Dutch auction back on agenda

by Menno Visser

HILVERSUM — "We're back to square one."

Writing in a newsletter to his station's listeners, that's Kink FM station manager Jan Hoogesteijn's succinct summary of the latest twist in the saga of Holland's proposed frequency auctions.

In March, the Dutch cabinet backed down over its plans to hold the controversial auctions after public disquiet culminated in parliament rejecting the proposals on February 21 (M&M, March 3). A special commission was subsequently set up by the government to try to devise an alternative plan. In its report, the commission recommended that all existing broadcasters should be allowed to stay on their current frequencies, with only unused frequencies being auctioned off.

However, it is understood that the government has now decided that because of potential legal challenges from groups who wanted to be able to bid for frequencies, and because of problems in drafting legislation for the "part-auction," it will not be following the special commission's recommendations. Consequently, the government's original plans for a full auction of eight (or even 10) quasi-national FM frequencies are now firmly back on the political agenda, with the government facing the prospect of another bloody clash with parliament.

"The government has been making a mess of commercial radio for 13 years and now we're completely fed up," says Martin Banga, managing director of commercial radio trade body VCR.

Banga has his own theories as to why the government isn't prepared to follow the advice of the special commission. "It's all down to politics," he claims. "A couple of ministers didn't fancy the political humiliation of not going ahead with the original proposals."

Regional commercial radio trade body NLCR has for the first time joined up with its national counterpart the VCR to take out full-page ads in the national daily newspapers to protest about the latest developments. Under the banner "We don't understand."

The not-so-Tricky return

by Nigel Williamson

LONDON — When most artists announce they are "back," the phrase usually signifies nothing more than another album or a new tour. Hardly earth-shattering, given it's in the job description. But when Tricky uses the term, it takes on a more profound meaning.

"This is the record I should have made as the follow-up to Maxinquaye but couldn't," he says of his new album Blowback, released internationally on Epitaph Records' Anti imprint on July 2.

Blowback is by some way the most accessible and commercial record Tricky has made since his ground-breaking Island debut six years ago. "For years I was making music on the verge of insanity. I wasn't well and there were times when I thought I would never make another record like this," he admits.

Tricky is careful not to disillusion the albums which, with diminishing returns, followed Maxinquaye, a record that defined the genre which came to be continued on page 17

Middelhoff grooming Bertelsmann for float?

by Wolfgang Spahr

HAMBURG — German music and media giant Bertelsmann is embarking on an "excellence programme" which it hopes will enable its worldwide companies to achieve double-digit profit margins and drastic cost savings over the next three years.

In an internal memo sent to senior Bertelsmann executives, the company's CEO Thomas Middelhoff stresses the need to accelerate the pace of change and to compete "in revolution rather than evolution" to prepare Bertelsmann for a possible stock-market flotation.

A "steering committee" comprising Middelhoff as well as CFO Siegfried continued on page 17

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Witzel to head up MTV Benelux

by Monny Visser

HILVERSUM — Rene Witzel, formerly managing director of Dutch publishing group Wegener’s radio and TV operations, has taken up the position of vice-president/general manager of MTV Networks Benelux.

Witzel, who will report to managing director MTV Northern Europe Alex Ogilvie, replaces Casper Keller, who exited his role as MD of MTV Netherlands on June 1. That also marked the date of the formal acquisition by MTV Networks Benelux from Wegener of music TV channel The Music Factory (TMF) (M&M, April 21).

Although the purchase price has still not been officially disclosed, financial analysts calculate that the cost to MTV of buying Wegener’s 93% stake in TMF lies somewhere between DM18-25 million (€8.6-12.7m). MTV has also purchased the remaining 7% of TMF held by Tankpro, the company part-owned by Radio 538 founder Lex Harding. Harding, previously on the MTV board, has declined an offer from MTV to stay on as music consultant.

Former TMF managing director Janine Bierhorst and Janos Verheule have been named to key MTV-TMF posts as director of operations, and marketing and interactive director, respectively. Other key appointments announced include Marjory van Mackenberg as head of programming and production for MTV, Herman Braakman as TMF programme director and Patrick Costain as executive director of TMF Flanders. A new programming strategy is also expected.

Formerly with Universal, Witzel has been able to grow away from the public eye, and has financed acquisitions and growth through its own resources. It has a debt-free bank sheet, which in this day and age is something of a luxury, and is sitting on a nice little bed of cash following the recent sale of non-strategic assets.

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

CSA publishes new audience stats

by Emmanuel Legrand

PARIS — NRJ Group has emerged as France’s largest commercial radio group in terms of potential audience reach, according to new statistics published by broadcasting authority the CSA.

According to the CSA, NRJ Group’s networks (NRJ, Cerie FM, Rire & Chansons and Nostalgie) reach a combined total of 134 million potential listeners. Second to NRJ Group is Europe 1 Communications, with a 124.3 million potential listeners for its three networks (Europe 1, Europe 2 and RPR), and in third place RTL Group at 119.3 million listeners (with RTL 2 and Fun Radio).

The CSA has re-evaluated the overall reach of all French radio stations following the 1998 national population census. The figures are crucial in that they define the ownership ceiling laid down by the 1986 Communication Act, which limits a single radio group’s reach to 150 million potential listeners, regardless of the number of stations it owns.

Although NRJ leads the way in the commercial sector, France’s largest radio group in terms of revenue and power is actually public broadcaster Radio France, which reaches a potential 279.3 million listeners through its various networks. The public broadcaster is not subject to the same regulations as the commercial broadcasters.

The new reach figures give an indication each group’s ability to expand, NRJ, which is only 16 million potential listeners short of its current 150 million ceiling, has virtually no room for growth under the current legislation, whereas RTL Group and Europe 1 Communications have more leeway.

Radio groups, in particular NRJ, have complained that the census has shown that the total French population has grown, and that therefore the ownership ceiling should be adjusted accordingly.

But, however, Meddelhoff feels that going public will not only give the company a greater profile but also the means for its expansion. It will mean, though, a culture change for Bertelsmann—a company fiercely protective of its independence and financial information.

And going public, of course, can be a double-edged sword. The benefit is to get access to the financial markets’ finance and growth. The downside is the constant scrutiny that implies (just ask EMI Group executives how they feel about it). Had Bertelsmann been a public company, recent comments from BMG president/CEO Rolf Schmidt-Holtz to the effect that “fiscal year 2000/2001 will be the worst year in BMG’s history” would have sent Bertelsmann’s share prices down the toilet.

Financial markets have little interest in long-term visions. Markets sanction the downs and take the ups for granted, usually on a quarterly basis. Richard Branson knows a few things about that...he took Virgin into private ownership after going public in the ’80s. Maybe Meddelhoff should ask him for his thoughts.

Wolfgang Schaarschmidt is trying to reinvent itself.

The sleeping German media giant experienced something of a rude awakening following the arrival of Thomas Meddelhoff a few years ago, but there are signs that the process of change is far from over.

Soon after digesting the disappointing failure of his proposed merger with EMI, Meddelhoff is bouncing back. He announced (internally for now) that the traditional dogma of private ownership which has been the foundation of Bertelsmann’s business philosophy for decades.

As a result of its privately-owned status, Bertelsmann has been able to grow away from the public eye, and has financed acquisitions and growth through its own resources. It has a debt-free bank sheet, which in this day and age is something of a luxury, and is sitting on a nice little bed of cash following the recent sale of non-strategic assets.
EMI scores at Classical Brits

by Siri Stavenes Dove

LONDON — EMI Classics took five of the eight awards handed out at the second Classical Brit Awards, sponsored for the first time by car manufacturer Rover, at London’s Royal Albert Hall on June 4.

