



Robbie Williams' *Escapology* (Chrysalis) retains the number one spot on this week's European Top 100 Albums chart.

we talk to radio

## 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're 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*



### M&M's 2002 chart toppers

#### Eurochart Hot 100 Singles LAS KETCHUP

*Asereje / The Ketchup Song*  
(Columbia)

#### European Top 100 Albums SHAKIRA

*Servico De Lavanderia / Laundry Service*  
(Epic/Columbia)

#### European Radio Top 100 SHAKIRA

*Whenever, Wherever*  
(Epic)

#### Border Breakers Top 100

Elvis Presley vs. JXL  
*A Little Less Conversation*  
(RCA)

## 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 8-9).

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-heralded 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 deliver-



ing 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 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).



WWW.NOORDERSLAG.NL

**EUROSONIC ★ NOORDERSLAG ★ NOORDERSLAG SEMINAR**  
EUROPE'S PRIME NEW TALENT EVENT 9, 10 & 11 JANUARY 2003, GRONINGEN NL  
**THREE DAYS OF THE BEST NEW EUROPEAN LIVE MUSIC... AND A MUSIC SEMINAR!**

- ★ Over 130 exciting new European bands and artists
- ★ Panels and meetings on (live) music business issues
- ★ Meetings by European Broadcasting Union, Yourope, IMMF and The Network
- ★ Live EBU radio broadcast throughout Europe
- ★ 1300 music business professionals
- ★ Sold out shows!

CONAMUS

DE OOSTERPOORT



# Music & Media

## Mastering the mass

The recent success of several jazz re-issue projects has sparked vehement debate among jazz enthusiasts about the moves in which historic recordings are transferred to CD and presented to the public. Larry Bernstein drives the front lines and finds out what the experts have to say about new technology and old masters.

For the past few years, there has been a renewed interest in jazz recordings. This is not surprising, given the fact that the music has been around for over 50 years. However, the quality of the recordings has not always been what it should be. Many of the recordings were made on vinyl, which is a format that is now becoming obsolete. This has led to a renewed interest in jazz recordings, and many of the recordings are being re-issued on CD. This is a good thing, as it allows listeners to hear the music in a format that is more durable and of higher quality than vinyl. However, there is a debate about the quality of the re-issues. Some people believe that the re-issues are of a higher quality than the original recordings, while others believe that they are of a lower quality. This is because the re-issues are often made from the original master tapes, which may have been damaged or degraded over time. This can result in a loss of detail and clarity in the recordings. However, some re-issues are made from the original master tapes, which are of a higher quality than the original recordings. This can result in a more accurate and detailed recording. The debate is still ongoing, and it is likely that there will be more re-issues in the future.



## with French appeal

Paris — Following the appointment of a former advertising executive to head the French affiliate, EMI Recorded Music Central Europe chairman Bernard Laffont has been found to have more interesting plans for the company in our region than he has in his home town.

It's been a tough year, probably the toughest in my professional life, but we are ready to move on," says Laffont, who is chairman here. "I'm not sure that's the best way to describe the situation."



## Shania stays grounded with Up

By Paul Sinicki

Ermosh — When you're following a \$1 million worldwide sales trail, it's a dangerous thing to say that the only way is Up.

That was the title of Shania Twain's ambitious new CD, *Up!*, which she is having her own say in the recording process. "I'm not sure that's the best way to describe the situation," she says. "I'm not sure that's the best way to describe the situation."



## Major Market Airplay

The most aired songs in Europe's leading radio markets

UNITED KINGDOM	SCANDINAVIA	THE NETHERLANDS
1. <b>SHANIA TWAIN - Up!</b>	1. <b>SHANIA TWAIN - Up!</b>	1. <b>SHANIA TWAIN - Up!</b>
2. <b>ERMOOSH - ...</b>	2. <b>ERMOOSH - ...</b>	2. <b>ERMOOSH - ...</b>
3. <b>ERMOOSH - ...</b>	3. <b>ERMOOSH - ...</b>	3. <b>ERMOOSH - ...</b>
4. <b>ERMOOSH - ...</b>	4. <b>ERMOOSH - ...</b>	4. <b>ERMOOSH - ...</b>
5. <b>ERMOOSH - ...</b>	5. <b>ERMOOSH - ...</b>	5. <b>ERMOOSH - ...</b>

## Every week: Europe's essential guide to programming and marketing music

- 1 The biggest music industry, radio and music TV stories and the hottest gossip from M&M's unique network of correspondents around Europe.
- 1 Exclusive every week, the industry's only pan-European singles and albums sales charts.
- 1 Radio Active: In-depth, practical coverage of radio programming issues (including regular Format Clinics), plus regular radio station profiles.
- 1 Playlist additions from Europe's most influential radio and music TV stations, plus our pan-European airplay chart.
- 1 Artists and music coverage with the industry firmly in mind—read about the brightest new continental European talent here first.
- 1 Dance Traxx—the only pan-European dance chart incorporating both sales and club play data.
- 1 M&M Online: keeping you informed of all the latest Internet developments affecting music.
- 1 Sales and airplay charts from every major European market.
- 1 Regular territory and genre spotlights to keep your knowledge bang up to date.

For enquiries about subscription please visit [www.my-subscription.com/mm/offer23.html](http://www.my-subscription.com/mm/offer23.html)

Or email: [kgriffith@vnuem.com](mailto:kgriffith@vnuem.com)

To find out about advertising opportunities in Music & Media or to request a media pack, email: [cengel@musicandmedia.co.uk](mailto:cengel@musicandmedia.co.uk)

Tel: +44(0)20 7420 6005 Fax: +44 (0)20 7420 6177

the sister publication to billboard and airplay monitor



# Music & Media

Call M&M on:  
tel (+44) 207 420 6005  
fax (+44) 207 420 6016

For direct lines dial +44 207 420,  
followed by the required extension

Editor-in-chief: Emmanuel Legrand (6155)  
Director of operations: Kate Leech (6017)

## Editorial

Deputy editor: Jon Heasman (6167)  
News editor: Hamish Champ (6163)  
Music & talent editor: Gareth Thomas (6162)  
Features/specials editor: Steve Adams

## Charts & research

Charts editor: Raul Cairo (6156)  
Chart production manager: Beverly Evans (6157)  
Charts researcher: Paul Pomfret (6165)

## Production

Production & art co-ordinator: Mat Deaves (6110)

## Correspondents

Belgium: Marc Maes - (32) 3 568 8082  
Classical/jazz: Terry Berne - (34) 91 474 4640  
Dance: Gary Smith - (33) 49172 4753  
Denmark: Charles Ferro - (45) 3369 0701  
Finland: Jonathan Mander - (358) 503 527384  
France: Lisa Pasold - (33) 1 53267082  
Germany: Michael Lawton - (49) 172 241 2107  
Olaf Furniss - (44) 797 457 2072  
Greece: Maria Paravantes - (30) 932 665432  
Ireland: Ann Scott - (353) 864 061 570  
Italy: Mark Worden - (39) 02 4802 4127  
New Media: Juliana Koranteng - (44) 208 891 3893  
Portugal: Chris Graeme - (351) 21 840 1488  
Spain: Howell Llewellyn - (34) 9 1593 2429  
Sweden: Johan Lindström - (46) 8 470 3730

## Sales and Marketing

International sales director:  
Archie Carmichael - (44) 207 420 6154  
Sales executives: Patrick Jansen (Benelux) -  
(31) 655 995 972  
François Millet (France) - (33) 145 49 29 33  
Lidia Bonguardo (Italy, Spain, Greece, Portugal) -  
(39) 031570056  
Sören Ramsing (Scandinavia) - (44) 207 420 6048

## Sales & marketing co-ordinator:

Claudia Engel (6159)  
International circulation marketing  
director: Ben Eva (6010)  
Group circulation manager:  
Paul Brigden (6081)  
European Sales and distribution manager:  
Michael Searle (6020)  
Subscriptions marketing manager:  
Karen Griffith (6039)

Subscription rates: Europe: UK £175/€ 296;  
USA/Canada/Rest of the world US \$277

For subscription enquiries, e-mail:  
musicandmedia@galleon.co.uk  
Tel: +44 (0) 1795 414 926  
Fax: +44 (0) 1795 414 555  
http://www.my-subscription.com/mm/offer01.html  
Printed by: Headley Brothers Ltd, Queens Road,  
Ashford, Kent TN24 8HH

## Music & Media

189 Shaftesbury Avenue (5th Floor)  
London WC2H 8TJ UNITED KINGDOM

ISSN : 1385-612

© 2003 by VNU Business Media

All rights reserved. No part of this publication may be reproduced,  
stored in any retrieval system, or transmitted, in any form or by any  
means, electronic, mechanical, photocopying, recording, or otherwise,  
without the prior written permission of the publisher.



Billboard Music Group

President: Howard Lander

Vice presidents: Howard Appelbaum, Marie  
Gombert, Irwin Kornfeld, Karen Oertley, Ken  
Schlager, Joellen Sommer

Director of research: Michael Ellis

## VNU Business Publications USA

President & CEO: Michael Marchesano  
Chief operating officer: Howard Lander  
Executive vice presidents: Mark Dacey (Marketing, Media &  
Retail), Richard O'Connor (Travel, Performance, Real  
Estate/Design and Food Service)  
Vice-president: Joanne Wheatley (Information Marketing)

## VNU Business Media

President & CEO: Michael Marchesano  
Chief operating officer: Howard Lander  
Chief financial officer: Joe Furey  
President VNU Expositions: Greg Farrar  
Executive vice-president/eMedia and Information Marketing: Toni  
Nevitt  
Vice-president/business development: John van der Valk  
Vice-president/business management: Joellen Sommer  
Vice-president/communications: Deborah Patton  
Vice-president/human resources: Sharon Sheer  
Vice-president/licensing and events: Howard Appelbaum

# Upfront

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

European TV in 2002 was dominated by the almost ever-  
presence of shows such as Popstars, Pop Idol, Star Acade-  
my 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 through-  
out the region 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 max-  
imum audience—and in the process sell a few million sin-  
gles and albums by virtually unknown acts.

Critics are quick to raise the issue of long-term invest-  
ment 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 become the only place where music is exposed  
on TV (which does not leave much room for any music to  
the left of these karaoke contests).

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, Hear'Say 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 manufac-  
tured 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 countries they are now all that there is on terrestri-  
al TV when it comes to showcasing new music. These pro-  
grammes, 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 40-somethings  
The Clash, more so than the headline-  
grabbing Sex Pistols, were the musical  
and social template for a generation.  
Strummer & co. exuded all that is vital  
in music—great songs, masses of energy,  
attitude, social consciousness, arro-  
gance, the look, and fantastic live per-  
formances. He will be sorely missed.



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

## 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 Decem-  
ber 18 at the official  
launch of the coun-  
try's new, revamped  
public broadcasting service, which has  
fused together the previously separate-  
ly-run state radio and TV corporations.

The new public broadcaster, called  
RTP—Radio e Televisao de Portugal—  
has risen from the bankrupt ashes of a  
holding company formerly known as  
Portugal Global, which comprised RDP  
(radio) and RTP (TV).



The decision to keep Antena 3 in the  
public sector was announced by Morais  
Sarmento, media minister in Durao  
Barroso's centre right government,  
before the nation's press at the new pub-  
lic broadcaster's  
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 redun-  
dancies 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 serves, 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 over-  
haul for AC/MOR station Antena 2,  
which will now cater for a younger audi-  
ence with a cultural flavour. "In this  
restructuring we have done more in six  
months than the previous govern-  
ment—which threw away euros 1.9 bil-  
lion—managed in six years," Sarmento  
claimed.

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

## Radical Danish radio bill changes landscape

by Charles Ferro

COPENHAGEN — Denmark's parlia-  
ment has given its consent to a bill  
which, among other liberalisations,  
will permit networking in the coun-  
try's commercial radio sector for the  
first time and will auction off two new  
quasi-national FM licences to the high-  
est 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 techni-  
cal report, will allow local commercial  
stations to increase their transmitter  
power from the current 160 W maxi-  
mum.

A culture ministry spokesman tells  
M&M that plans for auctioning off the  
two new quasi-national frequencies

would be compiled "as quickly as possi-  
ble in 2003." They are scheduled to go  
under the hammer in April. One of the  
new frequencies will be able to reach  
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 Receveur, MD of the Clear Chan-  
nel-owned Radio 2/Uptown 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, interested parties will  
first have to submit their program-  
ming and financial plans to the regula-  
tor. 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 5 million (euro 670,000) per year,  
and the winning broadcaster will also  
have to pay the government a percent-  
age 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% cover-  
age; there are no programming require-  
ments 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 fourth 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.

**Q** 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.

**Q** 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

**Q** 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 be not 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!

**Q** 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 orientated 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.

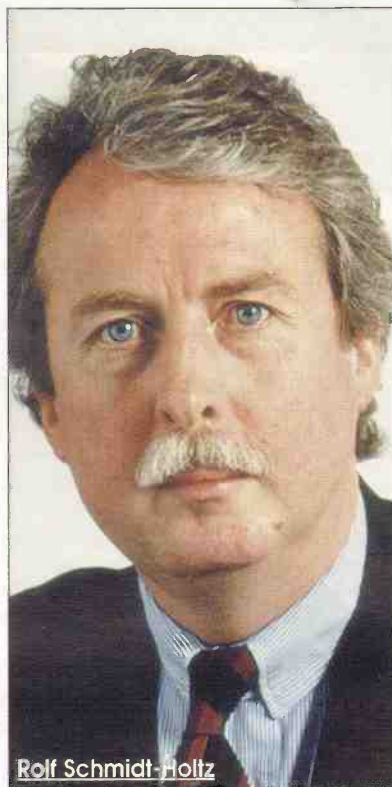
**M.S:** There were times when we were

wondering if we would ever get through all this.

**Q** 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



Rolf Schmidt-Holtz

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.

**Q** 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.

**Q** 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.

**Q** 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.

**Q** 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.

**Q** 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.

**Q** 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.

**Q** 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 want 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.

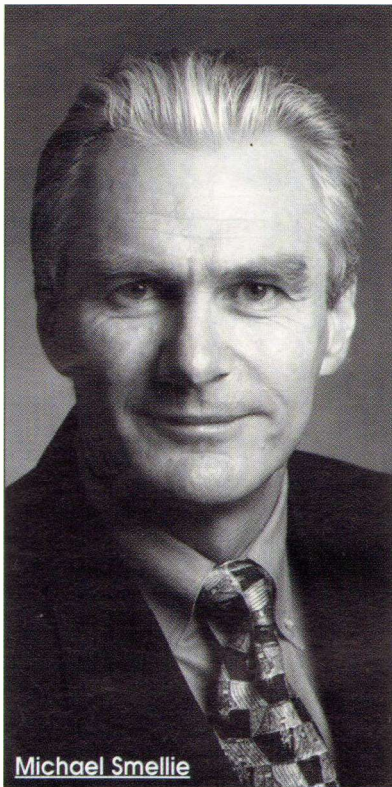
**Q** Another event that impacted you this year was the departure of [Bertelsmann chairman] Thomas Middelhoff and his replacement by Gunter Thielen. Do you think this has changed the fundamental way BMG is perceived within the Bertelsmann family of companies?

**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 per cent. 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. Now, 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



Michael Smellie

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.

**M.S.:** I would see that as an opportunity not a strategy. I think it is possible that the people you mentioned viewed it as a strategy.

**Q** One of the tools in Middelhoff's strategy then was Napster. I guess you must have felt good the day it went down...

**M.S.:** From BMG's perspective we were, say, indifferent, although that's not the right word. We are, to use your terminology, in the business of content, not in conduits. Napster is a conduit. Would I have liked them to succeed? It would have been great. Did it matter to me whether Bertelsmann owned them or not? Absolutely not, I didn't care. What we want to do is to make the best possible records by the best possible acts and have the most number of conduits, including Napster, competing actively for us and hopefully bidding up the price for us. Whether Napster is owned by Bertelsmann or not is of no relevance to us. It does not add any value to our music.

**R.S.-H.:** We at BMG 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.:** 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?

**“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 (at BMG).”**

Michael Smellie, COO, BMG Entertainment

**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.

**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 but 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 the 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.

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.

**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 better to exchange ideas 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 explored the world of TV pop and asked top European music executives their feelings about the phenomenon.

It used to be record companies that made pop stars. Now it's television and it's Popstars. And Popmaker. And Pop Idol. And Operación Triunfo. And Star Academy. The list goes on.

But whether you're a fan of Will Young and Gareth Gates, No Angels, Jenifer or Lollipop, what the rise of fly-on-the-wall television pop documentaries has done is to draw up battle lines in the music industry.

In one corner are the hard-headed businessmen and women who sell “product”, and if TV helps propel their all-singing, dancing and smiling pop clones off the manufacturing line and into the arms of an eager public at an accelerated rate of knots, then, so much the better.

Meanwhile the purists in the other corner argue this entirely commercially driven approach devalues the

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



The clock soon ran out on original UK Popstars winners Hear'Say.

than simply beneficiaries of their Warholian 15 minutes of fame. “We’ve sufficiently distanced them from Pop Idol,” he says, explaining the reason why international exploitation of the two singers has been put on the back burner until the start of 2003.

One of the main problems that music executives have with these acts is the almost impossible task of making them travel. However, BMG will be trying to push Gates and Young outside the UK in 2003, and Universal Music France is making plans for the international release of its Star Academy act Jenifer.

“Territories are being very selective—they’d rather give power to the domestic companies to develop their own repertoires,” BMG’s Shack says. “Everyone has low expectations because next year everyone will have their own idol, but Will and Gareth will be released in a hell of a lot of territories because they have the opportunity for stand-alone success. You put on a showcase in your own territory [with Will] and you tell me he doesn’t have star quality. Those territories aren’t forced to put their records out, they’re putting them out of their own volition.”

Although Shack says BMG will line-up “four or five European territories for multiple visits to set up the artists at the start of next year”, both Young and Gates have already had non-UK releases. “We allowed South Africa to go early because they had the benefit of the UK show [airing on TV] and they’ve sold 100,000 singles each. And they’re well on their way to

gold albums with no promo—all on the back of the TV show.”

The Will Young album is *From Now On*, and the Gates debut long-player is *What My Heart Wants To Say*. Young’s single *Evergreen* notched up 1.1 million sales in its first week back in February to become the UK’s highest selling first day and first week debut single of all time, out-selling every other release in the top 40 added together. Gates’ debut, *Unchained Melody*, saw him crowned in March as the youngest ever solo artist to have a UK number one single. It sold 850,000 units in week one and also stayed at the top of the singles chart for three weeks.

