UMI rules Europe’s chart universe

by Emmanuel Legrand

LONDON — In a market generally considered to have been tougher than ever, Universal Music has maintained its lead in M&M’s annual year-end European chart shares.

For a fourth consecutive year, the Vivendi-owned music giant was the number one record company in 2002 for both albums and singles in Europe, despite a moderate slip in both categories.

Universal’s releases in 2002 were geared mostly towards the end of the year, which explains the lower share compared to the previous years. But by taking more than 25% in album chart share and close to 31% in singles, it remains the undisputed leader.

“We are delighted to have retained our number one position in both single and albums chart share for 2002, thanks to the strength of releases from key acts like Eminem, Enrique Iglesias, U2 and the incredible success of Johnny Hallyday in France, amongst many others,” according to a Universal Music International spokesman.

After sinking to a low of 11.5% in European album share in 2000, Sony Music has gone from strength to strength in 2001 and now 2002, gaining nearly six points in album share year-on-year. Unlike Universal, Sony made most of its money in the first half of the year, with fewer key releases during the second half. While Sony did not have many number one albums, those that made it to the upper echelons of the chart stayed for most, if not all of, the year. Sony’s performance owes a lot to a cluster of female artists—Shakira, the year’s top female act, Anastacia, Jennifer Lopez and Celine Dion. Sony’s Epic label was the year’s top label for albums and singles, followed by Columbia in both categories, reflecting the strength of both sources of repertoire.

The award for recovery of the year goes to BMG, which gained share in both albums and singles, largely thanks to a very strong release schedule during the last quarter of 2002. BMG’s highlights of the year included Pink, Avril Lavigne, Elvis Presley, Santana, Alicia Keys and Westlife, among others, and in the UK, the German-owned major benefited from the massive success of Pop Idol acts Will Young and Gareth Gates.

This return to form for BMG is highlighted in an interview with the company chairman/CEO Rolf Schmidt-Holtz and COO Michael Smellie (see pages 4-5). “2002 will probably be the best year ever in the history of the company,” says Schmidt-Holtz, who takes satisfaction his company managed to score with established acts but was also able to develop new artists such as Alicia Keys and Avril Lavigne.

For Smellie, 2003 looks set to be equally successful. “It’ll be another strong year for us,” he predicts, “because nearly all the records that we have released in the fourth quarter are going to carry forward—Aguilera, Whitney, TLC, Santana, Toni Braxton. These are all artists with a history of long-selling albums.” New releases from Dido, Annie continued on page 23

Inside: Music & Media’s review of 2002

After the traumas of 2001, 2002 was the year both the music and broadcasting industries hoped to witness the green shoots of recovery. Instead, advertising revenues generally failed to recover, music sales continued to decline, and as a result most publicly quoted music and media companies saw significant falls in their share prices (see news review, pages 5-9).

Musically, it was a great year if you were a female artist, an urban act or a rhythm-driven pop artist, or preferably all three, like Pink (pictured). The much-hyped rock revival failed to significantly cross over to the sales and airplay mainstream, although 2002 was certainly the year that cutting-edge urban music became a staple of CHR radio in most territories, with artists such as Eminem, Nelly and Mary J. Blige all achieving substantial amounts of airplay.

There was also a distinct Latin flavour to the charts, with Shakira and Las Ketchup respectively delivering Europe’s album and single of the year (page 13), and the likes of Enrique Iglesias and Jennifer Lopez also performing well. But the most significant music trend of 2002—and M&M’s Event Of The Year (pages 6-7)—was the popularity of TV-manufactured pop, a phenomenon that spanned Europe from Spain’s Operación Triunfo to Russia’s Operacion Triunfo to Britain’s X Factor to Germany’s Operación Triunfo to Russia’s Become A Star. Whether this turns out to be a healthy development or not for the industry will no doubt become clearer during 2003.

Elsewhere in M&M’s bumper Year-In-Review package, you’ll find our exclusive pan-European 2002 sales and airplay charts, with accompanying analysis, on pages 14-17. Industry executives from around Europe reveal their highs and lows of 2002 (pages 11-13), and M&M staff and correspondents pick their favourite singles and albums of the year in the traditional M&M Jukebox (pages 18-19).
Every week: Europe's essential guide to programming and marketing music

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the sister publication to billboard and airplay monitor
European TV in 2002 was dominated by the almost ever-present presence of shows such as Popstars, Pop Idol, Star Academy and Operación Triunfo.

These programmes have invaded the airwaves and their influence over the music industry has been building up over the year. TV manufactured pop is not new (remember The Monkees?), but such has been its importance throughout the year in 2002 that M&M has chosen to elect the phenomenon as the event of the year.

Television channels across Europe can’t seem to get enough of these shows, which manage to attract audiences by the million and offer lucrative ancillary revenues. For record labels, it’s a way to secure media exposure to a maximum audience—and in the process sell a few million singles and albums by virtually unknown acts.

Critics are quick to raise the issue of long-term investment in artists with the development of these shows. They also point out that they take existing media and retail space away from “real” artists. In some countries, these shows have the only place where music is exposed on TV (which does not leave much room for any music to the detriment of these karaoke programs).

The other danger is that for the vast majority of the public this process becomes the norm when it comes to identifying, nurturing and developing artists. But a true artist needs time and a proper environment to blossom. This is not exactly what is provided by these programmes. And meanwhile, the backlash can be as swift as the rise to stardom. In the UK, HearSay learned the hard way that “winning” is not enough—“lasting” is just as important. The members of the act were so dismayed by the hostility people showed them that they called it a day just a few months after scoring the jackpot (but not before breaking a few sales records).

This highlights two major flaws affecting TV manufactured pop acts—they are not built to last, and those that don’t like them tend to dislike them with a passion. The problem is not that these shows exist (they might eventually deliver some acts that count), but that in so many ways it seems that there is on terrestrial TV when it comes to showcasing new music. These programmes, catering for the lowest common denominator, cannot reflect the full diversity of the music scene. Let’s make sure that there is still some room for the rest.

Many of us will have greeted the news of the death of The Clash’s frontman Joe Strummer—just before Christmas at the age of 50—with great sadness. For many 49-somethings The Clash, more so than The Who, have defined the punk-era, the 80s—exuded all that is vital in music—great songs, masses of energy, attitude, commitment, a ready respect for theoras, the look, and fantastic live performances. He will be sorely missed.

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

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**Portuguese government u-turns on Antena 3 sell off**

by Chris Graeme

LISBON — After months of deliberation the Portuguese government has done a U-turn and decided against selling off public CHR station Antena 3.

The move was announced on December 18 at the official launch of the country’s new, revamped public broadcast service, which has fused together the previously separate—run state radio and TV corporations.

The new public broadcaster, called RTP—Radio e Televisão de Portugal—has risen from the bankrupt ashes of a holocaustic management run by the former nationalised company, Antena 3, which comprised RDP (radio) and RTP (TV).

The decision to keep Antena 3 in the public sector was announced by Moisés Sarmento, media minister in Durao Barroso’s centre right government, before the nation’s press at the new public broadcasting premises at Cabo Ruivo, Lisbon close to the former 1998 World Expo site.

The creation of the new RTP widely seen as the biggest and most controversial media industry issue in Portugal in recent years, with hundreds of redundancies expected. Sarmento praised Antena 3, saying it had proved willing to reform itself in the past year and, through playing more local repertoire and being more in tune with the 18-25 age group it served, had seen its audience share increase by nearly 2%.

In a 52-page document, Sarmento also said that all three ex-RDP public radio stations must continue to gain audience share and reduce their annual running costs from euros 60 million to euros 35 million by the end of 2003. The government also outlined a major overhaul for AC/MOR station Antena 2, which will now cater for a younger audience with a cultural flavour. “In this restructuring we have done more in six months than the previous government—six years,” Sarmento claimed.

Funding for the public stations will come out of the national budget and will be topped up by some limited advertising.

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**Radical Danish radio bill changes landscape**

by Charles Ferro

COPENHAGEN — Denmark’s parliament has given its consent to a bill which, among other liberalisations, will permit networking in the country’s commercial radio sector for the first time and will auction off two new national FM licences to the highest bidder.

The Culture Ministry’s bill, passed on December 6, will also create a more powerful central regulator and, subject to the findings of a forthcoming technical report, will allow local commercial stations to increase their transmitter power from the current 160 W maximum.

A culture minister speaks M&M that plans for auctioning off the two new national-frequency licences would be compiled “as quickly as possible in 2003.” They are scheduled to go under the hammer in April. One of the new frequencies will be for the north-western part of Denmark which claims 80% of Danish households, but the other frequency will only cover 37% of households, mainly in Zealand (where Copenhagen is situated) and parts of eastern Jutland.

“I look forward seeing how this will help professionalise the medium,” says Jim Reever, MD of the Clear Channel-owned Radio 2/Plan group. “It will be exciting to be in the auction room that day, but whoever wins the prize will need really deep pockets.”

In order to be able to participate in the auction, prospective broadcasters will first have to submit their programming and financial plans to the regulator. Prospective broadcasters will be tabling the amounts they are prepared to pay each year for the life of the licence. Bids are expected to start at DKK 15 million (euros 1.8 billion) per year, and the winning broadcaster will also have to pay the government a percentage of its annual turnover on a sliding scale from 5% to 15%.

The only significant programming criteria imposed by the culture ministry is a minimum of 1,000 hours of news per year for the frequency with 80% coverage; there are no programming requirements laid down for the frequency with 37% coverage. Interested parties may only bid for one of the frequencies, and— unlike the situation with the country’s national FM frequency which was awarded two years ago—public broadcaster Danmarks Radio is not eligible for the contest.
BMG on the road to recovery

After a dramatic 2001 which saw the appointment of a new chairman and the implementation of drastic restructuring, last year was equally challenging for BMG’s management. After weathering the storm and seeing an upturn in 2002, the end of the year was especially positive, with a series of high profile releases from the likes of Elvis Presley, Santana and Whitney Houston. At the beginning of December Emmanuel Legrand met chairman and CEO Rolf Schmidt-Holtz and his COO Michael Smellie, when both were in London for their first meeting with Zomba’s top management.

-looking at the broad picture, 2002 was quite a year for BMG, right?

Rolf Schmidt-Holtz: It certainly was a busy year, but in the end it also was a successful year for us. We are quite satisfied with the outcome.

What's the year going to look like at BMG from a financial perspective?

R.S-H: We don't disclose figures, but it will probably be the best year ever in the history of the company.

Michael Smellie: We are not allowed to comment on figures, but there has been some “on the record” figures disclosed during the year and we are on target to reach or exceed the target we set ourselves in the early part of the year. For recorded music and publishing it will be an all-time record.

"Over the years the music business has let a lot of people make money out of something that we have found, developed and invested in."

Rolf Schmidt-Holtz, chairman and CEO: BMG

BMG had a great last quarter after a rather slow start. What does 2003 look like?

M.S: It’ll be another strong year for us again because nearly all the records that we have released in the fourth quarter are going to carry forward—Aguilera, Whitney, TLC, Santana, Toni Braxton. These are all artists with a history of long selling albums. I think that sets us up as we get into the early part of next year. Plus we’ll have new releases next year from a significant number of our major artists, including Dido, Annie Lennox, OutKast and Sarah McLaughlin. If they can't be so heavily skewed towards the fourth quarter, next year will be as strong and more spread throughout the year.

R.S-H: We are more confident than in previous years because we have proven that we can find and develop an artist like Avril Lavigne. It is possible!

What have you focused your actions on over the past 18 months, since you started working as a duet?

M.S: Sometimes I wish we were a quartet... (smiles)

R.S-H: The BMG story is the story of a turnaround. It was not a cost-cutting oriented story. What we feel that we have managed in a creative environment is to make drastic cuts in the company because we had to, and at the same time create an atmosphere where we brought artists into the studio and created attractive music. This is a very difficult thing to do at the same time. Quite often, you focus on the first part of the plan and when it’s done you start looking into the creative aspects. We did this all at once and to be frank, when we started the process, we did not know if we were going to succeed or not.

