Universal extends its lead at the top

by Emmanuel Legrand

LONDON — With Universal Music securing once again the number one slot in Music & Media's European year-end albums and singles sales charts, the hierarchy in the music industry has been respected. But that's not the whole story.

In 2001, not only has Universal stayed at the top of the league, it has also increased its lead over the rest of the competition both in singles and albums chart share.

In albums, the market leader enjoys a minor 0.4 point growth to 26.4% compared to 2000, but in singles, propelled by massive hits such as Eminem's Stan and Shaggy's It Wasn't Me, Universal took a whopping 31.7% share of 2001's Eurochart Hot 100 Singles listing, up from 22.4% in 2000.

Max Hole, Universal Music International senior VP of marketing and A&R, puts the performance into a global context. "It's been a difficult year for the European business but we've managed to ride the conditions well and it's very pleasing to maintain and improve on last year's results with a fairly strong release schedule," he says. "All of our companies have performed well to maximise our opportunities in English-language repertoire and it has also been a very successful year for our local artists. Our release schedule for next year looks even better."

Elsewhere, some changes took place in the overall European music picture. As far as singles go, Sony has confirmed its position in the field by taking second place, gaining close to six points in a year to 22%. EMI is also a gainer, with Chapman's Collection and Madonna's GHV2. EMI has improved its chart share in both singles and albums, with successes from The Beatles, Robbie Williams, Radiohead, Gorillaz and Manu Chao, who tops the continental artists (albums) category.

Despite scoring the top album of 2001 and the top female artist (albums) for Dido's No Angel, BMG's chart share has suffered from a lack of new releases.

Warner capitalised on 2000 releases such as Madonna's Music, whilst ending the year with strong compilations such as Tracy Chapman's Collection and Madonna's GHV2. Warner's European Director of Business Development, says, "For Destiny's Child it's quite an achievement considering that only a year ago they had a significant base in only a handful of territories, they continued on page 33

Inside: Music & Media's review of the year

While Europe cannot yet said to be in the midst of a full-blown recession, 2001 was certainly the year economic growth slowed down, and the over-inflated dotcom bubble burst in spectacular fashion.

Despite general consumer spending remaining healthy in most territories, the radio and record industries were hit by "special" factors specific to those industries that made 2001 a particularly difficult year.

Along with other parts of the media, radio suffered from a massive downturn in advertising expenditures, which in turn was partially a result of the dotcom crash.

In the music industry, CD-R home copying and illegal download sites on the Internet all had a significant impact on sales figures in the majority of European markets.

These trends and others during 2001 are analysed by the experts on pages 6-7, while our news review (pages 8-10) charts the year's most significant news events in more detail, from the effect of September 11 on radio audience figures through to MTV buying The Music Factory.

The artists and music trends that stood out in 2001—from Kylie and Outkast to metal and chillout compilation—are highlighted on pages 12-13, while from pages 14-17 you'll find our exclusive pan-European end-of-year charts and accompanying analysis. Dido (pictured) provided a rare bit of good news for BMG in 2001 by providing the top album in Europe with No Angel.

Finally, M&M staffers and correspondents pick their own musical favourites of 2001 (pages 21-22).
ANDREA BOCCELLI

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by Marc Maes
BRUSSELS — As Flanders waits to see the impact of 4FM and Q Music—the territory’s first “national” commercial radio stations which both went on air in November—official RadioScan figures for September and October confirm the current hegemony of public broadcasterVRT.
Indeed, the 10.2% share for the existing locally-based Flemish commercial stations, although up compared to the spring of this year, is way down on the 13.2% share commercial radio recorded in early 1999.
Despite dropping very slightly by (0.2%), VRT’s CHR station Radio Donna still leads the pack with a 36.5% share of the Flemish audience.
In line with other European countries, where speech-heavy stations saw a major boost in their audience figures following the September 11 terrorist attacks, VRT’s full-service station Radio 1 also enjoyed a sizeable increase in its audience.
The station was restructured just after summer holidays, putting more emphasis on news and features in a redefinition of the station’s profile,” says VRT spokesman Paul De Meulder. “Since September 11th we noted considerable improvement in terms of what we changed. We will maintain the format as it is, except for a few adaptations.”
Last year, we introduced M&M’s Event of the Year, identifying what we believed to be the defining industry event of the year (in 2000 it was file-sharing from the likes of Napster and Gnutella).
When we started reviewing this year, nothing was more powerful than September 11 as the defining moment of the first year of the new Millennium.
Three months later, it is still difficult to escape the memory of the ‘Towers collapsing’. It is still unbearable to imagine how the life of so many people has been affected by these attacks, and to this date, it is still impossible to assess its full impact on our lives.
So we decided not to highlight any specific industry event this year, instead focusing on the year as a whole and how it went for the three mainstream businesses we cover—music, music radio and online music.
Unfortunately, the report cards are not brilliant. By all accounts, 2001 has not delivered the goods. Music sales are expected to go down, forcing the labels to adapt to new market conditions; radio advertising revenues suffered a major slump, hitting the profitability of radio groups; and the online sector, well, it just went down the tubes.
Will 2002 be any better? Many in the business feel that it cannot be worse than 2001 and with a little bit of hope, the US economy will recover and European economies will also fare better. Inshallah!
To finish on a note specific to Music & Media, the magazine’s foundations have proved to be solid despite a difficult commercial environment. Our readers and advertisers have remained faithful to us and we have shown that we have resilience.
As the only pan-European magazine for the music and radio sectors, our resolution for next year is to continue to provide the best possible content in these challenging times.

Music & Media values its readers’ opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk
El Viaje de Copperpot—followed hot on the heels of Gogh's awards—for Best on ceremony, which was held the 12 music awards at the de Van Gogh took two of Spanish pop act La Oreja of pay-TV, 

One of the formats being test is SR M’s existing show for unsign ed acts, P3 Demo, and will also utilise digital radio's ability to show text and pictures to provide photos and information on the featured artists. The test will be followed by an analysis of the services in focus groups conducted by research company RUAB.

Accordingly, SR M’s out- put consists of 80% music, with the remaining 20% comprising artist profiles, interviews, short items on movies, books and lifestyle issues and news bulletins. SR M’s playlists have been devised by P3’s Dick Blomberg and Kerstin Baehrendtz. Staff from P1 (newstalk), P3 and P4 in Stockholm, Västerås and Malmo have also been drafted in to work on the project.

The formats being test ed by SR include Gold station SR G, light classical station SR K and “culture” station SR C, as well as SR V, a service which will showcase the work of unsigned artists. The channel is an extension of P3’s existing show for unsign ed acts, P3 Demo, and will also utilise digital radio's ability to show text and pictures to provide photos and information on the featured artists. The test will be followed by an analysis of the services in focus groups conducted by research company RUAB.

M&M extends correspondent network

LONDON — Music & Media is further enhancing its pan-European team of reporters for 2002 with the recruitment of three new correspondents.

Cologne-based Michael Lawton is joining the magazine to report on the German radio sector. London-born Lawton started his career in radio as a volunteer with Pacifica Radio in Houston, Texas before joining UK public broadcaster the BBC as a studio manager in 1977. A decade later, he moved to Germany to become a producer with the English-language service of Radio Deutsche Welle, becoming a freelance journalist in 1991. Maria Pavarantes has been appointed M&M’s Greek correspondent. A journalist and sub-editor for the country’s English-language weekly Athens News, Pavarantes has studied in both the US and Greece, and previously worked as a professional musician. Freelance journalist Ann Scott will be providing coverage of the latest music and radio news in the Republic of Ireland. Based in Dublin, Scott has written for a number of publications including The Irish Times, Business & Finance Magazine and The Belfast Telegraph.

Pictured (l-r): Lawton; Pavarantes and Scott

BRUSSELES TO HEAD EDAL BENELUX

BRUSSELS/HAMBURG — Bart Bruseleers, general manager of Edel Belgium, has been promoted to managing director of Edel Benelux following the departure of Peter Raasveld in Holland. Meanwhile, former general manager of East West Records Jürgen Otterstein has appointed corporate head of culture of Edel in Germany. Otterstein left East West in 1997 to found his own agency for artists, OK Views, and his own label, Tru Note. He will continue to work on his own ventures in parallel to his new position.

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MTV RETAINS TELEWEST AS EMAP TV EXPANDS

LONDON — MTV UK and Ireland has renegotiated terms with Telewest Communications after Telewest threatened to drop the music channel from its UK cable platforms. Under the previous deal, which had expired, Telewest was understood to have paid MTV £0.70 per subscriber per month for access to its music content. “We believed the price [MTV] demanded was too high, but now we’ve come to an agreement where both parties are happy,” says a Telewest spokesperson. Meanwhile, following its deal with Telewest last month, Emap Performance has secured a deal with NTL which will see its six music TV channels carried on NTL’s digital cable platform.

ONLINE RAMMSTEIN HONOURED

STOCKHOLM — German rock act Rammstein (pictured) has received a “Gold Download” award from the Swedish affiliate of European online music company Vita- minic for a reported 15,000 downloads of the single Sonne from their latest album Mutter (Motor/Universal Music). The figure equals the gold certification level applied by the local branch of IFPI for sales of physical CD singles.

VIVA PREDICTS PROFITABLE 2002

COLOGNE — German music TV broadcaster Viva Media claims it will start earning “significant profits” early in 2002, one-and-a-half years earlier than predicted at the time of the company’s IPO in July 2000. According to third quarter financial results the Viva Group achieved sales of euros 44.15 million, representing a 12.5% increase over the same period last year. The company predicts further profitability following the company’s acquisition of Brinpool TV and its joint venture with AOL Time Warner for the launch of Viva New Music Now. Peoplesound will add another euros 30 million to the Viva group’s reserves.

MOVING CHAIRS

STOCKHOLM — Lars Nylin has resigned as director of artist development at Warner Music Sweden. He had been with the affiliate for seven years in various roles, including heading up the Atrium label.

LONDON — Mark Browning (pictured) has been appointed deputy programme director of London AC station Heart 106.2, reporting to programme director Francis Currie. He joins from Radio Investments, where he was southern group programme director.

MADRID — Juan Segurado has been confirmed as acting managing director of Sony Music Entertainment Spain (M&M Hotline, December 15, reporting to president of Sony Music Entertain- ment Europe Paul Burger.

LONDON — Jason Binks has left digital rights management firm DX3 to join Peoplesound as new online business development director. Binks’ main focus will be on making Peoplesound’s new multi-functional online promo channel.
Back to 'normalcy': will US radio ever be the same?

For most European radio stations, September 11 and how it was handled on the air was the defining moment of the year. In the US, of course, that is even more true—and three months on, American radio is still not quite its old self, as Frank Saxe reports.

Sociologists may one day look back on September 11, and say on that day America's sense of security, however naive, came to an abrupt end. If nothing else, the nation's music radio and reflected that on the air.

Programmers not only scrambled to get news on music-intensive stations, but they also took a second look at the songs they were airing, and the promotions they were conducting. Months later, as the fires still burn at the World Trade Center, radio is returning to normal. It remains to be seen whether the changes made will, like that lost innocence, make radio any less fun.

In the weeks since the attacks, radio stations have wrapped themselves in the stars and stripes, rushing to put songs on the air that may never have been added otherwise. Lee Greenwood's God Bless the USA has returned to playlists, dusted off from its last appearance in 1991 during the Gulf War. Meanwhile, the soothing sounds of Enya have charted in the top 20.

At the same time, hundreds of stations have conducted fund raising to send money to the victim's families, while others are putting aside bitter rivalries. In Denver, all the radio and TV stations are joining forces to send Christmas gifts to New York children affected by the attack.

"I don't think things will ever get back to normal," predicts one programme director. Yet it appears the industry is taking steps in that direction.

Guy Zapoleon, who consults a large number of American Top 40 stations, says programmes are "cautiously" taking their stations back to normal. "Morning shows are joking and presenting humour again, although I think the dark edgy humor that went over the line is done for awhile," he says.

For record companies, the task of deciding which songs to service to radio has become trickier than ever. Not only does the track need to fit the political theme of the times, but meet the mood of the listeners. One label executive says they are pinning their Christmas sales hopes on already-established artists, in the belief that listeners are more likely to seek out names they know.

At Top 40 radio, Zapoleon feels the "passion" has been drained out of the music since September 11. "Reccurrents and gold now test better than 90% of all currents, which wasn't the case before, and most currents are testing at very low levels. It looks like we are headed to the muscle doldrums of the 10 year music-cycle again."

Patriotic country

Appie pie, pick-up trucks and country music—an American trio that makes explanation of country radio's leadership of the patriotic effort needless. Glance through the current country airplay chart, and you will find Aaron Tippin's And Stripes and the Eagle Fly, Brooks & Dunn's Only In America; Kenny Rogers' Homeland; and Charlie Daniels Band's That Ain't No Bag, It's a Flag, which may become a modern-day rally anthem.