## Added exposure

Since Young’s *Evergreen* went to number one earlier in 2002, there has been on average only one week in every five when there has not been a TV-manufactured act present in the official UK singles chart. Julie Borchard, Sony Music Europe’s senior vice president, marketing, feels this is in no way a bad thing. “These shows have captured the public’s imagination in many countries around Europe and it is important to recognise that they have a place in entertaining consumers and bringing music to them,” she says, although she cautions: “As a company it is crucial to maintain a creative and commercial balance between being ‘artist-driven’ and ‘hit-driven’.”

Massimo Giuliano, managing director of Warner Music Italy, is unequivocal in his support for these



“All this TV manufactured pop is turning music into a commodity like yoghurt.”

Emmanuel de Buretel, chairman, EMI Recorded Music Continental Europe

medium and actually makes a bad economic situation worse—international record sales are falling year-on-year, and to date TV has only been able to manufacture short-term artists. They cite the recent demise of the UK’s Hear’Say as a case in point, and argue that if the same financial resources had been ploughed into more authentic acts that could be allowed to develop over four or five albums, there might be some chance of finding the catalogue artists of tomorrow who, it should be remembered, contribute at least 20% to record company revenues every year.

## Music as yoghurt

One particularly outspoken critic of TV-manufactured pop is Emmanuel de Buretel, chairman of EMI Recorded Music Continental Europe. His belief is that the trend will lead to an easily made, easily consumed and easily forgotten genre of music. “All this TV manufactured pop is turning music into a commodity like yoghurt.

Pop Idol jury member and music producer Simon Cowell a household name. With Will Young and Gareth Gates prominent on its roster, through a licensing deal with Cowell’s and Simon Fuller’s label S, BMG is the unashamed home in the UK of TV’s favourite karaoke stars. BMG UK VP of international Dave Shack, whose wife Nicky Chapman was one of the judges on the UK’s Pop Stars and Pop Idol shows, says there is a wrong perception about these type of artists. “I passionately care,” he says. “I don’t think it’s a bad thing because it’s semantics—every band is manufactured—any auditioning process, even with a rock band replacing a drummer. The trick is creating longevity. Record companies and managers need to have the vision and balls to go for a long time.”

How BMG intends to do this with Young and Gates—respectively winner and runner-up in the inaugural UK Pop Idol—is by trying to establish them as credible solo artists rather

television programmes. "My personal feeling is the TV shows are a fantastic opportunity for people to become famous—it's rare to have prime-time TV for unknown artists," he says. "The only problem is [how] to create real artists—they're successful for one album but then disappear."

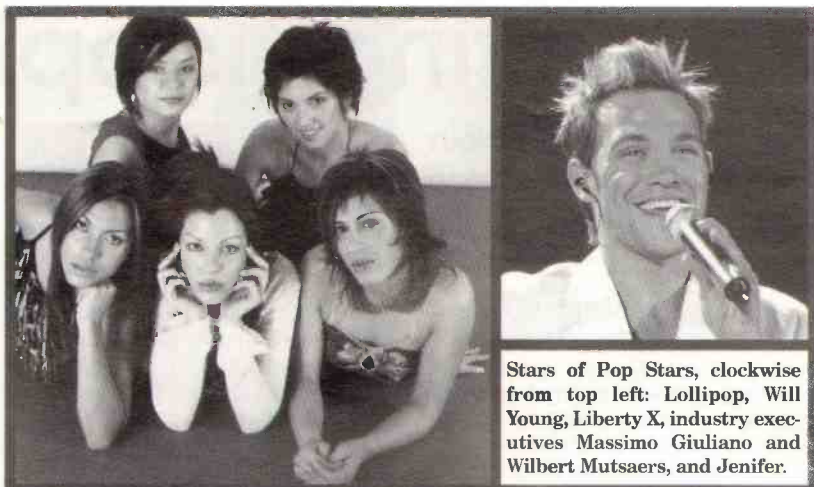
Italy has adapted its own version of *Operación Triunfo*, the top-rated Spanish show, called *Operazione Triomfo*. It came to Italy this autumn, with the winner getting a contract with a major, and—as with the Spanish show—a compilation album is released every week. "In Spain it's been extremely successful but not quite so in Italy," says Giuliano. "It's a joint venture between Warner and Sony and the winner will have a contract with Warner, and Sony has the option to pick up another artist on the show. We have scheduled the winner's album no later than February. Then Sony will pick up an artist and then we might pick up another, as there are some interesting artists."

The other key show in Italy has been *Popstars*. "It began a year and a half ago and generated a female band, Lollipop, that we signed and who achieved big success with the single *Down, Down, Down* which sold 100,000 units," reports Giuliano. "Their album, *Popstars*, sold the same and has gone platinum. We don't know what's going to happen with Lollipop's second album—you now have to build a career, and they need to prove they will last."

Despite the success with *Popstars*, however, Giuliano is keen to stress: "We don't have to rely on this show for our A&R—we have to do that as well. This is an extra opportunity and we're happy to have it."

**Bypassing radio**

Companies who have to date not been involved with reality TV acts have been watching with interest at the development of this new sector of the market. Such is the case with Universal Netherlands, whose marketing manager Wilbert Mutsaers explains that his company has not been involved with TV-manufactured acts in Holland so far, but is looking



Stars of Pop Stars, clockwise from top left: Lollipop, Will Young, Liberty X, industry executives Massimo Giuliano and Wilbert Mutsaers, and Jenifer.



into it. "K-Otic/Sita [Popmaker act and singer] are with Zomba and most of the rights for *Idols* are with BMG, but we are also interested in creating acts 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 *Idols* exclusively, but those same people all realise that the core business for us is artist development that lasts for longer." He considers that a positive aspect of TV-driven exposure is that it means the labels have to rely less on radio and press support to

**"It is important that these shows have a place in entertaining consumers and bringing music to them."**

Julie Borchard, senior VP marketing, Sony Music Europe



break their acts. "It also provides opportunities to add value with DVDs, books and magazines," he says. "And don't forget the emotional factor involved. Although the acts and music seem very 'constructed' and driven by marketing, the audience and contes-

tants experience the projects on an emotional level."

Mutsaers concedes that "the careers of these TV-manufactured pop acts are mostly short. Most of the time they lack a normal build-up and therefore break down pretty soon—either the audience forgets about them because something new is just around the corner or because the artist is unable to cope with the sudden exposure."

**Russian experience**

*Popstars* and *Operación Triunfo* have also proved popular formats in Russia, where they have been rebranded as *Become A Star* and *Star Factory*, respectively. Together the shows reach 300 million viewers in Russia and neighbouring countries.

Because of the huge viewing figures involved, radio was keen to get on board, says Maxim Shvachko, managing director of Warner Music licensee [www.records.com](http://www.records.com) who will sign the winners of *Become A Star*. "Radio is really behind the project, as for them it is a matter of 'who gets this first'," says Shvachko. "We got enormous support from several leading FM networks who agreed to put the first single on rotation."

"Both shows are also extremely positive for the legal music industry in Russia and the Ukraine," adds Shvachko. "It gives TV viewers a 'behind the scenes' insight into the energy and work that is invested in developing an artist, and helps to

explain to the consumer what pirates are actually stealing."

So, if from London to Moscow, Madrid to Berlin, TV pop idols are the new flavour of the day, what's the future going to look like? Several executives are of the opinion that, like everything of this kind, the audience's interest will start to wane and TV channels will find it more difficult to renew similar shows year-on-year.

EMI's De Buretel is keen to absolve the TV channels of blame as he sees it as simply a "lucrative ancillary business for them". However, he says that labels' attitudes are a different matter. "I do think record companies who indulge in this type of operation only have a short-term view and have become no less than a TV channel's marketing tool. This genre of music is great for publishers whose songs are covered, but it sure doesn't help nurture new authors and composers. Music is about long-term involvement—it's about giving time to artists, and it's about believing in artists and giving them time."

*Additional reporting by Emmanuel Legrand in London and Aleksey Krusin in Moscow.*

**Manufactured pop: Programmers speak out**

TV as A&R has reversed the traditional pattern that an act has to pick up radio airplay before attaining the holy grail of television exposure. So what do the radio programmers think?

**Jeff Smith**, head of music and programming strategy at the UK's Capital FM Network (CHR), is enthusiastic. "It really isn't a bad thing in these difficult times for the music industry to draw people's attention to new music and artists," he says. "There have always been manufactured and created acts. Years ago it was called Opportunity Knocks and New Faces, now it's called *Popstars* and *Fame Academy*—who knows what they will develop into next, but there will always be TV talent searches with knock-on record sales opportunities."

**Andrew Phillips** at Alternative Rock station XFM/London is—perhaps unsurprisingly given his station's format—not a fan. "It tends to wrap music up as some kind of 'good looking people only apply', and life is more real than these shows. It takes talent, sweat and dedication to build a real music career."

"It's a whirlwind phenomena which has been extremely successful for ratcheting up singles sales at a time when record companies have been licking their collective wounds over plummeting sales," believes **Colin Martin**, executive producer, music at UK public AC/MOR station BBC Radio 2. "Seeing the proliferation of TV-created pop stars, Radio 2 has had to be selective about which singles we have added to our playlists. To allow every winner, loser and wannabe access to our playlist would have tampered with our freedom to stand outside the game and say 'no' when the records just weren't good enough—and there's been a number of those in the past couple of years."

He adds: "Good luck to anyone who makes it past the next bunch of *Popstars* off the conveyor belt—it's going to be a bumpy journey—but the phenomena which has kept millions glued to their TV sets on a Saturday night isn't the saviour of the music business, that's got to go back to creative talents and old-fashioned risk taking of A&R. If it doesn't, we're in for a headless chicken of a ride."

# 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 fair-ground ride then 2002 was a positively rip-roarin' rollercoaster for EMI. Having seen two mergers scotched in 2001, the embattled UK music major launched an overhaul in February under the steely gaze of the division's chairman/CEO Alain 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 entities—executives benefitting from this move included Germany's Udo Lange, Italy's Ricardo Clary and the UK's Tony Wadsworth—and by March nearly 2,000 staffers were told their jobs would have 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 year 2002 sales, down 10.9%, were evened out—thanks to the Levy-led overhaul—by operating profits up a stonking 83.3%.



Levy

fell on his sword in July to be replaced by Jean-René Fortou, the vice-chairman at chemical business Aventis. Messier, who had angered many in France's media establishment by heartily embracing all things US, including its corporate culture, said he was stepping down to “restore peace and calm to Vivendi Universal”, among other things. Meanwhile over at AOL Time Warner, the group's COO



Messier

Robert Pittman resigned, saying it was time to “take a break”, with suggestions that his departure was in any way related to accounting concerns at the company being firmly batted out of the ball park. A month later, it was the turn of Bertelsmann chairman/CEO Thomas Middelhoff to do the “decent thing” and head for the exit door, following a not-so-successful strategy of gearing up the privately-owned Gutersloh-based company for a stock listing. The end of 2002 saw Clive Davis assume the chairmanship of the newly-created RCA Music Group after BMG bought the 50% of J Records it didn't already own, while long-serving Warner Music executive Stephen Shrimpton retired from his post as WM International chairman/CEO after 16 years with the company, to be replaced by WMI president Paul-Rene Albertini.

## UK radio to consolidate

In years to come, historians may well conclude that 2002 was a highly significant year for the UK's radio sector. In November, the country's Labour government published the final draft of its Communications Bill, which proposes allowing non-EU companies to own majority stakes in British broadcasting companies for the first time. The bill, helmed by culture secretary Tessa Jowell, also proposes the most radical deregulation of UK radio

## 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 off 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 won't be until January 22. However, in December the outgoing government finally came up with a concrete plan in order to meet the court's deadline, which proposes four national FM licences to be auctioned off to the highest cash bidder, and another five national FM licences to be awarded under a mixed “beauty parade”/auction system with pre-determined formats for each frequency. Phew!



Thielen

media giant for a final figure of \$2.7 billion. The then-Bertelsmann boss Thomas Middelhoff claimed at the time that he was “very excited about the deal's future prospects”, which includes Zomba's music publishing interests, adding that it would “definitely strengthen our music business”. But it is Thielen, who took over from the ousted Middelhoff in August, who along with BMG chairman/CEO Rolf Schmidt-Holtz and BMG COO Michael Smellie, is left with the job of making the numbers work. In September the EU said the deal did not “significantly alter the competitive structure of the European music market”, adding that “BMG's existing market share is limited”, which can't have gone down terribly well in the company's offices across the region. At a senior management meeting in London in early December, Schmidt-Holtz and Smellie met Calder and other senior Zomba executives as part of a “getting to know you” exercise, although concrete integration plans still have to be hammered out.



Schmidt-Holtz

## Industry gets stirred up over VAT

No-one likes paying more tax than they have to. And when the range of a particular tax across different goods is as variable and apparently arbitrary as VAT (or sales tax) appears to be in Europe, it's easy to see why the region's record industry should be up in arms. While VAT on books and other “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, prompting it to launch various publicity campaigns during 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 debate by committing themselves to passing on any resulting VAT savings to consumers.

ownership rules ever seen, with national ownership limits abolished in favour of a simple requirement that there must be at least two different commercial radio companies present in markets which have three or more stations. There are also proposals which will enable greater cross-media ownership. The upshot—if the bill comes through parliament unscathed in 2003—is likely to be a massive consolidation of the UK radio sector, with the possibility that US radio giants like Clear Channel might also want a piece of the action. In preparation, a number of the major UK groups—Capital, GWR, Chrystalis—went through major restructuring in 2002 to make them as lean and mean as possible.



Jowell

## Revolving door policy?

A high-flying career in the media industry can often be a turbulent one, and 2002 certainly saw many hitherto “sacred cows” falling by the wayside. Vivendi Universal (VU) chairman/CEO Jean-Marie Messier, the man behind VU's drive to transform what had historically been a sewage and water treatment business into the world's largest media company,

## Napster, Schmapster...

Napster, the bane of the legitimate record business pretty much since its creator Shawn Fanning learned to walk—well, almost—looked like being consigned to the history books by the end of 2002. The might of the majors had managed to get the P-2-P file sharing service that at one stage attracted 80 million users put on hold at the beginning of the year, then they lifted their copyright infringement claims to give each more time to negotiate a settlement. In April Bertelsmann—which had already invested at least \$60 billion in the service—made a bid to acquire it outright, and in June the German media giant sought to buy the assets once Napster emerged from a Chapter 11 bankruptcy filing. The UK indie label trade body, AIM, was named chair of the unsecured creditors' committee later that month, while in September Bertelsmann abandoned its asset-buying plan, prompting Napster's assets to be liquidated under a Chapter 7 bankruptcy filing. Interest in buying Napster's remaining assets gained momentum towards the end of the year and in November, CD software manufacturers Roxio bid and paid \$5.3 million in cash and stock for Napster's intellectual property. “It's done. We own them,” said a Roxio spokesperson. The end of Napster, perhaps, but not the end to the industry's piracy problem by a long way...



Fanning

## Bertelsmann gets its wallet out. Again

It may have been a done-deal before his time, but Bertelsmann chairman/CEO Gunter Thielen still has to pick up the tab. The music industry held its breath when, in June, Zomba founder/chairman Clive Calder exercised his “put” option to sell the company he'd built up over the past 20 or so years—and which spawned multi-platinum selling acts such as Backstreet Boys, N'Sync, R Kelly and Britney Spears—to the German



## 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 CIM survey covering the whole country published its first set of results in October. In Flanders, the new survey put AC/MOR VRT Radio 2 ahead of CHR Radio Donna, while in Wallony 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 record company 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 pirating 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 the country's annual music awards show was cancelled after it was claimed that music sales there were hampered by piracy. The industry responded by issuing copy-protected CDs and, following complaints from consumers who felt cheated that they'd bought CDs that were unplayable on PCs, labelled 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 ailing music sector (noth-

ing 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 revenues 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 carried 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 broadly welcomed by most industry executives.



Nida-Rümelin



## New offerings from Auntie

New BBC music stations are like buses—you wait 35 years for one, and then two come along inside 12 months! The UK public broadcaster gave birth (relatively painlessly) to two new national music outlets in 2002—6 Music, the long awaited AOR gap-filler between CHR Radio 1 and AC/MOR Radio 2, and urban music outlet 1Xtra. 6 Music launched on March 11 with Ash's *Burn Baby Burn*. Pprogramme editor John Sugar explained: "We're trying to get away from all this obsession with pop music." 1Xtra, the launch of which was criticised by some commercial radio executives, debuted on August 16 with a pledge to champion unsigned British talent. Audiences for both stations will be fairly limited in the short-term, however, as they're only available via digital radio, online or through various TV platforms.

## 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 Haentjes had expanded his mail order business, established back in the early 1980s, almost out of recognition; after an aggressive acquisition policy Haentjes 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 early hits included *Crush* by US singer Jennifer Page, 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 scaled back its 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.



Haentjes

## Gorny has a year to forget

2002 proved to be a highly challenging year for German music TV giant Viva Media and its chairman 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—they were left to read about it in the press. During the year, Viva also relaunched its heavily loss-making Viva Plus channel as The Box, using the name and interactive format it inherited from buying The Box music TV channel in the Netherlands.



Gorny



## 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 one-stop licensing shop for re-transmitting (or "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 13 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.

## Baudecroux gets a dream come true

Very few of us are lucky enough to have our most audacious dreams come true, but that's exactly what happened to NRJ CEO Jean-Paul Baudecroux in 2002, when the network he first broadcast from his Paris flat as a pirate in the '80s officially became France's number one radio station (NRJ's transmitter was originally located in his bathroom!). For a while, CHR network NRJ had been number two to heritage full-service network RTL, but a change in methodology at official ratings body Médiamétrie—which means its bi-monthly survey now incorporates radio listeners aged 13 and over, rather than those aged 15 plus—means that NRJ is now officially number one. Mind you, RTL isn't surrendering its crown lightly—the station's director Robin Leproux now claims that share of listening (which takes into account the amount of time people spend listening) is more important than daily reach, the traditional currency of advertisers and the French radio industry. Of course, it just so happens that RTL is still ahead of NRJ in terms of share...



