.NL.S	65 50 3 Green Day International Superhits - Reprise	CH.UK.IRL.I	99 61 2 Carmen Consoli L'Anfiteatro E La Bambina - Polydor	I
32 21 5 Lenny Kravitz Lenny - Virgin	A.CH.CZE.D.DK.E.FL.FI.NL.POL.S.WA	66 37 8 Enigma L.S.D. Love Sensuality Devotion (Greatest Hits) - Virgin	A.CH.D.FL.UK.GRE.HUN.NL.P.S	100 100 3 Isabelle Boulay Mieux Qu'ici-Bas - V2	F.WA
33 31 3 Pascal Obispo Millésime (Live 00/01) - Epic	CH.F.WA	67 56 4 Estopa Destrangis - Ariola	E		

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
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# POWER PLAYERS

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

## PICK OF THE WEEK

### Basement Jaxx

Where's Your Head At (XL)

"It's a great album and this is another nice track. It's a shame that it probably won't have the commercial success in Germany that it deserves."

Thorsten Zschäbitz  
daily music planner  
EINS LIVE/Germany



### DENMARK: DR P3



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

- A Camp-Song For The Leftovers
- Cher-A Different Kind of Love Song
- Destiny's Child-8 Days Of Christmas
- Dido-All You Want
- Ian Van Dahl-Will I
- Kylie Minogue-In Your Eyes
- Labrador-In A Blue Balloon
- Lenny Kravitz-Stillness Of Heart
- Outkast-The Whole World
- P.O.D.-Alive
- Savage Affair-Christmas Morning
- The Crash-Lauren Caught My Eye

### SWEDEN: SR P5 RADIO STOCKHOLM



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

- Alicia Keys-A Woman's Worth
- Anastacia-Freak Of Nature
- AT-Shining Star
- Boo-A Storm Coming Up
- Joe-Let's Stay Home Tonight
- Lenny Kravitz-Stillness Of Heart
- Namur-Dangerous
- Natalie Imbruglia-Wrong Impression
- Z Factor-Ride The Rhythm

### FRANCE: RTL



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

- Anastacia-Paid My Dues
- Calogero-Aussi Libre Que Moi
- Lorie-Je Serai (Ta Meilleure Ami)
- Louis Chedid-Combien

### FINLAND: YLE 2 RADIOMAFIA



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

- Creed-My Sacrifice
- Dido-All You Want
- Fu-Tourists-You Come Alive (Take Control)
- HIM-Heartache Every Moment
- Riva feat. Danni Minogue-Who Do You Love Now (Stringer)

### GERMANY: RADIO FFH



HEAD OF MUSIC: RALF BLASBERG  
FORMAT: CHR  
SERVICE AREA: HESSEN  
PLAYLIST MEETING: WEDNESDAY PM  
GROUP/OWNER: INDEPENDENT  
www.ffh.de

- Alcazar-Sexual Guarantee
- Jay-Z-Girls, Girls, Girls
- Sarah Connor feat TQ-Let's Get Back To Bed Boy
- Wyclef Jean-Wish You Were Here

### UK: BBC RADIO 1



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

- Linkin Park-Points Of Authority
- Basstoy-Runnin'
- Goldtrix pres. Andrea Brown-It's Love (Trippin')
- Nelly Furtado-On The Radio
- OPM-El Capitan
- Puretone-Addicted To Bass
- Shimon & Andy C-Body Rock
- So Solid Crew-Haters

### GERMANY: ANTENNE BAYERN



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

- ATC-I'm In Heaven (When You Kiss Me)
- Destiny's Child-Emotion

### UK: KISS 100



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

- Faithless-Tarantula
- Mr Pink pres. The Program-Love & Affection
- Samantha Mumba-Lately
- Sophie Ellis-Bextor-Murder On The Dancefloor
- Tukan-Light A Rainbow



**AUSTRIA:  
Ö3**



HEAD OF MUSIC: ALFRED ROSENAUER  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: PUBLIC BROADCASTER  
[oe3.orf.at](http://oe3.orf.at)

No Angels-Atlantis  
 Michael Jackson-Cry  
 Lenny Kravitz-Stillness Of Heart

**UK: 95.8  
CAPITAL FM**



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

Ian Van Dahl-Will I  
 Kosheen-Catch  
 Michael Jackson-Cry

**GERMANY:  
BR BAYERN 3**



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

Lenny Kravitz-Stillness Of Heart  
 Melanie Thornton-Wonderful Dream

**BELGIUM:  
VRT RADIO DONNA**



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

Clouseau-En Dans  
 Galleon-So, I Begin  
 Nickelback-How You Remind Me  
 Noir Desir-Le Vent Nous Portera