M.S: There were times when we were wondering if we would ever get through all this.

What was the toughest part of it all? Because at least for one of you, there was a steep learning curve.

M.S: I don’t think it was a learning curve issue. The most difficult thing in the early stages was getting the team of people necessary and getting through to them the seriousness of the situation. Once we had achieved that, we started to get some traction. You have to understand that the historical message within the company with the previous management was that the company was OK. So I personally think the first and most significant part of the challenge was to get the group of people together and tell them about the seriousness of the situation. Once we got that right, the rest came together.

R.S-H: The most important task is to find high quality management and build from these individual guys a real team. Once you have achieved that you won’t be unsuccessful, and we are now in a much better position than we were a year ago.

Having a number one album around the world with Elvis probably did not hurt in helping get confidence back.

M.S: Our A&R people feel very good about the records they delivered under lots of pressure and our marketing people feel very good in terms of being able to deliver on a global basis. The Elvis release was organised in a way we've never done before.

R.S-H: And if you realise that we’ve gained market share in literally every region we are operating in—in a declining market—it’s not so bad.

BMG Europe’s management has been quite stable over recent years. Was it because it did not need fixing?

R.S-H: We brought in Tim Bowen [as COO of BMG Europe], and changed the MD in Germany, so we’ve made a few changes, but not that much.

M.S: For us the key issue is what needs to be prioritised and one of the key issues we had to deal with was to get records made. So at our level, did we spend a lot of time focusing on Europe? No, probably not, but it has not presented those sort of issues. Having said that, we are in a market that is going to drop six or seven per cent this year and one of the things we have said to all the BMG managers is: take nothing for granted. What we see as our advantage as a company is our ability to adapt in advance of the market not after the market changes.

Speaking of Tim Bowen, we somehow get the feeling that there are two layers of management at the top of BMG Europe, one with [BMG president] Thomas Stein and his team, and one with Bowen and his team. Is that the right perception?

M.S: It's not an internal issue. Maybe it's what you see, but not something I would see.

R.S-H: I feel the same as Michael. That is not my perception.

Fine! Another key event of the year for BMG was the big return of Clive Davis. In November, you bought back his shares of J Records and you put him in charge of the RCA Group in the US. Don’t you find it quite ironic that you are giving him more to do when three years ago he was considered too old and was put on mandatory retirement by BMG’s then-management?

M.S: Yes, I think it's ironic and it's an odd twist. But the original decision was probably wrong. Hey, that was a few years ago and...

R.S-H: ...we felt at this point in time that this was the best decision we could make and we are happy that we found quite fast a very fair solution for BMG and for Clive. The reaction we have got out of the creative community is amazing.

Has Clive Davis been given a specific brief?

R.S-H: Clive is not the guy you have to brief! (laughs) Clive is one of the most dynamic executives in the music industry. He is on top of everything.

M.S: We want to powerhouse a label group and that's really what he has to do. He has to build J, he has to build RCA. We want a superlabel.

Another important event for you this year was the acquisition of Zomba. What will it bring to BMG?

R.S-H: Zomba assets are great artists, a strong publishing and excellent management. We feel that if we combine our strength and market share we will no longer be the fifth major. With Zomba, Arista, the RCA Group and together with publishing—with Zomba we are the third largest publisher in the world—you have at BMG four very strong sources of creativity.

How are you going to integrate Zomba?

R.S-H: We are starting a dialogue
with our new colleagues [at Zomba] because a lot of these mergers or acquisitions fail because of cultural differences and problems. We take this very seriously—we have to combine our forces, and for this to happen, you have to talk and talk again and then decide.

Q: Don’t you think that the $3bn spend to buy Zomba could have been used differently?

M.S: This is a hypothetical question. If somebody asked you: “Would you like to own the most successful independent music group in the world?”, you’d have to be a fool not to say: “Yes, I’ll take it!”, and if somebody adds “It’s a well run publishing company, it’s a well run record company, with good artists and good composers”, would you still want it? Absolutely. Now the question is “What would you pay for it?”. Bertelsmann have already acknowledged by taking an impairment that they thought that the price, under the “put” agreement, was higher than they probably should have paid. Well, that’s a one-off thing and it’s done. Fact is—we have acquired the best and most successful independent company in the world.

Q: Another event that impacted this was the departure of [Bertelsmann chairman] Thomas Middelhoff and his replacement by Gunter Thielen. Do you think this has changed the fundamental way BMG is perceived within the Bertelsmann family of companies?

R.S-H: Thomas Middelhoff was a supporter of BMG, no doubt about that, and we felt good at the time and the same is true about Thielen, who is behind us 100 percent. We feel, as BMG, totally supported by our shareholder and our parent company.

Q: With the departure of Middelhoff—and you could add to the list [Vivendi Universal chairman Jean-Marie] Messier and [AOL Time Warner’s COO] Bob Pittman—it appears that the certain idea of synergy in entertainment companies went down the toilet. They seemed to think that the conduit had more value than the content. It seems that content is more important than the platforms. Is that your feeling?

R.S-H: I’m not sure this is really the case. Within Bertelsmann, I am the “holy priest” of synergy, but my idea was to say from the outset that synergy is not the name of the game. Synergy is what is necessary and beneficial in a decentralised organisation and what links all the elements together. We have a huge potential that we have to build from—and that’s what we did by the way—but you should not look for synergies instead of being profitable in your core business. It is not a substitute. The basic rule is that you have to run your division and your company in a profitable way. And then, in companies like Bertelsmann, you can start looking for synergies, because there is additional potential. It comes on top.

R.S-H: I don’t think there is such a thing as a music industry—music business seems more appropriate. And it is one of the most exciting businesses because music is one of the most emotional and international materials you can deal with. The people who deal with music are the same—exciting, different, special, not always easy to deal with but very interesting.

I still feel that the music business missed some huge opportunities—such as allowing MTV to build a business by using our products but getting nothing in return. Obviously, the music business underestimated and over the years undervalued its own products. This is what, looking back, I cannot understand. Over the years the music business has let a lot of people make money out of something that we have found, developed, and invested in.

Q: There are also a certain number of practices within the music business that probably need to be changed or reformed. One of them is the contractual relationship between artists and labels. A few weeks ago you announced a reform of your accountancy and royalty procedures. Why did you feel the need to do so?

M.S: We identified our artists as our partners and that’s easy to say, but I think that when you really believe it, you need to change the way that you deal with your partners. Accountancy is one of the ways to change the relationship. It is really part of us redefining our relationship away from an exploiter/exploited relationship, which I think has historically been the case. We need to find new ways of defining those relationships. It is only one of a whole series of steps we’ll make in order to do that. Our aim is to see our artists as partners, not assets.

R.S-H: A business that is not customer-driven enough?

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Q: Overall, do you think that the industry is presenting itself in the best possible light to the media and the consumers with its practices?

M.S: Absolutely not.

Q: What should be done then?

R.S-H: I think we have to be far prouder of our achievements. I’m not talking about having a hit now and then about the whole range of our activities. We have to put forward our success stories, especially when they involve artists, producers and the work done by the record companies. If I go to a fair like Popkomm in Cologne, do I have the feeling that I am in an industry proud of presenting great music? Not every day. It is a cultural issue and I feel that the culture of pride is not natural to people in this business.

M.S: To be really honest, when you look at the growth of the industry, the business has doubled over the past 20 years. There are certainly many parts of this business where it is still very much like a craft with poorly representative industry bodies in some areas. For an industry of our size, probably very poorly. That plays through in terms of a whole series of issues but it is more reflected as a business in an evolutionary stage. It is growing up, coming out of a craft into a business. And then maybe into a next stage into an industry.

Q: As an industry issue, this is the single biggest issue that we’ve got. Because if you fix this issue, the issues of technology and legislation will resolve themselves. If you have a strong cohesive representative industry then you feel more confident that some of the issues start to be resolved. These are very challenging times for IFPI and RIAA and there’s a long, long way to go.

R.S-H: We are in the music business, not simply in the selling of CDs. That means we have to bring music to our customers one way or the other. It can be via CDs, Napster or any other way.

Q: Rolf, you come from a different background than the music business, although you have been in media and entertainment all your professional life. How does the music industry compare with other sides of the entertainment industry?

R.S-H: My idea is that there is such a thing as a music industry—music business seems more appropriate. And it is one of the most exciting businesses because music is one of the most emotional and international materials you can deal with. The people who deal with music are the same—exciting, different, special, not always easy to deal with but very interesting.

I still feel that the music business missed some huge opportunities—such as allowing MTV to build a business by using our products but getting nothing in return. Obviously, the music business underestimated and over the years undervalued its own products. This is what, looking back, I cannot understand. Over the years the music business has let a lot of people make money out of something that we have found, developed, and invested in.

Q: Would you say that this business is not customer-driven enough?

R.S-H: A business that is not customer-driven will die over time. I like to think that we are customer-driven.

Q: BMG is a company managed by two people. How do you operate together?

R.S-H: If you are a genius on your own, you can operate for a while and it’s fine, but over time you realise you perform better in a team. What both of us bring to each other by doing a lot of things jointly, by talking a lot, by correcting each other, is very valuable. It is a complex world and you cannot handle everything on your own. I like to work with a very close team and sometimes you deal with extremely sensitive issues so it’s much better to exchange advice before making decisions. We spend a lot of time together and we have built a good relationship over the past two years. We enjoy each other’s company.

Q: And who has the last word?

R.S-H: Michael (laughs).
It's make or break time for TV pop

TV has been setting the agenda of the music, and often the radio, industries in 2002—it was hard to avoid all the new acts “discovered” by TV reality shows. Most countries in Europe had one or more of these shows, launching new careers overnight, and prompting M&M’s editorial team to select TV-manufactured pop as THE EVENT OF THE YEAR. But some voices in the industry are concerned that these shows are at the expense of artists with long-term careers, and contribute to a dumbing down of music by television. Adam Howorth explores the world of TV pop and asked top European music executives their feelings about the phenomenon.

We are on the verge of a global "McDonaldisation" of the industry and it has to be contained," he argues. "I'm not saying I am against it—what I'm saying is that it should not be made at the expense of diversity. If we follow this path, one day we'll wake up and we'll only find one type of music in stores."

"The EMI executive is particularly scathing of the Spanish talent show Operación Triunfo. "I'm sure this process has damaged the Spanish industry even further," De Buretel says. "It is not sane to release a mid-price compilation following a TV show each week. It takes a lot of space in the stores and it gives the impression that music can be easily made, recorded and distributed. In the long run this can be damaging."

"The UK saw a number of pop TV reality shows during 2002, making..."
manufactured artists have a place in entertainment. The unexpected success of TV reality shows—"The X Factor" in Britain, "American Idol" in the United States, and "Operación Triunfo" in Spain—has opened doors for new talent. These shows provide a platform for artists to showcase their skills and gain exposure, often leading to record deals and public acclaim.

Jeff Smith, head of music and programming strategy at the UK's Capital FM Network (CHR), is enthusiastic. "It's a whirlwind phenomena which has been extremely successful for new artists and concepts like this, so time will tell. I strongly believe that there is a limit to the number of those acts being successful at the same time." Mutsaers adds: "I'm sure most Universal executives would be happy having all the rights for concepts like this, but some of those people are very successful in the music industry to draw people's attention to new music."

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YEAR IN REVIEW

2002: Still awaiting happier times

Following on from a difficult 2001, 2002 brought precious little relief for most working in the European music and radio industries. Hamish Champ and Jon Heasman look back at the year’s biggest stories.