Baudecroux



## 2002 GOOD YEAR

Clive Davis (right)



Clive Calder



Paul-Rene Albertini (far right)



NRJ France

## 2002 BAD YEAR

Jean-Marie Messier (top right)



Thomas Middelhoff (right)



Shawn Fanning (bottom right)



Viva Media



# Vox pop: The industry view of 2002

**PAUL-RENÉ ALBERTINI**

President, Warner Music International (UK)

1 Progressing rapidly in the right direction in strengthening our teams and re-engineering our regional organisation to try to stay ahead of the curve. Clear signals of these positive moves are: significant market share growth in major European territories and the emergence of very strong new local repertoire such as Blazin Squad, Holly Valance, Café Quijano, Alex Ubago, Jarabe de Palo, Cesare Cremonini, Wonderwall and Soundtrack Of Our Lives. Laura Pausini doing two million units in the region with a very strong breakthrough in France, together with her first English language album for Atlantic Records, for which we have very strong expectations worldwide.

2 Sorry to be very conventional in this respect. To me the lowlight is the terrible situation piracy is creating for our industry and the current market decline has a lot to do with it. I can see that in a new world we will see people giving less and less value to intellectual property whilst they would not dispute any other property value. Obviously this is a terrible thing but we will have to deal with it.

3 Sorry to be chauvinist, but we love the Red Hot Chili Peppers' album and we also listen to David Gray's new album on a non-stop basis and Craig David's *Slicker Than Your Average*.

**PHILIPPE ASCOLI**

Managing director Virgin UK

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

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

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

**JAIME BARO**

Director, Los 40 Principales and Maxima FM (Spain)

7 The launching of our new dance station Maxima FM.

8 The impunity with which CD piracy operates in Spain.

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

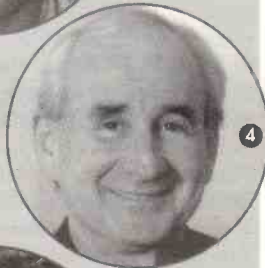
**JEAN-PAUL BAUDECROUX**

Chairman, NRJ (France)

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

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:

- What was the year's highlight for you or your business?
- What was the year's low point for you or your business?
- What made you groove in 2002?



- Nothing to report.
- Las Ketchup.

**JAY BERMAN**

Chairman and CEO, IFPI (UK)

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

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

6 Listening to Elvis *30 Number#1 Hits*; seeing Bruce [Springsteen] at Wembley Arena.

**RIC BLAXILL**

Programme controller, 95.8 Capital FM/London (UK)

5 Party In The Park 2002. 95.8 Capital FM in full effect for London!

6 The new Arsenal away kit.

7 My Top 5 tunes are: Avril Lavigne */Sk8er Boi*, Vanessa Carlton */A 1000 Miles*, Puddle of Mudd */Blurry*, Eminem */Cleaning Out My Closet*, Daniel Bedingfield */If You're Not The One*.

**JULIE BORCHARD**

Senior VP, marketing Sony Music Europe (UK)

6 In the face of enormous business challenges, I was most proud of the way the Sony Music marketing people throughout Europe "fought back" with creative ideas, a continued focus on artist development and second-to-none teamwork. Events worth remembering: dinner with Shakira forecasting what was to come for her in Europe; David Bowie gracing a European marketing meeting; Bruce Springsteen shows across Europe; experiencing the stunningly powerful Elisa live.

7 It is difficult to reconcile the efforts that are invested in introducing and developing talent only to have legitimate sales negatively impacted by continued and increasing consumer stealing via the Internet and through burning.

8 David Bowie, Audioslave, Bruce Springsteen, System Of A Down, Elisa, Red Hot Chili Peppers, David Gray, Howie Day, Chantal Kreviazuk, Xzibit, The Coral, Darren Hayes, Angélique Kidjo, Norah Jones, Tori Amos, Seether, Our Lady Peace.

**HORST BORK**

CEO Meaaradio (Germany)

7 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 Bro'Sis, 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.

8 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.

9 *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)

6 The restructuring 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 Daft Punk, Manu Chao, Air, Röyksopp, Capitol acts are breaking in Europe; Tiziano Ferro has sold 800,000 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 most of the European governments who now understand our issues. We can hope for a clear and responsible legislation against piracy practises.

7 Artists manufactured by television cannibalise the access to TV programmes for long-term real artists and reduce their visibility.

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

**PAUL BURGER**

Chairman and CEO, Sony Music Europe (UK)

9 Some astonishing gigs—Bruce Springsteen on MTV in Barcelona/Shakira/David Bowie/the Coral/Elisa. Receiving the M&M year-end charts this morning! Having the top three albums (Shakira, Anastacia and Celine Dion) and the top two singles with *Asereje/The Ketchup Song* and Shakira's *Whenever, Wherever* as well as the number one airplay track for the year is a fantastic achievement! The successful re-structuring of our companies throughout much of the region. The development of our business with wireless partners. Team USA's run in the World Cup.

● 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, Chambao, Big Brovaz, Coldplay, Angelique Kidjo, Maria Mena.

**10 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 due to piracy 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.

**11 BOB COHEN**  
President, Clear Channel  
International (USA)

● I met a lot of interesting and talented people in the media and entertainment business from 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 radio 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.

**12 RICK DOBBIS**  
President  
Sony Music International (USA)

● Hearing [Bruce Springsteen's] *The Rising* for the second time. Moving back into my house after the renovations.

● The Mets season.  
● The Coral.

**13 PAUL FIDDICK**  
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.

**14 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.

● Laura Pausini's American album, *From The Inside*.

**HUGH GOLDSMITH**  
Managing 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 undeniable 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*.

**15 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 Romania; MTV Dance going 24 hours; launch of our 17th MTV channel in Europe, TMF UK; maintaining market leadership across Europe.

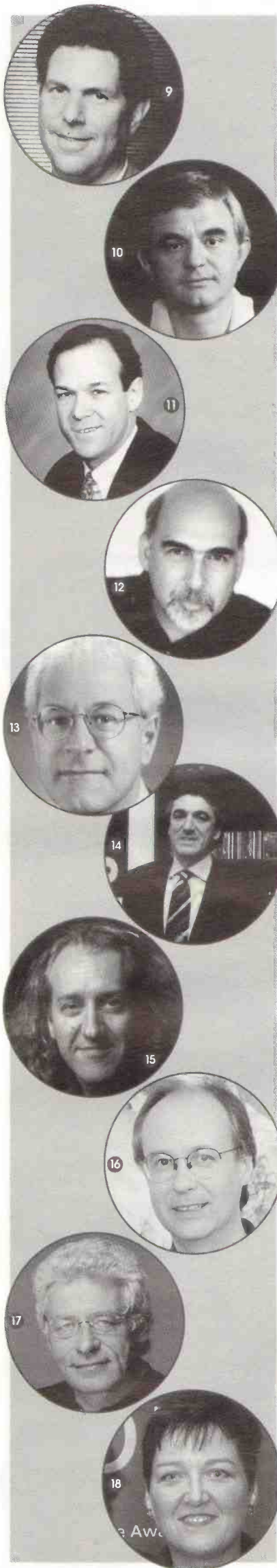
● George Harrison's death. Swapping my Neil Young Brixton Academy tickets from the Tuesday to the Wednesday night—then he cancelled the Wednesday gig!

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

**16 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 *Travelogue* by Joni Mitchell (Nonesuch). Other good ones include *The Eminem Show* (Interscope), Kate Rusby's *10* (Pure), Jakatta's *My Vision* (Ministry Of Sound), and *The Road To Perdition* 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 market. We have the worst 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)* very moving. But there have been so many good songs this year, that I wouldn't like to choose just one. I particularly like three albums: *Forty Licks* by the Rolling Stones, Eric Clapton's live CD *One More Car*, and BAP's *Överall*.

**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 scheme with the aim to aggregate throughout Europe independent repertoire 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 its sister trade organisation IFPI (pardon, the "mother" of all music organisations); and Impala's president Michel Lambot being guest speaker at MidemNet.

● No lowpoint 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.

**17 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.

**18 FRANCES MOORE**  
European regional director  
IFPI (Brussels)

- 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.

**19 DAVID MUNNS**  
Vice-chairman...  
EMI Recorded Music (UK)

- Seeing Norah Jones bloom around the world.
- Piracy—in all its forms.
- Red Hot Chili Peppers and Kylie's *Can't Get You Out Of My Head*.

**20 STEVE ORCHARD**  
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, if I disallow United 2 Arsenal 0, I have to conclude that Springsteen's awesome gig at Wembley Arena was the best. The man is inspired—I want to be as full of life as he is by the time I get to 52 (obviously that's some way off yet...!)
- Two former colleagues and good friends battling with cancer in their 30's. Nothing is as low as that.
- Springsteen's *The Rising* and The Calling's album provide the incremental decibels in the car. It's Sophie Ellis, Sugababes or Röyksopp at home for background. I got Dylan's *Blood on the Tracks* for a fiver at Woolies... nothing beats it but I'm forced to listen alone. And to de-stress—Classic FM's *Smooth Classics for a Rough Day...* available now at all good record stores.

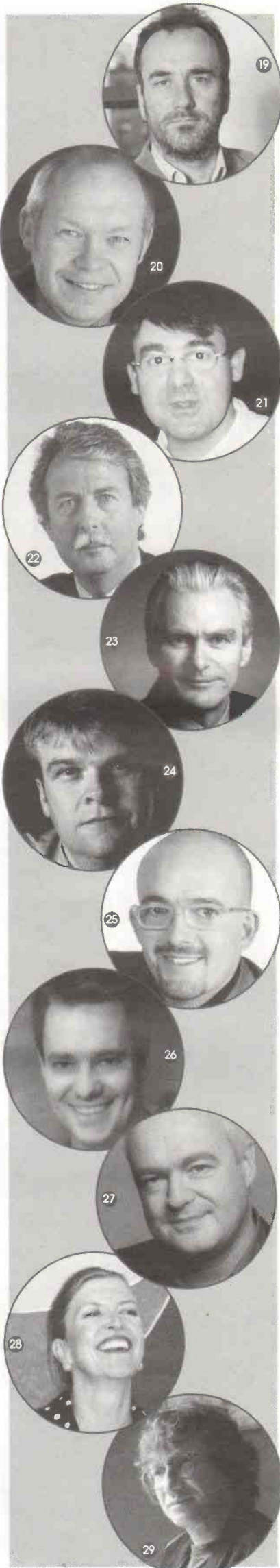
**TERRI RABEL**  
International director  
NAB (USA)

- The 10th NAB European Radio Conference in Prague was my highlight this year.
- The lowlight...not winning the \$90 million lottery.
- Music that makes me groove would be a little country like Faith, some oldies from the likes of Marvin Gaye, nice sounds from Norah Jones, Celine Dion or Alison Moyet, Bryan Adams unplugged and anything from Rod Stewart and Ronan Keating.

**21 CHRISTOPHE SABOT**  
Group programme director

- Lagardere Active (France)
- NRJ becoming, in number of listeners, France's most listened to station.
- The return of [TV shows] Star Academy and Popstars.
- Linkin Park!

**22 ROLF SCHMIDT-HOLTZ**  
Chairman and CEO  
BMG (USA)



- The revitalising of Arista and bringing Clive Davis back to BMG.
- We didn't solve the slippage problem with BMG's artist releases and ended up releasing most of our major albums in the last quarter.
- Avril [Lavigne] and Christina [Aguilera].

**23 MICHAEL SMELLIE**  
COO  
BMG (USA)

- I'd agree with Rolf [Schmidt-Holtz]. It was bringing Clive back and revitalising the creativity within the company.
- Probably the fact that we are dragging our feet in Germany still—it has not been a good year for us there.
- Eminem and the Elvis remix which came out of the blue. It was amazing and opened the road to so much more. No one could have predicted anything like that 12 months ago.

**24 ROB STRINGER**  
Chairman and CEO  
Sony Music (UK)

- The success of the Coral's debut album/Luton beating Watford.
- Not enough great new British bands coming through.
- Nelly's *Dilemma*.

**ALVARO DE TORRES**  
Managing director  
Warner Chappell Spain

- The signings [to Warner Chappell] of Alex Ubago, La Cabra Mecánica, Miguel Bosé, Alejandro Amenabar, Nilo, and Lucrecia, and the renewals of Dover, Amaral, and Café Quijano.
- The useless and absurd national debate about CD prices, and the lack of a united front of all parties and sectors against piracy.
- The Real Madrid hymn after winning the Champions' League.

**25 LUNA VISCARDI**  
Programme director  
RTL 102.5 Hit Radio (Italy)

- 2002 was an unbelievably good year, both personally and professionally. RTL consolidated its position, my show got great ratings and my hometown, Bergamo, made me an "excellent citizen". Last, and by no means least, I fell in love and found happiness.
- Call me an incurable optimist, but there wasn't one. I hope we can wait a few decades before there is one.
- Planet Funk, but also Tiziano Ferro and Ligabue. My summer hit was *Wherever You Go*, by the Calling, while my dance hit was *Shine On Me* by the Praise Cats.

**26 PETER WAAK**  
Founder and CEO  
Radio Intelligence (Sweden)

- Creating Radio Intelligence—Europe's strategic research company—and having the pleasure of working with an outstanding group of partners and radio stations.
- 2002 has been a difficult year financially for the [radio] industry, but there are lots of indications showing that we have reached the bottom and that we are heading for better times.
- We have seen great product from

new artists like Avril Lavigne, Kelly Rowland, The Calling, Vanessa Carlton, Holly Valance. Big thanks also goes out to the beautiful women like Shakira, J-Lo, Anastacia and Kylie for providing radio with lots of hits.

**27 TONY WADSWORTH**  
Chairman and CEO  
EMI Recorded Music UK

- Seeing the newly restructured EMI UK group of labels start to work with, amongst others, four of the biggest albums of the year—Robbie, Coldplay, Kylie and Blue.
- Restructuring a company has its challenging moments.
- Badly Drawn Boy, Norah Jones, Queens Of The Stone Age, Red Hot Chili Peppers, George Harrison's album, *The Streets*.

**28 ALISON WENHAM**  
Chairman  
AIM (UK)

- Personal highlights—taking my kids to New York for the first time and being the tourist I never had time to be. AIM highlights—seeing the independent sector survive and in many cases prosper in the toughest market I can remember.
- Seeing the general dumbing down of television and radio. God but it's getting boring out there!
- CDs I've bought/listened to this year and liked? Too many to mention, but among them are David Gray, Norah Jones, Lemon Jelly, Badly Drawn Boy, (The Real) Tuesday Weld, Lesley Garrett, Pink, Coldplay, Oasis, David Stoll.

**DAVE YOUNG**  
Programme director  
Emap TV (UK)

- Oooo, too many to mention—new records for audience levels on Emap's music channels; launching The Hits on Freeview and being beaten in the ratings only by the five terrestrial channels there; 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 sound-clash element 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!).

**29 PATRICK ZELNIK**  
Chairman  
Naïve (France)

- 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.

# Shakira, Las Ketchup top 2002 charts

Hot Latin-flavoured sauce was the topping on Music & Media's pan-European charts during 2002. Columbian artist Shakira delivered Europe's number one album of the year, shifting millions of copies of *Laundry Service* for Columbia. Meanwhile, in the singles charts, Spanish all-girl trio Las Ketchup proved unstoppable with *Asereje/The Ketchup Song*. Not since Lou Bega's *Mambo Number 5* and Elton John's 1997 *Candle In The Wind* has one single so dominated the charts, taking every European country by storm. *Gareth Thomas* profiles two Sony Music success sto-

## 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 easily 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 VP marketing for continental 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 Pilar, 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's uppermost considerations was to preempt any cover versions being recorded. "There are always plenty of indies who snap up cover versions of these types of tunes very fast—so your market can be taken away by someone else doing a cover version. So we were quick in getting it out there."

By mid-August the "Spanglish" version of the track, *The Ketchup Song*, had been released in the whole of Europe except France and the UK. Pluggers were given the task of getting the track played at the key European holiday resorts through the summer by targeting the bars, DJs and clubs. "I think the key was that we didn't wait until all the tools were in place. We got on with the business and got it to radio and built on the tools as we went. It began to connect and build from there," says Bond.

And, in the same manner of Los Del



Rios' *Macarena* in 1996, *Asereje* has a dance routine to accompany it, which undoubtedly fuelled the song's popularity. "It began to connect," says Bond. "The territory after Spain was Italy, then it was Switzerland, then Belgium. The domino effect started from there. When people came back from holiday, that was the song of the summer. The secret was to move quickly on it and not be too concerned about waiting to have all the perfect tools there before pressing the buttons and moving. We made the decision this was going to be a big European hit."

Radio stations played their role in giving the track exposure, especially after the summer holiday period. "It's a typical summer hit—very accessible and very catchy," comments Thomas Müller, music editor at German public CHR station 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, *Cucha Las Playas*, 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 and people are still buying them."

## Album of the year: Shakira's *Laundry Service*



"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."

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 news 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 fourth single, a 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 slots 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, 2002 was definitely the year the Columbian-born act (see story, page 13) broke on a global scale after an already decade-long career.

Not only did Shakira top 2002's European album charts with *Laundry Service*, but *Whenever Wherever* (Epic) is the runner-up to Las Ketchup on the 2002 singles chart, and she was the number one female artist for both singles and albums in 2002. Her domination also extends to the airplay charts, as *Whenever Wherever* achieves top billing on the European Radio Top 100 for 2002, ahead of Kylie Minogue's *In Your Eyes* (Parlophone).

In terms of singles sales, Spanish trio Las Ketchup entered the charts during the summer and

never let anyone get come close to them for the rest of the year. By all accounts, *Asereje/The Ketchup Song* (Columbia) ranks among the best selling singles of the decade in Europe (see story, 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.

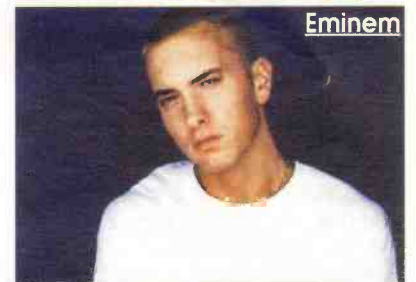
If 2002 had a colour, then it would be Pink. The energetic Arista act had one of the top selling albums of the year with *M!ssundaztood*, and delivered a string of hit singles with *Get The Party Started*, *Just Like A Pill* and *Don't Let Them Get Me*. She takes second place in the Top Female Artists 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 with her blend of pop and punk. Her single *Complicated* (Arista) stands at nine in the year's sales rankings and at 11 in the airplay chart, while her album *Let Go* is at 23.

