EMI Group confident of living the single life

by Emmanuel Legrand

LONDON — Regardless of the outcome of the Time Warner merger proposal, or the current "conversations" with Bertelsmann, EMI's management believes that it has the strategy and the resources to continue as a stand-alone company.

Presenting results to analysts for the six months to September 20, EMI Group chairman Eric Nicoli said that "we have a compelling strategy and plan for our existing businesses, which have excellent prospects, with or without a merger."

Nicoli confirmed that EMI was asked in November by Bertelsmann "to consider a combination of BMG with EMI Group—an opportunity with similar strategic merits to the Warner deal." He added that EMI is "examining these options to create substantial additional value within a challenging regulatory environment, and it is likely that our assessment will take some weeks."

EMI Recorded Music president and CEO Ken Berry tells M&M that it is "still far too premature to know if there are any prospects of something happening" with Bertelsmann (see page 25), but he expects the company to continue to run normally and has set it new goals.

Berry admits that because of the continued on page 25

Westlife coast right to the top

by Adam Howorth

LONDON — Talented balladeers, or purveyors of the most cynical kind of manufactured pop?

Whatever your take on Irish boy band Westlife, there's no escaping their stranglehold on the UK charts. In the much anticipated battle for the top album spot on so-called "Super Monday," (November 6) Westlife trounced their rivals the Spice Girls by a margin of three to one with sophomore release Coast To Coast (RCA). And with latest chart-topping single, My Love, the band have matched a record set by The Beatles, chalking up their sixth consecutive UK number one.

The album sold 60,000 copies in Britain on its first day of release—against 20,000 for the Spice's Forever (see page 25), but he expects the company to continue to run normally and has set it new goals.

Berry admits that because of the continued on page 25

Commercial radio set to go 'national' in Flanders

by Marc Maes

BRUSSELS — Belgium's Flemish parliament has passed the long-awaited decree that will allow "national" commercial radio in Flanders, finally ending the de facto monopoly of Flemish public broadcaster VRT.

Until now, commercial radio in the north of the country has been restricted to numerous low power local stations, with only the public VRT stations able to cover the whole of Flanders. That has always contrasted with the situation in Wallony, the French speaking south of the country, where commercial radio stations have been able to compete on more equal terms with French-language public broadcaster BRTN.

Although the principal of allowing powerful Flanders-wide commercial stations has been approved by parliament, the details still have to be worked out and agreed by Flanders' Media Council, the State Council and the Flemish government. But following the November 15 nod from parliament, insiders think the new law could become effective by the end of next year, with "national" commercial radio licences set to be formally advertised.

A frequency audit commissioned last year by the Flemish Media Minister Dirk Van Mehelen revealed that only two terrestrial frequencies are available that would cover the whole of Flanders, so only two licences are likely to be advertised.

Existing Flemish commercial networks Radio Contact and TopRadio are expected to be amongst the front-
ARE MOVING...

as of December 22nd - 2000

we will be at:

Endeavour House
189 Shaftesbury Avenue
London
WC2H 8TJ

Tel: +44 (0)20 7 420 6005
Fax: +44 (0)20 7 420 6016

Tel: +44 (0)20 7 420 6003
Fax: +44 (0)20 7 420 6014

Tel: +44 (0)20 7 420 6004
Fax: +44 (0)20 7 420 6015
Q the music! Emap digital debuts

by Jon Heasman

LONDON — Emap's new Digital Music division has created what it claims is “the world's most entertaining online record shop.”

Q4Music.com is based around the Emap Performance Network's monthly consumer music magazine Q, and involves a major partnership with UK-based retailer HMV. The site, launching November 21, replaces a previous Q music site, named Digit. Q4Music's home page designed by Jon Heasman

The Q site features Web camera views as well as bio-data samples as well as album or track channels. It's all about selling digital music products.

We're building an online site that's all about selling physical CDs,” admits Emap Digital Music managing director Jerry Perkins, who believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Perkins hopes that labels will be the key advertisers on the site, with ad spots on Q4Music's home page designed to connect to “micro sites” which can enable record companies to provide audio and video samples as well as biographical information.

Emap's new Digital Music division has created what it believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Jerry Perkins

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

Strictly will dual-complement Womex

by Howell Llewellyn

MADRID — The organisers of the Strictly World music festival world music festival, held in Zaragoza November 15-18, say the event is not intended to be a rival to the more established Womex world music festival.

Bernhard Hanneken, president of the European Forum of World Music Festivals, says: “One of our aims is to develop the sense that Strictly Womex and Strictly World are complementary and not alternative to each other. Our focus is based around HMV's catalogue database—whenever any piece of music is mentioned editorially on the site, price and availability can be displayed.

We're building an online site to serve the music market—only consumer music magazine Q, and involves a major partnership with UK-based retailer HMV. The site, launching November 21, replaces a previous Q music site, named Digit. Q4Music's home page designed by Jon Heasman

The Q site features Web camera views as well as bio-data samples as well as album or track channels. It's all about selling digital music products.

We're building an online site that's all about selling physical CDs,” admits Emap Digital Music managing director Jerry Perkins, who believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Perkins hopes that labels will be the key advertisers on the site, with ad spots on Q4Music's home page designed to connect to “micro sites” which can enable record companies to provide audio and video samples as well as biographical information.

Emap's new Digital Music division has created what it believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Jerry Perkins

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

Strictly will dual-complement Womex

by Howell Llewellyn

MADRID — The organisers of the Strictly World music festival world music festival, held in Zaragoza November 15-18, say the event is not intended to be a rival to the more established Womex world music festival.

Bernhard Hanneken, president of the European Forum of World Music Festivals, says: “One of our aims is to develop the sense that Strictly Womex and Strictly World are complementary and not alternative to each other. As part of our joint work, the site, price and availability can be displayed.

We're building an online site that's all about selling physical CDs,” admits Emap Digital Music managing director Jerry Perkins, who believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Perkins hopes that labels will be the key advertisers on the site, with ad spots on Q4Music's home page designed to connect to “micro sites” which can enable record companies to provide audio and video samples as well as biographical information.

Emap's new Digital Music division has created what it believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Jerry Perkins

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

Strictly will dual-complement Womex

by Howell Llewellyn

MADRID — The organisers of the Strictly World music festival world music festival, held in Zaragoza November 15-18, say the event is not intended to be a rival to the more established Womex world music festival.

Bernhard Hanneken, president of the European Forum of World Music Festivals, says: “One of our aims is to develop the sense that Strictly Womex and Strictly World are complementary and not alternative to each other. As part of our joint work, the site, price and availability can be displayed.

We're building an online site that's all about selling physical CDs,” admits Emap Digital Music managing director Jerry Perkins, who believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Perkins hopes that labels will be the key advertisers on the site, with ad spots on Q4Music's home page designed to connect to “micro sites” which can enable record companies to provide audio and video samples as well as biographical information.

Emap's new Digital Music division has created what it believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Jerry Perkins

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

Strictly will dual-complement Womex

by Howell Llewellyn

MADRID — The organisers of the Strictly World music festival world music festival, held in Zaragoza November 15-18, say the event is not intended to be a rival to the more established Womex world music festival.

Bernhard Hanneken, president of the European Forum of World Music Festivals, says: “One of our aims is to develop the sense that Strictly Womex and Strictly World are complementary and not alternative to each other. As part of our joint work, the site, price and availability can be displayed.

We're building an online site that's all about selling physical CDs,” admits Emap Digital Music managing director Jerry Perkins, who believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Perkins hopes that labels will be the key advertisers on the site, with ad spots on Q4Music's home page designed to connect to “micro sites” which can enable record companies to provide audio and video samples as well as biographical information.

Emap's new Digital Music division has created what it believes that there are a lot of questions about marks of some of the business models of Internet music sites. The Q4Music site production has taken time to get the right balance of providing a service with creating a profitable and sound business model.

Jerry Perkins

Music & Media values its readers' opinions—you can e-mail the editor-in-chief at: elegend@musicandmedia.co.uk
EMI teams up with Gabriel, DX3 for European downloads

by Emmanuel Legrand

LONDON - EMI has entered into a strategic partnership with two European Internet companies; Peter Gabriel's On Demand Distribution (OD2) and DX3 (Digital Distribution Domain), as it begins tests for digital downloads in Europe at the beginning of next month.

EMI is taking a minority stake in both companies, who will be the recommended digital service providers (DSPs) for the download and sale of EMI's repertoire on-line.

In a statement, EMI Group said these partnerships "put in place the latest pieces of the necessary infrastructure" for the on-line downloading of music in Europe. The move follows download tests which began in the US in July.

New shows cause RTL to plummet

PARIS - In Médiamétrie's (pictured) September-October 2000, France's leading station RTL has suffered a dramatic drop in audience, resulting in a reduction of the gap between the full-service outlet and its arch rival, France Inter (NRJ).

Although anticipated by RTL's management, following some radical changes in the station's programme schedule in September, the drop in audience was bigger than expected, with the station slipping from 17.2% a year ago to 15.1%.

Top French Networks (% cumulative audience Monday-Friday)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Sept-Oct</th>
<th>April-June</th>
<th>Sept-Oct</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (Full-Service)</td>
<td>15.1</td>
<td>16.7</td>
<td>17.2</td>
</tr>
<tr>
<td>NRJ (CHR)</td>
<td>11.9</td>
<td>12.0</td>
<td>11.8</td>
</tr>
<tr>
<td>France Info (News)</td>
<td>11.5</td>
<td>10.6</td>
<td>10.5</td>
</tr>
<tr>
<td>France Inter (Full-Service)</td>
<td>10.9</td>
<td>11.6</td>
<td>11.3</td>
</tr>
<tr>
<td>Europe 1 (Netalk)</td>
<td>10.5</td>
<td>10.0</td>
<td>9.6</td>
</tr>
<tr>
<td>Les Indépendants (various, local)</td>
<td>10.8</td>
<td>10.3</td>
<td>9.4</td>
</tr>
<tr>
<td>Nostalgie (Gold)</td>
<td>8.7</td>
<td>8.4</td>
<td>7.3</td>
</tr>
<tr>
<td>Skyrock (Urban)</td>
<td>6.4</td>
<td>6.3</td>
<td>5.9</td>
</tr>
<tr>
<td>Fun Radio (Disco)</td>
<td>6.3</td>
<td>6.7</td>
<td>6.0</td>
</tr>
<tr>
<td>France blues (Full-Service)</td>
<td>6.2</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Cherie FM (Soft AC)</td>
<td>6.0</td>
<td>5.5</td>
<td>6.2</td>
</tr>
<tr>
<td>RPM (Gold)</td>
<td>4.5</td>
<td>4.2</td>
<td>4.8</td>
</tr>
<tr>
<td>Europe 2 (Rhymeclic)</td>
<td>5.4</td>
<td>5.3</td>
<td>5.3</td>
</tr>
<tr>
<td>RTL2 (Soft AC)</td>
<td>4.5</td>
<td>4.5</td>
<td>4.4</td>
</tr>
<tr>
<td>Rire &amp; Chansons (Comedy/AC)</td>
<td>3.5</td>
<td>3.2</td>
<td>3.0</td>
</tr>
<tr>
<td>RMCI (Full-Service)</td>
<td>2.3</td>
<td>2.5</td>
<td>2.4</td>
</tr>
</tbody>
</table>

1% = 475,000 people aged over 15

"Our aim is to use this relationship to accelerate the expansion of DX3," commented CEO at DX3 David Stockley, himself a former EMI executive. DX3, founded by Reza Kad last year, will provide selected e-tailers participatory programmes, such as an online music programme with encoding, hosting, DRM, reporting and digital delivery.