EMI’s turbulent year... and then some

If a year can ever be compared with a fairground rollercoaster for EMI. Having seen two mergers scotched in 2001, the embattled UK music major launched an overhaul of its Recorded Music operation in February under the steely gaze of the division’s chairman/CEO Alan Levy. EMI Records was rebranded as Capitol, and throughout Europe the group’s Virgin companies were brought under the command of a single executive responsible for both entertainment and record labels. The company, which included Germany’s Udo Lange, Italy’s Ricardo Clary and the UK’s Tony Wadsworth—and by March, nearly 2,000 staff—were told their job was about to go. In May, EMI announced it had bought Mute, home to the likes of Depeche Mode, for a cool £42 million (euros 67.4 million), while perhaps the company’s biggest deal—indeed the industry’s—secured the services of UK pop hero Robbie Williams for another six albums, although Gloucester Place firmly rejected reports that the ex-Take That man’s signature in October cost a whopping £80 million (euros 123 million). Half way through the year, a £4.2 million (euros 6.7 million) fine was slapped on the company by the UK’s Information Commissioner for failing to ensure that personal data was properly protected. A high-flying career in the media industry can often be a turbulent one, but although the court reversed its decision to make the “beauty parade” legal, although the court reversed its decision to make the “beauty parade” legal, it may have been a done-deal before, and the outgoing government finally published the final draft of its Communications Bill, which requires the government to set out the beauty parade criteria by January 1, 2003 (they’d wanted to delay until September 2003). In the meantime, in October, the government collapsed and a general election was called for November 22. However, in December the outgoing government finally came up with a concrete plan in order to meet the court’s deadline, which proposes an alternative way to assess radio ownership rules ever seen, with national ownership limits abolished in favour of a simple “beauty parade” system of licence auctions that there must be at least two different commercial radio companies present in markets which have three or more stations. There are also proposals for a “cultural” goods is often as low as 5%, pre-recorded music products attract a tax rate of anywhere between 17.5% and 22%. The disparity has long irked the industry, promoting it to launch various publicity campaigns in 2002 to persuade the European Commission to address the problem. In July the trade bodies representing both the major and independent record companies, the IFPI and IMPALA, met with French culture minister Jean-Jacques Aillagon, who said he would discuss the matter with his EU colleagues to try and reach an agreement on harmonisation. A similar delegation later met with Frits Bolkestein, the Commissioner overseeing internal market affairs. In November, Aillagon appointed ex-culture minister François Léotard to be France’s VAT envoy, charged with promoting what had by now become the country’s “make VAT lower” position amongst EU states. At a December press conference, executives from two majors, Universal and Sony, added their weight to the campaign by committing themselves to passing on any resulting VAT savings to consumers.

Napster, Schmappster...

Napster, the bane of the legitimate record business pretty much since its creator Shawn Fanning learned to walk—well, almost—looked like being marginalized to the history books by the end of 2002. The might of the majors had managed to get the P2-P file sharing service that at one stage attracted 80 million users put on hold at the beginning of the year, then on... and on. In April, Napster’s bankruptcy filing was scotched in 2001, the embattled UK music major launched an overhaul of its Recorded Music operation in February under the steely gaze of the division’s chairman/CEO Alan Levy. EMI Records was rebranded as Capitol, and throughout Europe the group’s Virgin companies were brought under the command of a single executive responsible for both entertainment and record labels. The company, which included Germany’s Udo Lange, Italy’s Ricardo Clary and the UK’s Tony Wadsworth—and by March, nearly 2,000 staff—were told their job was about to go. In May, EMI announced it had bought Mute, home to the likes of Depeche Mode, for a cool £42 million (euros 67.4 million), while perhaps the company’s biggest deal—indeed the industry’s—secured the services of UK pop hero Robbie Williams for another six albums, although Gloucester Place firmly rejected reports that the ex-Take That man’s signature in October cost a whopping £80 million (euros 123 million). Half way through the year, a £4.2 million (euros 6.7 million) fine was slapped on the company by the UK’s Information Commissioner for failing to ensure that personal data was properly protected. A high-flying career in the media industry can often be a turbulent one, but although the court reversed its decision to make the “beauty parade” legal, although the court reversed its decision to make the “beauty parade” legal, it may have been a done-deal before, and the outgoing government finally published the final draft of its Communications Bill, which requires the government to set out the beauty parade criteria by January 1, 2003 (they’d wanted to delay until September 2003). In the meantime, in October, the government collapsed and a general election was called for November 22. However, in December the outgoing government finally came up with a concrete plan in order to meet the court’s deadline, which proposes an alternative way to assess radio ownership rules ever seen, with national ownership limits abolished in favour of a simple “beauty parade” system of licence auctions that there must be at least two different commercial radio companies present in markets which have three or more stations. There are also proposals for a “cultural” goods is often as low as 5%, pre-recorded music products attract a tax rate of anywhere between 17.5% and 22%. The disparity has long irked the industry, promoting it to launch various publicity campaigns in 2002 to persuade the European Commission to address the problem. In July the trade bodies representing both the major and independent record companies, the IFPI and IMPALA, met with French culture minister Jean-Jacques Aillagon, who said he would discuss the matter with his EU colleagues to try and reach an agreement on harmonisation. A similar delegation later met with Frits Bolkestein, the Commissioner overseeing internal market affairs. In November, Aillagon appointed ex-culture minister François Léotard to be France’s VAT envoy, charged with promoting what had by now become the country’s “make VAT lower” position amongst EU states. At a December press conference, executives from two majors, Universal and Sony, added their weight to the campaign by committing themselves to passing on any resulting VAT savings to consumers.

Dutch auction saga goes on... and on

Featuring in our news review for a second successive year, it’s the saga that just won’t go away... much to the chagrin of the Dutch government which seems to face legal threats whichever way it turns on the matter. Early in 2002, the government decided that it wanted to replace its plans to auction radio frequencies with a more conventional “beauty parade” system of licence awards. However, in July a Rotterdam court said that this move was illegal, as it didn’t fit with the country’s existing Communications legislation, which enshrines the principle of cash auctions. The government hastily amended that law to make the “beauty parade” legal, but although the court reversed its previous ruling it still ruled that the government must set out the beauty parade criteria by January 1, 2003 (they’d wanted to delay until September 2003). In the meantime, in October, the government collapsed and a general election was called for November 22. However, in December the outgoing government finally came up with a concrete plan in order to meet the court’s deadline, which proposes an alternative way to assess radio ownership rules ever seen, with national ownership limits abolished in favour of a simple “beauty parade” system of licence auctions that there must be at least two different commercial radio companies present in markets which have three or more stations. There are also proposals for a “cultural” goods is often as low as 5%, pre-recorded music products attract a tax rate of anywhere between 17.5% and 22%. The disparity has long irked the industry, promoting it to launch various publicity campaigns in 2002 to persuade the European Commission to address the problem. In July the trade bodies representing both the major and independent record companies, the IFPI and IMPALA, met with French culture minister Jean-Jacques Aillagon, who said he would discuss the matter with his EU colleagues to try and reach an agreement on harmonisation. A similar delegation later met with Frits Bolkestein, the Commissioner overseeing internal market affairs. In November, Aillagon appointed ex-culture minister François Léotard to be France’s VAT envoy, charged with promoting what had by now become the country’s “make VAT lower” position amongst EU states. At a December press conference, executives from two majors, Universal and Sony, added their weight to the campaign by committing themselves to passing on any resulting VAT savings to consumers.
Belgium comes together
It was a particularly busy year in Belgian radio. After years of separate, sales-house-sponsored ratings for the two halves of the country, the brand new CVM survey came in the whole country published its first set of results in October. In Flanders, the new survey put ACVMOR VRT Radio 2 ahead of CHRI Radio 1 and Wallonie public broadcaster RTBF performed better than in previous surveys. 2002 also saw the Flemish government finally publish its new plans for commercial radio in the region, which will see the creation of five high-powered regional stations and 240 local stations, which will be allowed to enter into networking agreements. And in November, following over a decade of discussions between the country's Flemish, French and German-speaking communities, a new national frequency plan was finally drawn up which will determine how 845 FM and AM frequencies will be divided up region-by-region.

Crossing swords with the 'Jolly Roger'
One word guaranteed to send most radio executives into a seizure in 2002 was “piracy.” In April the global industry's trade body, the IFPI, reported recorded music sales in 2001 down 5%, a decline for which organised pirates syndicates and domestic home burning activity were held responsible. First half 2002 figures, released in October, offered little to be optimistic about either, with overall sales down 7.5%, and again, piracy was the main culprit for the slump. With manufacturing centres in the Far East, eastern Europe and Latin America, the IFPI's anti-piracy teams have had their work cut out to identify and close down illegal production lines around the world. But home burning, made easy by cheap technology and even cheaper CD-R disks, continues to hit several European markets, notably Germany—which could well see another year of double-digit decline in 2002—while in Spain CDs and, following complaints from consumers who felt cheated that they’d bought CDs that were unplayable on PCs, calculated them as such. One crumb of comfort in all this came from IFPI chairman/CEO Jay Berman—more people were listening to music than ever before, he said. “If it wasn’t any good, people wouldn’t be burning it.”

German government gets musical
2002 was the year that Germany’s federal government decided to take an active interest in the country’s increasingly alluring music sector (noting to do with 2002 also being an election year, of course!). In February, the state of the music industry was debated for the first time in parliament, with a plenary discussion called for by the opposition CDU-CSA entitled The Status and Prospects of Rock and Pop Music in Germany. In July, the government decided that the music industry should get a share of a new levy it had imposed on the sale of blank CD-Rs to help compensate the industry for some of the potential revenue it has lost to the scourge of home-CD burning. Then, delivering a speech at Popkomm on August 31, German culture minister Julian Nida-Rümelin curried further favour with the music industry by supporting a call by trade bodies the BPW and GMPA for the introduction of quotas for new music and domestic repertoire at public radio. Unsurprisingly in the light of all this, the German electorate's decision to narrowly return the SPD-Green coalition to power in September was widely welcomed by most industry executives.

Gorny has a year to target
2002 proved to be a highly challenging year for German music TV giant Viva Media and its chair- man Dieter Gorny. In April, Viva announced a loss in 2001 of euros 13.9 million, and the company pulled out of the Italian market when it terminated its relationship with Rete A, its partners there. In May, there were rumours that MTV was looking to buy the company by picking off the shareholdings in Viva owned by the major record companies. In the end, however, AOL Time Warner prevented this from happening by buying the shares in Viva held by EMI to increase its own shareholding in the company. In September, Viva withdrew from a longstanding AM radio project in North Rhine Westphalia which was supposed to see the creation of Viva Radio. Its partners in the radio project, Radio NRW, were not informed—so it seems that the talk of being a one-stop licensing shop for re-transmitting (or “simulcasting”?) their FM or AM output over the Internet was the first Internet agreement of its kind to be cleared by the EU, and was made possible by an agreement involving 18 of the EU’s member states, plus Norway, Iceland and Lichtenstein. At the moment, Spain, France and the US are outside the agreement, but it’s hoped that they will come on board soon.

Baudoux gets a dream come true
Very few of us are lucky enough to have our most audacious dreams come true, but in October, the European Commission approved an IFPI-proposed agreement offering terrestrial radio stations a one-stop licensing shop for music (whether “simulcasting”?) their FM or AM output over the Internet. It was the first Internet agreement of its kind to be cleared by the EU, and was made possible by an agreement involving 18 of the EU’s member states, plus Norway, Iceland and Lichtenstein. At the moment, Spain, France and the US are outside the agreement, but it’s hoped that they will come on board soon.

Edel faces some hard truths
2002 saw the cold winds of recession whipping around the ankles of Germany’s Edel Music Group, until recently the leading light of the European independent record industry. Edel founder and chairman Michael Hasenjäger had expanded his mail order business, established back in the early 1980s, almost out of recognition; after an aggressive acquisition policy Hasenjäger turned it into a music powerhouse with record labels, music publishing, manufacturing and distribution—"the whole pipe", as he liked to call it. Edel’s crown jewels included Crush by US singer Jennifer Paige, but the Hamburg-headquartered company’s fortunes were not so great in 2002. Despite chart success across the region with German-signed dance act Scooter, in February Edel closed down its loss-making Swedish and Norwegian operations, and weeks later sealed back the French and Spanish activities in order to focus on its home market, Germany. It hired ex-Polydor Germany MD Jörg Hellwig to head a new-look German recorded music operation after the departure of long-serving Edel Records’ head, Jens Geisemeyer. More cuts were to follow: in September Edel axed a quarter of its Hamburg staff, losing around 40 people, and it also closed down its dance division and DJ promotion department.

