Swedish industry slams MTV Europe Awards

by Kai R. Lofthus

STOCKHOLM — There should have been a warm glow coming out of Stockholm after its hosting of the MTV Europe Music Awards on November 16. Instead there's a distinct chill in the air.

"Had the Swedish music industry known from the start that MTV would completely ignore the city from which the event was broadcast," declares an open letter from local labels' body IFPI Sweden, "there would have been no support or attempt at co-operation whatsoever."

The letter adds: "The Stockholm Music Week was used in a one-sided fashion to enhance the status of the [MTV Europe Music Awards]. The music business in the next country to host the MTV Europe Music Awards is hereby urgently requested to watch out."

Reacting to the letter, MTV Networks Europe president/CEO Brent Hansen says: "From a macro-level, I think we delivered really well. So how this is perceived by the industry has continued on page 25

Dido aims for the stars... and stripes

by Nigel Williamson

LONDON — British artists are finding it harder to sell records in north America than ever before.

Yet no one seems to have told 28 year-old London-born singer Dido, whose debut album No Angel (BMG/Arista) has over the course of the year climbed steadily towards one million sales in the US. She has had only Radiohead and Sting among fellow British acts keeping her company in the top 50 of the Bill- board 200.

No Angel has now been given a low-key release in the UK and other European territories, pending a major re-promotion of the record and the release of Here With Me as the first single on February 19. European tour dates will also coincide, continued on page 25

Enya is back with A Day Without Rain (WEA), new at number seven in this week's European Top 100 Albums chart.

Pons quits SER for TV career

MADRID — Javier Pons, group programme director for all of SER's music networks in Spain, is to leave the radio industry to start a new career in the TV production business.

Pons, 40, who has spent his entire working life in radio, will on December 11 become co-managing director of Barcelona-based company Elterrat, with the task of developing its national and international profile.

Pons, who will remain based in Madrid, tells M&M that as much as he loves radio, the job represented a "once in a lifetime opportunity" which he didn't want to miss. "The offer came some three months ago," he says, "and I have been thinking about it really hard. My roots are in radio, but TV is really tempting."

As group programme director, Pons oversaw SER's CHR powerhouse Los 40 Principales, all-Spanish station Cadena Dial and AC outlet M80. In the early 1990s, he worked in France as programme director for CHR station M40.
Music Choice is a multi-platform service that offers a choice of up to 47 channels of music, no ads, no DJs, non-stop. The company, which launched in 1993, has significant investment from Warner, Sony and BskyB, and floated in October 2000. We are the leading digital broadcaster in Europe and the Middle East.

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Interviews will take place in early January 2001 - apply now! We will acknowledge receipt of your application if you include a self-addressed postcard. However, we will only be contacting those candidates who we wish to interview.
The Swedish music industry is not happy and has let it be known to the world. Moreover, they have done what no one has dared to do before—confront MTV.

Following last month’s MTV Europe Music Awards held in Stockholm, what the local industry is saying (see story, front page) is that other cities chosen by MTV to host the awards should be awarded the honors they deserve. The list of gripe includes the lack of consideration for local and European artists, and the absence of cooperation with the local industry.

This year’s MTV Europe Awards were more than a promotional platform for Anglo-American artists. This is not a novelty—it has always been the case ever since MTV launched its European awards.

To provide a show accessible to all audiences around the world, MTV needs to attract big names—the Madonna of this world. This was in the very acceptable if, at the same time, the channel was paying its money where its mouth is—by promoting European artists.

The space—or rather the lack of it—allocated to European artists from the various territories during the show gives the impression that MTV doesn’t care about European talent. That may not necessarily be the case, as MTV executives seem genuinely interested in showcasing domestic talent, but that was nevertheless the perception after this year’s show.

The particular difficulty this was that it is pretty hard to argue that Sweden is not producing artists of international calibre. Yet, none performed during the show.

To prove that MTV is truly a European player in its own right, it simply has to show a greater commitment to European artists. The line-up of next year’s show won’t be a crucial test to see whether MTV has taken on board the remarks made by the Swedish industry.

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

Austrian stations lose their licenses

by Susan L Schuhmayer

VIENNA — Some 20 commercial radio stations in Austria have had their licences withdrawn on the grounds that the body which awarded them is “unconstitutional,” leaving broadcasters scrambling to file applications for temporary licences by December 4.

On July 28, after the country’s Constitutional Court ruled during the summer that the Regional Radio Authority, which issued the licences, had not been properly established.

In order to stay on the air, broadcasters may apply for temporary licences by December 4, and the Radio Authority has 20 days in which to issue them. It will then be decided in a further six months whether the stations will be allowed to retain their licences.

While the licence withdrawals may not have come as a surprise, it still left broadcasters feeling upset and angry.

“We have been calling our country a media Albania, but that’s not being fair to Albania, which has had commercial broadcasting for several years,” says Huter.

Huter expects that “all those who have licences will get them again,” although he suggests that those stations which have changed hands during the past two years could come under particular scrutiny. But the situation is adding to stations’ legal costs, and is also creating uncertainty amongst advertising agencies.

Vienna’s main commercial stations are those who have had their licences withdrawn. Bernd Sebor, programme director of AC station 88.6 said he is sure the station will receive a temporary licence for the next six months, “and we are very confident we have all the necessary conditions for getting a new licence in June.”

While 88.6 is confident of retaining its licence, it is nevertheless taking no chances by launching a campaign to inform listeners about the court’s decision. More than 1,000 listeners have also called the station to voice among them have had many of them are organising their own petitions.

NRJ Music Awards will return to Midsommarfestival!

by Marie-Agnès Bruneau

PARIS — You don’t change a winning formula.

France’s leading music network NRJ and the country’s largest commercial TV channel TF1 have renewed their partnership to produce the NRJ Music Awards at Midsommarfestival for a second successive year.

The awards show will be broadcast live during primetime on TF1 and on NRJ, prior to the opening of the MIDEF trade show on January 20. The show will also appear “on the majority of NRJ’s international stations,” according to NRJ president Max Guazzini.

Guazzini said that both broadcasters felt that, after the success of first edition last January, the project should continue. It involves the development and distribution of a combination of awards presentations and live performances. He said he hopes to attract some “prestigious domestic and international acts,” to Cannes.

“Our goal is to celebrate the greatest French and international artists and the songs which have been successful and who have won the public’s support,” says Guazzini.

A total of 12 prizes will be awarded in six categories—new talent, male, female, song, album, and group—with prizes for both domestic and international artists in each category.

Nominees have been chosen from a combination of NRJ’s programming favourites, and the best sellers of 2000. Leading the list of nominated artists are Madonna, Anastacia and Holène Segarra. Unlike last year’s awards, winners will be voted upon solely by the public.

Last year’s NRJ Music Awards attracted 6.7 million viewers and took a market share of 29.1%. Etienne Mougeotte, TF1’s vice president/general manager of programming says: “This is not just an awards ceremony, but a virtual light entertainment show.”

The show’s producer Gérard Louvin, chief executive of production company Glem, admits that the debut NRJ Awards “were something of a pilot. Next year, we will avoid having too many niche artists, attract the big ones, and appeal to a mainstream audience.”
The founder of rock label Roadrunner—the company is to undertake genre-specific A&R activity in two of Europe's key markets, Sweden and the Netherlands. While maintaining Roadrunner Records in the US as an international source of hard rock repertoire—to build on the company's success with Sepultura and Machine Head—RAM's A&R focus in Sweden will primarily be on developing pop acts, while the Dutch affiliate is to be the main repertoire source for dance music. According to sources, an international meeting was held at RAM's head office in Holland November 24 to cement the plans. "RAM in Sweden has been assigned to become a repertoire source for pop music for RAM worldwide. The decision to terminate other A&R functions in Europe was made this summer. There's no way for A&R for metal in the US and A&R for dance in Holland," explains RAM Sweden's Stockholm-based managing director Cle Dahlén.

However, while predominantly profiling the Swedish and Dutch A&R departments in the new framework, M&M understands that the new moves will not preclude those affiliates maintaining interest in other genres. RAM Sweden head of A&R Niklas Rune adds: "The new A&R direction hasn't been drawn up yet. It's obvious that the main competence is in these genres and territories. If there's a good rock band we will sign them, but they have to be exceptionally good."
Proftable Chrysalis to see red again

by Gareth Thomas

LONDON — While a strong performance by its radio division has helped to finally push the UK’s Chrysalis Group into the black, the company admits that its large investment in new media projects may return it to the red during the current financial year.

Chrysalis, whose main activities include music, TV, radio and book publishing, reported a pre-tax profit of just under £1 million (7.6m) in the year to August 31, 2000, compared to a pre-tax loss of £5.9m the previous year.

New media accounted for costs of £2.5 million, following investments in start-ups such as Puremix (M&M, November 11), but New Media said it would be digitising and videoing its own online music video site owner, the Web site chain Rivals.net. The company said it would be spending a further £14 m on new media in the current financial year, meaning the group as a whole is expected to turn in a loss in 2000-01.

The 1999-2000 figures, unveiled at a press conference on November 23, show profit at Chrysalis Radio up from £0.7m to £25m. Ad revenues have risen 35% over the 12 months — more than double the industry average. “We will continue to outperform the radio industry,” predicted Group chairman Chris Wright. “We are very well placed in the intervening period before new [broadcasting ownership] legislation to grow our businesses whether organically or through acquisitions.”

Chrysalis Music, the division’s publishing arm, improved its performance with operating profit of £2.5m, up from £1.8 million to £4 m.