Separate intl' heads for RCA, Arista

LONDON — BMG UK has appointed Juliette Joseph (left) and Julian Wright (below) as international departmental heads for RCA and Arista Records, respectively.

Both previously handled international duties across the two labels, rather than separately. Additionally, Lorraine Tyrie and Roger Jacobs have been named international marketing/promotion managers for Arista, and Guy Higgins joins RCA as international marketing/promotion manager, alongside Christian Wallis.

Murlyn comes to Norway

OSLO — Murlyn, the Stockholm-based Swedish label and music publisher, has established an affiliate in Oslo. Overseeing Murlyn Music and Murlyn Songs in Norway will be David Eriksen and Christian Marstrander, who previously operated the Oslo-based label Stereo Recordings. Marstrander is named MD for both divisions, while Eriksen is producer/head of A&R. In label matters, Marstrander reports to Murlyn Music MD Christian Wahlerberg in Stockholm, while for publishing he is accountable to Murlyn Songs MD Pelle Lidell, who is also based in Stockholm.

Moving chairs

LONDON — Simon Sadler (pictured) has been appointed music director at Emap Performance TV. Sadler, who was previously head of music at Kiss 100/London, will be working across Emap's music TV channels, which include The Box, Kiss TV and QT.

PARIS — Henri-Paul Roy has been appointed marketing manager of Europe 1 Communication's Rhythmic AC Europe 2 and Gold network RPM, replacing Didier Lugand. Roy previously performed similar functions at Internet company Canalweb.net.
Deejay strengthens ratings grip

by Mark Worden

MILAN — Radio Deejay has further consolidated its recently-won status as Italy’s second most popular radio network, according to the latest official Audiradio figures.

Compared to figures for the same period last year, CHR network Radio Deejay has gained 400,000 additional daily listeners during the third quarter of 2000. The Espresso-owned station overtook public full-service station RAI Radio Due for the first time in the first quarter of 2000, and has retained the position in subsequent quarters. Deejay also remains comfortably ahead of its nearest commercial competitor, Radio Dimensione Suono.

The thing that’s striking is that the ratings picture is no longer a stable one,” says Audiradio’s president Felice Lioy. “Instead it’s in a state of continuous flux and I think that that is highly positive. In the quest for new listeners, networks are working hard, both at marketing and improving the quality of their programming.”

Lioy adds: “With almost 35 million daily listeners, Italian radio is a huge market and that number will increase with the advent of digital radio.”

Top Italian networks
(Average daily listenership, in millions)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>Sept/Oct ‘00</th>
<th>Sept/Oct ‘99</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAI Radio Uno (news/talk)</td>
<td>7.678</td>
<td>8.025</td>
</tr>
<tr>
<td>Radio Deejay (CHR)</td>
<td>5.656</td>
<td>5.191</td>
</tr>
<tr>
<td>RAI Radio Due (full-service)</td>
<td>5.216</td>
<td>5.064</td>
</tr>
<tr>
<td>RTL 102.5 (CHR)</td>
<td>4.840</td>
<td>4.671</td>
</tr>
<tr>
<td>Radio Dimensione Suono</td>
<td>4.590</td>
<td>4.841</td>
</tr>
<tr>
<td>Radio Italia SMI (nat. music)</td>
<td>3.747</td>
<td>3.792</td>
</tr>
<tr>
<td>Radio 108 (CHR)</td>
<td>3.200</td>
<td>3.279</td>
</tr>
<tr>
<td>Radio Montecarlo Italia (AC)</td>
<td>2.188</td>
<td>2.160</td>
</tr>
<tr>
<td>Lattestra (national music)</td>
<td>2.008</td>
<td>1.893</td>
</tr>
<tr>
<td>RAI Radio Tre (culture)</td>
<td>1.723</td>
<td>1.743</td>
</tr>
</tbody>
</table>

Source: Audiradio

Live365 makes European inroads

by Juliana Koranteng

LONDON — One of the biggest Internet radio operators in the US, Live365, is set to enter the European market through deals with Vitaminic and British Telekom.

Vitaminic, which distributes and promotes music online, has sites in seven European countries and the US. Its agreement with Live365 is initially for the US Vitaminic site, where visitors will be able to use Live365’s streaming technology to build their own personalised online radio stations. In creating their stations, they will have access to Vitaminic’s catalogue of 15,000 artists spread across 10 different music genres. Discussions to extend this facility to Vitaminic’s European sites have already begun.

Chris Case, Vitaminic’s UK managing director, explains: “By enabling people to personalise their radio [services], we are able to repack the content on our site.”

Raghav Gupta, Live365’s California-based senior associate of strategy and new business, says that, should the agreement be extended to Vitaminic’s European sites, “we’ll select the music that’s pertinent to the relevant geographic region.”

Live365’s second deal in Europe is with the new music channel on BTopenworld, the Internet subsidiary of UK telecommunications giant BT (MOR).

Gupta explains that Live365 will be the music channel’s radio service, comprising 50 different services featuring specially selected, UK-centric music.

Håkansson Sweden’s ‘most influential’

by Jason Christie

STOCKHOLM — Managing director of Stockholm Records Ola Håkansson has been named as the most influential person in the Swedish entertainment industry, in a recent survey carried out by Swedish media trade publication Vision.

Håkansson, who sits on the Export-Music Sweden board, has worked in the music industry since 1963 and is widely considered a Swedish music visionary. He is credited with launching internationally The Cardigans, Jonas Renck a.k.a. Stakka Bo and A ’Teens.

In the survey Thomas Johansson, founder and current chairman of EMA Telstar, comes out second. Johansson’s company is the largest concert promoter in the Nordic region with a vast network of international contacts and agents.

Further down the list, in seventh place, is Sanji Tandan, managing director of Warner Music Sweden. Roxette’s Per Gessle, who also owns Jimmy Fun Publishing, is listed in twelfth place.

Meanwhile, Sweden’s trade and industry secretary Leif Pargotsky is included in the list for the first time for his efforts in helping to get the MTV Europe Awards held in Stockholm.

Vision calculates that the Swedish entertainment industry as a whole turned over some $420 million last year.
Stockholm Music Week

Running from November 12-16, the very first Stockholm Music Week preceded the MTV Europe Music Awards. Organised by MTV Nordic and the Swedish music community, it included MTV events such as MTV:NEW, the Superrock/Revolver party featuring acts like Helleaepers and Sahara Hotnights, and the daily Select request show, broadcast from Kulturhuset.

The Swedish music community hosted a number of showcases around the city, including Stockholm Live Day on November 15. Organised by Sveriges Skivbolag and Export Music Sweden in conjunction with Ericsson, the event featured an estimated 700 artists and musicians—signed and unsigned—playing at a number of locations all over the city. "It worked really well," says Export Music Sweden's Jonas Thorell, who was responsible for booking the acts. "There was a lot of attention from radio and MTV around Stockholm that day," Thorell says the goal is to make Stockholm Music Week an annual event, and Stockholm Live Day a regular feature.

Public broadcaster Sveriges Radio's national CHR station P3, and Stockholm station P5 Radio Stockholm were official media partners for the MTV event. Both stations broadcast the award show live, and Radio Stockholm reporters attended many of the events including Export Music Sweden's A Day Of Visions panels. The station also followed local EMI act Shimoli around the whole week. Most of the commercial stations in the city kept a lower profile, but NRJ had six one-minute updates each day called NRJ Music News, reporting on when artists were coming to town and other music-related goings. Director of programming and marketing Daniel Ackerman explains that the station also got an exclusive interview with Madonna, broadcast live from the Grand Hotel, as well as a visit from Westlife to the studio.

"What Sweden got out of it was that the whole commercial music movement came to Stockholm," says Stockholm Records managing director Ola Håkansson. Possibly the most active of the Stockholm-based labels, Stockholm Records organise everything, says Director of Programming and Marketing Daniel Ackerman. "They're a meeting point" Lydmar Hotel, as well as a main showcase at Nalen on the day of the MTV show, featuring artists including Emilia Shana, Dee and Dj Mendez. The label also took the opportunity to have an A'Teens marketing meeting where 42 representatives from around the world were present.

Siri Stavenes Dove

MADONNA STARS IN SWEDEN

All eyes were on Sweden last month, with the first ever Stockholm Music Week followed by the MTV Europe Music Awards. Siri Stavenes Dove reports on two key events in the European music calendar.

Madonna was the undisputed star of the evening at MTV Europe Music Awards in Stockholm on November 16. The pop veteran took home the awards for best dance and best female as well as performing her hit Music.

"It's great for the European music calendar," says Stockholm Records managing director Lars Brandle. "MTV Nordic hosted the event in Stockholm, and at least the Bombunk MCs, who are Finnish, played on the night. I respect that this is a European event which happened to take place in Stockholm. And we did get a lot of attention!"

Organised and focused

"We can only do our best because we're not the tourist office for Stockholm," says Bent Hansen. "But they [the local industry] were amazingly organised, very focused about it and they wanted us here," he adds. "I hope we did it justice. It certainly seems a very good time for Sweden to be running it, and they deserved to.

The event reached 139 countries worldwide through MTV's channels and international syndication. Viewers could also catch the event on the Internet, web cast via Yahoo! In Sweden, national commercial channel TV4 ran the show the day after, in two parts. The first part was at 23:15 and attracted 695,000 viewers—almost 49% of the total audience. The second part, at 00:10, took close to 56% of viewers (390,000). Audience ratings from other territories were not available at press time.

According to Hansen, three European cities have been shortlisted for the MTV EMAs in 2001. The host city for next year's show will be announced in December.

Additional reporting by Lars Brandle.
BY SIRI STAVENES DOE

D-Lay's do-it-yourself advert

By combining an independent approach with an eye for a commercial opportunity, 23-year-old Norwegian Labnu D-Lay has secured a major record deal and scored a hit single.

D-Lay uploaded his demo Taste Of You ("I'd been in the studio and recorded some music that I wanted to test out," he explains) on the Freeracks website, and the track shot to number 1 on the chart. Lars Kilevold, the owner of the MP3 website, liked D-Lay's voice so much that when he was asked by telecoms company Telenor to write a 30-second jingle for their advertising campaign for the Oyo.no web service he turned to D-Lay.

The recording went so well that "they decided to record a complete track," explains S2 managing director Terje Falce, who signed D-Lay after a 24-hour think. He fits our profile really well—we try to sign artists with references to something more substantial and D-Lay is very credible."

"The advertising campaign helped because people knew the chorus before they had heard the track," says the artist. The single was released on October 30, and went to number 22 in its first week. On Your Own is currently on Radio 102's B-list where head of music Egil Houeland says "when we listened to it, everybody at the station had heard it before. But we didn't know who D-Lay was or that Lars Kilevold was behind it. It's a nice little tune and definitely worth more than advertising—I think it's great that songs can start off like that, though."

AmericanRadioHistory.Com
Music sites line up for prize giving

Countdown has now started for the 28 nominees of the second MidemNet Awards, the awards for online music-related sites organised by the Reed Midem Organisation during the Midem trade fair in Cannes.

Voting is open since November 13 for the 28 nominees of the second MidemNet Awards, the awards for online music-related sites organised by the Reed Midem Organisation during the Midem trade fair in Cannes. Here M&M's resident online experts Juliana Koranteng and Chris Martowe take at the 28 sites nominated by a jury of European media professionals.

This year's MidemNet Awards, which aim to recognise the world's top music-oriented web sites, take place at MIDEM in Cannes in January. Here M&M's resident online experts Juliana Koranteng and Chris Martowe take at the 28 sites nominated by a jury of European media professionals.