Country station WNGA/Albany, just a few hours up the Hudson River from New York City, has been typical of country radio's response. It added many of the aforementioned titles, although programme director Buzz Brindle says requests for many of the most patriotic songs have begun to taper off. "We found that our listeners were able to reinterpret the meanings of some of our regularly-played songs based on their post-September 11 experiences and needs," Brindle explains, pointing to Patty Loveless' How Can I Help You Stay Goodbye as one example. In an age when most DJs have little control over the songs they air, Brindle has given his jocks a library of customised songs to use at their discretion based upon the calls and requests they receive from listeners during their airshift.

In the days immediately after the attack, much was made of a memo circulated among some Clear Channel programmers of songs that may hit a sour note with listeners. While never a corporate edict, it exemplifies how sensitive a time it has been.

At New York's urban-formatted WQHT (Hot 97), programme director Tracy Cloherty says once her station returned to its regular music programming after the attacks, it was business as usual. "I don't see why there would be any changes [in our playlist]. If they're hits, they get played."

Tough for rock

Rock radio has faced what may be the toughest challenge. It must keep its cool, edgy persona that attracted listeners, while at the same time speak to those who have been impacted by the terrorist attacks. The most obvious change has been on the morning shows, where rock radio toy drive for the children of military personnel who are on active duty.

Rock radio sounds a lot more sober these days. I was speaking with a radio director who was on vacation, and he said he'd been thinking of just writing a letter to his station's listeners. It was a mellow desire to "stay in the moment," and he was musing about a Christmas campaign for a local charity. "He's not a religious guy, but he was talking about words like 'peace' and 'love' in a way I never had thought to before," says one label executive. "I don't think things will ever get back to normal," he says.

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No escaping the economic slump

As 2001 ends, companies in the entertainment and media industries are assessing the impact of the economic downturn on their businesses. In the first part of our year-end round-up, Emmanuel Legrand looks at the dominant trends of 2001 and ponders the future with music, online and radio analysts.

The first year of the new Millennium will not, by all accounts, be remembered for its positive outlook. If the music and broadcasting industries have shown resilience—but been hurt—by the tough economic climate, then the situation has been devastating on the online music front.

Overall, analysts and industry experts consider that sales slumps have affected the music industry. In 2001, radio groups have been hurt by the sluggish performances of advertising, and the online music business has suffered the same fate as the dot-com sector in general.

The reversal of fortunes in the dot-com world has been precipitated in 2001, with a tidal wave of closures and downsizing. The online music world was no more immune than the rest of the economy, with many key players folding (among them Audiosoft, 365music, and many others in peril). The more fortunate were acquired (Napster by BMG, MP3.com by Vivendi Universal, francemp3 and Peoplesound by Vitaminic), and a few independents, like Vitaminic, have managed to keep their heads above water.

It was certainly on the online front that the major record companies were the most active in 2001. With the creation of MusicNet (backed by EMI, BMG and Warner) and Pressplay (from Sony and Universal), the majors have been setting up the tools they need to control the market and license their repertoire.

Expectations unmet

However, Mark Mulligan, music analyst at Jupiter MMXI in London, considers that activities in this area "failed to meet people's expectations". He explains: "The majors didn't launch their services in the EU markets. Everyone was expecting paid subscription services in the mainstream market by the end of this year.

"2001 now looks set to go down as the worst year the music industry has suffered in two decades."

Helen Snell, media analyst, ABN-Amro

"People are beginning to reconcile to the importance of copyright."

Mark Mulligan, music analyst, Jupiter MMXI

"It isn't the key players who are being active in the EU markets. For example, companies such as OD2 and Vitaminic have teamed up with telecommunications companies such as BT, Tiscali and NTL. And that's well below what people had hoped for. Not that much of the market has moved on."

In the music industry, interim sales figures issued by international labels' body IFPI together with third quarter figures from most of the main markets suggest that 2001 will see another fall in worldwide music sales.

Helen Snell, a media analyst at ABN-Amro in London, says: "2001 was always going to be a difficult year for the music industry, with the prospect of positive growth in global sales a pipe-dream, but the events of September 11, and the ensuing economic uncertainty, have compounded the situation. 2001 now looks set to go down on record as the worst year the industry has suffered in two decades—if not longer."

Mulligan. "But even then, it's within one territory at a time, not at a cross-border level. We're still pretty much at square one."

"Until we see what people actually buy [with these services], we won't know how to tailor these services to what consumers need," notes Mulligan. "We still need to see a strong search-and-recommendation engine; that will be key. That will allow the industry to sell so much more music. A huge amount of [repertoire] choice means a huge amount of clutter. People don't often find the music they want [in traditional stores], even when you have listening
has not had the same level of impact released earlier this year show that it that Napster got people to try to listen. There's still nothing in the way of top management changes, the restructuring of its European and German-owned company seemed to lose its compass during the year, but a certain an annus horriblis. Affected businesses such as GWR, Capital Radio, and in times of extreme economic pressure, time is usually a luxury few media-such as radio and newspapers—will be extremely cost-conscious. Which will be a main feature as well, but it's anyone's guess.

For 2001 we extrapolated optimism—let's not extrapolate pessimism for 2002.

Alain Neuville, chief executive, ANIMA

More decline expected

Snell also estimates that "attempts to bolster Q4 2001 have dragged releases, and importantly marketing spend, out of Q4 2001. We extrapolated global next year to show a decline of 2.6% but don't believe a 5% or even a 1% drop should be discounted." ANIMAS Neuville sees a brighter future for radio and music, as the music market has chosen the online route as elements that "do not experience major groups will keep the same level of advertising in Europe or in emerging countries," ponders Neuville. "And all this does not mean that advertisers who do not cut their budgets will keep their above-the-line mix constant." On the positive side, Neuville says that "there are signs that some hot media—such as radio and outdoor—in a number of countries are not experiencing such disappointing results for the rest of the year. But the truth is that advertising investments will be very much in line with overall economic results. And these will not be as good as was expected." So such a climate, what lies in store for 2002? The consensus is that it is going to be another tough year, but affecting these industries in a different way. Mulligan sees 2002 as the year "a lot of the majors will come out with their own initiatives, which shows they won't be putting all their eggs in one basket with MusicNet and Pressplay." Mulligan makes reference to Bertelsmann's BeMusic and the planned launch of the "British Music and Universal Mobile Music." Additionally, smaller players such as Vitaminic and OD2 will begin to establish themselves as European music brands, especially as telecom companies such as Tiscali and Wanadoo use content to bolster their broadband services.

Subscription services

Next year, he forecasts that more subscription services will be in place, "giving the companies the chance to find out what consumers want and expect. There'll be more experimentation—we're not going to see the online music market reach maturity." On the downside, he foresees what he describes as "a best-of-the-grey-market—other free content services as elements that "do not believe a 5% or even a 1% drop should be discounted."
2001: The stories that hit hardest

Top level changes at European majors

It was a year of musical chairs at the top of the European and international divisions of the five major record companies. Sony Music Europe executive VP Paul-Rene Albertini was appointed president of Warner Music Europe, filling a chair that had been empty for two years. Albertini had previously been set to replace Paul Russell at the top of Sony Music Europe, but after Albertini's departure, that position was handed to Sony Music UK chief executive Paul Burger. At BMG Europe, Richard Griffiths left after a row with his new bosses in New York, to be replaced by Thomas Stein. Then, Virgin France and Virgin continental Europe president Emmanuel de Buretel was given the newly-created job of handling both EMI and Virgin in Europe. Last but not least, John Kennedy, who was formerly in charge of Universal Music UK, was appointed president of Universal Music International, with responsibility for most of Europe.

Music station suffer September 11 fall-out

The tragic events of September 11 in the US and their aftermath had a predictably negative effect on the ratings of music radio in countries which have so far published their official audience figures for the period. The largely music-based Swedish commercial radio sector suffered its worst collective ratings performance since 1997, with listeners turning to public broadcaster SR or to their TV sets. In Italy, CHF network Radio Deejay lost its hard-won national number two status to public broadcaster RAI's full-service station Radio 2, amid disappointing figures for most of the country's music-intensive services. The trend was further confirmed a week later by ratings in France and Spain, although in France it was mainly the music networks aimed at the older demographics, such as Nostalgie and RFM, which suffered, with the likes of NRJ remaining relatively unscathed. In Spain, the country's top four news/talk networks gained nearly a million daily listeners, mainly at the expense of music stations.

Legal music downloads delayed

2001 was supposed to be the year that legitimate music download services would be available, but little progress was made. Despite constant reassurances that the music industry's most anticipated music portals— Warner, EMI and BMG's MusicNet, and Sony and Universal's Pressplay— would be up and running (at least in the US) during the second half of the year, nothing had materialised by the end of the year. In August, delivering Popkomm's keynote speech, Vivendi Universal chairman and CEO Jean-Marie Messier announced that Pressplay would be ready by September, but it failed to appear. Similarly, Bertelsmann-controlled Napster was also hit by delays in establishing its new subscription-driven service. The delays have been explained by difficulties in setting up the systems in both a secure and legal way. Meanwhile, MP3.com, acquired by Sony and Universal (among others) during the second half of the year, nothing had materialised by the end of the year.

Music business comes under EU scrutiny

The European music industry continued to come under the scrutiny of the European authorities during 2001, with a mixed bag of results. On the positive side, the major companies were relieved in August that the European Commission had suspended its CD pricing probe launched in January. Investigating relationships between the majors and retailers, the EC found evidence of some misbehaviour in Germany and in Italy, but "those practices were terminated", according to an EC spokesperson. However, the EC warned that "given the high degree of concentration in the industry, the Commission will continue to keep the industry under close scrutiny." European competition commissioner Mario Monti also confirmed that the EC had started an investigation into the two online music portals set up by majors, MusicNet (backed by Warner, EMI and BMG) and PlayNow (supported by Sony and Universal).

Levy replaces Berry in EMI coup

Alain Levy certainly deserves the award for comeback of the year. The former PolyGram chief executive had been quite low-profile since departing the group director of programmes... to Seagram three years ago. The French executive was recruited to replace Ken Berry as chief executive of EMI Recorded Music on October 14 in a coup masterminded by EMI Group chairman Eric Nolli, to whom Levy reports. Levy has been joined by industry veteran David Munns in the newly-created vice-chairman post. Levy took the role for the company's poor financial performance and his inability to tackle the company's on-going problems in the US. One of Levy's first decisions was to terminate the tenure of Virgin vice-chairman Nancy Berry.

Capital's Park life comes to an end

There are few industry execs who can genuinely be described as legends in their own lifetimes, but the man who this year resigned as Capital Radio's group director of programmes is certainly a candidate—certainly if judged by the number of anecdotes in circulation! Dubbed by some as the "Alex Ferguson" of the UK radio industry, the Scot's achievements at Capital included splitting the old full-service Capital Radio/London into Capital FM and Capital Gold in 1988, pioneering one of the first days of football coverage on Capital Gold, helping to drive Capital's expansion elsewhere in the UK and keeping Capital FM way ahead of the increasingly intense competition in London. Park hasn't revealed too much about his future plans, though he has been linked with Express newspapers and has set up the modestly entitled The Richard Park Company. And the
Turbulent times at BMG

Following on from 2000, during which BMG lost some of its top management and the plans of parent company chairman Thomas Middelhoff to merge with EMI fell through, 2001 was another unsettling year for the German-owned major. Following the untimely death of Rudi Gassner, who had been due to take over as president/CEO of BMG at the beginning of the year, Middelhoff appointed Ralph Schmidt-Holtz, a lawyer and former journalist who was Bertelsmann’s chief creative officer. Creative he may have been, but Schmidt-Holtz lacked music industry experience, and the company was subsequently hit by a string of management changes. He quickly fell out with BMG Europe president Richard Griffiths, who was replaced by Thomas Stein. Few BMG albums dented the charts in 2001, save for Dido and Alicia Keys, from Clive Davis’ new label J Records.

Radio trouble for RTL

It wasn’t a brilliant year for Europe’s largest radio company RTL Group. Its flagship market of France posted less than thrilling results, following substantial audience losses at full-service RTL, which underwent major personnel changes under Robin Leproux, who was appointed to the helm of the French radio group on January 2. Leproux replaced outgoing managing director Stephane Duhamel, who had lasted only a few months in the job. Elsewhere, RTL Group started to sell off some of its other radio properties, including Irish long-wave station Atlantic 252 to sports news providers TeamTalk, while its two stations in Sweden have been on the market throughout much of the year.