The show, which included performances by Bond, Russell Watson and Angela Gheorghiu, was (as last year) broadcast live on national radio programme in its Sunday 22.00 timeslot on national commercial network ITV.

Some 3.7 million viewers, or 22.1% of the TV audience, caught the show on its June 3 transmission. However, this was a decline from the 4.4 million viewers (20% share) that the debut awards show attracted in the same timeslot last year.

“We’re delighted that the Classical Brits won the greatest audience share for the second year running,” says Andrew Yeates, director general of the event’s organisers, UK labels’ body the BPI. “The awards have established themselves as a high profile event and shows there is a real demand for popular classical music.”

EMI’s victors were headed by the conductor Sir Simon Rattle, who was awarded the outstanding contribution award and, with the Berliner Philharmoniker, also picked up the critics’ award and ensemble/orchestral album of the year for Mahler: Symphony no. 10. Fellow EMI act Nigel Kennedy was named male artist of the year, while Romanian Angela Gheorghiu received the female artist accolade. Decca’s crossover tenor Russell Watson won both the best selling classical debut album category for The Voice, and the Rover Album of The Year Award, voted for by Classic FM listeners, Classic FM Magazine readers and visitors to Rover dealerships. Freddy Kempf was awarded best young British classical performer.

Managing director of EMI Classics Theodor Lapp sees the event as a welcome opportunity in an otherwise barren media landscape for classical music. “It’s a wonderful show and a great opportunity for us as a classical music label to promote ourselves in a positive way,” he says. “It’s about integrating popular music with the more traditional side.”

Lapp adds that the high viewing figures for the show were not a surprise, because “whether you are into classical music or not, you would have been entertained by it.”

More power for Alboni at Virgin Italy

by Mark Worden

MILAN — Virgin Music Italy has announced a series of structural and personnel changes, effective June 4.

Although the company is technically headed by EMI Italy president Ricardo Clary, its day-to-day running has for some time been handled by two joint general managers, Marco Alboni in Milan and Marco Cestoni in Rome.

Although retaining his general manager title, the changes mean that Alboni will now be responsible for marketing and A&R in the sphere of local repertoire, in addition to his current responsibilities for international marketing and special projects.

Joint general manager Marco Cestoni will now assume responsibility for Virgin Sound Tracks, as well the international development of the Higher Octave, Luuka Pop and Real World labels. He will also be involved in special marketing projects and will continue his involvement in A&R for southern and central Italy. The Extra Labels division remains unchanged, with Claudio Martelli running operations from Rome.

Riccardo Usueli joins Virgin Italy as director of marketing for local repertoire, and will report to Alboni. His resume includes spells with Universal Music as head of promotion, with MTV as head of marketing and communication, and with Internet venture E.Biscorn.

Alboni explains that the changes are “essentially an adjustment of the existing model. Our main object in all of this is to boost local repertoire. Throughout the world, Virgin Music tends to be international repertoire-oriented and in Italy in recent years this has accounted for 70% and, at times almost 80%, of our business. Obviously, our international repertoire is really strong, thanks to acts like Spice Girls, Manu Chao and the Backstreet Boys, but we need to redress the balance.”

That will be done, says Alboni, by developing new local talent rather than by signing existing domestic stars. “It has never been our policy to sign big names, as we’ve always preferred to discover new ones. We will also make it our mission in life to develop Italian artists that have international appeal.”

Alboni adds “Exporting Italian music isn’t easy, for linguistic reasons as much as anything else, but we’ve had some encouraging results of late, with Marlene Kuntz in Belgium, France and Sweden, and hopefully Germany this summer, Max Gazzé in France, and Niccolò Fabi in Spain.”
FIMI lobbies new government

by Mark Worden

MILAN — The election of a new Italian government has prompted the local music industry's principal representative organisation, FIMI, to present a special "Music Agenda" to the incoming administration.

The Agenda was voted for at a FIMI assembly on May 30. It calls for the creation of a French and Swedish-style music export office; a reduction in sales tax on records (currently 20%); the implementation of the recent European Copyright Directive; and a stricter application of Italian legislation in the fight against piracy, which accounts for about 25% of Italian music sales.

The Agenda also calls upon the Italian parliament, which has now reconvened following the May 13 election victory of media magnate Silvio Berlusconi's centre-right coalition, to complete a piece of unfinished business from the last legislature: the Italian Music Bill.

The bill's main points are a recognition that all musical genres should have equal importance, the extension of the subsidies currently enjoyed by the film industry to the production of music videos, and a series of tax breaks on music production.

The Music Bill is supported by all the main political parties, but its legislative history has been chequered. FIMI director general, Enzo Mazza, explains that "the Music Bill was originally proposed when Walter Veltroni became minister of economic administration. However, Mazza and his colleagues are confident that this will now finally happen as EMI will be representing both of the incoming government and the opposition, and they have declared their support for the bill. Obviously, we are politically independent, but the fact that there is now a strong parliamentary majority can only help our cause. If less time is spent on forming new government coalitions, then there'll be more time for important pieces of legislation like this."

Prior to the final concert of their Spanish tour in Madrid, BMG Europe and UK president Richard Griffiths presented local duo Estopa with an award marking one million unit sales of their debut BMG album, Estopa. Griffiths (centre) is pictured with Estopa's David Muñoz (left) and Jose Muñoz (right).

Heldal widens EMI's local vision

by Kai R. Løthius

OSLO — Nils Heldal, the former station manager of Norwegian public CHR station NRK P3, is already installing his own values at the helm of EMI Norway.

Announced as the company's managing director earlier this year, Heldal is more interested in growing market share in local repertoire than inking in the glory of working for an international company. "My ambitions have absolutely no ambitions of regular trips to New York to update myself on R&B," he says. "I would prefer to spend time in a basement in a small Norwegian town with a local band."

With all the majors being based in Oslo, Heldal hopes to counter any potentially blinkered vision by retaining his home in Norway's fourth largest city of Trondheim. "By living in two cities (Oslo and Trondheim), I might have a more realistic perspective on the Norwegian market," he says.

Heldal represents Norway's new breed of repertoire-oriented executives who are expanding their horizons beyond the country's capital.

At P3, Heldal and his staff earned a reputation for airing a lot of live music and playouting demo tapes from unsigned bands. He also instigated a reorganisation of P3 before the corporation's executives urged the implementation of cost-cutting measures.

Only a few days into his new job, Heldal says of his aims: "The most important thing for me is to nurture the artists in the best possible way, and try to identify the right formulas for running the company properly."

With EMI being the only major label in Scandinavia to retain a regional head office in Copenhagen—run by ex-Epic & Finland president/CEO Michael Ritto—the local affiliates have been given a strong A&R mandate, with Ritto overseeing the wider business picture.

NAIVE GOES UNDERCOVER

PARIS — French indie label and distribution company Naive has signed a distribution and co-production deal with the French affiliate of German dance and electronic indie UCMG (UnderCover Music Group). Effective immediately, UCMG's 20 labels will now be distributed in France by Naive, which will also offer a platform for UCMG France's MD Bruno Girard to develop local talent. The first release to be distributed under the new regime is De-Phazz, the album by electro-jazz band De-Phazz, with 10,000 copies of the album already shipped. The album will be jointly promoted and marketed by UCMG France and Naive.

DIGITAL ONE RAISES AWARENESS

LONDON — Digital One, the UK's only national commercial digital radio multiplex, is pushing a major promotional campaign this summer to raise awareness of digital radio. An extensive advertising campaign for digital radio sets will be run on all three national commercial stations in the UK (Classic FM, Talk Sport and Virgin Radio). Additionally, Digital One plans a series of consumer roadshows in shopping centres around Britain, and special online auctions will be held, featuring digital radios starting at just £1 (≈ $1.59).