He points out that special care has been taken to ensure that the sites nominated respect French copyright legislation. "We have worked with [author's rights society] Sacem and [label's collecting society] SCCP to check if the sites were legit," says Gambetta.

The winners of the MidemNet Awards will be announced in Cannes during Midem. As opposed to last year's inaugural awards, there will be no ceremony. Instead, Midem has pledged to promote the winning sites and will be delivering "virtual awards" which the winners will be able to herald on their sites.

"Organising a ceremony can be cumbersome and we thought it would make more sense to create a real online event which will clearly put the emphasis on the web sites," says Gambetta.

**BEST LABEL / RECORD COMPANY**

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peoplesound</td>
<td>Offers a unique perspective on how to address both individual and business customers. It clearly brought this experience to designing its website. Visitors can browse the entire catalogue of all nine affiliated labels, learning more via the short articles, sound clips and videos provided for each artist.</td>
</tr>
<tr>
<td>Victory Records</td>
<td>Opens the door for each of the over 9,000 included new artists. Simultaneously, consumers get to sample and download free pre-screened tracks; only 30% of submissions are accepted. Professionals, meanwhile, can purchase tracking and data analysis. Sites and operations are already in Germany, France, Spain, Holland and Italy with more promised for the near future; these have fully localised content rather than being merely a translation.</td>
</tr>
</tbody>
</table>

**BEST ARTIST**

David Bowie

www.davidbowie.com

Date of launch: 3 September 1998

Traffic: Over 2 million visitors per month. unknown number of which are unique/repeat visitors.

Head of site: Howard Jackowicz

Should they so wish, fans could live completely immersed in David Bowie thanks to this visually stunning website. Registered members have chosen which tracks to include on albums, indicated their favourite cover art and designed merchandising.

"BowieNetters" get perks like exclusive concerts, competitions, private webcasts from Bowie's studio, access to otherwise unavailable multimedia, and Beantick-powered technology to do their own remixes of selected tracks. They also get instant messaging, personal web space, chat rooms and other genuine on-line community activities.

There's even a legitimate BowieBanc, complete with savings accounts and a chance of which Bowie picture is on their credit card.
Depeche Mode

www.depechemode.com
Date of launch: May 1997, with a total revamp in August 1998
Traffic: proprietary at the request of Warner Bros.
Head of site: Daniel Barassi

Archives of concert and other band-related news, magazine and newspaper articles, television news clips, and even a "Today in Depeche Mode history" feature make this the ultimate fan resource. There are also exclusive interviews and an abundance of video, audio and photographs, many of which are unavailable elsewhere and that have an authentic behind-the-scenes atmosphere.

Even the competitions understand the dedicated follower's mentality, as indicated by the included list of past questions and their respective answers. Chat, message boards and more are available, and everything is laid out in a straightforward, enthusiastic manner.

BEST MEDIA

Madonna
www.madonnamusic.com
Date of launch: unknown
Traffic: 1.5 million unique visitors per month
Head of site: unknown

When you're as world-famous as Madonna, it makes sense to devote an entire website to your latest album. Visiting these visually sophisticated pages is like indulging in an interactive liner notes to Music: All of the lyrics and credits are here, along with reams of information, news and reviews archived from reputable sources. U.S. fan club members are entitled to a free download of the title track remixed by Deep Dish, but anyone is welcome to customise his or her own mix using a simple graphic interface. Among other features are the award-winning video and a moderated bulletin board.

Billboard

www.billboard.com
Launch: March 1996
Traffic: 121,100 unique visitors per month
Head of site: Ken Schlager, editor-in-chief

The consistently reliable business-to-business digital entertainment information service clinches a MidemNet award nomination for the second year in a row.

Aimed at professionals at the cutting-edge of the industry, the service is very focused. It doesn't deviate from its goal to offer decision-makers the latest news on key players (including profiles and interviews) and companies as well as information on Webnoize events and conferences, plus the results and reports based on Webnoize's own research. If you want to know who's doing what to whom in the fast-moving online music business, Webnoize will have the answer. If you need guidance on the next online music trend, Webnoize will offer an opinion.

SonicNet

www.sonicnet.com
Launch: Originally in 1994, but relaunched in July 1999 as part of MTV Interactive
Traffic: 1,6 million unique visitors per month (Oct 2000)
Head of site: Nicholas Butterworth, MTVI's president and CEO

With the slogan 'Me Music. It's Mine', this online music entertainment forum is a haven for those who love to listen to music while surfing. A kaleidoscope of colourful animation, peppered with graphics symbols of loudspeakers, points to a host of radio channels based on genres ranging from rock, through hip hop to country.

In addition to Radio SonicNet's 40 stations covering 10 music genres, you can click on links to news, reviews, MP3 files, downloads, videos, and even celebrity DJs such as Quincy Jones. Although lively, the pages' design offers an easy guide to a wide variety of content.
BEST SHOPPING / DIGITAL DISTRIBUTION

Amazon

www.amazon.com
Launch: July 1995
Traffic: 16 million unique visitors per month (August 2000)
Head of site: Jeff Bezos, founder and CEO

Not surprisingly, the mother of all shopping sites is a MidemNet awards nominee once again. The 20 million people in 160 countries who've used this pioneer retailer can't be wrong.

On Amazon's home page, it's easy to find music among a host of product categories. Click on that, and Amazon's marketing skills are immediately apparent. Colour is used very sparingly but effectively, it highlights the object on sale without distracting from the retail objective.

As we approach Christmas, the music pages immediately highlight ideas for gifts. The Internet's interactive structure has allowed the site's editors to recommend an endless list of thoroughly thought-through and thoughtful ideas, including Beck's 'Sleighed: The Other Side of Christmas' (Explicit Lyrics).

CDnow

www.cdnow.com
Launch: August 1994
Traffic: 4 million unique visitors per month
Head of site: unknown

Another second-year MidemNet award nominee, CDnow can comfortably claim to be a pioneer in online music retail. Although the company's shares have suffered, forcing Europe's Bertelsmann, CDnow remains one of the most consumer-friendly shopping sites. You can browse the digital shelves for music in nearly 20 different categories.

As an added-value service, there are links to MTV and VH1 sites, plus Billboard's music charts.

Musicapolis

www.musicapolis.com
Launch: Unknown
Traffic: Unknown
Head of site: Sebastien, founder

This French service has positioned itself as a community site providing a forum for labels and unsigned acts seeking to reach the Internet audience. With its bold colours of red, green, oranges and white-on-black text, Musicapolis is difficult to ignore. Musicapolis' international aspirations are evident from the hyperlinks designed as foreign flags.

To date, only the German link works, but localised editions for the UK and Italian markets, among others, are promised soon. The original French site features an eclectic mix of the contemporary and classical content. There are interviews with Papet Joly, of the Massilia Sound System, and virtuoso violinist Philippe Chese. The section aimed at consumers includes shopping, concert information, competitions and a Webzine. The business-to-business area offers, among other things, to develop Web sites for unsigned acts. Additionally, there's a chat area for musicians to exchange ideas plus a directory of music-related services.

Peoplesound

www.peoplesound.com
Launch: June 1999
Traffic: 1.3 million unique users per month
Head of site: Eneslo Schmitz, founder, president and chairman

Through personal appearances and pan-European ad campaigns, Peoplesound.com has established itself as one of Europe's leading distribution platforms for new and unsigned acts. Peoplesound also offers marketing services to independent labels, syndicates music to other sites, and licenses tracks to advertising agencies.

With its in-your-face designs, especially those linked to today's dance music scene, the site should appeal to young music Web surfers. Today, Peoplesound already features MP3 music files for more than 7,000 artists selected by its 2,000-plus A&R agents in Europe. There are hyperlinks to localised versions in German, French, Dutch, Spanish and Italian, a Top 20 chart based on downloaded tracks, plus the use of established DJs to review new offerings. A recent alliance with EMI Publishing calls for Peoplesound to be taken seriously.

BEST ORGANISATION

ASCAP

The American Society of Composers, Authors and Publishers

www.ascap.com
Launch: unknown
Traffic: unknown
Head of site: unknown

The ASCAP site opens in a fun way. There is a link to a portfolio of ASCAP's artist members and their recordings, which is presented in text and audio formats. On the same page you can find a series of promotional efforts for the ASCAP Holiday CD for the Christmas festivities, and the Heineken-sponsored Amt Music Series, a tour showcasing up-and-coming US acts.

However, the site does not deviate from its core purpose—to serve its members. A user-friendly design makes it easy to find how to join the organisation, the database of its members' musical works, plus a step-by-step guide on how to license works. In-depth articles explain how copyright protection works, and the issues that need resolving.

But it isn't all seriousness. Check out the ASCAP online store with items ranging from jackets, baseball caps, T-shirts and even boxer shorts.

SACEM

www.sacem.fr
Launch: September 1996
Traffic: 52,000 visitors per month (Oct 2000)
Head of site: Laure-Dillon Cornec, site co-ordinator

This is the site's second MidemNet awards nomination. Take a visit to the Web site of Sacem, the French copyright collection society, and it's apparent the management wants you to know every single thing the organisation has to offer.

There is no need to click on to another page to find what you need. For example, the section on services for Sacem's members explains how composers can register their works online, the awards they can win, and the way to prepare for their retirement pension in such a precarious career. The section on management gives an account of their activities. Statistics offered include the most popular French compositions that have been successfully exported.

Then, there is the educational role. You can learn about MP3 files works here. The site's earnest message, however, is nicely counterbalanced by the home's page's vivid colours and animation.
This is virtually an online brochure for the German authors' collection society Gema, which also happens to be the biggest in Europe. Very sparse in terms of content, design and colour, the site avoids paraphernalia and goes straight to the point. The homepage opens to a welcome message from Prof. Reinhold Kreile, Gema's executive manager.

Its mission, to protect the rights of Germany's composers and authors, and international works used in Germany, is immediately highlighted in the site's sub-heading—'Music is Valuable'. For those seeking to license its members' works, Gema has also listed a host of services available. These range from the registration of works to warnings against the use of unauthorised musical performances.

**Musicapolis**

www.musicapolis.com

**BEST SERVICES**

**BEST EVENT / FESTIVAL**

**Montreux Jazz Festival**

www.montreuxjazz.com

The Montreux Jazz Festival finished its 2000 official website by adding a great selection of webcasts commemorating the event's extensive roster of talent. A full programme of all venues and workshops is still up, complete with active links to artist biographies and audio/visual material.

Meanwhile, an interactive map of the area and practical information about tickets, directions and accommodation remain in place as being perennially useful. Visitors can look forward by signing up for the mailing list, or they can look back by perusing the Festival's rich history all the way to its 1967 beginnings.

**Les Trans Musicales**

www.lestrans.com

The trendy festival held in Rennes (Brittany) has always undertaken to be more than just an annual concert festival. It provides emerging artists with a platform, encourages creative expression, and fosters a wide range of cultural developments in many venues over several days.

This website is a hugely useful guide that ties all this together for its audience. Descriptions and sounds samples of the events are on offer, either by browsing or via a pull-down menu. Chats, bulletin boards and links to outside relevant websites are available, as are maps, ticketing and other practical information. There's even a section devoted to the graphic art of the event, complete with downloads.

**Love Parade**

www.loveparade.de

In one of the first signs of summer, 2001's official Love Parade website is beginning to sprout. A multimedia tribute to Kraftwerk and other electronic music pioneers is already up, the chat room is marked, and the Music Mall market has been opened. A daily competition has begun, with points being aggregated to encourage repeat visits. And budding DJs are being invited to send in a minidisk or CD for inclusion in the Talent Channel.

But 2000's extensive official site is still viewable as well, maps and music and all. Visitors also can select from many audio and visual files documenting that event.