BMG offers its videos for streaming

by Juliana Koranteng

LONDON — The migration of music video entertainment onto the Internet is continuing following BMG Entertainment’s decision to make 1,000 streamed music videos available for syndication in the US.

The streamed videos will be distributed by US-based Akamai Technologies to any third party which is interested in featuring videos of BMG artists on its site. Virage Inc will provide the software required to digitise and carry the videos on the Net.

Kevin Conroy, BMG’s New York-based chief marketing officer and president of new technology, says the number of videos available via the service will increase over time, and will include rare catalogue footage of BMG acts.

“Over the past year, our new media group has been working to develop a system that will enable BMG to efficiently manage and distribute video content on the Internet,” says Conroy. “The infrastructure developed for this initiative allows us to centrally manage the videos of our labels and provide them.”

The content delivered to non-BMG sites will range from single videos to customised packages. Depending on the individual agreements with each Web site owner, the right content provided will expire after the specified time period.

BMG’s announcement comes a month after Sony Music Entertainment Europe unveiled plans for its own online music video channel for the region (M&M October 28).

SR P3 to reach out to women, ethnic minorities

by Jason Christie

STOCKHOLM — Dan Granlund, who will take charge of Sveriges Radio’s P3 as station manager from January 1, is aiming to increase the number of women and people from ethnic minority backgrounds working at the station in an attempt to broaden its appeal.

“Ultimately we focus on everyone between nine and 35, but there are areas that need fresh impetus,” says Granlund, who joins P3 from local station SR Gothenburg.

“At the moment, young woman and people from ethnic backgrounds are not being reached. I think that is something we must change.”

He continues: “I think it’s not as simple as just producing shows for minority groups. They have to be actively involved, and they have to be represented among the P3 staff. We have what I call a ‘middle class’ perspective, which might contribute to P3’s current audiences situation.”

Although there are no official figures available for P3’s ethnic minority listenership, latest official RUAB ratings show that 57% of male listeners outnumber female listeners among P3’s audience by almost two-to-one.

However, Granlund says that, although his ideas are part of the reason he was given the station manager’s job, “nothing will change overnight, and any changes will come from wide consultation with P3 staff, listeners and potential listeners alike.”

SR P3 have a new manager, Gareth Thomas, and a new strategy to reach out to women and ethnic minorities.

ON THE BEAT

NRJ appoints Bozo

PARIS — Pierre-Jean Bozo has been appointed the new managing director of NRJ Group, following the departure of current MD Alain Weil, who is leaving the group to lead a take-over bid for RMC (M&M, November 25).

Formerly the director delegate of Socpresse, one of France’s largest publishing groups, Bozo will be in charge of the operational management of NRJ Group and will become a member of NRJ’s executive board.

LOS 40 back over three million

MADRID — SER’s Spanish CHR network Los 40 Principales has topped the three million daily listeners mark for the first time since 1994, according to an advance of the third official EGM ratings of 2000. Los 40 chalked up nearly 3.2 million listeners a day in October and the first half of November, while SER’s Spanish-language music station Cadena Dial held onto its second place among the music networks, despite losing 90,000 daily listeners at 1.5 million. The full set of results are due to be published on December 12.

Mayo departs in Radio 1 reshuffle

LONDON — Simon Mayo, the last daytime presenter at BBC Radio 1 to pre-date the Matthew Bannister era, is moving to the BBC’s news/talk service Radio 5 Live, where he will host an afternoon show. Mayo, who has been at Radio 1 for 14 years, will be replaced on midday by current lunchtime host Jo Whiley. As a result, Scott Mills, Sara Cox and Chris Moyles all get additional airtime for their daily shows, while Mark Radcliffe’s afternoon show is moved forward by an hour to 13.00.

Alternative artists honoured

HAMBURG — Germany’s Alternative Music Awards, organised by independent label Public Propaganda, took place in Hamburg on November 18. The winners of the 10 categories were presented by Viva Zwei VJ Niels Ruf, and included Motor for best label, Placebo for best single (Trade in Men) and Einstürzende Neubauten for best album (Silence Is Sexy). Tanzwut took the best national artist prize. Performers on the night included Covenant, Mouse on Mars and Keith Caputo and The Farmer Boys, who took the Viva Zwei video award for Here Comes The Pain.
A Reid relaxes over a cigar in his suite at London's ultra-chic St. Martin's Hotel and says softly: "Let me play you some music." Soon he is grooving discreetly to a couple of choice cuts from All About U, the third album, due in January, by Usher, one of the hot young properties who will determine the direction of Reid's brave new Arista.

It was in July that Reid's long-rumoured ascension to the president/CEO role at the label became reality, prompting his relocation from Atlanta to New York, where some 60 staff made the journey with him. The deal not only brought about the closure of the Atlanta offices of LaFace, the label he formed with his longtime creative partner Kenny "Babyface" Edmonds (LaFace is now a wholly-owned BMG imprint), but put Reid in the unenviable position of sweeping up the debris from the indiscretely-handled exit of Clive Davis.

"I don't believe it was the smoothest transition in terms of the succession plan," he says. "It was a tough thing for my family, so I know it was a tough thing for the rest of the industry. I've accepted one of life's biggest challenges from a career standpoint, which is: successor to arguably the greatest record man, or one of the great record men, of our lifetime, and that's a tough challenge. Many people have entrusted their lives to Mr. Davis' guidance and mine, so it's very tough to get people to say 'OK, I was with Clive, now I'm with you,' it's not that easy."

In his new office, Reid has made painstaking efforts to cultivate the trust of the multi-platinum artists with whom Arista will move forward, such as Carlies Santana and Sarah McLachlan, while relishing the prospect of continuing his relationship with the artists long within his creative orbit, such as Whitney Houston, Toni Braxton and TLC.

"The more frustrating thing, I'll be really upfront with you, is not the artists, it's more the industry. I get a lot of respect when I'm in Atlanta, or London, but I have a tough time in New York. Because people are just not willing to accept that it's me. I've always been a little bit under the radar, I don't promote myself, so people don't really know me that well, but they know my work."

"But that's not enough, I find a tough time getting through [to] just the industry at large, whether it be certain editors, television producers or other record executives who've been doing it for a long time. It's an uphill battle for me. They love Clive Davis and are so attached to him that anybody that comes in, it's 'How dare you step into the shoes of Clive Davis?'"

The question of whether Reid feels accepted as a successor might be expected to elicit a politician's answer, but Reid is remarkably forthright. "The fact that five albums you made. The Arista Aretha Franklin is not the Aretha Franklin I love. (That) was the Atlanta Aretha Franklin. I think she should sit down with one producer like Warren Campbell, who did Mary Mary, and do an entire piece of work." Reid, born Mark Rooney in Cincinnati in 1957, has a chart presence goes as far back as 1983, when he first enjoyed success on the Solar label as part of local R&B favourites the Deele, of which Edmonds was also a member. As a writing and production team, they would become a veritable two-man hit factory with artists such as the Whispers, Bobby Brown, Karyn White, Pebbles and Sheena Easton. When they formed LaFace in 1989, the hot streak only got hotter, both with their own acts like Braxton and TLC and outside LaFace with Boyz II Men, After 7 and Babyface himself.

He believes the key to a successful company lies in reminding people why they got into the business in the first place. "I want people to come to work motivated and happy," he says. "When you're living in a city like New York, by the time you get out your door and get to your job, you're already frustrated, so maybe if the music is great, you'll have a wonder-
...Same as the old boss?

Clive Davis doesn't play Music & Media any tunes, but over his shoulder in the corner of the room in his usual suite at the Dorchester sits a pile of 50 or so CDs that came with him on his latest London visit. Davis still makes four trips per year to England, to take in some meetings, drink in some culture, perhaps even sign up some writers and producers. But this visit is rather special.

The travelling library of discs carried by this 40-year industry veteran and legendary record man contains his very future. At 67 years old, while still made up by this 40-year industry veteran and legendary record man contains his very future. At 67 years old, while still made up

Even by his standards, 2000 has been a momentous year in the life of for the largest-funded company in the music industry. Davis will clarify to Music & Media some of the misconceptions surrounding his departure from Arista and his views on Reid's succession, but first he expresses his trademark expansive optimism about the prospects of a new company that has the unmistakable Davis stamp on it—almost literally, since J is his middle initial, that of his three sons and three grandsons.

Launch roster
"We've launched in America with really, really a wonderful reception from the music industry," he says, citing the response to J's launch roster which includes new acts such as O-Town, Jimmy Coster, Alicia Keys and Olivia, major sellers that have come with him from Arista including Monica, Deborah Cox and Next, and the new label's most internationally-recog-

Clive Davis. It began with him guiding Arista, the label he launched in 1975 after, the completion of a largely glorious epoch at Columbia Records, towards the most successful year in its history. For the fourth time in five years, Arista won the Grammy for Record of the Year (Smooth, from Carlos Santana's multiple-award winner Supernatural). Davis won the Trustees Grammy Award for Lifetime Achievement and was the only non-performer among the 2000 inductees into the Rock and Roll Hall of Fame. Spring brought the network broadcast by NBC of a glittering 25th anniversary Arista TV special. But by the end of June, the persistent rumours of Davis dethroning from his own kingdom came true.