STORM TO LAUNCH THE SPIRIT

LONDON — Storm Radio, the multi-platform radio project owned by ex-BBC Radio 1 DJ Bruno Brooks, is planning to launch a service dedicated to new music. The Spirit will play unsigned acts and new music, aiming to give listeners the opportunity to "be instrumental in the future shape of the musical landscape," according to Brooks. He adds that the Internet-delivered station will provide the music industry with an additional A&R tool "which presents new acts and their music offering in a professionally programmed and entertaining broadcast manner." The Spirit will broadcast alongside Storm Radio's existing internet station Stormlive.

MOBILE MUSIC NEWS FROM VITAMINIC

MILAN — Italian digital music company Vitaminic has signed a deal with MyAlert.com to extend its existing music-related news service on mobile phones (delivered via personalised SMS text messages) to cover the UK, France and Germany as well as Italy and Spain. Vitaminic will provide MyAlert.com, which specialises in mobile phone commerce, with music news and concert information. Mobile phone users can register at www.vitaminic.co.uk or www.myalert.com and choose which artists and music genres they want to update on.
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Starsailor cast their Net
by Juliana Koranteng

A group of four young lads from northern England playing brooding, powerful songs, with a vanguard which sounds like '60s American folk singer Tim Buckley. As formulae go, it's no surprise that new EMI-Chrysalis signings Starsailor are generating "Coldplay-styles" of excitement for the British music media.

At the start of the year, the band were tipped in virtually every newspaper and magazine as a band to watch and were playlisted at influential CHRF station BBC Radio 1 with their debut release, Fever, which broke the UK Top 20. The new single and follow-up, Good Souls, which came out on April 23, should now see the act make major inroads outside of their home territories thanks to their label's inventive use of the internet as an international promotions tool. Specifically, the record's marketing campaign involves the first non-US deal for MP3.com, the once controversial US-based online music service.

"Starsailor are one of our key priority acts and they were appropriate for this deal because most people would never have heard of them otherwise," explains Eric Winbich, EMI-Chrysalis' new media manager, who regards the MP3.com push as an ideal opportunity to introduce Starsailor to the highly coveted US market. "I also like the way it leverages the sale of the physical [CD] product." The label's strategy centred on the first use of MP3.com's proprietary Beam-it system in Europe. The technology requires fans who purchase Good Souls to place the CD single in their PC's CD-ROM drive. This allows the MP3.com site to issue virtual Proof-Of-Purchase, and therefore users who upload their records can listen to their personal collection via any internet access device anytime. As fans access the track, the Beam-It technology invites visitors usage for MP3.com's genre-based music charts. Shortly after its physical release, Good Souls went straight to number nine on MP3.com's chart of most popular alternative recordings, and then to number one on the indie sub-section of that chart.

Carolyn Kantor, the London-based president of MP3.com International, says that until the Starsailor deal, the Beam-It system had been used on more than 20 artists in the US only. Additionally, MP3.com used its Singleserving technology to e-mail samples of the original single (not the remixed version) in the form of electronic greeting cards to consumers on a database it had compiled of UK-based MP3.com users who like that type of music. The e-mail invites recipients to access a streamed version of Starsailor's debut video and encourages them to buy the new CD by directing them to the exclusive Beam-It promotion.

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Tiersien gamble pays off
by Millane Rang

He may be coming soon to a cinema near you. Yann Tiersen, the artist touted as "le nouveau Satie", has scored an unlikely number one position atop the French album charts with the soundtrack to Jean-Pierre Jeunet's blockbuster Le Fabuleux Destin d'Amelie Poulain, and his record company Labels/Virgin is banking on the international distribution of the movie to expose the artist to new audiences.

The film dominated French box-office throughout May, propelling the soundtrack, released on April 24, to the top of the charts at the end of May. Meanwhile, Tiersen's fifth solo album L'Absente came out on April 9, and went Top 10 even before the film soundtrack was released.

Releasing two albums at the same time definitely positions Tiersen as an artist to watch. "Tiersen gamble pays off that one could help the other—which is exactly what happened," says Alain Artaud, managing director of Virgin France's Labels imprint, whom Tiersen is signed to, felt it was justified. "We wanted to release Yann's solo album in April and when we found that the U.S. market would be released at that time we decided to put the two albums on the market, which is quite brave because one album could easily distract [sales from the other]," he says. "We took the bet because we really had faith in both projects and decided it was so important to do the release this way, especially as the world-wide film distribution deal, we'll be able to release his albums wherever the film will be released, but we also want to use the opportunity to promote L'Absente."
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**SALES BREAKER**

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<td>Vasco Rossi</td>
<td>Stupido Hotel</td>
<td>EMI</td>
<td>4</td>
</tr>
<tr>
<td>The Eagles</td>
<td>The Very Best Of The Eagles</td>
<td>EMI</td>
<td>4</td>
</tr>
<tr>
<td>Geri Halliwell</td>
<td>Scream If You Wanna Go Faster</td>
<td>EMI</td>
<td>5</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>Discovery</td>
<td>Virgin</td>
<td>7</td>
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<tr>
<td>Eros Ramazzotti</td>
<td>Stilelibero</td>
<td>Ariola</td>
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<td>Scorpions</td>
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<td>Gabrielle</td>
<td>Rios</td>
<td>Universal</td>
<td>8</td>
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<tr>
<td>M</td>
<td>Le Tour De M- (Live)</td>
<td>Debelib</td>
<td>7</td>
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<tr>
<td>Jennifer Lopez</td>
<td>J Lo</td>
<td>EMI</td>
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<tr>
<td>Garou</td>
<td>Bond</td>
<td>Columbia</td>
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<td>No Angels</td>
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<td>KOTC</td>
<td>Bulletproof</td>
<td>Jive/Zomba</td>
<td>6</td>
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<tr>
<td>Crazy Town</td>
<td>The Gift Of Game</td>
<td>Columbia</td>
<td>6</td>
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</tbody>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.
## Top National Sellers

### UNITED KINGDOM

**Week 25/01**

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<tr>
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<tr>
<td>1</td>
<td>Shaggy feat. Rayvon</td>
<td>TW LW SINGLES</td>
</tr>
<tr>
<td>2</td>
<td>Bon Jovi - One Wild Night Live 1985 - 2001</td>
<td>TW LW ALBUMS</td>
</tr>
<tr>
<td>3</td>
<td>Geri Halliwell</td>
<td>TW LW SINGLES</td>
</tr>
<tr>
<td>4</td>
<td>Depeche Mode - Exeter</td>
<td>TW LW ALBUMS</td>
</tr>
<tr>
<td>5</td>
<td>Sailor &amp; Soul</td>
<td>TW LW ALBUMS</td>
</tr>
<tr>
<td>6</td>
<td>Another Day In Paradise - Brandy &amp; Ray J (Warner)</td>
<td>TW LW SINGLES</td>
</tr>
<tr>
<td>7</td>
<td>Play - Jennifer Lopez</td>
<td>TW LW SINGLES</td>
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### DENMARK

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SALES

MANU CHAO
M Ge Gustas Tu
(Virgin)

Release date: May/June

The bilingual Manu Chao was born Oscar Tramor in Paris to Spanish parents and began his musical career in French group Les Hot Pants before founding Mano Negra with his cousin. When they split, Chao took off to South America, travelling around for a few years and recording some tracks that resulted in 1998’s Clandestino, Chao’s debut album as a solo artist. His second effort Proxima Estacion: Esperanza is released across Europe this June. A mixture of Latin, reggae, English, Spanish and French, with political content makes it an appropriate collection of songs for the 21st Century. The single Me Gustas Tu was released first in southern Europe where it went straight to number one in the Italian and Spanish charts. Other Euro.