The other noticeable newcomer of 2002 was Norah 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 established 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-publicised 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

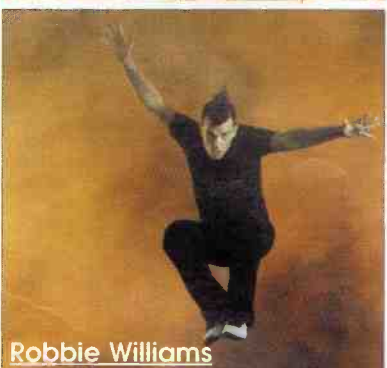


## EUROCHART HOT 100 SINGLES 2002

ARTIST	TITLE	LABEL	ARTIST	TITLE	LABEL		
1	Las Ketchup	Asereje/The Ketchup Song	Columbia	52	MC Solaar	Inch'Allah	East West
2	Shakira	Whenever Wherever/Suerte	Epic/Columbia	53	Celine Dion	A New Day Has Come	Columbia/Epic
3	Eminem	Without Me	Interscope	54	Jenifer	Au Soleil	Island
4	Nickelback	How You Remind Me	Roadrunner	55	L5	Toutes Les Femmes De Ta Vie	Mercury
5	Shakira	Underneath Your Clothes	Epic/Columbia	56	Star Academy 2	Musique	Mercury
6	Pink	Get The Party Started	Arista	57	Enrique Iglesias	Escape	Interscope
7	Mad'House	Like A Prayer	Bio/Various	58	Sugababes	Round Round	Island
8	Robbie Williams & Nicole Kidman	Somethin' Stupid	Chrysalis	59	David Guetta	Love Don't Let Me Go	Virgin
9	Avril Lavigne	Complicated	Arista	60	Chad Kroeger ft. Josey Scott	Hero	Roadrunner
10	Nelly ft. Kelly Rowland	Dilemma	Universal	61	Britney Spears	Overprotected	Jive
11	Kylie Minogue	Can't Get You Out Of My Head	Parlophone	62	Pascal Obispo	Millésime	Epic
12	Enrique Iglesias	Hero	Interscope	63	Atomic Kitten	Eternal Flame	Innocent/Virgin
13	Elvis vs. JXL	A Little Less Conversation	RCA	64	Garou & Celine Dion	Sous Le Vent	Columbia
14	Bratisla Boys	Stach Stach	M6 Int.	65	Jean Pascal	L'Agitateur	Island
15	Anastacia	Paid My Dues	Epic	66	Britney Spears	"I'm Not A Girl, Not Yet A Woman"	Jive
16	Tiziano Ferro	Perdono	EMI	67	David Charvet	Leap Of Faith/Jusqu'au Bout	Mercury
17	Afroman	Because I Got	Universal	68	Liberty X	Just A Little	V2
18	Sophie Ellis-Bextor	Murder On The Dancefloor	Polydor	69	Holly Valance	Kiss Kiss	London
19	Star Academy	La Musique	Island	70	Daniel Bedingfield	Gotta Get Thru This	Relentless
20	Celine Dion	I'm Alive	Columbia/Epic	71	Madonna	Die Another Day	Warner Bros.
21	Ronan Keating	If Tomorrow Never Comes	Polydor	72	Jennifer Lopez ft. Nas	I'm Gonna Be Alright	Epic
22	Indochine	J'Ai Demandé A La Lune	Columbia	73	King Africa	La Bomba	Hot Tracks/Sony
23	M. Lavoine & C. Marocco	J'Ai Tout Oublié	Mercury	74	Red Hot Chili Peppers	By The Way	Warner Bros.
24	Atomic Kitten	The Tide Is High (Get The The Feeling)	Innocent/Virgin	75	Pink	Don't Let Me Get Me	Arista
25	Marilyn Manson	Tainted Love	Maverick/Warner Bros.	76	Alizee	Moi...Lolita	Polydor
26	Alicia Keys	Fallin'	J	77	Wonderwall	Just More	WEA
27	Rohff	Qui Est L'Exemple	Hostile/Virgin	78	Kylie Minogue	In Your Eyes	Parlophone
28	Eminem	Cleanin' Out My Closet	Interscope	79	DJ Sammy & Yanou ft. Do	Heaven	Pulp/Various
29	Kate Winslet	What If	Liberty/EMI	80	Will Smith ft. Tra-Knox	Black Suits Comin' (Nod Ya Head)	Columbia
30	R. Kelly	The World's Greatest	Jive	81	Fat Joe ft. Ashanti	What's Luv?	Atlantic
31	Renaud/Axelle Red	Manhattan Kaboul	Virgin	82	Mary J. Blige	Family Affair	MCA
32	Umberto Tozzi & Lena Ka	Rien Que Les Mots (Ti Amore)	East West	83	Missy 'Misdemeanor' Elliott	4 My People	Elektra
33	Vanessa Carlton	A Thousand Miles	A&M	84	Eve ft. Alicia Keys	Gangsta Lovin'	Interscope
34	Jennifer Lopez feat. Ja Rule	I'm Real	Epic	85	Shaggy & Ali G	Me Julie	Island
35	Sarah Connor	From Sarah With Love	Epic/X-Cell	86	Enya	May It Be	WEA
36	Billy Crawford	Trackin'	V2	87	Lorie	Je Serai (Ta Meilleure Ami)	EGP
37	Ben feat. Gim	Engel	Hansa	88	Westlife	World Of Our Own	SRCA
38	Nelly	Hot In Herre	Universal	89	Linkin Park	In The End	Warner Bros.
39	Pink	Just Like A Pill	Arista	90	B3	I.O.I.O.	Hansa
40	Scoter	Ramp! The Logical Song	Kontor	91	Kate Ryan	Désenchantée	Antler-Subway
41	Natacha St Pier	Tu Trouveras	Columbia	92	Marlene & Phil Barney	Un Enfant De Toi	Avrep
42	The Calling	Wherever You Will Go	RCA	93	Stefan Raab	Wir Kiffen	Edel
43	P. Diddy ft. Usher & Loon	I Need A Girl (Part 1)	Bad Boy/Arista	94	Johnny Hallyday	Marie	Mercury
44	Scoter	Nessaja	Kontor	95	No Doubt feat. Bounty Killer	Hey Baby	Interscope
45	Bro'Sis	I Believe	Polydor	96	'N Sync feat. Nelly	Girlfriend	Jive
46	Herbert Grönemeyer	Mensch	EMI	97	Ja Rule feat. Ashanti Douglas	Always On Time	Def Jam
47	Truth Hurts ft. Rakim	Addictive	Interscope	98	Johnny Hallyday	Tous Ensemble	Mercury
48	Ozzy Osbourne	Dreamer/Gets Me Through	Epic	99	George Michael	Freeek!	Polydor
49	Mylene Farmer & Seal	Les Mots	Polydor	100	Jan Wayne	Because The Night	Edel
50	Christina Aguilera ft. Redman	Dirrty	RCA				

EUROPEAN TOP 100 ALBUMS 2002

ARTIST	TITLE	LABEL	ARTIST	TITLE	LABEL		
1	Shakira	Servicio De Lavaderia/Laundry Service	Epic/Columbia	51	Mary J. Blige	No More Drama	MCA
2	Anastacia	Freak Of Nature	Epic	52	Enya	A Day Without Rain	WEA
3	Celine Dion	A New Day Has Come	Columbia/Epic	53	Gabrielle	Dreams Can Come True	Go!Beat/Polydor
4	Eminem	The Eminem Show	Interscope	54	Andrea Bocelli	Cieli Di Toscana	Sugar/Polydor
5	Robbie Williams	Swing When You're Winning	Chrysalis	55	U2	The Best Of 1990 - 2000	Island
6	Nickelback	Silver Side Up	Roadrunner	56	Atomic Kitten	Feels So Good	Innocent/Virgin
7	Pink	M!ssundaztood	Arista	57	Lighthouse Family	Whatever Gets You Through...	Wild Card/Polydor
8	Red Hot Chili Peppers	By The Way	Warner Bros.	58	Puddle Of Mudd	Come Clean	Geffen
9	Enrique Iglesias	Escape	Interscope	59	Jamiroquai	A Funk Odyssey	Sony S2
10	Alicia Keys	Songs In A Minor	J	60	Ashanti	Ashanti	Def Jam
11	Elvis Presley	Elvis - 30 #1 Hits	RCA	61	Sting	...All This Time	A&M
12	Norah Jones	Come Away With Me	Blue Note	62	Madonna	GHV2	Maverick/Warner Bros.
13	Moby	18	Mute	63	Soundtrack	Le Fabuleux Destin D'Amelie Poulain	Labels/Virgin
14	Coldplay	A Rush Of Blood To The Head	Parlophone	64	Las Ketchup	Hijas Del Tomate	Columbia
15	Kylie Minogue	Fever	Parlophone	65	Yannick Noah	Yannick Noah	Saint George/Columbia
16	Nelly	Nellyville	Universal	66	Linkin Park	Reanimation	Warner Bros.
17	The Rolling Stones	Forty Licks	Virgin/Decca	67	Star Academy	L'Album	Mercury
18	Soundtrack	The Lord Of The Rings The Fellowship Of The Rings	Reprise	68	Bee Gees	Their Greatest Hits - The Record	Polydor
19	Bruce Springsteen	The Rising	Columbia	69	David Bowie	Heathen	Columbia
20	Linkin Park	Hybrid Theory	Warner Bros.	70	L5	L5	Mercury
21	Alanis Morissette	Under Rug Swept	Maverick/Warner Bros.	71	Peter Dinklage	Up	Realworld/Virgin
22	Britney Spears	Britney	Jive	72	Bro'Sis	Never Forget (Where You Come From)	Polydor
23	Avril Lavigne	Let Go	Arista	73	Lorie	Pres De Toi	EGP
24	Dido	No Angel	Cheeky/Arista	74	Garou	Seul	Columbia
25	Westlife	World Of Our Own	RCA	75	Sting & The Police	The Very Best Of Sting & The Police	A&M
26	Pink Floyd	Echoes - The Best Of	EMI	76	Korn	Untouchables	Epic
27	Herbert Grönemeyer	Mensch	EMI	77	Helmut Lotti	My Tribute To The King Piet Roelen	EMI/Universal
28	Xavier Naidoo	Zwischenspiel - Alles Für...	Naidoo Records/SPV	78	Scoter	Push The Beat For This Jam	Kontor/Edel
29	Blue	All Rise	Innocent/Virgin	79	The Cranberries	Stars - The Best Of The Cranberries	Island/Universal TV
30	Oasis	Heathen Chemistry	Big Brother/Sony	80	Alex Ubago	Que Pides Tu?	DRO
31	Ronan Keating	Destination	Polydor	81	The Calling	Camino Palmero	RCA
32	P.O.D.	Satellite	Atlantic	82	De Palmas	Marcher Dans Le Sable	Polydor
33	Stereophonics	Just Enough Education To Perform	V2	83	A-Ha	Lifelines	WEA
34	Jean-Jacques Goldman	Chansons Pour Les Pieds	Columbia	84	Nirvana	Nirvana	Geffen
35	Barbra Streisand	The Essential Barbra Streisand	Columbia	85	No Angels	Now... Us	Polydor
36	Mark Knopfler	The Ragpicker's Dream	Mercury/Island	86	S Club 7	Sunshine	Polydor
37	Tiziano Ferro	Rosso Relativo	EMI	87	System Of A Down	Toxicity	American/Columbia
38	Jennifer Lopez	J To Tha L-O! The Remixes	Epic	88	Natasha St-Pier	De L'Amour Le Mieux	Columbia
39	Lenny Kravitz	Lenny	Virgin	89	Kent	Vapen & Ammunition	RCA
40	Sophie Ellis-Bextor	Read My Lips	Polydor	90	Zucchero Fornaciari	Shake	Polydor
41	Sarah Connor	Green Eyed Soul	X-Cell/Epic	91	Morcheeba	Charango	WEA/East West
42	Patrick Bruel	Entre-Deux	RCA	92	Lara Fabian	Nue	Polydor
43	Queen	Greatest Hits I, II & III	Parlophone	93	Manu Chao	Radio Bemba Sound System	Virgin
44	Renaud	Boucan D'Enfer	Virgin	94	Sheryl Crow	C'Mon C'Mon	A&M
45	Bon Jovi	Bounce	Island	95	David Gray	White Ladder	IHT/East West
46	Santana	Shaman	Arista	96	Chemical Brothers	Come With Us	Virgin
47	Laura Pausini	The Best Of Laura Pausini	CGD	97	Frank Sinatra	My Way - The Best Of Vol 1	Reprise
48	Die Toten Hosen	Auswärtsspiel	JKP/East West	98	Sum 41	All Killer No Filler	Island
49	Indochine	Paradize	Columbia	99	Travis	The Invisible Band	Independiente/Sony
50	Ja Rule	Pain Is Love	Def Jam	100	Vanessa Carlton	Be Not Nobody	A&M



Top Male Artist of the year accolade in the albums sector.

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 nu metal and other rock acts were able to make in Europe, both in terms of sales and airplay. The main success story was Nickelback, whose *How You Remind Me* (Roadrunner) was the eighth most-aired song of 2002 at European radio. Indeed, the Canadian act remain one of the few rock bands who managed to build enough airplay to sustain sales. Most of the top rock acts who delivered new albums during the year—Korn, P.O.D., System Of A Down, Linkin Park, Puddle Of Mudd, among others—did not manage to translate their album sales into hit singles and airplay. And while the new generation of “The” bands, such as The Strokes, The Hives, The Coral, The Calling and The Music, certainly made a mark in the media for a much celebrated return to rock’s basics, the year-end stats show that they have not yet managed to move from their core fan base and the media hype into the mainstream. In fact, the alternative rock torch was held aloft by a much more seasoned act, Californian combo Red Hot Chili Peppers, who confirmed with *By*

*The Way* (Warner Bros.) the popularity they enjoyed with *Californication* two years ago.

Dance music had a poor year in 2002, confirming the genre’s tough times, although a few tracks did manage to keep the flame alive. The most unpredictable dance hit of the year came from Elvis Presley—the JXL remix of *A Little Less Conversation* (RCA) topped the charts throughout Europe and found its way onto many a station’s playlist. The success of the single, which also tops the Border Breakers 2002 chart (JXL is from Holland and the track was identified by its country of origin), ignited a new interest in Presley, which BMG took full advantage of with the release of the King’s compilation of 30 number one hits, sitting at 11 in the year-end albums chart.

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 Nelly (*Hot In Herre*, *Dilemma*), Mary J. Blige (*No More Drama*) Ashanti (*Foolish*) and Missy Elliott (*4 My People*),

among others, finding warm welcomes at CHR and, in some cases, even AC.

The strong performance of urban acts (which mostly hail from the US) and the decline in popularity of the more European-based dance genre 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 (*Perdono*), Alizée (*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-repertoire orientated in 2002, devoting precious little airtime in 2002 to acts from elsewhere in Europe.

*M&M's year-end charts are compiled by adding the number of points accumulated by each title (album or single) during its charting life on the Eurochart Hot 100 Singles and the European Top 100 Albums charts. This system, which gives a snapshot of the year, tends to favour releases with a long shelf life rather than album with very strong sales in a short period of time.*

## EUROPEAN RADIO TOP 100 2002

ARTIST	TITLE	LABEL	
1	Shakira	Whenever Wherever/Suerte	Epic
2	Kylie Minogue	In Your Eyes	Parlophone
3	Alanis Morissette	Hands Clean	Maverick/Reprise
4	Anastacia	One Day In Your Life	Epic
5	Sophie Ellis-Bextor	Murder On The Dancefloor	Polydor
6	Pink	Get The Party Started	Arista
7	Vanessa Carlton	A Thousand Miles	A&M
8	Nickelback	How You Remind Me	Roadrunner
9	Celine Dion	A New Day Has Come	Epic/Columbia
10	The Calling	Wherever You Will Go	RCA
11	Avril Lavigne	Complicated	Arista
12	Shakira	Underneath Your Clothes	Epic/Columbia
13	Enrique Iglesias	Escape	Interscope
14	Pink	Don't Let Me Get Me	Arista
15	Kylie Minogue	Love At First Sight	Parlophone
16	Elvis vs. JXL	A Little Less Conversation	RCA
17	Anastacia	Paid My Dues	Epic
18	Eminem	Without Me	Interscope
19	Ronan Keating	If Tomorrow Never Comes	Polydor
20	Coldplay	In My Place	Parlophone
21	Westlife	World Of Our Own	S/RCA
22	Red Hot Chili Peppers	By The Way	Warner Bros.
23	Sarah Connor	From Sarah With Love	X-Cell/Epic
24	R. Williams & N.Kidman	Somethin' Stupid	Chrysalis
25	Sugababes	Round Round	Island
26	Sheryl Crow	Soak Up The Sun	A&M
27	Celine Dion	I'm Alive	Epic/Columbia
28	Lenny Kravitz	Stillness Of Heart	Virgin
29	Pet Shop Boys	Home And Dry	Parlophone
30	Mad'House	Like A Prayer	Bio/Various
31	Las Ketchup	Asereje/The Ketchup Song	Columbia
32	Nelly ft. Kelly Rowland	Dilemma	Universal
33	Bryan Adams	Here I Am	A&M
34	Natalie Imbruglia	Wrong Impression	RCA
35	Sophie Ellis-Bextor	Get Over You	Polydor
36	Chad Kroeger ft. Josey Scott	Hero	Roadrunner
37	Moony	Dove (I'll Be Loving You)	Cream
38	George Michael	Freeek!	Polydor
39	Tiziano Ferro	Perdono	EMI
40	A-Ha	Forever Not Yours	WEA
41	No Doubt feat. Bounty Killer	Hey Baby	Interscope
42	R. Kelly	The World's Greatest	Jive
43	Brandy	What About Us?	Atlantic
44	Enrique Iglesias	Hero	Interscope
45	Britney Spears	I'm Not A Girl, Not Yet A Woman	Jive
46	DB Boulevard	Point Of View	Airplane/Illustrious
47	Pink	Just Like A Pill	Arista
48	Moby	We Are All Made Of Stars	Mute
49	Santana ft. Michelle Branch	The Game Of Love	Arista
50	U2	Electrical Storm	Island
51	Jamiroquai	Love Foolosophy	Sony S2
52	Darren Hayes	Insatiable	Columbia
53	Atomic Kitten	It's Ok	Innocent/Virgin
54	Al	Caught In The Middle	Columbia
55	Iio	Rapture	Data
56	Madonna	Die Another Day	Warner Bros.
57	Mary J. Blige	No More Drama	MCA
58	Enrique Iglesias	Love To See You Cry	Interscope
59	Faithless & Dido	One Step Too Far	Cheeky/Arista
60	I Giant Leap ft. R. Williams & Christina Milian	Maxi Jazz My Culture	Palm Pictures
61	Christina Milian	When You Look At Me	Def Soul
62	Alicia Keys	A Woman's Worth	J
63	Atomic Kitten	The Tide Is High (Get The Feeling)	Innocent/Virgin
64	Kylie Minogue	Can't Get You Out Of My Head	Parlophone
65	Jennifer Lopez feat. Ja Rule	I'm Real	Epic
66	Blue	Fly By II	Innocent/Virgin
67	Sugababes	Freak Like Me	Island
68	Liberty X	Just A Little	V2
69	Oasis	Stop Crying Your Heart Out	Big Brother/Sony
70	Bon Jovi	Everyday	Island
71	David Charvet	Leap Of Faith/Jusqu'au Bout	Mercury
72	Travis	Flowers In The Window	Independiente/Sony
73	Eminem	Cleanin' Out My Closet	Interscope
74	Shania Twain	I'm Gonna Getcha Good	Mercury
75	Holly Valance	Kiss Kiss	London
76	Lenny Kravitz	Believe In Me	Virgin
77	Destiny's Child	Emotion	Columbia
78	Lighthouse Family	(I Wish I Knew...Feel To Be)Free	Wild Card/Polydor
79	Alicia Keys	Fallin'	J
80	Riva feat. Dannii Minogue	Who Do You Love Now (Stringer)	ffrr
81	Ronan Keating	I Love It When We Do	Polydor
82	Westlife	Bop Bop Baby	SRCA
83	Christina Milian	AM To PM	Def Soul
84	Lasgo	Something	A&S/Antler-Subway
85	Billy Crawford	Trackin'	V2
86	Will Smith ft. Tra-Knox	Black Suits Comin' (Nod Ya Head)	Columbia
87	Jennifer Lopez ft. Nas	I'm Gonna Be Alright	Epic
88	Ashanti	Foolish	Murder Inc./Def Jam
89	Michael Jackson	Cry	Epic
90	U2	Walk On	Island
91	Britney Spears	Overprotected	Jive
92	Brandy	Full Moon	Atlantic
93	Alizee	Moi...Lolita	Polydor
94	LeAnn Rimes	Life Goes On	Curb/WEA
95	Robbie Williams	Feel	Chrysalis
96	George Michael	Shoot The Dog	Polydor
97	Red Hot Chili Peppers	The Zephyr Song	Warner Bros.
98	Craig David	What's Your Flava?	Wildstar
99	Kate Winslet	What If	Liberty/EMI
100	Missy 'Misdemeanor' Elliott	4 My People	Elektra