**SPAIN:  
CADENA 100**



DIR. OF PROGRAMMING: JORDI CASOLIVA  
 FORMAT: AC  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: COPE  
[www.cadena100.es](http://www.cadena100.es)

Lenny Kravitz-Dig In  
 Macy Gray-Sexual Revolution  
 Marc Parrot-Mi Corazon  
 Miguel Rios-Insurreccion  
 Ryan Adams-New York, New York

**FRANCE:  
FUN RADIO**



HEAD OF MUSIC: CHRISTIAN LEFEBVRE  
 FORMAT: DANCE  
 SERVICE AREA: NATIONAL  
 GROUP/OWNER: RTL GROUP  
[www.funradio.fr](http://www.funradio.fr)

Billy Web/Chris Willis-Supersonic  
 Skons-I Like To Waf  
 Usher-U Got It Bad

**ITALY:  
RADIO 105**



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

Five-Rock The Party  
 Fun Key Tone-Li Ri Ri Ri  
 Glenn Underground-Hum Along And Dance  
 Kim Wilde-Loved  
 Nickelback-How You Remind Me  
 Pink-Get The Party Started  
 Rayvon/Shaggy-2-Way  
 Riva feat. Danni Minogue-Who Do You Love Now  
 Sophie Ellis-Bextor-Murder On The Dancefloor  
 Valeria Rossi-Tutte Le Mattine

**NORWAY:  
NRK PETRE**



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

Anastacia-Paid My Dues  
 Christina Milian-AM To PM  
 Ensemble (Norwegian)-Jeans  
 Isolation-Talking Backward Masking  
 Blues  
 Lambretta-Bimbo  
 Marc Moulin-Into The Dark  
 Nelly Furtado-...On The Radio

**BELGIUM:  
RADIO CONTACT F**



PROGRAMME & MUSIC DIR.: JEAN LOU BERTIN  
 FORMAT: CHR  
 SERVICE AREA: WALLONY  
 GROUP/OWNER: RTL GROUP  
[www.radiocontact.be](http://www.radiocontact.be)

2Pac-Letter 2 My Unborn  
 Billy Crawford-Trackin'  
 Class Vegas-Les Femmes  
 Cure-Cut Here  
 Marc Moulin-Into The Dark  
 Milk & Sugar Vs. John Paul Young-Love Is In The Air  
 Nicole Kidman & Ewan McGregor-Come What May  
 Robbie Williams & Nicole Kidman-Somethin' Stupid  
 The Cranberries-Analyse  
 Titiyo-Come Along

**ITALY:  
RADIO DIMENSIONE SUONO**



MUSIC DIRECTOR: CARLO ANTONUCCI  
 FORMAT: CHR  
 SERVICE AREA: NATIONAL  
 PLAYLIST MEETING: VARIES  
 GROUP/OWNER: INDEPENDENT  
[www.rds.it](http://www.rds.it)

Elisa-Heaven Out Of Hell  
 Gabrielle-Out Of Reach  
 Lighthouse Family-(I Wish I Knew  
 How It Would Feel To Be) Free  
 Paulina Rubio-Y Yo Sigo Aqui  
 Raf-Via (remix)  
 Tiziano Ferro-L' Olimpiade

**HOLLAND:  
RADIO 3FM**



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

Jamiroquai-You Give Me Something  
 Mo' Jones-When The Sun Stopped  
 Shining  
 Nelly Furtado-On The Radio  
 No Doubt feat. Bounty Killer-Hey Baby  
 Pink-Get The Party Started

**GERMANY:  
WDR EINS LIVE**



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

2-Raumwohnung-2 Millionen Von  
 Sternen  
 Basement Jaxx-Where's Your Head At  
 Cypress Hill-Lowrider  
 Sisters Keepers-Liebe Und Verstand  
 Sven V'th-Design Music  
 Tiga & Zynthierus-Sunglasses At Night  
 Usher-U Got It Bad





# ON THE AIR

M&M's weekly airplay analysis column



Christina Milian's (pictured) *AM To PM* (Def Soul) has been enjoying extensive airplay in Scandinavia in the past few weeks, and the rest of Europe is now coming on board, securing the track a new entry at 34 on the European Radio Top 50 this week. The 20-year-old R&B/pop singer

writes her own material, and even co-wrote *Play* for Jennifer Lopez. Having appeared in a number of US sitcoms and youth drama series, Milian was first noticed by the music world when singing the hook on Ja Rule's *Between Me And You*.

