



Gabrielle's *Out Of Reach* (Go! Beat/Polydor) is this week's highest new entry at number 19 on M&M's Eurochart Hot 100 Singles chart.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
SHAGGY FEAT. "RIKROK" DUCENT

It Wasn't Me
(MCA)

European Top 100 Albums

DIDO
No Angel
(Cheeky/Arista)

European Radio Top 50

MADONNA
What It Feels Like For A Girl
(Maverick/Warner Bros.)

European Dance Traxx

SAFRI DUO
Played-A-Live (The Bongo Song)
(Universal)

Inside M&M this week

RATINGS WATCH

Spring has brought the usual harvest of radio ratings around Europe. M&M correspondents check the latest music radio trends in Sweden, Italy, Spain and Belgium. **Page 5**

PLUG.IN TAKES STOCK

The recent Plug.In online music industry conference in Barcelona gave the industry the chance to assess many of the recent dramatic developments in online music delivery. **Page 6**

BONNIER BUSTER

After two years of existence, Swedish indie Bonnier Music has scored its first domestic number one with *Romeo*, the second single from female duo Shebang. **Page 8**



CD-R dents world music sales

by Gordon Masson

LONDON — Music industry fingers are pointing to the epidemic-type spread of CD-R copiers and CD burners following the news that global sales of recorded music in 2000 fell by 1.3% in value to \$36.9 billion (€41.8bn) and by 1.2% in units to 3.5 billion compared to 1999.

Jay Berman, chairman/CEO of international labels' organisation IFPI, argues: "If we had not suffered so dramatically from what I believe to be a CD-R problem, both on a commercial piracy level and on the question of home copying on CD-R, we probably would have reported reasonably good numbers overall."

IFPI's figures, published on April 19, highlight improved album

sales worldwide and a strong market performance in several European countries, offset by a decline in North America and other regions.

Globally, sales of CD albums grew by 2.5% to 2.5 billion units, with Europe leading the way with an increase of 5.1%. Sales of singles fell by 14.3%.

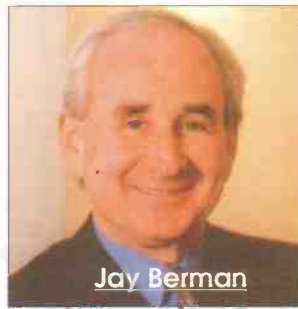
Although individual European territories showed mixed results, overall sales across the continent rose by 1.4% in value and 1.3% in units. France, Italy and Germany all suffered from the impact of mass CD-R copying and piracy, with Germany

(see story, page 17) losing its coveted position of the world's third largest market for recorded music. The UK, now occupying that position instead, saw an increase of 3.8% in value on increased unit sales of 6.2%, while France and Germany were both down in value, and the Italian market fell by 4.1%.

"It worries me when a market the size of Germany is in a decline," says Berman. But looking at what

was otherwise an exceptional year in Europe, he says: "I think a lot of that has to do with quite an extraordinary year in the UK. That was

continued on page 17



Jay Berman

Cachaito secures life after Buena Vista

by Nigel Williamson

LONDON — With critics openly speculating that the Cuban bubble was about to burst and retailers beginning to wonder if the market had been sat-

urated with salsa albums, Nick Gold, owner of London-based world music label World Circuit Records, knew that after half a dozen albums in the spectacularly successful *Buena Vista Social Club* series, he had to come up with something special to sustain public interest.

Gold has responded by producing

what is being widely hailed as the most imaginative, innovative and daring album to have come out of Havana since the first *Buena Vista* album kicked off the west's current love affair with Cuba four years ago.



Cachaito

Cachaito, released internationally on April 9, is ostensibly a solo album by Israel "Cachaito" Lopez, the bass player and only musician to have played on every track in the *Buena Vista* series. But the album belongs just as much to Gold,

who contributed not only the sparkling production but most of the

continued on page 17

NRJ, Skyrock want teen spirit

by Emmanuel Legrand

PARIS — Has France's RTL lost its long-held ratings crown to NRJ?

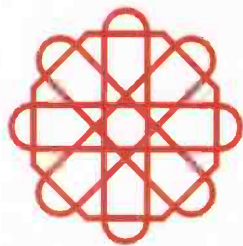
According to official Médiamétrie figures for the first quarter of the year, RTL is still the market leader, but NRJ and Skyrock are publicly challenging the ratings body's methodology.

The two radio groups are claiming that the current system, which only surveys listeners aged over 15, does not reflect the real radio audience, and are asking for the 11-14 age group to be fully incorporated into the survey. If implemented, this change "would shake up the hierarchy of stations in France," according to NRJ Group president Max Guazzini.

At present, the listening habits of

continued on page 17





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Upfront

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

Once again, NRJ is raising hell in France.

This time, the controversy surrounds market leadership. NRJ founder Jean-Paul Baudecroux is convinced that his ultimate goal of seeing CHR network NRJ overtake full-service RTL to become the number one station in France is closer than ever.

For years, ratings organisation Médiamétrie has provided stations with audience data based on a sample of listeners aged over 15. More recently, NRJ and urban network Skyrock have asked for data on listeners aged 11-14.

As a result, Médiamétrie now provides once a year, for a period covering the first quarter of the year, audience data incorporating 11-14 year-olds. But that information has to remain confidential.

For example, if M&M was to say in this column that NRJ is the leading radio station in France in terms of

audience, if 11-14 year-olds are taken into account, this could put NRJ in a lot of trouble with Médiamétrie. Unsurprisingly, both NRJ and Skyrock are now asking for the data to be made public and are calling on Médiamétrie to change its methodology to incorporate the younger age demographic in every survey.

However, no matter how much noise NRJ and Skyrock make, it's unlikely that things are going to change. First of all because no one, except them, has an interest in changing rules that favour networks like RTL and Europe 1, which have an older audience.

Then, there is a question of personalities and egos. Baudecroux has completely revolutionised the old radio order, dominated by RTL and Europe 1, and there wouldn't be any bigger gratification for him to see his efforts rewarded, 20 years after the creation of NRJ, by becoming the undisputed market leader.

No one in the French radio industry wants to give Baudecroux the satisfaction of claiming that victory. He'll just have to wait.



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

Capital debuts new web services

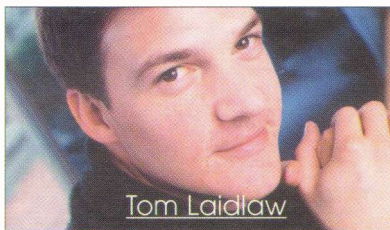
by Gareth Thomas

LONDON — Capital Interactive (CI), the online division of the UK's Capital Radio group, has launched three new Internet-only radio stations on the back of syndication deals with websites beme.com, another.com and darkerthanblue.com.

The new stations are Chyra, which is partnered with women's lifestyle site beme.com and will play contemporary and classic pop; ATK 13, syndicated to gaming site another.com and offering "uptempo and hard-edge music to accompany the changing moods of modern gaming"; and Glisn, featuring r'n'b and soul and syndicated to the black music site, darkerthanblue.com, which is part-owned

by the Chrysalis Group.

With the dotcom sector currently experiencing difficult times, Capital has put on hold plans for personalised



or "unicast" radio services it announced last summer (M&M July 22, 2000).

The new web services will be presenter-free, but will provide text information on the current CD playing, which the listener also has the option to buy.

"We can see there's business to be made here in doing what Capital does best, which is playing the right song at the right time," says CI's head of programming and production Tom Laidlaw. "We hope to be making money out of it soon."

CI also plans to gain revenue by airing advertisements between tracks. In the future the audio spots will be synchronised with banner ads, in what Laidlaw describes as "a unique audio-visual advertising opportunity within a targeted environment".

Capital has secured secure play-out rights with BMG, Universal, EMI-Chrysalis-Virgin, Jive and UK independent labels' body AIM for the new services. Agreements are still being sought with Warner and Sony.

Sony moves to spread Euro-hits

by Emmanuel Legrand

LONDON — Sony Music Entertainment Europe (SMEE) is putting more emphasis on European repertoire with a reorganisation of its regional marketing staff.

The move is destined "to break artists and spread hits around the region, no matter the genre or country of origin," according to SMEE senior vice president marketing Julie Borchard.

Within Borchard's team, current Epic vice president marketing Frank Stroebele is adding to his responsibilities the development of continental European repertoire. Borchard, to whom he reports, says that in his new role, Stroebele will develop and implement marketing strategies for Sony Music Europe's continental artists, working closely with the company's different sources of repertoire throughout the region.

It is understood that Dwayne Welch, who was appointed a year ago as VP continental artist development for Sony Music Europe, with a similar

brief, will be reassigned to a new role within the company.

"Our role in the regional office is to give support, resources, ideas and focus to European projects," says Borchard, who considers last year's success of Bomfunk MC's as a template for the future. She lists Hooverphonic, Teddybears STHLM as key projects for SMEE. "Frank is going to be instrumental in getting these acts outside their market."

Borchard has also announced the creation of the new position of director of promotions within SMEE, which will be held by Lisa Bramley, who re-joins Sony Music Europe after a stint at Sony Music Australia. Reporting directly to Borchard, she will be responsible for "crafting and executing European promotional plans" for Columbia, Epic and special

projects (including crossover classical artists and jazz). Reporting to Bramley will be promotions managers Stephanie Igunbor and Nina Masroh, plus artist liaison/promotions manager Sharon Addison.

Borchard describes this new centralised promo department—previously Epic and Columbia had separate promo staffers—as "a pool of resources shared by all the labels," and a way to "take advantage of shared intelligence and not duplicating efforts."

In addition, Jeroen van der Meer is promoted to European marketing director, Epic. He was previously European marketing manager, Epic. Penny Morgan is appointed marketing manager, Columbia, reporting to Ronnie Meister, VP, Columbia marketing, Europe, who joined SMEE two months ago.



Back row (l-r): Bramley, Borchard, Morgan. Front row (l-r): Stroebele and Van der Meer

Portals open download gates

by Juliana Koranteng

LONDON — Web portals are set to become the latest digital outlets for selling music, as evidenced by a deal between the Stockholm-based online music provider, Deo.com, and Yahoo!, the world's biggest Internet portal, in which the former will provide the latter with music and related content for Europe.

The agreement comes on the back of recent alliances between Yahoo! and Duet, the online subscription-



based music service being launched by Universal Music Group and Sony Music this summer, and between MTV and the Rio-Port and Excite portals.

According to the company's chief operating officer Micke Devine, Deo.com will initially provide music news, reviews and other editorial to Yahoo!'s localised sites in Sweden, Germany and Spain. Content for Yahoo! in the UK and France, where Deo.com also operates localised sites, will follow, with future content to include streamed radio and music downloads. "For us, it's a foot in the door to work with the big portals and to get promotion for artists," says Devine.

Deo.com currently offers downloadable and streamed music content provided by independent labels such as Finland's Poko Records, recently purchased by EMI, and Sweden's MNW. It already provides content for a number of European websites, including Dutch broadband group Chello, Bertelsmann's online music store

BOL and Microsoft's MSN.

The once financially-troubled digital delivery company claims it has survived the dotcom fall-out because it created other revenue streams, including developing and promoting new talent online.

To that end, Deo has recently appointed former BMG Sweden A&R chief Peter Swartling to develop



acts via its site. Swartling has already signed up Tantra, a Swedish R&B act, whose first single *I Don't Care* will be released in May. The single was selected by fans online when they voted for their favourite of the eight tracks posted on Swedish web portal Skunk.se.



On a recent trip to London, 17-year-old Russian act **Alsou** (right) was presented with a platinum disc by British-based, New Zealand singer/songwriter/producer **Pam Sheyne** in recognition of 100,000 domestic sales of her Mercury single *You're My Number One*, making it the biggest-selling single ever in Russia. Sheyne produced Alsou's vocal performance on the track, a duet with Latin singer **Enrique Iglesias**.

