NRJ calls for RTL asset freeze

by Emmanuel Legrand

PARIS — NRJ is stepping up its campaign against German radio regulators and media group Bertelsmann.

The French radio group has made a formal request to both French broadcasting authority the CSA and France's minister of foreign affairs Hubert Védrine that all Bertelsmann-controlled RTL Group assets in France should be frozen until NRJ and other non-German radio groups get a better deal from local German regulators.

NRJ's move comes in the week that the European Commission formally approved Bertelsmann's proposed acquisition of a controlling interest in RTL Group. The Brussels-based regulators authorised the German media concern to raise its stake in RTL Group—Europe's largest TV and radio operator—from its current 37% to 67%, by taking over shares owned by Groupe Bruxelles Lambert (GBL). In exchange, GBL will now own a 25.1% stake in Bertelsmann.

Commenting on the EC's decision, Bertelsmann's chairman and CEO Thomas Middelhoff says: "This is a significant landmark in enhancing growth and success for this company."

NRJ points out that, as a result of the deal, Bertelsmann will become the biggest radio owner in France with full-service station RTL, dance network Fun Radio and AC-formatted RTL2. At the same time, NRJ is embroiled in a number of disputes with regulators in Germany, where it claims it cannot increase its shareholding in stations it controls or get new frequencies allocated.

In his letter to the CSA and Védrine, NRJ chairman Jean-Paul Beudecroux quotes the president of Rhine-Palatinate, Kurt Beck, who declared in an official statement that if German FM frequencies were to be allocated to non-German companies "we would hear nothing but Finnish or Portuguese or Greek programmes."

Beck, who is a member of Germany's ruling SPD party, made his comments as part of a formal response to the European Commission, following the latter's notification continued on page 21

Nice days for Stereophonics?

by Paul Sexton

LONDON — Living up to their name and projecting via twin channels of transmission, Stereophonics are mounting a double-pronged European assault on record and on stage this summer.

The Welsh rock favourites have been staples in the top 10 of M&M's European Top 100 Albums chart with their third set Just Enough Education to Perform since V2 unleashed it last month, and now the stakes are rising with the temperature. June 11 will see the release of Have A Nice Day as the album's second single, a track for which the label has high hopes of widespread, daytime airplay following the slightly cautious response in some quarters to the more contemplative Mr. Writer.

Then in July and beyond, the three-continued on page 21

Universal secures Eurovision winner

by Fred Bronson & Jeffrey de Hart

COPENHAGEN — Universal Music Sweden has nabbed the rights to the unexpected victor of the 46th annual Eurovision Song Contest. The winning song, Everybody, written by Ivar Must and Maian-Anna Kärnas and performed by Tanel Padar and Dave Benton with boyband 2XL (pictureed), gave Estonia its first-ever Eurovision win and caught record companies and music publishers off guard, with no continued on page 21
Download trends revealed

by Mark Worden

MILAN — Throughout Europe, music fans are becoming frustrated by the limitations of the CD format and are increasingly interested in downloading music directly from the web. That’s the main message which emerges from a survey of 23,000 consumers in 10 European countries commissioned by Creative Labs, a producer of digital entertainments for the Internet and the handheld computer, and conducted by market research companies MORI and Italy’s Doxa Institute.

The survey’s findings were presented in Milan last week by Mark Worden, Creative Lab’s marketing manager for Italy, Paolo Colombo of Doxa, and Enzo Marra, managing director of Italian labels’ grouping FIMI.

The survey certainly highlights dissatisfaction with the traditional CD format — 59% of interviewees said they were put off by the tendency of CDs to damage music. In Sweden, that “frustration” figure was staggering 100%.

The survey estimates that the European average figure for Internet penetration is 29%, with Sweden (87%), the Netherlands (83%), Germany (46%) and the UK (38%) all above average, and Portugal (24%), France, Italy and Spain (all at 19%) and Poland (10%) all below average. In Russia, only the cities of Moscow and St. Petersburg were surveyed, which showed an Internet penetration of 30%.

A rather different picture emerged in the “percentage within a percentage” figures for Internet users who actively download music. The European average was 28%, with Spain (40%), Moscow/St. Petersburg (37%) and Portugal (33%) leading the way. At 32%, Germany was in joint fourth place (with Sweden), although it has by far the most downloaders in Europe. In Europe, the last three places went to Italy (20%), France (18%) and the UK (14%).

In terms of the reasons for downloading music, six possible motives were offered to interviewees within the survey’s authors. Not surprisingly, the most popular reasons were “a cheap way to obtain music” (63%) and “a way of hearing music because the station already has it” (60%), while the least popular was “an alternative music service for record companies” (18%).

Some 64% of the music downloaders interviewed store the tracks on their PCs, while 46% will master them onto a blank CD-R.

Commercial gains in Danish first quarter

by Charles Ferro

COPENHAGEN — Denmark’s two main commercial radio groups, Radio 2/Uptown and The Voice, have both enjoyed increased market share in the first quarter of 2001, according to figures released by Gallup.

The Voice’s heavy involvement with the Danish Music Awards in March helped push the Copenhagen CH4 station’s market share up to 7.3% from 6.6% in the previous quarter. Rival Copenhagen CH7 Radio Uptown boosted its share from 1% to 0.7%, while

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AmericanRadioHistory.Com
White extends his Magic touch

by Jon Heasman

LONDON — Emap's Magic chain of Soft AC stations is to get a wholly centralised playlist, following the appointment of Trevor White as overall Magic programme director.

Until now, White was programme director of the network's flagship station, Magic 105.4 in London. Although Emap's eight other Magic stations (five on AM) were based roughly around the London FM station's music database, music and other programming decisions were taken locally.

"Before there was a much more looser way of adapting the [London] template to the stations which we didn't feel was working particularly well," confirms White. "Having eight people programme Phil Collins into a Chris de Burgh into Lionel Richie isn't local programming, it's actually a waste of people's time. The localness comes with what people say and what people do—it's got nothing to do with playing well tested and tried music."

Although in his new role White will be in charge of the music and brand development of all Magic stations, news output and the hiring of presenters will be the local responsibility of the programme director of each Magic station's sister FM service.

White's appointment follows Emap's move last year to centralise the playlists of its Big City FM stations. There will continue to be, however, around a 10% difference in the music output of Magic 105.4 and its AM sister stations. The latter will continue to feature a handful of more uptempo songs which, according to White, "just give the AM a little more sparkle." Tracks exclusive to the AM playlist include Shania Twain's 'That Don't Impress Me Much', Texas' 'Inner Smile' and LeAnn Rimes' 'Don't Stop The Moonlight'.

In London, Magic 105.4 saw its share of listening increase from 4.9% to 5.9% in the most recent Rajar audience figures, following a decision to widen the playlist through the inclusion of more spice tracks. "It's just adding a bit of variation to the theme," explains White. "I think you have to have a very well-tested core that people know and are going to enjoy. On top of that you put some icing."

While says of his music programming philosophy: "It depends what the competition's doing—you react accordingly. This is a time for a reasonably broad playlist, but that time may end, and we'll tighten up again. It all depends on the strategy at the time."

Amadeus rocks ORF 'faint hearts'

by Susan L. Schuhmayer

VIENNA — Austria's public broadcaster the ORF came in for some stiff public criticism from artists during the second annual Amadeus Austrian Music Awards (Edel), held on May 9.

Virgil's Hubert von Goisern, named best national male pop/rock artist, described the ORF's CHR station O3 as "faint-hearted" for not playing more local music. Von Goisern said he had previously asked O3's management why they didn't play more Austrian repertoire, and was told the listeners weren't interested.

Last year, Austrians purchased local repertoire valued at Sch450 million (€32m). "People buying records can't be wrong, even if the radio stations ignore them," said Ultimatif, honoured as national producer of the year.

As was the case at last year's inaugural Amadeus awards, Austria's newcomer of the year also took the single of the year category. Marque, a former Austro-Australian who now lives in Germany, scored with his single One To Make Her Happy (Edel). "I was here, but I didn't expect to get an award," Marque told M&M after the ceremony. "I was lucky."

The 26-year-old's first two albums gained little attention, but things turned around with the release of Freedomland. This month he starts a tour of Austria, Germany, Switzerland, Russia and Finland.

Other key national winners were Joni Madden (Edel), for female pop/rock artist of the year; Tosca (G Stone) as national pop/rock group of the year; and Joe Zawinul (Edel) for jazz/blues/folk artist of the year.