EU approves webcasting deal
Not the most exciting story of 2002 perhaps, but one of the most important long-term for the European music and radio industries. In October, the European Commission approved an IFPI-proposed agreement offering terrestrial radio stations a onestop licensing shop for music (whether “simulcasting”?) their FM or AM output over the Internet. It was the first Internet agreement of its kind to be cleared by the EU, and was made possible by an agreement involving 18 of the EU’s member states, plus Norway, Iceland and Lichtenstein. At the moment, Spain, France and the US are outside the agreement, but it’s hoped that they will come on board soon.
As the music and broadcast industries prepare for 2003, Music & Media asked executives from all sides of the business to answer the three same questions:

1. What was the year's highlight for you or your business?
2. What was the year's low point for you or your business?
3. What made you groove in 2002?

Nothing to report.

LAS KEFFRAT
Chairman and CEO
Virgin Continental Europe (UK)

Being with the Minister of Justice of Spain and the Attorney General of Mexico when they publicly announced their anti-piracy campaigns and finally took major signs of an anti-piracy effort in Russia.

Being in Spain, Mexico, and Russia and seeing pirate product everywhere on the streets and in the markets.

Listen to Elvis 30 Number#1 Hits; seeing Bruce (Springsteen) at Wembley Arena.

RIC BLAXILL
Programme controller.

95.8 Capital FM/London (UK)

Party In The Park 2002. 95.8 Hits; seeing Bruce [Springsteen] in Europe; David Bowie gracing a European marketing meeting; Bruce Springsteen shows across Europe; Telefónikus is breaking in Europe; Mintzio Ferro has sold 900,000 units in Europe; Telepopmusik is breaking in the US. On the anti-piracy front, all the record companies are working together. The independents will join us as well. The music industry is now developing a stronger relationship with the European governments who now understand our issues. We can hope for a clear and responsible legislation against piracy practices. Artists manufactured by television can revitalise the access to TV programs for long-term real artists and reduce their visibility.

ROBBIE [Williams] is the biggest and most charismatic European artist today. What turns me on in the other territories are Kwaito music from Africa South, Rapture and Pharell Williams in the US, Reg Project in the Middle East, Together and David Guetta from France, Cabin in Italy...

PHILIPPE ASCOLI
Managing director
Virgin UK

Obviously for me it's my new job as managing director and being involved with Virgin UK.

Everything is an up for me! Actually the low point is the industry becoming more drawn to manufactured bands by the use of TV shows such as Popstars, Pop Idols and Fame Academy!

Ms. Dynamite, The Streets and the fantastic success of Norah Jones in the UK.

JAIME BARO
Director, TV
Principales and Maxima FM (Spain)

The launching of our new dance station Maxima FM.

The impunity with which CD piracy operates in Spain.

Finding out that, in spite of the enormous weight of TV phenomena such as Operación Triunfo, top-selling artists still came along with success that can only be put down to the continuous support given them by radio e.g. Alex Ubago, Amaral, Juanes...

JEAN-PAUL BAUCEDROUX
Chairman
NRJ (France)

On November 18, 2002, NRJ became the leading radio station in France ahead of RTL with 6.6 million daily listeners.

The impunity with which CD piracy operates in Spain.

HORST BORK
CEO Megaradio (Germany)

The main thing was of course the start of Megaradio, but apart from that, what particularly pleases me is the continuing success of No Angels and BroSis, since I was the adviser for the Pop Stars show which created them. Everyone said they were plastic acts which would disappear after the show, but it's very pleasing that they're still doing so well.

The most annoying thing is that Megaradio's Bavarian frequencies are still not on air. They originally should have been on air in the summer, then at the latest at the beginning of December, but so far only Munich is operating. We've got a big advertising campaign ready to start, and we have to keep putting it off.

Let's Go To Bed, Boy by No Angels. I liked the song, and it pleases me that it did well at Megaradio and elsewhere. It's good to have your taste confirmed, especially when you're a bit older than the target group.

EMMANUEL DE BURETEL
Chairman and CEO
Virgin Continental Europe (UK)

The restructing for Capitol, Virgin and EMI, which has led to a new company in each of the 22 countries in Continental Europe. New increasing talents from Capitol—after the success of Continental European Virgin artists such as Daith Punk, Maar, Son Lux, the Red Hot Chili Peppers' album and continue to work in developing talent only to have legitimate sales negatively impacted by burning.

David Bowie gracing a European marketing meeting; Bruce Springsteen shows across Europe; Telefónikus is breaking in Europe; Mintzio Ferro has sold 900,000 units in Europe; Telepopmusik is breaking in the US. On the anti-piracy front, all the record companies are working together. The independents will join us as well. The music industry is now developing a stronger relationship with the European governments who now understand our issues. We can hope for a clear and responsible legislation against piracy practices. Artists manufactured by television can revitalise the access to TV programs for long-term real artists and reduce their visibility.

ROBBIE [Williams] is the biggest and most charismatic European artist today. What turns me on in the other territories are Kwaito music from Africa South, Rapture and Pharell Williams in the US, Reg Project in the Middle East, Together and David Guetta from France, Cabin in Italy...
The passing away of [Sony Music Italy Columbia MD] Fabrizio Intra. The lack of venues for developing artists. The ongoing piracy problem and the media's lack of intelligent coverage about it.

Elisa, The Coral, Indochine, Adriano Celentano, Awa, Monica Naranjo, Chambo, Big Brovas. Coldplay, Angelique Kidjo, Maria Mena.

GERO CACCIA
Executive vice president
Warner Music Europe (UK)

Obviously, our improved market shares in European territories and the emergence of a number of successful local artists were major landmarks for Warner Music Europe. But we also made some important changes in our operations, which were in keeping with the market conditions and will make us more efficient and competitive in the future. A great personal high point in the year was Laura Pausini, who I worked closely with in Italy, making her first English language album.

The continuing decline in music markets presents a challenge in all its forms and the mounting pressure on smaller territories to perform in difficult trading conditions were major concerns. Also the delay in introducing across the region sufficient new online models allowing the public legal access to music.

Craig David's new Slicker Than Your Average was not just a fantastic record but is also part of a new business adventure for us with Telstar.

BOB COHEN
President, Clear Channel International (USA)

I met a lot of interesting and talented people in the media and entertainment business in all over the world. It was a highlight for me to observe the way our industry operates in so many different business cultures. I have been in my position as president of international and specialty for Clear Channel Worldwide for about 17 months so it has been gratifying getting to know people at all levels and locations within our organisation worldwide.

Like everyone else, I would like to have heard and observed more positive news about the economy. But things should be better in 2003.

I listen to all sorts of music and radio formats and enjoy them all. However, I bought the Forty Licks CD compilation by the Rolling Stones recently. That is an amazing collection of hits that deserves to be played at "window rattling" volume.

RICK DOBBIS
President
Sony Music International (USA)


PAUL FITTICK
President
Emmis International (USA)

Slager Radio being the first station in Hungary to secure a license extension through 2009 (and resolving a year of litigation with ORTT).

The economic collapse in Argentina. The effect on our business has been considerable, but small compared to the hardships on the local population.

The music I played when I was a CHR DJ in college. Not saying how long ago it was, but the records were black vinyl with big holes in the middle.

MASSIMO GIULIANO
President
Warner Music Italy

Having six albums in the top 10 during the summer.

The Italian government's failure to lower the 20% sales tax on records.

Hugh Goldsmith
Manacina director
Innocent! (UK)

My high point this year has been the ongoing success of Blue and Atomic Kitten with their second albums. To have both artists in the Top 10 of the UK album chart, in the run up to Christmas, feels fantastic.

The understated realisation that the industry has a massive battle to fight against pirates to avoid serious damage to its health.

Sugababes' Freak Like Me and Atomic Kitten's Be With You.

BRENT HANSEN
President & chief executive
MTV Networks Europe

Killer results in Germany, MTV Europe Music Awards 2002 being the most-voted-for TV event in Europe with more than 13 million votes; bucking the trend in a tough advertising market to deliver double digit growth across the network; launch of MTV Romanian; MTV Dance going 24 hours; launch of our 17th MTV channel in Europe, T-Mobile & Universal music leadership across Europe.

George Harrison's death. Swapping my Neil Young Brixton Academy tickets from the Tuesday to the Wednesday night-then he cancelled the Wednesday gig!

Manu Chao, 2ManyDJs, The Polyphonic Spree, Eminem, Alison Krause, Minuteman, Datsuns & D4, Che Fu, FC Kahuna, Soft Boys, Joni Mitchell [forever].

MAX HÖLE
Senior VP, A&R and marketing
Universal Music International (UK)

Whilst the market has declined, as we all know, it has been extremely pleasing to see Universal gain market share in most parts of the world. With The Eminem Show passing five million this week, it's great to see that by the year's end we'll be close to selling 20 million Eminem records in a single year, which goes to show that when you have a great artist making great records, you can still sell enormous numbers.

The Vivendi Universal stock price!!

I am dating myself here but by some distance the best album of the year is Travologue by Joni Mitchell (Nonessuch). Other good ones include The Eminem Show (Interscope), Kate Rusby's 10 (Pure), Jakatta's My Vision (Ministry Of Sound), and The Road's Producer's original soundtrack by Thomas Newman (Dreamworks).

KARLHEINZ HÖRHAMMER
CEO
Antenne Bayern (Germany)

The highlight of 2002 for me is that we've been able to hold on to our position as the commercial station with the largest audience in the country, and also that we've been able to remain market leader in the significant target groups here in Bavaria, well ahead of the public competition.

And I'm very happy with the way [our subsidiary station] Rock Antenne has developed this year, with a terrestrial frequency and the decision to make it organisationally independent.

The worst thing about 2002 was the serious worsening of the advertising crisis for 20 years, and the fact that that has seriously affected Antenne Bayern casts a real shadow over 2002.

I found Herbert Grönemeyer's Der Weg (The Way) quite moving. But there have been so many good songs this year, that I wouldn't like to choose just one. Particularly like three albums: Forty Licks by the Rolling Stones, Good One More Car, and BAP's Overview.

PHILIPPE KERN
Secretary general
Impala (Brussels)

The highlight of the year for me was a second honeymoon on another planet with my wife to celebrate our 20 years together and three children. For Impala three events come to mind: the launching of the Impala interactive market with the aim to aggregate throughout Europe independent record companies to support the development of a legitimate online music business and to enable new source of revenues for music labels; IMPALA's success in influencing the agenda of the sister organisation IFPI (pardon, the "mother" of all music organisations); and Impala's president Michel Lambert being guest speaker at MidemNet.

No low point to report nor for me, nor for Impala, apart from missing some members—Roadrunner (Universal) and Mute (EMI).

Badly Drawn Boy, Coldplay, JXL Vs Elvis Presley.

ALAIN LEVY
Chairman & CEO
EMI Recorded Music (UK)

Listening to Norah Jones in January and being at five million in December. Working with [EMI Recorded Music vice-chairman David] Munns.

Not much low really—riding the storm, making sure it is not "a perfect storm".

Coldplay emerging as a star group both as a recording group and live group.
Finally seeing high-level engagement by members of the European Parliament and European Commission in the fight against piracy.

Giving an in-depth press briefing to EU correspondents in Brussels on the huge damage done by piracy to European creativity and industry, only to discover that the journalists had made off with some of the pirate CDs we had shown them.

Coldplay, Moby and Springsteen.