Viva confident in Italian TV war

by Mark Worden

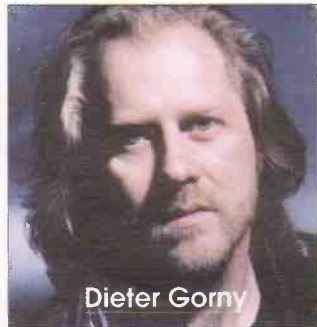
MILAN — The starting gun has been fired to herald the start of the race in Italy between two rival music TV channels.

German-owned Viva, which begins broadcasting its new Italian service on Rete A on May 1, is confident of taking more audience share than the revamped MTV Italy, which switches from Rete A to TMC2 the same day (M&M, April 14).

"As in the other markets where we have a presence—such as Switzerland, Poland, Hungary and Austria—we have the resources to beat MTV, thanks to our 24-hour, 100% music programming, as opposed to theirs, which is only 80% music," argues VivaMedia CEO Dieter Gorny. "I also think that, as a European

company, we will be more sensitive to local needs."

However, Rosario Pacini of Viva's host channel Rete A, who is assistant to the channel's owner Alberto



Peruzzo, plays down the need to beat MTV, which currently has a daily audience of 4.4 million. "I'm sure the market has room for both of us," he says. "In terms of content, I think that with Viva, in addition to being more music-oriented, we will have a style that

is generally softer and less aggressive." Pacini also predicts that in terms of music, "it will probably be 60% international and 40% Italian—but that could change."

Rete A's Peruzzo says an investment of L150 billion (€80 million) had been planned for the first three years.

The revocation of Rete A's broadcast licence, which precipitated the split with MTV, has been suspended according to Pacini, who says that this state of affairs will continue until the Italian government addresses the issue of digital TV licences.

Viva's Gorny tells M&M: "We're used to dealing with similar situations in other countries. I think that these licensing questions are about political lobbying as much as anything else."

ON THE BEAT

KANE STAR AT TMF AWARDS

HILVERSUM — BMG-signed local rock act Kane topped most of the national categories at this year's The Music Factory (TMF) Awards, winning accolades for the best national live act, rock group and video. At the sixth annual award show organised by the Dutch music TV channel, Robbie Williams (Chrysalis) won three awards in the international categories, while international artists performing included Destiny's Child, Ronan Keating, Shaggy and Manic Street Preachers. Janet Jackson received a lifetime achievement award at the show, which attracted nearly 2.5 million viewers, up 25% on last year.



SER SELLS TRANSMITTER NETWORK

MADRID — Spain's biggest commercial radio group, Cadena SER, and its wholly-managed subsidiary Antena 3 Radio, has sold its 250-strong transmitter network to Medialatina, the Spanish affiliate of France Telecom-owned TDF. Under the 10 year deal, Medialatina will operate, maintain and renovate the network and provide broadcasting services for SER and its associated stations.

FINNISH EXPORTS TO BE DISCUSSED

HELSINKI — The Finnish music export market will come under the spotlight at the Levitation Showcase and Seminar at the Levi ski resort in Kittilä from May 6-8. Organiser Jussi Santalahti says: "Finnish music's export failures have been an annual topic at the [Finnish industry's annual] Music and Media seminars. Now that there has been success, we thought it would be a good moment to organise a separate event to really concentrate on export possibilities." Artists from various genres will be showcased, ranging from hip-hop debutante Paleface to metal act Amorphis.

MOVING CHAIRS

LONDON — **Bruce Hack** has been named executive VP of strategic planning and business development at Vivendi Universal. Based in New York, Hack, a former vice chairman of Universal Music Group, will report to chairman/CEO Jean-Marie Messier. He replaces Agnes Audier, who has been named Paris-based COO of Vivendi Universal Net.

OSLO — **Julie Forchhammer** has been appointed project manager, local repertoire at EMI Norway. Forchhammer will be responsible for the marketing and promotion of all local artists. She was previously promotion manager at V2 Music in Oslo.

internet in-site

Scour
www.scour.com

The new, legal version of file-swapping site Scour is currently in its pre-launch testing phase. Having filed for bankruptcy in October, primarily due to pending copyright infringement lawsuits generated by its peer-to-peer file swapping functions, the company was bought by CenterSpan Communications in December. Its new owner has opted for a central server hybrid instead of a true peer-to-peer approach. This enables it to block out all content that it did not authorise and copy-protect, plus it increases its data accumulation capabilities. Scour is not limited to music but also swaps movies, images and other multimedia content, and all of it is free during testing. Tiered paid subscriptions are expected soon. Chris Marlowe

The numbers are in...

The spring radio ratings season is upon us again, so M&M takes a look at the latest figures to be released in Italy, Spain, Sweden and Belgium, to find out who's hot...and who's not.

Radio listening in the Swedish capital Stockholm is at an all-time low, or at least since RUAB started surveying the radio market in the early '90s, writes *Johan Lindström*. Radio's daily reach has dropped from 76.9% to 74.3% compared to the previous quarterly survey published in January.

RTL Group's Soft AC station Lugna Favoriter 104.7 RTL, which celebrated five years on the air last week, is for the first time the largest commercial station in Stockholm with its daily reach up 1.1% to 10.2% quarter-on-quarter.

Lugna Favoriter takes the place of MTG Radio's Rhythmic CHR Power Hit Radio, which drops 1.5 percentage points to end up below 10% for the first time in two years.



"This is the best fifth anniversary gift we could have received, it's a great victory and we're worth it after working consistently in one clear direction," says Lugna Favoriter CEO Ninna Engberg. "We've accomplished the goals we set up five years ago and have become a broad-reaching radio station. In most markets, it's a CHR that is the biggest station, but we have managed to turn a Soft AC station into one that reaches both young and old people."

Top Stockholm Stations

(% daily reach)

Station (format)	2001-1	2001-2
SR P5 Radio Stockholm (Full-service)	17.5	17.8
SR P1 (News/Talk)	15.2	15.1
P4 Radio Stockholm (Full-service)	13.3	11.7
Lugna Favoriter 104.7 RTL (Soft AC)	9.1	10.2
SR P3 (CHR)	9.2	8.9
NRJ 105.1 (CHR)	7.4	7.4
Mix 104.3 Megapol (AC)	5.6	6.3
Vinyl 107 (Gold)	5.4	5.1
Rockklassiker (Rock)	4.5	4.4
Radio City (Hot AC)	3.4	3.9
P2 (Classical)	3.1	2.7
Wow! 105.5 (Modern AC)	3.0	2.7
101.9 Rix FM (Hot AC)	3.2	2.5
Easy FM 107.5 (Quality AC)	1.0	1.1

Source: RUAB

Nationally, the SBS group has improved its daily reach to 4.4% through its Radio City network in Stockholm, Gothenburg and Malmo plus Stockholm stations Easy FM and Rockklassiker. Bonnier's AC network Mix

Top Swedish Networks

Station (format)	(% daily reach)	
	2001-1	2001-2
SR P4 (Local, full-service)	37.2	37.2
SR P3 (CHR)	13.6	13.1
SR P1 (News/Talk)	11.4	10.9
Rix FM (Hot AC)	9.2	9.0
NRJ (CHR)	8.6	8.3
Mix Megapol (AC)	6.7	6.9
Fria Media (Local, various)	5.7	5.7
SBS (Local, various)	3.8	4.3
SR P2 (Classical)	1.9	1.8

Source: RUAB



Mix Megapol's morning show team

Megapol gains at 6.9%, probably profiting from last year's recruitment of popular Rix FM morning duo Jesse Wallin and Martin Loogna (pictured). Both NRJ and Rix FM drop slightly, to 8.3% and 9.0% respectively.

Public broadcaster Sveriges Radio has seen an overall drop in the combined reach of its services from 55.0% to 54.2%. SR's localised P4 network, which targets over-35s, keeps its massive lead over all other networks with a steady daily reach of 37.2%.

Italian decline

Italy is another territory currently showing a drop-off in the total radio audience, writes *Mark Worden*. According to the latest figures from Audiradio, total radio listening during the period from January 13 to March 23 fell to 34.9 million listeners, compared to 35.4 million for the same period in 2000.

However, Audiradio's president, Felice Liroy, is not unduly concerned. "By doing the ratings every two months, there are often blips like this and I wouldn't be surprised if the next set [of figures] come back up. The first months of the year tend to be a little low." In terms of the wider picture, Liroy argues that "radio has grown so dramatically in Italy that you can't expect it to keep on growing so quickly."

In terms of individual performances, Liroy highlights the performance of financial news station Radio 24, a venture set up by the

financial daily newspaper, Sole 24 Ore: "With over a million daily listeners, it is quite remarkable and I dare say it has taken listeners from elsewhere, such as the [public] RAI stations."

Grant Benson, presenter at Hot AC network RTL 102.5 Hit Radio, notes that "the overall picture appears to be that the RAI stations have lost listeners, while the commercial stations are consolidating. The only commercial stations which look to be in trouble are Kiss Kiss and 101. If we were in any other country, they'd have been bought by now."

SER strengthens further

In Spain, SER's music networks continue to rule the roost ever

Top Italian Networks

Station (format)	(Average daily listeners, in millions)	
	Q4 '00	Q1 '01
RAI Radio Uno (News/talk)	8.015	7.951
Radio DeeJay (CHR)	5.601	5.706
RAI Radio Due (Full-service)	5.453	5.256
RTL 102.5 Hit Radio (Hot AC)	4.459	4.452
Radio Dimensione Suono (CHR)	4.262	4.117
R. Italia SMI (Nat. music)	3.788	3.989
Radio 105 (CHR)	3.084	3.153
Radio Montecarlo (CHR)	2.115	2.195
RAI Radio Tre (Culture)	1.796	1.933
Italia Network (CHR/dance)	1.732	1.891

Source: Audiradio

more dominantly in a fairly unchanged picture revealed by the first official EGM survey of 2001, covering January and February, writes *Howell Llewellyn*.

SER's CHR network Los 40 Principales, the country's most listened-to music station, fell below the three million daily listener



mark it had achieved for the first time since 1994 in EGM's last survey, covering October-November 2000. But its 2.9 million listeners is still double that of its nearest rival, sister Spanish-language network Cadena DIAL.

Another SER network, the AC/Gold M-80, has consolidated the third place it snatched from COPE's Hot AC Cadena 100 in the October-November sweep.

The most interesting development is a 64% increase in listeners for the 40-station, Onda Cero Radio-associated AC network Europa FM, which has moved up from 114,000 to 187,000 daily listeners.

"The increase in Europa FM's audience follows an intense media

advertising campaign, with full-page adverts in the press, combined with a change in our mix to include more news and humour," says Onda Cero Radio (OCR) press spokesman Javier del Castillo.

Europa plays a mix of chart hits and oldies from a database of some 3,000 songs. "It's older than the CHR networks, and is aimed at a 25-40 middle-class demographic," says Castillo.

Europa is set to be part of a major new music network to be launched later this by OCR's new owners, Telefonica Media.

Top Spanish Networks

Network (format)	(Average daily listeners, in millions)		
	Jan-Feb '01	Oct-Nov '00	Jan-Feb '00
SER (news/talk)	4.4	4.5	4.2
Los 40 (CHR)	2.9	3.0	2.8
OCR (news/talk)	2.7	2.5	1.7
RNE Radio 1 (news/talk)	2.0	2.1	2.3
COPE (news/talk)	1.9	1.8	2.5
DIAL (Spanish language)	1.5	1.6	1.7

Source: EGM

Fun time in Belgium

With a 30% increase in audience share, the 13-station Fun Radio dance network posted the most remarkable result in IP's Radiométrie survey for southern Belgium, covering September to December 2000, and published at the end of March, writes *Marc Maes*.

"These figures put the idea of Fun Radio, being a 'niche station' in perspective, as the network now surpasses the broader-based stations such as Fréquence Wallonie and NRJ," comments Valérie Poncelet, marketing manager at sales house IP Radio in charge of the Fun Radio account. "Since its format change from quite aggressive rap to groove and dance 18 months ago, Fun has added listeners in the older demographics. The ratings are even more impressive because Fun's potential audience reach is lower than Radio Contact's or Bel RTL's."