EMI's DJ Oetzti (aka Gerry Friedle) who last year won the award for newcomer of the year and single of the year, received a special award as Austria's most successful domestic artist abroad.

Pictured (l-r) Amadeus winners DJ Oetzti, Joe Zawinul, Joni Madden and Marque.
Networking debuts in Austria

by Susan L. Schuhmayer

VIENNA—“National, yet local.” That’s the philosophy behind Austria’s first ever commercial radio network, which will see 12 previously independent stations coming together to share daytime programming under the Krone Hitradio moniker. Networking is now legal in Austria following parliament’s approval of new radio regulations on April 1 (M&M, April 21).

At the centre of the Krone Hitradio venture is Radio FM 88.6, Piesting, a regional station broadcasting to the Lower Austria region which will move to Vienna in order to produce the networked programming under the auspices of programme director Bernd Sebor, who has joined from Vienna AC station 88.6 Der Musiksender.

Network programming will be broadcast by the 12 affiliate stations between 05.00 and 20.00 on a daily basis, with 10 minutes per hour devoted to opted-out local content. The network is set to launched in early July and will be aimed at 25-49-year-olds.

“IT will be not just a top 40 hit station. It will be more for grown-ups,” says Sebor, adding that more details on format and programming will be available towards the end of this month.

Krone Hitradio is being designed to compete with national public CHR powerhouse 03, and the “Antenne” group of commercial stations which already share programming on a limited basis.

Sebor says he believes the development is a healthy one for Austrian radio. “If you have a very professional new competitor, the whole market will become more competitive,” he says.

Krone Hitradio hopes to attract 600,000 listeners a day within a year, from Austria’s total population of eight million.

EMI ITALY BEFFS UP A&R DIVISION

by Mark Worden

MILAN—EMI Music Italy has appointed former CGD East West managing director Fabrizio Giannini to the post of senior director of local artists and new talent development. Sebor, who has left the company on April 28, will be replaced by Luigi Serafini from 1988 to 1990. During his time at Warner Music, Giannini was highly gifted A&R man.

The EMI team will have a three-pronged approach to creative issues and he has an original approach to work. I’m sure that the new EMI team will achieve great results.”

As a result of the changes, EMI Italy will now have a three-branch marketing and A&R structure. Giannini’s team will include local repertoire exploitation, marketing manager Nico Spinosa, artist development manager Valerio Mastrotto and international marketing manager Shonan Quinterman.

Comessato has his position as senior director of the local repertoire division.
**Bunnymen bloom again**

by Menno Visser

“At majors the lifts never work or they are too slow. And there’s always some big fat bastard who wants to be part of K & M, screaming in buckets, left with the lift out, saying ‘hey, nice one, love your record’—it’s horrible!”

Singing remarks, but ones we’ve come to expect from Echo & The Bunnymen’s notoriously outspoken singer Ian McCulloch. Given his views on the subject, it comes as no surprise to learn that his band’s second comeback album was put out the album *Flowers* on May 14.

“We are an ideal match,” says Rob Collins, Cooking Vinyl’s UK label manager. “It’s a high profile signing for our label—we are committed on all territories.” Anette Vordahl, European label manager, says that the merger between US major Sire and the band’s previous label, London, hindered The Bunnymen’s progress. “People get the wrong idea of their popularity,” she explains. “Their London album was pulled halfway through the release because of the merger. The baby got murdered.”

Looking back on a career which started in 1979 with a debut single on Bill Drummond’s Zoo label, McCulloch rates Echo and The Bunnymen’s 1997 single *Nothing Ever Lasts Forever (London)* as the most concise song, and their 1984 set *Ocean Rain* the greatest album they have recorded to date. But it’s not just the majors McCulloch’s trained his sights on. “I hate radio,” he says. “They play Boyzone so often, all the kids get brainwashed to buy it. DJs are supposed to be the revolutionists, they are supposed to play new stuff—I guess that’s the only clause I can [use to] get out of it. It had the Spice Girls singing on it and it only went to number nine. It went horriﬁcally.”

Although McCulloch’s love of football gave him a short stint of pop success after penning the 1998 World Cup anthem *On Top Of The World*, he since regrets the episode. “Irony—I guess that’s the only clause I can [use to] get out of it. It had the Spice Girls singing on it and it only went to number nine. It went horriﬁcally.”

The Bunnymen could do that,” he adds with typically self-deprecatory humour.

The Bunnymen’s new single *It’s OK*, released in the UK on April 23, fell just short of that country’s top 40 despite a mail-out to 10,000 fans. Tellingly, MCD couldn’t ﬁnd a station that had playlisted it. “The pluggers wanted *Shine* as the ﬁrst single, because it sounds what people think The Bunnymen should sound like,” McCulloch says. “They said they wouldn’t play it on the radio—but so what! It doesn’t mean people are gonna buy it! But I wanted *It’s OK* because the lyrics are about the ongoing battle between the music and the critics [about] why I’m still doing it.”

The band will promote the album with a full European tour starting in June. A McCulloch solo album is slated for release later this year on UK indie Jerpetter.
Davis is still looking to the future

Q After a lengthy career at first CBS and then Arista, music veteran Clive Davis has started new company J Records, in partnership with BMG, with the ambition from the outset to be a major player. During a recent visit to the UK, the 67-year-old discussed his latest venture with M&M editor-in-chief Emmanuel Legrand.

A What made you start J Records with BMG?

To me, equity was the key point. What was important to me was that BMG has been incredible, notwithstanding all that has been written. From day one, BMG said that the deal would be unprecedented—it would be the largest company ever launched. Before this in the US the largest labels ever launched were with $30-40 million. Here, we're talking about four times that amount plus the contribution of significant artists and senior management. I mean BMG has been unbelievable in providing this opportunity, and they now own 50% of the largest new major company ever launched—a company with significant funding, its own promotion, sales and marketing and with the kind of artist roster that constitutes an instant major.

For the record, I must say that it's been incorrectly reported—and it never was imagined—that Whitney [Houston] or Carlos [Santana] would join us. It was always impossible for those two franchise artists which were 100% owned to become 50% owned (by BMG) when they accounted for $350 million in revenues from their latest albums. So that was never on the table. But the list of artists that I did submit—100% of them—did come to J Records, first with the consent of BMG, and then from the artists themselves.

Q What do you think of the new management team at Bertelsmann and BMG?

Thomas Middelhoff [Bertelsmann chairman/CEO], Rolf Schmidt-Holtz [BMG president/CEO] and Bob Jamieson [BMG North America president] couldn't be more supportive, and could not have thought of a bigger, better and more exciting arrangement. For me, it was a deal that not only I couldn't refuse but it is really unfair to them that it has been characterised as something they had to repair.

Q Were you trying to repair something that was broken?

I can't say that. That's what the press has assumed, but what we really ran into was continuing my significant "phantom equity" in the renewal of my Arista contract. They certainly never wanted to separate themselves from me, never—they made it very clear to me. They offered me a worldwide corporate chairmanship, I said that it was not unflattering but what was most important to me were my own personal objectives, what I wanted to do. I'm keenly aware that I love the music side of the business and that I would only want to be in a situation involving a major equity interest. Their immediate response, within hours of this exchange, was "we will partner with you to forth the world's largest record company ever created. We will give you artists and we will give you four times the amount of financing that anyone else has ever received." Would I have thought of leaving Arista? No. But if I were to leave Arista, I couldn't have thought of a bigger, better and more exciting arrangement. For me, it was a deal that not only I couldn't refuse but it is really unfair to them that it has been characterised as something they had to repair.

Q You started J Records nine months ago. How are things going so far?

At this point, being nine months into it, it's beyond the wildest expectations that we ever had. All the designated artists from Arista have agreed to join J Records. It's exciting when you start with five platinum artists and 10 developing artists, all artists we had developed at Arista. It included Deborah Cox, Next, Angie Stone, LFO. We have an understanding on Monica, and we are launching the artists we believe are going to be the big stars of tomorrow like Alicia Keys, Jimmy Cozier and Shannon Cuffman.

Q You also brought in your senior management from Arista.

We did start with a major nucleus of my senior management at Arista. Thereafter, it came to hiring the best possible overall team. We had to find out from the industry "is this the best place to be?" Very gratifyingly, the kind of interest and response was overwhelming. Top executives joined us from all over the industry and we've really been able to launch the company with an incredible national array of executives plus a substantial field promotion and sales force. No other record company in America had ever started with their own promotion and sales—they had all gone through other companies' promotion and sales staff.