**Reading Festival**

www.readingfestival.com

The official site where one exists. Further information with a link to artist roster is clickable to reveal the official site where one exists.

**Reading Festival**

www.readingfestival.com

Date of launch: unknown
Traffic: unavailable, but 96,471 people watched the Reading Festival webcast live over the weekend of 25/26/27 August 2000.

Head of site: Vince Power

Over 20 hours of video, captured at 2000's Reading Festival, is available on demand to anyone who chooses to sign up for free membership. Some of the footage is live performance, with the balance being exclusive interviews featuring the year's stellar talent such as Beck, Elastica and Oasis. The site itself is navigated using a cleverly designed interface that looks like an idealised version of the event's campsite and tents.

Chat rooms, a backstage panoramic camera, and a wealth of practical information such as handicapped facilities, ticket outlets and the wristband protocol remain. The artist roster is clickable to reveal further information with a link to the official site where one exists.

**BEST SERVICES**

**Musicapolis**

www.musicapolis.com

Launch: October 1999
Traffic: 100,000 page views per month
Head of site: Sébastien Perros

Musicapolis' business-to-business section illustrates how Web services need to be both educational and commercially orientated. Not only does the French site offer to help unsigned acts set up their own Web sites, it explains the kind of information required to do so. There are many ambitious novices in the industry who forget the need to organise their biographical details, discographies, and concert dates as part of their service to fans. Musicapolis also offers legal representative on the site. In addition to regular news and features, there are platforms for industry experts to express their views, a directory of companies providing music-industry services and even free classified ads for registered Musicapolis members.

As if that were not enough, the site features opportunities for acts to insure their concerts.
All Music Guide is part of All Media Guide, an authoritative online database of music, film and video games that is owned by US-based Alliance Entertainment Corp. A nifty site with compact illustrations of album covers, All Music Guide feels like a digital pocketbook with everything there is to know about new and old releases, the artists, plus useful production-related facts. Then, there are the high-quality reproductions of album covers, the logically laid-out links to the different music categories, plus the glossary on professional musical terminology. They add flair to what could otherwise have been just any mundane digital brochure. Substance comes from All Music Guide's association with established music brands such as retailer Blockbuster, CDnow, Web portal Yahoo!, MTV Europe and AOL's Spinner.

US-based Tonos must be the dream home for every aspiring songwriter, vocalist, producer and even music-industry executive. Targeted at undiscovered acts, the site was set up award-winning songwriters Carole Bayer Sager, David Foster and Kenneth 'Babyface' Edmonds to encourage more talent to enter the business. Tonos has since been joined by other song-writing stars such as Diane Warren. Three former MTV.com executives, including Tonos CEO Matt Farber, also manage the site. Combined, they've used their wide network of connections to offer advice, lessons and contests to nurture more raw talent. If you're looking for a musician to play your compositions or even an agent, the site's database Tonofinder is likely to have the answer.

Gone are the days of traipsing from one music publisher's office to the next license and pre-clear music rights to use on the Web, TV, radio and in videos. Via your PC desktop, License Music centralises all users need to search, listen, preview, select, download and license tracks. The service illustrates how the Internet can enhance the range of services provided by traditional industries. It is being used by more than 175 labels and publishers touting their works in License Music's database of more than 50,000 original titles. Licensees can select tracks based on genre, style, instrument, mood, tempo and subject matter, among others. Also tune into Hollywood Edge Sound Effects, a section on License Music that offers for licensing sound effects used in Hollywood blockbuster movies.

Vitaminic changes not only the way you listen to music but also how it is promoted and delivered. With offices and websites in 8 markets (7 European and USA) we can help maximise not only your music but your business as well. Vitaminic is Europe's leading musical community, promoting and distributing digital music. A fast growing global company with management expertise in both music and business fields.
<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Album/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>One More Time</td>
<td>Daft Punk - Source</td>
<td>Virgin (Zomba Teddington)</td>
</tr>
<tr>
<td></td>
<td>Shape Of My Heart</td>
<td>Lady Connors</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>Lady (Bear Me Tonight)</td>
<td>Madonna, Michael Jackson</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>Who Let The Dogs Out</td>
<td>Wu-Tang Clan</td>
<td>Loud / Epic (Wu-Tang)</td>
</tr>
<tr>
<td></td>
<td>Can't Fight The Moonlight</td>
<td>LeAnn Rimes</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>The Spirit Of The Hawk</td>
<td>Rednex</td>
<td>(Zomba BMG)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Eminem - Aftermath</td>
<td>Interscope (Various)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>L'Esio Du Monde</td>
<td>D'Aville/Serger/Tugenat</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>She Bangs</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>I Could Have This Inn Forever</td>
<td>Whitney Houston &amp; Enrique Iglesias</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>My Love</td>
<td>RCA / Warner Bros. (Not Listed)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>3 Stronger</td>
<td>Britney Spears - Joe (Not Listed)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3 Artful Dodge</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Gravel Pit</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>The Backstreet Boys</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>I'm Outta Love</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Avan Angel</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Feel The Beat</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Absolutely Everybody</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Groovejet</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Original Prankster</td>
<td>(Various)</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>41</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>55</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>56</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>58</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>59</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>60</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>62</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>63</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>64</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>68</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>69</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>70</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>71</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>72</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>73</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>74</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>75</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>76</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>78</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>79</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>80</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>81</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>82</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>84</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>85</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>86</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>87</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>88</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>89</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>91</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>92</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>93</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>94</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>95</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>96</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>97</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>98</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>99</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The best seat in the house

You've got the content. We've got the secure broadcast network. Together we can stream high-quality, full-screen media content – embedded with advertising, merchandising and sponsorship tie-ins – to paying fans around the world. Now you can offer everyone the best seat in the house and still control the show.

To get your copy of Madge.web's Commercial Guide to Rich Content, visit:

www.madgeweb.com/mm

Your ticket to a richer music experience.
### European Top 100 Albums

**Week 49/00**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>A Sort of Home - Island</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>2</td>
<td>The Who</td>
<td>Quadrophenia - Island</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>3</td>
<td>Eros Ramazzotti</td>
<td>Stilelibero - Columbia</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>4</td>
<td>Sade</td>
<td>Lovers Rock - Epic</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>5</td>
<td>Lenny Kravitz</td>
<td>Greatest Hits - Virgin</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>6</td>
<td>The Offspring</td>
<td>Conspiracy Of One - Columbia</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>7</td>
<td>Mark Knopfler</td>
<td>Sailing To Philadelphia - Mercury</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>8</td>
<td>Texas</td>
<td>A Elephant - RCA</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>9</td>
<td>Marilyn Manson</td>
<td>Holy Water - Virgin</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>10</td>
<td>Westlife</td>
<td>Coaste To Coast - RCA</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>12</td>
<td>Ricky Martin</td>
<td>Sound Loaded - Columbia</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>13</td>
<td>Limp Bizkit</td>
<td>Chocolate Starfish and The Hating Florida Water - Interscope</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>14</td>
<td>Craig David</td>
<td>Born To Do It - Wildstar / Edel</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>17</td>
<td>Spice Girls</td>
<td>Forever, Never, Virgin</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>18</td>
<td>Elton John</td>
<td>One Night Only - The Greatest Hits - Mercury</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>19</td>
<td>Oasis</td>
<td>Familiar To Millions - Big Brother / Sony</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>20</td>
<td>Anastacia</td>
<td>Not That Kind - Epic</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>21</td>
<td>Blur</td>
<td>Best Of / Food / Parachute</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
<tr>
<td>22</td>
<td>Mud</td>
<td>Move - Matry</td>
<td>D.B.R.L.N.CH.FR.PL</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Steps</td>
<td>Bros - Jive</td>
<td>D.R.I.</td>
</tr>
<tr>
<td>29</td>
<td>Julien Clerc</td>
<td>F.C.P.W.A.</td>
<td>D.R.I.</td>
</tr>
<tr>
<td>30</td>
<td>Britney Spears</td>
<td>Oops!... I Did It Again - Jive</td>
<td>D.R.I.</td>
</tr>
<tr>
<td>31</td>
<td>Florent Pagny</td>
<td>Chatelet Les Halles - Mercury</td>
<td>F.C.P.W.A.</td>
</tr>
<tr>
<td>32</td>
<td>Adriano Celentano</td>
<td>Eso De Rafa E Paris Anoma Mena - Clas Clasamento</td>
<td>F.C.P.W.A.</td>
</tr>
<tr>
<td>33</td>
<td>Die Arts - Buster</td>
<td>Maten Der Sendethorn, Unschultrat - Hot Acts/Mate</td>
<td>A.D.O.R.</td>
</tr>
<tr>
<td>34</td>
<td>Die Fantastischen Vier</td>
<td>MTV Unplugged - Columbia</td>
<td>A.D.O.R.</td>
</tr>
<tr>
<td>35</td>
<td>The Corrs</td>
<td>In Blue - 1431 Loois / Atlantic</td>
<td>A.D.O.R.</td>
</tr>
<tr>
<td>36</td>
<td>Parachute</td>
<td>Coldplay - Parachute</td>
<td>In.L.P.G.U.</td>
</tr>
<tr>
<td>37</td>
<td>Fatboy Slim</td>
<td>Halway Between the Gutter And The Stars - Sizit / Sony</td>
<td>A.D.OL.N.</td>
</tr>
<tr>
<td>38</td>
<td>Lionel Richie</td>
<td>Renaissance - Island</td>
<td>A.D.OL.N.</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

© BPI Communications Inc
**Top National Sellers**

### UNITED KINGDOM

**TW LW SINGLES**

1 NE The Beatles - 1 (EMI)
2 NE Eros Ramazzotti - Stilbelben (Artis)
3 NE Oasis - Familiar To Millions (Mercury)
4 NE Sade - Loves Rock (Epic)
5 NE Lenny Kravitz - Greatest Hits (Virgin)

**TW LW ALBUMS**

1 NE The Beatles - 1 (EMI)
2 NE Eros Ramazzotti - Stilbelben (Artis)
3 TX The Greatest Hits (Virgin)
4 TX Greatest Hits (Mercury)
5 TX Sailing To Philadelphia (Mercury)

### DENMARK

**TW LW SINGLES**

1 Sert Dae - Pajet Liv /Jeg Tror O Ordet (Universal)
2 Backstreet Boys - Shape Of My Heart (Jive)
3 Talley Gold - Mi Golden Danish Collection (CMC)
4 Bello & King - Vio Dru Hval Sampe(Mega)
5 Bad Boys Blue - Jeg Er Saa /Jeg Nu Har Bla Ra Bok (EMI)
6 Bahan Men - Who Let The Dogs Out (Ede)
7 Prima Donna - Dans En Danse (Face/EMI/Medic)
8 Creamy Westlife - My Live (EMI)
9 Rolf & Birger - Superstar (Bertel)

**TW LW ALBUMS**

1 Rolf & King - Multi En Læscht (Mega)
2 M.Knopfler - Sailing To Philadelphia(Universal)
3 NE Creamy - We Get The Time (CMC)
4 NE Anastacia - Not That Kind (Sony)
5 Kawan DD - Still Belonging (Bertel)
6 Westlife - Coast To Coast (EMI)
7 NR The Beatles - 1 (EMI)
8 TX The Greatest Hits (Universal)

### SWITZERLAND

**TW LW SINGLES**

1 Beatsteaks - Say Off The Light (Gruubabahn)
2 Medio - Lady (Hear Me Tonight) (Universal)
3 TX The Greatest Hits (Universal)
4 Witness & Edwards - Glauben Har Die Ban (BMG)
5 Gruab By Fire - She's Got That Light (Ed/Pasha)
6 NR All That You Can't Leave Behind(Universal)
7 NR Anastacia - Not That Kind (Sony)