Poncelet says the return of popular French radio and TV presenter Arthur to the Fun airwaves has also played major a role in the ratings gains. His new 16.00-18.30 drivetime show is taken directly from Fun Radio's French sister network by all 13 of the Belgian Fun affiliates.

Top South Belgium stations

Station (format)	(% market share)
Radio Contact (CHR)	Sep-Dec '00 23.7
Bel RTL (Full-service)	20.8
Nostalgie (Gold)	6.1
Fun Radio (Dance)	6.0
Fréquence Wallonie (F/S)	5.9
Radio 21 (Alternative)	4.5
Contact 2 (AC/Gold)	4.4
NRJ (CHR)	3.5
La Première (Full-service)	3.0
Musique 3 (Classical)	1.2

Source: Radiométrie 23

Europe plugs in to online models

Debates at Plug.In Europe, the online music conference held in Barcelona in April by Internet research company Jupiter MMXI in association with Media & Music sister publication Billboard, established that the digital delivery is going through a transition phase.

The spotlight was definitely snatched by the announcement of significant initiatives such as AOL Time Warner, EMI Group and Bertelsmann's joint ambition to launch online-subscription platform MusicNet, plus the introduction of an online rental music system via On Demand Distribution, Peter Gabriel's new-media company (see Music & Media April 14, 2001).

Low sales in Spain

A close examination of the various panel discussions, however, revealed a sector still trying to find its place



Plug.In's "Defining The New Music Economy" panel (l-r): Emmanuel de Buretel, president Continental Europe, Virgin Records; Martin Craig, VP new media, Warner Music International; Michael Haentjes, CEO, Edel Music; moderator Mark Mooradian, analyst, Jupiter MMXI; David Goldberg, CEO, Launch Media; Alon Harnoy, CEO, iCrunch; Tim Bowen, executive VP, Universal Music International.

and affirm its credentials in the international music market.

A prominent theme was the emergence of subscription-based online music services and how they'd evolve. In his presentation called "Charging for the Celestial Jukebox", Jupiter MMXI analyst Mark Mulligan noted Europe could become a hotbed for subscription services.

This was verified by Jupiter MMXI findings that indicated how much more Europeans were using Napster (see chart, top right), once considered a US-only phenomenon. Its popularity was greatest in Germany, Italy, Norway and Spain, where Napster's online penetration at 23% was higher than the US' 19%.

"Napster is the number one destination, particularly in Southern Europe," Mulligan said. "Not because it's free, but because it offers a wide choice of digital content."

It proved that Europeans are willing to access music online, Mulligan said. According to Jupiter MMXI, the value of online music sales, including subscription-based services and a la carte downloads, will reach €2.1 billion by 2006 from €323 million last year. And sales via subscriptions will outstrip downloads from 2003.

The record industry should be relieved to hear Europeans will pay for subscription services. But consumers also want additional features, such as discounts for concert tickets

PLUG.IN

Online music distribution is the most important development for the music industry in decades, with new possibilities presenting themselves almost every week. Plug.In Europe gave the industry a chance to take stock as well as discover new options. *Juliana Koranteng reports.*

and merchandise.

Additionally, they're demanding that the music files delivered be virus-free and of high quality. "Users of Napster are tired of getting poor files," Mulligan added. "Subscription

REACH OF NAPSTER APPLICATION IN EUROPE—FEBRUARY 2001

Country	% of online users
Denmark	7.7
France	7.5
Germany	15.3
Italy	16.0
Norway	16.3
Spain	23.8
Switzerland	8.2
UK	7.5
US	19.0

Source: Jupiter MMXI

EUROPEAN ONLINE MUSIC MARKET: 2000 TO 2006

Year	Value (€million)
2000	323
2001	563
2002	856
2003	1,182
2004	1,498
2005	1,750
2006	2,095

Source: Jupiter MMXI

paid-for service featuring CD-quality tracks, access to entire catalogues plus other highly valued entertainment content.

Mulligan's conclusions would have resonated well with the speakers on the panel called "Subscription services and Beyond: New Models for Music Distribution."

Low sales in Spain

Simon Bazalgette, CEO of pan-European digital music service Music Choice, argued that subscription companies would need to bundle their music services with other content. They'd equally need to consider other revenue streams—such as advertising and e-commerce—not just the subscription fees.

That's why an established sub-

marketing efforts. And if you're going to bundle, you'll need to be part of a successful subscription media, also using wireless and [interactive] TV. So trying to impose a price on that [type of] market now is a big mistake."

The panellists concurred that consolidation is inevitable in the online music sector. Bazalgette, however, warned the industry that having the majors control the two biggest online subscription services, Sony and Universal's Duet plus MusicNet, would be a mistake. "If each of these organisations were to have exclusive access to their [own] repertoire, the business would be untenable. But I don't think that will happen," he added.

Simon Wheeler, head of new media at UK-based The Beggars Group of independent labels, agreed the majors need to be clear about their role in the subscription business, which is effectively another form of retail.

"I don't think the labels have the talent to deal with consumers directly. [Beggars Group] has a good relationship with its customers, but we're also sensible enough to know it's a niche business. To reach a broader range of consumers, you need to bring in specialist retailers," he offered.

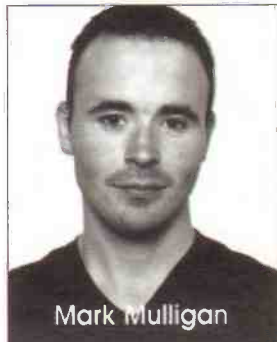
Wheeler, however, agreed that back catalogues, especially those not played on contemporary radio nor sold in music stores, will find 'Net-based subscription ventures ideal for reaching new and existing fans.

Programming on Web radio is also proving to be a greater challenge than previously suspected, according to panellists on "Programming: The New Radio—What Do Users Really Want?"

Personalised programmes

Allowing listeners to personalise programmes online isn't a workable format, said Nora Rothrock, senior VP at MTVi Europe, the Internet arm of TV service MTV Networks Europe. She said online stations create new opportunities for musical works, such as seven-minute tracks that conventional stations can't play on limited terrestrial airtime.

Referring to the amount of information listeners must provide about their tastes and preferences to create a personalised radio channel, she added that "some personalisation is



Mark Mulligan

"Napster is the number one destination not because it is free, but because it offers a wide choice..."

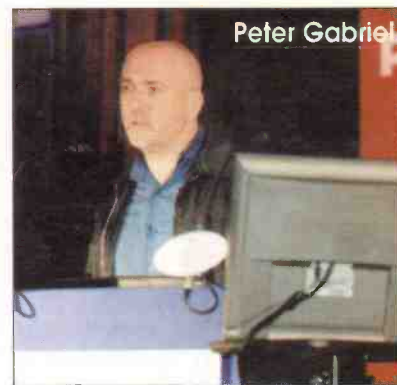
Mark Mulligan, analyst, Jupiter MMXI



Larry Miller (right), president of Reciprocal, with Jupiter MMXI analyst Aram Sinreich.

operations will have to offer an all-encompassing entertainment service, not just music sales."

He also advised that subscription ventures keen to lure existing Napster users should consider offering a tiered service. This could range from a free limited service, based on lower quality files and a small size catalogue of repertoire, to a premium



Peter Gabriel

scription service such as Music Choice, which allows customers to listen to tracks via digital TV and the 'Net, has started taking ads and offering customers facilities to order CDs in real time.

"I'm not convinced that stand-alone subscription will work," Bazalgette declared. "It's a tough business. It's about branding, huge sales and mar-

good, but it takes more work and money than people realise, and not many people are willing to do the work involved”.

David Mansfield, CEO of the UK's Capital Radio group, agreed. As a concept, he said, “personalisation works on a piece of paper. But making it [actually] work is another thing”.

He also cautioned that some of the promises made by online radio operators are proving difficult to keep. This includes enabling advertisers to learn more about individual listeners' tastes and targeting ads more effectively through one-to-one marketing.

“I think there's money there, but we haven't seen all of it yet,” he said. But “There isn't the critical mass. No one knows who's clicking and buying online.”

He also expressed concern about the complex nature of setting up an online radio service. “What has struck



“The Billboard Roundtable: Empowering The Artist” (l-r): Ernesto Schmitt, founder of Peoplesound.com; Anne France Kennedy, director new media Europe, EMI Recorded Music; Alexander Ross, associate, Theodore Goddard; Andre Schnoor, BeSonic; Mark Mulligan, analyst, Jupiter MMXI.

station] need to make sure you're there [online] in the first place.”

While personalisation, which The Ministry of Sound managing director James Bethell described as a “ludi-

getting groups of people—for example, games sites,” he explained. “We're the radio company that provides [background] audio streams. We've also talked to a number of [online] retailers about supplying music to their shoppers.”

As long as music is distributed online, whether via subscription-based formats or Net radio stations, artists expect to earn revenue from it. Calculating and collecting the revenue is another matter, and one analysed in “The Billboard Roundtable: Empowering the Artist”.

Ernesto Schmitt, president and chairman of European online service peoplesound.com, said: “Even if you [the artist] have the know-how to build a site, it'll deliver 'diddly-squat' to you. I've yet to meet artists who've the time, inclination or the financial muscle to do so. There's more worry about who's going to exploit the digital rights.”

Instead, he says, sites should be used to promote the artist and raise awareness among fans. “The real empowerment for artists is building a fan base online and building a bridge on a large scale between artists, labels and consumers,” Schmitt said.

However, some artists can be quite insistent about their financial rights on the Web, even though the situation is more complex than they realise.

Anne France Kennedy, EMI Music's new-media business development director in Europe, told the Plug.In delegates: “Some of our

artists blame us for not bringing enough new-media revenue to them. But when we try do so, we discover that we don't have the rights to do so.”

She urged the industry to come up with a “more constructive dialogue” between rights owners to ensure everyone knows where they stand.

Nobody gets paid

The rights-distribution scenario is so blurred, she said, in some markets such as the Middle East, that artists aren't even aware of their new-media rights. “A rich prince can buy the artists' rights and [pay them] with two cars. So telephone companies are putting music out there and nobody gets paid,” she added.

Yet, there is some hope in the new-media horizon for artists. Alexander Ross, associate at London law firm Theodore Goddard, explained how Marillion, a former hit-making British rock band without a contract, appealed to loyal fans by email to raise funds for a new album.

In the end, the band raised £100,000, recorded the album and sent the contributing fans a limited edition of the recording. Everyone was happy because “the band licensed the album to EMI. But they owned the [rights to the] album, which is unique. EMI hadn't put up any money, and the fans got a special copy. This is [artist] empowerment to the extreme,” Ross added.

“The real empowerment for artists is building a fan base online and building a bridge between artists, labels and consumers.”

Ernesto Schmitt, chairman, peoplesound.com

me is how the whole thing is very complicated. We seem to think that people will just go to their PCs, click and [automatically] find their favourite radio station. But you [the

crous business model”, has not caught on, Capital Radio's Mansfield believes personalisation in the business-to-business sector is viable.

“We're making tailored sites tar-

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DANCE GROOVES

by Gary Smith

IBIZA BECKONS

From JBN, the team that remixed Sash's *Mysterious Times*, comes *All I Want* (Manifesto/UK). The groove is racy, positively post-trance in fact, while the production is rich and full-blooded. The vocals, by Sarah Camatta, are strident and confident but the best part is the synth line that accompanies the vocal hook. A truly epic, filmic noise that combines strangled strings and squelching keyboards, the overall effect of the track points firmly towards the dancefloors of Ibiza and the coastal dance scene in general.