## BORDER BREAKERS TOP 100 2002

ARTIST	TITLE	LABEL	COUNTRY	
1	Elvis Presley vs. Junkie XL	A Little Less Conversation	RCA	NLD
2	Tiziano Ferro	Perdono	EMI	ITA
3	Las Ketchup	Asereje/The Ketchup Song	Columbia	ESP
4	Sarah Connor	From Sarah With Love	Epic	DEU
5	DB Boulevard	Point Of View	Airplane/Illustrious/Sony	ITA
6	Mad'House	Like A Prayer	Bio/Various	FRA
7	Lasgo	Something	A&S/Antler-Subway	BEL
8	Alizee	Moi...Lolita	Polydor	FRA
9	A-Ha	Forever Not Yours	WEA	DEU
10	Billy Crawford	Trackin'	V2	FRA
11	Moony	Dove (I'll Be Loving You)	Cream/EMI	ITA
12	David Charvet	Leap Of Faith/Jusqu'au Bout	Mercury	FRA
13	Gigi D'Agostino	L'Amour Toujours (I'll Fly With You)	BXR/Media	ITA
14	Bosson	I Believe	MNWE/EMI	SWE
15	Alcazar	Sexual Guarantee	Ariola	SWE
16	DJ Sammy & Yanou ft. Do	Heaven	Universal	DEU
17	Safri Duo	Baya Baya	Universal	DNK
18	Joe Cocker	Never Tear Us Apart	EMI	DEU
19	French Affair	Sexy	V2	DEU
20	David Guetta	Love Don't Let Me Go	Virgin	FRA
21	Modjo	No More Tears	Barclay	FRA
22	T.A.T.U.	All The Things She Said	Interscope	RUS
23	Shakedown	At Night	Defected/Naive	FRA
24	Titiyo	1989	Superstudio/WEA	SWE
25	Roxette	A Thing About You	Capitol	SWE
26	Eskobar ft. Heather Nova	Someone New	V2	SWE
27	In-Garid	Tu Es Foutu (Tu M'As Promis)	Zyx	CHE
28	J.C.A.	I Begin To Wonder	Virgin/WEA	ITA
29	Roxette	Milk And Toast And Honey	Capitol	SWE
30	Ian Van Dahl	Will I?	A&S/Antler-Subway	BEL
31	Lasgo	Alone	A&S/Antler-Subway	BEL
32	Galleon	So, I Begin	EGP	FRA
33	Alcazar	Crying At the Discotheque	Ariola	SWE
34	Kate Ryan	Désenchantée	A&S/Antler-Subway	BEL
35	Noir Désir	Le Vent Nous Portera	Barclay	FRA
36	A-Ha	Lifelines	WEA	DEU
37	ATB	Hold You	Kontor	DEU
38	Silicone Soul	Right On	Ultralab/Virgin	ITA
39	Manu Chao	Mister Bobby	Virgin	FRA
40	Milk & Sugar Vs. John	Paul Young Love Is In The Air	Polydor	DEU
41	Ian Van Dahl	Reason	Antler-Subway	BEL
42	Timo Maas	To Get Down	Perfecto	DEU
43	Zuchero	Baila (Sexy Thing)	Polydor	ITA
44	Mad'House	Holiday	Bio/Various	FRA
45	Tiziano Ferro	Imbranato	EMI	ITA
46	Ace Of Base	Beautiful Morning	Mega/Edel/Polydor	DNK
47	Titiyo	Come Along	Superstudio/WEA	SWE
48	Alizee	L'Alizé	Polydor	FRA
49	ATC	I'm In Heaven (When You Kiss Me)	Hansa	DEU
50	Sylver	In Your Eyes	Byte	BEL
51	Eros Ramazzotti	L'Ombre Del Gigante	Ariola	ITA
52	Safri Duo feat. Michael McDonald	Sweet Freedom	Universal	DNK
53	Bombfunk MC's feat. Max C	Live Your Life	Epidrome	FIN
54	Lucretia McNeal	Perfect Love	Bonnier	SWE
55	Milky	Just The Way You Are	WEA	ITA
56	Prezioso	Back To Life	Ariola	ITA
57	Sita	Happy	Jive	NLD
58	Lou Bega	Lonely	Hansa	DEU
59	Bombfunk Mc's ft. J.Folcker	(Crack It) Something Going On	Epidrome	FIN
60	Jeannette	How It's Got To Be	Polydor	DEU
61	Cassius feat. J.Brown	I'm A Woman	Virgin	FRA
62	Sylver	Forgiven	Byte Blue	BEL
63	Valeria Rossi	Tre Parole	Ariola	ITA
64	Zazie	Rue De La Paix	Mercury	FRA
65	Billy Crawford	When You Think About Me	V2	FRA
66	ATB	You're Not Alone	Kontor	DEU
67	Saybia	The Day After Tomorrow	EMI-Medley	DNK
68	Brandy & Ray J	Another Day In Paradise	WEA	DEU
69	Hooverphonic	The World Is Mine	Columbia	BEL
70	Galleon	I Believe	EGP	FRA
71	Trucks	It's Just Porn Mum	Gut/Universal	NOR
72	Mousse T. ft. Emma Lanford	Fire	Peppermint Jam/Edel	DEU
73	Sash!	Ganbareh	X-IT/Virgin	DEU
74	Minimalistix	Close Cover	Mostiko	BEL
75	Dee Dee	Forever	EMI	BEL
76	Ian Van Dahl	Try	Antler-Subway	BEL
77	Weeping Willows	Touch Me	Virgin	SWE
78	Télépopmusik	Breathe	Chrysalis	FRA
79	Orishas	Mujer	EMI	FRA
80	Natasha St-Pier	Nos Rendez Vous	Columbia	FRA
81	Mike Oldfield	To Be Free	WEA	ESP
82	Elisa	Come Speak To Me	Epic	ITA
83	Supermen Lovers feat. Mani Hoffman	Starlight	Vogue	FRA
84	DJ Bobo	Celebration	Ariola	DEU
85	Tillmann Uhrmacher	On The Run	Direction/Edel	DEU
86	One-T	Music Is The One-T Doc	Polydor	FRA
87	HIM	Heartache Every Moment	Terrier/BMG	FIN
88	Brooklyn Bounce	Club Bizarre	Epic	DEU
89	Cunnie Williams	Come Back To Me	Ulm	FRA
90	The Ark	Calthe You, Cometh I	Virgin	SWE
91	Laura Pausini	Tra Te E Il Mare	CGD	ITA
92	Nuttea	Inite	Virgin	FRA
93	Nek	Cielo E Terra	WEA	ITA
94	Gabin	Doo Uap, Doo Uap, Doo Uap	Virgin	ITA
95	Wonderwall	Just More	WEA	DEU
96	The Ark	Let Your Body Decide	Virgin	SWE
97	Loona	Viva El Amor	Universal	DEU
98	Snap vs. Plaything	Do You See The Light	Data/SPV	DEU
99	Natural Born Hippies	In Your Dreams	Iceberg/WEA	DNK
100	King Africa	La Bomba	Hot Tracks/Vale Music	ESP



EUROPEAN TOP 10 SINGLES BY CATEGORY

TOP 10 ARTISTS

- |    |                  |   |                      |
|----|------------------|---|----------------------|
| 1  | Las Ketchup      | Asereje/The Ketchup Song                                    | Columbia             |
| 2  | Shakira          | Whenever Wherever/Suerte,                                   |                      |
|    |                  | Underneath Your Clothes,Objection (Tango)                   | Epic/Columbia        |
| 3  | Eminem           | Without Me, Cleanin' Out My Closet,                         |                      |
|    |                  | Lose Yourself   | Interscope           |
| 4  | Pink             | Get The Party Started, Just Like A Pill,                    |                      |
|    |                  | Don't Let Me Get Me   | Arista/LaFace/Arista |
| 5  | Nelly            | Dilemma, Hot In Herre, #1                                   | Universal            |
| 6  | Enrique Iglesias | Hero, Love To See You Cry, Escape                           | Interscope           |
| 7  | Kylie Minogue    | Can't Get You Out Of My Head, In Your Eyes,                 |                      |
|    |                  | Love At First Sight, Com Into My Life                       | Parlophone           |
| 8  | Atomic Kitten    | The Tide Is High (Get The Feeling), Eternal Flame,          |                      |
|    |                  | It's Ok, You Are, The Last Goodbye/Be With You, Whole Again | Innocent/Virgin      |
| 9  | Star Academy     | Gimme Gimme Gimme, La Musique, Star                         | Mercury              |
| 10 | Nickelback       | How You Remind Me, Too Bad                                  | Roadrunner           |

TOP 10 FEMALE ARTISTS

- |    |                     |  |               |
|----|---------------------|--|---------------|
| 1  | Shakira             | Whenever, Wherever/Suerte,Underneath Your Clothes, |               |
|    |                     | Objection (Tango)                                  | Epic          |
| 2  | Pink                | Get The Party Started, Just Like A Pill,           |               |
|    |                     | Don't Let Me Get Me                                | Arista        |
| 3  | Kylie               | Can't Get You Out Of My Head, In Your Eyes,        |               |
|    |                     | Love At First Sight, Come Into My Life             | Parlophone    |
| 4  | Britney             | I'm Not A Girl Not Yet A Woman,                    |               |
|    |                     | I'm A Slave For You, Boys                          | Jive          |
| 5  | J-Lo                | I'm Real, I'm Gonna Be Alright, Ain't It Funny     | Epic          |
| 6  | Celine              | I'm Alive, A New Day Has Come                      | Epic/Columbia |
| 7  | Anastacia           | Paid My Dues, Boom, Why'd You Lie To Me            | Epic          |
| 8  | Avril Lavigne       | Complicated, Sk8er Boi                             | Arista        |
| 9  | Sophie Ellis-Bextor | Murder On The Dancefloor,                          |               |
|    |                     | Get Over You/Move This Mountain                    | Polydor       |
| 10 | Sarah Connor        | From Sarah With Love, One Nite Stand,              |               |
|    |                     | Skin On Skin,Let's Get Back To Bed Boy             | X-Cell/Epic   |

TOP 10 MALE ARTISTS

- |    |                  |                                    |                |
|----|------------------|------------------------------------|----------------|
| 1  | Eminem           | Without Me, Cleanin' Out My Closet | Interscope     |
| 2  | Nelly            | Dilemma, Hot In Herre, #1          | Universal      |
| 3  | Enrique Iglesias | Hero, Escape, Love To See You Cry  | Interscope     |
| 4  | Robbie Williams  | Somethin' Stupid, Eternity         | Chrysalis      |
| 5  | Tiziano Ferro    | Perdono, Imbranato                 | EMI            |
| 6  | Billy Crawford   | Trackin', You Didn't Expect That,  |                |
|    |                  | When You Think About Me            | V2             |
| 7  | Afroman          | Because I Got High, Crazy Rap      | Universal      |
| 8  | Elvis vs. KXL    | A Little Less Conversation         | RCA            |
| 9  | Johnny Hallyday  | On A Tous Besoin D'Amour,          |                |
|    |                  | Tous Ensemble, Marie               | Mercury        |
| 10 | Rohff            | Qui Est L'Exemple, 5,9,1, TDSI     | Hostile/Virgin |

TOP 10 GROUPS

- |    |               |   |                 |
|----|---------------|---|-----------------|
| 1  | Las Ketchup   | Asereje/The Ketchup Song                                    | Columbia        |
| 2  | Atomic Kitten | The Tide Is High (Get The Feeling), Eternal Flame,          |                 |
|    |               | It's Ok, You Are, The Last Goodbye/Be With You, Whole Again | Innocent/Virgin |
| 3  | Nickelback    | How You Remind Me, Too Bad                                  | Roadrunner      |
| 4  | Star Academy  | Gimme Gimme Gimme, La Musique, Star                         | Mercury         |
| 5  | Mad'house     | Like A Prayer, Holiday, Like A Virgin                       | Bio/Variouss    |
| 6  | Scoter        | Ramp! The Logical Song), Nessaja,                           |                 |
|    |               | Posse (I Need You On The Floor)                             | Kontor/Edel     |
| 7  | Westlife      | World Of Our Own, Unbreakable,                              |                 |
|    |               | Queen Of Hearts, Bop Bop Baby, Uptown Girl                  | S/RCA           |
| 8  | Bro'Sis       | I Believe, Do You, Hot Temptation,                          |                 |
|    |               | Heaven Must Be Missing An Angel                             | Polydor         |
| 9  | Indochine     | J'Ai Demandé A La Lune, Mao Boy                             | Columbia        |
| 10 | Sugababes     | Round Round, Freak Like Me,                                 |                 |
|    |               | Stronger/Angels With Dirty Faces                            | Island          |

TOP 10 CONTINENTAL EUROPEAN ARTISTS

- |    |                     |  |              |
|----|---------------------|--|--------------|
| 1  | Las Ketchup         | Asereje/The Ketchup Song   | Columbia     |
| 2  | Star Academy        | La Musique, Gimme Gimme Gimme  | Mercury      |
| 3  | Mad'house           | Like A Prayer, Holiday, Like A Virgin                                    | Bio/Variouss |
| 4  | Tiziano Ferro       | Perdono Imbranato  | EMI          |
| 5  | Scoter              | Ramp!, The Logical Song, Nessaja,  |              |
|    |                     | Posse (I Need You On the Floor)  | Kontor/Edel  |
| 6  | Billy Crawford      | Trackin', You Didn't Expect That,  |              |
|    |                     | When You Think About Me  | V2           |
| 7  | Elvis vs. Junkie XL | A Little Less Conversation   | RCA          |
| 8  | Johnny Hallyday     | On A Tous Besoin D'Amour, Marie, Tous Ensemble                           | Mercury      |
| 9  | Bro'Sis             | Heaven Must Be Missing An Angel, Do You, I Believe, Hot Temptation       | Polydor      |
| 10 | Sarah Connor        | One Nite Stand,From Sarah With Love, Skin On Skin, Let's Back To Bed Boy | X Cell/Epic  |

EUROPEAN TOP 10 ALBUMS BY CATEGORY

TOP 10 ARTISTS

- |    |                  |  |               |
|----|------------------|--|---------------|
| 1  | Shakira          | Servicio De Lavanderia/Laundry Service, Grandes Exitos | Epic/Columbia |
| 2  | Anastacia        | Freak Of Nature, Not That Kind                         | Epic          |
| 3  | Robbie Williams  | Swing When You're Winning, Sing When You're Winning,   |               |
|    |                  | Escapology   | Chrysalis     |
| 4  | Eminem           | The Eminem Show, 8 Mile Soundtrack,                    | Interscope    |
| 5  | Celine Dion      | A New Day Has Come, All The Way, A Decade Of Song      | Columbia/Epic |
| 6  | Pink             | M!ssundaztood  | Arista        |
| 7  | Enrique Iglesias | Escape, Quizas   | Interscope    |
|    |                  | 8 Red Hot Chili Peppers                                |               |
|    |                  | By The Way, Californication                            | Warner Bros.  |
| 9  | Nickelback       | Silver Side Up   | Roadrunner    |
| 10 | Elvis Presley    | Elvis - 30 #1 Hits, The 50 Greatest Love Songs         | RCA           |