Back in the ring
At the ending of the Arista founder's contract on June 30, parent company Bertelsmann AG chose to enforce its rule requiring executive employees to retire at age 60 and Davis was replaced by Antonio "LA" Reid. Pausing to issue a statement expressing "disappointment" at the decision, before long Davis was back in the ring, completing negotiations to remain with the BMG Entertainment Group for the $160 million launch of J Records, which he proudly calls "by

5, and is already building at CHR radio on the back of their popularity in the ABC TV series Making The Band. An album, and international launch, will follow in the new year. In March, J will unveil R&B discovery Olivia and a first release from Clef's Product G&B, known from his vocals on Santana's Maria Maria. April will bring releases by a second R&B-leaning newcomer, Alicia Keys, and another Arista "transfer," Boston's LFO, and J's first UK signings, Glasgow duo Regency Buck, signed domestically to indie B-Unique.

Asked whether there are parallels between the launch of J and the early days of Arista, Davis muses: "The scope of it is very different. Arista began with $10 million, we like the right to pick from the Columbia Pictures roster of artists and there were benefits and momentum that came from that. Our first record, [Barry Manilow's] Mandy was a number one so we were in business right from the get-go. But Interscope was begun with, let's say, $40 million and this is four times that amount."

Face-saving deal
"The issue here, contrary to what you may have read, was really one of equity, it was nothing more than that. BMG has always believed in me. I've seen it speculated 'Was this a face-saving deal on their part?'—well, that's absurd."

"You do a face-saving deal, you start up a label for a motion picture studio head, you give them a million dollars, two million dollars. The truth is, this is a tremendous ringing endorsement, it could not be any other way, it's four times larger than any company that's ever been...people have caught the buzz."...Same

LA is extremely talented. (Even) if I had stayed it would have been a formidable task to continue the growth of Arista."

Clive Davis, founder, J Records (former president/CEO Arista Records)

"I received [Barry Manilow's] Mandy was a number one so we were in business right from the get-go. But Interscope was begun with, let's say, $40 million and this is four times that amount."

"Why I waited was, I received many other offers, because this got a lot of press worldwide. So Wall Street came to me with incredibly attractive offers of funding it through internet companies, which I had to appraise. [I took] a few weeks digesting and taking some meetings, because you don't want to sell yourself short because the Internet is so vibrant. I realised I have to go through a regular distributor, and if your distributor does not have the money then you're just a mere pressing company."

"So although that scrutiny was heightened by a lot of other benefits economically, my basic grasp of the business said you've got to go through an existing distributor. And if the money came from Wall Street or the Internet, there would not be that."

Before J became a reality, BMG made other overtures that Davis declined. "They offered various alternatives to me," says. "First they came to me with a corporate chairmanship that did not include equity, that would have included Arista, RCA and other labels. [But] since starting Arista I've always had a significant equity and I didn't want a corporate role, I wanted an equity role.""
Das attack from Belgium

by Marc Maes

Two years in the making, Das Pop are Belgium's best-kept pop secret. The band, formed of Francophone Belgians Dewaele and Vinall (Gene, Placebo, The Auteurs), the duo have created a sound that is the aural equivalent of a patchwork quilt. By choosing to break with the standard pop formulae, the duo have created a mixture of '70s -inspired melodies, throws of rock 'n' roll and the catchiness that has made them the Belgian music scene's most surprising new arrival. Thanks to a plethora of musicians, including Tricky, John Parish and Nick Cave. Never one to disappoint, Stories... sees her perform a track specially written for the Radiohead frontman.

Back on board is Rob Ellis from the original line-up and Mick Harvey—Nick Cave's old sidekick from The Bad Seeds—who also worked on This Desire, Harvey's previous album. As the title of her latest long-player suggests, the move was inspired by a six-month stay in New York last year. Overall, the album was inspired by a variety of sources. Harvey-Nick Cave's old sidekick from The Bad Seeds—who also worked on This Desire, Harvey's previous album. As the title of her latest long-player suggests, the move was inspired by a six-month stay in New York last year. Overall, the album was inspired by a variety of sources. Harvey's success is a result of her unremitting search for new ideas combined with an innate ability to reinvent herself. He regards the record as "a traditional rock album" adding that "it's more memorable and stronger in direction and identity than her previous work and... Since bursting onto the scene in 1991 with the superb debut single Dress (Too Pure) Harvey has collaborated with a plethora of musicians, including Tricky, John Parish and Nick Cave. Never one to disappoint, Stories... sees her perform a duet with Thom Yorke on This Mess We're In, a track specially written for the Radiohead frontman.
Industry is jazzing up the Internet

The jazz world, like the rest of the music industry, is entering a new phase in its relations with the Internet. Despite certain technical limitations, the Net is rapidly becoming more than just an ideal place to promote and market music; it is becoming a major sound-source in its own right. Free music-samples vie with commercial downloads, and music-file sharing coexists with live webcasts and streaming radio. The aural world is increasingly reaching us through our home computer.

Jazz is a cutting-edge art as well as a minority taste, so it's no surprise that it stands to gain from the new communications frontier. The on-line world holds particular appeal for music's marginal genres, whose audience is not only smaller than the audience for mainstream styles such as pop and rock, but also more diffuse and harder to reach. In addition, radio and television coverage is almost non-existent for jazz in most markets, shelf-space at retail is limited, and major print media all but ignores the genre.

Can the Internet change all that, or at least improve the music's chances of reaching consumers and even capturing new audiences? Two things become quickly clear when talking with industry pundits about the Internet: the first is that everyone is certain that an on-line presence is absolutely essential in today's switched-on marketplace. The second is that no one is quite sure why.

The promise of the Web continues to attract and confound the music industry in almost equal parts, arousing utopian dreams of direct access to each and every consumer, as well as fear that it will ultimately make the industry as we know it redundant and obsolete. So even when embracing the brave new digital world age all its ancillary technological advances, the music industry often does so hesitantly. This is true of the jazz world as well.

Given the speed of technological change, formulating a trenchant strategy for the most efficient use of new digital environments is fraught with uncertainties even for major labels. The question of where the cyber-world most naturally interacts with that of music—and of jazz in particular—is something that everyone is struggling to answer.

A casual search for jazz on the Web will turn up hundreds of sites, including dozens of online radio stations, mostly streaming content from terrestrial stations in the U.S. The European offering is more limited, though the most important European jazz stations are all represented.

Jazz on the web

The early success of Jazz FM/ London's web site, launched in 1998, encouraged the station to create a second site four months ago. The original site, which streams the programme content of the terrestrial station, receives some 40-60,000 unique visitors daily, about three million monthly. It's significant that the site, although offering a variety of services—including CD sales, station information, concert schedules, and links—is primarily used for listening, according to Richard Wheatley, chief executive of Jazz FM, plc. In fact, the potential to reach beyond the local listenership is one of the benefits of Internet radio.

"We see Jazz FM as a brand, so we're delighted to have as wide an audience as possible," says Wheatley. "Due to the large international audience, advertisers are getting a wider public than they may have expected." According to Wheatley, the site has been profitable from day one, with banner advertising and sponsorships producing revenue, and it's the profits from Jazz FM.com which will finance a new webcasting enterprise, known as Jazz FM 101.9.

The new venture is subscription based. For a small monthly fee subscribers have access to some 60 different 1-2 hour long jazz programmes, including specialist music shows, exclusive artist interviews and archival material from Jazz FM's extensive library. Each month 10-20 of these programmes are replaced by new ones. "Music content on Jazz FM is much broader than Jazz FM's," explains Wheatly. "For obvious reasons Jazz FM attempts to be as accessible as possible, whereas the Internet station—because cost structures are so different—can cater to a whole range of specialist tastes."

Indeed, all programmes are created by existing presenters in Jazz FM's studios. Julian Allitt, MD of Berlin's JazzRadio 101.9 sees his station's Internet site as more than just an additional music source. "We approach the site as a lifestyle thing," he says. "It's not just a jazz music station. What else are listeners doing in their lives? So the site presents a variety of non-musical options, such as cultural activities and dining."

Additional programming

With the exception of additional artist interviews, audio content comes straight from the terrestrial station, though plans are afoot to add additional programming and even video. The little advertising on the site is still linked to the station's, though Allitt has no doubt about the commercial potential. "We've moved a great deal off base in developing the site," he explains, "we wanted to see how it performed, and now that we've built up a measure of editorial integrity we want to preserve it, so we're moving slowly."

Allitt also believes that support from the local jazz scene is an important element of a radio web page. JazzRadio is building a library of local artist profiles, and the station used the page recently to bolster promotion for a fringe festival running parallel to the Berlin Jazz Festival. All this activity means the station has hired a staff of four to maintain the page.

Importance of webcams

The two most important lessons Allitt has learned from the Internet are the importance of interactivity and the importance of webcams, of which the station features two, one in reception and one in the studio. "The possibility for visitors to the site to establish contact with the station is essential to their feeling engaged and involved," he says. "Webcams give viewers a sense of intimacy which is an important part of the site's attraction."

Like its London counterpart, the Jazz Radio station is building a library of local archival material from Jazz FM's grammes, including specialist music shows. Jazz Radio 101.9 has a whole range of specialist tastes. The two most important lessons Allitt has learned from the Internet are the importance of interactivity and the importance of webcams, of which the station features two, one in reception and one in the studio. "The possibility for visitors to the site to establish contact with the station is essential to their feeling engaged and involved," he says. "Webcams give viewers a sense of intimacy which is an important part of the site's attraction."

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Like its London counterpart, the Jazz Radio station is building a library of local archival material from Jazz FM's grammes, including special
**Mark De Clive-Lowe “Six Degrees”**

Six Degrees has established Mark as a major force in new music. Over the past five years he has taken a musical journey and through collaborations with DJ/producers and turntablists, and exploring the world of Latin rhythms to create a unique sound that defies simple categorisation. Dancefloor-jazz mixing up Latin, house, breakbeat, drum’n’bass and hip hop blend for a totally fresh sounding album of future jazz.