ITALIAN WARMTH

Barena's *Sun On A Song* (House Traxx/Italy) is nearly, but not quite, as original as its quirky title. Given the mention of the "s" word, it would not be unreasonable to suppose that this record is bidding for dance-floor space over the summer, and that it has some South American inflections. Both of these things are true. But, given that it is an Italian recording, it can also have a high "fizz" quotient, that is to say it has the unmistakable melodic spark that ignites so many of the splendid records coming out of Italy right now. Great fun, ethnic but also undeniably a major tune with crossover potential.

THE END FOR YOUNGSTERS

French house original F Comm has, despite being around long enough and having had more than enough success to have lost its edge, patently not gone down the road to nowhere. Proof of this comes once again with *End*, the stunning debut by The Youngsters. A ruff, tuff groove and mutant, filtered handclaps anchor the music while the synths rattle and hum to form one of the most uncompromising and unnervingly brilliant pieces of non-conforming music to be heard this year. It is hard to pin down why *End*, err, ends up being so attractive, but, it is indubitably more than the sum of its component parts. Go figure!

PAINT ME A SONG

Any album that opens with a track inspired by a painting by Marc Chagall—in this case the painting is *Les Amoureux Au Dessus De La Ville*—has got to be worth checking. *Crossing The Liquid Mirror* by Mystic Diversions (Cool D:Vision/Italy) is one of those records that might take off in a big way as did *Enigma* and *St. Germain*. It all depends on that intangible factor that causes some recordings in the "mature electronica" field to touch a common nerve. In terms of material, CTLM gets it largely right although anything that sounds even vaguely like a panpipe—mercifully rare in this case, but it happens on *The Love Dance*—is a bad move! Generally though, these downbeat songs are highly melodic, rich in tone and texture and shot through with ethnic references. *If You Ever Call My Name* has a feathery, jazzy take on drum'n'bass and a sub-disco refrain while *Minimal Tango* features some dramatic string'n'piano moments plus a splendid accordion refrain. *What's On Your Mind (My Cherie)* has a European R&B feel and enough of a chorus to be a potential single while the trumpet intro on *Flying To You*, plaintive sub-Flamenco vocals and clanky guitars make for a sublime, fresh combination.

Please note that Gary Smith has moved...

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, 26, bd Guerin, 13008 Marseille, France. E-mail: garysmith@jazzfree.com.

Shebang boosts Bonnier label

by Jason Christie

The Swedish success story of the year to date has to be newcomers Shebang.

The duo, featuring singer Marina Ljung and Yohanna Tholin, recently spent seven weeks at number one on the official Swedish sales chart with *Romeo* (Bonnier Music), the second single taken from their debut album *The Whole Shebang*. What's surprising is the act's debut single gave no hint of what lay in store for the follow-up, as Bonnier CEO Jonas Siljmark explains.

"The band's first single *Skater Girl* failed to make an impression," says Siljmark, "but I was quite convinced that *Romeo* would go top 10. As always, we hoped for a number one but never expected a seven week stint!"

The sales performance of *Romeo* has been matched by a number one placing on Swedish television's VoxPop phone-in chart as well as a number five spot on Tracks, the phone-in chart of public broadcaster Sveriges Radio.

Radio was the key to breaking Shebang—particularly French-owned NRJ (CHR) which was the first to put the duo on heavy rotation. "We knew *Romeo* would be a hit among our younger listeners which is why we A-listed it, giving 15-20 plays per week since late January," explains NRJ head of music, Fredrik



Severin. "We know from call-outs that the listeners want to hear the rockier sounding pop tunes, yet we are cautious not to over-do it on these tracks and *Romeo* offers us that compromise," notes Severin, adding "Shebang [fits] well between Eminem and Britney Spears or Destiny's Child."

The album, *The Whole Shebang*, shipped 17,000 units to enter the Swedish album charts at number 17. Shebang's next single, a cover of the Ramones' *Sheena is a Punkrock* is due for release in Sweden in mid-May.

Internationally, the independently-owned Bonnier Music has licensed Shebang to BMG Berlin which has slated *Skater Girl* for a single release in late April. "We have had a tremendous response from the entire BMG group and firm indications that the album will receive pan-European release," says Siljmark.

Shebang is Bonnier's first chart-topper in the two years since the company formed, and Siljmark predicts the label's second number one is on the way. "Two years ago we started off with nothing, and now we are aggressively moving towards 10 album releases in the next year," he says. "Shebang are our first number one hit and it's along process, but we have the Swedish version of Popstars, so Shebang shouldn't be our last."

Melodius Mew's 'rainy day rock'

by Charles Ferro

From Danish independent to London major in the space of a few notes.

Prior to playing the Danish Rock Council-funded Spot Festival in December, Mew were relatively unknown outside of hip underground circles in Denmark. A few chords into the opening number and Epic's London office decided to offer them a five-album deal. "I came to Denmark to see 60 bands, not expecting to sign any," explains Johnnie Blackburn, the Epic UK A&R manager who signed the band after their festival appearance. "Mew came onstage, played a few bars and blew me away. They excited me. It's different from anything being done at the moment, and the songs are great."

The group was formed in 1995 before releasing their debut album, *A Triumph For Man*, two years ago on the Exlibris label owned by book publisher Gyldendal. While working on a second long-player, the project stalled when they lost their contact at the label. A contractual clause allowed them to step out of the deal and buy back their recordings which they released through their own Evil Office label.

Mew's first album for Epic will draw on material from their first two independent releases, *A Triumph For Man* and *Half the World is Watching Me*. Blackburn says they will begin recording in June with the first

single scheduled for later this year. "We're not rushing things," he says. "They've done so much themselves so far. I see Epic as a helping hand."

Eik Frederiksen, editor of music policy at Danmarks Radio describes the sound of Mew as "exciting Danish rock music—but they're really more international than they are Danish in terms of the fact that there is an adequate international audience for this type of music, as opposed to just the domestic market."

Mew consist of guitarist Bo Madsen, bassist Johan Wohlert, drummer Silas Utke and singer Jonas Bjerre, who also plays keyboards. Madsen explains that his band "plan to do one record a year if possible" and describes the sound of Mew as "rainy-day rock, melancholy and melodious." Mew will be sharing the stage with Universal act Sort Sol for three Danish gigs in April, and



will play a number of festivals in Scandinavia this summer. "No tour has been planned yet in conjunction with the first Epic release," Madsen reveals. "We have to get to London, check out producers and maybe plan a tour after that."

Blackburn, who hears elements of prog rock, Supertramp and Smashing Pumpkins in Mew, is convinced the band will do well in the UK. "It will definitely sell in England," he says.

Eurochart Hot 100® Singles

Table with 3 columns of chart data. Each column lists 'TITLE ARTIST', 'countries charted', and chart position. Includes a 'SALES BREAKER' section for entry 3.

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: CIN (UK); Chart Track (Ireland); Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEPI/POP Title-Live (France); FIMI-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/APVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © BPI Communications Inc.

European Top 100 Albums

Table with 3 columns of album data. Each column contains 'this week', 'last week', 'no. of wks', 'ARTIST TITLE', 'original label', 'countries charted'. Includes sales breaker symbols (☆☆☆☆☆) and chart position changes (NE, RE, RE-ENTRY).

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points. 1 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.

Top National Sellers

©BPI Communications Inc.

UNITED KINGDOM

Table with columns TW, LW, SINGLES, and album/song titles for the United Kingdom. Top entries include 'What Took You So Long?' and 'It Wasn't Me - Shaggy'.

GERMANY

Table with columns TW, LW, SINGLES, and album/song titles for Germany. Top entries include 'Butterfly - Crazy Town' and 'Teenage Dirtbag - Wheat'.

FRANCE

Table with columns TW, LW, SINGLES, and album/song titles for France. Top entries include 'It Wasn't Me - Shaggy' and 'Seul - Garou'.

ITALY

Table with columns TW, LW, SINGLES, and album/song titles for Italy. Top entries include 'Down Down Down - Lollipops' and 'Luce (Tramonti A Nord-Est)'.

SPAIN

Table with columns TW, LW, SINGLES, and album/song titles for Spain. Top entries include 'Club Tropicana - Gypsy Teens' and 'Carnavalito EP - King Africa'.

HOLLAND

Table with columns TW, LW, SINGLES, and album/song titles for Holland. Top entries include 'Damn (I Think I Love You)' and 'Survivor - Destiny's Child'.

FLANDERS

Table with columns TW, LW, SINGLES, and album/song titles for Flanders. Top entries include 'Teenage Dirtbag - Wheat' and 'It Wasn't Me - Shaggy'.

SWEDEN

Table with columns TW, LW, SINGLES, and album/song titles for Sweden. Top entries include 'The Centre Of The Heart - Roxette' and 'Romeo - Shebang'.

DENMARK

Table with columns TW, LW, SINGLES, and album/song titles for Denmark. Top entries include 'Played-A-Live (The Bongo Song)' and 'I See Right Through To You'.

NORWAY

Table with columns TW, LW, SINGLES, and album/song titles for Norway. Top entries include 'Survivor - Destiny's Child' and 'Tic Tac - Cape'.

FINLAND

Table with columns TW, LW, SINGLES, and album/song titles for Finland. Top entries include 'F-F-F-Falling - Rasmus' and 'Vilvakoodit - Apulanta'.

IRELAND

Table with columns TW, LW, SINGLES, and album/song titles for Ireland. Top entries include 'Uptown Girl - Westlife' and 'It Wasn't Me - Shaggy'.

SWITZERLAND

Table with columns TW, LW, SINGLES, and album/song titles for Switzerland. Top entries include 'Butterfly - Crazy Town' and 'It Wasn't Me - Shaggy'.

AUSTRIA

Table with columns TW, LW, SINGLES, and album/song titles for Austria. Top entries include 'Teenage Dirtbag - Wheat' and 'Butterfly - Crazy Town'.

PORTUGAL

Table with columns TW, LW, SINGLES, and album/song titles for Portugal. Top entries include 'Back To School - Deftones' and 'Touch Me - Rui Da Silva'.

CZECH REPUBLIC

Table with columns TW, LW, SINGLES, and album/song titles for the Czech Republic. Top entries include 'Soundtrack - Rebelové' and 'Martin Maxa - C'Est La Vie'.

Based on the national sales charts from 16 European markets. Information supplied by CIN (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-260 4455 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

POWER PLAYERS

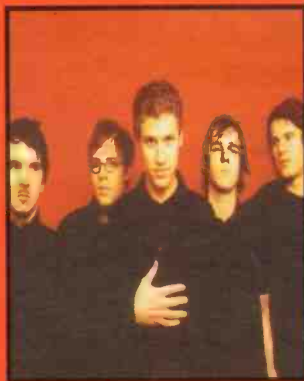
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players

PICK OF THE WEEK

Slut
Andy
(Virgin)

"They are a very promising German band - we booked them to play our newcomer festival 'The First Time'. We like the song, hopefully it will be successful."