TOP 10 FEMALE ARTISTS

- |    |                   |  |                       |
|----|-------------------|--|-----------------------|
| 1  | Shakira           | Servicio De Lavanderia/Laundry Service,            |                       |
|    |                   | Grandes Exitos                                     | Epic/Columbia         |
| 2  | Anastacia         | Freak Of Nature, Not That Kind                     | Epic                  |
| 3  | Celine Dion       | A New Day Has Come                                 | Columbia/Epic         |
| 4  | Pink              | M!ssundaztood                                      | Arista                |
| 5  | Alicia Keys       | Songs In A Minor                                   | J                     |
| 6  | Norah Jones       | Come Away With Me                                  | Blue Note             |
| 7  | Kylie Minogue     | Fever  | Parlophone            |
| 8  | Alanis Morissette | Under Rug Swept, MTV Unplugged, Jagged Little Pill | Maverick/Warner Bros. |
| 9  | Britney Spears    | Britney, Oops I Did It Again                       | Jive                  |
| 10 | Jennifer Lopez    | J To Tha L-O! The Remixes, J.o, This Is Me...Then  | Epic                  |

TOP 10 MALE ARTISTS

- |    |                  |  |            |
|----|------------------|--|------------|
| 1  | Robbie Williams  | Swing When You're Winning, Sing When You're Winning, |            |
|    |                  | Escapology   | Chrysalis  |
| 2  | Eminem           | The Eminem Show, 8 Mile Soundtrack                   | Interscope |
| 3  | Enrique Iglesias | Escape, Quizas                                       | Interscope |
| 4  | Elvis Presley    | Elvis - 30 #1 Hits, The 50 greatest Love Songs       | RCA        |
| 5  | Moby             | 18, Play   | Mute       |
| 6  | Nelly            | Nellyville   | Universal  |
| 7  | B. Springsteen   | The Rising   | Columbia   |
| 8  | H. Grönemeyer    | Mensch   | EMI        |
| 9  | Lenny Kravitz    | Lenny, Greatest Hits                                 | Virgin     |
| 10 | Xavier Naidoo    | Zwischenspiel - Alles Für Den Herrn                  | Naidoo/SPV |

TOP 10 GROUPS

- |    |                       |  |                  |
|----|-----------------------|--|------------------|
| 1  | Red Hot Chili Peppers | The Way, Californication                             | Warner Bros.     |
| 2  | Nickelback            | Silver Side Up                                       | Roadrunner       |
| 3  | Linkin Park           | Hybrid Theory, Reanimation                           | Warner Bros.     |
| 4  | Westlife              | World Of Our Own, Unbreakable - Greatest Hits Vol. 1 | S/RCA            |
| 5  | U2                    | The Best Of 1990 - 2000, The Best Of 1980 - 1990     | Island           |
| 6  | Coldplay              | A Rush Of Blood To The Head, Parachutes              | Parlophone       |
| 7  | Rolling Stones        | Forty Licks, Jump Back - Best Of 71 -79              | Virgin/Decca     |
| 8  | Pink Floyd            | Echoes - The Best Of                                 | EMI              |
| 9  | Blue                  | All Rise, One Love                                   | Innocent/Virgin  |
| 10 | Oasis                 | Heathen Chemistry, What's The Story Morning Glory    | Big Brother/Sony |

TOP 10 CONTINENTAL EUROPEAN ARTISTS

- |    |                 |   |               |
|----|-----------------|---|---------------|
| 1  | H.Grönemeyer    | Mensch  | EMI           |
| 2  | Lorie           | Prfs De Toi, Tendrement                         | EGP/Epic      |
| 3  | Xavier Naidoo   | Zwischenspiel - Alles F_r Den Herrn             | Naidoo/SPV    |
| 4  | Sarah Connor    | Green Eyed Soul, Unbelievable                   | X-Cell/Epic   |
| 5  | Andrea Bocelli  | Cieli Di Toscana, Senrtimento                   | Sugar/Philips |
| 6  | JJ. Goldman     | Chansons Pour Les Pieds                         | Columbia      |
| 7  | Tiziano Ferro   | Rosso Relativo                                  | EMI           |
| 8  | Die Toten Hosen | Auswrtsspiel, Reich & Sexy II - Die Fette Jahre | JKP/East West |
| 9  | Patrick Bruel   | Entre-Deux                                      | RCA           |
| 10 | Renaud          | Boucan D'Enfer                                  | Virgin        |

# 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)  
Coldplay/*A Rush Of Blood To The Head* (Parlophone)  
Badly Drawn Boy/*About A Boy OST* (XL Recordings)  
Beck/*Sea Change* (Geffen)  
Peter Gabriel/*UP* (Virgin/Real World)

Elvis vs JXL/*A Little Less Conversation* (RCA)  
Badly Drawn Boy/*Silent Sigh* (XL Recordings)  
Frau Frau/*Breathe In* (Universal)

**Musical highlight:** Either 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/*Soul Surfing* (Dusty Roses)  
Solomon Burke/*Don't Give Up On Me* (Fat Possum)  
Kyoto Jazz Massive/*Spirit Of The Sun* (Compost)  
Claudia Acuña/*Rhythm Of Life* (Verve)  
Bembeya Jazz/*Bembeya* (Marabi/Melodie)

Elvis Costello/*Tear Off Your Own Head* (Island)  
Wilco/*Jesus, etc* (Nonesuch)  
Steve Earle/*John Walker's Blues* (E-Squared)

**Musical highlight:** Lila Downs and Waldemar Bastos in concert at Madrid's Suristan.

## Raul Cairo

Charts editor



Zuco 103/*Tales Of High Fever* (Ziriguiboom/Crammed Discs)  
Wilco/*Yankee Hotel Foxtrot* (Nonesuch)  
Peter Wolf/*Sleepless* (Artemis/Epic)  
Slobberbone/*Slippage* (New West)  
Solomon Burke/*Don't Give Up On Me* (Fat Possum)

Raymzter/*Kutmarokkanen* (Virgin)  
Die Gerdshow/*Der Steuersong (Las Es Kanzlern)* (Warner Strategic Marketing)  
Norah Jones/*Come Away With Me* (Blue Note)

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

## Archie Carmichael

International sales director



Moby/*18* (Mute/EMI)  
David Bowie/*Heathen* (ISO/Columbia)  
Saybia/*The Second You Sleep* (Medley/EMI)  
Boy George/*U Can Never B 2 Straight* (Virgin)  
Norah Jones/*Come Away With Me* (Blue Note)

Liberty X/*Just A Little Bit* (V2)  
Dirty Vegas/*Ghosts* (EMI)  
Saybia/*The Second You Sleep* (Medley/EMI)

**Musical highlight:** David Bowie performing at Meltdown.

## Hamish Champ

News editor



Nada Surf/*Let Go* (Heavenly/EMI:Chrysalis)  
Doves/*The Last Broadcast* (Heavenly/EMI:Chrysalis)  
Bruce Springsteen/*The Rising* (Columbia)  
Tom Waits/*Alice* (Anti/Epitaph)  
Division Of Laura Lee/*Black City* (Burning Heart)

Gigi D'Agostino/*Bla Bla Bla* (Liberty/EMI)  
Miss Dynamite/*Dy-na-mi-tee* (Polydor)  
Prodigy/*Baby's Got A Temper* (XL Recordings)

**Musical highlight:** Seeing Morrissey live at Brixton Academy.

## Mat Deaves

Production & art co-ordinator



Red Hot Chili Peppers/*By The Way* (Warner Bros)  
Queens Of The Stone Age/*Songs For The Deaf* (Interscope)  
The Streets/*Original Pirate Material* (679 Recordings/Warner Music)  
The Cinematic Orchestra/*Every Day* (Ninja Tune)  
Missy Elliott/*Under Construction* (The Gold Mind/Elektra/EEG)

Phallacy & Fusion/*Groundbreaker* (Wordplay/Source)  
Bobby Conn/*Winners* (Thrill Jockey)  
Liam Lynch/*United States Of Whatever* (Global Warming)

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

## Claudia Engel

Sales & marketing co-ordinator



David Bowie/*Heathen* (ISO/Columbia)  
Black Rebel Motorcycle Club/*B.R.M.C.* (Virgin)  
Nena/*Nena feat. Nena (20 Jahre Das Jubilaeums Album)* (Warner Germany)  
Sugababes/*Angels With Dirty Faces* (Island)

Red Hot Chili Peppers/*By The Way* (Warner Bros)  
Black Rebel Motorcycle Club/*Spread Your Love* (Virgin)  
Nena/*Jetzt Bist Du Weg* (Warner Germany)

**Musical highlight:** Remy Shand showcase at Dingwalls in Camden Town, London—what a fantastic voice!

## Beverley Evans

Charts production manager



Richard Ashcroft/*Human Condition* (Hut/Virgin)  
Coldplay/*A Rush Of Blood To The Head* (Parlophone)  
David Gray/*A New Day At Midnight* (IHT/East West)  
Black Rebel Motorcycle Club/*B.R.M.C.* (Virgin)  
Idlewild/*The Remote Part* (Parlophone)

The Hives/*Hate To Say I Told You So* (Burning Heart/Poptones)

The Coral/*Dreaming Of You* (Deltasonic)  
Foo Fighters/*All My Life* (RCA)

**Musical highlight:** The Darkness & Sweatmasters at The Garage.

## Charles Ferro

Denmark correspondent



Bruce Springsteen/*The Rising* (Columbia)  
Outlandish/*Bread & Barrels Of Water* (BMG)  
The Raveonettes/*Whip It On* (Crunchy Frog)  
Hanne Boel/*Beware Of The Dog* (Medley/EMI)  
Chris Minh Doky/*Cinematique* (Blue Note/Virgin)

Outlandish/*Guantanamo* (BMG)  
Shakira/*Suerte* (Epic)  
Eminem/*Without Me* (Interscope)

**Musical highlight:** Jonatha Brooke & Band in concert at Copenhagen venue Vega.

## Olaf Furniss

German correspondent



Beatsteaks/*Living Targets* (Epitaph)  
Quarks/*Triggermehappy* (Home Records)  
Ska-P/*Que Corra La Voz!* (BMG Spain)  
Herbert Groenemeyer/*Mensch* (Groenland/EMI Germany)  
Barcelona/*Zona Bastarda* (Organic Records)

Dawn Of The Replicants/*Smoke Without Fire* (Flying Sparks Records)  
Klee/*Erinner Dich* (MOS Germany)  
Vinyl/*Nobody's Fool* (white label)

**Musical highlight:** Airwaves Festival in Reykjavik.

## Jon Heasman

Deputy editor



Bruce Springsteen/*The Rising* (Columbia)  
Ms Dynamite/*A Little Deeper* (Polydor)  
Badly Drawn Boy/*About A Boy OST* (XL Recordings)  
Spacemonkeyz versus Gorillaz/*Laika Come Home* (Parlophone)  
David Bowie/*Heathen* (ISO/Columbia)

Red Hot Chili Peppers/*The Zephyr Song* (Warner Bros)

Liberty X/*Just A Little Bit* (V2)  
Eve feat. Gwen Stefani/*Let Me Blow Ya Mind* (Interscope)

**Musical highlight:** David Bowie at the Hammersmith Apollo, London. Radio-wise, Saga 105.7/Birmingham provided something different.

## Adam Howorth

Contributing writer



Red Hot Chili Peppers/*By The Way* (Warner Bros.)  
Beck/*Sea Change* (Geffen)  
Norah Jones/*Come Away With Me* (Blue Note)  
Queens Of The Stone Age/*Songs For The Deaf* (Interscope)  
Doves/*The Last Broadcast* (Heavenly)

Coldplay/*In My Place* (Parlophone)  
The Flaming Lips/*Do You Realize* (Warner Bros.)  
The Hives/*Hate To Say I Told You So* (Burning Heart/Poptones)

**Musical highlight:** Brian Wilson at London's Royal Festival Hall.

## Juliana Koranteng

New media correspondent



Peter Gabriel/*UP* (Virgin/RealWorld)  
Mary J Blige/*No More Drama* (MCA Records)  
Nelly/*Nellyville* (Island Records)  
Ashanti/*Ashanti* (Mercury Records/Murder Inc)  
Bruce Springsteen/*The Rising* (Columbia)

Nelly/Kelly Rowland/*Dilemma* (Island)  
Kylie Minogue/*In Your Eyes* (Parlophone)  
Sugababes/*Stronger* (Island)

**Musical highlight:** Bombay Dreams, produced by Sir Andrew-Lloyd Webber/Really Useful Group

## Aleksey Kruzin

Russian correspondent

Sade/*Lovers Live* (Epic)  
Sophie Ellis Bextor/*Read My Lips* (Polydor)  
Ariana/*First Love* (Sony)  
Lenny Kravitz/*Lenny* (Virgin)  
Ashanti/*Ashanti* (Def Jam)  
George Michael/*Shoot The Dog* (Polydor)  
George Michael/*Freeek!* (Polydor)  
Aaliyah/*Rock The Boat* (Virgin)

**Musical highlight:** Enrique Iglesias at the MTV Awards in Barcelona.

## Emmanuel Legrand

Editor-in-chief



Wvgen Hand/*Woven Hand* (Glitterhouse Records)  
Archive/*You All Look The Same To Me* (East West)  
Audioslave/*Audioslave* (Epic/Interscope)  
RJD2/*Deadringer* (Def Jux)  
Bruce Springsteen/*The Rising* (Columbia)

Beth Gibbons & Rustin Man/*Tom The Model* (Go Beat)  
Red Hot Chili Peppers/*The Zephyr Song* (Warner Bros.)  
Eminem/*Without Me* (Interscope)

**Musical highlight:** David Bowie's *Heathen* (ISO/Columbia) and his live performances at London's Apollo and Paris' Olympia.

## Johan Lindstrom

Sweden correspondent



Looptroop/*The Struggle Continues* (David vs Goliath/Burning Heart)  
Roots Manuva/*Dub Come Save Me* (Big Dada)  
Zuco 103/*Tales Of High Fever* (Ziriguiboom/Crammed Discs)  
Koop/*Waltz For Koop* (Superstudio Blå/Diesel Music)  
Ison & Fille/*Vår Sida Av Stan* (Hemmalaget/V2)

Awa Manneh/*Behind Schedule (Can I Get A Witness)* (KRED/Sony Music)  
Rohff/*Qui Est L'exemple?* (Hostile/Virgin)  
Nas/*One Mic* (Columbia)

**Musical highlight:** The growth of new digital niche radio stations on DAB, satellite and the Internet.

## Howell Llewellyn

Spain correspondent



Orishas/*Emigrante* (Capitol)  
Carlos Jegen/*Back To The Earth* (EMI Odeon)

Ojos De Brujo/*Barí* (La Fabrica De Colores/Satelite K)  
Elvis Presley/*ELVIS 30#1 Hits* (RCA)  
Fermin Muguruza/*In-komunikazioa* (Metak/Kontrakalea)

**Musical highlight:** Dancing to Cuba's Los Van Van 7:30-9am on Los Cristianos beach at end of 14-hour megaconcert on Los Cristianos beach, south Tenerife, Aug 31-Sep 1.

## Marc Maes

Belgium correspondent



2 Many DJs/*As Heard On Radio Soulwax* (Pias)  
Hooverphonic/*Presents Jackie Cane* (Columbia)  
Shakira/*Laundry Service* (Epic)  
Coldplay/*A Rush Of Blood To The Head* (Parlophone)  
Ozark Henry/*Birthmarks* (Epic)

Désenchantée/*Kate Ryan* (Antler Subway)  
Avril Lavigne/*Complicated* (Arista)  
Mad'House/*Like A Prayer* (ARS Productions)  
**Musical highlight:** Belgian band Clouseau achieving all-time attendance record at the Antwerp Sportpaleis (82,500) in December, breaking the previous record (Marco Borsatto in June 2002) by over 20,000.

## Jonathan Mander

Finland correspondent



N\*E\*R\*D/*In Search Of...* (Virgin)  
Kimmo Pohjonen/*Kluster* (Rockadillo)  
The Streets/*Original Pirate Material* (679 Recordings/Warner Music)  
Giant Robot/*Superweekend* (Capitol)  
Ladytron/*Light & Magic* (Invicta Hi-Fi)

Electric Six/*Danger! High Voltage* (XL)  
Röyksopp/*Remind Me* (Wall of Sound)  
The Ark/*Father Of A Son* (Virgin)

**Musical highlight:** Op:l Bastards live set at Helsinki's Koneisto festival in July.

## Maria Paravantes

Greece correspondent



Shakira/*Laundry Service* (Epic)  
Raining Pleasure/*Flood: The Coming Of A Great Quantity Of Water* (Chrysalis/EMI)  
Eminem/*The Eminem Show* (Interscope)  
Christina Aguilera/*Stripped* (Minos-EMI)  
Enrique Iglesias/*Escape* (Interscope)

Las Ketchup/*Asereje* (Columbia)  
PPK/*Resurrection* (Virgin)  
Shakira/*Whenever, Wherever* (Epic)

**Musical highlight:** The first Greek music awards: The Arion Awards.

## Lisa Pasold

France correspondent



Eminem/*The Eminem Show* (Interscope)  
Carla Bruni/*Quelqu'un M'a Dit* (Naive)  
Paris Combo/*Paris Combo Live* (Polydor/Universal)  
Hawksley Workman/*Almost A Full Moon* (Recall)  
Tori Amos/*Scarlet's Walk* (Epic)

MC Solaar/*Inch' Allah* (East West)  
Madonna/*Die Another Day* (Maverick/Warner Bros)  
Dionysos/*Song For Jedi* (Trema)

**Musical highlight:** Manu Chao's Radio Bemba world tour.

## Paul Pomfret

Charts researcher



I Muvrini/*Umani* (Capitol France)  
The Notwist/*Neon Golden* (City Slang/EMI)  
Les Claypool's Flying Frog Brigade/*Purple Onion* (Prawn Song)  
Mary J. Blige/*No More Drama* (MCA)  
Supergrass/*Life On Other Planets* (Parlophone)

Yeah Yeah Yeah's/*Bang* (Borderline)  
Beyoncé Knowles/*Work It Out* (Columbia)  
The Hives/*Hate To Say I Told You So* (Burning Heart/Poptones)

**Musical highlight:** Bobby Conn at the Brighton Pavillion.

## Ann Scott

Ireland correspondent



John Parish/*How Animals Move* (Thrill Jockey)  
Stina Nordenstam/*This is Stina Nordenstam* (Sony)  
The Strokes/*Is This It* (RCA)  
Low/*Trust* (Kranky)  
Sigur Ros/*( )* (Fat Cat Records)

U2/*Electrical Storm* (Island)  
DJ Shadow/*Six Days (Mos Def Mix)* (Island)  
Gemma Hayes/*Hangin' Around* (Source)

**Musical highlight:** Skylarkin—Mic Christopher anniversary and album launch with The Frames & Friends, Vicar Street November 29.