---

**Silje Nergaard “Port Of Call”**

Silje Nergaard returns with a new album, a new focus, and her own individual expression. Port of Call visits the traditions of jazz with traditional classics such as “Bewitched, Bothered and Bewildered” and “Don’t Explain” as well as exploring a new musical landscape with her own individual compositions.

---

**Eric Watson “Full Metal Quartet”**

Eric Watson says something new and engaging about the soul of the small moments and the soul of chamber jazz. Collaborators are Ed Thigpen, Mark Dresser, Bennie Wallace - a compelling rich recording that creates a new scope of sounds and feelings.

---

**Mardi Gras BB “Supersmell”**

Supersmell is a gravitatingly grooving and audaciously fabulous, smashing sound recording - founder Doc Wenz adds a fat secondline-groove and broad, cocky scratches with a criminal pinch of Motown flavour and a sweat-causing Afro-Cuban vibe.

---

**Sidse Endresen “Undertow”**

Embracing all musical styles and disciplines her innovative explorations of the voice both as solo and collaborative instrument has made Sidse reside at the cutting edge of modern music. Undertow is a further development of her work from previous albums, including her ECM label contributions. Beauty and fragility in delivery make this album a revelation.
Online music buying

"A significant percentage of the jazz demographic use the Internet, are adept at new technology, and buy their music online," claims director of new media at Blue Note, John Dalton. The station features music from Blue Note and associated labels Metro Blue, Capitol Jazz and Roulette exclusively. If listeners like a particular track, they can sign up to a commerce site run by direct marketing company Mosaic/True Blue, partially owned by Blue Note, as well as to pages with artist profiles and discographies.

"Our intention is to make Blue Note's website the portal of choice for jazz fans," says Dalton. "A place where they can listen to jazz, discuss jazz, exchange messages, become informed and buy CDs. Blue Note continued on page 13

Five European Jazz Sites To Bookmark

The list which follows is a highly selective sample of well-designed European jazz-related websites that are excellent starting points for exploring jazz on the Internet. Links to individual labels, both the majors and independents, can be found on several of the sites below.

JazzFrance
URL: www.jazzfrance.com
This bilingual (French & English) site is one of the most complete regional sites on the web, featuring a plethora of well-indexed information and links to other French pages. Concert and festival schedules, jazz radio and TV programmes, magazines, music schools, awards, and studies are just some of the items covered. JazzFrance will create and host, for free, web pages for artists resident in France. You can even download software for your portable internet device or mobile phone.

European Jazz Network
URL: www.ejn.it
The Ravenna-based European Jazz network is a non-profit association of promoters, musicians' associations, agents and the like. The site has extensive links to indie labels worldwide, as well as to musicians' pages, management agencies, promoters, jazz magazines, and a useful Bulletin Board announcing tours and artist availability, new releases, etc. Information on joining is also offered.

JazzFM/London/Manchester
URL: www.jazzfm.com
A complete jazz portal from the UK jazz station. CDs, books, and videos are on offer, as are complete programme schedules, jazz charts, reviews and news from partner Jazzwise Magazine (currently featuring French saxophonist Julien Lourau). It also includes information about JazzFM's own labels, Onion and Hed Kandy, presenter profiles, and venue information on London and New York. And of course live streaming from the terrestrial station as well as access to the newly launched Internet-only eJazz.FM.

JazzRadio 101.9/Berlin
URL: www.jazzradio.net
Designed by top web creator Jeffrey Zeldman, this colourful, bilingual site is run in conjunction with BroadcastEurope.com. Features include audio streaming, up-close and personal webcams, a breezy way with words, artist profiles and audio interviews, local artist and concert information, a visitors book, chat rooms, and the quirky "Salt Peanuts, Notes From The Basement," written by the webmaster. Great music and great fun.

ComFM
URL: www.comfm.com
Incredibly useful and entertaining live media site, featuring links to nearly 400 TV stations worldwide, and a whopping 4,650 live radio feeds, with many jazz stations including Paris Jazz. A good place to compare jazz formats and playlists, listen to jazz from far-flung corners of the world, or check out jazz programmes on television. It also contains industry news and information and the latest French radio figures.
In Motherland, Danilo Perez pays his homage to the roots of Panamanian music, proving himself to be a truly innovative composer. He seamlessly blends elements of his native country's music with traditional jazz, classical motifs and world music from Africa. Features guests Richard Bona, Claudia Acuna, Regina Carter, John Patitucci and more.

**Courtney Pine “Back in the Day”**

A cutting edge blend of tradition and technology with a trace of 70's style soul throughout - R&B elements, soul jazz, drum’n’bass and hip hop. Includes special guests Beverley Knight, Lynden David Hall, Kele Le Roc, DJ Pogo, and Sparkii.

**Regina Carter “Motor City Moments”**

Delightfully diverse, it is a swinging, soulful, sassy venture offering a rich mix of soul-to-swing genres written by an array of Motor City musicians and featuring guests such as Detroit natives Marcus Belgrave, pianist Barry Harris and saxophonist James Carter.

**Danilo Perez “Motherland”**

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**John McLaughlin “The Believer”**

The subsequent 1999 tour saw McLaughlin replace originals T.H. Vinayakram and Hariprasas Chaurasia with new and mesmerising talents and the glorious vision remains - the union of two men playing strings, and two percussive spirits - four strong personalities in the service of a single music.

**Abbey Lincoln “Over the Years”**

On Over the Years, Abbey’s eighth recording for Verve, she delivers ten new songs - including five that she penned - that are luminous with meaning and humanity. It is at once thought provoking and life-affirming.
Radio is a good opportunity to reach a younger public, especially for artists that appeal to those listeners, like Medeski, Martin & Wood. "The funk-jazz trio's latest effort, The Dropper, was made available on the site as a digital download on the same day as its release at retail."

The commercial download was offered in partnership with retail affiliates, including Tower Records and Amazon.com. "We're being very aggressive at marketing music digitally, offering audio and video streaming, and creating online promotions with third parties," adds Dalton.

Benefits of online promotion
Still, most labels have yet to see concrete benefits of online promotion. "I see [our website] more as an information resource than something strongly linked to promotion," says Steve Lake, producer and staff writer at Munich-based ECM. "At the same time, it does seem to have a promotional effect, especially further away from home, in Asia for instance."

ECM set up its site early in 1995, one of the earliest indie jazz sites. Like almost every web page, the site has evolved, adapting to consumer needs and testing the waters of new technical capabilities such as sound samples. "It began as an information resource but when people began asking us to sell product they couldn't find in stores, it gradually came to enhance the work of our distributors in different territories," says Lake. But the label's dalliance with samples soon ended because the quality of the sound offered by current compression technology was unsatisfactory for a company renowned for its pristine production values.

Benefits of online promotion
Up to now, promotion of the site itself has been fairly low-key. "The future depends on what happens at retail," Lake explains. "We sense a narrowing down of repertoire at retail, and we're obliged to fight against that. But we have no clear strategy as yet."

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Traditional advertising
"New media is not going to replace traditional advertising," asserts Wulf Muller, VP of international marketing at Universal Classics and Jazz in London. "New and old media have to work hand in hand. The Internet offers much more information than a traditional advertisement, and it allows you to reach people all over the world. It's also another way that artists can reach the public."

But clearly, until the Internet becomes technologically more sophisticated, with superior sound and faster download times, it will remain a secondary medium for both labels and radio.

The Verve Music Group's lavish website has undergone several facelifts since its inception. Now the company is implementing a new 'community-based' concept for its international repertoire, called I-jazz. The sites aspire to be genre-based full-service platforms for jazz on a regional level, in local languages. Already launched in Germany, and to be launched in the UK in the first quarter of 2001, the sites include a broad range of jazz related content not exclusive to Verve or parent company Universal, including news and release information from all the majors and various independents.

Traditional advertising
"New media is not going to replace traditional advertising. New and old media have to work hand in hand."

Wulf Muller, VP, international marketing, Universal Classics and Jazz
Sampling the different flavours of jazz

N
orway yields two very different vocal gems that each in its own way touch perfection. Port Of Call from Sijie Nergaard (Emarcy) is full of sassy humour, flawlessly melded with aural confection. Beautiful production by guitarist Georg Wadenius registers every nuance of the subtle ensemble playing from the pitch-perfect rhythm section of pianist Tord Gustavsen, drummer Jarle Vespestad and bassist Harald Johnsen. The eclectic repertoire ranges from standards like Dream A Little Dream to pop tunes by Sting and Paul Simon. It would be hard to choose a standout, though she's especially effective on ballads such as Billie Holiday's Don't Explain, or Rogers & Hart's Bewitched Bothered and Bewildered, where she adds just the right mix of seduction and soul; the string arrangements are top flight as well.

Sidsel Endresen's Underlow (Jazzland/Emarcy) could be described as new improvisational music. Her garde. Captivating, enigmatic vocals reminiscent of Bjork or Mari Boine are accompanied by evocative atmospheric soundscapes. Keyboardist Bugge Wesseltoft mixes the majority of the tracks, which feature electronically treated flute, percussion, trumpet and guitars. Challenging, cutting edge and rewarding music for anyone enamoured with the mysterious and unpredictable.

As usual there has been an eclectic mix of albums released in the jazz genre this year. Terry Berne rounds up some of the most notable releases of the last few months.

Two CDs which further confirm that European jazz is enjoying one of its finest hours are L'ange Caché from saxophonist Emanuele Cisi (Pygmalion), and Roberto Gatto Plays Ragunato (CAM Jazz).