Stephan Laack
head of music
WDR Eins Live/Germany



FRANCE:
RTL



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

Louis Chedid/Chaque Jour Est Une Vie
Raphael/Cela Nous Aurait Suffi
The Corrs/Give Me A Reason
Têtes Raides/Depêche-Toi

SPAIN:
CADENA 100



DIR. OF PROGRAMMING: JORDI CASOLIVA
FORMAT: HOT AC
SERVICE AREA: NATIONAL
GROUP/OWNER: COPE
www.cadena100.es

Sorprendentemente/La Tercera Republica
Debelah Morgan/Dance With Me
Las Hijas Del Sol/Ay, Corazon!
Revolver/Balas Perdidas
R.E.M./Imitation Of Life
Reach/Sigo Sin Dormir
Los Cucas/La Vuelta

HOLLAND:
RADIO 3FM



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

Ronan Keating/Lovin' Each Day
Mo Solid Gold/Personal Saviour
Di-Rect/Just The Way I Do

NORWAY:
NRK PETRE



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

The Donnas/40 Boys In 40 Nights
Nikka Costa/Like A Feather

ITALY:
RADIO DEEJAY NETWORK



HEAD OF MUSIC: DARIO USUELLI
FORMAT: CHR/DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: EXPRESSO GROUP
www.deejay.it

Principe feat. Mauro Socio/Targato NA
Dakar & Grinser/Stay With Me
Misturafina/Per Un Altro Bacio
Etienne De Crecy/Scratched
The Corrs/Give Me A Reason
Daff Punk/Aerodynamic
Sottotono/Mezze Verita'
Carlotta/Promessa
Eve/Who's That Girl?
Semisonic/Chemistry
Lina/Playa Not More
Neja/Time Flies
Lilu/Little Girl

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

Pied Piper & The Masters Of Ceremonies
/Do You Really Like It?
Eddy Grant/Electric Avenue (Vicious
remix)
Mark B & Blade/You Don't See The Signs
Stereo MC's/Deep Down & Dirty
Geri Halliwell/It's Raining Men
Shaggy feat. Rayvon/Angel
R.E.M./Imitation Of Life
King Adora/Bionic

DENMARK:
DR P3



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

Stereo MC's/Deep Down & Dirty
2Pac/Until The End Of Time
Bel Amour/Bel Amour
Ricky Martin/Loaded
Maria Rubia/Say It
Rhona/Satisfied

GERMANY:
WDR EINS LIVE



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

Missy 'Misdemaenor' Elliott/Get Ur
Freak On
Blank & Jones/DJ's, Fans And Freaks
Pressure Drop/Warrior Sound
Bon Jovi/One Wild Night
Seed/Dickes B
Slut/Andy

ON THE AIR

M&M's weekly airplay analysis column

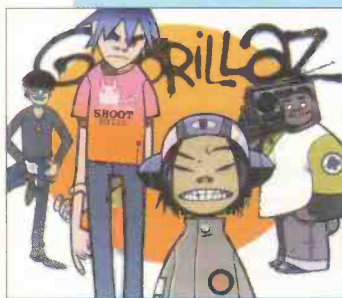
Janet Jackson's (pictured) *All For You* (Virgin) only got to spend one week at number one on the European Radio Top 50 chart before Madonna's *What It Feels Like For A Girl* (Maverick/Warner Bros.) knocked it off the top spot. But the difference is marginal, and it's difficult to say which of the two pop divas will be crowned the queen of the chart next week.



REM's *Imitation Of Life* (Warner Bros.) looks set to become one of the big records of the spring, climbing from 18 to 10 in its second week in the chart. Nelly Furtado's *I'm Like A Bird* (Dreamworks) is obviously a grower and still being added to playlists after 10 weeks in the chart. It goes up from eight to six this week.

The highest of the two new entries this week is by UK r'n'b teen act Sugababes. Their *Run For Cover* (London) is in at 45. The track has been added this week by CHR stations Radio RPR1 in Germany and Radio 538 in the Netherlands.

Geri Halliwell is about to launch her sophomore album and has kicked off the promotion process by covering the 1980's disco hit *It's Raining Men* (Virgin). In the UK, both CHR BBC Radio 1 and AC Radio 2 added the track this week, which has entered at 49 this week. "It's a good record for radio," says head of music at CHR station Radio 105 in Switzerland Matthias Völlm, who added the track last week. He adds, "Older listeners know the lyrics from the first time around, and it's a good version, so that younger listeners will get into it too."



Also to be found on Völlm's playlist are Gorillaz (pictured) with *Clint Eastwood* (Parlophone) which is starting to do well in Switzerland. "It's a clever song, you can really hear the Blur influence," says Völlm. Other new tracks on Radio 105

include Depeche Mode's *Dream On* (Mute) and OutKast's *So Fresh, So Clean* (LaFace/Arista). Völlm playlisted the latter as an album track. "It'll do well because it is very close to the first one. It's good, poppy hip hop," says Völlm. Looking at local repertoire, Swiss act Lovebox are to release their album *Awaydays* (Warner) on April 23, and Völlm has playlisted the first single *Music Makes The World Go Round*. "It is an absolutely beautiful pop rock ballad," says Völlm.

It's back to normal next week after this week saw a reduced number of playlists submitted by participating stations due to the Easter break. As far as next week's chart goes, Eve's *Who's That Girl?* (Ruff Ryders/Universal) is one to look out for. The hip hop track is going down well with programmers all over Europe.

Siri Stavenes Dove

week 18/01

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EUROPEAN RADIO TOP 50

TW	LW	WOC	Artist/Title	Original label	Total Stations	New Adds.
①	2	5	MADONNA/WHAT IT FEELS LIKE FOR A GIRL (MAVERICK/WARNER BROS.)		79	4
②	1	7	Janet Jackson/All For You (Virgin)		78	2
3	3	12	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me (MCA)		71	2
④	4	7	Ronan Keating/Lovin' Each Day (Polydor)		68	4
5	5	15	Dido/Here With Me (Cheeky/Arista)		63	2
6	8	10	Nelly Furtado/I'm Like A Bird (Dreamworks)		62	5
7	9	5	Destiny's Child/Survivor (Columbia)		61	6
8	6	13	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely (Columbia)		58	0
⑨	20	3	Jennifer Lopez/Play (Epic)		56	12
⑩	18	2	R.E.M./Imitation Of Life (Warner Bros.)		51	8
11	7	19	Texas/Inner Smile (Mercury)		54	0
12	13	7	Roxette/The Centre Of The Heart (Roxette Recordings/EMI)		55	1
13	11	4	Crazy Town/Butterfly (Columbia)		50	1
⑭	27	4	Emma Bunton/What Took You So Long? (Virgin)		51	8
⑮	23	5	The Corrs/Give Me A Reason (143/Lava/Atlantic)		49	4
16	12	22	Robbie Williams/Supreme (Chrysalis)		56	0
17	15	6	Britney Spears/Don't Let Me Be The Last To Know (Jive)		48	1
18	14	11	Modjo/Chillin' (Barclay)		51	2
19	16	13	Outkast/Ms. Jackson (LaFace/Arista)		45	0
20	19	21	Jennifer Lopez/Love Don't Cost A Thing (Epic)		49	0
21	24	4	Robbie Williams/Let Love Be Your Energy (Chrysalis)		47	4
22	10	20	U2/Stuck In A Moment You Can't Get Out Of (Island)		52	0
23	22	10	Faith Hill/The Way You Love Me (Warner Bros.)		40	1
24	17	22	LeAnn Rimes/Can't Fight The Moonlight (Curb/Various)		49	0
25	21	25	Madonna/Don't Tell Me (Maverick/Warner Bros.)		47	0
26	26	7	Atomic Kitten/Whole Again (Innocent/Virgin)		43	1
27	28	7	Eric Clapton/Ain't Gonna Stand For It (Duck/Reprise)		37	0
28	25	8	R. Kelly/The Storm Is Over Now (Jive)		34	0
29	35	9	Westlife/I Lay My Love On You (RCA)		35	2
⑳	36	2	Depeche Mode/Dream On (Mute)		34	3
31	29	26	Daft Punk/One More Time (Labels)		34	0
32	33	7	Wheatus/Teenage Dirtbag (Columbia)		34	0
33	30	6	Craig David/Rendezvous (Wildstar)		40	1
⑳	38	3	Brandy & Ray J/Another Day In Paradise (WEA)		31	2
⑳	42	2	Gorillaz/Clint Eastwood (Parlophone)		32	3
⑳	39	2	Bee Gees/This Is Where I Came In (Polydor)		27	2
37	32	16	Spooks/Things I've Seen (Artemis/Sony)		29	0
38	37	11	Aerosmith/Jaded (Columbia)		33	3
39	40	22	Eminem/Stank (Aftermath/Interscope)		31	0
40	31	24	Craig David/Walking Away (Wildstar/Edel)		40	0
41	48	2	Dido/Thank You (Cheeky/Arista)		26	5
42	41	12	Backstreet Boys/The Call (Jive)		31	0
43	34	12	Lionel Richie/Don't Stop The Music (Island)		33	0
⑳	45	2	Safri Duo/Played-A-Live (The Bongo Song) (Universal)		24	1
45	>	NE	Sugababes/Run For Cover (London)		26	3
⑳	46	2	Anastacia/Cowboys & Kisses (Epic)		26	1
47	43	8	Rod Stewart/I Can't Deny It (Atlantic)		26	2
48	44	2	No Angels/Daylight In Your Eyes (Zeitgeist/Polydor)		28	0
⑳	>	NE	Geri Halliwell/It's Raining Men (Virgin)		26	6
50	49	2	M&S pres. The Girl Next Door/Salsoul Nugget (ffrr/Epic)		24	1

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

CD-R dents world music sales

somewhat offset by Germany, France and Italy, but in other markets in Europe, we had really quite extraordinary performances in some of those countries."

Among the best performing territories were those in Scandinavia, with Denmark and Sweden up in units by 6.5% and 6.6% respectively. Of the major music markets in eastern Europe, Russia and Bulgaria both grew in unit and value terms, although the Czech Republic fell by 11.5% in value and 2.9% in units. "As a whole on a regional basis Europe is probably the only one [in 2000] that had some positive growth associated with it," notes Berman.

Representing 38% of the total

world music market, the US saw a decline in value of 1.5% and in units of 4.7%. The fall was caused by a sharp reduction in sales of both cassettes and singles, down in units by 38% and 46% respectively. Addressing this issue, Berman comments: "[The numbers] were off so dramatically and you have such a tremendous problem in regard to file sharing services, that there is no question that there is a relationship."

The decline in sales in the US in 2000 follows two exceptionally strong years for repertoire and releases. With Canada also seeing a fall in sales in 2000, North America as a whole was down 4.8% in units and 1.8% in value.

In Asia, the market fell by 4.4%

in value, despite an increase in units of 1.2%. Latin American sales fell in 2000 for the third successive year. In value terms, the region's market fell only slightly, by 1%, though unit sales were down by 3.3%.

Elsewhere, sales in Australasia were down by almost 2% in units but by 4.2% in value, with the market feeling the effects of changes in retail tax in Australia. Middle Eastern markets largely saw improvement with the exception of Lebanon and Kuwait. The Middle East as a whole experienced a 2.1% decline in value and a 3.9% drop in units. In Africa, sales in South Africa were down in both units and value.

continued from page 1

German music market shrinks

by Gesa Birnkraut

HAMBURG — For the third successive year, the German music market has suffered a decline in sales.

Official figures from German labels' body the BPW show that German record industry revenues dropped by 2.2% compared to last year, from DM 4.89 billion (€2.25 billion) in 1999 to DM 4.78 billion in 2000. Unit sales were also down, from 272.5 million in 1999 to 262.2 million, a 3.8% drop.

BPW chairman Thomas Stein claims that the world's third biggest sales market is suffering from an estimated DM 645 million loss through piracy and an estimated DM 800 million loss of earnings through illegal home copying and downloading.

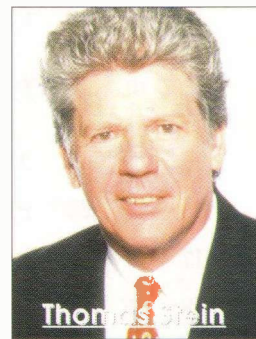
The impact of piracy and illegal copying has been felt most keenly in the full-price segment of the market usually reserved for new albums. This is the sector in which the music industry makes the major part of its revenue.

The German industry has also seen the number of frequent buyers (those who purchase more than nine sound carriers per year) dropping from 6% in 1999 to 5.4% in 2000.

"The Internet is a big opportunity for the music industry and the industry used it in the last year," says Stein. "Despite the loss of revenue a growing part of the business of the future will be done via the Internet, and the development of security technologies will play a major role."

Wolf D. Gramatke, chairman of IFPI Germany, adds: "The music industry is committed to combating all forms of music piracy, as this is nothing other than theft of intellectual property. Moreover, it will be taking suitable measures to protect its products. We expect a clear legal framework from policy makers as a basis for Internet-based business models, as well as amendments to the legislation governing private copying."

Additional reporting by Wolfgang Spahr



Thomas Stein

Cachaito secures life after Buena Vista

audacious musical ideas.