Public youth station ORB Fritz in Potsdam, Germany is on board with the track, as are CHR stations 96.4 FM BRMB/Birmingham in the UK and NRK Petre in Norway. "It's a fresh tune, one of those tracks that comes out and will be instantly huge," says Jamie Wood, head of music at CHR/Dance station Atlantic 252 in Ireland, who also added the track this week. "It's a bit J.Lo, and straddles the R&B/pop barrier elegantly. If the rest of her material is like this, she's got a good future ahead of her."

Woods' favourite tracks at the moment are Sophie "Groovejet" Ellis-Bextor's *Murder On The Dancefloor* (Polydor) at 48, and Alcazar's *Crying At The Discotheque* (Ariola), at 39. Having conquered pretty much every other country in Europe, the Swedish trio are now breaking the British Isles. "I think it's a good, cheesy dance tune," says Wood. "But it's cheese with a difference. It's the kind of tune the kids go mad for — if there's one song that will bring everybody to the dancefloor this Christmas, this is it." He adds: "There hasn't been a good disco tune around for a while, and I really like this one."

Atlantic 252 will soon be a distant memory, since the station's long wave frequency was recently bought by sports news providers TeamTalk. Until it closes down, though, it's business as usual, and Wood has also added Samantha Mumba's *Lately* (Polydor) this week. "It works for us—it's one of those epic soul ballads," he says.

It has been a good year for rock in Europe, and US act Nickelback continue the trend, coming in at 26 with *How You Remind Me* (Roadrunner), the highest new entry this week. Stations picking up the track include CHR outlets SWR 3 in Germany, VRT Radio Donna in Belgium and NRJ in Sweden.

Robbie Williams has blown new life into swing, and seems to have persuaded radio to come on board with the genre. His duet with Nicole Kidman, *Somethin' Stupid* (Chrysalis), tops the Most Added listing for the second week running, and shoots up to nine from 17 on the Radio Top 50.

For next week's chart, Dido's *All You Want* (Cheeky) and Lenny Kravitz' *Stillness Of Heart* (Virgin) both look pretty good bets.