## Paul Sexton

Contributing writer



Beth Nielsen Chapman/*Deeper Still* (Artemis)  
Solomon Burke/*Don't Give Up On Me* (Fat Possum)  
The Electric Soft Parade/*Holes In The Wall* (db Records)  
Will Kimbrough/*Home Away* (Gravity)  
Musiq/*Justisen* (Def Soul)

Ten Speed Racer/*Don't Go Out* (Red Flag)  
Willie Nelson & LeAnn Womack/*Mendocino County Line* (Lost Highway)  
Reno/Costa (*It's A Beautiful Day*) (Pepper/Jive)

**Musical highlight:** The London shows by Brian Wilson and his magnificent band, on two deeply moving nights at the Royal Festival Hall in January and June.

## Gary Smith

Dance correspondent



Liars/*They Throws Us All In A Trench And Stuck A Monument On Top* (Blast First)  
The Cinematic Orchestra/*Every Day* (Ninja Tune)  
Trash Palace/*Positions* (Discograph)  
Lamya/*Learning From Falling* (J Records)  
Amon Tobin/*Out From Out Where* (Ninja Tune)

Yo La Tengo/*Nuclear War* (Matador)  
Cabaret Voltaire/*Nag Nag Nag* remixes (NovaMute)  
Moonshine feat. Byron Stingily/*Shake Your Booty* (Black & White)

**Musical highlight:** Re-discovering *Jamzero* by Bauchklang (ecco-chamber/Austria), an album that was released in 2001 and whose primal genius I failed to pick-up on first time round. This nine-piece all vocal group make the most extraordinary noise, both on record and live. Their tour of European festivals this summer and of medium-sized clubs in the autumn has

been sensational and, as a result, I expect the band to breakthrough in a big way in 2003.

## Gareth Thomas

Music editor



Donnie/*The Colored Section* (Giant Step)  
Lamya/*Learning From Falling* (J Records)  
Norah Jones/*Come Away With Me* (Blue Note)  
Peven Everett/*Studio Confessions* (ABB Soul)  
Shaun Escoffery/*Shaun Escoffery* (Oyster)

NORE/*Nothin'* (Def Jam)  
Liam Lynch/*The United States Of Whatever* (Global Warming)  
Red Hot Chili Peppers/*By The Way* (Warner)

**Musical highlight:** The UK music conference In The City (and seeing The Darkness perform there).

## Menno Visser

Charts researcher



The Electric Soft Parade/*Holes In The Wall* (db Records)  
The Streets/*Original Pirate Material* (679 Recordings/Warner Music)  
Spinvis/*Spinvis* (Excelsior Recordings)  
RJD2/*Deadringer* (Def Jux)  
Jennifer Terran/*The Musician* (Grizelda/CRS)

Athlete/*You Got The Style* (Parlophone)  
TokTok vs. Suffy O/*Missy Queen's Gonna Die (rock remix)* (Warner)  
Slo-Mo/*Death Of A Raver* (Pias)

**Musical highlight:** The coolness of bands starting with "the"...

## Nigel Williamson

Contributing writer



Damon Albarn et al/*Mali Music* (Honest Jon's)  
Coldplay/*A Rush Of Blood To The Head* (Parlophone)  
Lambchop/*Is A Woman* (City Slang)  
Ryan Adams/*Demolition* (Lost Highway)  
Youssou N'Dour/*Nothing's In Vain* (Nonesuch)

Ryan Adams/*Nuclear* (Lost Highway)  
Blur/*The Bomb* ('secret' seven inch, distributed anonymously to DJs only)  
Black Rebel Motorcycle Club/*Whatever Happened To My Rock'n'Roll* (Virgin)

**Musical highlight:** George Harrison memorial concert at the Albert Hall, November 29.

## Mark Worden

Italy correspondent



Lokua Kanza/*Toyebi Te / Yewo Music* (Universal)  
Paola Turci/*Questa Parte Di Mondo* (NuN Entertainment)  
Tiromancino/*In Continuo Movimento* (Virgin Music Itlay)  
Salvatore Licitra/*The Debut* (Sony Classical)  
Franco Battiato/*Fleurs3* (Columbia)

Peter Gabriel/*The Barry Williams Show* (Virgin/Real World)  
Francesco Renga/*Tracce Di Te* (Universal Music Italy)  
In-grid/*Tu Es Foutu* (Energy/X-Energy/Level One)

**Musical highlight:** The emergence of Norah Jones, a refreshingly unconventional industry success story.

# Eurochart Hot 100® Singles

©VNU Business Media.

week 2 - 3 / 03

this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	TITLE ARTIST <small>original label (publisher)</small>	countries charted
			☆☆☆☆ SALES BREAKER ☆☆☆☆		34	NE		We've Got Tonight Ronan Keating ft. Jeanette - Polydor (Copyright Control)	A.CH.D	68	74	8	In This World Moby - Mute (Warner Chappell)	CH.FL.F.NL.WA
1	6	24	Asereje/The Ketchup Song Las Ketchup - Columbia (Sony ATV)	A.CH.D.DK.FIN.FL.FUK.GRE.IRL.I.NL.N.P.S.WA	35	14	5	We've Got Tonight Ronan Keating & Lulu - Polydor (Minder)	FL.UK.IRL.NL.WA	69	97	15	Just Like A Pill Pink - Arista (EMI)	A.CH.D.FL.NL.N.S.WA
2	1	4	Lose Yourself Eminem - Interscope (Eight Mile Style)	A.CH.D.DK.E.FIN.FL.UK.GRE.IRL.I.NL.N.P.S.WA	36	NE		Star Academy 2 Various Artists - Mercury (Not Listed)	F	70	NE		You Didn't Expect That Billy Crawford - V2 (Not Listed)	CH.F.WA
3	7	4	Feel Robbie Williams - Chrysalis (BMG/EMI)	A.CH.D.DK.E.FL.FUK.GRE.IRL.I.NL.N.P.S.WA	37	RE		Dreamer/Gets Me Through Ozzy Osbourne - Epic (EMI/Somerset/Parker)	A.CH.D.DK.FIN.NL	71	RE		Just A Little Liberty X - V2 (EMI)	CH.F
4	8	11	Dilemma Nelly ft. Kelly Rowland - Universal (BMG/Warner Chappell/EMI)	A.CH.D.DK.FIN.FL.FUK.GRE.IRL.I.NL.N.S.WA	38	16	3	Puppy Love/Sleigh Ride S Club Juniors - Polydor (EMI/Chrysalis)	UK.IRL	72	NE		Je Ne Veux Qu'Elle Marc Lavoine & Claire Keim - Mercury (Not Listed)	CH.F.WA
5	13	6	Jenny From The Block Jennifer Lopez - Epic (Various)	A.CH.D.DK.E.FL.FUK.IRL.I.NL.N.S.WA	39	RE		Abscheid Nehmen Xavier Naidoo - Musica/Naidoo Records (Not Listed)	A.CH.D	73	30	5	United States Of Whatever Liam Lynch - Global Warming (Copyright Control)	UK.IRL
6	67	3	Paris Latino Star Academy 2 - Mercury (Not Listed)	CH.F.WA	40	RE		Premier Gauou Magic System - Sono/Next (Frochot)	F.WA	74	RE		All Cried Out No Angels - Polydor (Not Listed)	A.CH.D
7	2	2	Sound Of The Underground/Stay Another Day Girls Aloud - Polydor (Not Listed)	UK	41	26	3	Thug Lovin' Ja Rule ft. Bobby Brown - Def Jam (EMI/BMG/Universal)	D.UK.IRL.NL	75	47	6	Alive S Club - Polydor (19/BMG/Rondor/Universal)	D.UK.IRL
8	NE		Der Steuersong (Las Kanzlern) Die Gerd Show - Warner Strategic Marketing (Sony ATV)	A.CH.D	42	23	3	Family Portrait Pink - Arista (EMI/TVT)	UK.IRL	76	RE		If Tomorrow Never Comes Ronan Keating - Polydor (BMG/Hornall Bros.)	F.P
9	58	10	Marie Johnny Hallyday - Mercury (Not Listed)	CH.F.WA	43	40	9	Work It Missy 'Misdemeanor' Elliott - Elektra (Warner Chappell)	CH.D.FL.FUK.I.NL.N.S.WA	77	32	2	I Think We're Alone Now Pascal ft. Karen Parry - All Around The World (Not Listed)	UK.IRL
10	4	4	The Cheeky Song (Touch My Bum) The Cheeky Girls - Multiply (Strongsongs/Universal)	UK.IRL	44	NE		Der Weg Herbert Grönemeyer - EMI (Grönland)	A.CH.D	78	RE		The Gift Bro'Sis - Polydor (Not Listed)	A.D
11	18	14	All The Things She Said T.A.T.U - Interscope (Not Listed)	CH.DK.FIN.FL.FGRE.I.NL.N.S.WA	45	28	7	Stronger/Angels With Dirty Faces Sugababes - Island (Various)	CH.DK.UK.NL.N	79	RE		Underneath Your Clothes Shakira - Epic/Columbia (EMI/Sony ATV)	A.CH.F.I.P
12	3	2	Sacred Trust/After You're Gone One True Voice - Ebul/Jive (Not Listed)	UK.IRL	46	NE		Ti Amo Umberto Tozzi - East West (Not Listed)	F	80	62	9	The Game Of Love Santana ft. Michelle Branch - Arista (EMI/Warner Chappell)	A.CH.D.UK.I.P.WA
13	5	3	Sorry Seems To Be The Hardest Word Blue & Elton John - Innocent/Virgin (Warner Chappell)	DK.E.FL.UK.IRL.I.WA	47	31	10	Unbreakable Westlife - RCA (Sony ATV/BMG)	A.CH.D.FL.UK.IRL.NL.S	81	NE		Guardian Angel Novaspac - Sony (Not Listed)	A.D
14	15	9	Die Another Day Madonna - Warner Bros. (Warner Chappell/1000 Lights)	A.CH.D.DK.E.FIN.FL.FUK.GRE.IRL.I.NL.N.S.WA	48	21	11	Like I Love You Justin Timberlake - Jive (Zomba/EMI/Chase Chad/Waters Of)	CH.DK.FL.UK.IRL.I.NL.N.S.WA	82	45	6	Don't Let Me Down/You And I Will Young - S (Sony ATV/EMI/Universal/BMG/19/B)	UK
15	9	3	Sk8er Boi Avril Lavigne - Arista (Not Listed)	A.CH.D.DK.FL.UK.IRL.I.NL.S.WA	49	NE		Rock My Life Jeanette - Polydor (KuBa/EMI)	A.CH.D	83	44	10	One Love Blue - Innocent/Virgin (EMI/Sony ATV/Universal)	A.CH.FL.UK.IRL.NL.S
16	80	4	Des Mots Qui Résonnent Jenifer - Mercury (Not Listed)	CH.F.WA	50	NE		God Is A Girl Groove Coverage - Def Jam (Suprimè/Roba/Unicade)	A.D	84	NE		Loneliness DJ Tomcraft - Def Jam (Not Listed)	A.D
17	22	8	Objection (Tango) Shakira - Epic (Sony ATV/EMI)	A.CH.D.FL.FUK.IRL.I.NL.N.P.S.WA	51	NE		Le Chemin Kyo ft. Sita - Jive (Not Listed)	CH.F.WA	85	NE		Tonight And Forever B3 - Hansa (Warner Chappell)	A.D
18	12	11	Dirrty Christina Aguilera ft. Redman - RCA (Warner Chappell/Universal/BMG/F)	A.CH.D.DK.FL.UK.GRE.IRL.I.NL.N.P.S.WA	52	100	19	Complicated Avril Lavigne - Arista (Warner Chappell/Rondor/Universal)	A.CH.D.FL.FGRE.WA	86	46	5	Rushes Darius - Mercury (Bug)	UK
19	24	8	I'm Gonna Getcha Good Shania Twain - Mercury (Universal/Zomba)	A.CH.D.DK.FL.FUK.IRL.I.NL.N.P.S.WA	53	19	3	What My Heart Wants To Say Gareth Gates - S (Rokstone/BMG)	UK.IRL	87	NE		Regarde-Moi (Teste Moi, Deteste Moi) Priscilla - Jive (Not Listed)	F
20	NE		Plus Haut What 4 - AZ Records/Island (Not Listed)	CH.F.WA	54	91	20	I'm Alive Celine Dion - Columbia (Warner Chappell)	A.CH.D.FL.F.NL.P.WA	88	53	3	Misunderstood Bon Jovi - Island (Universal/Sony ATV/Warner Chappell)	A.CH.D.UK.NL.P
21	NE		Mundian To Bach Ke (Beware Of The Boy) Panjabi MC - Def Jam/Showbiz (Copyright Control)	A.CH.D.UK	55	34	9	Heaven DJ Sammy & Yanou ft. Do - Data/Digidance (Rondor/Universal)	UK.IRL.NL	89	33	3	Nothing Sacred - A Song For Kirsty Russell Watson - Decca (Universal)	UK
22	10	5	If You're Not The One Daniel Bedingfield - Polydor (Sony ATV)	UK.IRL	56	NE		La Chanson Con Jean Pascal - Mercury (Not Listed)	F.WA	90	41	4	It's A Rainbow Rainbow - BBC (BBC/Hopefield/Fremantle)	UK
23	29	7	Through The Rain Mariah Carey - Island (Sony ATV/Rye)	A.CH.D.FL.FUK.IRL.I.NL.N.P.S.WA	57	27	4	Holding On For You Liberty X - V2 (Sony ATV)	UK.IRL	91	RE		Kimnotyze DJ Tommekk ft. Lil'Kim - Ariola (Warner Chappell)	A.CH.D
24	20	5	The Last Goodbye/Be With You Atomic Kitten - Innocent/Virgin (EMI/Sony ATV/Copyright Control)	A.CH.D.FL.UK.IRL.NL	58	RE		Tu Es Foutu (Tu M'As Promis) In-Grid - Zyx/High Fashion/Record Express (Mikulski)	D.FL.N.S.WA	92	NE		Pourvu Que Ça Dure Patrick Sebastien - Polydor (Not Listed)	F
25	65	19	Addictive Truth Hurts ft. Rakim - Interscope (EMI/WC/Herbalicious/18th Letter)	A.CH.FL.FGRE.NL.WA	59	NE		Gebt Das Hand Frei Stefan Raab ft. Shaggy - Edel (Not Listed)	A.CH.D	93	NE		Wonderful Dream Melanie Thornton - Epic (Not Listed)	A.CH.D
26	11	2	You're A Superstar Love Inc. - Nulife/Arista/Logic (Not Listed)	UK.IRL	60	RE		J'Ai Besoin D'Amour Lorie - EGP (Not Listed)	CH.F.WA	94	55	7	Come Into My World Kylie Minogue - Parlophone (EMI/Universal)	CH.UK.IRL.I.NL.WA
27	25	10	Hey Sexy Lady Shaggy ft. Brian & Tony Gold - MCA (Warner Chappell/Livingsting)	A.CH.D.FL.I.NL.P.S.WA	61	37	10	Electrical Storm U2 - Island (Blue Mountain)	A.CH.D.FL.FUK.IRL.I.NL.P.WA	95	RE		(Crack It) Something Going On Bomfunk Mc's ft. Jessica Polcker - Epidrome (Sony ATV)	A.CH.D
28	NE		Plantation Kana - Pama (Not Listed)	F	62	RE		Manhattan Kaboul Renaud/Axelle Red - Virgin (Not Listed)	CH.F.WA	96	NE		Everytime The Flames - EMI (RFGH)	A.CH.D
29	95	8	Skin On Skin Sarah Connor - X-Cell/Epic (Standard/X-Cellent)	A.CH.D.FL.NL.WA	63	NE		Sache Ophelie Winter - WEA (Not Listed)	CH.F.WA	97	NE		Shined On Me Praise Cat - Happy Music/Digidance (Le Smooove)	F.NL
30	39	9	Can't Stop Loving You Phil Collins - WEA (EMI)	A.CH.D.FL.I.NL.S.WA	64	38	5	Maybe Enrique Iglesias - Interscope (EMI/Warner Chappell)	CH.D.FL.UK.IRL.NL	98	RE		Elle S'Ennuie De Palmas - Polydor (Not Listed)	CH.F.WA
31	87	10	Tu Es Mon Autre Lara Fabian & Maurane - Polydor (Not Listed)	CH.F.WA	65	35	3	Naughty Girl Holly Valance - London (Windswept/Hit & Run/EMI/CC)	UK.IRL.S	99	NE		Damn! Baracuda - Warner Bros. (Not Listed)	D
32	43	9	What's Your Flava? Craig David - Wildstar (Windswept/1st Avenue/BMG)	CH.D.FL.FUK.I.NL.S.WA	66	36	11	Nu Flow Big Brovaz - Epic (Shalit)	UK.IRL.NL	100	RE		Mensch Herbert Grönemeyer - EMI (Grönland)	A.CH.D
33	73	15	Cleanin' Out My Closet Eminem - Interscope (BMG/Ensign/Eight Mile Style)	A.CH.D.DK.FL.FUK.IRL.I.S.WA	67	17	2	Scorpio Rising Death In Vegas ft. Liam Gallagher - Concrete (Not Listed)	UK.IRL					

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

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: The Official UK Charts Co. (UK); Chart Tracks (Ireland); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP Tite-Live (France); Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GI/F/PI (Sweden); I/FPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © VNU Business Media.