*Sounds similar to Bongo Bong [from Muller] *But it’s not so strong because it’s not as catchy.*

SSD

Currently playing at: RTL/France, Radio Dimensione Suono/Italy, Cadena Dial/Spain, SWR 3/Germany, e-media television/Spain

SALES

Eurochart A/Z Indexes

Hot 100 singles

1 Mi Cima, Mi Lado
2 Al Final
3 Move In The Right Direction
4 Save My Friends
5 Back For Good
6 We Are The World
7 Ed Sheeran
8 Red
9 Baby One More Time
10 Desire

This is the track the label has been pushing for Europe, with mixes of the single appearing in America, Canada, France, Germany, Italy, Spain, Portugal, Finland and Russia. The 2000's disco tune—This Time Around uses Phats and Small's raft of vocal parts and breaks to early and late Larry Hancock and S.O.U.'70s soul cut. Featuring a disco guitar riff and strong dance beat, acto/freedom Tony Thompson lends his heartfelt vocals to the single, providing This Time Around with its principal appeal. Remixes come courtesy of French production team Bel Amour, while Kluster provide a vocal mix and Digital Souls riffs the dub version. Russ

sell Small and Jason Phats made their name on the mix and Digital Souls rinse the dub version. Rus-

Don’t Let Me Be The Last To Know

Top 20 US singles

1 Think Twice
2 I'll Be Missing You
3 Electric Avenue
4 Streets
5 You're The Best Thing

Top 20 US albums

1 The Black Eyed Peas
2 2Pac
3 Eminem
4 Timbaland
5 Dr. Dre

Top 100 artists

1 Westlife
2 Nelly
3 Nelly Furtado
4 Eminem
5 Dr. Dre

Billboard

TOP 20 US SINGLES

JUNE 2, 2001

TOP 20 US ALBUMS

JUNE 2, 2001

1 Hot Hot Hot (REMIX)
2 Under The Bridge
3 One More Time
4 What's It Gonna Be At
5 The Very Best Of

TOP 100 artists

1 Westlife
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TOP 20 US SINGLES

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TOP 20 US ALBUMS

JUNE 2, 2001

1 Hot Hot Hot (REMIX)
2 Under The Bridge
3 One More Time
4 What's It Gonna Be At
5 The Very Best Of
There are two new tracks in the top 10 this week, both doing incredibly well.

Classic French house track Bel Amour’s imaginatively entitled Bel Amour (KLR), one of the big tracks at the Miami Winter Music Conference, shoots up from 20 to number six this week. The tune is a grower in Germany, Italy, UK, Hungary and Denmark and has already reached its peak in France, Belgium and Poland.

The highest new top 40 entry, at number eight this week, is the performance of a top five track that has been doing incredibly well. The tune is a grower in Germany, Italy, UK, Hungary and Denmark and has already reached its peak in France, Belgium and Poland.

DANCE BEAT

**EUROPEAN DANCE TRAXX**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Clubplay &amp; Dance-Sales Combined</th>
<th>Chart Week 25</th>
<th>Original Label</th>
<th>Peak</th>
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<tbody>
<tr>
<td>11</td>
<td>Bel Amour</td>
<td>Bel Amour (Frank Keller Jr. feat. Sydney) (KLR)</td>
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<td>KLR Music</td>
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<tr>
<td>12</td>
<td>Bel Amour</td>
<td>Bel Amour (KLR)</td>
<td>10</td>
<td>KLR Music</td>
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</tr>
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Other tracks to look out for in the coming weeks include:

- **New Year’s Dub**
  - By Blank & Jones
  - DJS, FANS & FREAKS (D.F.F.)

- **ATB & Chocolate Puma**
  - DJS, FANS & FREAKS (D.F.F.)

- **Vonk**
  - By Bran Van 3000 feat. Curtis Mayfield (Grand Royal)

- **So Let Me**
  - By Gigi D’Agostino & Albertino

- **SOMEBODY**
  - By Delerium feat. Leigh Nash

- **New Year’s Dub**
  - By Blank & Jones

- **LET U GO**
  - By Bran Van 3000 feat. Curtis Mayfield (Grand Royal)

- **NEVER ENOUGH**
  - By Boris Dlugosch feat. H noisy Murphy

- **SUSIE**
  - By Dido (Cheeky/Arista/BMG)

- **Bel Amour**
  - By Blank & Jones

- **GET UP (THE FEELING)**
  - By Delerium feat. Leigh Nash

- **ALL FOR YOU**
  - By Jennifer Lopez

- **AM I OK**
  - By Kelis

- **THE KISS**
  - By Madonna

- **LIKE THIS LIKE THAT**
  - By ATB & Chocolate Puma

- **MONEY MAKER**
  - By Blank & Jones

- **LIKE THIS**
  - By ATB & Chocolate Puma

- **DOWN & OUT**
  - By Blank & Jones

- **SLEEPWALKER**
  - By Blank & Jones

- **NEW YEAR’S DUB**
  - By Blank & Jones

- **LET U GO**
  - By Bran Van 3000 feat. Curtis Mayfield (Grand Royal)

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- **THE KISS**
  - By Madonna

- **LIKE THIS LIKE THAT**
  - By ATB & Chocolate Puma

- **MONEY MAKER**
  - By Blank & Jones

- **LIKE THIS**
  - By ATB & Chocolate Puma

- **DOWN & OUT**
  - By Blank & Jones

- **SLEEPWALKER**
  - By Blank & Jones

- **NEW YEAR’S DUB**
  - By Blank & Jones

- **LET U GO**
  - By Bran Van 3000 feat. Curtis Mayfield (Grand Royal)

- **NEVER ENOUGH**
  - By Boris Dlugosch feat. H noisy Murphy

- **SUSIE**
  - By Dido (Cheeky/Arista/BMG)

- **Bel Amour**
  - By Blank & Jones

- **GET UP (THE FEELING)**
  - By Delerium feat. Leigh Nash

- **ALL FOR YOU**
  - By Jennifer Lopez

- **AM I OK**
  - By Kelis

- **THE KISS**
  - By Madonna

- **LIKE THIS LIKE THAT**
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- **LET U GO**
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- **NEVER ENOUGH**
  - By Boris Dlugosch feat. H noisy Murphy

- **SUSIE**
  - By Dido (Cheeky/Arista/BMG)
AIRPLAY

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

PICK OF THE WEEK
Janet Jackson
Someone To Call My Lover
(Virgin)

“This is a multi-format, sure shot at radio, for Janet. It’s good for the summer, top down and laid back.”