**TW LW ALBUMS**

1 NR Anastacia - Not That Kind (Sony)
2 NR The Beatles - 1 (EMI)
3 TX The Greatest Hits (Universal)
4 NR The Offspring - Conspiracy Of One (Sony)
5 M.Knopfler - Sailing To Philadelphia (Universal)

### ITALY

**TW LW SINGLES**

1 NE U2 - All That You Can’t Leave Behind (Mercury)
2 NE Backstreet Boys - Shape Of My Heart (Jive)
3 NE Ricky Martin - Say Bang Bang (Sony)
4 NE Sade - Loves Rock (Epic)
5 NE Lenny Kravitz - Greatest Hits (Virgin)

**TW LW ALBUMS**

1 NE Metallica - Live (Epic)
2 NE Backstreet Boys - Shape Of My Heart (EMI)
3 NE Ricky Martin - Say Bang Bang (Sony)
4 M.Knopfler - Sailing To Philadelphia (Mercury)
5 NE Anastacia - Not That Kind (Sony)

### SWEDEN

**TW LW SINGLES**

1 NE Westlife - My Love (Sony)
2 NE Backstreet Boys -Shape Of My Heart(Live)/Edel)
3 NE Ricky Martin - Say Bang Bang (Sony)
4 NE Sade - Loves Rock (Epic)
5 NE Lenny Kravitz - Greatest Hits (Virgin)

**TW LW ALBUMS**

1 NE The Beatles - 1 (EMI)
2 NE Sade - Loves Rock (Epic)
3 NE The Beatles - 1 (EMI)
4 NE The Beatles - 1 (EMI)
5 M.Knopfler - Sailing To Philadelphia (Universal)

### CZECH REPUBLIC

**TW LW SINGLES**

1 NE U2 - All That You Can’t Leave Behind (Mercury)
2 NE Teakaj PK Bandur - Seni Vceho (Sony)
3 NE Alexandra Anton - Cesta Do Svetu (Ed/Pasha)
4 NE Ales Brik - Dvik Perak Vse Vstane (Parlophone)
5 NE Maxim Turbulence - Vebleo Zpiricky (Sony)
6 NE Eminem - The Marshall Matters LP (Parlophone)
7 NE The Greatest Hits (Universal)
8 NE Lenny Kravitz - Greatest Hits (Virgin)
9 NE Oasis - Familiar To Millions (Mercury)
10 NE The Beatles - 1 (EMI)

**TW LW ALBUMS**

1 U2 - All That You Can’t Leave Behind (Mercury)
2 NE sofa - Seni Vceho (Sony)
3 NE Ales Brik - Dvik Perak Vse Vstane (Parlophone)
4 NE Lenny Kravitz - Greatest Hits (Virgin)
5 NE Various Artists - Cesta Do Svetu (Ed/Pasha)
6 M.Knopfler - Sailing To Philadelphia (Universal)
7 NE The Beatles - 1 (EMI)
8 NE Sade - Loves Rock (Epic)
9 NE The Greatest Hits (Universal)
10 NE The Beatles - 1 (EMI)
SALES

AIRBORNE

The pick of the week's new singles by Raoul Ciao & Miriam Hubner

ALESSANDRO SAFINA

LUNA

(UML/Universal)

Release date: November 27

Safina is the latest Italian tenor to make inroads outside his home country. He was a child prodigy and multi-instrumentalist, Eric Genassia, who were convinced after one session that he was their man. Soon this project was eagerly snapped up by Universal France's ULM imprint. The song itself is a tasteful blend of opera and soft pop, while a subtle but pervasive Gregorian flavour provides the icing on the cake. It has been on the Dutch singles chart for nearly two months now. It entered at a modest number 65 and inched its way to number 6. At Dutch soft AC network Noordzee FM music director Rob Ester explains why he adopted a "wait and see" attitude at first before adding the track last week. "This record is best described as the odd man out" and initially we did not programme it until it sneaked into the top 10, although some of our competitors have been playing it for weeks. It does not really fit to the overall taste, but even if the difference to the current music trend is big, our listeners really seem to like it."

RC

Currently playing at: Sky 107.7 FM/Holland, Radio 2 FM/Holland, Noordzee/M/Holland

ENYA

ONLY TIME

Release date: November 13

After a five year break the Irish singer and composer is back with a new album and this single which features on the soundtrack of forthcoming Keanu Reeves movie Sweet November. During her thirteen year career, Enya has sold a remarkable 44 million albums worldwide and is today Ireland's biggest selling solo artist. She also has a history in making music film, having had her work featured in Hollywood productions like LA Story and Far Away. Only Time is a prime example of Enya's extraordinary talent in creating moods. It is a slow, soft and soothing song that has a peaceful and angelic quality to it. Xavier De Bruyn at RTBF Radio Brussels Capitale/Belgium, Europa2/Czech replication.

"In the world of music, my job is to create emotions, and if the rest of the year I have a nice Christmas feel to it. With the soft sound of the violins, one can almost feel the snow falling. If the rest of the album is as good as Only Time, I am convinced that this year will be as successful as her previous releases."

MH

Currently playing at: Downtown Radio/Northern Ireland, M-80/Spain, RTBF Radio Bruxelles Capitale/Belgium, Europa2/Czech Republic

Top 20 singles

1. "I'm Over You" - The Offspring
2. "Can't Fight The Moonlight" - 3 Doors Down
3. "By Your Side" - Black Coffee
4. "Talking To The Moon" - Everlast
5. "Natural Woman" - The Cons

Top 20 US Albums

1. "The Real Slim Shady" - Eminem
2. "Country Grammar (Full Blown)" - Nelly
3. "Midnight in the City" - Jay-Z
4. "Graduation" - Kanye West
5. "The Needle And The Damage Done" - Neil Young

Top 100 albums

1. "The Real Slim Shady" - Eminem
2. "Country Grammar (Full Blown)" - Nelly
3. "Midnight in the City" - Jay-Z
4. "Graduation" - Kanye West
5. "The Needle And The Damage Done" - Neil Young

Enya chart A/Z indexes

Hot 100 singles

- Records with greatest sales and/or airplay gains © 2000, Billboard/BPI Communications.
DANCE BEAT

The weekly dance chart comment by Harold Roth

Doxy (pictured) snapped the prize for the best French act at last week's MTV Europe Music Awards in Stockholm. They certainly prove themselves worthy of the honour, as their track Lady (Hear Me Tonight) (Sound Of Barclay/Universal), still sits at number one in the Dance Traxx chart for the ninth consecutive week.

Fellow French act Daft Punk (picture) moved up from five to four this week with One More Time (Label/Universal) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never_feats. ONE MORE TIME (Gang Go/edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never_feats. ONE MORE TIME (Gang Go/edel) climbs another three notches to number four after a debut on the Dutch dance sales chart.

This week with One More Time (Labels/Universal) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.

Two tracks move into the chart's top 10 this week. Piet Blank and Jaspa Jones' Beyond Time (Gang Go/Edel) climbs another three notches to number four after a debut on the Dutch dance sales chart. The biggest gainer of the week is the Beatchuggers feat. Eric Clapton's Forever Man (How Many Times) (Bim Barn Recordings). The track is getting a lot of support in the UK, with Universal UK -signed Giving Up Giving In, Barry White -sung Let The Music Play (Funkstar Deluxe Remix) (EMI) and Kingsize/BBMG Berlin's Never feats.

Another floor scorcher this week is Dutch act Daft Punk (picured), this week with One More Time (Gang Go/edel) and could, with a bit of luck, knock Modjo off the top spot next week. The track is a hit on radio as well as on the dance floors of Europe, and seems to be perfect cross-over record.
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**

Wu-Tang Clan

*Gravel Pit (Loud/Epic)*

"We've been playing a lot of hiphop/rap lately, mostly Finnish. This is a great radio song and I think our listeners will like the original sound."

Ville Vilen

head of music

YLE 2 Radiomafia/Finland

---

**SPAIN:**

**Cadena100**

Dr. of Programming: Jordi Casaliva

FORMAT: HOT AC

SERVICE AREA: NATIONAL

GROUP/OWNER: COPE

www.cadena100.es

Van Morrison & Linda Gail Lewis/A Shot Of Rhythm & Blues (n/a)

Eros Ramazzotti/Fuoco Nel Fuoco (n/a)

El Pulpo/Mi La Risa Para Reyes (n/a)

Paul Carrack/My Kind (n/a)

---

**FRANCE:**

**Fun Radio**

Head of Music: Christian Lefebvre

FORMAT: DANCE

SERVICE AREA: NATIONAL

GROUP/OWNER: RTL GROUP

www.funradio.fr

LeAnn Rimes/Can't Fight The Moonlight (n/a)

S Club 7/Never Had A Dream Come True (n/a)

Kylie Minogue/Please Stay (n/a)

Robbie Williams/Supreme (n/a)

Green Day/Warning (n/a)

Mirwais/Naive Song (n/a)

---

**ITALY:**

**Radio 105**

Head of Music: Angelo De Roberts

FORMAT: CHR

SERVICE AREA: NATIONAL

GROUP/OWNER: INDEPENDENT

www.105radio.it

Architecs feat. Nana/Body Groove (n/a)

Eagle Eye Cherry & Neneh Cherry/Long Way Around (n/a)

Jennifer Lopez/Love Don't Cost A Thing (n/a)

Robbie Craig/Who's The Better Man (n/a)

Terry Maxx/Anything, Everything (n/a)

Unconditional/Feel So Right (n/a)

Mauro Picotto/Proximus (n/a)

Elsa/Aisle 5's World (n/a)

Billie/Walk Of Life (n/a)

Westlife/My Love (n/a)

---

**UK:**

**BBC Radio 1**

Editor of Music Policy: Alex Jones Donelly

FORMAT: CHR

SERVICE AREA: NATIONAL

GROUP/OWNER: INDEPENDENT

www.bbc.co.uk/radio1

Matt/ Cybersex (n/a)

LeAnn Rimes/Can't Fight The Moonlight (n/a)

5 Club 7/Never Had A Dream Come True (n/a)

Kylie Minogue/Please Stay (n/a)

Robbie Williams/Supreme (n/a)

Green Day/Warning (n/a)

Mirwais/Naive Song (n/a)

---

**FRANCE:**

**Skyrock**

GM/Prog. Director: Laurent Bourneau

FORMAT: URBAN

SERVICE AREA: NATIONAL

GROUP/OWNER: ORBUS

www.skyrock.com

Jennifer Lopez/Love Don't Cost A Thing (n/a)

Outkast/ Ms. Jackson (n/a)

---

**UK:**

**Kiss 100**

Head of Music: Simon Sadler

FORMAT: DANCE

SERVICE AREA: LONDON

GROUP/OWNER: EMAP

www.kiss100.co.uk

Oxide & Neutrino/No Good 4 Me (n/a)

Wu-Tang Clan/Gravel Pit (n/a)

Britney Spears/Stronger (n/a)

Rui Da Silva/Touch Me (n/a)

---

**BELGIUM:**

**Radio Contact F**

Programme & Music Dir.: Jean Lou Berme

FORMAT: CHR

SERVICE AREA: NATIONAL

GROUP/OWNER: ORBUS

www.radiocatonct.be

Mylene Farmer/Dessine-Moi Un Mouchoir (21)

Alizee/L'Alizee (21)

Bon Jovi/Thank You For Loving Me (6-7)

Mark Knopfler/What It Is (6-7)