Siri Stavenes Dove

week 51/01

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## EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
1	1	9	CHER/THE MUSIC'S NO GOOD WITHOUT YOU (WEA)	(J)	66	0
2	2	15	Alicia Keys/Fallin'	(Columbia)	61	1
3	3	9	Destiny's Child/Emotion	(Epic)	61	2
4	4	16	Kylie Minogue/Can't Get You Out Of My Head (Parlophone)	(Epic)	55	1
5	6	9	Jennifer Lopez feat. Ja Rule/I'm Real	(Epic)	56	0
6	7	7	Anastacia/Paid My Dues	(Epic)	51	5
7	5	11	The Corrs/Would You Be Happier (143/Lava/Atlantic)	(Island)	58	0
8	11	7	U2/Walk On	(Chrysalis)	48	3
9	17	3	Robbie Williams & Nicole Kidman/Somethin' Stupid (Chrysalis)	(Jive)	44	10
10	9	11	Backstreet Boys/Drowning	(Wild Card/Polydor)	43	1
11	13	9	Lighthouse Family/Free	(Jive)	47	4
12	12	10	Britney Spears/I'm A Slave 4 U	(Epic)	41	2
13	19	4	Michael Jackson/Cry	(Interscope)	36	6
14	14	10	Enrique Iglesias/Hero	(Data)	46	1
15	15	7	Iio/Rapture	(MCA)	44	3
16	10	16	Mary J. Blige/Family Affair	(Sony S2)	37	2
17	20	4	Jamiroquai/You Give Me Something	(Columbia)	38	5
18	18	9	All Star Line-Up/What's Going On	(Dreamworks)	35	0
19	16	19	Nelly Furtado/Turn Off The Light	(RCA)	33	0
20	22	10	Natalie Imbruglia/That Day	(Virgin)	34	0
21	23	10	Lenny Kravitz/Dig In	(RCA)	28	1
22	24	5	Westlife/Queen Of My Heart	(Epic)	35	4
23	8	15	Michael Jackson/You Rock My World	(Independiente)	32	0
24	21	16	Travis/Side	(Cheeky/Arista)	31	0
25	26	16	Dido/Hunter	(Roadrunner)	29	0
26	>	NE	Nickelback/How You Remind Me	(WEA)	24	7
27	30	4	Enya/Only Time	(Columbia)	22	2
28	25	5	Marc Anthony/Tragedy	(T-Bones/Universal)	28	1
29	28	10	Afroman/Because I Got High	(Positiva)	26	1
30	32	10	The Ones/Flawless	(Capitol)	23	2
31	37	4	Dandy Warhols/Bohemian Like You	(EMI)	22	1
32	38	5	Geri Halliwell/Calling	(Virgin)	31	2
33	41	3	Janet Jackson & Missy Elliot/Son Of A Gun	(Def Soul)	26	3
34	>	NE	Christina Milian/AM To PM	(Roxette Recordings/EMI)	23	8
35	27	12	Roxette/Milk And Toast And Honey	(GolBeat/Polydor)	27	0
36	36	4	Gabrielle/Don't Need The Sun To Shine (To Make Me Smile)	(MCA)	30	0
37	34	12	Shaggy feat. Samantha Cole/Luv Me, Luv Me	(Arista)	24	0
38	35	10	Blu Cantrell/Hit'em Up Style (Oops!)	(Ariola)	22	0
39	39	16	Alcazar/Crying At the Discotheque	(Epic)	24	0
40	42	4	Sarah Connor/From Sarah With Love	(Innocent/Virgin)	20	1
41	>	NE	Blue/If You Come Back	(Columbia)	25	4
42	29	24	Train/Drops Of Jupiter (Tell Me)	(Polydor)	23	0
43	43	4	Alizee/Moi...Lolita	(Mute)	18	0
44	50	4	Depeche Mode/Freelove	(Mushroom)	26	1
45	45	15	Garbage/Androgyny	(Virgin)	21	0
46	48	5	Mick Jagger/God Gave Me Everything	(ffrr)	18	0
47	>	NE	Riva feat. Danni Minogue/Who Do You Love Now (Stringer)	(Epic)	19	5
48	>	NE	Sophie Ellis-Bextor/Murder On The Dancefloor (Polydor)	(Sony S2)	17	4
49	33	23	Jennifer Lopez/Ain't It Funny	(Epic)	18	0
50	31	22	Jamiroquai/Little L	(Epic)	18	0

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week. TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations. Indicates singles which previously featured in the Border Breakers chart. Highest New Entry Greatest chart points gainer

V2

continued from page 1

leaving."

Despite the success of acts such as the Stereophonics, who are currently at number two in the midweek singles charts with *Handbags And Gladrags*, V2 Music (Holdings) PLC reported a loss of £40.5 million on a £45.5 million turnover for the year to June 2000. Other artists either signed or licensed to V2 include Underworld, Mercury Rev, Grandaddy, and Liberty.

Will Whitehorn, a director of the Virgin Group, denied reports that V2 would close by the end of the year ("under no circumstances") or that Pearce's departure was part of rumoured downsizing that would claim a third of the workforce. "That's not going to happen," he said. Whitehorn refused to name Pearce's successor but stated it was not the most obvious frontrunner, former BMG Europe president Richard Griffiths. Pearce declined to comment.

Whitehorn added: "When Richard [Branson] was allowed to go back into the music industry he established the only large independent in the world not owned by a major." Despite its heavy losses, Whitehorn claims V2 is "still on target to go into profit in the next 18 months", adding: "V2 has to concentrate on being a lean company".

Bruce Findlay, who managed Simple Minds during the '80s when they were signed to Virgin, believes V2's mistake was in failing to use Virgin Records as its template. "It started off with completely the wrong concept—Virgin was begun by music lovers but at V2 Richard Branson picked the wrong people," he says. "They wanted to buy their way to success—they approached REM—that was not the original Virgin philosophy."

Findlay now looks after former V2 act Annie Christian whom he feels suffered as a result of there being too many acts on the label. "The size of the roster was astronomical—an awful lot of artists had their careers virtually ruined by going to V2," he says. "V2 was a vanity record label."

## Italia

continued from page 1

ence shoot up by 50% in the period post-September 11.