CDs we had shown them.

had made off with some of the pirate CDs we had shown them.

European creativity and industry,

the huge damage done by piracy to

to EU correspondents in Brussels on

sion in the fight against piracy

Parliament and European Commis-

And to de-stress-Classic FM's Smooth

beats it but I'm forced to listen alone.

tracks for a fiver at Woolies... nothing

light this year.

Conference in Prague was my high-

The 10th NAB European Radio

International director

GWR Group (UK)

Group operations director

GWR Group (UK)

That's a tricky one. If I set aside all

the examples of domestic bliss, which

spring to mind...if I don't dwell on

GWR's acquisition of Galaxy 101 with

Scottish Radio Holdings, I'd disallow

United 2 Arsenal 0, I have to conclude that

Springsteen's awesome gig at

Wembley Arena was the best. The

Wembley

2002 was an unbelievably good year,

not been a good year for us there.

The signings [to Warner Chappell]

tracks for a fiver at Woolies... nothing

light this year.

The lowlight...not winning the $90

setting a record for audience levels on Emap's

ratings only by the five terrestrial

channels where meeting Jessica from

Liberty X at the Q Awards—it’s hard to

choose!

Not managing to persuade Jessica
to escort me to the Aftershow.

I think my team got a bit scared

because I became rather obsessed

with the bootleg scene (acapella from

one song laid onto the instrumental

from another), but it was my

favourite thing musically. The soundclip

effect just kept creating surprises

that I wasn't getting anywhere

else. Best of all it brought a big smile

to people's faces (though not the

artists bootlegged, I presume!).

This year's [French music awards]

Victoires de la Musique, at which two

of our artists were nominated (Aston

Villa and Lord Kossity) and both won.

And the other highlight is Carla

Bruni's album going gold after only three

weeks.

The results of the first round of the

French presidential elections—I was

ashamed of France.

Jazz music.
Single of the year: Las Ketchup's Asereje/The Ketchup Song

It sold more copies than any other single in Europe during 2002, as well as being the third most-played record on European radio, yet Asereje/The Ketchup Song by Las Ketchup could have been just another holiday hit.

Signed to Sony Music Spain as part of a joint venture with indie label Shakedown, the track revealed its potential early on. "The first time I heard of it was when the track began to get significant airplay in Spain and it was on my radar because of that," says Mark Bond, Sony Music Europe Vice President for digital and online repertoire. "The Spanish company sent the track through, and I really liked it and it continued to grow in Spain and hit the top of the charts." Recalls Bond: "This was pre-summer, and it was only a question of time before we realised that, based on the size of the hit, this was going to be the summer phenomenon in Spain."

The track reprises the Sugarhill Gang's hip hop hit Rapper's Delight in its catchy chorus and was recorded by Filar, Lucia and Lola, aka Las Ketchup, the daughters of flamenco guitarist Tomate. With the track building in Spain, Sony had to move fast to secure a Europe-wide hit. "We realised there were things we had to do to make it translate across Europe," explains Bond. "One was doing a new video, the other was recording a 'Spanglish' version, and we also needed extra remixes. We got cracking immediately to get it on the radio in the pre-summer break before programmers went on holiday."

Bond says one of the major uppermost considerations was to prevent any cover versions being recorded. "There are always plenty of indies who snap up cover versions of these highly available to prolong the life of the song as 'like taking a piece of your cake'," comments Thomas Muller, music editor at German public radio SWR3. Anders Svenson, head of music at Swedish Hot AC station Rix FM, describes the song as "like taking a piece of your holiday back home with you".

Contrary to expectations in some quarters, the album has performed well in a number of territories, shipping close to two million units worldwide (including 80,000 in Germany, over 100,000 in France and 75,000 in Finland). It has also spread further afield, selling 220,000 in Mexico and 25,000 in Argentina and in South East Asia. A Christmas remix of The Ketchup Song was made commercially available to prolong the life of the single, and a follow up, Cachas Lo Presentan, will be released at the end of January/beginning of February.

Bond concludes: "The Las Ketchup phenomenon has shown that you can still sell a lot of records if you've got the right music. There are a lot of good records out there and it's just a question of making the right musical decisions. I'm optimistic about the situation. The hit records are out there as well and people are still buying them."

"Whatever it takes" was the motto behind Sony Music's ambitions to break Shakira on a global basis. Epitomising the Latin tinge to 2002, Shakira came on to the European scene after having already racked up major sales in Latin America. The ball began rolling for Sony after first single Whenever Wherever became an instant hit in Europe at the tail-end of 2001.

Sony Music Europe Marketing director Dave MacGregor recalls: "Shakira had a proven track record in Latin America, where she was already a platinum artist and won Grammy awards in her Spanish language—she was already a very accomplished pop performer at the age of 19. 20. So, when [Sony Music chairman] Tommy Mottola put his stamp of approval on this in terms of 'whatever it takes make it happen', everyone had the confidence to spend the money. And that happened early on before we had a hit with Whenever Wherever."

"Basically Shakira was an instant thing," says MacGregor. "The first single totally connected. There was the Middle Eastern thing going on with Whenever Wherever. She looked great, so the video worked." With the exception of Spain, Sony had planned a pan-European release for the album Laundry Service on February 25, 2002, but rush-released it in January following the success of the single, which went straight to number one in Germany on its release on January 21.

"From then on it was about aggressive TV advertising and getting her into the market," says MacGregor. "She was getting massive support from MTV and radio airplay was sensational."

Born in Columbia of Lebanese descent, Shakira presented an interesting twist on straight-up Latin pop, blending it with rock and Arabic influences. Robert Selhberg, head of music at Stockholm's Rhythmic CHR station Power Hit Radio, says: "It's that something extra with Whenever Wherever that turns people on. It's something in the production—a new string sound... Like the Spice Girls a few years ago, she has made it incredibly quickly and reached out to a lot of different target audiences all at once."

MacGregor, however, believes that Shakira was always going to be a safe bet. "Any huge success is a pleasant surprise, but I wasn't that surprised by how popular she became," he says. "From quite early on it was recognised internally that Shakira could be something huge. Occasionally record companies roll the dice on an act and spend big money upfront."

That faith certainly paid off, and Shakira became the type of superstar record labels dream of—the sort that don't need to go begging for media coverage. "As with any global pop phenomenon you get incredible media support because everyone comes on board," says MacGregor. "So she was getting incredible new coverage in addition to music and media coverage. Great songs, great videos and a really interesting artist."

A limited edition version of Laundry Service, entitled Washed And Dried, which included bonus material on one disc plus a bonus DVD in a slipcase with new artwork, was released on November 4. A new, Latin-sounding single Objection (Tango) is currently at radio with a four-minute, ballad called The One, waiting in the wings which Sony will work in the New Year. The album will be worked again in 2003, when Shakira will be on the road again around April for a full-blown tour.

"We are reaping the rewards of several years of work with Shakira," says New York-based Sony Music International VP Marketing Daniel Levy. "With over seven million sales worldwide in 2002 [plus three million in 2001], this album is one of the year's best sellers, and in the current climate, shifting so many units is a real treat. I think it all goes down to a few factors—a good album, great songs, and an artist who has set foot on all five continents during the year to promote her album. All in all, it is an extraordinary success."
Another girl-powered year in Europe

In a strong year for pop and urban, the girls were firmly on top in Europe in 2002, with female acts occupying the top three spots of M&M's year-end European Top 100 Albums chart, and dominating the airwaves by taking eight out of the top 10 places in our European Radio Top 100 of 2002. Emmanuel Legrand looks back on a year of some musical surprises.

Shakira produced one of the most fascinating home runs of the year. Virtually unknown at the end of 2001, she emerged as one of the most popular female artists in the world. Her domination also extends to the airplay charts, as Whenever Whenever achieves top billing on the European Radio Top 100 for 2002, ahead of Kylie Minogue's In Your Eyes (Parlophone).

In terms of single sales, Spanish trio Las Ketchup entered the charts during the summer and never let anyone get close to them for the rest of the year. By all accounts, Asergej/The Ketchup Song (Columbia) ranks among the best selling singles of the decade in Europe (see page 13). Time will now tell if this was purely a novelty single or whether the three sisters will manage to transform their success into a long-term career.

If 2002 had a colour, then it would be Pink. The energetic Arista act had one of the top selling albums of the year with MissUnminded, and delivered a string of hit singles with Get The Party Started, Just Like A Pill and Don't Let Them Get Me. She takes second place in the Top Female Artists category for singles, and Get The Party Started was one of the top 10 radio hits of the year.

Another significant newcomer to Europe's charts in 2002 was the Canadian Avril Lavigne, who caught the imagination of younger music fans with her blend of pop and punk. Her single Complicated (Arista) stands at nine in the year's sales ranking and at 11 in the airplay chart, while her album Let Go is at 23.

The other noticeable newcomer of 2002 was Novah Jones. The Texan pianist became a favourite in many European countries, and her Blue Note debut album Come Away With Me is at number 12 on the year-end chart. Both Lavigne's and Jones' albums should continue to be steady sellers in 2003, with more singles still to be released.

Reflecting a great year for urban music in Europe, Eminem published himself as the biggest US act of his generation, with his albums The Eminem Show and the 8 Mile Soundtrack (Interscope) delivering such massive hits as Without Me and Cleaning Out My Closet. The biggest male artist from Europe in 2002 by some margin was the UK's Robbie Williams, whose much hyped deal with EMI reflected his the extent of his lead over rival male acts. He's had three albums in the charts this year, leading to the

**EUROCHART HOT 100 SINGLES 2002**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>Las Ketchup</td>
<td>Asergej/The Ketchup Song</td>
<td>Columbia</td>
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<td>Shakira</td>
<td>Whenever Wherever/Erste</td>
<td>Epic/Columbia</td>
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<td>Eminem</td>
<td>Without Me</td>
<td>Interscope</td>
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<td>Nickelback</td>
<td>How You Remind Me</td>
<td>Roadrunner</td>
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<td>Shakira</td>
<td>Underneath Your Clothes</td>
<td>Epic/Columbia</td>
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<td>Pink</td>
<td>Get The Party Started</td>
<td>Arista</td>
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<td>Shaggy &amp; Ali G</td>
<td>It Was A Good Year</td>
<td>Virgin</td>
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<td>Robbie Williams &amp; Nicole Kidman</td>
<td>Somethin' Rough</td>
<td>Virgin</td>
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<td>Avril Lavigne</td>
<td>Complicated</td>
<td>Arista</td>
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<td>Nelly &amp; Kelly Rowland</td>
<td>Dilemma</td>
<td>Universal</td>
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<td>Kylie Minogue</td>
<td>Can't Get You Out Of My Head</td>
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<td>Hero</td>
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<td>A Little Less Conversation</td>
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<td>Anastacia</td>
<td>Paid My Dues</td>
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<td>Axl Rose</td>
<td>Because I Got You</td>
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<td>I'm Alive</td>
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<td>If Tomorrow Never Comes</td>
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<td>M. Lavrin &amp; C. Marconc</td>
<td>J'Ai Tout Oublié</td>
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<td>The Fools Do High (Get The Feeling)</td>
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<td>A&amp;M</td>
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<td>Ramps! The Logical Song</td>
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<td>Toutes Les Femmes De Ta Vie</td>
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<td>Elektra</td>
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<td>Missy M'undemeur</td>
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<td>Gangsta Lovin'</td>
<td>Me Julie</td>
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<td>Shaggy &amp; Ali G</td>
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<td>Je Sera (Ta Meilleur Ami)</td>
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<td>Westlife</td>
<td>World Of Our Own</td>
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<td>L.O.I.O.</td>
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<td>Antler-Subway</td>
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<td>Un Enfesta De Toi</td>
<td>Poly/Variations</td>
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<td>Stephan Rasch</td>
<td>Wir Kennen</td>
<td>Edel</td>
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<td>Johnny Ballyday</td>
<td>No Doubt South</td>
<td>Mercury</td>
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<td>N' Sync feat. Nelly</td>
<td>BaByBoy</td>
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<td>John feat. Aliexpress</td>
<td>A Sahara</td>
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<td>Johnny Ballyday</td>
<td>Time Ensemble</td>
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<td>George Michael</td>
<td>FreeBee</td>
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<tr>
<td>Jon Wayne</td>
<td>Because The Night</td>
<td>Edel</td>
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</table>
The resurgence of rock as a commercially potent genre was widely predicted by many at the start of 2002, but the year-end charts show the limited impact it had on metal and other rock acts being able to make in Europe, both in terms of sales and airplay. The main success story was Nickelback, whose How You Remind Me (Roadrunner) made it the eighth most aired song of 2002, but the year-end charts show the eighth most aired song of 2002, how You Remind Me (Roadrunner) was by no means a breakthrough for the Canadian band, who had been developing a strong following in the US for several years. The album itself, Nickelback, was released in October 2001 and quickly climbed the charts, reaching the top of the Billboard 200 in just five weeks. In Europe, the album debuted at number two in the UK and went on to sell over one million copies there.