OD2’s subscription platform launched

New and creative ways of using Internet technology to the industry’s advantage were high on the agenda at most industry gatherings this year. Peter Gabriel’s co-owned digital distribution company OD2 became the first provider of a pan-European, subscription-based music downloads service when WebAudioNet was unveiled at Popkomm this summer. The platform was developed as an extension of OD2’s existing distribution system. Later in the year, Adobe systems revealed major Web portals, the technology enables subscribers to rent tracks for the purposes of playing on PCs or transferring to portable devices (including, if purchased, CDGs). UK independent labels body AIM agreed to license its repertoire to WebAudioNet, while BMG, Edel, Warner, EMI and Virgin all entered into strategic partnerships with OD2 for digital distribution services in Europe. OD2 was given a further boost in November when its technology was used to enable Italian Internet service provider Tiscali to launch a pan-European music subscription service in 15 different countries.

MTV takes over The Factory

If you can’t beat them, buy ‘em. MTV made its first ever European acquisition in April through buying The Music Factory (TMF) from Dutch publishing giant Wegener. The deal included the TMF channels in Flanders and the Netherlands. TMF has consistently been the market-leading music TV brand in the Netherlands since its launch in 1995, despite the debut in 2000 of MTV’s single company could own more than 27% of a commercial radio station in Ireland. This liberalisation has already lead to two significant deals being completed, with Northern Ireland’s Ulster Ulter TV taking 60% of the Cork-based County Sound and Scottish Radio Holdings buying the majority 76% of national station Today FM it hadn’t already own.

EU adopts Copyright Directive

On February 24, the European Parliament finally adopted the Copyright Directive—a piece of legislation that had been in the pipeline for five years, amid endless discussions and amendments, and much lobbying from the music industry and telecoms groups. IFPI
continued from page 9
would win the country's fourth national FM frequency. The criteria for the licence bid down by the radio and TV committee of Denmark's culture ministry was that the new national station must have clear "public service" content and must mainly focus on classical music. At least one other form of "serious" music also being provided. Perhaps surprisingly, five commercial operators bothered to apply for the licence, which unsurprisingly was awarded to DR's proposed classical and jazz station P2 Musik & Kultur. Mogena Koktvedgaard, chairman of the radio and TV committee, said of the decision: It was DR, which clearly outlined its intentions for the programme content of the station, which was the applicant best suited to meet demands. As a fillip to the disappointed commercial sector, however, the culture ministry is set to offer a fifth, quasi-national, frequency without any format restrictions next year.

Germany's majors get an overhaul
With the replacement at the end of the year of Jochen Leuschner at the helm of Sony Music Germany by Balthasar Schramm, the top management of four of the five majors in Germany changed hands in the course of 2001. At the beginning of the year, BMG GSA & Eastern Europe president Thomas Stein left Germany to move to BMG in New York in a global A&R and marketing capacity, leaving the company in the hands of his former second-in-command Christoph Schmidt. At Universal, non-executive chairman Wolf-Dieter Grumatke stepped down to make way for a new generation of executives in the shape of Tim Renner and Vico Antippas, respectively chairman of Universal Holdings and president of Universal Music Germany/Switzerland/Austria. Meanwhile, Warner Music Germany went through a smoother transition when long-serving president Gerd Gebhardt stepped down to become president of the combined trade organisations BPW, IFPI Germany and the Phone Academy, to be replaced by WEA managing director Bernd Dopp. The only company not affected by top executive change was EMI, which nevertheless went through a major restructuring process under the management of Heinz Canibol.

Radio Authority, CRCA strike a compromise
While the UK government seemed unable or unwilling to make up its mind over cross-media ownership issues in 2001—a consultation paper (instead of legislation—the commercial radio sector bit the bullet in June with a common position on ownership hammered out by the Radio and Commercial Radio Companies Association (CRCA). If the government accepts the industry's position, there will be no national restrictions on ownership (outside the sphere of those cross-media considerations), and the only requirement will be that there should be at least three different owners in each local marketplace. Those anti-consolidationists concerned about the UK industry being boiled down to three or four "super groups" will not have been cheered by November's consultation paper, which revealed that the government is "attracted to the Radio Authority-CRCA proposals, and suggested that the sector could perhaps be deregulated even further. Meanwhile, the speculation about who will buy who has already begun, with the Capital Radio group tipped to make a move for Enya's radio interests and Chrysalis Radio and The Wireless Group seemingly destined to be swallowed up by larger groups. Interesting—and Sabot certainly has the track record.

BMG pioneers CD copy protection
As music sales all over the world slumped, and with CD-R copying being cited as one of main reasons, the industry fought back in 2001 with CD copy protection. In July, it became known that BMG Holland had been carrying out secret trials of the Cactus Data Shield System, developed by Israeli company Midbar Tech, following a 7% decline in Dutch singles sales which was blamed on CD burning. When Volumia's Puur (Ariola) was released in the territory, with the copy protection device installed but with no warning on the label, it caused a bit of a stir. As the consumer would still be able to make an analogue copy, BMG felt that labelling was unnecessary. In contrast to previous trials, there were apparently no customer complaints that the album was unplayable, nor were there a significantly higher number of CD returns than usual. However, the technology is not yet perfect, and recent releases such as Natalie Imbruglia's White Lilies Island have been accused of causing faults on hardware.

The Guardian promises "Real" Radio
Just as the UK radio business seemed to be getting ever more restrictive and homogenous, a significant new player emerged this year backed by a group which appears to be in it for the long run. GMG Radio, the radio division of the newspaper-based Guardian Media Group, saw its first station Real Radio (AC/talk) take the airwaves of South Wales by storm, with an astonishing 10.9% share of the audience in the first official RAJAR figures. GMG Radio, headed up by the larger-than-life John Myers, subsequently won the Radio Authority's much coveted Autumn spot, which—and with the Real Radio formula—and took central Scotland station Scot FM off Kelvin McKenzie's cash-strapped Wireless Group's hands for £25.5 million. Given the shift of £5m to the commercial part of the Radio Investments group—which owns a further 24 smaller stations—the seeds for a powerful new radio player have almost certainly been sewn.

IPF agrees licence for simulcasts
Who to pay, and what to pay? Radio stations broadcasting their terrestrial FM or AM output over the Internet had, until this year, experienced a pioneer-like struggle without legislation or structured royalty payments. A "door-to-door" practice of agreements with individual record companies had been necessary in most cases for stations wanting to do things by the book. But in September, international labels' body the IFPI launched a single licence for simulcasts (excluding Internet-only radio) in its May 2002. Under the agreement, collecting societies representing rights holders can licence web simulcasts not only within national borders (as had previously been the case), but in the 30 countries involved in the single licence agreement. Having been given the green light by the European Commission, this treaty was due to come into force in May 2002. Inevitably, there are disagreements between broadcasters and labels on the necessity of the licence—radio stations and Internet broadcasters are merely simulcasts of what is being broadcast terrestriall, and thus are already paid for via existing local licensing arrangements. In November, this did not prevent the commercial radio stations in Finland taking their output off the Net after collecting bodies Teosto and Gramex demanded between euros 840 and 1,600 per month for the right to simulcast.

Austria's wind of change
Austria's embryonic commercial radio sector received a major boost in 2001 following a loosening up of ownership and networking restrictions. Under new legislation passed by the Austrian parliament on April 1, a single company could own the right to own 100% of an unlimited number of stations, as long as they aren't in the same broadcast area. Previously, a single company was given the right to own 100% of one station and up to 10% in two others. As soon as the new legislation came into force, 12 formerly independent stations came together to form the CHR Krone Hitradio network, with shared programming between 05.00 and 20.00 each day.

Clockwise from top left: Balthasar Schramm, Bernd Dopp, Tim Renner, Christoph Schmidt, Christophe Sabot, Thomas Stein, Jochen Leuschner.
Music & Media congratulates all the artists who have been featured in the magazine this year.

**Artists bucking the market trend**

**Dido (Cheeky/BMG)**

She’s got the looks, she’s got the songs, and she dominated Europe in 2001. But it was her commitment to touring and collaboration with a famous fan which finally tipped the sales balance in Dido’s favour. The fan of course was Eminem and the collaboration came on his international smash Stan, which sampled the chorus of Dido’s Thank You—a track co-written and produced by her brother and record company boss at Cheeky, Rollo. “The Eminem thing allowed people to come to her and hear her album,” agrees Rollo. After nudging one million mark in the US, No Angel was given priority status by BMG in Europe and the rest is history. But it’s not just the public that Dido loves Dido too. Programme controller at London-based Capital FM (CHR), Jeff Smith, considers her “artist of the year as far as radio in the UK is concerned”—an opinion shared by Colin Martin, executive producer (Music) at the UK’s most-listened-to radio station, national RBC Radio 2 (AC). “I’d vote for that. That plaintive voice, almost the girl next door, is a welcome contrast to all those screaming female vocalists who do everything with a note but sing it as it was written,” Martin says. “She has proved herself to be one of those cross-over artists radio land loves.”

**Kylie (Parlophone)**

Another artist adored by radio programmers is Kylie. Building on strong foundations laid for her in Europe last year by new label Parlophone, Kylie has established herself as a serious rival to Madonna and Britney in the pop diva stakes. The single, Can’t Get You Out Of My Head—taken from the album Fever—proved prophetic and is undoubtedly her finest song to date. As Michael Jorgensen, head of music at Denmark’s regional CHR station Radio Silkeborg, told M&M back in September, “It’s the best single from her in years. It’s gonna be a big hit.” He was right.

**Robbie Williams (Chrysalis)**

Kylie’s former duet partner and label mate at EMI is currently the UK’s biggest homegrown star. Building on his triumph last year with Sing When You’re Winning, the ex-Take That singer donned suit and tie and had a stab at recreating the Sinatra magic at London’s Royal Albert Hall in October. Media coverage of the concert paved the way for Chrysalis to release a covers album of crooning classics, wittily titled Swing When You’re Winning, which entered M&M’s European Top 100 Albums chart at number one in December. Unlike to have been bought by true Rat Pack fans, but then as Radio 2’s Colin Martin says, “He ain’t no Sinatra, but Sinatra weren’t no Rock DJ.”

**Britney Spears (Jive)**

2001 was the year the major label puppet masters turned the spotlight onto the more innovative group about creating a number one group. The key ingredient was television, which serialised the genesis of acts put together across the international regions by Polydor and its Universal affiliates. Hear’Say (UK), No Angels (Germany), Lollipop (Italy), 15% (France) and Excellence (Sweden) all went to one number, lending weight to the argument that “the public wants what it gets”, rather than “gets what it wants”.

**Michael Jackson (Epic)**

Whether the public wanted Michael Jackson back after an absence of six years was the big question. In the end, both album and title—Invincible—lived up to the billing, returning an increasingly scary-looking Jackson to the top of M&M’s European Top 100 Albums chart. Comeback single, You Rock My World, missed out on the top spot by one place on the Eurochart Hot 100 singles but failed to impress many in the industry. In September Thorsten Sutter, deputy head of music at Radio NRW (AC) in Oberhausen, Germany, commented, “You Rock My World is not a highlight in Michael Jackson’s discography.”

**Safri Duo (Universal)**

Where Aqua once reigned supreme as the kings and queens of Europop singles, Safri Duo could be set to usurp their crown. Breaking out of Ibiza, the dance act stormed their domestic Danish charts back in November 2000 with the infectious Played-A-Live (The Bongo Song). Manager Michael Guldhammer told M&M in January that a feeding frenzy followed as “there was no label deal [at the time]”. Universal picked up the tab and the rest of Europe banned its bongs.

**Britney Spears (Jive)**

Madonna showed her the way and Britney followed. To survive as a teen pop pin-up requires constant reinvention and this year saw Ms Spears evolve from cute schoolgirl to raunchy sex symbol. The November release of album number three, Britney, was widely considered her most complete to date and suggests the world’s most famous teen idol has an astute business brain to back up her million-dollar looks. And she’s still only 20 years old. The Anastacia success story continues to bloom, proving she’s still not out of luck in Europe. The singer’s talent for blending 70’s R&B with MTV pop should ensure she continues to enjoy longevity and her commitment to spreading herself across the international territories makes Epic’s job that much easier. On December 1, Anastacia performed the official World Cup 2002 song, Boom, written by Vangelis, at the draw for the finals. She is currently nearing completion of her second album due in early 2002.

**Nelly Furtado (Dreamworks)**

Not a Spanish elephant, but the most exciting musical talent to emerge from Canada since Alanis Morissette. Her debut album, Whoa Nelly, came with the high production values you would expect from Steven Spielberg’s record label and features a variety of styles. “I hope she will hang around for a while,” head of music at Radio 1 in Norway, Christian Jebsen, said to M&M in March. “It’s a bit different from your regular Britney Spears pop.” Well she has hung around so far, mainly on the strength of first single I’m Like A Bird which flew into the Eurochart Hot 100 Singles at number 22.