All-star line-up
Cisi's CD features a veritable all-star line-up, with drummer Aldo Romano, pianist Nathalie Loriers, bassist Remy Vignolo and trumpeter Paolo Fresu. A marvellous ride from beginning to end, highlights include Mon Ami J.P. and Bread And Trance a feast of exuberant solo and group celebration and occasionally revealing sonic adventure.

Another synthesis between electric and acoustic sounds comes from a surprising quarter: pianist Laurent de Wilde. On Time & Change (Warner Jazz France) he turns out funk, hip-hop, and dance rhythms, and dusts off the Pender Rhodes electric piano to deliver an adventurous album steeped in the electric jazz-funk of late Miles and Headhunters era Herbie Hancock, but with modern drums and bass street creed. The miracle is that he manages to make it sound fresh and engaged. Try the reg-

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<th>European Top 100 Albums</th>
<th>©BPI Communications Inc.</th>
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<td>France</td>
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<tr>
<td>Steps</td>
<td>Brazu - [Jo]</td>
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<td>Renaissance</td>
<td>Lionel Richie</td>
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<tr>
<td>Whitney Houston</td>
<td>Whitney - The Greatest Hits</td>
<td>US</td>
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<td>Simply Red</td>
<td>It's Only Love - East West</td>
<td>US</td>
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<td>All Saints</td>
<td>All Saints &amp; Sinners - London</td>
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<td>Latino Classics</td>
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<td>Henri Salvador</td>
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<td>Randy Crawford</td>
<td>France</td>
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<td>Halfway Between The Gutter And The Stars</td>
<td>Halfway Between The Gutter And The Stars - Epic/Skint</td>
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<td>Oasis</td>
<td>Familiar To Million - Big Brother/Sony</td>
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<td>Laura Pausini</td>
<td>Laura Pausini's - [E.]</td>
<td>Italy</td>
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<td>Estopa</td>
<td>Estopa - Ariola</td>
<td>Spain</td>
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<td>Elvis Presley</td>
<td>Elvis Presley's - [E.]</td>
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<td>Al</td>
<td>Al A - [U.K.]</td>
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<td>Hear My Cry - [E.]</td>
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<td>Biskuit Erschweich - [E.]</td>
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<td>Al</td>
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<td>Celine Dion</td>
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<td>Lett Vinterland - [E.]</td>
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<td>The Corrs - [C.]</td>
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<td>In Blue - [A.D.]</td>
<td>Australia</td>
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<td>K-Rell - [E.]</td>
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<td>Various Artists</td>
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<td>Florent Pagny</td>
<td>Chaiet Le Hasils - [F.]</td>
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<td>Blur</td>
<td>Best Of - [F.∥Parlophone]</td>
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<td>Robert Williams</td>
<td>Sing When You're Winning - Chrysalis</td>
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<td>Julien Clerc</td>
<td>Julien Clerc - [J.]</td>
<td>France</td>
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<td>Adriano Celentano</td>
<td>Adriano Celentano - [A.]</td>
<td>Italy</td>
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<tr>
<td>Die Arzte</td>
<td>Rester Mit Den Spenderhosen, Unschaltbar - Tot Action/ [M.]</td>
<td>Germany</td>
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</table>

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

**IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.**

The European Top 100 Albums is compiled by Music & Media, All rights reserved. Compiled from the national album sales charts of 18 European territories.

**MUSIC & MEDIA DECEMBER 9, 2000**

AmericanRadioHeaven.com
# Top National Sellers

**UNITED KINGDOM**

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<thead>
<tr>
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<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>00/07/2000</td>
<td>1</td>
<td>Destiny’s Child - Independent Women Part 1</td>
<td>Britney Spears</td>
<td>Sony</td>
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**SWITZERLAND**

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AIRBORNE

The pick of the week’s new singles
by Siri Stavne Stovner & Miriam Hubner

WU-TANG CLAN

GRAVEL PIT

(Loud/Epic)

Release date: November 13

The Wu-Tang’s platinum-selling debut album Enter Wu-Tang (36 Chambers) instantly elevated the rappers to the hip-hop superleague. While appealing to a huge mainstream audience, they have also managed to maintain street credibility and authenticity—both of which are crucial to the genre. Following a break of three years for solo projects, the various clan members from Staten Island, New York reunited for their third album, Wu-Tang Clan.

Harmonic rap is interspersed with the soft voices of Island, New York reunites for their third album, Wu-Tang Clan. Following a break of three years for solo projects, the various clan members from Staten Island, New York reunited for their third album, Wu-Tang Clan.

Stephan Laak, head of music at Eins Live/Cologne (YLE2/Finland, Eins Live/Germany, Jam FM/Germany, Orb FM/Holland, MW/UK, BBC Radio 1/UK, Studio 1/New Zealand, Westlaw/USA) says: “It’s fresh and a good song for us,” Taxi Girl a long time ago, and this really sounds like a single. Belgium has played Mirwais-produced tracks most European countries. Christine Goor, head of music at Radio M-1, NRJ/France

It’s fresh and a good song for us,” Taxi Girl a long time ago, and this really sounds like a single. Belgium has played Mirwais-produced tracks most European countries. Christine Goor, head of music at Radio M-1, NRJ/France

Top 100 albums

1. The Beatles - Abbey Road
2. Pink Floyd - The Dark Side of the Moon
3. Michael Jackson - Thriller
4. AC/DC - Back in Black
5. The Rolling Stones - Sticky Fingers
6. Pink Floyd - Animals
7. The Police - Reggatta de Blanc
8. The Grateful Dead - Blues for Allah
9. The Cure - Disintegration
10. Wham! - Make It Big

Top 20 singles

1. Michael Jackson - Thriller
2. Paul McCartney & Wings - Band on the Run
3. David Bowie - Let's Dance
4. The Bee Gees - Stayin' Alive
5. The Jacksons - Can You Feel It
6. Journey - Don't Stop Believin'
7. Chicago - Harder to Handle
8. Elton John & Kiki Dee - Don't Go Breaking My Heart
9. Fleetwood Mac - Dreams
10. ZZ Top - La Grange

Eurochart A/Z Indexes

Hot 100 singles

1. Britney Spears - Baby One More Time
2. Mariah Carey - All I Want for Christmas Is You
3. Whitney Houston - I Will Always Love You
4. Celine Dion - My Heart Will Go On
5. Michael Jackson - Black or White
6. Madonna - Frozen
7. Prince - When Doves Cry
8. Elton John - Candle in the Wind
9. Whitney Houston - I Wanna Dance With Somebody
10. George Michael - Faith

SALES

MUSIC & MEDIA

AMERICAN RADIO HISTORY

DECEMBER 9, 2000

18
DANCE BEAT

The weekly dance chart comment by Harold Roth

French dance acts are wrestling it out at the top of this week's Dance Traxx Top 40, as Daft Punk's One More Time makes a big leap from number four, knocking Modjo's Lady (Hear Me Tonight) of this week's Dance Traxx Top 40, as Daft Punk's Lemon, Elisir (Your Love) and Cuba Libre figured Early tracks like Sweetly, Fly, Gigi's Violin, Gin looks likely to climb the chart further.

Top 40 debut this week. The UK, Germany and from Maria Rubia. At 19, the track is the highest Greensleeves/Positiva act Coco, and hit number one. Fragma now return with Everything You Need Me (Gang Go/Orbit-Virgin), which features vocals from Maria Rubia. At 19, the track is the highest top 40 debut this week. The UK, Germany and The Netherlands were the first territories that get their dancefloors burning with the track, which looks likely to climb the chart further.

While many Italian-signed dance artists may be virtually unknown at home despite enjoying success abroad, Gigi D'Agostino is the exception. Early tracks like Sweetly, Fly, Gigi's Violin, Gin Lemon, Elistar (Your Love) and Coco Life figured in the Italian sales charts, but didn't do anything else. But things changed - with Bla Bla in the Italian sales charts, but didn't do anything else. But things changed - with Bla Bla...
AIRPLAY

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

PICK OF THE WEEK

U2
Stuck In A Moment You Can’t Get Out Of
(Island)

"From the most famous rock band in the world, the song that most represents their latest album. We have got this on heavy rotation. It puts us in the Christmas mood."