As far as radio was concerned, 2002 was dominated by youthful, upbeat pop tracks such as Shakira's Whenever, Wherever, Kylie Minogue's In Your Eyes, Anastacia's One Day In Your Life and Sophie Ellis-Bextor's Murder On The Dancefloor. But it was also the year that R&B and hip hop was embraced firmly by mainstream radio, with the likes of Nas, Dr. Dre and The Black Eyed Peas leading the way. The year-end charts show a strong presence of these genres, with songs like Nas' If I Can't Have You, Dr. Dre's Forgot About Dre and The Black Eyed Peas' Let Me Ride all making it into the top 10.

The year-end charts also show a strong presence of bands and artists who managed to build strong followings in Europe, with Korn, P.O.D., System Of A Down, Linkin Park, Puddle Of Mudd, and others among the top ten. The album itself, Nickelback, was released in October 2001 and quickly climbed the charts, reaching the top of the Billboard 200 in just five weeks. In Europe, the album debuted at number two in the UK and went on to sell over one million copies there.

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The strong performance of urban acts (which mostly hail from the US) and the decline in popularity of the more European-based dance hits in 2002 could explain why the Border Breakers year-end airplay chart paints a disappointing picture for continental European acts. Although the likes of Italy's Tiziano Ferro (Fer di T), Alizee (Moi...Lolita) and Germany's Sarah Connor (From Sarah With Love) managed some cross-border activity, only JXL's Elvis remix and Las Ketchup were able to provide genuine pan-European hits. Radio was particularly Anglo-American and domestic-reticence orientated in 2002, devoting precious little airtime in 2002 to acts from elsewhere in Europe.
### EUROPEAN TOP 10 SINGLES BY CATEGORY

#### TOP 10 ARTISTS

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<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1️⃣</td>
<td>Las Ketchup</td>
<td>Asereje/The Ketchup Song</td>
<td>Columbia</td>
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<tr>
<td>2️⃣</td>
<td>Shakira</td>
<td>Whenever Wherever/Suerte, Underneath Your Clothes, Objection (Tango)</td>
<td>Epic/Columbia</td>
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<td>3️⃣</td>
<td>Eminem</td>
<td>Without Me, Goin' Out My Closet, Lose Yourself</td>
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<td>4️⃣</td>
<td>Pink</td>
<td>Get The Party Started, Just Like A Pill, Don't Let Me Get Me</td>
<td>Arista/Interscope</td>
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<td>5️⃣</td>
<td>Nelly</td>
<td>Dilemma, Hot In Herre, #1</td>
<td>画卷/Parlophone</td>
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<td>6️⃣</td>
<td>Enrique Iglesias</td>
<td>Hero, Love To See You Cry, Escape</td>
<td>Interscope</td>
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<tr>
<td>7️⃣</td>
<td>Kylie Minogue</td>
<td>Can't Get You Out Of My Head, In Your Eyes, Love At First Sight, Come Into My Life</td>
<td>Parlophone</td>
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<td>8️⃣</td>
<td>Atomic Kitten</td>
<td>The Tide Is High (Get The Feeling), Breathe, Can't Take My Eyes Off You</td>
<td>Universal</td>
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<td>9️⃣</td>
<td>Star Academy</td>
<td>Gimme Gimme Gimme, La Musique, Star</td>
<td>Mercury</td>
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<td>10️⃣</td>
<td>Nickelsback</td>
<td>How You Remind Me, Too Bad</td>
<td>Roadrunner</td>
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#### TOP 10 MALE ARTISTS

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<th>Position</th>
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<td>1️⃣</td>
<td>Eminem</td>
<td>Without Me, Goin' Out My Closet</td>
<td>Interscope</td>
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<tr>
<td>2️⃣</td>
<td>Nelly</td>
<td>Dilemma, Hot In Herre, #1</td>
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<td>Enrique Iglesias</td>
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<td>4️⃣</td>
<td>Robbie Williams</td>
<td>Somethin' Stupid, Eternity</td>
<td>Chrysalis</td>
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<tr>
<td>5️⃣</td>
<td>Tiziano Ferro</td>
<td>Perdono, Imbranato</td>
<td>EMI</td>
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<tr>
<td>6️⃣</td>
<td>Billy Crawford</td>
<td>Trackin', You Didn't Expect That,</td>
<td>Universal</td>
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<tr>
<td>7️⃣</td>
<td>Afroman</td>
<td>Paid My Dues, Boom, Why'd You Lie To Me</td>
<td>Interscope</td>
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<td>8️⃣</td>
<td>Avril Lavigne</td>
<td>Complicated, Skier Boi</td>
<td>Interscope</td>
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<tr>
<td>9️⃣</td>
<td>Sophie Ellis-Bexter</td>
<td>Murder On The Dancefloor, Get Over You/Move This Mountain</td>
<td>Polydor</td>
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<tr>
<td>10️⃣</td>
<td>Sarah Connor</td>
<td>From Sarah With Love, One Nite Stand, Murder On The Dancefloor</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

### EUROPEAN TOP 10 ALBUMS BY CATEGORY

#### TOP 10 ARTISTS

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1️⃣</td>
<td>Shakira</td>
<td>Servicio De Lavanderia/Laundry Service, Grandes Exitos</td>
<td>Epic/Columbia</td>
</tr>
<tr>
<td>2️⃣</td>
<td>Anastacia</td>
<td>Freak Of Nature, Not That Kind</td>
<td>Epic</td>
</tr>
<tr>
<td>3️⃣</td>
<td>Robbie Williams</td>
<td>Swing When You're Winning, Sing When You're Winning, Escapology</td>
<td>A&amp;M/Columbia</td>
</tr>
<tr>
<td>4️⃣</td>
<td>Eminem</td>
<td>The Eminem Show, 8 Mile Soundtrack</td>
<td>Interscope</td>
</tr>
<tr>
<td>5️⃣</td>
<td>Celine Dion</td>
<td>A New Day Has Come, All The Way, A Decade Of Song</td>
<td>Columbia/Epic</td>
</tr>
<tr>
<td>6️⃣</td>
<td>Pink</td>
<td>Missundaztood</td>
<td>Arista</td>
</tr>
<tr>
<td>7️⃣</td>
<td>Enrique Iglesias</td>
<td>Escape, Quizzes</td>
<td>Interscope</td>
</tr>
<tr>
<td>8️⃣</td>
<td>Nickelback</td>
<td>Silver Side Up</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>9️⃣</td>
<td>Elvis Presley</td>
<td>Elvis - 30 #1 Hits, The 50 Greatest Love Songs</td>
<td>RCA</td>
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</table>

#### TOP 10 MALE ARTISTS

<table>
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<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1️⃣</td>
<td>Robbie Williams</td>
<td>Swing When You're Winning, Sing When You're Winning, Escapology</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>2️⃣</td>
<td>Eminem</td>
<td>The Eminem Show, 8 Mile Soundtrack</td>
<td>Interscope</td>
</tr>
<tr>
<td>3️⃣</td>
<td>Enrique Iglesias</td>
<td>Escape, Quizzes</td>
<td>Interscope</td>
</tr>
<tr>
<td>4️⃣</td>
<td>Elvis Presley</td>
<td>Elvis - 30 #1 Hits, The 50 Greatest Love Songs</td>
<td>RCA</td>
</tr>
<tr>
<td>5️⃣</td>
<td>Moby</td>
<td>18, Play</td>
<td>Mute</td>
</tr>
<tr>
<td>6️⃣</td>
<td>Nelly</td>
<td>Nellyville</td>
<td>Interscope</td>
</tr>
<tr>
<td>7️⃣</td>
<td>B. Springsteen</td>
<td>The Rising</td>
<td>Columbia</td>
</tr>
<tr>
<td>8️⃣</td>
<td>H. Gronemeyer</td>
<td>Mensch</td>
<td>Interscope</td>
</tr>
<tr>
<td>9️⃣</td>
<td>Lenny Kravitz</td>
<td>Lenny, Greatest Hits</td>
<td>Virgin</td>
</tr>
<tr>
<td>10️⃣</td>
<td>Xavier Naidoo</td>
<td>Zwischenkssl - Alles Für Den Herrn</td>
<td>Naidoo/SPV</td>
</tr>
</tbody>
</table>

### YEAR IN REVIEW

#### TOP 10 ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>L. Hörnemeyer</td>
<td>Mensch:</td>
</tr>
<tr>
<td>Lorie</td>
<td>Pris De Toi, Tendrement</td>
</tr>
<tr>
<td>Xavier Naidoo</td>
<td>Zwischenkssl - Alles Für Den Herrn</td>
</tr>
<tr>
<td>Sarah Connor</td>
<td>Green Eyed Soul, Unbelievable</td>
</tr>
<tr>
<td>Andrea Bocelli</td>
<td>Cieli Di Toscana, Sensimento</td>
</tr>
<tr>
<td>J.J. Goldman</td>
<td>Chansons Pour Les Pieds</td>
</tr>
<tr>
<td>Tiziano Ferro</td>
<td>Rosso Relativo</td>
</tr>
<tr>
<td>Die Toten Hosen</td>
<td>Auswittsspiel, Reich &amp; Sexy II - Die Fette Jahre</td>
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<tr>
<td>Patrick Bruel</td>
<td>Entre-Deux</td>
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<tr>
<td>Renaud</td>
<td>Boucan D'Enfer</td>
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#### TOP 10 GROUPS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>The Calling</td>
<td>In My Room</td>
</tr>
<tr>
<td>The Doves</td>
<td>These Times</td>
</tr>
<tr>
<td>The Fratellis</td>
<td>Cost Of Living</td>
</tr>
<tr>
<td>The Streets</td>
<td>A Grand Day Out</td>
</tr>
<tr>
<td>The View</td>
<td>How You Remind Me</td>
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</table>

#### TOP 10 CONTINENTAL EUROPEAN ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Las Ketchup</td>
<td>Asereje/The Ketchup Song</td>
</tr>
<tr>
<td>Star Academy</td>
<td>La Musique, Gimme Gimme Gimme</td>
</tr>
<tr>
<td>MadHouse</td>
<td>Like A Prayer, Holiday, Like A Virgin</td>
</tr>
<tr>
<td>Tiziano Ferro</td>
<td>Perdono Imbranato</td>
</tr>
<tr>
<td>Scorcher</td>
<td>Ramp! TheLogical Song, Nessaja, Possu (I Need You On The Floor)</td>
</tr>
<tr>
<td>Billy Crawford</td>
<td>Trackin', You Didn't Expect That,</td>
</tr>
<tr>
<td>Elvis Presley</td>
<td>When You Think About Me</td>
</tr>
<tr>
<td>Sarah Connor</td>
<td>One Nite Stand, Murder On The Dancefloor</td>
</tr>
</tbody>
</table>

#### TOP 10 CONTINENTAL EUROPEAN ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>Grönemeyer</td>
<td>Mensch</td>
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<tr>
<td>Lorie</td>
<td>Pris De Toi, Tendrement</td>
</tr>
<tr>
<td>Naidoo</td>
<td>Zwischenkssl - Alles Für Den Herrn</td>
</tr>
<tr>
<td>Connor</td>
<td>Green Eyed Soul, Unbelievable</td>
</tr>
<tr>
<td>Bocelli</td>
<td>Cieli Di Toscana, Sensimento</td>
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<td>Goldman</td>
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<td>Ferro</td>
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<td>Die Toten Hosen</td>
<td>Auswittsspiel, Reich &amp; Sexy II - Die Fette Jahre</td>
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<td>Bruel</td>
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<tr>
<td>Renaud</td>
<td>Boucan D'Enfer</td>
</tr>
</tbody>
</table>
YEAR IN REVIEW

The M&M Jukebox 2002

M&M staff and correspondents pick the albums and singles (in purple) which provided their personal soundtrack to the year, as well as their musical highlight of 2002.