**Gorillaz (Parlophone)**

Another good year for Parlophone was capped by a gamble that paid off. The cartoon Gorillaz proved a marketing man’s dream and parent’s worst nightmare as a succession of singles, games and merchandise burnt a whole in the pockets of the Continent’s teenagers. A key element in the campaign was “a brilliant web site, which I think has done a lot for them,” remarked Robert Sehberg, head of music at Power Hit FM in Sweden when explaining why his dance station was playing the single 19-2000 back in August. Another attraction was the involvement of Blur frontman Damon Albarn. “Damon has a lot of fans here, but there is quite a big difference between this music and Blur,” added Sehberg.

**Roger Sanchez (Defected/Sony)**

He was given another chance, and another—in fact Europe indulged Roger Sanchez so much he topped M&M’s European Dance Traxx for 14
consecutive weeks with Another Chance—one more week, appropriately, than Daft Punk achieved with One More Time (Virgin). Roger Sanchez is one of the year’s rare dance successes, the other being Cheeky/BMG act Faithless who, producer-songwriter Rollo tells M&M, are “just about to go Platinum over here [UK]” with current album Oxtrot.

Travis (Independiente)

“Our aims are quite simple—we’re going for global domination,” Independiente head of international Nina Frykberg told M&M when asked about Travis. With the assistance of Sony’s SINE network for territories outside of the UK, Independiente is close to achieving its aim. The Invisible Band built on the success of 1999’s 3.5 million-selling The Man Who, making the Top 20 best-selling albums of the year in Europe. In June, Kaiser Chief, head of music at Berlin AC station Radio Hundert 6, explained the appeal of Travis to European programmers when he said, “Travis’ music is produced for a broad audience and potentially all our listeners, whose age range is 20-60, could like it.” Other notable UK guitar acts that have made inroads in Europe in 2001 include hotly-tipped newcomers Starsailor (Chrysalis), Welsh stadium rockers Stereophonics (V2), and South Coast histrionic walkers Muse (Virgin/Mushroom).

French electronica

Last year M&M identified this genre as a growing force. In 2001, French electronica was both an influential and lucrative pop movement. In April, Virgin France head of export and international development Thierry Jacquet told M&M that 1.3 million records every year for the last 11 tragedy. Irish-born Enya also fea-

Enya (WEA)

In stark contrast to the fanfairs in Italy that marked the return of the big hitters, a low-key re-release of the Enya single Only Time has catapulted both single and album A Day Without Rain high into the year-end charts. Profits from the single are going to the International Association of Firefighters, in light of the September 11 tragedy. Irish-born Enya also features on the soundtrack to the new Lord Of The Rings movie, The Fellowship Of The Ring.

Craig David (Wildcard/Edcm)

Almost single-handedly Craig David has brought UK garage back into the international audience. Living up to the billing of his album, Born To Do It, the 19-year-old British R&B singer is described by Capital FMS Jeff Smith as, “The outstanding new British performer, singer-songwriter so far of the 21st Century and he’s still got his whole life ahead of him. Our listeners constantly love his songs.” Another act following in David’s 2-step footsteps are labelmates MISTEQ whose single, Why? and Macy Gray (Epic) returned with strong albums. One of the best debuts of the year belonged to India Arie and Motown whose Acoustic Soul did what it said on the cover and was beautifully tranquil.

Manu Chao (Virgin)

For the first time in this magazine’s 17-year history a French act topped the European Top 100 Albums chart. The artist was Manu Chao and the record, Proxima Estacion Esperanza—a colourful mix of musical styles sung in what Chao told M&M in July was “a jumble of Portuguese and Spanish.” At 40, the man who has been with Virgin since his time with Mano Negra, now looks forward to “ten magnificent years ahead of me.”

Outcast (LaFace/Arista)

Outkast struck early in 2001 with Ms Jackson, a track from their Stankonia album. A perfect hip-hop-pop hybrid, it generated huge public interest in the duo from Atlanta in the US. But as BMG Europe head of R&B marketing, Mervyn Lyn pointed out in March, “This is their fourth album and before this nobody was interested.” When it came to rap, Eminem was still the dominant force in Europe with The Marshall Mathers LP (Interscope)—a position he consolidated on the back of performances with old friends and labelmates D12.
Thanks all round: Europe can’t get enough of Dido

As the first year of the new millennium came to a close, Music & Media takes a look at the albums and singles that have dominated charts and playlists. A report by Siri Stevensø Dove.

Meno from BMG to Dido. Thank You; Memo from BMG to Eminem: Thank You.

Without doubt, 2001 was debut artist Dido’s year. In year-end charts displaying the full gamut from rap and nu jazz to cartoon characters and classical music, the Cheeky/BMG-signed artist Dido’s year. In year-end charts, Dido's success was kick-started when Eminem sampled Thank You for his hit single Stan (Interscope) and the end of the year sees her crowned as the biggest-selling artist in Europe, with debut album No Angel topping Music & Media’s European Top 100 Albums 2001.

Certified four times platinum in Europe by IFPI as early as September, the album was released before Stan, in October 2000, but first entered the European Top 100 in January. Four singles have been released from it, all of which have influenced both the Eurochart Hot 100 Singles chart and the airplay charts.

Meanwhile, Stan tops M&M’s European Top 100 year-end single chart for 2001. It entered the Eurochart in November 2000 and maintained its run despite Slim Shady keeping a low profile during the year while involving himself in the D-12 project.

Some might say that Kylie Minogue is the real slim lady this year. Despite being released as late as September, nine months after Stan, popdame track Can’t Get You Out Of My Head (Parlophone) makes it to number two in the year-end singles chart. The track also lifts Kylie Minogue’s eighth studio album Pompeii, which was released in October and has already been awarded an IFPI platinum award for over a million albums sold in Europe. In addition, Minogue tops the Female Singles chart.

2001 has also been about the Popstars phenomenon, and even though the acts had great success in their native territories, very few were able to cross borders. The only act to make it into the year-end top 100 albums chart is Germany’s No Angels, whose album Eff (Zeitgeist/Polydor) made it to 41. Also, the girlband have managed to get two singles in the chart for 2001. The singles chart appears more open to pop acts than the album chart, as Geri Halliwell, Atomic Kitten and Westlife are all in the top 30.

Meanwhile, urban acts like Outkast, Mary J. Blige, Alicia Keys, Wyclef Jean and Destiny’s Child—who incidentally wins the Artist Singles category—are much more prominent than last year.

Another trend revealed within the singles chart is the larger number of non US/UK acts represented than in recent years. Danish percussionists, Sufri Duo, Columbia act Garor from Québec, novelty act DJ Otzi, Italian Gigi D’Agostino and French act Supermen Lovers are all awarded a place in the top 40 tracks of 2001. Also, French teenage popstar Alizée heads the Continental Artists Singles chart on the back of her success with four singles including Moni...Lolita (Polydor). 2001 was also quite a year for US rock in Europe, with teenage friendly nu metal acts in particular...
Airplay charts show fragmented market

While pop was the definitive flavour of 2000, its airplay was a little more difficult to sum up. (See charts page 17)

Big releases from established acts like Madonna, REM, U2 and Michael Buble were overshadowed by singles from newcomers in rap, dance and rock. As always, pop was present—Westlife, Atomic Kitten, Ronan Keating and Geri Halliwell—and it was perhaps less prominent than last year.

New acts like Dido and Nelly Furtado were embraced by radio, proving that manufactured pop is far from the only winning recipe. It was music with a less sweet tooth—intelligent pop—which really got programmers going in 2001.

The accessible, yet constantly inventive, pop/dance music that Madonna has been producing over the past four years has earned her a seemingly permanent place on European radio. The only American pop act to succeed in the top ten chart was Nelly Furtado, who benefited from Nordic talent—and in terms of homegrown talent, French dance was as hot as ever on European radio in 2001. Daft Punk's One More Time (Labels/Virgin) made waves at the beginning of the year, and莫内 proved so much less than three tracks in the chart, Lady (Hear Me Tonight), chillin' and I Want (Macy), too.

Newcomers Supermen Lovers' Starlight/Vogue/BMG made the crossing from Ibiza to mainstream European radio, and makes it at 47. Meanwhile, French Virgin act Manu Chao delivered the highest rating non-English language track in 2001 with Me Gustas Tu, at 49.

Swedish continued to deliver radio-friendly material in 2001, both in terms of songwriting—with acts such as Britney Spears benefiting from Nordic talent—and in terms of home grown acts. Tityo's catchy Come Along (Superstudio/WEA) spent 25 weeks in the chart, while Roxette's The Heart Of The Roxette Recordings/EMI also enjoyed extensive airplay.

M&amp;M's year-end charts are compiled by adding the number of plays accumulated by each title album or single during its charting life in the Eurochart Hot 100 Singles and the European Top 100 Albums charts. This system, which gives a snapshot of the year, tends to favour albums with a long shelf-life, such as Eminem's The Marshall Mathers LP (Interscope), rather than albums with very strong sales in a small period of time. This explains why Michael Jackson's Invincible (Epic) is only placed at 44, as it only had a five-week chart presence when the compilation was calculated.
EUROPEAN TOP 10 SINGLES BY CATEGORY

**TOP 1 ARTISTS**
1. Destiny's Child
   - *Independent Women Part 1, Survivor, Bootylicious, Emotion, Jumpin' Jumpin'* (Columbia)
2. Westlife
3. Safri Duo
   - *Played A Live (The Bongo Song), Samba A Dágio* (Universal)
4. Atomic Kitten
   - *Whole Again, Eternal Flame* (Innocent/Virgin)
5. C'Aguilera, Lil' Kim, Mya & Pink
   - *Lady Marmalade* (Interscope)
6. Weathus
   - *Teenage Dártigue, A Little Respect* (Respect)
7. Outkast
   - *Ms. Jackson, So Fresh So Clean* (LaFace/Arista)
8. Gorillaz
   - *Clint Eastwood, 19-2000, Rock The House* (Parlophone)
9. Daft Punk
   - *One More Time, Digital Love, Harder Better Faster Stronger* (Virgin)
10. No Angels
    - *Daylight In Your Eyes, There Must Be An Angel, Rivers Of Joy* (Zeitgeist/Polydor)

**TOP 10 FEMALE ARTISTS**
1. Kylie Minogue
   - *Can't Get You Out Of My Head, Your Disco Needs You, Please Stay* (Parlophone)
2. Geri Halliwell
   - *It's Raining Men, Scream If You Wanna Go Faster* (EMI)
3. Alizée
   - *Moi... La Laité, L'Alizin, Gourmandises, Parler Tout Bas* (Polydor)
4. LeAnn Rimes
   - *Can't Fight The Moonlight, I Need You* (M6 Int./Sony)
5. Britney Spears
   - *Don't Tell Me, What It Feels Like For A Girl, Music* (Maverick/Warner Bros.)
6. Jennifer Lopez
   - *Ain't It Funny, Play, I'm Real* (Parlophone)
7. Mary J. Blige
   - *Nobody Wants To Be Lonely, She Bangs, Loaded* (Virgin)
8. P!nk
   - *To Be Loved* (Sony)
9. Alicia Keys
   - *The Best Thing That Never Happened* (EMI)
10. Madonna
    - *Don't Tell Me, What It Feels Like For A Girl, Music (Maverick/Warner Bros.)*

**TOP 10 MALE ARTISTS**
1. Destiny's Child
   - *Independent Women Part 1, Survivor, Bootylicious, Emotion, Jumpin' Jumpin'* (Columbia)
2. Westlife
3. Safri Duo
   - *Played A Live (The Bongo Song), Samba A Dágio* (Universal)
4. Atomic Kitten
   - *Whole Again, Eternal Flame* (Innocent/Virgin)
5. Weathus
   - *Teenage Dártigue, A Little Respect* (Respect)
6. Outkast
   - *Ms. Jackson, So Fresh So Clean* (LaFace/Arista)
7. Gorillaz
   - *Clint Eastwood, 19-2000, Rock The House* (Parlophone)
8. Daft Punk
   - *One More Time, Digital Love, Harder Better Faster Stronger* (Virgin)
9. No Angels
   - *Daylight In Your Eyes, There Must Be An Angel, Rivers Of Joy* (Zeitgeist/Polydor)
10. Madonna
    - *Don't Tell Me, What It Feels Like For A Girl, Music (Maverick/Warner Bros.)*