While the Mondadori spokesman says: "We weren't interested in buying a news station at this point," it is reasonably safe to infer two things. The first is that Editoriale Sper (which includes financial paper *Il Sole 24*, the voice of industry representative Confindustria) didn't want to sell a crown jewel, the second is that Berlusconi didn't want to leave himself open to further accusations of conflict of interest. Adding an all-news radio station to an empire that already includes three national commercial TV networks, two national dailies and a national weekly, not to mention his involvement with RAI's three public TV and radio stations, would have caused much more public, not to say political, concern.

# Danish minister wants radio liberalised

by Charles Ferro

**COPENHAGEN** — Denmark's new culture minister Brian Mikkelsen says he intends to introduce sweeping reforms in the radio sector in order to improve conditions for commercial operators and make room for more stations.

"I have put the earlier media regulations on hold, so everything has stopped until I can draw up a new proposal for media legislation, which of course must be passed in Parliament," says Mikkelsen.

The bill proposal is expected to be completed in January, for passage in the spring of 2002.

Two years ago, Denmark amended its broadcasting legislation in order to help commercial players, but the new Conservative minister says these laws are now obsolete. Instead Mikkelsen has called for a thorough investigation of the FM band with a view to restructuring it and making room for more local and national stations.

"I envisage much more freedom, so listeners can decide for themselves what they want to listen to," he tells M&M. "The forthcoming bill proposal will also call for a thorough investigation of the FM band, along similar lines to the Dutch model, whereby a total restructuring of radio stations' frequencies will pro-

vide room for more stations."

Mikkelsen has been a member of the parliamentary committee on broadcasting for several years and has long championed liberalisation.

One of his first moves after taking office at the end of November was to halt the plans for the licensing of a fifth FM frequency that would reach most of the country. The criteria for tendering a bid to win the licence were to have been made public before the end of the year.

The news that the fifth frequency would not be up for grabs caused some concern in the industry, but Mikkelsen's broader ideas are being welcomed among commercial broadcasters.

"If he does it right, he'll put Denmark at the forefront of the radio industry instead of behind the pack," says Jim Receveur, MD of Clear Channel's Radio2/Uptown.

Mikkelsen has also told the Danish press he wanted to boost the current transmission limit of 160 watts to a level that would enable broadcasters to compete better, and that he would allow some form of networking between stations.

With the exception of the public broadcaster Danmarks Radio (DR), simulcasting is prohibited, although some networking is allowed for the purpose of news-

casts.

"I think it's extremely exciting, the minister can bring us into modern times and I look positively upon all of his proposals," Receveur says. "It will, however, be a challenge for him and I don't know how it will be done."

Currently, the state gives local government the right to issue frequencies to operate stations. With the licenses having to be renewed every four years, local authorities, in practice, own local radio.

"I really hope the minister understands the situation, that we need to see radio as either a professional service or a professional business venture," says Receveur. "Some media have opportunities that others don't have. Newspapers, for instance, can operate freely, but not radio."

Firing a shot over DR's bows Mikkelsen has also said that he had hoped to prevent an increase in the annual licence fee the public pay for receiving radio and TV broadcasts, but he was unable to do so.

The price hike will add DKK 146 million (euros 19.6m) to DR's coffers next year, but Mikkelsen says DR must operate within budgetary frameworks in the future.

The minister plans to put together a legislative package to be submitted to Parliament in the spring, but it will need the support of parties outside the Liberal-led coalition and will no doubt take a lot of negotiating.



Mikkelsen

## Schramm named Sony GSA president

Continued from page 1

Germany since 1984. He added responsibility for the GSA sector in 1995.

Sony Music Europe president Paul Burger, to whom Schramm reports, says: "Like any new president, Balthasar will take a look at the company as he finds it on January 1, and really refocus and reset the priorities very much in the direction of artist development, driving hits, and increasing our domestic roster's performance, as we continue to exhibit strength in the marketing of international artists."

Reporting to Schramm are, among others, executive VP and GM for GSA Wingolf Mielke, Epic MD Jörg Hacker, Columbia MD Boris Löhe, Sony Music Switzerland MD Annelies Hophan and Sony Music Austria GM Geraf Hajos.

Schramm's major-label competitors are Tim Renner at Universal, Christoph Schmidt at BMG and Bernd Dopp at Warner—all of whom stepped up to their respective CEO posts this year—and Heinz Canibol, who has headed EMI since 1998.