---

**GERMANY:**

**Antenne Bayern**

Prog. Director: Stephan Offerowski

FORMAT: AC

SERVICE AREA: BAVARIA

GROUP/OWNER: INDEPENDENT

www.antennebayern.de

Sasha/Owner Of My Heart (n/a)

Sonique/Sky (n/a)
<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>Owner/Group</th>
<th>Format</th>
<th>Service Area</th>
<th>Playlist Meeting</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denmark</td>
<td>DR P3</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>National</td>
<td>Wednesday AM</td>
<td><a href="http://www.dr.dk">www.dr.dk</a></td>
</tr>
<tr>
<td>UK</td>
<td>Virgin Radio</td>
<td>SMG</td>
<td>ROCK</td>
<td>National</td>
<td>Friday AM</td>
<td><a href="http://www.virginradio.com">www.virginradio.com</a></td>
</tr>
<tr>
<td>Holland</td>
<td>Radio 538</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>National</td>
<td>Friday AM</td>
<td><a href="http://www.radio538.nl">www.radio538.nl</a></td>
</tr>
<tr>
<td>UK</td>
<td>95.8 Capital FM</td>
<td>Capital Radio</td>
<td>CHR</td>
<td>London</td>
<td>Varies</td>
<td><a href="http://www.capitalfm.co.uk">www.capitalfm.co.uk</a></td>
</tr>
<tr>
<td>Germany</td>
<td>WDR Eins Live</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>North Rhine-Westphalia</td>
<td>Friday AM</td>
<td><a href="http://www.einslive.de">www.einslive.de</a></td>
</tr>
<tr>
<td>Belgium</td>
<td>VRT Radio Donna</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>Brussels</td>
<td>Friday AM</td>
<td><a href="http://www.donna.be">www.donna.be</a></td>
</tr>
<tr>
<td>Sweden</td>
<td>SR P3</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>National</td>
<td>Friday AM</td>
<td><a href="http://www.sr.se/p3">www.sr.se/p3</a></td>
</tr>
<tr>
<td>Germany</td>
<td>94.3 RS2</td>
<td>Independent</td>
<td>CHR</td>
<td>National</td>
<td>Friday AM</td>
<td><a href="http://www.rs2.de">www.rs2.de</a></td>
</tr>
<tr>
<td>Austria</td>
<td>Ö3</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>National</td>
<td>Friday AM</td>
<td><a href="http://www.o3.orf.at">www.o3.orf.at</a></td>
</tr>
<tr>
<td>France</td>
<td>RTL</td>
<td>RTL Group</td>
<td>FULL SERVICE</td>
<td>National</td>
<td>Tuesday AM</td>
<td><a href="http://www.rtl.fr">www.rtl.fr</a></td>
</tr>
<tr>
<td>Finland</td>
<td>YLE 2 Radiomafia</td>
<td>Public Broadcaster</td>
<td>CHR</td>
<td>National</td>
<td>Tuesday AM</td>
<td><a href="http://www.yle.fi/radiomafia">www.yle.fi/radiomafia</a></td>
</tr>
</tbody>
</table>

**Music & Media December 2, 2000**

**DENMARK:**
- DR P3
  - Music Controller: Morten Rindholt
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Wednesday AM
  - Group/Owner: Public Broadcaster
  - Website: www.dr.dk

**UK:**
- Virgin Radio
  - Programme Director: Henry Owens
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Wednesday AM
  - Group/Owner: SMG
  - Website: www.virginradio.com

**HOLLAND:**
- Radio 538
  - Managing Director: Erik De Zwart
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Friday AM
  - Group/Owner: Independent
  - Website: www.radio538.nl

**UK:**
- 95.8 Capital FM
  - Programme Controller: Jeff Smith
  - Format: CHR
  - Service Area: London
  - Playlist Meeting: Varies
  - Group/Owner: Capital Radio
  - Website: www.capitalfm.co.uk

**GERMANY:**
- WDR Eins Live
  - Programme Dir./GM: Jochen Rausch
  - Format: CHR
  - Service Area: North Rhine-Westphalia
  - Playlist Meeting: Friday AM
  - Group/Owner: Public Broadcaster
  - Website: www.einslive.de

**BELGIUM:**
- VRT Radio Donna
  - Head of Music: Jan Van Hooricla
  - Format: CHR
  - Service Area: Brussels
  - Playlist Meeting: Friday AM
  - Group/Owner: Public Broadcaster
  - Website: www.donna.be

**SWEDEN:**
- SR P3
  - Head of Music: Pia Kalisher
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Friday AM
  - Group/Owner: Public Broadcaster
  - Website: www.sr.se/p3

**GERMANY:**
- 94.3 RS2
  - Head of Music: Simone Friand
  - Format: HOT AC
  - Service Area: Berlin
  - Group/Owner: Independent
  - Website: www.rs2.de

**AUSTRIA:**
- Ö3
  - Head of Music: Alfred Rosenauer
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Friday AM
  - Group/Owner: Public Broadcaster
  - Website: www.o3.orf.at

**FRANCE:**
- RTL
  - Head of Prog.: Alain Tibollo
  - Format: FULL SERVICE
  - Service Area: National
  - Playlist Meeting: Tuesday AM
  - Group/Owner: RTL Group
  - Website: www.rtl.fr

**FINLAND:**
- YLE 2 Radiomafia
  - Head of Music: Villo Viiri
  - Format: CHR
  - Service Area: National
  - Playlist Meeting: Tuesday AM
  - Group/Owner: Public Broadcaster
  - Website: www.yle.fi/radiomafia

**MUSIC & MEDIA December 2, 2000**
**Germany**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAYERN 3/Munich</td>
<td>Munich</td>
</tr>
<tr>
<td>HR: 3/Frankfurt</td>
<td>Frankfurt</td>
</tr>
<tr>
<td><strong>Playlist Additions:</strong></td>
<td></td>
</tr>
<tr>
<td>Fred Schöning</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio FFH/Frankfurt
- SWR 3/Baden-Baden

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARSTEN HOYER - Head Of Music</td>
<td></td>
</tr>
<tr>
<td>RADIO NRW/Oberhausen</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig David</td>
<td></td>
</tr>
<tr>
<td>LeAnn Rimes</td>
<td></td>
</tr>
<tr>
<td>Ricky Martin</td>
<td></td>
</tr>
<tr>
<td>Britney Spears</td>
<td></td>
</tr>
<tr>
<td>Madonna</td>
<td></td>
</tr>
</tbody>
</table>

**Playlist Additions:**

- Craig David: "Walking Away"
- LeAnn Rimes: "Can't Fight the Moonlight"
- Ricky Martin: "Virgin"
- Britney Spears: "Stronger"
- Madonna: "Don't Tell Me"

**Britain**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELANIE C.</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt
- Radio 4/Frankfurt
- Radio 5/Frankfurt

**Playlist Additions:**

- Melody: "Stronger"

**Holland**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>HANS JORGE BOMMERSCHEID - Programme Director</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt

**Playlist Additions:**

- Hans Jörg Bommer: "Do You Want To Love Me"

**Spain**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt
- Radio 4/Frankfurt
- Radio 5/Frankfurt

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALEX BRIDGES - Programme Director</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt

**Playlist Additions:**

- Alex Bridges: "Do You Want To Love Me"

**Belgium**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt
- Radio 4/Frankfurt
- Radio 5/Frankfurt

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRISTINE DOOR - Head Of Music</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt

**Playlist Additions:**

- Christine Door: "Do You Want To Love Me"

**Italy**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt
- Radio 4/Frankfurt
- Radio 5/Frankfurt

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>SERGE JONDOUX - Music Manager</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt

**Playlist Additions:**

- Serge Jondoox: "Do You Want To Love Me"

**France**

- Radio 1/Frankfurt
- Radio 2/Frankfurt
- Radio 3/Frankfurt
- Radio 4/Frankfurt
- Radio 5/Frankfurt

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAKA KHAN - Head Of Music</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Frankfurt
- Radio 2/Frankfurt

**Playlist Additions:**

- Chaka Khan: "Do You Want To Love Me"

**United Kingdom**

- Radio 1/Birmingham
- Radio 2/Hilversum
- Radio 3/Bristol
- Radio 4/Edinburgh
- Radio 5/London

**Station Reports**

- Radio 1/Birmingham
- Radio 2/Hilversum

**Playlist Additions:**

- Radio 1/Birmingham: "Do You Want To Love Me"

**Spain**

- Radio 1/Birmingham
- Radio 2/Hilversum
- Radio 3/Bristol
- Radio 4/Edinburgh
- Radio 5/London

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>CADAVER DIA/Madrid</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Birmingham
- Radio 2/Hilversum

**Playlist Additions:**

- Cadaver Dia: "Do You Want To Love Me"

**United Kingdom**

- Radio 1/Birmingham
- Radio 2/Hilversum
- Radio 3/Bristol
- Radio 4/Edinburgh
- Radio 5/London

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>CADAVER DIA/Madrid</td>
<td></td>
</tr>
</tbody>
</table>

**Station Reports**

- Radio 1/Birmingham
- Radio 2/Hilversum

**Playlist Additions:**

- Cadaver Dia: "Do You Want To Love Me"
Beautiful Day (Island) tumbles down to If taking the Best Group award at last week's Supreme, in Sehlberg's view, "Better Man is the highest new entry this week, at 29. While rain, so we're playing Travis' Why Does It Moment - eight or nine degrees and heavy weather is terrible in Stockholm at the show turned the Swedish capital on its head three, also overtaken by Madonna's current chart.

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.