**TOP 10 GROUPS**
1. Destiny's Child
   - *Independent Women Part 1, Survivor, Bootylicious, Emotion, Jumpin' Jumpin'* (Columbia)
2. Westlife
3. Safri Duo
   - *Played A Live (The Bongo Song), Samba A Dágio* (Universal)
4. Atomic Kitten
   - *Whole Again, Eternal Flame* (Innocent/Virgin)
5. Weathus
   - *Teenage Dártigue, A Little Respect* (Respect)
6. Outkast
   - *Ms. Jackson, So Fresh So Clean* (LaFace/Arista)
7. Gorillaz
   - *Clint Eastwood, 19-2000, Rock The House* (Parlophone)
8. Daft Punk
   - *One More Time, Digital Love, Harder Better Faster Stronger* (Virgin)
9. No Angels
   - *Daylight In Your Eyes, There Must Be An Angel, Rivers Of Joy* (Zeitgeist/Polydor)
10. Madonna
    - *Don't Tell Me, What It Feels Like For A Girl, Music (Maverick/Warner Bros.)*

**EUROPEAN TOP 10 ALBUMS BY CATEGORY**

**TOP 1 ARTIST**
1. The Beatles
   - *The Beatles* (Apple/EMI)
2. Destiny's Child
   - *Survivor, The Writing's On The Wall* (EMI)
3. U2
4. Linkin Park
   - *Hybrid Theory* (Warner Bros.)
5. Limp Bizkit
   - *Chocolate Starfish And The Hotdog Flavored Water, Significant Other* (Interscope)
6. Gorillaz
   - *Gorillaz* (Parlophone)
7. Backstreet Boys
   - *Black & Blue, Greatest Hits: Chapter One* (Backstreet Boys)
8. Westlife
   - *Coast To Coast, World Of Our Own, Westlife* (RCA)
9. R.E.M.
   - *Reveal* (Warner Bros.)
10. Bon Jovi
    - *One Wild Night Live 1985 - 2001, Crush* (Virgin)

**TOP 10 MALE ARTISTS**
1. Eminem
   - *The Marshall Mathers LP* (Interscope)
2. Robbie Williams
   - *Swing When You're Winning* (Chrysalis)
3. Manu Chao
   - *Présima Estación: Esperanza, Clandestino* (Virgin)
4. Eros Ramazzotti
   - *Stiliabero* (Ariola)
5. Garou
   - *Seul Avec Toi* (Columbia)
6. David Gray
   - *White Ladder, Lost Songs 95 - 98* (IHT/EastWest)
7. Adriano Celentano
   - *Eco Di Rodo E Parlo Ancora Meno, Io Non So Parlar D'Amore* (Clan Celentano/Sony)
8. Andrea Bocelli
   - *Cieli Di Toscana, Verdi, Romanza* (Sugar/Polyder)
9. Bob Marley & The Wailers
   - *One Love - The Very Best Of Bob Marley* (Island)
10. Michael Jackson
    - *Invincible, HIStory, Thriller, Off The Wall, Bad, Dangerous* (Sony)

**TOP 10 FEMALE ARTISTS**
1. Eminem
   - *The Marshall Mathers LP* (Interscope)
2. Anastacia
   - *Not That Kind* (Epic)
3. Madonna
   - *GHV2, Music* (Maverick/Warner Bros.)
4. Erykah Badu
   - *The Immaculate Collection* (Maverick/Warner Bros.)
5. Jennifer Lopez
   - *J.Lo, On The 6* (WEA)
6. Kylie Minogue
   - *Fever, Light Years* (Parlophone)
7. Sade
   - *Lovers Rock* (Epic)
8. Alicia Keys
   - *Songs In A Minor* (Jive)
9. Britney Spears
   - *Oop! I Did It Again, Britney* (Jive)
10. Nelly Furtado
    - *Woss, Nelly* (Dreamworks)
## European Radio Top 100 2001

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
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<td>1</td>
<td>Madonna</td>
<td>Don't Tell Me</td>
<td>Maverick/Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>The Dave Williams</td>
<td>Supreme</td>
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<td>3</td>
<td>Jennifer Lopez</td>
<td>Ain't It Funny</td>
<td>Epic</td>
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<td>4</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
<td>Jive/RCA</td>
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<td>5</td>
<td>Jennifer Lopez</td>
<td>I Want You Back</td>
<td>RCA/Sony</td>
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<td>6</td>
<td>Shaggy feat. Rayvon</td>
<td>Angel</td>
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<td>Thank You</td>
<td>Cheeky/Arista</td>
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<td>Stuck In A Moment You Can't Get Out Of Island</td>
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<td>Craig David</td>
<td>Walking Away</td>
<td>Wildcard/Edel</td>
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<td>belly</td>
<td>If I'm Like Bird</td>
<td>Epic</td>
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<td>LeAnn Rimes</td>
<td>Crying At The Discotheque</td>
<td>Curb/Warner/EMI</td>
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<td>No Doubt</td>
<td>All For You</td>
<td>Atlantic</td>
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<td>Madonna</td>
<td>You Think It's A Game</td>
<td>BMG/BMG</td>
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<td>One More Time</td>
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<td>Ain't It Funny</td>
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<td>Eamonn Burns</td>
<td>Walking On Water</td>
<td>Independent/VP</td>
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<td>Destiny's Child</td>
<td>Survivor</td>
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<td>Daughtry</td>
<td>One More Minute</td>
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<td>19</td>
<td>Geri Halliwell</td>
<td>It's Raining Men</td>
<td>Virgin</td>
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<td>Robbie Williams</td>
<td>Ring</td>
<td>Chrysalis</td>
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<td>21</td>
<td>Ronan Keating</td>
<td>Lovin' Each Day</td>
<td>London Records/Virgin</td>
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<td>Samantha Mumba</td>
<td>Welcome To The Party</td>
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<td>Lenny Kravitz</td>
<td>People Got To Be Free</td>
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<td>Bon Jovi</td>
<td>The Unruly One</td>
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<td>Get Over It</td>
<td>Heavenly/Mercury</td>
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<td>Here With Me</td>
<td>Cheeky/Arista</td>
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<td>Epic</td>
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<td>Emily West</td>
<td>I Was The One</td>
<td>Sony/BMG</td>
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<td>Tuscan Sun</td>
<td>Sony/BMG</td>
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<td>Eros Ramazzotti</td>
<td>I'm In The Zone</td>
<td>Sony/BMG</td>
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<td>33</td>
<td>Tiësto</td>
<td>essential Love</td>
<td>EMI/20th Century</td>
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<td>I Wanna Be A Star</td>
<td>Epic</td>
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<td>Eros Ramazzotti</td>
<td>Want To Be A Star</td>
<td>Sony/BMG</td>
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<td>Epic</td>
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<td>37</td>
<td>Diamond Star</td>
<td>Thank You</td>
<td>USM/Arista</td>
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<td>38</td>
<td>Janet Jackson</td>
<td>Ain't It Funny</td>
<td>Epic</td>
</tr>
<tr>
<td>39</td>
<td>Janet Jackson</td>
<td>Ain't It Funny</td>
<td>Epic</td>
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## Borderbreakers Top 2001

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<td>Toto</td>
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<td>Rod Stewart</td>
<td>That Old Feeling</td>
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<td>Queen</td>
<td>Help Me Choose</td>
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<td>Roy Orbison</td>
<td>In Dreams</td>
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<td>Stevie Wonder</td>
<td>Sun City</td>
<td>Motown</td>
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<td>Harry Belafonte</td>
<td>The Banana Boat Song</td>
<td>RCA</td>
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<td>Gary Moore</td>
<td>iets D'argent</td>
<td>BMG/BMG</td>
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<td>8</td>
<td>Otis Redding</td>
<td>(Sittin' On) The Dock Of The Bay</td>
<td>Stax/Volt</td>
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<td>9</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Nightrod</td>
<td>Capitol</td>
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<td>10</td>
<td>The Pretenders</td>
<td>There's A Hole In My Heart</td>
<td>PolyGram/Mercury</td>
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<td>The Kinks</td>
<td>Sunny Afternoon</td>
<td>Reprise</td>
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<td>12</td>
<td>The Beach Boys</td>
<td>Surfs Up</td>
<td>Capitol</td>
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<td>13</td>
<td>The Beatles</td>
<td>I Want You</td>
<td>EMI records</td>
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<td>The Rolling Stones</td>
<td>I Can't Stand My Baby</td>
<td>Decca</td>
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<td>15</td>
<td>The Beach Boys</td>
<td>Help Me Through The Night</td>
<td>Capitol</td>
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<td>16</td>
<td>The Animals</td>
<td>Don't You Know Who I Am</td>
<td>Island</td>
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<td>17</td>
<td>The Beach Boys</td>
<td>Don'tcall Me Up</td>
<td>Capitol</td>
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<tr>
<td>18</td>
<td>The Beach Boys</td>
<td>Help Me Through The Night</td>
<td>Capitol</td>
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<tr>
<td>19</td>
<td>The Beatles</td>
<td>Help Me Through The Night</td>
<td>EMI records</td>
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<tr>
<td>20</td>
<td>The Beach Boys</td>
<td>Help Me Through The Night</td>
<td>Capitol</td>
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</tbody>
</table>
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- European Radio Top 50, tracking Europe’s airplay hits
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Offer ends December 2001
YEAR IN REVIEW

The M&M Jukebox 2001

M&M staff and correspondents pick the albums (in purple) and singles which provided their personal soundtrack to 2001.

Mat Deaves
Production & art co-ordinator
Turin Brakes/The Optimist LP (Source)
Zero 7/Simple Things (Ultimate Dilemma)
The Stroke/The Stroke Is This (Rough Trade)
Moby/Peaches/Molotov Peaches (Rough Trade)
Daft Punk/Discovery (Virgin)
The Stroke/Hard To Explain (Rough Trade)
Nelly Furtado/Im Like A Bird (Dreamworks)
Whitney/Teenage Dirtbag (Columbia)
NSW/Dilapidated (Virgin)
OutKast/Ms Jackson (Laface/Arista)

Claudia Engel
Sales & marketing co-ordinator
Alicia Keys/Songs In A Minor (J)
Mick Jagger/Goddess In The Doorway (Virgin)
REM/Reveal (Warner)
Gorillaz/Gori//az (Parlophone)

Howell Llewellyn
Spain correspondent
Bob Dylan/Love and Theft (Columbia)
Radiohead/Might Be Wrong (Parlophone)
Mucho Corazon/Mortorio (52 P.M./Karetone)
Derain Was Dead For 7 Weeks In The City Of Angels (Chrysalis/Manu Chao/Praxima Estacion: Esperanza (Virgin))

Joanna Shore
France correspondent
Bombyx/Au Plus Loin (Prod MC)
Jean-Jacques Goldman/Chansons Pour Les Pieds (Columbia)
Various Artists/Buddha Bar III (George V/Wagram)
Andrea Boscelli/Cieli Toscani (Sugar/Polydor)
Bisernie Bako/Daho Live (Virgin)

Michael Franti/Revolution (Boo Boo Wax)

Miriam Hubner
Marketing assistant
Tom McRae/Tom McRae (DB)
2- Raumunterweg/Kommt Zusammen (BMG)
Saul Williams/Ametheyst Rockstar (Columbia)
Lowdown/Get Ur Freak On (Elektra)
Starsailor/Alcoholik (EMI-Chrysalis)
Bob Dylan/Love and Theft (Columbia)
Radiohead/Might Be Wrong (Parlophone)
Mucho Corazon/Mortorio (52 P.M./Karetone)
Derain Was Dead For 7 Weeks In The City Of Angels (Chrysalis/Manu Chao/Praxima Estacion: Esperanza (Virgin))

Menno Visser
Charts researcher
The Avalanches/Since I Left You (XL)
Cloudhead/Cloudhead (Big Dada)
Zoot Woman/Living In A Magazine (Wall Of Sound)
Mull Historical Society/Loss (Blanco Y Negro)

Adam Howarth
Editor
Spiritualized/Let It Come Down (BMG)
Ryan Adams/Gold (Last Highway/Universal)
Turin Brakes/The Optimist LP (Source)

M&M staff and correspondents pick the albums (in purple) and singles which provided their personal soundtrack to 2001.