Alberto De Robertis
head of music
Radio 105/Italy

<table>
<thead>
<tr>
<th>ITALY: RADIO 105</th>
<th>NORWAY: NRK P3</th>
<th>SPAIN: CADENA 100</th>
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<tr>
<td>Head of Music: Angelo De Robertis</td>
<td>Head of Music: Matus Ilekian</td>
<td>Dir. of Programming: Jordi Casalva</td>
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<td><a href="http://www.105radio.it">www.105radio.it</a></td>
<td><a href="http://www.nrkradio.no/p3">www.nrkradio.no/p3</a></td>
<td><a href="http://www.cadena100.es">www.cadena100.es</a></td>
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</tbody>
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Shaggy feat. Ricardo "Rikrok"
Ducent/It Wasn’t Me (n/a)
U2/Stuck In A Moment You Can’t Get Out Of (n/a)
Whitney Houston/Heartbreak Hotel (n/a)
Queens Of The Stone Age/The Lost Art Of Keeping A Secret (n/a)
Kings Of Convenience/Winning A Battle, Losing The War (n/a)
Queens Of The Stone Age/Inviting The Dying (n/a)
Queen/We Came Home For Christmas (n/a)
Phoenix/I Ever Feel Better (n/a)
Kevin & Moe/En Av Fem (n/a)
Kent/Chans (n/a)

Jennifer Lopez/Love Don’t Cost A Thing (n/a)
Alcazar/Crying At the Discotheque (n/a)
Jennifer Lopez/Love Don’t Cost A Thing (n/a)
Laura Pausini/Un Error De Los Grandes (n/a)
Sergio Dalma/No Me Digan Que No (n/a)
Robbie Williams/Sublime (n/a)
Paulina/La Hora Por Ti (n/a)

Directed by: Alejandro de Robertis
Head of Music: Matus Ilekian
Cadena 100
Radio 105/Italy

FRANCE: FUN RADIO

Head of Music: Christian Lefebvre
FORMAT: DANCE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: TUESDAY AM
GROUP/OWNER: RTL GROUP
www.funradio.fr

Jennifer Lopez/Love Don’t Cost A Thing (n/a)
Architects feat. Nana/Body Groove (n/a)
Billy More/The New Millennium Girl (n/a)
Gigi D’Agosto/01/02/03 (n/a)
Kelly Joyce/Prêt à Lire (n/a)
Eminem Feat. Dido/Doomsday (n/a)
M&S/Salsoul Nugget (n/a)

导向: Christian Lefebvre
音乐总监: Christian Lefebvre
电台: Fun Radio

HOLLAND: RADIO 3FM

Peg. Controller: Paul Van Der Lugt
FORMAT: CHI
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY AM
GROUP/OWNER: PUBLIC BROADCASTER
www.3fm.nl

Wu-Tang Clan/Gravel Pit (23-24)
Evan & Jaron/Crazy For This Girl (13-14)
Minerva/Native Song (7-8)

导演: Paul Van Der Lugt
音乐总监: Paul Van Der Lugt
电台: Radio 3FM

ITALY: RADIO DEEJAY NETWORK

Head of Music: Dario Usselli
FORMAT: CHR/DANCE
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Jennifer Lopez/Love Don’t Cost A Thing (n/a)
Laura Pausini/Un Error De Los Grandes (n/a)
Hevia/Baños De Budapest (n/a)
Rota Martin/Todo El Amor (n/a)
Britney Spears/Stronger (n/a)
Green Day/Warning (n/a)
U2/Beautiful Day (n/a)

导演: Dario Usselli
音乐总监: Dario Usselli
电台: Radio DeeJay Network

UK: BBC RADIO 1

Editor of Music Policy: Alex Jones-Donelly
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: Thursday AM
GROUP/OWNER: PUBLIC BROADCASTER
www.bbc.co.uk/radio1

Fatboy Slim feat. Macy Gray/Demons (n/a)
Whitney Houston/Heartbreak Hotel (n/a)
Sugababes/New Year (n/a)
Mis-TeQ/Why? (n/a)

导演: Alex Jones-Donelly
音乐总监: Alex Jones-Donelly
电台: BBC Radio 1

SPAIN: LOS 40 PRINCIPALES

Music Manager: Jaime Baro
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: FRIDAY
GROUP/OWNER: SER
www.cadena40.es

Jennifer Lopez/Love Don’t Cost A Thing (n/a)
Laura Pausini/Un Error De Los Grandes (n/a)
Hevia/Baños De Budapest (n/a)
Rota Martin/Todo El Amor (n/a)
Britney Spears/Stronger (n/a)
Green Day/Warning (n/a)
U2/Beautiful Day (n/a)

导演: Jaime Baro
音乐总监: Jaime Baro
电台: Los 40 Principales
### DENMARK: DR P3

**Music Controller:** Morten Rindholt  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** WEDNESDAY AM  
**GROUP/OWNER:** PUBLIC BROADCASTER  
**www.dr.dk**

1. Swan Lee/Tomorrow Never Dies (30)  
2. Madonna/Don't Tell Me (14)  
3. Eminem Feat. Dido/Stan (7)  
4. Toby/Wake Up (7)  

### UK: VIRGIN RADIO

**Programme Director:** Henry Owens  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** WEDNESDAY AM  
**GROUP/OWNER:** Virgin Radio  
**www.virginradio.com**

1. Bon Jovi/Thank You For Loving Me (n/a)  
2. The Corrs/Irresistible (n/a)  
3. Lenny Kravitz/Again (n/a)  
4. Jennifer Lopez/Love Don't Cost A Thing (n/a)  
5. Usher/Pop Ya Collar (n/a)

### HOLLAND: RADIO 538

**Managing Dir.:** Erik De Zwart  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**PLAYLIST MEETING:** FRIDAY AM  
**GROUP/OWNER:** Independent  
**www.radio538.nl**

1. Wyclef Jean feat. Mary J. Blige/911 (n/a)  
2. Craig David/Walking Away (n/a)  
3. Nelly/Country Grammar (n/a)  
4. Britney Spears/Stronger (n/a)  
5. Lionel Richie/Angel (n/a)

### SWEDEN: SR P3

**Head of Music:** Pia Kalisher  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** Public Broadcaster  
**www.sr.se/p3**

1. U2/Stuck In A Moment You Can't Get Out Of (n/a)  
2. DJ Sleepy/In The Cold World (n/a)  
3. Kent/Chans (n/a)

### BELGIUM: VRT RADIO DONNA

**Head of Music:** Jan Van Hoorebeke  
**FORMAT:** CHR  
**SERVICE AREA:** BRUSSELS  
**GROUP/OWNER:** Public Broadcaster  
**www.donna.be**

1. LeAnn Rimes/Can't Fight The Moonlight (n/a)  
2. Lucy Peat/Don't Mess With My Man (n/a)  
3. Fuccio/The Crowd Is Moving (n/a)  
4. Craig David/Walking Away (n/a)  
5. Daff Punk/One More Time (n/a)

### GERMANY: WDR EINS LIVE

**Programme Dir./GM:** Jochen Rausch  
**FORMAT:** CHR  
**SERVICE AREA:** NORTH RHINE WESTPHALIA  
**GROUP/OWNER:** Public Broadcaster  
**www.einslive.de**

1. Toploader/Achilles Heel (14)  
2. Jennifer Lopez/Love Don't Cost A Thing (n/a)  
3. Thomas Rusiek/Whole Lot Of Things (n/a)  
4. Samantha Mumba/Gotta Tell You (n/a)  
5. Daff Punk/One More Time (n/a)

### UK: 95.8 CAPITAL FM

**Programme Controller:** Jeff Smith  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** Capital FM  
**www.capitalfm.co.uk**

1. Jennifer Lopez/Love Don't Cost A Thing (n/a)  
2. Usher/Pap Ya Collar (n/a)  
3. Elliot/Dancing In The Moonlight (n/a)  
4. Daff Punk/One More Time (n/a)  
5. Sisqo/Incomplete (n/a)

### FINLAND: YLE 2 RADIOAMFIA

**Head of Music:** Ville Viitanen  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** Public Broadcaster  
**www.yle.fi/radioamfia**

1. Suustahelitiit/El Tule Niin Pitkää (10-15)  
2. Miew/Her Voice Is Beyond Her Years (6-8)  
3. Psyche Del Buzz/Tonight (6-8)  
4. The Ark/Echo Chamber (6-8)  
5. Kent/Chans (6-8)

### GERMANY: ANTENNE BAYERN

**Prog. Director:** Stephan Offerowsil  
**FORMAT:** AC  
**SERVICE AREA:** BAVARIA  
**GROUP/OWNER:** Independent  
**www.antennebayern.de**

1. Lenny Kravitz/Again (n/a)  
2. The Cors/Inresstible (n/a)  
3. U2/Stuck In A Moment You Can't Get Out Of (n/a)  
4. LeAnn Rimes/Can't Fight The Moonlight (n/a)  
5. Daff Punk/One More Time (6-7)

### AUSTRIA: Ö3

**Head of Music:** Alfred Rosenauer  
**FORMAT:** CHR  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** Independent  
**www.o3.orf.at**

1. Rage Against The Machine/Terrengades (n/a)  
2. Isabelle Boulay/Ju Jour Oi L'Autre (n/a)  
3. Johnny Hallyday/Je Te Promets (n/a)  
4. Daff Punk/One More Time (n/a)  
5. MC Solaar/Solaar Pleure (n/a)

### FRANCE: RTL

**Head of Prog.:** Alain Tobiola  
**FORMAT:** FULL SERVICE  
**SERVICE AREA:** NATIONAL  
**GROUP/OWNER:** RTL Group  
**www.rtl.fr**

1. Isabelle Boulay/Je Te Promets (n/a)  
2. Daff Punk/One More Time (n/a)  
3. MC Solaar/Solaar Pleure (n/a)  
4. K-Mel/Bitch (n/a)  
5. Garou/Seul (n/a)

### BELGIUM: RADIO CONTACT F

**Programme & Music Dir.:** Jean Lou Berlin  
**FORMAT:** CHR  
**SERVICE AREA:** WALLONY  
**GROUP/OWNER:** RTL Group  
**www.radiocontact.be**

1. U2/Stuck In A Moment You Can't Get Out Of (n/a)  
2. DJ Sleepy/In The Cold World (n/a)  
3. Kent/Chans (n/a)  
4. Daff Punk/One More Time (6-7)  
5. Sade/By Your Side (6-7)
Most Added 

Week 50/00

Jennifer Lopez
Love Don’t Cost A Thing
4
Craig David
Waiting Away
3
Robbie Williams
Supreme
16
LeAnn Rimes
Can’t Fight The Moonlight
12
Britney Spears
Stronger
11
Dank
One More Time
8
Zuck
Stuck In A Moment You Can’t Get Out Of
9
Destiny’s Child
Independent Women Part 3

Emirn Feat. Dido
Ston (Interscope) 8

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist. Stations Report includes all new additions to the playlist. Some stations will also include “Power Play” songs, which receive special emphasis during the week. All Power Play songs are written, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation “AL.” Within each country, stations are grouped and listed alphabetically. Rankings include: Platinum (P), Gold (G), Silver (S) and Bronze (B).