Jim Sampson
music editorial
BR Bayern 3/Germany

IRL: RTE 2FM

PROGRAMME DIR.: JOHN CLARKE
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: PUBLIC BROADCASTER
www.2fm.ie

IRELAND: RTE 2FM

BRAYN Van 3000 feat. Curtis Mayfield/Astounded
Alto Cell Sound System/When You’re Falling
Outkast/So Fresh, So Clean
Jessica Simpson/Inresistible
Basement Jaxx/Romero
Steps/Here And Now
Zero 7/I Have Seen
Melanie B/Lullaby
U2/Elevation
Mya/Free

ITALY: RADIO 105

HEAD OF MUSIC: ANGELO DE ROBERTI
FORMAT: CHR
SERVICE AREA: NATIONAL
GROUP/OWNER: INDEPENDENT
www.105radio.it

ITALY: RADIO 105

Pale 3 feat. Skin/You Can’t Find Peace
Fredd People/Tanna/Gotta Thing
Tricky/Evolution Revolution Love
Destiny’s Child/Bootylicious
Sairy Can Dance/All I Need
Soundlovers/Aboracacabra
Il Bagatto/Che Succede
Dirty Vegas/Days Go By
Plastic/Paranoia
Tricario/Drago
‘N Sync/Pop

UK: KISS 100

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

UK: KISS 100

Roger Sanchez/Another Chance
Step/ Dance For Me
India.Arie/Video

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

UK: BBC RADIO 1

The Offspring/One Million Miles Away
Aaliyah/We Need A Resolution
The Beatnuts/No Excopin’ This
The Stooges/Hard To Explain
Wheatus/A Little Respect
Goodfellaz/So What If I
Done/Another Lover
D-12/Purple Hills
Feeder/Turn

UK: VIRGIN RADIO

HEAD OF MUSIC: JAMES CURRAN
FORMAT: ROCK
SERVICE AREA: NATIONAL
PLAYLIST MEETING: WEDNESDAY AM
GROUP/OWNER: SMG
www.virginradio.com

UK: VIRGIN RADIO

Matchbox 20/Mad Season
Wheatus/A Little Respect
Semisonic/Get A Grip
Gorillaz/10-2000

DENMARK: DR P3

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

DENMARK: DR P3

Warren Clarke & Kathy Browne/Over You
Addis Black Widow/Wait In Summer
Tanya Stephens/Back To Haunt Me
Wyclef Jean/Perfect Gentleman
Crazy Town/Revolving Door
Robbie Williams/Eternity
Dirty Vegas/Days Go By
Usher/If I Remind Me
Swan Lee/Enter

MUSIC & MEDIA 12 JUNE 16, 2001

AmericanRadioHistory.Com
### Germany: Antenne Bayern

**Program Director:** Stephan Offerowski  
**Format:** AC  
**Service Area:** Bavaria  
**Group/Owner:** Independent  
**Website:** www.antennebayern.de

Geri Halliwell / It's Raining Men

### Spain: Cadena 100

**Director of Programming:** Jordi Casanova  
**Format:** Hot AC  
**Service Area:** National  
**Group/Owner:** COPE  
**Website:** www.cadena100.es

Eddy Grant / Electric Avenue (Remix)
Jamaica Sound System / Let It Be
Marc Parrot / El Equilibrio
Train / Drops Of Jupiter
Piratas / El Equilibrio
Sunray / Perhaps

### Sweden: SR P3

**Head of Music:** Pia Kauscher  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  
**Website:** www.sr.se/p3

Missy 'Misdemeanor' Elliott / Get Ur Freak On  
Aclyth / We Need A Resolution  
Geri Halliwell / It's Raining Men  
Antique / I Would Die For You  
Gebrüste / Out Of Reach  
Eve / Who's That Girl?  
Westlife / Uptown Girl  
Tiffy / Commie Along

### UK: Capital FM

**Programme Controller:** Jeff Smith  
**Format:** CHR  
**Service Area:** London  
**Group/Owner:** Capital Group  
**Website:** www.capitalfm.co.uk

Roger Sanchez / Another Chance  
David Gray / Sail Away  
Ricky Martin / Load Me  
Usher /Remind Me  
Gorillaz / 19-2000

### Holland: Radio 3FM

**Program Controller:** Paul van der Lugt  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** Public Broadcaster  
**Website:** www.fm3.nl

Nelly feat. City Spud / Ride Wit Me  
Stereophonics / Have A Nice Day  
Tricky / Evolution Revolution Love  
Musique Vs U2 / New Years Dub  
Foxy Brown / Oh Yeah

### France: Fun Radio

**Head of Music:** Christian Lefebv  
**Format:** Dance  
**Service Area:** National  
**Group/Owner:** RTL Group  
**Website:** www.funradio.fr

Brendy & Ray / J Another Day In Paradise  
Mister Gong / Je T'aime
Fused / Saving Mary

### Spain: Los 40 Principales

**Music Manager:** Jaime Baro  
**Format:** CHR  
**Service Area:** National  
**Group/Owner:** SER  
**Website:** www.los40.com

Eros Ramazzotti / La Sombra Del Gigante  
El Canto Del Loco / Vivir Asi Es Morir De Amor  
Eddy Grant / Electric Avenue (Remix)  
Gypsies Teeninis / Bamboleo  
Micky & Daniel / Gloria  
Train / Drops Of Jupiter  
Standfast / Car Crashers  
Guaranica / Ay Caroela

### Belgium: VRT Radio Donna

**Head of Music:** Jan Van Hoockx  
**Format:** CHR  
**Service Area:** Brussels  
**Group/Owner:** Public Broadcaster  
**Website:** www.donna.be

Backstreet Boys / More Than That  
Yasmin / Ken Je Dat Gewoel  
X-Session / All Day All Night  
Tino Bride / Don't Give Up  
BBMak / Still On Your Side  
Bosson / One In A Million  
Daddy DJ / Daddy DJ  
Eve / Who's That Girl?  
Brainstorm / Maybe  
Roxette / Real Sugar

---

**MUSIC & MEDIA**

JUNE 16, 2001

AmericanRadioHistory.com
**Germany**

**HR:** Friedrich P

**H-B:** Jorg Rempp - Program Director

**Playlist Additions:**
- Alkinoos Ioannidis
- Bossa One In A Million
- Mostly Chopin
- Missa Lactans
- Stravinsky
- Mahler

**NPS KORT EN KLIJN:** N. Roosendaal - Head Of Music

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha

**SW3:** M. Schmidt - Producer

**Playlist Additions:**
- Alkinoos Ioannidis
- Bossa One In A Million
- Mostly Chopin
- Missa Lactans
- Stravinsky
- Mahler

**SW3:** Flemming S

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha

**SW3:** Michael Brüning - Producer

**Playlist Additions:**
- Alkinoos Ioannidis
- Bossa One In A Million
- Mostly Chopin
- Missa Lactans
- Stravinsky
- Mahler

**NPS:** Christian Guenther - Producer

**Playlist Additions:**
- Alkinoos Ioannidis
- Bossa One In A Million
- Mostly Chopin
- Missa Lactans
- Stravinsky
- Mahler

**FRANCE**

**EUROPE 2 NETWORK/PARIS**

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha

**INTER/PARIS**

**FULL SERVICE**

**FRANCE INTER/PARIS**

**BANDEL ARRANGEMENT - Music Director**

**Playlist Additions:**
- Dr. Mabuse
- Incubus
- Dank
- Jeff Beck
- King Crimson
- Moby

**ITALY**

**ITALY**

**DOWNTOWN/ROCK/maxLength**

**Playlist Additions:**
- Black Country
- The Planets
- Inner City

**BOUNDARY/maxLength**

**Playlist Additions:**
- Inner City
- Black Country
- The Planets

**SPACE/maxLength**

**Playlist Additions:**
- Black Country
- The Planets
- Inner City

**Nuove AZIENDe**

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha

**RADIO ITALIA 3/PARIS**

**Playlist Additions:**
- Black Country
- The Planets
- Inner City
- Daft Punk
- A-ha

**SWITZERLAND**

**COULEUR/maxlength**

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha

**Switzerland**

**ITALY**

**DOWNTOWN/ROCK/maxLength**

**Playlist Additions:**
- Inner City
- Black Country
- Daft Punk
- A-ha

**BOUNDARY/maxLength**

**Playlist Additions:**
- Inner City
- Black Country
- Daft Punk
- A-ha

**SPACE/maxLength**

**Playlist Additions:**
- Black Country
- The Planets
- Inner City
- Daft Punk
- A-ha

**Nuove AZIENDe**

**Playlist Additions:**
- Boney M.
- Total
- Daft Punk
- A-ha
There are no new entries in this week's E40 Top 50 chart due to a quiet week with most of Europe taking time off for the Whitsun break. But this will change soon, as a number of tracks are bubbling under and look set to break into the Top 50 in the coming weeks. One of the fastest growers is Faith Hill's (picutered) "I'm Like A Bird" (Maverick/Warner Bros)., which tops the Most Added chart this week. The track was picked up this week by a number of stations including BBC Radio 2 in the UK and Sky Radio 100.7 FM in the Netherlands—both AC formats—and Polish CHR-formatted station, Polskie Radio 3.