In Germany, Sony is competitively ranked towards the back of the major label pack—it has an estimated 14%-15% market share year to date—and still adapting to its

geographic relocation from Frankfurt to Berlin in 2000.

Schramm, 43, has no previous experience running a major music company, although he has spent more than 20 years in the industry, including an early spell as a musician, writing and producing for local artists. Ten years ago, he co-founded the law firm of Lichte & Schramm, which grew into one of Germany's leading entertainment practices. The artists he has represented include such stars as Rammstein, Echt, Die Toten Hosen and Peter Maffay. Schramm's familiarity with artist and executive contracts through the industry is said to be of concern to his new competitors.

Sony Music International president Rick Dobbis calls Schramm "an extremely intelligent, insightful person who has an extremely deep knowledge of the industry."

Burger emphasises that the responsibility for Sony Music Germany's domestic A&R business "clearly rests in Berlin," but that the major's European headquarters has been strengthening its effectiveness in coordinating and raising local repertoire successes onto the

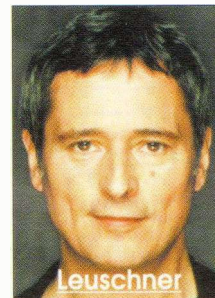
European stage. He cites current German hit act Sarah Connor as an example, and says the project is being set up for a region-wide launch early in the new year. "Sarah is now a priority for us to break beyond the borders of Germany," says Burger.

Leuschner, 53, says he told Burger in the summer that he wanted to refocus his career. One insider suggests the company had been looking to identify a successor since 2000.

"This has been a carefully managed process and it feels absolutely right for both me and the company," Leuschner said in a statement. "The move to Berlin is complete, the new president is in place and, after seventeen years, it's time to hand over to my successor."

From January 1, Leuschner will become an executive producer for Sony, with plans to build a home studio in Frankfurt and switch to an A&R role, finding and developing new talent. It's also expected that he'll work with a number of current Sony artists.

"The A&R world is the part of the business Jochen loves the most," says Burger.



Leuschner

## BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	29	ALCAZAR/CRYING AT THE DISCOTHEQUE	(ARIOLA)	SWEDEN	24
2	4	23	Alizee/Moi...Lolita	(Polydor)	France	18
3	2	15	Roxette/Milk And Toast And Honey	(Roxette Recordings/EMI)	Sweden	25
4	3	18	Modjo/What I Mean	(Barclay)	France	20
5	7	11	Galleon/So, I Begin	(EGP/Sony)	France	14
6	12	3	Ian Van Dahl/Will I	(Antler-Subway)	Belgium	12
7	6	33	Titiyo/Come Along	(Superstudio/WEA)	Sweden	15
8	9	7	Dance Nation/Sunshine	(Dos Or Die)	Germany	10
9	5	27	Supermen Lovers feat. Mani Hoffman/Starlight	(Vogue/BMG)	France	13
10	8	7	French Affair/Sexy	(V2)	Germany	9
11	10	5	Lasgo/Something	(Antler-Subway)	Belgium	13
12	>	NE	Billy Crawford/Trackin'	(V2)	Italy	8
13	11	5	Bosson/I Believe	(MNW/EMI)	Sweden	13
14	13	4	The Ark/Let Your Body Decide	(Virgin)	Sweden	6
15	14	10	HIM/In Joy And Sorrow	(Terrier/BMG)	Finland	11
16	15	9	Darude/Out Of Control (Back For More)	(16 Inch/Various)	Finland	6
17	16	35	Brandy & Ray J/Another Day In Paradise	(WEA)	Germany	7
18	17	7	Bomfunk MC's/Super Electric	(Epidrome/Sony)	Finland	11
19	18	14	Zucchero Fornaciari/Baila (Sexy Thing)	(Polydor)	Italy	8
20	>	NE	Noir Désir/Le Vent Nous Portera	(Barclay)	France	7
21	>	RE	Ian Van Dahl/Castles In The Sky	(Antler-Subway)	Belgium	8
22	19	18	A Camp/I Can Buy You	(Stockholm)	Sweden	6
23	>	NE	Alcazar/Sexual Guarantee	(Ariola)	Sweden	10
24	20	2	Tahiti 80/A Love From Outerspace	(V2)	France	4
25	21	2	The Ark/It Takes A Fool To Remain Sane	(Virgin)	Sweden	3