Q Were you expecting such a response from so many artists and executives?

I try not to expect anything but the response has just been over the top both at the artist and the executive level. At the artist level it's been amazing with stars like Luther Vandross and Busta Rhymes, and then there's Wyckl Jean, who brings to us his label and Product G&B. You can't take things for granted and I certainly don't take anything for granted. I don't take any artist for granted. I don't take any results for granted. I do know that in our business there are tough challenges every day and you've got to be ready for them.

Q What do you think of the new management team at Bertelsmann and BMG?

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Q In this time and age, it is more frequent to see companies downsizing rather than adding new labels.

We know that we are breaking new turf in an era of mergers, consolidation, and new technologies. I love the fact that what we are doing is about the music, about creativity and about answering the question: can a new company be created, and then earn its power and strength, rather than buy it. Knowing that we have come out of the gate this way, with a peerless team of executives and with
formidable and powerful new and established artists, speaks for itself.

Our first artist O-Town entered the album chart at number five and it's just been certified platinum (in the US). Their first single was the first new artist and first new label single in history to enter Soundscan (in the US) at number one, and it entered the UK chart at number three. Our second artist Olivia entered the US &R&B Soundscan at number one. Then there's Jimmy Cozier, Alicia Keys and Luther Vandross. Each was US radio's most added record just in the last three weeks. So, it can't get better than this. We work hard and it's paying off. We are here to show that it's the music, the artists and creativity that matters. We know we have to keep proving it.

With J Records, you seem to be willing to be an all-round label, present in all musical genres—R&B, hip-hop, rock, pop, country, Latin music—when in this time and age, it's more about niche music.

I don't know how to do it any differently. It's the only way I've ever done it. At Columbia, I was thrust into a company that I became the head of literally overnight. Columbia was into Broadway shows, classical and middle of the road pop music. They had two rock artists, Dylan and the Byrds, but no depth. I concentrated on rock and it paid off with Joplin, Santana, Aerosmith and Springsteen.

Then I realised that I had to get into R&B and I did so with Kenny Gamble and Leon Huff [founders of Philadelphia International], and also Earth Wind and Fire. So, when I established Arista in 1979, with Barry Manilow was our first number one success, and then into rock with Patti Smith, Lou Reed, the Grateful Dead and the Kinks, and R&B with Wyclef Jean.

A&R staff has always come to London for a week every three months, so we certainly have a creative presence but I'm not planning an A&R office as yet. But my ties with the UK have been so incredibly strong that the creative level that this very possibly can lead to an A&R office.

It's interesting that you say "I sign". Few record company executives at your level can claim doing so.

I say "when I sign" because I know what goes on in my own head. But I have a very strong A&R team and I must share any credit with them. Since I don't have a head of A&R, I'm able to give each of my A&R people total access. Most often, somebody from my staff is recommending an artist and we listen or go together to see that artist. Ultimately, when it comes to the decision to sign, someone has to give the go ahead, and that's my job. But we always huddle together and brainstorm, making sure the bar stays high.

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I say "when I sign" because I know what goes on in my own head. But I have a very strong A&R team and I must share any credit with them. Since I don't have a head of A&R, I'm able to give each of my A&R people total access. Most often, somebody from my staff is recommending an artist and we listen or go together to see that artist. Ultimately, when it comes to the decision to sign, someone has to give the go ahead, and that's my job. But we always huddle together and brainstorm, making sure the bar stays high.

With J Records, you seem to be willing to be an all-round label, present in all musical genres—R&B, hip-hop, rock, pop, country, Latin music—when in this time and age, it's more about niche music.

I don't know how to do it any differently. It's the only way I've ever done it. At Columbia, I was thrust into a company that I became the head of literally overnight. Columbia was into Broadway shows, classical and middle of the road pop music. They had two rock artists, Dylan and the Byrds, but no depth. I concentrated on rock and it paid off with Joplin, Santana, Aerosmith and Springsteen.

Then I realised that I had to get into R&B and I did so with Kenny Gamble and Leon Huff [founders of Philadelphia International], and also Earth Wind and Fire. So, when I established Arista in 1979, with Barry Manilow was our first number one success, and then into rock with Patti Smith, Lou Reed, the Grateful Dead and the Kinks, and R&B with Wyclef Jean.

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A: What is the future of the record industry?

B: I don't think the record industry will ever go away. It's a business that's been around for over 100 years, and it's not going to disappear overnight. But I do think it's going to change, just like any other industry.

Q: How do you decide what artists you sign?

A: It's a combination of talent, potential, and marketability.

Q: Do you think the record industry is in a crisis?

A: Yes, I do. The industry is facing a lot of challenges, including declining sales, piracy, and streaming.

Q: What's the future of music distribution?

A: I think digital distribution is the future. It's more efficient and accessible for both artists and listeners.

Q: How do you stay ahead of the curve in the music business?

A: By being open-minded, taking risks, and constantly learning.
A classical question of balance

Classical music seems to be under siege from all sides: from an indifferent market-place that seems to defy all attempts at seduction; from an often hostile retail environment, characterised by the disappearance of specialty shops, the reduction of shelf space for classical titles, and cutbacks in classical catalogue; from a turbulent period of mergers and downsizing at major labels, whose rosters have been slashed and whose A&R policies are in nearly constant flux; and from rigid distribution channels that are having to adapt to new repertoire and performance paradigms sweeping the genre.

Majors reorganise

The situation seems most acute among major labels, with virtually all their classical divisions undergoing substantial reorganisations in recent years. After the closing of Sony's Hamburg headquarters, the disappearance of BMG Classics in New York, and the annexation of Philips Classics by Decca, Warner's announcement that its Teldec and Erato imprints would be moved to London from Hamburg and Paris is simply the latest of such consolidating moves intended to increase control and reduce costs.

Uniquely, all this follows in the wake of classical music's finest hour, financially speaking: the 1990s. The decade saw a plethora of populist-oriented crossovers breach the barriers of tradition to reach huge new audiences, a trend which seemed to herald a new era for the genre, where high art would make peace with the masses, and classical music in its many guises would finally take its rightful place alongside pop music as a major market player.

Can a broader, more adventurous repertoire and focused artist rosters bolster the struggling classical music market? That's the hope of both major and independent labels, whose challenge is to turn sporadic short-term profits into long-term stability, as Terry Berne reports.

“Every format has a life cycle. It was inevitable that CD sales would reach a plateau.”

Costa Pilavachi, president, Decca Music Group

A new generation of composers and performers with fiercely contemporary, even rebellious images, were eager to forge a new approach to their art by embracing their own eclectic musical heritage, which often as not included pop, rock and jazz influences. The public, too, was avid for new musical adventures, and labels became adept at savvy promotional campaigns and new marketing strategies to reach them.

The result was an infusion of fresh ideas and energy into a genre that once seemed destined to repeat itself into respectable oblivion. Everything from the medieval chants of the Spanish monks of Silos, to modernist composer Henryk Gorecki's lament for the dead of World War II, suddenly seemed to catch the imagination—and the purist strings—of a newly emergent international public.

Yet classical music's share of the total music market has shrunk steadily over the last several years and continues to contract. What happened? Does this represent a failure on the part of the industry to capitalise on the momentum that renewal seemed to promise? Or was the light at the end of the tunnel just an aberrant, end of the millennium mirage?

General consensus

The consensus seems to lie somewhere between the two. “I see the evolution of the market as comparable to what we saw before the CD,” says EMI Classics VP of international marketing Theo Lap. Indeed, it was the advent of the compact disc which kick-started the classical renaissance, and pushed sales levels and market share higher and higher while consumers replaced their vinyl with plastic. The cross-over phenomenon would have been unthinkable without the buoyant market to support its first fruits. But cross-over success has always been transient, and few cross-over products survive the transition to catalogue. Now, in the corporate expectations were ignited, and the fallout has been pervasive.