Although REM's (picture) "Imitation Of Life" (Warner) is sitting pretty at number one, as it has since it overtook Madonna's "What It Feels Like For A Girl" (Maverick/Warner Bros) three weeks ago, competition is fierce in the local charts. The Major Market Airplay chart shows that the track only tops the Scandinavian airplay chart. Westlife's "Uptown Girl" (RCA) tops airplay in the GSA countries, while Shaggy's "It Wasn't Me" (MCA) is predicted to be one of the big hits this summer, airplay and sales charts in Italy this week.

Meanwhile, UK act Atomic Kitten breaks in the Top 50 with their number one, "Whole Again" (Cheeky/Arista). As well as being added to the station's CHR outlets 96.4 FM-BRMB in the UK, Cadena 100 in Spain and Radio FFH in Germany. Radio FFH is a mainstream pop station, aiming at the 25-49 age group. Head of Music there, Ralf Blasberg, has warmed to the track. "It's a brilliant remix," he says, "and it's got that summer flavour. It's also in tune with the top sound in Germany at the moment, which is popdance." He also plans to playlist the track on FFH's sister station, Planet Radio, an urban/rap-oriented station, where he also is head of music.

Other tips from Radio FFH is Wheatus' new single, a cover of Erasure's "A Little Respect." He also says that German act Glasshaus' "Was Immer Es Ist" is assured spins on Planet Radio this summer. Britney-clone Jessica Simpson meanwhile is getting close to the Top 50 with her Swedish-written and produced track "Irresistible" (Columbia). Blasberg predicts the track will do on both stations.

Also waiting in the wings are hip-swinging Ricky Martin with his new track "Loaded" (Columbia). Martin's dust with Christina Aguilera, "Nobody Wants To Be Lonely" (Columbia) is at 50 after 20 weeks in the chart. Finally, new U2 single "Elevation" (Island) should be a must on every station's playlist this summer.

Siri Stavenes Dove

<table>
<thead>
<tr>
<th>Week 25/01</th>
<th>European Radio Top 50</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.E.M./Imitation Of Life (Warner Bros)</td>
<td>74</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Dido/Thank You (Cheeky/Arista)</td>
<td>64</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Destiny's Child/Child (Columbia)</td>
<td>62</td>
<td>2</td>
<td></td>
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<tr>
<td>4</td>
<td>Emma Bunton/What You Look So Long? (Virgin)</td>
<td>62</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Jennifer Lopez/Play (Epic)</td>
<td>63</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Madonna/What It Feels Like For A Girl (Maverick/Warner Bros)</td>
<td>57</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Geri Halliwell/It's Raining Men (EMI)</td>
<td>57</td>
<td>8</td>
<td></td>
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<tr>
<td>8</td>
<td>Brandy &amp; Ray J/Another Day In Paradise (WEA)</td>
<td>54</td>
<td>2</td>
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<tr>
<td>9</td>
<td>Travis/Sing (Independente)</td>
<td>57</td>
<td>5</td>
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<tr>
<td>10</td>
<td>Ronan Keating/Lovin' Each Day (Polydor)</td>
<td>56</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Janet Jackson/All For You (Virgin)</td>
<td>52</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Depeche Mode/Dream On (Mute)</td>
<td>48</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Shaggy feat. Ricardo &quot;Rikrok&quot; Ducent/It Wasn't Me (MCA)</td>
<td>44</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Shaggy feat. Rayvon/Angel (MCA)</td>
<td>50</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Westlife/Uptown Girl (RCA)</td>
<td>42</td>
<td>1</td>
<td></td>
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<tr>
<td>16</td>
<td>Nelly Furtado/Im Like A Bird (Dreamworks)</td>
<td>45</td>
<td>0</td>
<td></td>
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<tr>
<td>17</td>
<td>Crazy Town/Butterfly (Columbia)</td>
<td>45</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Gorillaz/Clint Eastwood (Parlophone)</td>
<td>30</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Bon Jovi/One Wild Night (Mercury)</td>
<td>30</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Eve/Who's That Girl? (Ruff Ryders/Interscope)</td>
<td>32</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Daft Punk/Digital Love (Virgin)</td>
<td>32</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Manu Chao/Me Gustas Tu (Virgin)</td>
<td>20</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Backstreet Boys/More Than That (Jive)</td>
<td>30</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Van Van 3000 feat. Curtis Mayfield/Run (Grand Royal)</td>
<td>32</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Outkast/So Fresh, So Clean (LaFace/Arista)</td>
<td>26</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Sugababes/Run For Cover (London)</td>
<td>32</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Stereophonics/Have A Nice Day (V2)</td>
<td>30</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Atomic Kitten/Whole Again (Innocent/Virgin)</td>
<td>31</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Roxette/The Centre Of The Heart (Epic)</td>
<td>29</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>India.Arie/Video (Motown)</td>
<td>28</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>S Club 7/Don't Stop Movin' (Polydor)</td>
<td>28</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Dido/Here With Me (Cheeky/Arista)</td>
<td>25</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Wheatus/Teenage Dirtbag (Columbia)</td>
<td>23</td>
<td>1</td>
<td></td>
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<tr>
<td>34</td>
<td>Nelly feat. City Spud/Ride Wit Me (ReelToUniversal)</td>
<td>23</td>
<td>5</td>
<td></td>
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<tr>
<td>35</td>
<td>Anastacia/Cowboys &amp; Kisses (Epic)</td>
<td>23</td>
<td>3</td>
<td></td>
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<tr>
<td>36</td>
<td>Robbie Williams/Let Love Be Your Energy (Chrysalis)</td>
<td>28</td>
<td>0</td>
<td></td>
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<tr>
<td>37</td>
<td>Safri Duo/Played-A-Live (The Bongo Song) (WEA)</td>
<td>19</td>
<td>1</td>
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<tr>
<td>38</td>
<td>The Corrs/Give Me A Reason (43/Lava/Atlantic)</td>
<td>29</td>
<td>0</td>
<td></td>
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<tr>
<td>39</td>
<td>Gabrielle/Out Of Reach (Go/BePolydor)</td>
<td>24</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Fragma/You Are Alive (EMI)</td>
<td>23</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Titiyo/Come Along (Superstudio/WEA)</td>
<td>21</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Bosson/One In A Million (EMI)</td>
<td>24</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Dario G/Dream To Me (Manifesto)</td>
<td>23</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Eros Ramazzotti &amp; Cher/Piu Che Puoi (WEA)</td>
<td>25</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M’s reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week.
Key online music deals for Napster, EMI continued from page 1

London — Two new online music developments involving the majors last week show they remain committed to the concept of digital delivery.

The legally embattled song-swap
ing service Napster, whose deal as classified as a licencing agreement with MusicNet, the new subscription-based online music service to be launched by US music software developer RealNet-works and three majors. The deal will effectively give Napster access to the catalogues of EMI Music, Warner Music Group (WMC) and BMG Entertainment. Napster users will be able to download, stream and exchange paid-for repertoire licensed by MusicNet.

The agreement comes with stringent conditions, however. Napster still has to change from a free service into a commercial one this summer. Moreover, exclusive clauses in the licensing agreement stipulate that Napster can only obtain repertoire from Duet, MusicNet’s rival subscription-based service jointly created by Universal Music Group and Sony Music Entertainment.