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.  indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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

# HOTLINE

Edited by Siri Stavenes Dove & Emmanuel Legrand

French news/talk station **RMC Info** has infuriated its competitors in the radio community by securing exclusive live radio coverage rights to the 2002 **World Cup**. The company run by **Alain Weill** (pictured) paid euros 564,000 for the rights to Germany's **Kirch Group**. It'll be the first time that all French stations won't have access to World Cup coverage. As a result, **Radio France, Europe 1, RTL** and **RFI** have decided to create a consortium to acquire the rights to similar sporting events in the future, and have asked RMC Info—which only reaches half the French population—to join. Weill has been summoned to meet with broadcasting authority the **CSA** to discuss the matter on December 6.



**Vivendi Universal's** music portal **GetMusic** lost its CEO **Andrew Nibley** on December 5. **Robin Richards**, the chairman/CEO of another VU property, **MP3.com**, has been named CEO of all of VU's Internet properties in the US.

Still unable to reach a consensus on its new president, the board of **SNEP** has confirmed **Gilles Bressand** in his current position of interim president of France's music industry trade body. Bressand, who is president of indie label **XIII Bis Records**, was elected interim president last June. He'll use his interim mandate to find ways of changing SNEP's charter to accommodate a salaried president.

Following the imminent departure of **Sony Music Spain** chief executive **Claudio Condé**, who is to join **Warner Music** in Brazil at the beginning of next year, **Hotline** has heard that current **Sony Music Spain** senior VP and finance director **Juan Segurado** is to become acting MD of the Spanish company.

**Warner Music** veteran **Marco Bignotti**, president of **Warner Classics International** since 1996, will leave his post on December 31. The departure signals further consolidation of the London-based company's classical holdings. And stand-by for some possible changes at Warner in Scandinavia...

Subscription-based online music service **RealOne** was launched last week by **RealNetworks** based on music licensed by **MusicNet**, the joint venture between **Warner, BMG, EMI** and **RealNetworks**. **RealOne** becomes the first **MusicNet** service to be up and running, but it is currently only available to US Internet users.

**Hotline** understands that the controversial sponsorship agreement between **The Official UK Charts Company** (formerly **CIN**), the organisation which operates the UK sales charts, and the financially troubled **Worldpop.com** expired at the beginning of December. A replacement sponsor is apparently being sought...

Norwegian national commercial station **P4** is set to make between 22 and 24 staffers redundant, most likely from programming and news. The decision follows a dramatic fall in the station's advertising revenue.

Finally, sports media group **Teamtalk** has completed the £2 million (euros 2.54m) acquisition of Ireland-based dance station **Atlantic 252**. The UK-targeted station is being rebranded as **Teamtalk 252** and will relaunch in February next year as an on-air and online sports service.

## Bronfman to leave Vivendi Universal

**NEW YORK/PARIS** — Two high profile media executives announced their departure as M&M was going to press.

Edgar Bronfman Jr unexpectedly announced on December 6 his decision to step down next March as executive vice chairman of Vivendi Universal (VU).

Bronfman, who merged his family-owned company **Seagram**—home to **Universal Music**—with French concern **Vivendi** in 2000 to create a euros 30 billion giant, will cease holding any executive role at VU but will remain vice chairman of the board and a close advisor to VU chairman and CEO **Jean-Marie Messier**. Bronfman says he plans to "return to the management of his personal and family interests."

"I deeply regret Edgar's decision, but fully understand his wishes," commented Messier in a statement. "Edgar has played a particularly active role and achieved great success in

building a new company following our merger. Edgar Bronfman Jr's role was tremendously significant in integrating our companies."

"Obviously, this was a very difficult decision, but I believe it is the right choice for me and the right time for the company," said Bronfman in a statement. He added that despite him stepping down, "as representative of my father's family, we have no plans to sell Vivendi Universal shares in 2002." The Bronfman family owns 6% of the group's shares.

In a non-related decision, AOL Time Warner chief executive **Gerald Levin**, 61, announced he will quit the world's largest media group at the beginning of 2002. Levin, who lost his son four years ago, is said to have been affected by the September 11 attacks. "The world is not the same any more," he told the **Wall Street Journal**.

Levin will be replaced by **Richard Parsons**, AOL Time Warner co-chief operating officer.



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George Harrison

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