“The perception of classical divisions is changing. There might be the... Continued on page 10
Anne Sofie VON OTTER MEETS Elvis COSTELLO
For The Stars

AVAILABLE NOW

"This is an excellent album...touchingly delivered, eloquently realised and exquisitely sung. Wonderful" — Time Out

"Acclaimed as one of the greatest mezzo-sopranos in the world, von Otter brings a graceful phrasing and pureness of pitch and tone to the material that even the composers could never have dreamed of". — Daily Telegraph

von Otter sings tracks suggested (some composed) by Elvis Costello from Tom Waits, Ron Sexsmith, Paul McCartney, Abba and Brian Wilson. Includes the duets For the Stars and Broken Bicycles, plus beautiful versions of No Wonder, Like An Angel Passing Through My Room and many more.

http://www.deutschegrammophon.com
Continued from page 8

idea that we should deliver hit records, like pop divisions do,” Lap
ventures. The changes major labels have undergone as a response to cur-
rent market factors look to be perma-
nent, not temporary. Still, Lap is quite positive about that classi-
cal music at the majors is threatened in any significant way.

“Classical music represents a vital part of the music business,” he says. Our share of the market has increased over two points in the last year, and Universal’s has also increased considerably. EMI is rooted very firmly in classical music. It’s the soul of the company, and contributes significantly to its profit and market share. The commitment to it is as strong as ever.

Decca Music Group president Costa Pilavachi also feels that the current situation is more back to busi-
ness as usual than any kind of

philosophy is summarised by
Boissiere as “a few artists, and maxi-

mum support for them.”

“This emphasis on artists is echoed

unanimously by classical labels. “Through

the history of recorded music it has always been the stars

who have sold records,” says Pilavachi. “They have

become much better at marketing those artists who have potential beyond the
core classical world. This is a legacy of the 90s which should be applied—

it’s good for artists, good for the music, and good for the business.”

Long term performance

Naill O’Rourke, director of interna-
tional marketing, Warner Classics
International, declares: “What we’re

interested in is trying to achieve long-
term performance with top-flight
artists. Artists are the driving force of
our releases. You’ll see that even more in the future.” Warner’s roster is

so-called core repertoire has been one of the genre’s principal problems of

late. The principal composers and

most popular pieces are over-recorded by both veteran artists and newcom-
ers, with an abundance of core titles available in a multi-
titude of reissues, budget and mid-price
series, and boxed sets. Warner’s O’Rourke

maintains that how well these do all retail is a matter of how they’re dealt with by

record companies, and points out the success of many campaigns, including

Warner’s own Ultima series, Phillips’ Great Painani and

EMI’s Great

Records of the

Century. But no one doubts that the key to the future is moving beyond
traditional repertoire, while pre-
serving its centrality for both artists and audience.

For an artist to focus on tradi-
tional core classics these days, they have
to be someone very special,” concedes

Pilavachi.

Core classics as a concept has changed dramatically over the past decade. The repertoire

has expanded both backwards and

forwards,” affirms Pilavachi, refer-
ring to both early and modern music.

Vivaldi, or perhaps Monteverdi,

represented the backward limits of tradi-
tional repertoire just a decade ago, and

Stravinsky and Gershwin or per-

haps Shostakovich, the modern hori-

zon. Since then a profusion of erst-

while unknown composers have been embraced by an ever more adventur-
ous, not to say informed, public.

Exotic repertoire

There’s a definite trend of people
going for unknown and exotic reperto-
ires,” says EMI’s Lap. Certainly
artists like Harmoncourt and Bartoli,
or EMI’s Simon Rattle, have been

enormous in persuading fans to fol-

low them into new musical territory,

thereby helping to expand the repere-

toire. But it was really the work of

independent labels and their artists

who are responsible for the great

expansion into every corner of classi-

cal music’s heritage.

“The indie’s had a lot to do with that,” Lap emphasises. “They were able to record a large amount of new repertoire and make the public aware of it. The majors have a different cost struc-
ture. If we were to record all the repere-
toire that the indies do we'd go bankrupt straightaway. On the other hand, the small-
er labels don’t have the budgets to record major orchestras and stars, so we both need to be in the market place.”

According to Boissiere, discovering new repertoire without abandoning the core tradition is a pri-
mary goal of Naive. “It must bring something really interesting to the music. That’s why early and contem-
porary music interests us. Those are the areas where the potential for nat-
ural cross-over is highest.” What they’re not interested in are cross-
over projects that are simply long-term marketing strategies.

Middle ground

O’Rourke also makes a distinction

between natural and deliberate cross-

over. Warner Classics will soon be

launched as a label aimed at an older
demographic that’s looking for some-
thing different. “There’s a middle
ground of adult repertoire,” he explains, “that’s neither classical nor

pop, that isn’t being catered to.” He

mentions Italian soprano Filippa

Giordano, licensed from Milan-based
Sugar Records, the label behind the

huge global success of blind tenor

Andrea Bocelli, as the kind of artist

they have in mind for the new brand.

Warner was the last major to

launch a classical division, in 1989,

with its purchase of the German Teldex label, and, two years later,

Erato. Those labels have since moved to London is seen with trepidation by many indus-
try observers who fear they will lose their strong individual identities.

O’Rourke insists, however, that the

two labels will retain their indepen-
dent A&R personalities, and if any-
thing, will focus more on the core
classes.

Despite everything, there is still
demand for the core repertoire.

Argues Lap, “Whether or not

Beethoven interests consumers is a

question of the way he’s recorded and

by whom. But it’s a luxury for artists
to have a record company, and the last thing they want to do is produce

records that don’t sell. We’re working increasingly with senior demos: over

35. If there’s no hit, beat, clip, act, or
gig around a record, then the younger
demo finds it harder to react to.”

“It’s time to refresh [up] the image of classical music,” argues Pilavachi.

“from cover art to ads, to stage pres-

ence. It won’t happen overnight, but

we have to take risks and change the

music, and that’s what we’re here to do.”
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<tr>
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**SALES BREAKER**

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**NEW ENTRY**

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**RE-ENTRY**

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<td>Da Mutiz</td>
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<td><strong>Kumbay J!</strong></td>
<td>Kravemani</td>
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**Falling**

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**HITS REMAINING**

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**BPI Communications Inc.**
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<td>Madonna</td>
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<td>Eva Cassidy</td>
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<td>La Oreja De Van Gogh</td>
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<td>Fonky Family</td>
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<td>Onda &amp; Company</td>
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<td>Matt Bellamy</td>
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<td>67</td>
<td>Peter Maffay</td>
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**SALES BREAKER**: Indicates the album registering the biggest increase in chart points. **SALES MEAT**: Indicates the album registering the biggest decrease in chart points. **SALES BOX**: Indicates the album registering the biggest box office in chart points.

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## Top National Sellers

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<td><strong>NORWAY</strong></td>
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<td><strong>FINLAND</strong></td>
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<td><strong>AUSTRIA</strong></td>
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<td><strong>PORTUGAL</strong></td>
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<td><strong>GREECE</strong></td>
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</tbody>
</table>

### United Kingdom
- **1.** It's Raining Men - Geri Halliwell (EMI)
- **2.** Don't Stop Movin' - S Club 7 (Polydor)
- **3.** Faith - Celine Dion (Sony/Warner)
- **4.** Can't Get You Out Of My Head - Kylie Minogue (Sony/Warner)
- **5.** The Rock - Take That (Parlophone)

### Germany
- **1.** Whole Again - Atomic Kitten (Virgin)
- **2.** Teenage Dirtbag - Wheatus (Zomba)
- **3.** Butterfly - Crazy Town (Sony)
- **4.** Teenage Dirtbag - Wheatus (Zomba)
- **5.** Butterfly - Crazy Town (Sony)

### France
- **1.** I Want Me - Sugababes feat. Rick Ross (Dream) (EMI)
- **2.** J'Veurais - Sally Sill (Sony/Warner)
- **3.** All For You - Janet Jackson (Virgin)
- **4.** It's Raining Men - Geri Halliwell (EMI)
- **5.** Dream On - Depemode (Edel) (EMI)

### Italy
- **1.** It's Raining Men - Geri Halliwell (EMI)
- **2.** Down Down Down - Loppepis (WEA)
- **3.** I Wanna Be U - Chocolate Puma (Universal)
- **4.** It's Raining Men - Geri Halliwell (EMI)
- **5.** Dream On - Depemode (Edel) (EMI)

### Sweden
- **1.** I'm Not A Hero - TikTok (M6 Int/Sony)
- **2.** The Rock - Take That (Parlophone)
- **3.** Butterfly - Crazy Town (Sony)
- **4.** Butterfly - Crazy Town (Sony)
- **5.** Butterfly - Crazy Town (Sony)