“We are not going to be surprised [for Napster],” believes Mark Mulligan, a London-based analyst at Jupiter Research. “Napster could argue they (the majors involved in MusicNet are simply dragging their feet. It isn’t a vendor stand off between the weak negotiation position Napster is in.”

Meanwhile, EMI has formed a strategic partnership with Roxio Inc, a California-based producer of software that allows the consumer to burn downloadable tracks securely onto blank CDs. The deal is still at the early stages, and details of pricing and the music available haven’t yet been determined. But one possible format will see consumers buying a CD single featuring software that offers the option to pay and download a whole album, which can then be copied onto a blank CD.

The technology aims to discourage the growth in CD-burning piracy by offering consumers the option to play portable, legal music on their PC. It also aims to capitalise on the estimated five billion blank CDs expected to be used on 100 million CD recorders worldwide this year.

According to the VCR managing director, the solution to the problem is clear: “Just go ahead with the commission’s plan in which the existing stations will remain on their frequencies, and auction off the remaining frequencies. It’s that simple, but it says Banga.”

Luther and board member Arnold Bahlmann will be responsible for achieving a marked improvement in earnings as quickly as possible.

Over the next few months, the steering committee will be examining all divisions of the company on an earnings-oriented basis and proposing methods of boosting profitability. In his memo, Middelhoff appeals to everyone involved to help make the excellence programme a success. “We need the support of each and every employee,” he writes.

Also in the e-mailed memo, Middelhoff argues that: “There is room for further improvement in our operating earnings. Against this backdrop, we are facing fiercer competition and must improve operative performance in all areas. This means that we must make radical changes in the company. This requires potential, orient ourselves more keenly to costs, optimise processes and tap existing synergistic potential even more effectively.”

Bertelsmann is largely debt-free, according to Middelhoff. Internal calculations suggest the sale of Mediawin generated a sum of at least $1.5 billion (€1.7bn), while industry observers

dutch auction back on agenda

continued from page 1

unfortunately the ego of the minister is far too big.

The cabinet is scheduled to discuss the matter again this week, as stations’ existing licence expires in September and no decision has yet been taken on any interim licensing solution.

According to the VCR managing director, the solution to the problem is clear: “Just go ahead with the commission’s plan in which the existing stations will remain on their frequencies, and auction off the remaining frequencies. It’s that simple, but it says Banga.”

Luther and board member Arnold Bahlmann will be responsible for achieving a marked improvement in earnings as quickly as possible.

Over the next few months, the steering committee will be examining all divisions of the company on an earnings-oriented basis and proposing methods of boosting profitability. In his memo, Middelhoff appeals to everyone involved to help make the excellence programme a success. “We need the support of each and every employee,” he writes.

Also in the e-mailed memo, Middelhoff argues that: “There is room for further improvement in our operating earnings. Against this backdrop, we are facing fiercer competition and must improve operative performance in all areas. This means that we must make radical changes in the company. This requires potential, orient ourselves more keenly to costs, optimise processes and tap existing synergistic potential even more effectively.”

Bertelsmann is largely debt-free, according to Middelhoff. Internal calculations suggest the sale of Mediawin generated a sum of at least $1.5 billion (€1.7bn), while industry observers

Middelhoff warning to Bertelsmann for float

continued from page 1

we wish to obtain new and promising ideas for Bertelsmann. By fostering creativity, good ideas and young talent, we are laying the foundation for an innovative future for Bertelsmann AG. Secondly, the Bertelsmann Content Network seeks to position itself as a point of contact for content work across the various product lines and media.”

The ad invites members of the public to e-mail their thoughts directly to the two board members at middelhoff@bertelsmann.de and schmidt-holtz@bertelsmann.de. The BCN team will consider the ideas submitted and, if thought suitable, will work on them together with their original creators and the appropriate Bertelsmann corporate division.

The ad will run in major German daily newspapers and magazines. “The BCN does not just belong to us, it belongs to anyone with the patience to be a part of it,” says Eberhard Laeser, the man behind the concept.

In tandem with the campaign launch, the Bertelsmann Content Network is going online with its own homepage at www.bertelsmann-content-network.de.

The single first, Evolution Revolution Love, is released on June 18. The video was shot in Los Angeles by Jake Scott, who has directed music videos for the likes of Nelly, Mary J Blige, Faith Hill, No Doubt, the Backstreet Boys and Britney Spears. It has already been viewed over 10 million times on the TV show Moviefone.

For the artist himself, his comeback is more than a return to form—it’s a return to his early values. “When I was young I was a punk who said ‘I want to change the world,’ ” Tricky says. “Now I’m a major artist who has been through a lot of difficulties,” concludes Heine Vanderrie, European president of Epitaph. “But we never doubted that he still had his cutting edge. He’s the kind of album that he’s still way ahead of the competition.”

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**AIRPLAY**

**BORDER BREAKERS**

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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
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<th>Elements</th>
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<td>GERMANY</td>
<td>(W.E.A)</td>
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<td>France</td>
<td>(Labels/Virgin)</td>
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<td>3</td>
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<td>15</td>
<td>Roxette/The Centre Of The Heart (Roxette Recordings/EMI)</td>
<td>Sweden</td>
<td>(Roxette Recordings/EMI)</td>
<td>28</td>
<td>15</td>
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<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>BB Manu Chao/Me Gustas Tu</td>
<td>France</td>
<td>(Virgin)</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>16</td>
<td>Safri Duo/Played A Live (The Bongo Song)</td>
<td>Denmark</td>
<td>(Universal)</td>
<td>18</td>
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<td>6</td>
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<td>7</td>
<td>Bosson/One In A Million</td>
<td>Sweden</td>
<td>(MNW/EMI)</td>
<td>23</td>
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<td>Titiyo/Come Along</td>
<td>Sweden</td>
<td>(Superstudio/WEA)</td>
<td>18</td>
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<tr>
<td>8</td>
<td>9</td>
<td>8</td>
<td>Eros Ramazzotti &amp; Cher/Prima Che Puoi</td>
<td>Italy</td>
<td>(Ariola)</td>
<td>23</td>
<td>9</td>
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<td>9</td>
<td>8</td>
<td>4</td>
<td>Fragman/You Are Alive</td>
<td>Germany</td>
<td>(Gang Go/Orbit/Various)</td>
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<td>Standfast/Carrasches</td>
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<td>(EMI)</td>
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<td>22</td>
<td>Modjo/Chillin'</td>
<td>France</td>
<td>(Barclay)</td>
<td>14</td>
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<td>13</td>
<td>14</td>
<td>11</td>
<td>Chocolate Puma/I Wanna Be U</td>
<td>Holland</td>
<td>(United/Cream)</td>
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<td>Emilia/Kiss By Kiss</td>
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<td>Belgium</td>
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<td>16</td>
<td>18</td>
<td>5</td>
<td>Alizee/Mo/i Lolita</td>
<td>France</td>
<td>(Polydor)</td>
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<td>(Stockholm)</td>
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<td>18</td>
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<td>Lou Bega/Gentleman</td>
<td>Germany</td>
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<td>25</td>
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<td>3</td>
<td>Alcazar/Crying At The Discotheque</td>
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<td>(Ariola)</td>
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<td>20</td>
<td>17</td>
<td>3</td>
<td>AIR/Radio No. 1</td>
<td>France</td>
<td>(Source/Virgin)</td>
<td>8</td>
<td>17</td>
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<tr>
<td>21</td>
<td>19</td>
<td>2</td>
<td>Noelia/Candela</td>
<td>Spain</td>
<td>(Muxxic)</td>
<td>4</td>
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<td>22</td>
<td>22</td>
<td>3</td>
<td>The Ark/It Takes A Fool To Remain Sane</td>
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<td>2</td>
<td>Members Of Mayday/10 In 01</td>
<td>Germany</td>
<td>(Low Spirit/RA)</td>
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<tr>
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<td>&gt; NE</td>
<td>Supermen Lovers/Starlight</td>
<td>France</td>
<td>(Vogue)</td>
<td>4</td>
<td>&gt; NE</td>
<td></td>
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<tr>
<td>25</td>
<td>&gt; RE</td>
<td>Fool's Garden/Suzy</td>
<td>Germany</td>
<td>(Ariola)</td>
<td>4</td>
<td>&gt; RE</td>
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Note: Elements indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