# European Top 100 Albums


ARTIST TITLE	countries charted	ARTIST TITLE	countries charted	ARTIST TITLE	countries charted
☆☆☆☆☆ SALES BREAKER ☆☆☆☆☆		34 38 8 Eminem 8 Mile Soundtrack - Interscope	A.CH.D.DK.FL.GRE.I.NL.N.S.WA	68 90 26 Las Ketchup Hijas Del Tomate - Columbia	A.CH.FIN.F.GRE.P
1 1 6 Robbie Williams Escapology - Chrysalis	2	35 45 27 Nelly Nellyville - Universal	A.CH.D.FIN.FL.FUK.IRL.I.NL.N.P.S.WA	69 44 12 Will Young From Now On - S/RCA	UK.IRL
2 24 7 Phil Collins Testify - WEA/Face Value		36 36 7 Craig David Slicker Than Your Average - Wildstar	CH.D.DK.E.FL.FUK.IRL.I.NL.WA	70 43 3 Fleetwood Mac The Very Best Of Fleetwood Mac - Warner Strategic Marketing	D.DK.FL.UK.IRL.NL.S
3 6 21 Avril Lavigne Let Go - Arista		37 RE Die Ärzte Rock'N'Roll Realschule - Unplugged - Hot Action/Motor	A.CH.D	71 59 21 T.A.T.U 200 Po Vstrecnoy/200 Km/H In The Wrong Lane - Interscope	CH.E.FIN.GRE.I.S.WA
4 16 5 Jennifer Lopez This Is Me...Then - Epic		38 17 5 Vasco Rossi Vasco Rossi Tracks - EMI	CH.I	72 97 5 Sum 41 Does This Look Infected? - Island	A.CH.D.FL.FUK.IRL
5 5 9 U2 The Best Of 1990 - 2000 - Island	2	39 20 6 Adriano Celentano Per Sempre - Clan Celentano	CH.I	73 RE Jeanette Rock My Life - Polydor	A.CH.D
6 8 48 Pink M!ssundaztood - Arista	1	40 RE Soundtrack The Lord of The Rings: The Two Towers - Warner Bros.	A.CH.D.FL.F.GRE.NL.S	74 RE Mark Knopfler The Ragpicker's Dream - Mercury	CH.D.DK.F.NL.N.S
7 RE Herbert Grönemeyer Mensch - EMI	2	41 RE What 4 L'Album - AZ Records	CH.F	75 72 33 Moby 18 - Mute	CH.FL.FUK.NL.WA
8 7 14 Elvis Presley Elvis - 30 #1 Hits - RCA	2	42 RE Operación Triunfo II La Fuerza De La Vida - Vale Music	E	76 RE Urban Peace Live - Barclay	F
9 2 7 Elton John The Greatest Hits 1970 - 2002 - Rocket/Mercury		43 RE Die Gerd Show Der Kanzler Sin(g)kt - Warner Strategic Marketing	A.D	77 46 2 Giorgia Greatest Hits (Le Cose Non Vanno Mai...) - Dischi Di Cioccolata	CH.I
10 4 7 Westlife Unbreakable - The Greatest Hits Vol. 1 - S/RCA		44 61 8 Roxette The Ballad Hits - Capitol	A.CH.D.DK.FIN.FL.GRE.N.P.S	78 RE Shakira Grandes Exitos - Epic/Columbia	CH.E
11 14 6 Shania Twain Up! - Mercury	1	45 25 3 Ronan Keating Destination - Polydor	CH.D.FUK.NL	79 77 5 Anastacia Freak Of Nature - Epic	A.CH.D.UK.NL.P
12 22 31 Eminem The Eminem Show - Interscope	2	46 96 40 Celine Dion A New Day Has Come - Columbia	A.CH.D.DK.FIN.FL.F.GRE.NL.S.WA	80 33 4 Darius Dive In - Mercury	UK
13 3 8 Blue One Love - Innocent/Virgin		47 23 6 Enrique Iglesias Escape - Interscope	UK.GRE.IRL.NL	81 RE Sarah Connor Unbelievable - X-Cell/Epic	A.CH.D.FIN
14 9 13 The Rolling Stones Forty Licks - Virgin/Decca	1	48 49 4 Mariah Carey Charmbracelet - Island	A.CH.D.FL.F.GRE.NL.S.WA	82 RE Jenifer Jenifer (L'Album) - Island	CH.F.WA
15 31 58 Shakira Servicio De Lavaderia/Laundry Service - Epic/Columbia	3	49 RE Renaud Boucan D'Enfer - Virgin	CH.F.WA	83 56 9 Leonard Cohen The Essential Leonard Cohen - Columbia	DK.FIN.IRL.NL.N.P.S
16 18 35 Norah Jones Come Away With Me - Blue Note	1	50 58 9 Christina Aguilera Stripped - RCA	A.CH.D.DK.E.FL.UK.GRE.IRL.NL.N	84 29 5 Donny Osmond Somewhere In Time - Decca	UK
17 RE Star Academy Star Academy Chante Les Tubes Années 80 - Mercury		51 RE Carla Bruni Quelqu'Un M'a Dit - Naive	CH.F.WA	85 RE Missy 'Misdemeanor' Elliott Under Construction - Elektra	CH.D.FL.FUK.GRE.NL.S
18 80 5 Helmut Lotti My Tribute To The King - EMI/Piet Roelen		52 RE Xavier Naidoo Zwischenspiel - Alles Für Den Herrn - Naidoo Records	A.D	86 39 9 Gareth Gates What My Heart Wants To Say - S/RCA	UK.IRL
19 27 10 Santana Shaman - Arista	1	53 RE UPA Un Paso Adelante - Globomedia	E	87 40 2 883 Love Life - CGD	I
20 12 8 Andrea Bocelli Sentimento - Philips/Sugar		54 26 10 David Bowie Best Of Bowie - EMI	FL.UK.GRE.IRL.I.NL.N.S.WA	88 RE Westernhagen In Den Wahnsinn - WEA	D
21 RE Johnny Hallyday A La Vie A La Mort! - Mercury	1	55 35 5 Barbra Streisand Duets - Columbia	D.E.FL.FUK.GRE.NL.WA	89 RE Robbie Williams Swing When You're Winning - Chrysalis	A.D.NL
22 11 18 Coldplay A Rush Of Blood To The Head - Parlophone	1	56 32 6 Rod Stewart It Had To Be You - J	A.D.FL.UK.IRL.NL	90 RE Operación Triunfo Gala 9 - Vale Music	E
23 21 9 Nirvana Nirvana - Geffen	1	57 RE No Angels When The Angels Swing - Polydor	A.D	91 RE Gregorian Masters Of Chant - Chapter III - Edel	CH.D.FIN.FL.P.S
24 13 33 Queen Greatest Hits I, II & III - The Pt Coll - Parlophone		58 RE Schlümpfe Wir Singen Hey Ho! Vol. 14 - EMI	A.CH.D	92 75 6 Ja Rule The Last Temptation - Def Jam	CH.D.UK.IRL.NL
25 15 25 Red Hot Chili Peppers By The Way - Warner Bros.	2	59 RE Joaquin Sabina Dimelo En La Calle - Ariola	E	93 RE Isabelle Boulay Au Moment D'Etre Nous - V2	CH.F.WA
26 RE Star Academy Les Années Berger - Mercury		60 30 18 Sugababes Angels With Dirty Faces - Island	UK.IRL.NL	94 42 2 Jools Holland More Friends - Small World Big Band 2 - Warner Strategic Marketing	UK.IRL
27 83 10 André Rieu Croisière Romantique - Philips		61 34 3 Daniel Bedingfield Gotta Get Thru This - Polydor	UK	95 RE Kent Vapen & Ammunition - RCA	S
28 RE Nena 20 Jahre - Nena feat. Nena - WEA/Warner Strategic Marketing		62 RE De Palmas Live 2002 - Polydor	CH.F.WA	96 RE Tracy Chapman Let It Rain - Elektra	A.CH.D.F
29 28 5 Lionel Richie Encore - Island		63 RE Whitney Houston Just Whitney - Arista	A.CH.D.E.F.GRE.I.NL	97 RE Mojinos Escozios Mas De Ocho Millones De Discos Vendidos - DRO	E
30 19 16 Atomic Kitten Feels So Good - Innocent/Virgin		64 RE Peter Jöback Jag Kommer Hem Igen Till Jul - Columbia	S	98 RE Abba The Definitive Collection - Polydor	D
31 10 9 David Gray A New Day At Midnight - East West/IHT	UK.IRL	65 RE Alex Ubago ¿Que Pides Tu? - DRO	E	99 37 5 Daniele/De Gregori/Mannoia/Ron In Tour - Daniele/De Gregori/Mannoia/Ron - Blue Drag	I
32 RE Die Toten Hosen Reich & Sexy II - Die Fette Jahre - JKP/East West	CH.D	66 RE Lorie Tendrement - EGP	CH.F.WA	100 55 2 Liberty X Thinking It Over - V2	UK
33 RE Patrick Bruel Entre-Deux - RCA	CH.F.WA	67 76 6 Lighthouse Family Greatest Hits - Wild Card/Polydor	A.CH.D.UK.IRL		


\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
 The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

week 01/03

© VNU Business Media

# BORDER BREAKERS

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	12	<b>T.A.T.U./ALL THE THINGS SHE SAID</b>  (INTERSCOPE)		RUSSIA	40
2	3	20	Las Ketchup/Asereje/The Ketchup Song	(Columbia)	SPAIN	26
3	2	13	Roxette/A Thing About You	(Capitol)	SWEDEN	22
4	4	14	DJ Sammy & Yanou ft. Do/Heaven	(Pulp/Universal)	GERMANY	13
5	5	20	In-Grid/Tu Es Foutu (Tu M'As Promis)	(Zyx)	SWITZERLAND	19
6	6	6	Sarah Connor/Skin On Skin	(X-Cell/Epic)	GERMANY	12
7	9	3	T.A.T.U./Not Gonna Get Us	(Interscope)	RUSSIA	6
8	8	18	J.C.A./I Begin To Wonder	(Virgin)	ITALY	10
9	14	11	Elisa/Come Speak To Me	(Epic)	ITALY	8
10	7	7	Praise Cat/Shined On Me	(Sound Division)	ITALY	5
11	10	4	Eskobar ft. Heather Nova/Someone New	(V2)	SWEDEN	5
12	11	15	Tiziano Ferro/Imbranato	(EMI)	ITALY	10
13	12	7	Lasgo/Pray	(Antler-Subway)	BELGIUM	7
14	13	4	Manu Chao/La Rumba De Barcelona	(Virgin)	FRANCE	3
15	>	NE	Las Ketchup/Kusha Las Playas	(Columbia)	SPAIN	5
16	15	7	Laura Pausini/E Ritorno Da Te	(CGD)	ITALY	3
17	16	39	Mad'House/Like A Prayer	(Bio/Various)	FRANCE	8
18	17	6	Bomfunk Mc's ft. Jessica Folcker/(Crack It) Something Going On (Epidrome)		FINLAND	4
19	18	7	Sarah Connor/From Sarah With Love	(X-Cell/Epic)	GERMANY	5
20	25	4	Ace Of Base/The Juvenile	(Mega/Edel/Polydor)	DENMARK	4
21	20	6	Lasgo/Something	(A&S/Antler-Subway)	BELGIUM	4
22	>	NE	Robyn/Keep This Fire Burning	(Ricochet)	SWEDEN	8
23	>	NE	DJ Sammy & Yanou ft. Do/Boys Of Summer(Pulp/Universal)		GERMANY	8
24	23	4	King Africa/La Bomba	(Vale Music)	SPAIN	2
25	19	17	Ace Of Base/Beautiful Morning	(Mega/Edel/Polydor)	DENMARK	10

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.  indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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

# HOTLINE

Edited by Hamish Champ

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. Skyrock'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 £840,000 (euros 1.3 million), with UTV taking on debts of £800,000 (euros 1.2 million).



## Coming specials in Music & Media

### SPOTLIGHT ON EXPORT OFFICES

Cover date: January 25, Street date: January 20,  
Artwork deadline: January 13

### ITALY SPOTLIGHT

Cover date: January 25, Street date: January 20,  
Artwork deadline: January 13

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

## UMI rules chart universe

continued from page 1

Lennox, OutKast, and Sarah McLachlin are also expected for 2003.

In a year dominated by massive internal restructuring, EMI maintained its third position in the album share chart, despite losing almost three points of share between 2001 and 2003. The UK-based major slipped from third to fourth in the singles share chart table, letting BMG move ahead. EMI had a series of top-selling albums in the shape of Robbie Williams, Kylie Minogue, Coldplay, Atomic Kitten, The Rolling Stones and Norah Jones, and also made the best of the strength of its Continental European repertoire with the success of Italy's Tiziano Ferro, Germany's Herbert Groenemeyer, France's Manu Chao and Renaud, Italy's Vasco Rossi, Sweden's Roxette plus Belgium's

Axelle Red and Helmut Lotti.

Warner Music managed to keep fourth position in the albums ranking, despite losing over a point of share. The US major suffered from a relative lack of key international releases during the year (though Alanis Morissette, Red Hot Chili Peppers, Linkin Park and David Gray all scored strongly), and through soft performances on the local repertoire front.

For what was (until its recent acquisition by BMG) the world's largest independent music company, 2002 was not the best of years for Zomba, with a significant drop in album chart share and stability in singles. Since its 1999 peak—the year Zomba scored a record 6% album share in M&M's annual statistics—the company's share has fallen to less than 1%.

### European chart share by company (singles)

Company	2002	2001	2000	1999
Universal	30.9	31.7	22.4	19.5
Sony	25.8	22.0	16.1	16.6
BMG	13.9	9.9	13.5	17.6
EMI	11.3	19.0	12.5	13.5
Warner	8.9	9.4	10.1	7.7
Zomba	3.1	3.2	9.4	11.6
Others	6.1	6.2	16.0	13.5

Source: M&M

### European chart share by company (albums)

Company	2002	2001	2000	1999
Universal	25.3	26.4	26.0	23.3
Sony	24.0	18.2	11.5	23.3
EMI	18.7	21.9	15.1	14.4
Warner	13.4	14.6	17.3	15.3
BMG	12.9	11.3	11.9	10.1
Zomba	0.9	2.0	4.4	6.0
Others	4.8	5.6	13.8	7.6

Source: M&M

### 2002 European singles shares (by label)

1 - Epic	12.2
2 - Columbia	11.2
3 - Interscope	10.0
4 - Arista	6.0
5 - RCA	5.7
6 - Polydor	4.6
7 - Universal	4.4
8 - Warner Bros.	3.6
9 - Jive	3.5
10 - Island	3.3
Others	35.5

Source: M&M

### 2002 European album shares (by label)

1 - Epic	11.7
2 - Columbia	10.4
3 - Interscope	7.6
4 - Warner Bros.	7.1
5 - Virgin	5.7
6 - Arista	5.6
7 - RCA	4.8
8 - Parlophone	4.7
9 - Polydor	3.3
10 - EMI	2.6
Others	36.5

Source: M&M

## Universal Spain revamps labels

by Howell 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 (pictured), 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 director, 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. De la Peña and 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 Kyrre 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 Brynhildsen (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", Brynhildsen 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

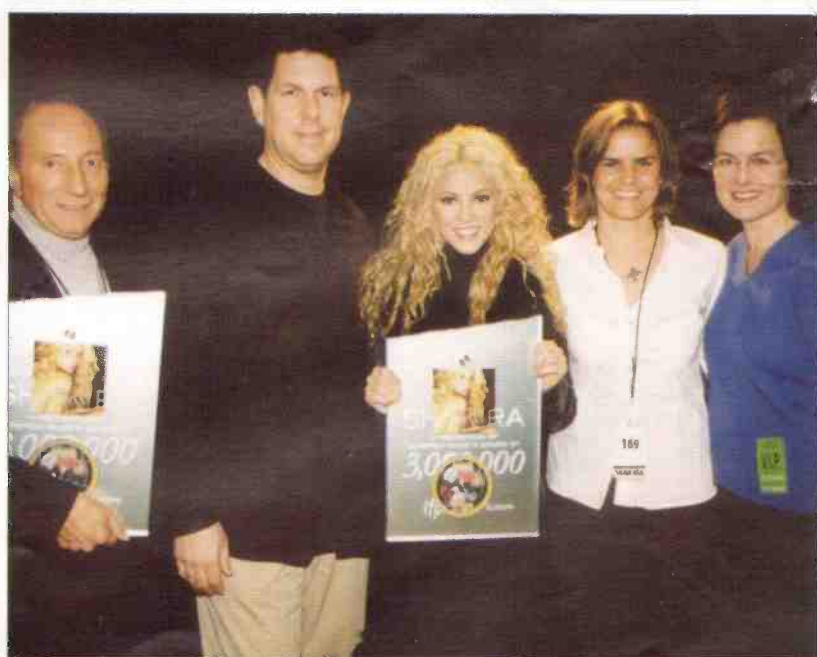
in hell".

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.



On top of her accolade as M&M's European album artist for 2002, Colombian songstress and all-round booty shaker Shakira took time out after her sell-out concert at London's Wembley Arena on December 16 to be presented with an IFPI award for European sales of *Laundry Service* in excess of three million units. Pictured (from left to right): Freddy de Mann, manager; Paul Burger, president, Sony Music Europe; Shakira; Helena Verellen, marketing manager, Sony Music International; and Julie Borchard, senior VP, Sony Music Europe.

MAIN PARTNER



by:Larm 2003

TRONDHEIM 13-16 FEBRUAR

# INTRIGUED BY NORWEGIAN MUSIC?

## YOU'VE JUST SEEN THE TIP OF THE ICEBERG

Get to know the rest at by:Larm 2003

by:Larm is both a convention for the Scandinavian music industry and a festival where new talent is presented. Alternating every year among Norway's most influential creative centres, by:Larm showcases the best of the country's up-and-coming artists. Since it began in 1998, by:Larm has presented **Røyksopp**, **Sondre Lerche**, **Madrugada**, **Jaga Jazzist** and **Kings Of Convenience** to name just a few.

by:Larm

For more info: [www.bylarm.no](http://www.bylarm.no)





# Music & Media®

JANUARY 18, 2003 / VOLUME 21 / ISSUE 4 / £3.95 / EUROS 6.5

**'IF YOU'RE NOT THE ONE'  
THE UK #1 HIT SINGLE  
AT RADIO ACROSS EUROPE NOW**



**DANIEL  
BEDINGFIELD**

MAIN PARTNER



**by:Larm 2003**  
TRONDHEIM 13-16 FEBRUAR

# INTRIGUED BY NORWEGIAN MUSIC?

## YOU'VE JUST SEEN THE TIP OF THE ICEBERG

**Get to know the rest at by:Larm 2003**

by:Larm is both a convention for the Scandinavian music industry and a festival where new talent is presented. Alternating every year among Norway's most influential creative centres, by:Larm showcases the best of the country's up-and-coming artists. Since it began in 1998, by:Larm has presented **Røyksopp**, **Sondre Lerche**, **Madrugada**, **Jaga Jazzist** and **Kings Of Convenience** to name just a few.

**by:Larm**

For more info: [www.byfarm.no](http://www.byfarm.no)



IVIK PETRE

NATT&DAG

MUCE

FaroJournalen



Music & Media