### Denmark
- **1.** Butterfly - Crazy Town (Sony)
- **2.** I Wanna Be U - Chocolate Puma (Universal)
- **3.** I Wanna Be U - Chocolate Puma (Universal)
- **4.** I Wanna Be U - Chocolate Puma (Universal)
- **5.** I Wanna Be U - Chocolate Puma (Universal)

### Norway
- **1.** Teenage Dirtbag - Wheatus (Zomba)
- **2.** Butterfly - Crazy Town (Sony)
- **3.** Butterfly - Crazy Town (Sony)
- **4.** Butterfly - Crazy Town (Sony)
- **5.** Butterfly - Crazy Town (Sony)

### Finland
- **1.** Butterfly - Crazy Town (Sony)
- **2.** Butterfly - Crazy Town (Sony)
- **3.** Butterfly - Crazy Town (Sony)
- **4.** Butterfly - Crazy Town (Sony)
- **5.** Butterfly - Crazy Town (Sony)

### Switzerland
- **1.** PlaysLive (The Rave Songs) - Safri Duo (Universal)
- **2.** Butterfly - Crazy Town (Sony)
- **3.** Butterfly - Crazy Town (Sony)
- **4.** Butterfly - Crazy Town (Sony)
- **5.** Butterfly - Crazy Town (Sony)

### Austria
- **1.** Touch Me - Rui Da Silva (BMG)
- **2.** I Like A Bird - Nelly Fortula (Universal)
- **3.** Back To School - Dames (Warner)
- **4.** Mazel Tov - Chi Chi (EMI)
- **5.** Butterfly - Crazy Town (Sony)

### Portugal
- **1.** Touch Me - Rui Da Silva (BMG)
- **2.** I Like A Bird - Nelly Fortula (Universal)
- **3.** Mazel Tov - Chi Chi (EMI)
- **4.** Mazel Tov - Chi Chi (EMI)
- **5.** Mazel Tov - Chi Chi (EMI)

### Greece
- **1.** Butterfly - Crazy Town (Sony)
- **2.** Mazel Tov - Chi Chi (EMI)
- **3.** Mazel Tov - Chi Chi (EMI)
- **4.** Mazel Tov - Chi Chi (EMI)
- **5.** Mazel Tov - Chi Chi (EMI)
Turin Brakes Underdog (Save Me) (Source Records) Release date: April 30th

South London tunemakers Turin Brakes manage to pinch themselves at their good fortune. Signing to Source Records and releasing their debut The Optimist LP, the duo have conjured up sufficiently praise by the UK press and gained themselves an ever-expanding fan base. Chart success for the album followed, and now they have released what would appear to be a sure-fire chart hit. Their musical style is soft, acoustic, modern folk where emotive lyrics combine with spine-tingling riffs and a toe-tapping rhythm. In other words, perfect radio acoustic,

The pick of the week's new singles – The Optimist

1. **LADY MARMALADE**
   - by: Mat Deaues & Miriam Hubner
   - LABEL/DISTRIBUTING LABEL: MCA NASHVILLE

2. **R.KELLY FEAT. JAY-Z**
   - SOUTH SIDE
   - JIVE

3. **MOBY FEAT. GWEN STEFANI**
   - WHAT WOULD YOU DO?
   - ARISTA

4. **THANK YOU**
   - TOP DOG/LAVA/ATLANTIC

5. **UNCLE KRACKER**
   - FO' REAL/UNIVERSAL

6. **HRH/UNIVERSAL**
   - DREAMWORKS

7. **HANGING BY A MOMENT**
   - INTERSCOPE.CHRISTINA AGUILERA, LIL' KIM, MYA & PINK

8. **RUFF RYDERS/INTERSCOPE**
   - SOULJA/NO WIT/PRIORITY

9. **MY BABY**
   - TRAIN

10. **MISSING YOU**
    - MCA

11. **THE BLACK CROWES**
    - I HOPE YOU DANCE
    - MCA NASHVILLE

12. **DAVE MATTHEWS BAND**
    - TROUBLE IN SHANGRI-LA
    - WENIETH CENTURY FOX FILM CORP/INIRSCOPE SOUNDTRACK

13. **DSLICER**
    - THE SECOND HAND
    - UNIVERAL

14. **SCORPION**
    - I HOPE YOU DANCE
    - MCA NASHVILLE

15. **EVA**
    - KARMA
    - V甚至连

16. **GEOX, FEAT. GWEN STEFANI**
    - X INCIDENT
    - INTERSCOPE

17. **EVE, FEAT. GWEN STEFANI**
    - ECUSSON MC'S

18. **LIL' ROMEO**
    - Case Of The Ex
    - MCA

19. **VILLA Vaccaro**
    - BOOGA BASEMENT/INTERSCOPE.

20. **LIL' ROMEO**
    - STAR 69
    - AMERICA

**Eurochart A/Z Indexes**

**Hot 100 singles**

1. THE BEATLES
2. All About That Bass
3. All of Me
4. All of the Light in the Moon
5. All of Us
6. All of Us
7. All Right Now
8. All the Way
9. All the Way
10. All the Way

**Stereo MC's Deep, Down & Dirty**

1. Everybody
2. Connected
3. The track has a crossover appeal from hip hop to the dancefloor to the mainstream pop

**STEREO, AMERICA**

1. America
2. Angel
3. Angel
4. Angel
5. Angel

**Radio Hits**

1. The Black Crowes
2. Daft Punk
3. Daft Punk
4. Daft Punk
5. Daft Punk

**Music & Media**

**Top 20 US singles**

1. ALL FOR YOU
2. SURVIVOR
3. LIL' ROMEO
4. THE BLACK CROWES
5. WHAT WOULD YOU DO?
6. LADY MARMALADE

**Top 20 US albums**

1. CONVINCING concluding, the single that broke UK act The Stereo MC's back in 1992. Now, after a creative break of nine years, this hip hop crossover outfit from London are back on the music scene.

**AmericanRadioHistory.Com**

1. AmericanRadioHistory.Com
2. America
3. American
4. America
5. America

**Records with greatest sales and/or airplay gains: 2001. Billboard/BPI Communications Inc.**

**SALES**

**TOP 20 US SINGLES**

1. ALL FOR YOU
2. SURVIVOR
3. LIL' ROMEO
4. THE BLACK CROWES
5. WHAT WOULD YOU DO?
6. LADY MARMALADE

**SALES**

**TOP 20 US ALBUMS**

1. CONVINCING concluding, the single that broke UK act The Stereo MC's back in 1992. Now, after a creative break of nine years, this hip hop crossover outfit from London are back on the music scene.

**AmericanRadioHistory.Com**

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4. America
5. America

**Records with greatest sales and/or airplay gains: 2001. Billboard/BPI Communications Inc.**
## DANCE BEAT

The weekly dance chart comment by Harold Roth

After a two-week hiatus at number two in the European Dance Traxx Top 40, Safri Du's *Play-A-Live (The Bongo Song) (Universal)* takes over the top spot again. The return to the summit was made possible by the sudden descent of Madjo's *Chillin'* (Sound Of Barclay) down to number five. Safri Du's return to number one might be short-lived however, as their support level is only marginally higher than their nearest competitor. Already tipped as a sure-fire number one, British act Faithless' *We Come 1* (Cheeky) has jumped from number 70 to number five to number two over the last fortnight.

While we welcome three new tracks to the top 10 this week, there is also a mover. Madonna's *What It Feels Like For A Girl (Maverick)* goes up to from last week's 27 and is currently top of the movers.

**Covers Chart**

Covers chart shows the greatest gains in points during the week.