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original label</th>
<th>Total Stations</th>
<th>New Adds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>8</td>
<td>BACKSTREET BOYS/SHAPE OF MY HEART (JIVE)</td>
<td>(JIVE)</td>
<td>63</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>4</td>
<td>Madonna/Don't Tell Me (Maverick/Warner Bros.)</td>
<td>(Island)</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>12</td>
<td>U2/Beautiful Day</td>
<td>(Island)</td>
<td>60</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>17</td>
<td>Modjo/Lady (Hear Me Tonight)</td>
<td>(Island)</td>
<td>54</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>8</td>
<td>Ricky Martin/She Bangs</td>
<td>(Columbia)</td>
<td>59</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>12</td>
<td>All Saints/Black Coffee</td>
<td>(London)</td>
<td>54</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>10</td>
<td>Spice Girls/Holler</td>
<td>(Virgin)</td>
<td>48</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>11</td>
<td>Sonique/Sky</td>
<td>(Serious/Universal)</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>14</td>
<td>Spiller/Grovevej (If This Ain't Love)</td>
<td>(Positiva)</td>
<td>42</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>9</td>
<td>Lenny Kravitz/Again</td>
<td>(Virgin)</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>15</td>
<td>Whitney Houston &amp; Enrique Iglesias/Could I Have... (Arista)</td>
<td>(Parlophone)</td>
<td>43</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>17</td>
<td>6</td>
<td>The Corrs/Incredible</td>
<td>(Atlantic/Lava)</td>
<td>45</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>19</td>
<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
<td>(Arista)</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>9</td>
<td>Robbie Williams &amp; Kylie Minogue/Kids</td>
<td>(Chrysalis)</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>12</td>
<td>Christina Aguilera/On Our Baby (All I Want Is You) (RCA)</td>
<td>(RCA)</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>6</td>
<td>Daft Punk/One More Tim</td>
<td>(Source/Virgin)</td>
<td>43</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>12</td>
<td>Texas/In Demand</td>
<td>(Mercury)</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>22</td>
<td>4</td>
<td>Destiny's Child/Independent Women Part 1</td>
<td>(Columbia)</td>
<td>35</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>6</td>
<td>Westlife/My Love</td>
<td>(RCA)</td>
<td>39</td>
<td>5</td>
</tr>
<tr>
<td>20</td>
<td>16</td>
<td>16</td>
<td>Craig David/7 Days</td>
<td>(Wildstar/Edel)</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>21</td>
<td>27</td>
<td>3</td>
<td>Britney Spears/Stronger</td>
<td>(Jive)</td>
<td>35</td>
<td>7</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>6</td>
<td>The Offspring/Original Prankster</td>
<td>(Columbia)</td>
<td>32</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>34</td>
<td>3</td>
<td>Bon Jovi/Thank You For Loving Me</td>
<td>(Columbia)</td>
<td>34</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>28</td>
<td>4</td>
<td>Coldplay/Trouble</td>
<td>(Parlophone)</td>
<td>30</td>
<td>4</td>
</tr>
<tr>
<td>25</td>
<td>33</td>
<td>4</td>
<td>Roman Keating/The Way You Make Me Feel</td>
<td>(Polydor)</td>
<td>42</td>
<td>10</td>
</tr>
<tr>
<td>26</td>
<td>37</td>
<td>4</td>
<td>Spice Girls/Love Love Love</td>
<td>(Virgin)</td>
<td>26</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>42</td>
<td>2</td>
<td>Craig David/Walking Away</td>
<td>(Wildstar/Edel)</td>
<td>33</td>
<td>8</td>
</tr>
<tr>
<td>28</td>
<td>18</td>
<td>17</td>
<td>Madonna/Music</td>
<td>(Maverick/Warner Bros.)</td>
<td>28</td>
<td>0</td>
</tr>
<tr>
<td>29</td>
<td>&gt;</td>
<td>NE</td>
<td>Robbie Williams/Supreme/Better Man</td>
<td>(Chrysalis)</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>30</td>
<td>20</td>
<td>7</td>
<td>Lionel Richie/Angel</td>
<td>(Island)</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>39</td>
<td>6</td>
<td>R. Kelly/Wish</td>
<td>(Jive)</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>32</td>
<td>25</td>
<td>12</td>
<td>Toni Braxton/Spanish Guitar</td>
<td>(LaFace)</td>
<td>31</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>24</td>
<td>19</td>
<td>Melanie C/I Turn You</td>
<td>(Virgin)</td>
<td>27</td>
<td>0</td>
</tr>
<tr>
<td>34</td>
<td>38</td>
<td>7</td>
<td>Sade/By Your Side</td>
<td>(Virgin)</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>35</td>
<td>32</td>
<td>15</td>
<td>Toploader/Dancing In The Moonlight</td>
<td>(Sony Z)</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>36</td>
<td>26</td>
<td>9</td>
<td>ATC/My Heart Beats Like A Drum</td>
<td>(Kingsize/Hansa)</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>37</td>
<td>36</td>
<td>10</td>
<td>Eagle Eye Cherry &amp; Neneh Cherry/Love Way Around</td>
<td>(Diesel/Polydor)</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>38</td>
<td>&gt;</td>
<td>NE</td>
<td>Eminem/Stan</td>
<td>(Aftermath/Interscope)</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>39</td>
<td>44</td>
<td>4</td>
<td>Anastacia/Not That Kind</td>
<td>(Epic)</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>5</td>
<td>Lady Pearl/Don't Mess With My Man</td>
<td>(Beyond/Virgin)</td>
<td>27</td>
<td>0</td>
</tr>
<tr>
<td>41</td>
<td>31</td>
<td>27</td>
<td>Anastacia/I'm Outta Love</td>
<td>(Epic)</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>42</td>
<td>29</td>
<td>5</td>
<td>Vanessa Amorosi/Absolutely Everybody</td>
<td>(Mercury)</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>10</td>
<td>Mark Knopfler/What It Is</td>
<td>(Mercury)</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>44</td>
<td>30</td>
<td>12</td>
<td>Kylie Minogue/On A Night Like This</td>
<td>(Parlophone)</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>45</td>
<td>&gt;</td>
<td>NE</td>
<td>Tom Jones &amp; Heather Small/You Need Love Like I Do</td>
<td>(Gut/V2)</td>
<td>24</td>
<td>4</td>
</tr>
<tr>
<td>46</td>
<td>49</td>
<td>2</td>
<td>Savage Garden/Hold Me</td>
<td>(Columbia)</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>47</td>
<td>35</td>
<td>6</td>
<td>Sugababes/Overload</td>
<td>(London)</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>46</td>
<td>2</td>
<td>Placebo/Slave To The Wage</td>
<td>(Elevation/Virgin)</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>49</td>
<td>45</td>
<td>21</td>
<td>Robbie Williams/Room DJ</td>
<td>(Chrysalis)</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>50</td>
<td>&gt;</td>
<td>RE</td>
<td>Samantha Mumba/Gotta Tell You</td>
<td>(Wild Card/Polydor)</td>
<td>19</td>
<td>2</td>
</tr>
</tbody>
</table>

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

©BPI Communications Inc

AmericanRadioHistory.Com
EMI Group confident of living the single life

pending merger with Warner "a number of things were put on hold until we had an outcome," but says the time has now come to repatriate the company on a growth footing.

"Clearly a merger would have changed the landscape quite a lot. It's always a little bit frustrating to put things on hold, but it was the right thing to do. Not everything was put on hold—a lot of things were getting done—but there were still some items we had to leave in abeyance, and now we feel we need to get focused on the United States."

One of the first illustrations of this new focus is the relocation of EMI Recorded Music’s headquarters from London to New York at the beginning of 2001. Berry and his senior management team will all be based there.

"We've always been quite successful in the US, but never in the top ranks of the music companies there," he admits. "We've dealt with some complicated issues in Latin America and Europe and had a lot of success in restoring the creativity and profitability of our international businesses. Now we want to really focus our energies on the United States—and the best place to do that is obviously from the United States.

Berry says his goal is to increase EMI's US market share by 50%—from 10% currently to 15%—within the next three years. "The idea is basically to put more resources into America, both people and finance, with a goal to really get hold of it and drive it forward," he says. "America is our next and final market to really deliver in terms of the top rankings. We like to be challenging Universal in any market these days."

The half-year figures show that EMI Group’s operating profit dipped 6.9% to £110.9 million (€164.7 million), although revenues rose 5.9% to £1.14 billion. EMI Recorded Music reports that its sales rose 3.3% to £561.8 million, while Music Publishing was a bright spot, with a 21.2% revenue boost to £192.3 million.

Overall, however, EMI Group has posted a net loss of £21.3 million, compared to a profit of £31.9 million in the same period last year. That loss is attributable in part to £42.9 million in legal and other fees related to the Time Warner merger, says Berry. Says Berry: "We decided at the half year that it was the right time to take a full write-off on all the costs related to the Time Warner merger—those discussions—all the advisers fees, lawyers, accountants, you name it—and we’ve put all the costs through at the half year."

"We've estimated the total costs including items paid and not paid to be included in the half year figures. That’s a pretty big number."

Berry claims the number two market-share slot for EMI in Europe (behind Universal), and the number one position in four European countries.

"Europe has always been a traditional strength for EMI," he says, "with both the Virgin and the EMI businesses here. For a while the Virgin business was doing very well, while EMI was losing a bit of momentum, but that has all been restored and EMI is coming back like gangbusters, and we can particularly see that here in the UK and in Germany."

"So we are going to have a conversation [with Bertelsmann] but it doesn't necessarily mean that any deal will result. It just means that [Bertelsmann] is there, it's now and we should have a look. If we think there is something to pursue we will, and if we don’t, we won’t."

"Do so do we need to do a deal? Clearly not. If a deal is done on the right terms and conditions the benefits are enormous and thoroughly worth looking at. But if we don’t do a deal, we are still the number one music publisher in the world; we are the number three recorded music company in the world and we have excellent prospects—particularly if we are successful with our US strategy of moving up the rankings even further.

"The synergies are in music companies and it is the synergies that are interesting—it’s the fact that another music company has exactly the same infrastructure as we do to support as front end of the business, and that creates an opportunity to reduce costs dramatically. Other businesses don’t carry the same synergies—they may have soft synergies or something, but something we have no answers to at present.

"We have just been through [with Warner] a very lengthy process with the regulators—who are now up to speed, they understand our industry, they understand the competition issues, they’ve taken into account where they think the industry is going, they’ve listened to people from every aspect of the business involved in this business as you could wish them to be at this particular point in time.

"It’s incredibly difficult at this stage to talk seriously about any deal with BMG—we were obliged to announce that we had an approach from Bertelsmann because within the UK public company our stock price had moved because of all the rumours in the press. We were obliged to say we had an approach made to us on this business.

"We have just been through [with Warner] a very lengthy process with the regulators—who are now up to speed, they understand our industry, they understand the competition issues, they’ve taken into account where they think the industry is going, they’ve listened to people from every aspect of the business involved in this business as you could wish them to be at this particular point in time.

"It was a very lengthy process with the regulators—who are now up to speed, they understand our industry, they understand the competition issues, they’ve taken into account where they think the industry is going, they’ve listened to people from every aspect of the business involved in this business as you could wish them to be at this particular point in time.

"We have just been through [with Warner] a very lengthy process with the regulators—who are now up to speed, they understand our industry, they understand the competition issues, they’ve taken into account where they think the industry is going, they’ve listened to people from every aspect of the business involved in this business as you could wish them to be at this particular point in time.

"So that’s why with Warners and BMG it’s worth a conversation, because no one else can offer that kind of degree of synergies. But we are not soliciting, people are coming to us."

EMI 42

Westlife continued from page 1

Westlife (Virgin)—going on to shift 235,000 in the first week. "By the end of the second week it’s on the platinum," reports RCA UK general manager Ian Dickson. A £1.5 million marketing campaign prepared the market for the album group to last year’s self-titled debut which also reached number one in the UK.

"The campaign started with planning some four or five months ago," reveals Dickson. "We had no feeling about how it would [fare against the Spice Girls] but we felt there would be two winners," he says, explaining that "in head-to-head battles both titles sell increased amounts."

Two factors which proved crucial in maintaining momentum for the Westlife sales vehicle were the band’s strong work ethic and a steadfast commitment to a particular type of music.

"This campaign has run on rails," asserts Dickson. "We set out a plan from day one and have stuck to it, we've avoided the odd ballad, and doggedly stuck to it. With most projects you can move swiftly from Plan A to B to C, but we stuck to Plan A."

"Because other boy and girl bands only throw in the odd ballad to break up their diet of dance-pop, Dickson reveals people thought RCA "mad" to stick to slow songs. Co-managed by Boyzone frontman Ronan Keating and his group’s manager Louise Walsh, Westlife "more than most artists, take a keen interest in their careers and understand the context of [their] promotion," says Dickson. "It can look at times like the boys are acting on the whim of the record company—it’s not, they have a huge say in what's unfolding. Right at the beginning, [Ronan] was instrumental in making sure they were prepared and groomed for a global campaign—it was a fast-track learning curve, making sure they were ready to go through. It’s been a real partnership with them and our affiliates around the world."

For the six months of this Westlife campaign, RCA is "concentrating on UK, Europe and Asia," says Dickson. "Right now they’re in Asia, and we’ve put together a robust plan for the region. We’re focusing on a very strong aggressively on the UK—the rest of Europe has been more of a challenge than we expected," he admits.

"We are currently at number 11 on M&M’s Eurochart Hot 100, and has breached the top 10 in Ireland, Sweden, Denmark and Norway.

Jan Brodie, programme director at national AC station Radio 2 in Denmark, admits that he "wouldn’t put it on a Westlife CD at home" but has happily added it to his station’s playlist.