Eve/Who's That Girl? (Interscope)
Juliana Koranteng
New media correspondent
Paul Weller/Days Of Speed (Indipendente)
Tracey Chapman/Collection (Elektra)
Miles Davis/Kind Of Blue (Columbia)
Bruce Springsteen & The E Street Band/ Live In New York City (Columbia)
Maria Callas/The Best Of (EMI Classics)

Robbie Williams/Eternity (Chrysalis)
Kylie Minogue/Can't Get You Out Of My Head (Parlophone)
Sophie Ellis-Baxter/Take Me Home (Polydor)
Lighthouse Family/Free (Wildcard/Polydor)

Marc Maes
Belgium correspondent
Manu Chao/Praxima Estacion: Esperanza (Virgin)
Kraft/DAMO/Absolumente (Regal/EMI)
Tungvann/Unbelieva Jesters (EMI/Muse/New Born (Taste/Mushroom)

Marc Worden
Italy correspondent
Elisa/When The Sun Comes (Sugar)
Various Artists/Ernesto Che Guevara (EMI Music Italy)
Daedalus/Shaumbala (No N Entertainment)
Mania/Grandes ( Warner Music Mexico)
Mina/Sconchettro (S4 Story)

Jon Heasman
Deputy editor
BMI/Revel (Warner Bros.)
Travis/The Invisiable Band (Indipendente)
Cosmic Rough Riders/Enjoy The Melodic Sunshine (Poptones)
Mercury Rev/All Is Dream (V2)

Turin Brakes/The Optimist LP (Source)
Coldplay/Don't Panic (Parklife)
The Ones/Flawless (A Touch Of Class)
Alicia Keys/Fallin' (BMG)

Alicia Keys/In My Life (Warner)

Alicia Keys/Songs In A Minor (J)
Mick Jagger/Goddess In The Doorway (Virgin)
REM/Reveal (Warner)
Gorillaz/Gori//az (Parlophone)

The Hives/Hate To Say I Told You So (Burning Heart Records)
Dunted/Always Remember To Respect And Honour Your Mother (Part One) (Cheeky)
Betas Band/Squares (Regal/EMI)
Tungvann/Unbelieva Jesters (EMI/Muse/New Born (Taste/Mushroom)

Manu Chao/Praxima Estacion: Esperanza (Virgin)
Afroman/Because I Got High (Universal)
Lighthouse Family/Free (Wildcard/Polydor)

AmericanRadioHistory.Com
continued from page 21

**Paul Sexton**
Contributing writer

Box Songs/Dig (Virgin)
Zero 7/Simple Things (Ultimate Dilemma)
Ash/Free All Angels (Infectious)
Shawn Colvin/Whole New You (Columbia)
Elton John/Songs From The West Coast (Rocket/Mercury)

The Avalanches/Frontier Psychiatrist (XL)
Skinny/Sweet Thing (Cheeky)
Britney Spears/I'm A Slave 4 U (Jive)
The Pernice Brothers/7.30 (Southpaw)
Beady Belle/Ghosts (Jazzland)

**Millané Kang**
France correspondent

U2/All That You Can't Leave Behind (Island)
Llora/Newcomer (F Communications)
Air/10,000 Hz Legend (Source/Virgin)
Manu Chao/Proxima Estacion: Esperanza (Virgin)
Daft Punk/Discovery (Virgin)

Gorillaz/Clint Eastwood (Parlophone)
Craig David/Days (Edel/Wildcard)
Dido/Hunter (Cheeky/Arista)
Nelly Furtado/Turn Off the Light (Dreamworks)
Superman Lovers/Starlight (Vogue)

**Gareth Thomas**
News editor

Alicia Keys/Songs In A Minor (J Records)
Biala/First Born Second (Interscope)
Sia/Healing Is Difficult (Long Lost Brother)
Syleena Johnson/Chapter 1: Love, Pain & Forgiveness (Jive)
Maxwell/Neneh Dog/Where I Wanna (For Life)

**Ann Scott**
Ireland correspondent

Smog/Rain On Lens (Domino)
Björk/Vespertine (One Little Indian)
Stereolab/Sound-Dust (Domino UHF Duke)
Low/Things We Lost In The Fire (Kranky)
Hope Sandvold & The Warn Inventions/Bavarian Fruit Bread (Rough Trade)

Radioshead/Knives Out (Parlophone)
Madonna/What It Feels Like For A Girl (Warners Bros)
P Diddy & The Bad Boy Family/Bad Boy For Life (Bad Boy)
Donnie's/Do You Know? (Giant Stop)
The Beta Band/Squares (Regal/EMI)
Shade Sheist & Nate Dogg/Where I Wanna (For Life)

**Beverley Evans**
Charts researcher

New Order/Get Ready (London/Warner)
Stephen Malkmus/Stephens Malkmus (Domino)
Turin Brakes/The Optimist LP (Source)
Stanskiller/Leave It (Chrysalis)
The Stroke/This Is It (Rough Trade)

**U2/Beautiful Day (Island)**
Faithless/We Come 1 (Cheeky/Arista)
A Camp/Can You Buy It (Stockholm Universal)
Basement Jaxx/Romeo (XL)
Kylie Minogue/Can't Get You Out Of My Head (Parlophone)

**Terry Berne**
Jazz correspondent

Bob Dylan/Love And Theft (Sony)
Tom Russell/Borderland (Brightline)
Lila Downs/Border (Narada)
Susheela Raman/Salt Rain (Narada)
Christina Branco/Corpo Iluminado (Universal France)

**Jonathan Mander**
Finland correspondent

Opl Bastarde/The Job (CGA/Forecast/Zomba)
The Avalanches/Since I Left You (XL)
Bryksjopp/Melody A.M. (Wall of Sound)
The Beta Band/Hot Shots II (Regal/EMI)

**Gary Smith**
Dance correspondent

Llora/Newcomer (F Communications)
David Axelrod/David Axelrod (MoVox)
Readymade/Build (F Communications)
Various Artists/Picture Perfect World #3 (Ocho)
Various Artists/Winter Chill (Pedro)

**Maria Paravantes**
Greece correspondent

Alicia Keys/Songs In A Minor (J Records)
Destiny's Child/Survivor (Columbia)
Daft Punk/Discovery (Virgin)
Didi/No Angel (Cheeky/Arista)
Tricky/Blowback (Beggars)

**Kai R. Lofthus**
Norway correspondent

Björk/Vespertine (Universal)
Babysface/Pace/Pace (BMG)
Bryksjopp/Melody A.M. (Virgin)
Jim White/No Corks Place (Wall Of Sound)

**Steve Adams**
Features & special editor

Ryan Adams/Gold (Lost Highway/Universal)
Witness/Under The Sun (Island)
Neil Finn/Friends?/Worlds Colide (Parlophone)
Matthew Jay/Drew (Food)
St Germain/Tourist (Blue Note)

**Nigel Williamson**
Contributing writer

Ryan Adams/New York New York (Lost Highway/Universal)
Nilor Sawhney/Sunset (V2)
Elbow/New Born (V2)
Turin Brakes/Save Me (Source)
U2/Elevation (Island)

**Ryan Flores**
Charts researcher

Mann Chao/Proxima Estacion: Esperanza (Virgin)
Buddy & Julie Miller/Buddy & Julie Miller (HighTone)
Lucinda Williams/Essence (Lost Highway/Mercury)
Alicia Keys/Songs In A Minor (J Records)
Missy 'Misdemeanor' Elliott/Miss E...So Addictive (Elektra)

**Charles Ferro**
Denmark correspondent

Bruce Springsteen & The E Street Band/Live In New York City (Columbia)
Sort/Sol/Sink/Comp (Universal)
REM/Record/Warner Bros.
Gorillaz/Gorillaz (Parlophone)

**infant**

**Allan**

**Bruce Springsteen & The E Street Band/Live In New York City (Columbia)**

**Sor/Sol/Sink/Comp (Universal)**

**REM/Record/Warner Bros.**

**Gorillaz/Gorillaz (Parlophone)**

**The Stroke/This Is It (BMG)**

**Sort/Sol/Blinkinon (Universal)**

**Saybia/Pool's Corner (EMI)**

**Kylie Minogue/Can't Get You Out Of My Head (Parlophone)**

**Stain'd's Been A While (Tool Dissection' Volcano)**

**Gorillaz/19-2000 (Parlophone)**
### Eurochart Hot 100® Singles

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# European Top 100 Albums

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

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>ARTIST</th>
<th>countries charted</th>
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</thead>
</table>

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

**SALES BREAKER** indicates the album registering the biggest increase in chart points.
### Top National Sellers

**UNITED KINGDOM**

1. **Noel Gallagher's High Flying Birds** - *Free* (EMI)
2. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
3. **Enrique Iglesias** - *Hero* (Virgin)
4. **Pink Floyd** - *Echoes - The Best Of* (EMI)
5. **Robbie Williams** - *Swing When You'reWinning* (EMI)
7. **Fleetwood Mac** - *Rumours* (EMI)
8. **Lighthouse Family** - *Whatever Gets You Through The Day* (Polydor)
10. **Enrique Iglesias** - *Escape* (Virgin)

**GERMANY**

1. **Anita Turek** - *Believe* (Polydor)
2. **Sarah Connor** - *From Scratch With Love* (Epic/Legende)
3. **Stefan Raab** - *Wir Kriegen's* (EMI)
4. **Aleksa Keys - Fol'ka* (Sony)
5. **Jennifer Lopez feat. Ja Rule** - *I'm Real* (Sony/Epic)
6. **Michael Jackson - Invincib* (Virgin)
7. **Les Enfoires - La Compil* (Virgin)
8. **Markoolio vs. The Hoppers - Rorke Pi! (Bonnier)*
9. **Jennifer Lopez feat. Ja Rule** - *I'm Real* (Sony/Epic)
10. **Kylie Minogue & Seal - Les Mots* (Polydor)

**FRANCE**

1. **NE Star Academy - La Musique** (Warner)
3. **Guys & Dolls* - *Do You Believe In Love?* (EMI)
4. **Oxana & entourage* - *Je T'aime* (Polydor)
5. **Les Enfoires - La Compil* (Virgin)
6. **Markoolio vs. The Hoppers - Rorke Pi! (Bonnier)*
7. **Jennifer Lopez feat. Ja Rule** - *I'm Real* (Sony/Epic)
8. **Michael Jackson - Invincible* (Virgin)
9. **Les Enfoires - La Compil* (Virgin)
10. **Manu Chao - Me Gustas Tu* (Virgin)

**ITALY**

1. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
2. **Enrique Iglesias** - *Hero* (Virgin)
3. **Pink Floyd** - *Echoes - The Best Of* (EMI)
4. **Robbie Williams** - *Swing When You're Winning* (EMI)
5. **Angie Models - Rap Ce Qui Est* (EMI)
6. **Enrique Iglesias** - *Escape* (Virgin)
7. **Markko** - *Mr. Nobody* (EMI)
8. **Afroman** - *Because I Got High* (EMI)
9. **Alexis Yasuz-Keffer - Eva* (Sony)
10. **Paula Hoilo - Yo Soy Aqui* (Univrsal)

**SWEDEN**

1. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
2. **Enrique Iglesias** - *Hero* (Virgin)
3. **Pink Floyd** - *Echoes - The Best Of* (EMI)
4. **Robbie Williams** - *Swing When You're Winning* (EMI)
5. **Anastacia** - *Freak Of Nature* (Sony)
6. **Backstreet Boys & 'N Sync* - *Boyce Avenue* (Virgin)
7. **Mariah Carey** - *My All* (Virgin)
8. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
9. **Les Enfoires - La Compil* (Virgin)
10. **Helmut Lotti - Goes Classic III* (Virgin)

**DENMARK**

1. **Enrique Iglesias** - *Hero* (Universal)
2. **Pink Floyd** - *Echoes - The Best Of* (EMI)
3. **Beyoncé - Crazy In Love* (Sony)
4. **Enrique Iglesias** - *Hero* (Virgin)
5. **Mariah Carey** - *My All* (Virgin)
6. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
7. **Marko Hovland - Børgerlige Love* (Virgin)
8. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
9. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
10. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)

**HOLLAND**

1. **Enrique Iglesias** - *Hero* (Virgin)
2. **Jennifer Lopez feat. Ja Rule** - *I'm Real* (Sony/Epic)
3. **Michael Jackson - Invincible* (Virgin)
4. **Les Enfoires - La Compil* (Virgin)
5. **Markoolio vs. The Hoppers - Rorke Pi! (Bonnier)*
6. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
7. **Marko Hovland - Børgerlige Love* (Virgin)
8. **Pink Floyd** - *Echoes - The Best Of* (EMI)
9. **Les Enfoires - La Compil* (Virgin)
10. **Michael Jackson - Invincible* (Virgin)

**FINLAND**

1. **Tytty Kivisto - Hi* (EMI)
2. **Anita Turek** - *Paid My Dues* (Sony)
3. **Pink Floyd** - *Echoes - The Best Of* (EMI)
4. **Pink Floyd** - *Echoes - The Best Of* (EMI)
5. **Marko Hovland - Børgerlige Love* (Virgin)
6. **Les Enfoires - La Compil* (Virgin)
7. **Marko Hovland - Børgerlige Love* (Virgin)
8. **Les Enfoires - La Compil* (Virgin)
9. **Les Enfoires - La Compil* (Virgin)
10. **Les Enfoires - La Compil* (Virgin)