"We were always aware of the danger of saturating the market," says Matt Robin, marketing manager of World Circuit Records. "We took a conscious decision not to put out the album under the Buena Vista brand. We wanted a new concept and approach, something younger and bolder that got away from the image of the golden age of '50s Cuban music and old cars in the streets."

Robin describes the album as "club-friendly" and "cutting edge". Among Gold's innovations on the record are the replacement of the traditional Cuban instrumentation of acoustic guitar (or tres) and piano with the Hammond organ of Jamaican-born Bigga Morrison and the electric guitar of Manuel Galban. Other guests include former James Brown sax player Pee Wee Ellis, the South African trumpeter Hugh Masekela and French hip hop DJ Dee Nasty. The result is a much more contemporary sound as jazz, funk, dub, reggae and rap elements are added to the album's still distinctively Cuban core.

The original *Buena Vista Social*

Club album has sold 6.5 million copies around the world, winning a US Grammy and topping the sales charts in Germany as well as going top 10 in France, Holland and Italy. Further World Circuit albums sporting the Buena Vista livery followed from singers Ibrahim Ferrer and Omara Portuondo, as well as two albums from the group's octogenarian pianist Ruben Gonzalez.

"But this is a milestone record," says Robin of *Cachaito*. "It's totally different from anything else in the Buena Vista canon." In the UK, promotional copies have been well-received by around 100 influential club DJs, and radio ads have been taken on the Jazz FM stations in London and Manchester in an attempt to reach beyond the traditional world music audience. "But all European distributors are reporting vigorous press and radio campaigns," Robin says.

In France, where the label is distributed by Night & Day, a partnership has been struck with public full-service station France Inter. Bernard Chereze, music programmer for the station, says this is a natural follow-up from previous

partnerships with World Circuit stretching way back to the original *Buena Vista* album.

"There has been an explosion of Cuban music in recent years," he explains, "with great music and not so great music. But this album is a gem by a fantastic musician and it is wonderfully produced. What struck us is that it takes us back to the history of Cuban music whilst having a totally contemporary sound."

Promotion is being built around a European concert tour by Lopez and supporting musicians throughout April and May, which takes in dates in France, Spain, Germany, Switzerland, Austria and Belgium. In the UK the album was given a high profile launch through a concert at London's Festival Hall on April 14, to which World Circuit flew in journalists from as far afield as Israel and Japan.

"We're proud of *Buena Vista* and we're not severing the connection," Robin adds. "But we felt it was time to try something more ambitious and to see if we can expand the audience for Cuban music. The *Cachaito* album is a crucial release for World Circuit."

continued from page 1

NRJ, Skyrock want teen spirit

11-14 year-olds are monitored in the Médiamétrie sweeps, but the results are aggregated only for the first quarter of the year, and not in the three other sweeps. In addition, the results are not published, with Médiamétrie only making public the audience figures for adults aged 15+.

"The paradox is that the audience aged 65+ is taken into consideration when they have no interest for advertisers, whilst in turn, youngsters are banned from the ratings panel," says Guazzini. In a joint statement, NRJ and Skyrock have launched an attack on the current system, claiming that "traditional stations, to protect themselves, are preventing the publication of the real figures".

According to Médiamétrie, full-service RTL is the leading station in the January-March 2001 ratings with a weekly reach of 13.6%, followed by

CHR network NRJ on 12.4%. Urban-formatted Skyrock enjoys a weekly reach of 6.7%. When it comes to the 11-14 audience, however, NRJ takes a 33% share and Skyrock a 28% share, while full-service and news/talk stations such as RTL, France Inter, Europe 1 and France Info attract less than 2% of that age group each.

Skyrock general manager Laurent Bouneau makes no secret of the fact that incorporating the 11-14 data would boost youth-oriented music stations such as NRJ, Skyrock and Fun Radio. "If this [11-14] audience was incorporated, it would be legitimate to ask who would be the number one station in France," says Bouneau, who adds that confidential agreements with Médiamétrie prevent him or NRJ from communicating any overall audience data which includes the 11-14 demographic. "It is very hypocritical,"


complains Bouneau, "because we all have the data, we know the reality of the market, and yet, we can't use it."

Christelle Cros, a spokeswoman for Médiamétrie, says that the decision to start measuring the 11-14 audience was made by the organisation's radio committee, which comprises representatives of radio stations, advertisers and sales houses. She adds that the committee decided unanimously not to publish audience figures incorporating the 11-14 year-olds. However, she says that "nothing is frozen and things can evolve".

RTL, Europe 1 and Radio France all claim that it is not necessary to change an established system that they say works well simply for opportunistic reasons. Says RTL managing director Robin Leproux: "Changing rules suddenly because it suits me, this is not my style."

continued from page 1

BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	15	MODJO/CHILLIN'	(BARCLAY)	FRANCE	50
2	2	8	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)	Sweden	51
3	3	27	Daft Punk/One More Time	(Labels/Virgin)	France	29
4	4	9	Safri Duo/Played-A-Live (The Bongo Song)	(Universal)	Denmark	22
5	8	4	Chocolate Puma/I Wanna Be U	(United/Cream)	Holland	18
6	5	25	Gigi D'Agostino/La Passion EP	(BXR/Media)	Italy	20
7	9	12	DJ Bobo & Irene Cara/What A Feeling	(Metrovinyl/EAMS/EMI)	Switzerland	17
8	6	11	Planet Funk/Chase The Sun	(Bustin' Loose/Virgin)	Italy	25
9	10	21	A* Teens/Upside Down	(Stockholm)	Sweden	18
10	11	6	Emilia/Kiss By Kiss	(Rodeo/Universal)	Sweden	17
11	7	18	Hooverphonic/Mad About You	(Columbia)	Belgium	12
12	12	37	Modjo/Lady (Hear Me Tonight)	(Barclay)	France	15
13	13	16	Eros Ramazzotti/Un Angelo Non E	(Ariola)	Italy	14
14	16	7	Daft Punk/Aerodynamic 	(Labels/Virgin)	France	14
15	15	2	A* Teens/Halfway Round The World	(Stockholm)	Sweden	14
16	14	29	Phoenix/If I Ever Feel Better	(Source/Virgin)	France	14
17	19	2	Brandy & Ray J/Another Day In Paradise	(WEA)	Germany	13
18	NE	1	Sylver/Turn The Tide	(Byte)	Belgium	7
19	21	31	Eros Ramazzotti/Fuoco Nel Fuoco	(Ariola)	Italy	10
20	22	9	ATC/Why Oh Why	(Kingsize/Hansa)	Germany	11
21	>	NE	Eros Ramazzotti & Cher/Piu Che Puoi	(Ariola)	Italy	9
22	21	3	Demon vs. Heartbreaker/You Are My High	(S.M.A.L.L.)	France	18
23	25	9	Addis Black Widow/Goes Around Comes Around	(Instant Karma/Sony)	Sweden	9
24	17	32	Eagle-Eye Cherry/Long Way Around	(Diesel/Polydor)	Sweden	9
25	>	NE	Standfast/Carcashes	(EMI)	Sweden	9

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

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

HOTLINE

Edited by Jon Heasman & Siri Stavenes Dove

MTV Networks Europe's VH-1 Germany, the only independent VH-1 outlet in Europe, is to be shut down at the end of this month and replaced by MTV2. Announcing the decision at a press conference in Munich, MTV Central's managing director-designate Catherine Mühlemann admitted that VH-1 had not enjoyed the same success in Germany that it has had in the US. MTV2 will use VH-1's Hamburg staff and studios and plans to target the under-20 audience with a particular focus on the tastes and interests of female viewers.

In a surprise announcement at the AGM of leading Swedish commercial TV channel TV 4, programme director Jan Scherman claimed that its minority owner MTG is in talks to buy SBS's TV and radio interests in Scandinavia. The announcement is being seen as part of a power struggle between the two major TV 4 shareholders, Bonnier and MTG. The latter denied the claims in a terse press release.

Digital audio broadcaster Music Choice Europe has acquired iCrunch, ending months of speculation about the future of the cash-strapped London-based download company. The deal gives Music Choice access to iCrunch's legitimate packaged downloads and exclusive editorial content. Meanwhile, Simon Bell, previously marketing director of financial website FT.com, has been named director of brand marketing at Music Choice.

Staying in the digital field, Warner Music UK has entered into an agreement with digital distribution services supplier On Demand Distribution, which will work with Warner to support the sale of selected catalogue via secure digital downloads in partnership with several online UK retailers.

Ronnie Planalp (pictured) started her new job as senior VP new media for EMI Recorded Music Europe on April 5. Reporting to EMI Recorded Music senior VP of new media Jay Samit, she is now responsible for all EMI and Virgin new media business development activities in Europe from her base in London.



Hotline hears that Sony Music Europe VP continental artist development Dwayne Welch, whose duties are being taken over by Frank Stroebele (see story, page 3), is set to get a new role within SME in an e-marketing capacity. And Nicky Graham is rejoining Sony Music UK as consultant director of A&R for strategic marketing, some 17 years after she left the company to become an independent producer. Graham held the post of senior manager of A&R/in-house producer between 1974 and 1984.

Fun Radio general manager Jean-Baptiste Jouy is expected to appoint Xavier Laissus as scheduling manager of the French CHR/Dance network. Laissus was hired as a presenter in 1998 by his predecessor Sam Zniber, who took up his new position in the UK as Galaxy 102/Manchester programme director on April 17.

And finally, good to see that UK act Republica apparently harbour no bitterness after being dropped by BMG last week. "We wish BMG all the best for the future," says the band's lead singer Saffron in a statement issued by the record company.

EURO CONVERSION RATES

Country (currency)	1 €
Austria*	Sch13.76
Belgium*	Bfr40.34
Czech Republic	Kr34.32
Denmark	Dkr7.46
Finland*	Fmk5.94
France*	Ffr6.56
Germany*	DM1.95
Greece	Dr340.52
Ireland*	£0.78
Italy*	L1936.27
Netherlands*	Dfl2.20
Norway	Nkr8.05
Poland	Z3.52
Portugal*	Es200.49
Spain*	Pta166.39
Sweden	Sk9.01
Switzerland	Sfr1.53
UK	£0.62
US	\$0.88

Conversion rates correct as of April 18, 2001

*Denotes 'eurozone' countries with a fixed exchange rate

Coming specials in Music & Media...

DENMARK SPOTLIGHT

Cover date: May 12

Street date: May 7

Artwork deadline: May 1

ONLINE SPOTLIGHT

Cover date: May 26

Street date: May 21

Artwork deadline: May 15

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

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

Major Market Airplay

©BPI Communications Inc.