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
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</tr>
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</tr>
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<td>&quot;Hello Again&quot;</td>
<td>CP (54%)</td>
<td>7</td>
</tr>
<tr>
<td>&quot;IT WASN'T ME&quot;</td>
<td>CP (54%)</td>
<td>8</td>
</tr>
<tr>
<td>&quot;The Weekly&quot;</td>
<td>CP (54%)</td>
<td>9</td>
</tr>
<tr>
<td>&quot;This Is Your Life&quot;</td>
<td>CP (54%)</td>
<td>10</td>
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**DANCE TRAXX**

### European Dance Traxx

<table>
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<td>CP (54%)</td>
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**THIS WEEKS MOVERS**

1. Play - Jennifer Lopez (Cheeky) - Fatmash Cheeky on
2. We Come 1 - Cheeky/Arista (BMG) - Fatmash Cheeky on
3. What It Feels Like For A Girl - Madonna (Maverick) - Fatmash Cheeky on
4. Star 69 (What The Fuck) - Fatmash Cheeky on
5. We Come 1 - Cheeky/Arista (BMG) - Fatmash Cheeky on
6. What It Feels Like For A Girl - Maverick (Warner Music) - Fatmash Cheeky on
7. Chillin' - Sound Of Barclay (Universal) - Fatmash Cheeky on
8. Hello Again - Fatmash Cheeky on
9. IT WASN'T ME - Shaggy feat. "Trick*er" Daqent - Fatmash Cheeky on
10. The Weekly - Fatmash Cheeky on

**New Single Out June 11**

**DANCE TRAXX**

**This Week's Movers**

1. Play - Jennifer Lopez (Cheeky)
2. We Come 1 - Cheeky/Arista (BMG)
3. What It Feels Like For A Girl - Madonna (Maverick)
4. Star 69 (What The Fuck) - Fatmash Cheeky on
5. We Come 1 - Cheeky/Arista (BMG)
6. What It Feels Like For A Girl - Maverick (Warner Music)
7. Chillin' - Sound Of Barclay (Universal)
8. Hello Again - Fatmash Cheeky on
9. IT WASN'T ME - Shaggy feat. "Trick*er" Daqent
10. The Weekly - Fatmash Cheeky on

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**NEW SINGLE OUT JUNE 11**

**DANCE TRAXX**

**This Week's Movers**

1. Play - Jennifer Lopez (Cheeky)
2. We Come 1 - Cheeky/Arista (BMG)
3. What It Feels Like For A Girl - Madonna (Maverick)
4. Star 69 (What The Fuck) - Fatmash Cheeky on
5. We Come 1 - Cheeky/Arista (BMG)
6. What It Feels Like For A Girl - Maverick (Warner Music)
7. Chillin' - Sound Of Barclay (Universal)
8. Hello Again - Fatmash Cheeky on
9. IT WASN'T ME - Shaggy feat. "Trick*er" Daqent
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**NEW SINGLE OUT JUNE 11**

**DANCE TRAXX**

**This Week's Movers**

1. Play - Jennifer Lopez (Cheeky)
2. We Come 1 - Cheeky/Arista (BMG)
3. What It Feels Like For A Girl - Madonna (Maverick)
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5. We Come 1 - Cheeky/Arista (BMG)
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7. Chillin' - Sound Of Barclay (Universal)
8. Hello Again - Fatmash Cheeky on
9. IT WASN'T ME - Shaggy feat. "Trick*er" Daqent
10. The Weekly - Fatmash Cheeky on

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**EUROPEAN DANCE TRAXX**

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<td>CP(86%)</td>
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<tr>
<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>CP(73%)</td>
<td>5</td>
</tr>
<tr>
<td>CHILLIN'</td>
<td>CP(73%)</td>
<td>6</td>
</tr>
<tr>
<td>TOUCH ME</td>
<td>CP(60%)</td>
<td>7</td>
</tr>
<tr>
<td>MY BEAT</td>
<td>CP(54%)</td>
<td>8</td>
</tr>
<tr>
<td>AIM TO PLEASE</td>
<td>CP(54%)</td>
<td>9</td>
</tr>
<tr>
<td>DANS, FANS &amp; FREAKS (D.F.F.)</td>
<td>CP(41%)</td>
<td>10</td>
</tr>
<tr>
<td>BARE AMOUR</td>
<td>CP(41%)</td>
<td>11</td>
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<tr>
<td>SURVIVOR</td>
<td>CP(41%)</td>
<td>12</td>
</tr>
<tr>
<td>AERO DYNAMIC</td>
<td>CP(48%)</td>
<td>13</td>
</tr>
<tr>
<td>BINGO L amour</td>
<td>CP(48%)</td>
<td>14</td>
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<tr>
<td>AERODYNAMIC</td>
<td>CP(48%)</td>
<td>15</td>
</tr>
<tr>
<td>INDENETS (FALLING IN LOVE)</td>
<td>CP(48%)</td>
<td>16</td>
</tr>
<tr>
<td>LIKE THAT</td>
<td>CP(48%)</td>
<td>17</td>
</tr>
<tr>
<td>BASS OUT</td>
<td>CP(48%)</td>
<td>18</td>
</tr>
<tr>
<td>AMERICAN DREAM (BOOBY TOPPY)</td>
<td>CP(48%)</td>
<td>19</td>
</tr>
<tr>
<td>STRANGE WORLD</td>
<td>CP(48%)</td>
<td>20</td>
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**The European Dance Traxx is based on the information from the following charts: AF (Austria); BE (Belgium); DK (Denmark); DE (Germany); EE (Estonia); ES (Spain); FR (France); HU (Hungary); IT (Italy); NL (Netherlands); NO (Norway); PT (Portugal); SE (Sweden); SI (Slovenia); SK (Slovakia).**

**Note:** Chart positions are based on sales figures and airplay data as reported by various music charts and radio stations across Europe. The chart reflects the most popular dance tracks in Europe for the week ending 22nd May 2001.
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**

**Blue**

*All Rise*  
(Virgin)

"It's the kind of crossover pop/R&B that's really big at the moment and the 'Blacksmith' remix helps the track get a lot more airplay. They don't look like your average boyband, they've got a bit of an edge to them."

Simon Long  
head of music  
Kiss 100/London
GERMANY:
ANTENNE BAYERN

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

Madonna/What It Feels Like For A Girl
Depeche Mode/Dream On
Westlife/Uptown Girl

UK: 95.8
CAPITAL FM

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

Bryan & Ray/J'Another Day In Paradise
Boris Dlugosch feat. Rosalin/Never Enough
Sunshine Anderson/Heard It All Before
Basement Jaxx/Romero

FRANCE:
FUN RADIO

HEAD OF MUSIC: CHRISTIAN LEBREUBE
FORMAT: DANCE
SERVICE AREA: NATIONAL
GROUP/OWNER: RTF GROUP
www.funradio.fr

Shaggy feat. Rayvon/Angel
Sahara Hotnights/On Top Of The World
Tanysa Stephens/Back To Haunt Me

GERMANY:
BR BAYERN 3

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

Sarah Connor/Let's Get To Bed Boy!
Briskeby/Wide Awake
Tillya/Come Along
Rhona/Satisfied
Travis/Sing

SWEDEN:
SR P3

HEAD OF MUSIC: PIA KALISHER
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.sr.se/p3

Sahara Hotnights/On Top Of The World
Tanysa Stephens/Back To Haunt Me

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

Ocean Colour Scene/Up On The Downside
Eddy Grant/Electric Avenue (Remix)
Uncle Kracker/Follow Me
Birgit/Few Like You

FRANCE:
SKYROCK

GM/PROG. DIRECTOR: LAURENT BOUNEAU
FORMAT: URBAN
SERVICE AREA: NATIONAL
GROUP/OWNER: ORBUS
www.skyrock.com

Bob Marley/I Know A Place
Destiny's Child/Survivor
Otis Redding/I Engrenage
Freeman/La Barmerie
Sisqo/Dance For Me

ITALY:
RADIO DIMENSIONE SUONO

MUSIC DIRECTOR: CARLO ANTONUCCI
FORMAT: CHR
SERVICE AREA: NATIONAL
PLAYLIST MEETING: VARIIES
GROUP/OWNER: INDEPENDENT
www.rds.it

Emma Bunton/What Took You So Long?
Eros Ramazzotti & Cher/Piu Che Puoi
Elisa/Luce (Tramonti A Nord-Est)
Geri Halliwell/It's Raining Men
Netta/La Mia Signorina
Westlife/Uptown Girl

FINLAND:
YLE 2 RADIOMAFIA

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

Pool/When Nothing Can Be Saved
KMA/Julma Maelma

GERMANY:
WDR EINS LIVE

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

Wine Mannheims/The Power Of The Sound
Wyclef Jean/Perfect Gentleman
Backstreet Boys/More Than That
Faithless/We Come 1

SWEDEN:
SR P5 RADIO STOCKHOLM

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

Jessica Fältner/Crash Like A Wrecking Ball
Soundtrack Of Our Lives/Nevermore
Manic Street Preachers/Ocean Spray
Magnus Carlson/Reqig 7 Turns Sibling
Backstreet Boys/More Than That
Aaliyah/We Need A Resolution
Destiny's Child/Bootylicious
Love Olzon/Missforstaff
Dante/Miss California
Cleartone/Let Go

BELGIUM:
VRT RADIO DONNA

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

Lisa Stansfield/Let's Just Call It Love
The Mackenzie/Walk Away
Juan Wells/Summer Rain
La Luna/Kisses Of Fire
Melanie B/Lullaby
Dido/Thank You
Station Reports include all new additions to the playlist. Some reports will also include "play" songs, which received special emphasis during the week. All Power Play songs are annotated, whether they are reported for the first or not. Some lists include featured new albums, as indicated by the abbreviation "AL.

Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B).
The hip hop wave sweeping across Europe has by no means ebbed. Organic US rappers OutKast enter the chart for the second time with So Fresh, So Clean (LaFace/Arista), new at 37 this week. Their smash hit Ms Jackson (at 39 after 17 weeks in the chart) paved the way for success in Europe, and many stations have added the new track to their playlists, including CHR stations Cool FM in the UK, Radio 3 FM in Holland and The Voice In Denmark.

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NRJ calls for RTL asset freeze

continued from page 1

to German federal authorities about what the it described as "discriminatory" procedures in the allocation of radio frequencies in Germany. This notification followed a complaint from NRJ after new licences in Rhine-Palatinate were withdrawn by the local broadcast regulator the LPR.

Beck also added that if considera-
tion had to be given to all European radio groups, this will "clearly benefit European media groups which pro-
duce programmes with marketing conceiv-
ed for the whole of Europe." Beck said he "would not tolerate such a situation."

A source at Rhine-Palatinate LPR
tells M&M that Beck's comments have to be seen in the context of the EC's case against Germany regard-
ing the country's frequency alloca-
tion process, which is not regulated at a federal level but through each regional Lander. The source explains that Beck was referring to the situation of all LPRs throughout Germany had to give consideration to every application submitted by European groups, it would also have to give consideration to applications for stations wishing to broadcast in languages other than German.

Marc Pallain, NRJ's managing
director in charge of international, rubbishes the position taken by the LPR and Beck. "Beck's comments are at best xenophobic, but that's not the real problem," he tells M&M. "The problem is that this position is not compatible with EU treaties."

Pallain continues: "I find it quite astonishing that a politician says things like he is opposed to a major marketing strategy. We might have a global brand, but our stations are local, serving commun-
ities like Berlin. But if we were to apply the same logic in France, what would happen to RTL Group's assets, which are all built around brands and marketing? What it means is that they [the German broadcasting authorities] don't want European groups with global ambi-
tions setting foot in Germany, while German groups with global ambi-
tions are free to expand without restrictions."

Pallain adds that NRJ's position is "not against Bertelsmann—it's about equal opportunities and, clearly, what we see now is not equitable."

Universal secures Eurovision winner

deal in place prior to the broadcast on May 12.

"We have signed a licensing deal with a company called Baltic Music Production based in Tallinn," explains Universal Music Sweden managing direc-
tor Gert Holm-
fred. "We will release the sin-
gle on the last day of May across Europe. We are also negotiating to compile an al-
bum. Tanel Pad-
ar has just released a rhythm and blues album in Estonia, and we are talking about hooking on to that."

Dave Benton, a 50-year-old Aru-
born Dutch citizen living in Estonia, was surprised as anyone at his victory, although he went into the competition with the idea of claiming first place. "Nobody was focusing on us—a group of six guys and one old man. I only did this because I believed we could win, although I'm realistic. Saturday after the morning rehearsal I thought we could pull it off if we showed confidence on stage. Every-
thing came down to the execution of the song."

If the 40,000 people at Copen-
hagen's Parken Stadium and the 12 million TV viewers across Europe were surprised at the out-
come, it's because Estonia didn't fig-
ure in the top 10 of any bookmaker. Instead, they favoured the Abba-like Opa, Opa, which has already scored a top 10 hit with a previous Antique single, Opa, Opa. "The question was, could we get a German hit?" says the group's manager, Tun

Mariani Grammofon in Sweden, was picked up before the contest by Universal for Germany, Holland, Belgium and Switzerland, and in a separate deal, for Norway and Den-
mark. The latter is also being released in France on the Colum-
bia label.

The runner-up song, Never Ever Let You Go by Denmark's Rollo & King, has already become the number one hit in Denmark on Mega Records, and is set for inter-
national release by Mega's parent company Edel, according to Peter Skovsted, Edel's international manager.

"We received a total top 12 points [12 points] from Norway, Spain, and Germany, and second place, 10 points] from Hol-
land, Sweden, and the UK," notes Skovsted. "For those countries, we expect a lot of sales. An English-language album will be completed in the next 10 days."

Third-place (I Would) Die for You by Swedish-based Greek act Antique is signed to Bonnier Music, which has already scored a top 10 hit with a previous Antique single, Opa, Opa. "The question was, could we get a Greek hit?" says the group's manager, Tun

Pallain says that the decision to ask the minister of foreign affairs and the CSA to freeze RTL Group's assets (the CSA still has to approve the change in shareholding within RTL Group) was to make the point that the problem is now a political one. "France applies fully the EU treaties when it comes to the devel-
oment of non-French media groups, why can't other countries do the same?"

The NRJ executive concludes: "What we say might look or sound excessive, but what we are fighting for is for a fair case and an issue of general interest. It is a question of principle—it's about the develop-
tment of independent media groups, and it's about economic democracy within the EU."

Additional reporting by Terry Martin in Berlin

Sterophonics

continued from page 1

piece outfit will do what it is most famous for, playing to throngs of fans at a variety of shows and loca-
tions during the summer. July 14 and 21 bring their "Day At The Races" shows to the UK's Donnington Race-
track and Chicago's Soldier Field respec-
tively, with guests including Ash and the Black Crowes. Before and after those flagship performances, Sterophonics guest on U2's Elevate tour, will be playing to crowds in Copenhagen, Stockholm, Paris, Antwerp and Barcelona.

"The band's big outdoor gigs are such a carnival thing," says V2 inter-
ational product manager Julia Con-
nolly, "and we're bringing in lots of international radio programmers for them, because once they see them travel, it really can emphasise how powerful they are."

Already convinced, as far as pro-
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...
**BORDER BREAKERS**

- **TW**
- **LW**
- **WOC**
- **Artist/Title**
- **Original Label**
- **Country Of Signing**
- **TS**

| 1 | 12 | ROXETTE/THE CENTRE OF THE HEART | ROXETTE RECORDINGS/EMI | SWEDEN | 31 |
| 2 | 6  | Brandy & Ray J/Another Day In Paradise | (WEA) | Germany | 31 |
| 3 | 12 | Safri Duo/Played-A-Live (The Bongo Song) | Universal | Denmark | 16 |
| 4 | NE | FugaMia/You Are Alive | GaungGo/Orbit/Various | Germany | 20 |
| 5 | 19 | Modjo/Chillim' | (Barclay) | France | 22 |
| 6 | 4  | Bossone/One In A Million | (MNW/EMI) | Sweden | 18 |
| 7 | 31 | Daft Punk/One More Time | (Labels/Virgin) | France | 11 |

**EURO CONVERSION RATES**

- **Country (currency)**
- **€**

- Austria* 1€ 13.76 Schilling
- Belgium* 1€ 20.34 Francs
- Czech Republic 1€ 34.36 Koruny
- Denmark 1€ 67.46 Krone
- Finland* 1€ 56.47 Markka
- France* 1€ 60.56 Francs
- Germany* 1€ 51.95 Marken
- Greece 1€ 340.75 Drachmai
- Ireland* 1€ 0.78 Pounds
- Italy* 1€ 1936.27 Livre
- Netherlands* 1€ 12.20 Gulden
- Norway 1€ 9.00 Kroner
- Portugal* 1€ 3,500.49 Escudos
- Spain* 1€ 166.39 Pesetas
- Sweden 1€ 10.93 Kronor
- Switzerland 1€ 1.53 Francs
- U.K. 1€ 0.61 Pounds
- U.S. 1€ 0.88 Dollars

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

- **JAZZ SPOTLIGHT**
  - **Cover date:** June 9
  - **Street date:** June 4
  - **Artwork deadline:** May 30

- **BELGIUM SPOTLIGHT**
  - **Cover date:** June 30
  - **Street date:** June 25
  - **Artwork deadline:** June 19

**HOTLINE**

Edited by Jon Heasman & Gareth Thomas

MusicNet, the joint project between RealNetworks, AOL Time Warner, Bertelsmann and EMI Group, develop a joint Internet music subscription platform, and is scheduled to be unveiled for the first time on May 17 at a US congressional hearing on online music. MusicNet was announced last April, and should be operational sometime during the summer.