**SWITZERLAND**

1. **Tears For Fears - Tears* (Universal)
2. **Enrique Iglesias - Hero* (Universal)
3. **Sarah Connor - From Scratch With Love* (Sony)
4. **Anita Turek - Paid My Dues* (Sony)
5. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
6. **Anita Turek - Paid My Dues* (Sony)
7. **Pink Floyd - Echoes - The Best Of* (EMI)
8. **Melanie Thornton - Ready To Try* (EMI)
9. **Pink Floyd - Echoes - The Best Of* (EMI)
10. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)

**AUSTRIA**

1. **Alinee** - *Believe* (Universal)
2. **Stefan Raab - Wir Kriegen's* (EMI)
3. **Anita Turek - Paid My Dues* (Sony)
4. **Pink Floyd - Echoes - The Best Of* (EMI)
5. **Melanie Thornton - Ready To Try* (EMI)
6. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
7. **Robbie Williams - Swing When You're Winning* (EMI)
8. **Andrea Bocelli - Cieli Di Toscana* (Universal)
9. **Guys & Dolls* - *Do You Believe In Love?* (EMI)
10. **Anna Vissi - Bon Ton* (BMG)

**PORTUGAL**

1. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
2. **Enrique Iglesias** - *Hero* (Virgin)
3. **Pink Floyd** - *Echoes - The Best Of* (EMI)
4. **Backstreet Boys - *Drowning* (Jive/Sony)*
5. **Geri Halliwell - It's Raining Men* (Virgin)
6. **Les Enfoires - La Compil* (Virgin)
7. **Marko Hovland - Børgerlige Love* (Virgin)
8. **Les Enfoires - La Compil* (Virgin)
9. **Les Enfoires - La Compil* (Virgin)
10. **Les Enfoires - La Compil* (Virgin)

**HUNGARY**

1. **Kylie Minogue** - *Can't Get You Out Of My Head* (EMI)
2. **Pink Floyd** - *Echoes - The Best Of* (EMI)
3. **Backstreet Boys - *Drowning* (Jive/Sony)*
4. **Geri Halliwell - It's Raining Men* (Virgin)
5. **Les Enfoires - La Compil* (Virgin)
6. **Les Enfoires - La Compil* (Virgin)
7. **Les Enfoires - La Compil* (Virgin)
8. **Les Enfoires - La Compil* (Virgin)
9. **Les Enfoires - La Compil* (Virgin)
10. **Les Enfoires - La Compil* (Virgin)

*Based on the national sales charts from 8 European markets. Information supplied by the Official Charts Co. UK.*
### Billboard Top 20 US Singles

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<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Weathered</td>
<td>Nickelback</td>
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<tr>
<td>2</td>
<td>Now It Can All Begin</td>
<td>Various Artists</td>
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<tr>
<td>4</td>
<td>Christmas (Don't Let Me Be Misunderstood)</td>
<td>Various Artists</td>
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<tr>
<td>5</td>
<td>The Day Without Rain</td>
<td>Shania Twain</td>
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<tr>
<td>6</td>
<td>Backstreet Boys</td>
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<tr>
<td>8</td>
<td>I'm Real</td>
<td>Jennifer Lopez ft. Ja Rule</td>
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<tr>
<td>10</td>
<td>Americas Favorite Son</td>
<td>Never Shout Never</td>
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<tr>
<td>12</td>
<td>Numb</td>
<td>Linkin Park</td>
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<tr>
<td>14</td>
<td>Rain On Me</td>
<td>Lady Gaga</td>
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<td>16</td>
<td>You Rock My World</td>
<td>Michael Jackson</td>
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<tr>
<td>18</td>
<td>I'm Not The Only One</td>
<td>Sam Smith ft. John Legend</td>
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<tr>
<td>20</td>
<td>Party Like A Rockstar</td>
<td>Nicki Minaj ft. Will.i.am ft. Britney Spears</td>
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### Billboard Top 20 US Albums

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<td>Justin Timberlake</td>
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<td>Coldplay</td>
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<td>Linkin Park</td>
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<tr>
<td>8</td>
<td>Taylor Swift</td>
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<td>Fall Out Boy</td>
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<tr>
<td>10</td>
<td>Bruno Mars</td>
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<td>Beyoncé</td>
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<td>Justin Bieber</td>
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<td>Taylor Swift</td>
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### Eurochart A/Z Indexes

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### Billboard Chart

Billboard magazine delivers over 100 charts to keep you informed of every movement in Sales and Airplay whatever the genre! Subscribe today and receive your most valuable asset for less than $4.50/ 8 per week plus a FREE limited edition Billboard t-shirt.

www.my-subscription.com/bb/order3.html or call +44 (0) 1795 414 927 (Quote: bbe03) (Offer available within Europe)
American duo iO hold the Dance Traxx crown for the third consecutive week with Rapture (Tastes So Sweet) (MadeOn/Ministry Of Sound), by topping local dance charts in The Netherlands, Denmark, Portugal, Finland and Hungary.

Pathless' new track Tarantula, from album Outrospective (both Cheeky) leaps an impressive 56-to-32-to-15 chart performance in M&M's Dance Spotlight and with an entry in Germany, The Netherlands and Sweden which have added to chart runs already underway in the UK and Hungary.

Basement Jaxx's Where's Your Head At? (XL Recordings) moves up 16 places to number 12 this week. The track, a former B-side to the act's Romeo track which peaked at 15 last June, now has a life of its own and is enjoying a good chart run on the DJ charts in Britain, Germany, Sweden, Spain and Portugal, while also enjoying high positions in the Irish and Dutch dancestore charts.

Just below them at 13, Derb's In Africa (Tracid Traxxx) moves up from 31. The track is still an exclusive item to the dance charts in their native Germany and in Belgium. To be in with a chance of reaching the top five, the track will need to cross more borders.

Another high-flyer this week is Russian-based outfit PFK's Resurrection (on Paul Oakenfold's Perfecto label), recently featured in M&M's Dance Spotlight with an impressive 56-to-32-to-15 chart performance over the past fortnight. The track has now crossed borders to Belgium, which will increase its chances of further success on the chart.

Chart debuts on various German and Dutch dance charts this week, with a chance of reaching the top five, the track will need to cross more borders.

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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**

**Pink**

*Get The Party Started* (Arista)

“This is a wonderful party song, with a Latin flavour.”

Ville Vilén
head of music
YLE 2 Radiomafia/Finland

UK:

**VIRGIN RADIO**

**PROGRAMME DIRECTOR:** PAUL JACKSON

**FORMAT:** ROCK

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** WEDNESDAY AM

**GROUP/OWNER:** SMG

www.virginradio.com

Robbie Williams & Nicole Kidman/
Somethin’ Stupid
Smash Mouth/Pacific Coast Party
George Harrison/My Sweet Lord
Ed Harcourt/Apple Of My Eye
Michelle Branch/Everywhere
Haven/Say Something
Creed/My Sacrifice
Ash/There’s A Star

SWEDEN:

**SR P5 RADIO STOCKHOLM**

**MUSIC DIR.: ROBERT JONSSON**

**FORMAT:** FULL SERVICE

**SERVICE AREA:** STOCKHOLM

**PLAYLIST MEETING:** THURSDAY AM

**GROUP/OWNER:** PUBUC BROADCASTER

www.srp5.stockholm

Anders Glenmark & Kinnda/Lust Och Vålläng
Emma Bunton/We’re Not Gonna Sleep Tonight
Eric Bibb/Hope In A Hopeless World
Nickelback/How You Remind Me
Mary J. Blige/Love Is
Alcazar/Sexual Guarantee
Pink/Get The Party Started
Röyksopp/Poor Lena
Kosheen/Catch
Röyksopp/Epilepsy
Shaggy/Hope

FINLAND:

**YLE 2 RADIOMAFIA**

**HEAD OF MUSIC:** VILLE VILEN

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** THURSDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.yle.fi/radiomafia

No Doubt feat. Bounty Killer/Hey Baby
Pink/Get The Party Started
Röyksopp/Poor Lena
Kosheen/Catch
Röyksopp/Epilepsy
Shaggy/Hope

SPAIN:

**LOOS 40 PRINCIPALES**

**MUSIC MANAGER:** JAIME BARO

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** FRIDAY AM

**GROUP/OWNER:** SER

www.los40.com

Armand Van Helden/Why Can’t U Free Some Time
Ja Rule feat. Ashanti/Always On Time
Green Day/Poprocks & Coke
Wheatus/Leroy

SWEDEN:

**RIX FM**

**HEAD OF MUSIC:** ANDERS SVENSSON

**FORMAT:** HOT AC

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** WEDNESDAY AM

**GROUP/OWNER:** MTG

www.rixfm.com

Lisa Nilsson/Det Al Bara Ord

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

Ja Rule feat. Ashanti/Always On Time
Mercury Rev/The Dark Is Rising
Chemical Brothers/Star Guitar
Aaliyah/More Than A Woman
Pink/Get The Party Started
Wheatus/Leroy

GERMANY:

**WDR EINS LIVE**

**PROGRAMME DIR./GM:** JOCHEN RAUSCH

**FORMAT:** CHR

**SERVICE AREA:** NATIONAL

**PLAYLIST MEETING:** FRIDAY AM

**GROUP/OWNER:** PUBLIC BROADCASTER

www.einslive.de

Joy-Z/Girls, Girls, Girls

MUSIC & MEDIA  DECEMBER 22, 2001

AmericanRadioHistory.Com
Kate Winslet

**What If**

**Atomic Kitten**

**Sexual Guarantees**

**Melanie Thornton**

**Wonderful Dream**

**Pink**

**Get The Party Started**

**Robbie Williams & Nicole Kidman**

**Somethin’ Stupid**

**Chrysalis**

**Mariah Carey**

**An MC**

**Michael Jackson**

**Sharon Osbourne**

**Sarah Brightman**

**Judi Dench**

**Barbara Streisand**

**Spener**

**Bono**

**Kate Winslet**

**Kate Winslet**
last Christmas, Band Aid and tracks from which kicked in on December 1. "She's got a has been picked up by CHR stations including Added listing. Recorded for the forthcoming Neighbours stars Kylie Minogue and Natalie Ive recorded both old and new Christmas stuff-Wham's Destiny's Child's 8 Days Of Christmas album. treated for the forthcoming film A Christmas Carol-The Movie, the track has been picked up by CHR stations including Bayern 3 in Munich, Germany, Radio 538 in the Netherlands and Ö3 in Austria this week.

Head of music at CHR outlet Radio FFN in Hannover, Birgit Wetzig, is playing the track as part of the station's Christmas "sleigh" list, which kicked in on December 1. "She's got a good voice and it's a really nice song for the Christmas season," she says. "We are playing both old and new Christmas stuff—Wham's Last Christmas, Band Aid and tracks from Destiny's Child's & Days Of Christmas album. It gets more intense as we get closer to Christmas."

In terms of its regular music programming, Wetzig has decided to playlist Swedish act The Ark track Let Your Body Decide (Virgin) and Billy Crawford's Tracking for next week. A cur- Wetzig has decided to playlist Swedish act The

in southern Belgium.

The first airplay chart in 2002, Swedish disco kings and queens Alcazar's Sexual Guarantees (BMG) is a strong contender for the top 50. Their track Crying At The Discotheque is at 34 after 17 weeks on the chart.

Sir Stovies Dove

week 52/01

M&M's weekly airplay analysis column

There must be a record number of actors in the European Radio Top 50 in this last week of the year. Not only is Cher (pictured) still at the top of the chart with The Music's No Good Without You (WEA), but Nicole Kidman's duet with Robbie Williams, Somethin' Stupid (Chrysalis), inks its way up to four this week. Jennifer Lopez, who recently starred in The Wedding Planner, is also moving in the right direction—I'm Real (Epic) is up to three from last week's five, while ex- Neighbours stars Kylie Minogue and Natalie Imbruglia stand at nine and 19 respectively. And as if all that wasn't enough itself a new album. Alcazar, Crying At The Discotheque, has been on the airwaves, and has been picked up by CHR stations including Bayern 3 in Munich, Germany, Radio 538 in the Netherlands and Ö3 in Austria this week.

Head of music at CHR outlet Radio FFN in Hannover, Birgit Wetzig, is playing the track as part of the station's Christmas "sleigh" list, which kicked in on December 1. "She's got a good voice and it's a really nice song for the Christmas season," she says. "We are playing both old and new Christmas stuff—Wham's Last Christmas, Band Aid and tracks from Destiny's Child's & Days Of Christmas album. It gets more intense as we get closer to Christmas."

In terms of its regular music programming, Wetzig has decided to playlist Swedish act The Ark track Let Your Body Decide (Virgin) and Billy Crawford's Tracking for next week. Current favourite is it's Rapture (Data), which moves up from 12 to 15 on the airplay chart this week.