**EURO CONVERSION RATES**

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<tr>
<td>Belgium*</td>
<td>Bfr 30.34</td>
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<tr>
<td>Czech Republic</td>
<td>Kr 34.37</td>
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<tr>
<td>Denmark</td>
<td>Dk 7.46</td>
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<tr>
<td>Finland*</td>
<td>Fmk 9.94</td>
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<tr>
<td>France*</td>
<td>Ffr 6.56</td>
</tr>
<tr>
<td>Germany*</td>
<td>Dm 1.95</td>
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<tr>
<td>Greece</td>
<td>Dr 30.92</td>
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<tr>
<td>Ireland*</td>
<td>Sd 0.78</td>
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<tr>
<td>Italy*</td>
<td>L1 92.56</td>
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<tr>
<td>Netherlands*</td>
<td>Dfl 2.20</td>
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<tr>
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<td>Nkr 8.04</td>
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<td>Poland</td>
<td>Zl 23.48</td>
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<tr>
<td>Portugal*</td>
<td>E 2.10</td>
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<td>Spain*</td>
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<tr>
<td>Sweden</td>
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<td>U.K.</td>
<td>£ 1.01</td>
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<tr>
<td>U.S.</td>
<td>$ 0.86</td>
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</table>

**HOTLINE**

The future of SDMI, the industry initiative for secure digital music, is seriously in doubt, as it appears that the forum—which brings together labels, online companies and electronics manufacturers—has lost 18 of its members in recent weeks. To make matters worse, SDMI and US music industry body the RIAA are being sued by a group of university professors and a computer science association. RIAA and SDMI had claimed that a Princeton, US university professor would be breaking the law if he disclosed how he and his colleagues cracked four watermarking technologies following SDMI's "open challenge" last year. The lawsuit aims to ensure that a paper on how to circumvent watermarking technologies can be presented as planned at a scientific conference in August.

The conflict between urban network Skyrock and French broadcasting authority the CSA over free speech continues to make waves. The station's president Pierre Bellanger presented his case to the CSA on June 5, and Hotline has learned that Skyrock executives were due to meet with high-level civil servants at the ministry of culture on June 8.

Sony Music Holland is tearing down the barriers between its Columbia and Epic divisions by launching three new "expert centres." It means the record company will now work product through these units, rather than through Columbia and Epic, although the label names will still be used. The centres are divided into Rock/Alternative, Pop/MOR and Urban/Dance.

International labels' body the IFPI will announce by the end of this month the name of the new chairman of the IFPI Platinum Europe committee, to replace former Sony Europe chairman Paul Russell, who is now based in New York. Meanwhile, the IFPI is also preparing the release of its annual report on piracy, to be unveiled on June 12 in London by chairman Jay Berman.

Ande Macpherson (pictured) has been appointed programme director of the Capital Radio group's Manchester based AC/AM station 105.4 Century FM. A former programmer of dance station Galaxy 105/Leeds, Macpherson was the joint founder of the ill-fated Puremix.com online radio service. He'll be linking up at Capital with his former Puremix partner Keith Pringle, who is currently working at Capital's London HQ in a strategic capacity.

Finally, Italian act Spiller took top honours at the DanceStar 2001 Awards in London last week. The group won best house act, best chart act and worldwide record of the year for its Positiva cut Groovejet (If This Ain't Love) featuring vocals by Sophie Ellis-Bextor. Carl Cox was awarded an outstanding contribution to dance music award, Sonique collected Dance Star of the year and Danny Tenaglia received the lifetime achievement award. Sadly, on the night before the UK's general election, there was no sign of Euan Blair, the infamous 17-year old dance-loving son of the British prime minister, who had been scheduled to do a DJ set on the night as well as presenting an award.

Coming specials in Music & Media...

**DANCE SPOTLIGHT**

Cover date: July 7
Street date: July 2
Artwork deadline: June 25

**R&B/HIP-HOP SPOTLIGHT**

Cover date: July 14
Street date: July 9
Artwork deadline: June 25

for details call Claudia Engel, tel: (+44) 207 420 6159 or call your local representative
The most aired songs in Europe's leading radio markets

**Major Market Airplay**

**United Kingdom**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>#WOC</th>
<th>#TRW</th>
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<td>1</td>
<td>Westlife/Up To Town Girl</td>
<td>RIAA</td>
<td>18</td>
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<tr>
<td>2</td>
<td>Shaggy/Sucka Do Ya</td>
<td>Universal</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>11de/Cheryl</td>
<td>Defected</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>11de/Mr Motte</td>
<td>Defected</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>11de/We Need You</td>
<td>Defected</td>
<td>13</td>
<td>14</td>
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<tr>
<td>6</td>
<td>11de/Here With Me</td>
<td>Defected</td>
<td>12</td>
<td>15</td>
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<tr>
<td>7</td>
<td>11de/Thank You</td>
<td>Defected</td>
<td>11</td>
<td>16</td>
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<tr>
<td>8</td>
<td>11de/Don't Let Me Be Lonely</td>
<td>Defected</td>
<td>10</td>
<td>17</td>
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<tr>
<td>9</td>
<td>11de/Let You Love Me</td>
<td>Defected</td>
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<tr>
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<td>Defected</td>
<td>8</td>
<td>19</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**THE NETHERLANDS**

<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>Atomic Kitten/Whole Again</td>
<td>Virgin</td>
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<tr>
<td>2</td>
<td>Atomic Kitten/Everything Happens For A Reason</td>
<td>Warner</td>
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<tr>
<td>3</td>
<td>Atomic Kitten/Hang Over The Moon</td>
<td>Warner</td>
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<td>15</td>
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<tr>
<td>4</td>
<td>Atomic Kitten/Nothing Has Changed</td>
<td>Warner</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>Atomic Kitten/A Million Years</td>
<td>Warner</td>
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<td>6</td>
<td>Atomic Kitten/They Don't Care About Us</td>
<td>Warner</td>
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<td>Atomic Kitten/Love Again</td>
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<td>9</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**POLAND**

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<td>Shaggy/Sucka Do Ya</td>
<td>Universal</td>
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<tr>
<td>3</td>
<td>11de/Cheryl</td>
<td>Defected</td>
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<td>13</td>
</tr>
<tr>
<td>4</td>
<td>11de/Mr Motte</td>
<td>Defected</td>
<td>7</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>11de/We Need You</td>
<td>Defected</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>11de/Here With Me</td>
<td>Defected</td>
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<td>7</td>
<td>11de/Thank You</td>
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<td>11de/Love Is Here</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

**FRANCE**

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<td>11de/Cheryl</td>
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<td>11de/Mr Motte</td>
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<td>4</td>
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<tr>
<td>5</td>
<td>11de/Here With Me</td>
<td>Defected</td>
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<td>6</td>
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<td>Destinys Child/Child Of The Millennium</td>
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</tbody>
</table>

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

return of dragon

The new album street date June 18
Featuring the summer smash hit "Dance For Me"
MARIAH

Loverboy

the first single from her new album/soundtrack Glitter