The UK’s Capital Radio group has issued another profits warning—its second in three months—suggesting that its tax profit for 2001 is now likely to be down 25% on the £14.3 million (£67.7m) profit it reported last year. Capital’s profits for the first six months of the year show an 18% dip to £18.3 million.

Also issuing a profits warning this week has been France’s NRJ Group. Managing director Pierre-Jean Boyo predicts that NRJ could see up to a 20% drop in advertising revenues compared to last year. For the first half of 2001, NRJ’s turnover was up 8% to FFr 1.01 billion (£150 million). Following the announcement, NRJ’s shares lost over 20% of their value.

Bertelsmann is merging its international BOL.com e-tail subsidiaries into its music and book clubs. As part of the move, BOL’s London-based international headquarters will be closed, as will the BOL branches in Denmark and Norway. Affiliates in Germany, the Netherlands, Sweden, Finland and the UK will be integrated into Bertelsmann’s local clubs, with an international headquarters based in Munich.

Long-serving Warner Music International (WMI) communications and PR consultant Brian Southall has joined the company on a full time basis as vice president corporate communication. London-based Southall, who joined WMI in 1989, reports to the company’s chairman & CEO Stephen Shrimpton.

Virgin Music Belgium has launched Labels Belgium, the sub-division grouping a number of specialist labels under one umbrella. The Belgian Labels, based in Brussels, will be headed by product manager Michel Will.

In Scotland, Edinburgh’s Forth FM (CHR) and Forth AM (AC/Gold) are to undergo a name change to Forth One and Forth Two in order to take account of their availability on digital radio. And, staying with UK radio, presenter Steve Ladner has been appointed head of music at Kent Hot AC station Invicta FM.

A group of Dutch comedians have released an "anti-Popstars" single which has already proved to be more successful than the single by the official Dutch Popstars winners Starmaker. Recorded under the name One Day Fly, the novelty track called I Wanna Be A One Day Fly, released for charity, has gone to number one in the Stichting Mega Top 100 singles chart.

Finally, Swedish artist Dr Alban (pictured) is planning to take public CHR station SR P3’s teen show Pippirull to court over presenter Martin Andersson’s impersonations of him. The wind-ups make fun of celebrities, although to date no-one else has taken any legal action. The phone-stunts are also available on an album released by Bonnier Music.
<table>
<thead>
<tr>
<th>Week 22/01</th>
<th>Major Market Airplay</th>
<th>The most aired songs in Europe's leading radio markets</th>
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### UNITED KINGDOM

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<tr>
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<td>&quot;NE&quot;</td>
<td>SUGABABES Run For Cover (London)</td>
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<td>2</td>
<td>2</td>
<td>&quot;NE&quot;</td>
<td>Madonna/What It Feels Like For A Girl (Warners/Warner Bros.)</td>
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<td>3</td>
<td>3</td>
<td>&quot;WE&quot;</td>
<td>Westlife/Uptown Girl (EMI)</td>
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<td>&quot;NE&quot;</td>
<td>Janet Jackson/All For You (Virgin)</td>
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<td>5</td>
<td>&quot;NE&quot;</td>
<td>Jessica/Sexy Thing (Virgin)</td>
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<td>&quot;NE&quot;</td>
<td>Bee Gees/One (Virgin)</td>
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<td>7</td>
<td>7</td>
<td>&quot;NE&quot;</td>
<td>No Angels/Where Do I Go? (Polydor)</td>
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<td>8</td>
<td>8</td>
<td>&quot;NE&quot;</td>
<td>Bieber/One Million (Maverick/Warner)</td>
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<td>9</td>
<td>&quot;NE&quot;</td>
<td>Emilia/You &amp; I (Ariola)</td>
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<td>&quot;WE&quot;</td>
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### SCANDINAVIA

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<td>&quot;NE&quot;</td>
<td>R.E.M./Imitation Of Life (WARNER BROS.)</td>
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<td>2</td>
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<td>&quot;NE&quot;</td>
<td>Emma Bunton/What You Don't Know (Virgin)</td>
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<td>3</td>
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<td>&quot;NE&quot;</td>
<td>Brain SPRINGFIELD/Free Peace/You (Virgin)</td>
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<td>4</td>
<td>&quot;RE&quot;</td>
<td>LeAnn Rimes/Lost In Your Love (Maverick/Warner)</td>
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<td>&quot;NE&quot;</td>
<td>Shaggy feat. Ricardo &quot;Rik-Rak&quot; Don't You Want Me (SAC)</td>
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<td>6</td>
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<td>&quot;NE&quot;</td>
<td>Right Said Fred/Free Rio My Man (Warner)</td>
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<td>&quot;NE&quot;</td>
<td>Michelle/Out Of My Life (Warner Bros.)</td>
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<td>&quot;NE&quot;</td>
<td>Spokes/Things I've Seen (Mercury)</td>
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<td>&quot;WE&quot;</td>
<td>Nelly Furtado/I'm Like A Bird (Parlophone)</td>
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<td>&quot;WE&quot;</td>
<td>NELLY FURTADO Like A Bird (POLYDOR)</td>
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<td>2</td>
<td>2</td>
<td>&quot;WE&quot;</td>
<td>All About You/Leeds (Polydor/Polygram)</td>
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<td>3</td>
<td>3</td>
<td>&quot;WE&quot;</td>
<td>Atomic Kitten/Walking On Air (Polydor)</td>
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<td>&quot;WE&quot;</td>
<td>Spokes/Things I've Seen (Mercury)</td>
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<td>&quot;WE&quot;</td>
<td>Anastacia/Cowboys &amp; Kisses (Mercury)</td>
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<td>&quot;WE&quot;</td>
<td>Ronan Keating/Lovin' Each Day (Columbia)</td>
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<td>Janet Jackson/All For You (Virgin)</td>
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<td>Bon Jovi/One Wild Night (Mercury)</td>
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<td>Michelle/Out Of My Life (Warner Bros.)</td>
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<td>1</td>
<td>&quot;RE&quot;</td>
<td>EMMA BUNTON/WHAT YOU DON'T KNOW SO LONG (VIRGIN)</td>
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<td>&quot;RE&quot;</td>
<td>Howsovertheless/I Just Want To (Parlophone)</td>
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<td>Ronan Keating/Lovin' Each Day (Columbia)</td>
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<td>Brian/Stay Aloft/Your Love For A Paradise (Parlophone)</td>
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<td>Kool &amp; the Gang/Stay The Night (Chrysalis)</td>
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<td>&quot;NE&quot;</td>
<td>MADONNA/WHAT IT FEELS LIKE FOR A GIRL (WARNER BROS.)</td>
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<td>&quot;NE&quot;</td>
<td>Roxette/The Centre Of The Heart (Virgin)</td>
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<td>Brian/Stay Aloft/Your Love For A Paradise (Parlophone)</td>
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<td>Hannah/Song for a Girl (Arista)</td>
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<td>Beets/Remember Mama (EMI)</td>
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<td>&quot;RE&quot;</td>
<td>EMMA BUNTON/WHAT YOU DON'T KNOW SO LONG (VIRGIN)</td>
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<td>&quot;RE&quot;</td>
<td>Howsovertheless/I Just Want To (Parlophone)</td>
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<td>Ronan Keating/Lovin' Each Day (Columbia)</td>
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<td>Westlife/Uptown Girl (EMI)</td>
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<td>Janet Jackson/All For You (Virgin)</td>
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<td>Brian/Stay Aloft/Your Love For A Paradise (Parlophone)</td>
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<td>&quot;RE&quot;</td>
<td>Michelle/Out Of My Life (Warner Bros.)</td>
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<td>&quot;RE&quot;</td>
<td>Bon Jovi/One Wild Night (Mercury)</td>
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### HUNGARY

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<td>Shaggy/Shaggy Man (MCA)</td>
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<td>Rembrandt/The Centre Of The Heart (EMI)</td>
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<td>Nelly/Don't Stop Movin' (EMI)</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
Wanna play? - The Gift Of Game

THE GIFT OF GAME The multi million selling debut album from CRAZY TOWN

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