UK girl band Atomic Kitten have enjoyed a great year, and their latest offering You Are (Innocent/Virgin) comes in at 29 this week. A number of German stations including Radio FFH and Berlin AC station 104.6 RTEL, as well as public CHR powerhouse SR P3 in Sweden, have added the track.

Everything Dido touches has turned platinum this year, and her fourth single off debut album No Angel, All You Want, enters the chart at 47 this week. Fans include a wide scope of formats; from Chrysalis' Soft AC Music network in the UK to public broadcaster RTBF's alternative music station Radio 21.

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.

New Entry, Total Stations

**NE** Indicates singles which previously featured in the Border Breakers chart

**Highest New Entry**

**Greatest chart points gainers**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds.</th>
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<tbody>
<tr>
<td>Chet/No Good Without You (WEA)</td>
<td>67</td>
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<tr>
<td>Anastacia/Paid My Dues (Epic)</td>
<td>55</td>
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<td>Jennifer Lopez feat. Ja Rule/I'm Real (Epic)</td>
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<tr>
<td>Robbie Williams &amp; Nicole Kidman/Somethin' Stupid (Chrysalis)</td>
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<td>Destiny's Child/Emotion (Columbia)</td>
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<tr>
<td>Alicia Keys/Fallin' (J)</td>
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<td>U2/Walk On (Island)</td>
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<tr>
<td>Lighthouse Family/Free (Wild Card/Polydor)</td>
<td>50</td>
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<td>Kylie Minogue/Can't Get You Out Of My Head (Parlophone)</td>
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<td>Michael Jackson/Cry (Epic)</td>
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<td>The Corrs/Would You Be Happier (14/3/Lava/Atlantic)</td>
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<td>Hizo/Traction (Data)</td>
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<td>Enrique Iglesias/Heart (Interscope)</td>
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<td>Jamiroquai/You Give Me Something (Sony S)</td>
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<td>Britney Spears/I'm A Slave 4 U (Jive)</td>
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<td>Backstreet Boys/Drowning (Jive)</td>
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<td>All Star Line-Up/What's Going On (Columbia)</td>
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<td>Westlife/Queen Of My Heart (RCA)</td>
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<td>Geri Halliwell/Calling (EMI)</td>
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<td>Nelly Furtado/Turn Off The Light (Dreamworks)</td>
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<td>Nickleback/How You Remind Me (Roadrunner)</td>
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<td>Roxette/Milk And Toast And Honey (Rosette Recordings/EMI)</td>
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<td>Dido/Hunter (Cheeky/Arista)</td>
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<td>Janet Jackson &amp; Missy Elliot/Son Of A Gun (Virgin)</td>
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<td>Kate Winslet/What If (Liberty/EMI)</td>
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<td>Atomic Kitten/You Are (Innocent/Virgin)</td>
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<td>Blue/If You Come Back (Innocent/Virgin)</td>
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<td>Travis/Side (Independente)</td>
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<td>The Ones/Flawless (Positiva)</td>
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<td>Alcazar/Crying At The Discotheque (Ariola)</td>
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<td>Marc Anthony/Tragedy (Columbia)</td>
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<td>Riva feat. Dannii Minogue/Who Do You Love Now (Stringer/ffr)</td>
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<td>Afroman/Because I Got High (T-Bones/Universal)</td>
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<td>Dido/All You Want (Cheeky/Arista)</td>
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<td>Emma Bunton/We're Not Gonna Sleep Tonight (Virgin)</td>
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<tr>
<td>Galleon/So, I Begin (Epic/Sony)</td>
<td>16</td>
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</table>

MUSIC & MEDIA 32 DECEMBER 22, 2001
Universal extends its lead

remarks. "And Anastacia had an incredible year. She crossed over in all European territories and we are encouraged by the very high entry of her new album in the European Top 100 Albums chart."

Burger notes that, in the top 100 albums of the year, out of the 18 albums charted by Sony there are eight European albums, split evenly between UK and continental repertoire, and 10 US albums. "It shows our ability to work with artists who deliver strong music," says Burger. "It is also the result of our European marketing team. The new team that ISME senior VP, marketing Julie Borchard has assembled has worked very hard to deliver these results, and it shows an impact can be made when there's a good co-ordination of all the efforts."

For 2002, Burger says that he expects no less than "to exceed our performances of this year," helped by the release schedule in March of a new Celine Dion album, Shakira's album and European projects such as Monica Naranjo from Spain and Sarah Connor from Germany.

---

**WPIO treatments come into force**

by Juliana Korontz

LONDON — The prospect of a more secure legal environment for the distribution of music online has received a major boost with the UK government's announcement that the first of WPIO's (World Intellectual Property Organisation) international treaties on copyright protection in the digital age is to come into force here.

The WPIO Copyright Treaty (WCT), provides guidelines on protecting the works of composers, lyricists, publishers and producers of music that are legitiomately distributed via the Internet or other interreactively-transmitted media. The other treaty is the WIPO Performances and Phonograms Treaty (WPPT).

"This is an important day in the history of copyright, making it better equipped to meet the technological challenges of cyberspace," says Dr. Kamil Idris, Geneva-based WPIO's director general.

When the WCT and WPPT were adopted in 1996, they were open to all 177 WPI member countries. But at a minimum of 30 members had to ratify each treaty for it to come into effect.

The African state of Gabon's accession to the WCT on December 6 made it the 30th country to ratify. In effect these 30 countries, from Argentina to the US, are pledging to incorporate the WCT's spirit and essence into national copyright laws.

Moreover, the countries are formally declaring to protect within their borders the works of authors from the other signatory states. Equally, signatories are promising to prohibit hackers from manipulating the technology tools that can identify rights owners' works and conditions of usage on the Net. Rights organisations in Europe have welcomed the landmark step. "It's enormously significant because the provisions on technology measures are expressed internationally for the first time. We now have a legally binding instrument that should give teeth to international enforcement efforts," says Richard Owens, international intellectual property rights advisor at British Music Rights, the lobbying arm for UK authors' rights body MCPS-PRS.

Jorgen Blomquist, director of WPIO's copyright law division, notes that the WCT effectively updates the 1971 Berne Convention for the Protection of Literary and Artistic Works for the digital age. The framework for the Berne Convention, signed by 148 countries, will be a greater momentum for other countries to join, and there's a clear indication that a growing number recognise their legal obligation to offer protection for works on the Internet.

By the time the EU's member states incorporate the directive into local law by the end of 2002, WCT will automatically have another 16 signatories — for the 15 member states plus the EU as a single federation.

Currently 28 countries are party to the WPPT, leaving only two more signatories for the world to sign. "There are four more countries poised to join in the next couple of months. And Japan also plans to ratify the WPPT in the first half of 2002," says Alan Dixon, general counsel and executive director at international national labels' body IFPI. Within the digital environment, the WPPT updates the related rights protecting performers and recording producers. "There is no country that should be left out," he says.

The fact that the Norwegian government's foreign, trade and culture departments are co-financing the event is an indication that the government wants to further the future possibilities of Norwegian music both in financial and cultural terms.

The British delegation at Midem will feature its traditional high profile in 2002 with Electric Soft Parade (DB Records) and Elbow (V2) headlining the British at Midem showcase. This year the British at Midem Group — comprising BPI, British Music Rights, MPA and PPL — is collaborating with UK music magazine NME to organise the showcase.

Other themed nights include the annual Talent showcase, in association with ADAMI and SACEM, which will spotlight for Nordic acts. The focus on electronic music is also increasing, with DJs presenting at the Palais des Festivals every night under the banner of Electronic Happy Hour.

"Hip hop is highlighted this year with Midem's inaugural hip hop conference, Packaged Hip Hop for a Global Audience Solutions. And, in another first, urban music labels and distributors will be represented at the Urban Pavilion, as part of the events happening at the Palais des Festivals."

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**2001 European singles shares (by label)**

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<tr>
<th>Label</th>
<th>2001</th>
<th>2000</th>
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<tr>
<td>Columbia</td>
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<td>Interscope</td>
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<td>MCA</td>
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<td>Others</td>
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**2001 European album shares (by label)**

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<td>Virgin</td>
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<td>Others</td>
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### Border Breakers

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<th>Artist/Title</th>
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<td>ALCAZAR/CRYING AT THE DISCOTHEQUE (ARIOLA)</td>
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<td>Alizée/Moi...Lolita (Polydor)</td>
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<td>Ian Van Dahl/Will I (Antler-Subway)</td>
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<td>20</td>
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<td>Safri Duo/Baya Baya (Universal)</td>
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<td>Denmark</td>
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<td>21</td>
<td>16</td>
<td>10</td>
<td>Darude/Out Of Control (Back For More) (16 Inch/Various)</td>
<td></td>
<td>Finland</td>
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<td>22</td>
<td>15</td>
<td>11</td>
<td>HIM/In Joy And Sorrow (Terrier/BMG)</td>
<td></td>
<td>Finland</td>
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<tr>
<td>23</td>
<td>19</td>
<td>15</td>
<td>Zucchero Fornaciari/Baila (Sexy Thing) (Polydor)</td>
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<td>24</td>
<td>20</td>
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<td>Noir Desir/Le Vent Nous Portera (Barclay)</td>
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<td>France</td>
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<tr>
<td>25</td>
<td>24</td>
<td>3</td>
<td>Tahiti 80/A Love From Outerspace (V2)</td>
<td></td>
<td>France</td>
<td>4</td>
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</tbody>
</table>

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

### Euro Conversion Rates

<table>
<thead>
<tr>
<th>Country (currency)</th>
<th>Rate</th>
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</thead>
<tbody>
<tr>
<td>Austria* (€)</td>
<td>Sch 13.76</td>
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<tr>
<td>Belgium* (€)</td>
<td>Bfr 40.34</td>
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<tr>
<td>Czech Republic (Kč)</td>
<td>Kč 52.59</td>
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<tr>
<td>Denmark (Dkr)</td>
<td>Dkr 7.45</td>
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<tr>
<td>Finland* (Fmk)</td>
<td>Fmk 6.94</td>
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<tr>
<td>France* (Fr)</td>
<td>Frf 6.56</td>
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<tr>
<td>Germany* (DM)</td>
<td>DM 1.95</td>
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<tr>
<td>Greece (Dr)</td>
<td>Dr 340.75</td>
</tr>
<tr>
<td>Ireland* (S)</td>
<td>S 0.78</td>
</tr>
<tr>
<td>Italy* (€)</td>
<td>€1936.27</td>
</tr>
<tr>
<td>Netherlands* (Lt)</td>
<td>Lt 22.20</td>
</tr>
<tr>
<td>Norway (Nkr)</td>
<td>Nkr 8.02</td>
</tr>
<tr>
<td>Poland (Zl)</td>
<td>Zl 5.61</td>
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<tr>
<td>Portugal (Esc)</td>
<td>Esc200.49</td>
</tr>
<tr>
<td>Spain* (Pt)</td>
<td>Pt 166.39</td>
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<tr>
<td>Sweden (Sk)</td>
<td>Sk 9.37</td>
</tr>
<tr>
<td>Switzerland (Sfr)</td>
<td>Sfr 1.47</td>
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<tr>
<td>U.K. (£)</td>
<td>£0.62</td>
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<tr>
<td>U.S. ($)</td>
<td>$0.90</td>
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</table>

*Denotes "eurozone" countries with a fixed exchange rate.

### Jazz Spotlight

**Cover date:** December 29
**Street date:** December 17

**Artwork deadline:** December 10

### Midem Preview

**Cover date:** January 19
**Street date:** January 14

**Artwork deadline:** January 2

For details call Claudia Engel, tel: (+44) 207 420 6159 or call your local representative.
### Major Market Airplay

#### THE UNITED KINGDOM

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
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<th>Local Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>All Your Favourite Hits Performed Live Including &quot;Every Breath You Take&quot;, &quot;I Want To Break Free&quot;</td>
<td>(Wax)</td>
<td>(Wax)</td>
</tr>
<tr>
<td>2</td>
<td>Every Breath You Take</td>
<td>(Parlophone)</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>3</td>
<td>I Want To Break Free</td>
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<td>12</td>
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#### THE NETHERLANDS

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MTV EUROPE MUSIC AWARDS 2001....
A HUGE RATINGS SUCCESS!
OUR BIGGEST YEAR YET

* The MTV Europe Music Awards 2001 were seen by over 1 billion people in 139 countries around the world.

* The highest rating show/programme EVER on MTV UK & Ireland. In the UK's cable and satellite universe, MTV was the NUMBER 1 most watched channel during the main show transmission.

* In Sweden the show rated higher than any other show broadcast on MTV Nordic in 2001.

* In Holland the 2001 show attracted a 23% increase in viewers compared to 2000.

THANK YOU!

Thanks from MTV Networks Europe to the record industry for their support during 2001