"Westlife are the best of the upcoming boy bands. Despite the good music, really well, the music is well produced and I think they have a lot of potential," he says. "They have positioned themselves as the band from the 90s and the Backstreet Boys [and I think some of Boyzone’s success has rubbed off on them. It’s good radio music and a perfect crossover from CHR to AC."

Additional report by Siri Stavenes Dove
AIRPLAY

week 49/00

Border Breakers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>17</td>
<td>MODJO/LADY (HEAR ME TONIGHT)</td>
<td>(BARCLAY)</td>
<td>FRANCE</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>10</td>
<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
<td>(Ariola)</td>
<td>FRANCE</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>6</td>
<td>Daft Punk/One More Time</td>
<td>(Virgin/Source)</td>
<td>ITALY</td>
<td>23</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>12</td>
<td>Eagle Eye Cherry &amp; Neneh Cherry/Long Way Around</td>
<td>(Diesel/Polydor)</td>
<td>SWEDEN</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>11</td>
<td>Rednex/The Spirit Of The Hawk</td>
<td>(Jive)</td>
<td>HOLLAND</td>
<td>12</td>
</tr>
</tbody>
</table>

6 10 5 Gigi D'Agostino/La Passion EP (BXR/Media) ITALY 12

7 7 17 ATC/Around The World (Kingsize/Hansa) GERMANY 11
8 6 5 ATC/My Heart Beats Like A Drum (Kingsize/Hansa) GERMANY 14
9 9 8 Phoenix/If I Ever Feel Better (Labels) ITALY 11
10 9 11 Benjamin Diamond/In Your Arms (We're Gonna Make It) FRANCE 10
11 11 8 Underdog Project/Summer Jam (Loop Dance Constructions/Universal) GERMANY 9
12 14 3 Beatbeggars Featuring Eric Clapton/Forever Man (Bim Bam Recordings/Fra/OM/Moloney) DENMARK 8
13 12 2 Darude/Feel The Beat (16 Inch/Various) FINLAND 7
14 19 7 Jessica Folcker/To Be Able To Love You (Jive) SPAIN 3
15 15 11 Negrocan/Cada Vez (Blanco Y Negro) SPAIN 7
16 17 3 Heviona/Watch Me (Hispaovx) GERMANY 5
17 18 7 Etienne De Crecy/Am I Wrong? (V2) DENMARK 7
18 16 10 Bomfunk MCs/B-Boys & Fly Girls (Epidrome/Sony) FINLAND 5
19 22 9 Alice Deejay/The Lonely One (Violent/Various) HOLLAND 6
20 23 2 A-Ha/Velvet (WEA) ITALY 5
21 13 18 Paola Chiara/Vamos A Bailar (Columbia) ITALY 6
22 17 11 Darude/Sandstorm (16 Inch/Various) FINLAND 5
23 21 5 NE Stephan Eicher & Arno/Pont Chante Ma Clanson (Barclay) FRANCE 2
24 24 2 Nek/Sul Treno (WEA) ITALY 2
25 25 2 French Affair/Do What You Like (RCA) GERMANY 2

Country (currency)

<table>
<thead>
<tr>
<th>Country (currency)</th>
<th>Conversion rates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria* 1€</td>
<td>Schilling 13.76</td>
</tr>
<tr>
<td>Belgium* 1€</td>
<td>Belguim 40.34</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>Koruna 34.30</td>
</tr>
<tr>
<td>Denmark</td>
<td>Danish Krone 26.66</td>
</tr>
<tr>
<td>Finland* 1€</td>
<td>Finnish Markka 5.94</td>
</tr>
<tr>
<td>France* 1€</td>
<td>Franc 6.56</td>
</tr>
<tr>
<td>Germany* 1€</td>
<td>German Mark 1.95</td>
</tr>
<tr>
<td>Greece</td>
<td>Drachma 30.37</td>
</tr>
<tr>
<td>Ireland* 1€</td>
<td>Irish Pounds 7.90</td>
</tr>
<tr>
<td>Italy* 1€</td>
<td>Lira 136.27</td>
</tr>
<tr>
<td>Netherlands* 1€</td>
<td>Dutch Guilder 12.20</td>
</tr>
<tr>
<td>Norway</td>
<td>Krone 9.50</td>
</tr>
<tr>
<td>Poland</td>
<td>Zloty 23.40</td>
</tr>
<tr>
<td>Portugal* 1€</td>
<td>Euro 120.48</td>
</tr>
<tr>
<td>Spain* 1€</td>
<td>Peso 160.39</td>
</tr>
<tr>
<td>Sweden</td>
<td>Krona 8.67</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Franc 1.52</td>
</tr>
<tr>
<td>U.K.</td>
<td>Pound 6.00</td>
</tr>
<tr>
<td>U.S.</td>
<td>Dollar 0.84</td>
</tr>
</tbody>
</table>

*Denotes 'eurozone' countries with a fixed exchange rate

Coming specials in Music & Media...

Iss 50: Jazz spotlight

Cover date: December 9
Street date: December 4
Artwork deadline: November 27

Iss 52: The year in review

Cover date: December 23
Street date: December 16
Artwork deadline: December 9

Hotline

Compiled by Siri Stavenes Dove

Long-running Dutch offshore radio project Delta 71-first reported on by M&M back in 1996-is in negotiations to secure a new partner in the shape of Kelvin MacKenzie's UK-based The Wireless Group (TWG). TWG hopes to take a 33% stake in Delta in return for providing management and programming of the planned long wave station, which will be beam at a UK audience from reclaimed land off Zeeland. TWG wants to brand the station as 171 The Louvain with an MOR music policy to rival to BBC Radio 2.

The boards of Vivendi and Canal+-will convene in Paris on December 8 to examine the final merger proposal between the two companies and Seagram. It is anticipated that both boards will rubber-stamp the deal. However, French broadcasting authorities, the CSA, is still scrutinizing the deal and its effects on Canal+ in France. The regulator is expected to rule on Canal+ on December 4.

General manager of Mushroom Records UK, Ian Westley, has added the responsibilities of Infectious/Perfecto general manager Pat Caw, to his workload, following Carr's departure from the company. Two other executives, Mushroom A&R manager Dean Stratton and Infectious assistant Nicky Ibbotson have also been made redundant. Meanwhile, the product managers for Perfecto, (Christine Wanless), Mushroom (India England) and Infectious, (Nigel Adams), have been named to label managers, reporting to Westley.

The UK's Chrysalis Group is finally in the black, with a pre-tax profit of £1 million (euros 1.8m) in the 12 months up to August 31 this year, compared to a loss of £5.9m the previous year. The group's radio division performed particularly well, turning in an operating profit of £5.5m.

The UK's Chrysalis Group is finally in the black, with a pre-tax profit of £1 million (euros 1.8m) in the 12 months up to August 31 this year, compared to a loss of £5.9m the previous year. The group's radio division performed particularly well, turning in an operating profit of £5.5m.

The Beriehlmann e-Commerce Group (BeCG) has named Stuart Goldfarb as president/CEO of its e-tailer bol.com. Based in London, Goldfarb will report to BeCG president/CEO Andreas Schmidt. Goldfarb was previously vice chairman of Minneapolis-based retailer ValueVision International.

AT prestissimo, Holeine ises the appointment of Jonas Persson as executive of edel Records in Stockholm on December 24.

Internet company Vitaminic has promoted Janne Lundqvist to the new position of managing director, based in Stockholm. Lundqvist, who was previously Vitaminic's VP of label relations, reports to Vitaminic's Milan-based CEO Andrea Rossi. Meanwhile, Fleming Toft, who has been named as managing director of Vitaminic in Denmark. He was formerly marketing manager at the local affiliate of e-tailer Boxcam.

Finally, Hotline hears that newly-appointed Sony Music UK chairman & CEO Rob Stringer has been looking around for his replacement as MD of Epic. Sources say that Stringer has approached an executive from a rival company with a strong dance music background.

Visit our website: www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### SCANDINAVIA

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### SPAIN

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### ITALY

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### FRANCE

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### POLAND

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>

### HUNGARY

<table>
<thead>
<tr>
<th>Week 49/00</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
</tr>
</thead>
</table>
A UNIQUE INTERNATIONAL EVENT
DEDICATED TO INTERNET, TELECOMMUNICATIONS & THE MUSIC INDUSTRY

KEY INDUSTRY SPEAKERS & MODERATORS INCLUDE

- Anders Andersson Co-Founder & CEO POPWIRE SWEDEN
- Eric Baptiste Secretary General CISAC FRANCE
- Niko Bolas Founder & President SONICBOX USA
- Frank Boujenh Senior Director, Worldwide Business Development BERTELSMANN USA
- Kurt Buecheler President & CEO THE MTI GROUP GERMANY
- Nicholas Butterworth CEO MUSIC & MEDIA USA
- Dr. Johann Butting CEO, Digital World Services LICENSEMUSIC.COM USA/GERMANY
- Kevin Carton Global Leader, Entertainment & Media Practice VIVENDINET USA
- Justin Chamberlain Global Business Manager - Portals ERICSSON INTERNET SOLUTIONS UK
- Andrew Coates Co-Founder & CEO ARTISTDIREKT UK
- Kevin Conroy Chief Marketing Officer & President, New Technology BEATNIK USA
- Gianluca Dettori CEO VITAMINIC ITALY
- Eric Baptiste Secretary General CISAC FRANCE
- Thomas Dolby Robertsson Artwork/Composer, Founder & Chief AGENTARTS AUSTRALIA
- Fionnuala Duggan VP New Media Europe EMI RECORDED MUSIC UK
- Tim Flaherty VP New Media Europe EMI RECORDED MUSIC UK
- Meir Malinsky CEO ONAIR EUROPE UK
- Graeme Weston President & CEO FANTASTIC ENTERTAINMENT USA
- Mark Rimpau President & CEO FANTASTIC ENTERTAINMENT USA
- Jay Samit SVP New Media EMI RECORDED MUSIC USA
- Kuniaki Naoi Manager, Mobile Multimedia Business Department NTT DOCOMO JAPAN
- Frances Preston President & CEO / Vice Chairman BMI / FASTTRACK USA
- Angela Pumo CEO ANGELA PUMO USA
- Steve Redmond Publishing Director INTELEKT USA
- Jay Samit Chief Technology Officer INTELEKT USA
- Talal G. Shamoon President & COO E-DIMA / FNAC DIRECT FRANCE
- Graeme Weston European Entertainment & Media Consulting Leader INTERTRUST USA
- Keith Yokomoto President & COO ARTISTDIRECT USA
- Najara Zafimehy President / Strategy & Business Development for Digital Distribution SWEDEN

MIDEMNET AWARDS
Vote for the best music websites on www.midem.com/midemnet-awards.html
Voting is open from November 13th 2000 to January 8th 2001

REGISTER
Just 1,960FF [298.80 €] + VAT per person

WWW.MIDEM.COM
USA / LATIN AMERICA T: (1) 212 370 7470 F: (1) 212 370 7471 midemnet@midem.com...
UK T: 44 (0) 20 7520 0084 F: 44 (0) 20 7895 0979 catherine.althow@midem.com...
GERMANY / AUSTRIA / CENTRAL & EASTERN EUROPE T: 49 (0) 7631 17680 F: 49 (0) 7631 17682 16760.22172compuserve.com...
JAPAN T: 81 (3) 3542 3115 F: 81 (3) 3542 3116 info@midemnet.com.hk HONG KONG / ASIA PACIFIC T: 852 2965 1418 F: 852 2965 1418 compuserve.com...
AUSTRALIA / NEW ZEALAND / HAWAII T: (61) 2 957 7766 F: (61) 2 957 7766 tripplaimmedia.com.au

AMERICANRADIOHISTORY.COM