The most aired songs in Europe's leading radio markets

TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	MADONNA/WHAT IT FEELS LIKE FOR A GIRL	(MAVERICK/WARNER BROS.)	18
2	3	3	Jennifer Lopez/Play	(Epic)	16
3	4	6	Destiny's Child/Survivor	(Columbia)	16
4	11	6	Janet Jackson/All For You	(Virgin)	13
5	6	5	Ronan Keating/Lovin' Each Day	(Polydor)	15
6	7	6	M&S pres. The Girl Next Door/Salsoul Nugget	(ffrr)	15
7	9	6	Robbie Williams/Let Love Be Your Energy	(Chrysalis)	14
8	2	11	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me	(MCA)	16
9	10	9	Gorillaz/Clint Eastwood	(Parlophone)	14
10	14	4	Toploader/Only For A While	(Sony S2)	12
11	12	5	Emma Bunton/What Took You So Long?	(Virgin)	13
12	13	12	Nelly Furtado/I'm Like A Bird	(Dreamworks)	15
13	15	3	S Club 7/Don't Stop Movin'	(Polydor)	15
14	8	7	Modjo/Chillin'	(Barclay)	14
15	>	NE	Geri Halliwell/It's Raining Men	(Virgin)	11
16	16	9	Stereophonics/Mr. Writer	(V2)	13
17	17	3	Sugababes/Run For Cover	(London)	12
18	5	9	Craig David/Rendezvous	(Wildstar)	14
19	18	8	Chocolate Puma/I Wanna Be U	(United/Cream)	11
20	19	5	Ocean Colour Scene/Up On The Downside	(Island)	13

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

GSA

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	BRANDY & RAY J/ANOTHER DAY IN PARADISE	(WEA)	23
2	3	6	Janet Jackson/All For You	(Virgin)	23
3	2	11	No Angels/Daylight In Your Eyes	(Zeitgeist/Polydor)	22
4	4	12	R. Kelly/The Storm Is Over Now	(Jive)	20
5	10	3	Madonna/What It Feels Like For A Girl	(Maverick/Warner Bros.)	21
6	5	8	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)	21
7	6	7	Britney Spears/Don't Let Me Be The Last To Know	(Jive)	16
8	9	13	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely	(Columbia)	19
9	7	8	Dido/Here With Me	(Cheeky/Arista)	18
10	19	3	Robbie Williams/Let Love Be Your Energy	(Columbia)	16
11	15	6	Ronan Keating/Lovin' Each Day	(Polydor)	17
12	8	10	Vanessa Amorosi/Shine	(Mercury)	15
13	12	3	Crazy Town/Butterfly	(Columbia)	16
14	39	2	Nelly Furtado/I'm Like A Bird	(Dreamworks)	16
15	13	9	ATC/Why Oh Why	(Kingsize/Hansa)	15
16	11	5	Atomic Kitten/Whole Again	(Innocent/Virgin)	13
17	>	RE	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me	(MCA)	14
18	14	14	Sugababes/Overload	(London)	16
19	16	21	Robbie Williams/Supreme	(Chrysalis)	16
20	>	RE	Texas/Inner Smile	(Mercury)	16

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

FRANCE

TW	LW	WOC	Artist/Title	Local Label
1	1	8	SHAGGY/IT WASN'T ME	(BARCLAY)
2	2	13	Wyclef Jean/911	(SMALL/Sony)
3	3	17	Craig David/7 Days	(Edel)
4	4	30	De Palmas/En Reve Encore	(Polydor)
5	5	20	MC Solaar/MC Solaar	(East West)
6	6	11	Outkast/Ms. Jackson	(Arista)
7	7	15	Robbie Williams/Supreme	(EMI)
8	8	13	Garou/Seul	(Columbia)
9	9	6	Janet Jackson/All For You	(Virgin)
10	10	13	Matt/R N B De Rue	(Barclay)
11	11	11	Texas/Inner Smile	(Mercury)
12	12	8	Dido/Here With Me	(Arista)
13	13	14	Eros Ramazzotti/Fuoco Nel Fuoco	(BMG)
14	14	12	Phoenix/If I Ever Feel Better	(Source)
15	15	10	Supermen Lovers/Starlight	(Vogue)
16	16	8	Florent Pagny/Chatelet Des Halles	(Mercury)
17	17	7	Eros Ramazzotti/Cherry/Long Way Around	(Polydor)
18	18	23	De La Soul/All Good	(WEA)
19	19	10	Da Muzt/Wassup	(WEA)
20	20	10	Daddy DJ/Daddy DJ	(M6/Sony)
21	21	11	Sonique/Sky	(Barclay)
22	22	3	Madonna/What It Feels Like For A Girl	(WEA)
23	23	6	Sully Seffia/Voulois	(V2)
24	24	19	Madonna/Don't Tell Me	(WEA)
25	25	2	Jennifer Lopez/Play	(Epic)

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

SCANDINAVIA

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	8	RONAN KEATING/LOVIN' EACH DAY	(POLYDOR)	14
2	2	7	Janet Jackson/All For You	(Virgin)	13
3	3	6	Madonna/What It Feels Like For A Girl	(Maverick/Warner Bros.)	12
4	4	6	Destiny's Child/Survivor	(Columbia)	11
5	5	4	Crazy Town/Butterfly	(Columbia)	11
6	>	NE	Emma Bunton/What Took You So Long?	(Virgin)	10
7	6	3	R.E.M./Imitation Of Life	(Warner Bros.)	11
8	8	4	Titivolo/Come Along	(Superstudio/WEA)	9
9	9	10	Addis Black Widow/Goes Around Comes Around	(Instant Karma/Sony)	10
10	10	20	Robbie Williams/Supreme	(Chrysalis)	9
11	11	11	Faith Hill/The Way You Love Me	(Warner Bros.)	9
12	12	22	LeAnn Rimes/Can't Fight The Moonlight	(Curb)	9
13	18	5	Nelly Furtado/I'm Like A Bird	(Dreamworks)	9
14	7	15	Texas/Inner Smile	(Mercury)	8
15	13	9	BBMak/Back Here	(Telstar)	8
16	14	9	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me	(MCA)	9
17	15	11	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely	(Columbia)	9
18	>	NE	Jennifer Lopez/Play	(Epic)	9
19	>	NE	Standfast/Carcasses	(EMI)	8
20	19	6	Britney Spears/Don't Let Me Be The Last To Know	(Jive)	8

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

THE NETHERLANDS

TW	LW	WOC	Artist/Title	Local Label
1	1	6	ALIZEE/MOI...LOLITA	(POLYDOR)
2	2	11	Nelly Furtado/I'm Like A Bird	(Polydor)
3	3	14	Judith/You	(Dino)
4	4	13	SB4/Purest Of Pain	(Epic)
5	5	12	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely	(Columbia)
6	6	14	Shaggy/It Wasn't Me	(Mercury)
7	7	6	Janet Jackson/All For You	(Virgin)
8	8	6	Michelle/Out Of My Own	(S.M.L.)
9	9	23	LeAnn Rimes/Can't Fight The Moonlight	(Warner)
10	10	10	Spooks/Things I've Seen	(Artemis/Sony)
11	11	7	Anastacia/Cowboys & Kisses	(Epic)
12	12	13	Safri Duo/Played-A-Life	(Mercury)
13	13	10	Westlife/I Lay My Love On You	(BMG)
14	14	19	U2/Stuck In A Moment	(Mercury)
15	15	26	Daft Punk/One More Time	(Virgin)
16	16	18	Robbie Williams/Supreme	(EMI)
17	17	14	Dido/Here With Me	(BMG)
18	18	7	Atomic Kitten/Whole Again	(Mercury)
19	19	7	Destiny's Child/Survivor	(Columbia)
20	20	34	Modjo/Lady	(Polydor)
21	21	13	Texas/Inner Smile	(Mercury)
22	22	28	Lionel Richie/Angel	(Mercury)
23	23	14	Mauro Picotto/Komodo	(Media)
24	24	5	Gorillaz/Clint Eastwood	(EMI)
25	25	6	Lionel Richie/Don't Stop The Music	(Mercury)

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

ITALY

TW	LW	WOC	Artist/Title	Original Label	TS
1	3	12	SHAGGY FEAT. RICARDO "RIKROK" DUCENT/IT WASN'T ME	(MCA)	4
2	5	10	Faith Hill/The Way You Love Me	(Warner Bros.)	3
3	2	11	Anastacia/Not That Kind	(Epic)	3
4	6	15	Modjo/Chillin'	(Barclay)	3
5	1	10	Hooverphonic/Mad About You	(Columbia)	3
6	7	10	Nelly Furtado/I'm Like A Bird	(Dreamworks)	3
7	8	23	Robbie Williams/Supreme	(Chrysalis)	3
8	9	4	Madonna/What It Feels Like For A Girl	(Maverick/Warner Bros.)	3
9	10	12	Dido/Here With Me	(Cheeky/Arista)	3
10	11	7	Outkast/Ms. Jackson	(LaFace/Arista)	3
11	13	2	Ronan Keating/Lovin' Each Day	(Polydor)	3
12	14	2	Destiny's Child/Survivor	(Columbia)	3
13	15	7	Janet Jackson/All For You	(Virgin)	3
14	>	NE	Despeche Mode/Dream On	(Mute)	3
15	16	2	Vasco Rossi/Siamo Soli	(EMI)	3
16	4	11	Texas/Inner Smile	(Mercury)	3
17	17	3	Paps 'N' Skar/Get It On	(Time)	3
18	>	NE	Neja/Time Flies	(LUP/New Music)	3
19	18	23	Shivaree/Goodnight Moon	(Capitol)	2
20	19	5	Robbie Williams/Let Love Be Your Energy	(Chrysalis)	2

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

SPAIN

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	16	JOAQUIN SABINA/RUIDO	(ARIOLA)	4
2	2	9	Girasoles/Aljate	(EMI)	4
3	5	3	Jarabe De Palo/Dos Dias En La Vida	(Virgin)	3
4	6	8	Eric Clapton/Ain't Gonna Stand For It	(Duck/Reprise)	3
5	7	4	Ocean Colour Scene/Up On The Downside	(Island)	3
6	9	7	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)	3
7	10	6	Janet Jackson/All For You	(Virgin)	3
8	11	3	Bruce Springsteen/American Skin	(Columbia)	3
9	12	2	Los Secretos/Te He Echado De Menos	(DRO/East West)	3
10	13	3	Samantha Mumba/Body To Body	(Wild Card/Polydor)	2
11	14	12	Dido/Here With Me	(Cheeky/Arista)	2
12	4	6	Shaggy feat. Ricardo "Rikrok" Ducent/It Wasn't Me	(MCA)	2
13	15	3	Westlife/Uptown Girl	(RCA)	2
14	16	11	La Oreja De Van Gogh/La Playa	(Epic)	2
15	17	11	Las Cucas/Vivir Es Un Carnaval	(Columbia)	2
16	18	10	Piratas/Anos 80	(WEA)	2
17	19	9	Ella Baila Sola/Claro Que Hace Falta Hablar	(Hispavox)	2
18	8	4	Ronan Keating/Lovin' Each Day	(Polydor)	2
19	>	NE	El Canto Del Loco/Eres Un Canalla	(DRO)	2
20	3	9	Paulina Rubio/Yo Sigo Aqui	(Muxxic)	2

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

POLAND

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	5	SHAGGY FEAT. RICARDO "RIKROK" DUCENT/IT WASN'T ME	(MCA)	3
2	2	8	Beata Kozidrak/Rzeka Marzen	(WEA)	3
3	3	2	Ronan Keating/Lovin' Each Day	(Polydor)	3
4	>	NE	Kasia Kowalska/Bede Jak	(Pomaton)	3
5	4	2	Crazy Town/Butterfly	(Columbia)	2
6	>	NE	Madonna/What It Feels Like For A Girl	(Maverick/Warner Bros.)	2
7	7	5	Brandy & Ray J/Another Day In Paradise	(WEA)	2
8	8	3	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)	2
9	>	NE	Destiny's Child/Survivor	(Columbia)	2
10	12	2	Craig David/Rendezvous	(Wildstar/Edel)	2
11	>	NE	Jennifer Lopez/Play	(Epic)	3
12	13	9	Eminem/Stan	(Aftermath/Interscope)	1
13	14	2	Wheatus/Teenage Dirtbag	(Columbia)	1
14	15	4	Dido/Here With Me	(Cheeky/Arista)	1
15	>	NE	Mabel/Don't Let Me Down	(WEA)	1
16	17	9	Rod Stewart/I Can't Deny It	(Atlantic)	2
17	5	7	Edyta Bartosiewicz/Opowiesc	(Izabelin)	1
18	>	NE	Safri Duo/Played-A-Life (The Bongo Song)	(Universal)	1
19	19	4	Rammstein/Sonne	(Motor)	1
20	>	NE	Emilia/Kiss By Kiss	(Rodeo/Universal)	1