Steve Adams
Features & specials editor

David Poe/The Late Album (Sony USA)
Chamillionaire/Rush Of Blood To The Head (Polysouth)
Badly Drawn Boy/About A Boy OST (XL Recordings)
Beck/Sea Change (Geffen)
Peter Gabriel/UP (Virgin/Real World)

Elvis vs. JULIA: Little Less Conversation (BCC)
Badly Drawn Boy/Silent Sigh (XL Recordings)
Franz Freulich Is In (Universal)

Musical highlight: Esther Liam Gallagher getting his teeth knocked out in Germany or drummer Neil Peart overcoming personal tragedy to return to performing with Rush.

Terry Berne
Jazz correspondent

Elliott Murphy/Peacetime (Duane Reade)
Solemn Barko/Don't Give Up On Me (Fat Possum)
Kyoto Jazz Mass/Peace Of The Sun (Compact)
Claudia Avila/How To Get Away With (Verve)
Bembeya Jazz/Bembeya (Marabi/Melodie)

Elvis Costello/Tear Off Your Own Head (Island)

Musical highlight: Lila Downs and Waldemar Cramer/Die Gerdshow/Der Steuersong (Las Es Kanzlern)

Raymont/Five Thousand Miles (Virgin)
Die Hardness/Steinweg (Can Ex Kanderner)

Musical highlight: Drive By Truckers live in Amsterdam and London.

Raul Cairo
Charts editor

zero 199 Tales Of High Fever (Zingalamadun/ Crammed Discs)
Wilo/South Hotel Fortress (Vanesuch)
Peter Wolf/Simple Loses (Artemisia/Epic)
Shibberhouse/Skippage (New West)
Slavan/Barko/Don't Give Up On Me (Fat Possum)

Musical highlight: Bobby Conn at The Garage. Rod Hot Chili Peppers/By The Way (Warner Bros.)

Claudio Engel
Singers & marketing co-ordinator

David Bowie/Heathen (ISO/Columbia)
Nina/Nena (20 Jahre Das Jubilaeums Album) (Warner Germany)
Sugababes/Angels With Dirty Faces (Island)

Musical highlight: Bobby Conn at The Garage. Rod Hot Chili Peppers/By The Way (Warner Bros.)

Archie Carmichael
International sales director

Moby/18 (Mute/EMI)
David Bowie/Heavenly (ISO/Columbia)
Sawfly/The Second You Sleep (Mute/EMI)
Boy George/U Can Never Be Straight (Virgin)
Narah Jones/Come Away With Me (Blue Note)
Liberty X/Just A Little Bit (V2)

Musical highlight: David Bowie performing at Meltdown.

Hamish Champ
News editor

Nada Surf/Let Go (Heavenly)
EMU/Chrysalis)
The Streets/Original Pirate Material (EMI)
Warner Music
The Cinematic Orchestra/Every Day (Ninja Tune)

Musical highlight: Bobby Conn at The Garage. Rod Hot Chili Peppers/By The Way (Warner Bros.)

Jon Heasman
Deputy editor

Bruce Springsteen/The Rising (Columbia)
Ms Dynamita/All Night Long (Columbia)
Badly Drawn Boy/About A Boy OST (XL Recordings)
Spitzenkönigs versus Götter/Long Looks Home (Parlophone)
David Bowie/Heavenly (ISO/Columbia)

Musical highlight: David Bowie at the Hammersmith Apollo, London. Radio-wise, Saga 165.7/Birmingham provided something different.

Olaf Furniss
German correspondent

Beastie Boys/Living Targets (Elephant)
Quark/Traumertwurf (Home Records)
Ska-P/Que Corra La Voz! (BMG Spain)

Musical highlight: Airwaves Festival in Reykjavik.

Beverley Evans
Charts production manager

Richard Ashcroft/Human Condition (Island/EMI)
Crow/Shadows Of The Head (Felt)

Musical highlight: The Coral/It's Alright (Deltasonic)

Adam Howorth
Contributing writer

Musical highlight: Brian Wilson at London's Royal Festival Hall.
Peter Gabriel/Up (Virgin/Real World)
Mary J. Blige/No More Drama (MCA Records)
Nelly/KissInMySleep (Island)
Ashanti/Asofit (Virgin)
Bruce Springsteen/The Rising (Columbia)
Kelly Rowland/Dilemma (Island)
Elvis Presley/Elvis 30 No. 1 Hits (RCA)

MUSICAL HIGHLIGHTS:

* بنجامين يونغ (Benjamin Young)
* كريستيان أرنولد (Christian Arnold)
* لدي غراهام (Kelly Rowland)
* أجنحة نار (Angels' Nest)

YEAR IN REVIEW

JANUARY 11 2003

MUSIC & MEDIA
SALES BREAKER

1. **Aspare/The Ketchup Song**
   Sales Ketchup - Columbia (Sony ATV)

2. **Lose Yourself**
   Eminem - Interscope - (Eight Mile Style)

3. **Feel**
   Robbie Williams - Polydor - (Polydor)

4. **Dilemma**
   Usher feat. Lil' Jon - Universal (BMG/Warner Chappell/EMI)

5. **Jenny From The Block**
   Jennifer Lopez - Epic (Various)

6. **Paris Latino**
   Star Academy 2 - Mercury (Not Listed)

7. **Sound Of The Underground/Stay Another Day**
   Girls Aloud - Polydor (Not Listed)

8. **Deer Steersong**
   Achtung Baby - Warner Strategic Marketing (Sony ATV)

9. **Marie**
   Johnny Hallyday - Mercury - (Not Listed)

10. **The Cheeky Song (Touch My Bum)**
    The Cheeky Girls - Polydor (Strongmen/Universal)

11. **All The Things She Said**
    The Shaggs - Mercury (Not Listed)

12. **Sacred Trust/After You're Gone**
    One True Voice - Polydor (Not Listed)

13. **Sorry Seems To Be The Hardest Word**
    Elton John - Warner Bros. (EMI/Warner Chappell)

14. **Die Another Day**
    Aaliyah - Jive (Zomba/EMI/Columbia)

15. **Shakira feat. Dizzee Rascal**
    Shakira - Epic/Sony ATV (EMI)

16. **I'm Gonna Getcha Good**
    Shania Twain - Mercury Universal (Zomba/Not Listed)

17. **Plus Haut**
    What 4 - AZ Records / Island / Universal (Not Listed)

18. **Mundial To Bac Ke (Beware Of The Boy)**
    AEDJIN - Polydor (Not Listed)

19. **Through The Rain**
    Mariah Carey - Sony ATV (MGM/MINOS)

20. **The Last Goodbye/Be With You**
    A/C/D - Island (EMI/EMI/Warner Chappell)

21. **Addictive**
    A/C/D - Epic/Sony ATV (EMI)

22. **You're A Superstar**
    Love Inc. - Mute/Arista (Logic / Not Listed)

23. **Hey Sexy Lady**
    Shaggy ft. Brian and Tony Gold - MCA (Warner Chappell/Livin')

24. **Plantation**
    Kana - Polydor (Not Listed)

25. **Skin On Skin**
    Eric Bellinger - J-Cruz / Epic (Standard/X-Colours)

26. **Can't Stop Loving You**
    Phil Collins - WEA (EMI)

27. **Te Es Mu Amor**
    Laura Fabian & Mauroane - Polydor - (Polydor)

28. **What's Your Flava?**
    Craig David - Warner (Waterfront 1st Ave A&R/MGM)

29. **Cleansin' Out My Closet**
    A/C/D - Island (EMI/Warner Chappell/BMG/Universal)

30. **We've Got Tonight**
    Ronan Keating & Lulu - Polydor (Polydor)

31. **Star Academy 2**
    Various Artists - Mercury - (Not Listed)

32. **Dreamer/Get Me Through**
    Oxy Osborne - Epic - EMI/Chrysalis (Chrysalis)/Parlophone (EMI)

33. **Puppy Love/Sleigh Ride**
    S Club Jnr - Polydor - (Polydor/EMI/Chrysalis)

34. **Abscheid Nehmen**
    Xavier Naidoo - Musica / Naidoo Records - (Not Listed)

35. **Premier Gauz**
    Magic System - Sony (Not Listed)

36. **Thug Lovin'**
    Ja Rule feat. A. Bessa - Def Jam (EMI/MG/MG Universal)

37. **Family Portrait**
    Pink - A&M/TVT (EMI)

38. **Work It**
    Missy Misdemeanor / Elliott - Elektra (Warner Chappell)

39. **Der Weg**
    Herbert Grönemeyer - EMI - (Groland)

40. **Stronger/Angels With Dirty Faces**
    Sugarbabes - Island (Various)

41. **Ti Amo**
    Umberto Totta - East West - (Not Listed)

42. **Unbreakable**
    Westlife - RCA (Sony ATV/BMG)

43. **Like I Love You**
    Janet Jackson - Polydor - (Chrysalis)

44. **God Is A Girl**
    Groove Coverage - Def Jam - (Suprima/Roba/Unicade)

45. **Complicated**
    Avril Lavigne - Epic/Sony ATV (EMI)

46. **What My Heart Wants To Say**
    Gareth Gates - S (Rolstone/BMG)

47. **I'm Alive**
    Celine Dion - Columbia - (Warner Chappell)

48. **La Chanson Con**
    Jean Pascal - Polydor - (Not Listed)

49. **Rushes**
    Melanie Thornton - Epic - (Not Listed)

50. **It's A Rainbow**
    Air - Virgin (EMI/Sony ATV Universal)

51. **I'll Be The One**
    Shaggy ft. Busta Rhymes - Island (Various)

52. **Patience**
    Groove Coverage - Def Jam - (Roba/Unicade)

53. **Kumbaya**
    James Brown - Epic/Sony ATV (EMI)

54. **Bebes**
    Shania Twain - Mercury Universal (Zomba/Various)

55. **Shaggy**
    Shaggy - Epic/Sony ATV (EMI)

56. **I'm Your Woman**
    S Club 7 - Polydor - (Polydor)

57. **One Love**
    Blue - Polydor (EMI/Warner Chappell)

58. **Loneliness**
    DJ Tomcat - Def Jam - (Not Listed)

59. **Come To My World**
    Kylie Minogue - Parlophone (EMI Universal)

60. **In This World**
    Ronan Keating & Lulu - Polydor (Polydor)

61. **Just Like A Pill**
    Pink - A&M/TVT (EMI)

62. **You Didn't Expect That**
    Barry White - De/Jam (EMI/Universal)

63. **Je Ne Veux Qu'Elle**
    Marie Laforet & Claire Rein - Mercury - (Not Listed)

64. **United States Of Whatver**
    Atlantic - (Not Listed)

65. **All Cried Out**
    No Angels - Polydor - (Not Listed)

66. **If Tomorrow Never Comes**
    Ronan Keating - Polydor (BMG/Hornbou Brox).