BAYERN/Schmuck P

IT
HOT AC
Jim Jaspers - Music Director
Playlist Additions:
- Manson: Look Me In The Eyes
- OASIS: Here Is A Klapphut
- Mariah Carey: Can’t Take That Away
- Robbie Williams: Supreme
- Janet Jackson: What A Difference A Day Makes
- Aswad: Light My Fire
- Bon Jovi: Thank You For Loving Me
- Daft Punk: One More Time
- A-Ha: I’ve Seen Enough
- The Police: Roxanne
- The Weeknd: Starboy

CHR

Nordwest Radio
- Joris Aarnoudts: Head Of Music
- WoningDTV/Peter van Dijk

CHR

PLAYLIST ADDITIONS:

1. **DAVE RECORDS**
   - Robbie Williams: Supreme
   - Toto: Hit Between The Heart And The Heel

2. **THOMPSON**
   - Louis Armstrong: What A Difference A Day Makes
   - The Weeknd: Starboy

3. **EMI**
   - Sting: All This Time
   - Daft Punk: One More Time

4. **FOUR(J)”FM**
   - Celine Dion: My Heart Will Go On
   - Rob Thomas: Baby I’m A Believer

5. **CHR**
   - Robbie Williams: Supreme
   - Elton John: I’m Gonna Love Me Again
   - Oasis: Here Is A Klapphut
   - Muse: Time Is Running Out
   - Shaggy: It Wasn’t Me

6. **CHR**
   - LeAnn Rimes: Can’t Fight The Moonlight
   - Wyclef Jean: You Can’t Run Away From Love
   - Jennifer Lopez: Love Don’t Cost A Thing

7. **CHR**
   - Tony Joe White: Take These Chains Off
   - Daft Punk: One More Time
   - Shaggy: It Wasn’t Me

8. **CHR**
   - LeAnn Rimes: Can’t Fight The Moonlight
   - Toto: I’ll Be Your Lover
   - Daft Punk: One More Time

9. **CHR**
   - Robbie Williams: Supreme
   - Daft Punk: One More Time
   - Coldplay: Paradise

10. **CHR**
    - Blackstreet: Crazy Little Thing Called Love
    - Rihanna: Love Don’t Cost A Thing
    - Daft Punk: One More Time

11. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - JLS: As Long As You Love Me
    - Daft Punk: One More Time

12. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Mariah Carey: Can’t Take That Away
    - Daft Punk: One More Time

13. **CHR**
    - Daft Punk: One More Time
    - Robbie Williams: Supreme
    - Toto: I’ll Be Your Lover

14. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Daft Punk: One More Time
    - Toto: I’ll Be Your Lover

15. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Toto: I’ll Be Your Lover
    - Daft Punk: One More Time

16. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Daft Punk: One More Time
    - Toto: I’ll Be Your Lover

17. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Toto: I’ll Be Your Lover
    - Daft Punk: One More Time

18. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Toto: I’ll Be Your Lover
    - Daft Punk: One More Time

19. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Toto: I’ll Be Your Lover
    - Daft Punk: One More Time

20. **CHR**
    - LeAnn Rimes: Can’t Fight The Moonlight
    - Toto: I’ll Be Your Lover
    - Daft Punk: One More Time
AC
Orange Blue - Can Somebody Tell Me...

Playlist Additions:
- Matthias Voellm - Head Of Music

Playlist Additions:
- CHR

Playlist Additions:
- WOW1105.5/Stockholm
- Melanie C. - FM LIMBURG/Hasselt
- Richard Eichstaedt - Head Of Music

Playlist Additions:
- Beautiful South - Closer Than Most
- Apollo 440 - Charlie's Angels 2000
- Lucy Pearl - Don't Mess With My Man
- Darude - Feel The Beat

Playlist Additions:
- Apollo 440 - Charlie's Angels 2000
- Phoenix - If
- Jennifer Lopez - Love Don't Cost A Thing
- Sound Doctors Vs. Lundgaard - Hang On

Playlist Additions:
- Petra - Believing
- Jody Bemal - Oh Bambolero
- 'N Sync - This I Promise You
- Nine Days - Absolutely (Story Of A Girl)
- Noël Ensemble - Noel Ensemble
- Mirwais - Naive Song

S
Pentti Teravoinen - Director

Playlist Additions:
-ChartData Maas & Martin Bettinghaus - Ubik

Playlist Additions:
- van der Meulen - Head Of Music

Playlist Additions:
- Evan & Jaron - Crazy For This Girl
- Jennifer Lopez - Love Don't Cost A Thing
- Artful Dodger - Please Don't Turn Me On
- Toby - Wake Up

Playlist Additions:
- Frankie Goes To Hollywood - Two Tribes

playlist Additions:
- Destiny's Child - Independent Women Part 1

Chris Horto - Radio Director

Playlist Additions:
- A. Teens - Upside Down
- Anastacia - Not That Kind
- Spice Girls - Let Love Lead The Way
- Eminem Feat. Dido - Stan
- R. Kelly - You Make Me Feel
- Papa Roach - Last Resort
- Eminem Feat. Dido - Stan

Heavy Rotation:
- U2 - Beautiful Day
- All Saints - Black Coffee

Vijay TV/Telugu
- K'S Choice - Beautiful Baby

S
Mirwais - Naive Song
- Jennifer Lopez - Love Don't Cost A Thing
- A - Ha - Velvet
- Craig David - Walking Away
- Eminem Feat. Dido - Stan
- Craig David - Walking Away
- Eminem Feat. Dido - Stan

Heavy Rotation:
- Dave Matthews - Live

VARIETY FORUM
- Zebrahead - Playmate Of The Year
- The Offspring - Original Prankster
- Wyclef Jean feat. Mary J. Brigs- 911
- K's Choice - Busy

S
MTV Europe
- Madonna - Don't Tell Me
- The Corrs - Irresistible
- Madonna - Don't Tell Me
- R. Kelly - You Make Me Feel
- Eminem Feat. Dido - Stan

Heavy Rotation:
- Eminem Feat. Dido - Stan
- Eminem Feat. Dido - Stan
- Eminem Feat. Dido - Stan
- Eminem Feat. Dido - Stan

MTV/UK Feed
- Radiohead - Ideotque
- Moby - Find My Baby
- Radiohead - Ideotque
- Radiohead - Ideotque

KISS 909 FM/Athens
- Zebrahead - Playmate Of The Year
- The Offspring - Original Prankster
- Wyclef Jean feat. Mary J. Brigs- 911
- K's Choice - Busy

Heavy Rotation:
- Dave Matthews - Live

Vijay TV/Telugu
- K'S Choice - Beautiful Baby

S
Mirwais - Naive Song
- Jennifer Lopez - Love Don't Cost A Thing
- A - Ha - Velvet
- Craig David - Walking Away
- Eminem Feat. Dido - Stan
- Craig David - Walking Away
- Eminem Feat. Dido - Stan

Heavy Rotation:
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VARIETY FORUM
- Zebrahead - Playmate Of The Year
- The Offspring - Original Prankster
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2000 has been Madonna's year and her success story continues—she has again taken the top spot on the European Radio Top 50 this week with Don't Tell Me (Maverick/Warner), new at number one after only five weeks on the chart. Music is also still hanging in there, at 37 after Moonlight (Curb), taken from the film soundtrack. Supported by indie AC station 104.6 RTL in Berlin, French dance network Fun Radio and CHR powerhouses Radio Deejay and Radio Dimensione Suono in Italy.

LeAnn Rimes' (pictured) Can't Fight The Moonlight (Curb), taken from the film soundtrack of Coyote Ugly, enters at 32. The single was picked up this week by mainstream CHR stations as well as mellow AC stations such as Sky Radio in Holland and Hundert 6 in Germany. "It's a wonderful song for both our young and old listeners," says Rainer Gruhn, music director at Hundert 6. "It's not as 'young' in its production as Britney Spears and Christina Aguilera—there are rock elements in it, and LeAnn's voice sounds older. We chose to play this one instead of Britney Spears' Stronger, because that's too young for us. Can't Fight The Moonlight is well-composed and it doesn't kick like Britney Spears'." Another current Hundert 6 favourite is Piu Che Puoi, Eros Ramazzotti's duet with Cher from the Italian's current album Stilelibero (both Ariola). The track has not yet been released as a single, so Gruhn has taken the track straight from the album.

Spotty Spice Melanie C (pictured) is pretty busy these days, and has also been courting her share of controversy recently. Her new single If That Were Me squeezes into the European Radio chart this week at 50, while I Turn To You is still on the chart after 20 weeks at number 43. Meanwhile, the Spice Girls' Holier and Let Love Lead The Way (both Arista), street in Germany. "It's a wonderful song for both our young and old listeners," says Rainer Gruhn, music director at Hundert 6. "It's not as 'young' in its production as Britney Spears and Christina Aguilera—there are rock elements in it, and LeAnn's voice sounds older. We chose to play this one instead of Britney Spears' Stronger, because that's too young for us. Can't Fight The Moonlight is well-composed and it doesn't kick like Britney Spears'." Another current Hundert 6 favourite is Piu Che Puoi, Eros Ramazzotti's duet with Cher from the Italian's current album Stilelibero (both Ariola). The track has not yet been released as a single, so Gruhn has taken the track straight from the album.