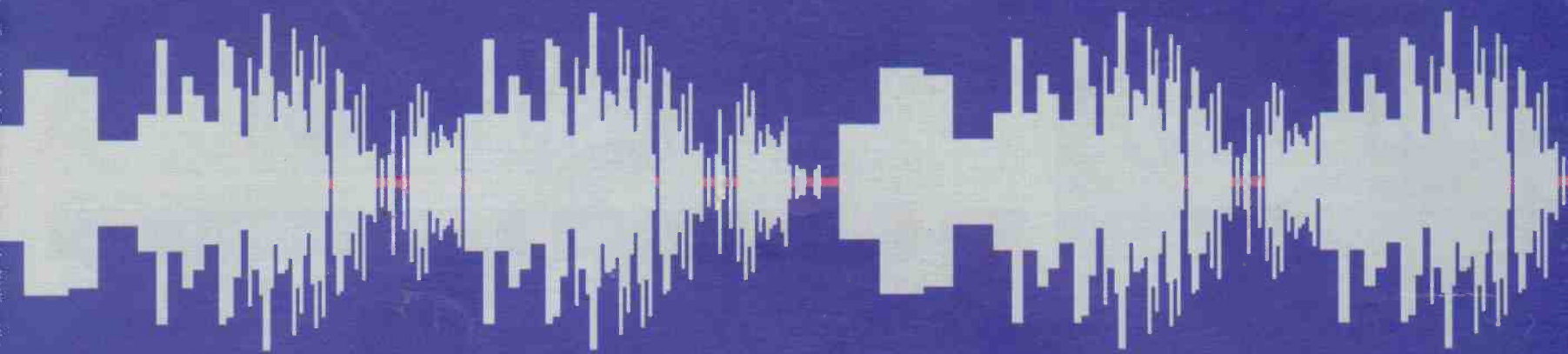
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

HUNGARY

TW	LW	WOC	Artist/Title	Original Label
1	>	NE	BERY/VACZI ESZTER EGYEDUL	(EMI)
2	1	8	Ricky Martin & Christina Aguilera/Nobody Wants To Be Lonely	(Columbia)
3	2	6	Unite/Hajnalban Meg	(EMI)
4	3	6	V-Tech/Almodortam	(EMI)
5	10	6	Faith Hill/The Way You Love Me	(Warner)
6	5	13	Gigi D'Agostino/La Passion	(BXR/Media)
7	17	3	Shaggy/It Wasn't Me	(MCA)
8	12	5	Modjo/Chillin'	(Barclay)
9	4	9	Backstreet Boys/The Call	(Jive)
10	8	9	Fragma/Everytime You Need Me	(Gung Go/Orbit/Various)
11	6	17	LeAnn Rimes/Can't Fight The Moonlight	(Curb/Warner)
12	7	13	Jennifer Lopez/Love Don't Cost A Thing	(Epic)
13	9	9	DJ Bobo & Irene Cara/What A Feelin'	(Metrovinyl/EAMS/EMI)
14	>	NE	ATC/Why Oh Why	(Kingsize/Hansa)
15	13	3	Crystal/Ezer Hold	(Sony)
16	>	NE	Roxette/The Centre Of The Heart	(Roxette Recordings/EMI)
17	>	NE	Sonique/I Put A Spell On You	(Serious/Universal)
18	>	NE	Destiny's Child/Survivor	(Columbia)
19	>	NE	BB Mak/Back Here	(Telstar)
20	18	5	Lionel Richie/Don't Stop The Music	(Island)

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

NMPA Pushes For Web Royalty Rates
The National Music

North American Touring... Grosses Rise 30%

Beatles Top 800 In Third No. 1

PAGE 3

Billboard

U.K. 'Record' Special Draws 9 Mil. Viewers

The U.K.'s third annual "Record Of The Year" TV special, broadcast Saturday night in two parts on the ITV Network, drew an average audience for the results segment of 9 million viewers, up from 8.8 million last year, according to overnight figures from London Weekend Television. Overnights for the earlier, hourlong performance segment were down from an average of 7.7 million to 7 million. For the second straight year, RCA's Westlife won the title—determined by viewer telephone vote—with "My Love."

—Paul Sexton, London

Danes Tax Blank CDs

The Danish government has introduced a levy of 4 kroner (50 cents) on blank CDs, to be paid by importers and manufacturers. The tax will be collected by rights body Copy-Dan. Blank CDs retail in the country for 6-14 kroner (75 cents-\$1.75).

—Charles Ferro, Copenhagen

WHAT'S ON

Late-night tonight: Ricky Martin (on Leno), Flogging Molly (Conan), Asleep At The Wheel (Kilborn).

Daytime tomorrow: Billy Gilman (on Rosie O'Donnell), Vanessa Williams (Regis).

Billboard Bulletin

The Billboard 200

This Week	Last Week	Title	Label
1	2	1 The Beatles APPLE/CAPTOL	
2	1	BLACK & BLUE Backstreet Boys JIVE	
3	3	NOW 5 Various Artists SONY/Zomba/UNIVERSAL	
4	4	HUMAN CLAY Creed WIND-UP	
5	5	OOPS!... I DID IT AGAIN Britney Spears JIVE	
6	6	GREATEST HITS Tim McGraw Curb	
7	16	DREAM A DREAM Charlotte Church SONY CLASSICAL	
8	7	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER Limp Bidsit RUP/WINTERSCOPE	
9	12	WHO LET THE DOGS OUT Baha Men S-Curve/ARTEMIS	
10	10	NO STRINGS ATTACHED 'N Sync JIVE	
OTHER TOP DEBUTS			
14		RENEGADES Rage Against The Machine EPIC	
16		THE UNDERSTANDING Memphis Bleek ROCA-FELLA/DEF JAM/DMG	
21		X K-Ci & JoJo MCA	

Top R&B/Hip-Hop Albums

1	NEW	THE UNDERSTANDING Memphis Bleek ROCA-FELLA/DEF JAM/DMG
2	1	TP-2.COM R. Kelly JIVE
3	NEW	X K-Ci & JoJo MCA
4	NEW	STANKONIA Outkast LAFACE/ARISTA
5	NEW	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE Funkmaster Flex LOUD
6	3	LOVERS ROCK Sade EPIC
7	5	MAMA'S GUN Fyah Badu MOTO/WARNER
8	6	THE DYNASTY ROC LA FAMILIA (2000 --) Jay-Z ROCA-FELLA/DEF JAM/DMG
9	2	GHETTO POSTAGE Master P No LIMIT/PRIORITY
10	13	HOTSHOT Shaggy MCA

Top Country Albums

1	1	GREATEST HITS Tim McGraw CURB
2	2	BREATHE Faith Hill WARNER BROS./WRN
3	3	FLY Dixie Chicks MONUMENT/SONY
4	5	CLASSIC CHRISTMAS Billy Gilman EPIC/SONY
5	4	ONE VOICE Billy Gilman EPIC/SONY
6	6	WHEN SOMEBODY LOVES YOU Alan Jackson ARISTA NASHVILLE/R/G
7	7	GREATEST HITS Kenny Chesney BNA/WRN
8	9	I HOPE YOU DANCE Lee Ann Womack MCA NASHVILLE
9	8	BRAND NEW ME John Michael Montgomery ATLANTIC/AG
10	10	BRAND NEW YEAR SheDaisy LYRIC STREET/HOLLYWOOD

The Billboard Latin 50

1	1	MI REFLEJO Christina Aguilera RCA/BMG LATIN
2	2	VIVO Luis Miguel WEA LATINA
3	4	HISTORIA DE UN IDOLO VOL. 1 Vicente Fernandez SONY DISCOS
4	3	ES PARA TI Intocable EMI LATIN
5	6	SON BY FOUR Son By Four SONY DISCOS

The Billboard Hot 100

This Week	Last Week	Title	Label
1	1	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA	
2	4	IT WASN'T ME Shaggy Featuring Ricardo "RikRok" Ducent MCA	
3	2	CASE OF THE EX (WHATCHA GONNA DO) Mya UNIVERSITY/INTERSCOPE	
4	3	WITH ARMS WIDE OPEN Creed WIND-UP	
5	8	HE LOVES U NOT Dream Bad Boy/ARISTA	
6	5	MS. JACKSON Outkast LAFACE/ARISTA	
7	6	GOTTA TELL YOU Samantha Mumba WILD CARD/INTERSCOPE	
8	10	THE WAY YOU LOVE ME Faith Hill WARNER BROS.	
9	5	KRYPTONITE 3 Oons Down REPUBLIC/UNIVERSAL	
10	7	THIS I PROMISE YOU 'N Sync JIVE	
OTHER TOP DEBUTS			
21		LIQUID DREAMS O-Town J	
59		MAMACITA Public Announcement RCA	
72		THERE IS NO ARIZONA Jamie O'Neal MERCURY (NASHVILLE)	

Hot R&B/Hip-Hop Singles & Tracks

1	5	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA
2	1	MS. JACKSON Outkast LAFACE/ARISTA
3	2	I JUST WANNA LOVE U (GIVE IT 2 ME) Jay-Z ROCA-FELLA/DEF JAM/DMG
4	3	I WISH R. Kelly JIVE
5	4	MY FIRST LOVE Avant Featuring Ketersa Wyatt MAGIC JOHNSON/MCA
6	6	JUST FRIENDS (SUNNY) Musiq Def Jam/DEF SOUL/EMG
7	60	MAMACITA Public Announcement RCA
8	7	911 Victor Jean Featuring Mary J. Blige COLUMBIA
9	11	EMOTIONAL Carl Thomas Bad Boy/ARISTA
10	23	DANGER (BEEN SO LONG) Mystikal Featuring Nivea JIVE

Hot Country Singles & Tracks

1	1	MY NEXT THIRTY YEARS Tim McGraw CURB
2	3	WITHOUT YOU Dixie Chicks MONUMENT
3	6	I LOST IT Kenny Chesney BNA
4	4	BORN TO FLY Sara Evans RCA
5	2	WE DANCED Brad Paisley ARISTA NASHVILLE
6	8	WWW.MEMORY Alan Jackson ARISTA NASHVILLE
7	5	TELL HER Lonestar BNA
8	5	BEST OF INTENTIONS Travis Tritt COLUMBIA
9	7	JUST ANOTHER DAY IN PARADISE Phil Vassar ARISTA NASHVILLE
10	11	BURN Jo Dee Messina CURB

Hot Dance Maxed Singles Sales

1	8	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA/CRG
2	1	MOST GIRLS Pink LAFACE/ARISTA
3	2	MUSIC Madonna MAMERICK/WARNER BROS.
4	3	DESERT ROSE Sting Featuring Ched Miami ASA/INTERSCOPE
5	4	JUMPIN', JUMPIN' Destiny's Child COLUMBIA/CRG

Continued from page 1

single, "With Arms Wide Open," which is No. 3 in overall radio airplay. Britney Spears is at No. 5 with "Oops... I Did It Again," selling 271,000 units, gaining 31% from Christmas gift-giving and the strength of the album's third single, "Stronger." The new single is top five on MTV and No. 17 on the Mainstream Top 40 airplay chart.

Tim McGraw's "Greatest Hits" is No. 6 with 266,000 units (up 29%), fueled by his No. 1 country single, "My Next Thirty Years." Shaggy joins the top 10 at No. 7 with "Hotshot," as his huge top 40 and R&B single "It Wasn't Me" drives sales up 53% to 264,000 units. The single is second only to "Independent Women" by Destiny's Child in overall radio airplay. Shaggy's radio audience cracks the lofty 100 million mark for the second week in a row.

Rounding out the top 10 are rock, pop, and classical albums. "Chocolate Star" by Limp Bizkit holds at No. 8 (259,000 units, up 34%) as "Rollin'" keeps rolling at rock radio. It's No. 10 at mainstream rock and No. 4 at modern rock. "No Strings Attached" by N Sync adds another 245,000 units, bringing its total to 9.2 million. It will be the No. 1 selling album of the year, since No. 2 "The Marshall Mathers LP" by Eminem is far behind at 7.6 million. This week, N Sync is up one position to No. 9 as "This I Promise You" remains top 10 in overall radio airplay. The No. 10 album, down one place in rank but up 16% in sales to 237,000, is "Dream A Dream" by teenage classical star Charlotte Church.



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