67. **I Think We're Alone Now**
    Pascal ft. Karen Parry - All Around The World (Not Listed)

68. **The Gift**
    Bon Jovi - Polydor - (Not Listed)

69. **Underneath Your Clothes**
    R&B - Epic/Sony ATV (EMI/Sony ATV Universal)

70. **The Game Of Love**
    Santana & Michelle Branch - A&M/TVT (EMI)

71. **Guardian Angel**
    Novaspace - Sony (Not Listed)

72. **Please Don't Leave Me**
    Robbie Williams - Chrysalis - (BMG/EMI)

73. **Let Me Love You**
    Las Ketchup - Columbia (Sony ATV)

74. **One Love**
    Blue - Polydor (EMI/Sony ATV Universal)

75. **Lose Yourself**
    Eminem - Interscope - (Eight Mile Style)

76. **This Time**
    Freestylers - Sony ATV (EMI)

77. **Rushes**
    Marie Laforet - Polydor (EMI)

78. **Regarde-Moi (Teste Moe, Deteste Moe)**
    Priscilla - Jive (Not Listed)

79. **Misunderstood**
    Ben Jarvis - Island - Mercury (EMI/Sony ATV/Warner Chappell)

80. **Nothing Sacred - A Song For Kirsty**
    Mattel - Decca - (Not Listed)

81. **It's A Rainbow**
    Air - Virgin (EMI/Sony ATV Universal)

82. **Kimmotye**
    Dj Tommick - R&B - (EMI)

83. **Pourvu Que Ca Dure**
    Patrick Sebastien - Polydor - (Not Listed)

84. **Wonderful Dream**
    Melanie Thornton - Epic - (Not Listed)

85. **Come Into My World**
    Kylie Minogue - Parlophone (EMI Universal)

86. **Crack It**
    Bonfamk M's ft. Jessica Folker - A&M/TVT (EMI)

87. **Everytime**
    The Flames - EMI (RFGH)

88. **Shined On Me**
    Praise Choir - Happy Music (Digtidance / Le Smoove)

89. **Elle S'Ennuie**
    Patrick Sebastien - Polydor - (Not Listed)

90. **Barracuda**
    Wagner Bros. - Polydor - (Not Listed)

91. **Mensch**
    Herbert Grönemeyer - EMI (Groland)
<table>
<thead>
<tr>
<th>Week 23/03</th>
<th>European Top 100 Albums</th>
<th>©VNU Business Media.</th>
</tr>
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<td><strong>SALES BREAKER</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td>1</td>
<td>Robbie Williams</td>
<td><strong>CRAZY FANS</strong></td>
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<tr>
<td>2</td>
<td>Phil Collins</td>
<td><strong>TESTY - WEA/Flute</strong></td>
</tr>
<tr>
<td>3</td>
<td>Avril Lavigne</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
</tr>
<tr>
<td>4</td>
<td>Jennifer Lopez</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
</tr>
<tr>
<td>5</td>
<td>U2</td>
<td><strong>80 TO 1990 - ISLAND</strong></td>
</tr>
<tr>
<td>6</td>
<td>Pink</td>
<td><strong>MUSANDZUROT - ARISE</strong></td>
</tr>
<tr>
<td>7</td>
<td>Howard Grönemeyer</td>
<td><strong>MEN - EMI</strong></td>
</tr>
<tr>
<td>8</td>
<td>Elvis Presley</td>
<td><strong>ELVIS - RCA</strong></td>
</tr>
<tr>
<td>9</td>
<td>Elton John</td>
<td><strong>THE GREATEST HITS 1970 - 2002 - ROCKET/MERCURY</strong></td>
</tr>
<tr>
<td>10</td>
<td>Westlife</td>
<td><strong>UNBREAKABLE - THE GREATEST HITS VOL. 1 - SIRCA</strong></td>
</tr>
<tr>
<td>11</td>
<td>Shania Twain</td>
<td><strong>UP - MUSIC</strong></td>
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<tr>
<td>12</td>
<td>Eminem</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
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<tr>
<td>13</td>
<td>The Rolling Stones</td>
<td><strong>ONE LOVE - INNOCENT/VIRGIN</strong></td>
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<tr>
<td>14</td>
<td>Shaggy</td>
<td><strong>DE LA SOVER - SOUTH FLORIDA</strong></td>
</tr>
<tr>
<td>15</td>
<td>Norah Jones</td>
<td><strong>CONGO AWAY WITH ME - BLUE NOTE</strong></td>
</tr>
<tr>
<td>16</td>
<td>Star Academy</td>
<td><strong>CHI</strong></td>
</tr>
<tr>
<td>17</td>
<td>Helmut Lotti</td>
<td><strong>MY TRIBUTE TO THE KING - EMI/PUI RAETEN</strong></td>
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<tr>
<td>18</td>
<td>Santana</td>
<td><strong>SHAANAM - ARTIST</strong></td>
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<tr>
<td>19</td>
<td>Andrea Bocelli</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
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<td>20</td>
<td>Johnny Hallyday</td>
<td><strong>CHI</strong></td>
</tr>
<tr>
<td>21</td>
<td>Coldplay</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
</tr>
<tr>
<td>22</td>
<td>Nirvana</td>
<td><strong>GEFFEN - A&amp;M</strong></td>
</tr>
<tr>
<td>23</td>
<td>Queen</td>
<td><strong>CHIFRUKST</strong></td>
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<td>24</td>
<td>Red Hot Chili Peppers</td>
<td><strong>CHIFRUKST</strong></td>
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<td>25</td>
<td>Star Academy</td>
<td><strong>CHI</strong></td>
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<td>26</td>
<td>André Rieu</td>
<td><strong>ACREDVBM</strong></td>
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<td>27</td>
<td>Nena</td>
<td><strong>CHI</strong></td>
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<td>28</td>
<td>Lionel Richie</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
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<td>29</td>
<td>Atomic Kitten</td>
<td><strong>CHIDKIFLORNLINNL</strong></td>
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<td>30</td>
<td>David Gray</td>
<td><strong>CHI</strong></td>
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<td>31</td>
<td>Die Toten Rosen</td>
<td><strong>CHID</strong></td>
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<tr>
<td>32</td>
<td>Patrick Bruel</td>
<td><strong>ENTRE-DEUX - RCA</strong></td>
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<tr>
<td>33</td>
<td>Lighthouse Family</td>
<td><strong>CHILRF</strong></td>
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</table>

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

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

**NEW ENTRY** indicates the album registering the biggest increase in chart points.

**FAST MOVERS** indicates the album registering the biggest increase in chart points.
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for details call Claudia Engel. Tel: (+44) 207 420 6159 or call your local representative

MUSIC & MEDIA 22 JANUARY 11, 2002

The happy family of French national music networks is now almost reunited again, since SRN, (which represents the) interests of the NRJ Group's Cherie FM, Nostalgie and Rire et Chansons, Lagardere's Europe 2 and RFM, and RTL Group's Fun and RTL2), has decided to accept urban network Skyrock as a member. Sky rock's founder Pierre Bellanger initially refused to join SRN, claiming differences over policy matters. The only remaining national network not part of SRN is CHR NRJ, which was expelled almost a decade ago over, wait for it, policy matters... Meanwhile, RTL Group's Jean-Michel Kerdraon has been elected president of SRN, replacing NRJ Group MD Marc Pallain who served for a two-and-a-half year term.

The planned Sony Corp and Philips joint takeover of US copyright protection company InterTrust Technologies Corporation was cleared by the European Commission on December 23. InterTrust has developed patented technology in digital rights management and it is hoped its innovations will help Sony and Philips produce more pirate-proof music and movies.

In-flight entertainment could soon take on a whole new dimension for air travellers to Portugal. The offices of the country's new look public broadcaster RTP are slap bang next to Lisbon's international airport at Portela, but fears voiced by local air traffic controller that this would result in pilots picking up more than landing instructions over the airwaves have been dismissed as unfounded.

Following two decades with the company, Wolfgang Orthmayr has stepped down as managing director of Germany's leading independent music retailer WOM. It is not clear at presstime whether he has taken up a new post elsewhere. Orthmayr was one of the most prominent figures in German music retail and was a co-founder and former president of the country's independent retailers' association Handelsverband Musik & Medien (Hamm).

Spain's sixth Premios Amigo music awards event will take place this month in Madrid—but without the gala or usual trappings of such awards shows. The gala event, organised by labels' body Afyve, was cancelled ahead of its scheduled November date last year as a protest against CD piracy, but now an unspecified event will take place on January 13 with 17 awards being presented. "We never said we had cancelled Premios Amigo as such," explains Afyve president Carlos Grande. "The committee has voted the winners and a presentation will take place in Madrid."

Finally, Ulster Television (UTV) announced on December 23 that it is buying the Dublin-based Soft AC station Lite FM in a £9 million (euros 1.38 million) deal. Since its launch in 2000 the station, which targets the 35-year old-plus audience range, has picked up an 8% market share. The business generated advertising revenue of £2.7m (euros 4.1 million) during the 19 months to December 31 2001 and operating losses of £640,000 (euros 1.3 million), with UTV taking on debts of £800,000 (euros 1.2 million).
Universal Spain revamps labels

by Howard Llewellyn

MADRID — Universal Music Spain has created two new pop music divisions—local and international—to replace its Mercury and Polydor labels, which have disappeared.

The move was announced on December 17 by Jesús López (picture), chairman of Universal Music Latin America/Iberian Peninsula. The changes were due to take effect on January 1.

José Luis de la Peña, former Mercury division head, will head the new local division, handling all local and Latin product with particular focus on new artists and repertoire.

Alicia Arauzo, former Polydor director, will be responsible for marketing repertoire from the different labels within Universal Music International.

Each division will have its own promotion team. David Arauzo will report directly to López, who says "this new structure will increase the amount of quality music we release from local Spanish artists—a move I believe is key to restoring the position of Spanish music within both the Latin and global market."

P4 to sue over licence loss

by Kyrra Dahl

OSLO — P4, Norway's only national commercial radio station, says it intends to sue the government following its surprise decision not to renew P4's broadcast licence, which will expire on December 31, 2003.

In the shock move, Norway's culture ministry, the Kulturdepartementet, announced during the Christmas holiday season that Kanal 4 has instead been awarded the national licence for 10 years from 2004, with the result that P4 will have to cease broadcasting on December 31. Full-service P4 has been on the air since 1994, and according to official ratings figures accounted for 27% of daily listening in the third quarter of 2002.

Head of P4 Rune Brynhilsen (pictured) is outraged by the ministry's decision, and says that P4 has never violated the terms of its current licence. "This is a huge political scandal", Brynhilsen declared just minutes after the announcement. He says that P4 plans to sue the government for up to NOK 1 billion (euros 150 million), and warns that P4 will use every possible means to get its licence back. The prospective closure of the station will mean the loss of 100 jobs.

P4's anger has been directed at the minister of culture, Valgerd Svarstad Haugland. One high-profile P4 presenter, Silje Stang, told daily newspaper VG that she feels that Haugland should "burn in hell".

The announcement shocked industry observers, who were convinced that the licence would be renewed. However, a number of politicians had not been happy with P4's mostly-music format, and had called for more news and talk. According to the culture ministry, P4 had made a good case for the renewal of its licence, but Kanal 4's promise to broadcast more serious programming and less pop music and appears to have been the deciding factor.

What this change will mean for the average listener is not yet clear. Kanal 4 promises to deliver more news, (both national and regional), more ethnic and religious programming, and more domestic repertoire music.

Experts think that Kanal 4 will attract less listeners than P4, which could mean less revenue. It will also have to pay a one-off licence fee to the government of NOK 160 million (euros 23 million). In addition, a new national commercial licence will be announced later this year. This station will probably have less coverage than P4, but the licence fee will also be lower.

P4 may apply for the new licence, but even if it is successful it will have to use different FM frequencies from its current ones, and will have less coverage. P4 has been awarded a digital radio licence on Norway's national DAB network, though digital radios are currently scarce in Norway.
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