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Swedish industry slams MTV Awards

Peter Baldwin— and TWG is a cash-

financier George Soros and former

backers

cy by the Dutch government.

Although the station's powerful long

European, The Lounge will

easy-listening MOR/Soft AC format.

The Delta 171 project has been

beset by delays since it first obtained

its licence five years ago. "The origi-
nal idea in 1995 was for a land-based

station in Holland," says Delta

Radio Holdings' project manager

Gerrit Visser. "But, following ob-
jections from Dutch environmentalists

(because of the required size and

power of the transmitter), the idea for

an offshore transmission site was

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obtaining planning permission for an offshore

transmitter site was complicated by the fact that the proposed site was in international waters. Eventually, authorisation was granted by the Dutch government in July this year, opening the way for TWG to become involved. According to Visser, TWG has been in talks with Delta Radio for "a few months."

Bizarrely, TWG spokesman Pat Maloney revealed that there were also further delays due to complaints based on concern for local birdlife. "They have been forced to install a seagull-scaring system on the [transmitter] masts, so any seagull that comes within their radius is given a warning call so they don't blunder into them in the fog," he says.

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Maloney denies that the grey demo-

graphic will be unattractive to ad

agencies. "They are a fantastic demo-

graphic because they've got all the

money," he argues.

MTV's Hanssen says, "There are reac-
tions to how things were organ-

ised, but nothing of this came back to

me during the process, not even when I

arrived in Stockholm. If we had

known about these things then, we

would definitely have moved to make

it work. But now that we're aware of

it we obviously want to deal with it.

We're not interested in having a bad

relationship with the Swedish

industry."
**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>18</td>
<td>MODJO/Lady (Hear Me Tonight)</td>
<td>(BARCLAY)</td>
<td>FRANCE</td>
<td>39</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>11</td>
<td>Eros Ramazzotti/Fuoco Nel Fuoco</td>
<td>(Ariola)</td>
<td>ITALY</td>
<td>37</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>7</td>
<td>Daft Punk/One More Time</td>
<td>(Labels/Virgin)</td>
<td>FRANCE</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>13</td>
<td>Eagle Eye Cherry &amp; Neneh Cherry/Long Way Around</td>
<td>(Diesel/Polydor)</td>
<td>SWEDEN</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>6</td>
<td>Gigi D'Agostino/La Passion EP</td>
<td>(RBR/Media)</td>
<td>ITALY</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>12</td>
<td>Rednex/The Spirit Of The Hawk</td>
<td>(Jive)</td>
<td>HOLLAND</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>9</td>
<td>Phoenix/If I Ever Feel Better</td>
<td>(Virgin)</td>
<td>FRANCE</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>6</td>
<td>ATC/My Heart Beats Like A Drum</td>
<td>(Kingsize/Hansa)</td>
<td>GERMANY</td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>7</td>
<td>Underdog Project/Summer Jam</td>
<td>(Loop Dance Constructions/Universal)</td>
<td>GERMANY</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>12</td>
<td>Benjamin Diamond/In Your Arms (We're Gonna Make It)</td>
<td>(Epic)</td>
<td>FRANCE</td>
<td>8</td>
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<tr>
<td>11</td>
<td>14</td>
<td>15</td>
<td>Negrocan/Cada Vez</td>
<td>(Blanco Y Negro)</td>
<td>SPAIN</td>
<td>4</td>
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<tr>
<td>12</td>
<td>14</td>
<td>8</td>
<td>Jessica Folcker/To Be Able To Love You</td>
<td>(Jive)</td>
<td>SWEDEN</td>
<td>7</td>
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<tr>
<td>13</td>
<td>14</td>
<td>3</td>
<td>Darude/Feel The Beat</td>
<td>(16 Inch/Various)</td>
<td>FINLAND</td>
<td>7</td>
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<tr>
<td>14</td>
<td>17</td>
<td>18</td>
<td>Etienne De Crecy/Am I Wrong?</td>
<td>(V2)</td>
<td>FRANCE</td>
<td>7</td>
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<tr>
<td>15</td>
<td>14</td>
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<td>Beatchuggers Feat. Eric Clapton/Fever... (How Many...)</td>
<td>(Bin Bam/Fly/Various)</td>
<td>DENMARK</td>
<td>7</td>
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<tr>
<td>16</td>
<td>18</td>
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<td>Bomfunk MC's/B-Boys &amp; Fly Girls</td>
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<td>17</td>
<td>18</td>
<td>10</td>
<td>Alice Deejay/The Lonely One</td>
<td>(Violent/Various)</td>
<td>HOLLAND</td>
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<td>18</td>
<td>20</td>
<td>3</td>
<td>A Ha/Velvet</td>
<td>(WEA)</td>
<td>GERMANY</td>
<td>8</td>
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<tr>
<td>19</td>
<td>20</td>
<td>18</td>
<td>Darude/Sandstorm</td>
<td>(16 Inch/Various)</td>
<td>FINLAND</td>
<td>4</td>
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<tr>
<td>20</td>
<td>21</td>
<td>4</td>
<td>Hevia/Tanzila</td>
<td>(Hispavox)</td>
<td>SPAIN</td>
<td>2</td>
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<tr>
<td>21</td>
<td>23</td>
<td>23</td>
<td>RE/ATB/Fields Of Love</td>
<td>(Kontor)</td>
<td>GERMANY</td>
<td>3</td>
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<tr>
<td>22</td>
<td>23</td>
<td>26</td>
<td>Hevia/Tanzila</td>
<td>(Hispavox)</td>
<td>SPAIN</td>
<td>2</td>
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<tr>
<td>23</td>
<td>24</td>
<td>24</td>
<td>RE/French Affaire/Do What You Like</td>
<td>(RCA)</td>
<td>GERMANY</td>
<td>2</td>
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<tr>
<td>24</td>
<td>25</td>
<td>25</td>
<td>NE/Orange Blue/She's Got That Light</td>
<td>(Edel)</td>
<td>GERMANY</td>
<td>6</td>
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<td>25</td>
<td>25</td>
<td>25</td>
<td>NE/Laura Pausini/Un Error De Los Grandes</td>
<td>(CGD)</td>
<td>ITALY</td>
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**Country (currency)**
- Austria* (Sch 13.10)
- Belgium* (Bfr 63.34)
- Czech Republic (Kc 63.62)
- Denmark (Dkr 7.45)
- Finland* (Fmk 6.94)
- France* (Ffr 6.56)
- Germany* (Drm 1.95)
- Greece (Dr 34.65)
- Ireland* (S 0.78)
- Italy (L 1936.27)
- Netherlands* (Fl 22.20)
- Norway (Nkr 8.27)
- Poland (Zl 7.90)
- Portugal* (Es 200.48)
- Spain* (Pt 105.39)
- Sweden (Skr 7.73)
- Switzerland (Fr 1.50)
- U.K. (£ 0.61)
- U.S. ($ 0.87)

**Euro conversion rates**

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**Coming specials in Music & Media...**

**Iss 52: The year in review**

**Cover date:** December 23

**Street date:** December 16

**Artwork deadline:** December 9

**Iss 4/2001: Midem**

**Cover date:** January 20

**Street date:** January 15

**Artwork deadline:** January 8

For details call Claudia Engel: tel: (+44) 207 822 8300 or call your local representative
### Major Market Airplay

The most aired songs in Europe’s leading radio markets

**UNITED KINGDOM**

<table>
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<tr>
<th>Week 50/00</th>
<th>LV</th>
<th>ROC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>TS-Total Stations</th>
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**SCANDINAVIA**

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**THE NETHERLANDS**

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**FRANCE**

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<th>LW</th>
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**HUNGARY**

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<tr>
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<th>LW</th>
<th>WOC</th>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
VOTE FOR THE BEST MUSIC WEBSITES ON WWW.MIDEM.COM
UNTIL JANUARY 8TH 2001 Direct access to the vote page www.midem.com/midemnet-awards.html

NOMINATED SITES, SELECTED BY THE PROFESSIONALS PARTICIPATING AT MIDEM

01  BEST LABEL / RECORD COMPANY
N.E.W.S. www.news.be
Peoplesound www.peoplesound.com
Shooting Star www.shooting-star.com
Victory Records www.victoryrecords.com

02  BEST ARTIST
David Bowie www.davidbowie.com
Depeche Mode www.depechemode.com
Madonna www.madonnamusica.com
Snapcase www.snapcase.com

03  BEST MEDIA
Billboard www.billboard.com
Sonicnet www.sonicnet.com
TappedInto www.tappedinto.com
Webnoize www.webnoize.com

04  BEST SHOPPING / DIGITAL DISTRIBUTION
Amazon www.amazon.com
CD Now www.cdnow.com
Musicapolis www.musicapolis.com
Peoplesound www.peoplesound.com

05  BEST ORGANISATION
ASCAP www.ascap.com
BMI www.bmi.com
GEMA www.gema.de
SACEM www.sacem.fr

06  BEST EVENT / FESTIVAL
Les Trans Musicales www.lestrans.com
Love Parade www.loveparade.de
Montreux Jazz Festival www.montreuxjazz.com
Reading Festival www.readingfestival.com

07  BEST SERVICES
All Music Guide www.allmusic.com
License Music www.licensemusic.com
Musicapolis www.musicapolis.com
Tonos www.tonos.com

Midemnet, Music on Internet Summit
20 January 2001
Palais des Festivals, Cannes, France

Midem, The International Music Market
21/25 January 2001

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