NAB: U.S. learning European lessons?

by Mike McGeever

SEATTLE — "European radio is ready to export to the U.S." That's the word from Seattle according to Melek Demir, director of new business development for U.S. network/syndication giant ABC Radio International.

Demir, speaking after a panel on European radio at this year's NAB Radio Show (October 14-17) in Washington state, adds: "For a long time European radio has been looking to us. Now we are looking to them; both have something to offer."

Several hundred European radio executives came to Seattle for the four-day event, and their high profile participation provided their North American and international counterparts with a showcase of the vitality, growing maturity and new opportunities in European radio. For the first time at NAB, there was a panel devoted entirely to radio from this continent, entitled "Lessons from the best European broadcasters.

The session was chaired by Peter Waak, MD of CLT-UFA's Swedish stations Lugna Favoriter 104.7 and Bandit FM. It gave the North American broadcasters in attendance—particularly those interested in expanding

continued on page 21
Music & Media

Call M&M on:
Tel: (+44) 171 631 0428
Fax: (+44) 171 323 2314/16

Editorial
Editor in chief: Emmanuel Legrand
Managing editor: Tom Ferguson
News editor: Jonathan Heasman
Features editor: Darryl Depp
Music business/talent editor: Christian Lorrain
Promotions editor: Mike Reeves

Charts & research
Charts editor: Reil Caire
Director of Strategic Development: Nina Stringer

Production
Production manager: Jonathan Crouch
Design manager: Dominick Boland

Correspondents:
Austria: Susan L. Schuhmayre (+44) 133 9605
Belgium: Veree Mire (Belgium): (32) 3 588 6928
Classicaljazz: Terry Breen (+44) 936 35791
Czech Republic: Michel Legas (+44) 1 248 75000
Denmark: Karen Grove Smith (+44) 9 548 2180
Germany: Frank Berger (+44) 1 301 9156
France: "le Monde": (33) 1 585 8620; "Les media": (33) 1 585 8620; "Othel" (artist profiles) (+44) 11 4009 1096

Greece: Cosmas Doulgeris (+30) 955 6956
Italy: Mark Dezzani (+39) 0184 292 824

The Netherlands: "Robert" (+31) 327 52006
Norway: Svein Liewellyn (+44) 1 599 2499

Sales and Marketing
Director of advertising sales: Charlie Clayton
International sales director: Ron Beale (UK, USA) (+39) 290 42072
Fax numbers: Charlie Clayton (+39) 290 42074
Scottish sales: Hong Kong/Italy (France) - (33) 1 4909 0896
Belgium: Marc Macs (+32) 3 568 8082

Sales and marketing co-ordinator: Claudia Engel
International circulation director: Tim Freeman
European circulation promotion manager: Paul Brigin
Financial controller: Kate Lee

Contact account: Charles Barrett
Office manager: Linda Nash

Music & Media
25 Ridgmount St, London WC1E 7AH
UNITED KINGDOM
Phone: (+44) 1 713 235 6866, Fax: (+44) 1 0158 433266 (subscriptions)

Copy numbers: (+44) 1 71 323 3134 (editorial)
Telephone: (+44) 1 71 631 0428 (sales), (+44) 1 0158 432164

Subscription rates:
United Kingdom: Overseas: (Europe) 18 369;
Europe: £37, Rest of the world: £37
Printed by: Headley Brothers Ltd, Queens Road, Ashford, Kent TN24 9HJ

ISSN: 1385-612
© 1998 by CPI Communications, Inc.
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 prior written permission of the publisher.

CEO: John J. Nelson, Jr
Executive vice-president: Mark James
Robert J. Deering, Howard Lauder
President: Howard Lauder
Senior VP/General counsel: Georgina Challis
Vice chairman: Irvin Korshand, Ken Orem, Alan White
Director of Strategic Development: Ken Schaefer
Business manager: Juden Simon
BPI Communications
Telephone: (+44) 1 71 631 0428
Fax: (+44) 1 71 631 0428

President and CEO: John J. Nelson, Jr
Executive vice-president: Mark James
Robert J. Deering, Howard Lauder
Senior vice-president: Georgina Challis, Paul Geller, Ann Raines
Senior vice-president: Claire Schaefer
Vice-president: Glen Herman

BPI Communications

U.K. exec ‘doing it for the kids’

LONDON — Executives from the U.K. music industry gathered to form the panels at a major education seminar on October 14-15.

Entitled Music... It’s The Business, the two-day event was organised by labels’ body the British Phonographic Industry (BPI) and sponsored by U.K. music trade bodies. BPI education officer Marie Crowe says the seminar’s aim was “to educate young people on the realities of the music industry.”

Crowe adds: “Music... It’s The Business is the first ever industry seminar to be supported by all the U.K.’s trade bodies.” Topics included A&R, recording, marketing, management, retail, publishing and running a record company. Those lending their support included the International Managers’ Forum, British Association of Record Dealers, Phonographic Performance Ltd, the Mechanical Copyright Protection Society, Performing Arts & Technology in London, and the rowling of Music Publishers’ Association and British Music Rights.

Some 300 university students on music-related courses attended the seminar, held in the BRIT School for Performing Arts & Technology in Croydon, south of London, hosted by former BPI (and PolyGram U.K.) chairman Prof. Maurice Oberstein, now of Miami University.

PolyGram up in 3rd quarter

by Emmanuel Legrand

LONDON — A few weeks away from its S104 merger with Universal, PolyGram remains “focused,” according to chief executive officer Jan Cook.

“As expected, PolyGram’s music performance in the third quarter has shown mixed results due to a number of issues despite challenging operating conditions,” he said. Cook’s comments came in the release of figures which show the Dutch-based company posted a rise in revenues and profits for the three months ending September 30.

PolyGram’s total profits for the quarter (including its loss-making film division) rose 22 percent to Dfl171 million ($85 million), with a 44 percent increase in profits to Dfl245 million for the music division. Group revenues rose seven percent to Dfl2.3 billion.

European sales grew by five percent.

Best-selling albums for the period included Sheryl Crow’s The Globe Sessions, with worldwide sales over 1.5 million, and收录ing by the Bee Gees, Kelly Price, Jay-Z and Kiss. Shania Twain’s Come On Over sold an additional 1.3 million units during the third quarter to reach cumulative sales of 7.2 million.

The company says the results revealed “despite the extraordinary challenges of operating whilst under acquisition, compounded by the weakening of global economies, demonstrate the inherent strength of its roster, management and operations.”

Trautmann unveils new plans for French music

by Remi Boston

PARIS — French minister of culture Catherine Trautmann has unveiled a package of measures inspired by the recent report from the National Commission on Today’s Music (M&M, August 20).

Speaking at a press conference on October 19, Trautmann said her goal was “to put today’s music back at the heart of the minister’s cultural policy.” She announced additional funding of Ffr95 million ($8.4m) for 1999, to be dedicated mainly to training schemes, music creation and concert venues. However, this cash injection represents only 10 percent of what the Commission suggested the music sector needs.

Initiatives announced by Trautmann included recognising DJS as “artists,” incentives for broadcasters to create more TV programmes on music, and support for organisations promoting French music production abroad. She also turned her attention to the problem of rights protection in the digital environment, proposing an “interim solution” of levying new taxes on digital carriers capable of making copies, and on Internet service providers/subscribers to Internet access.

Trautmann said she will use the forthcoming Broadcasting Bill (story, this issue) to address the issue of the relationship between record producers and broadcasters, as recently raised by labels’ body SNEP (M&M, October 24) to address the issue of the relationship between record producers and broadcasters, as recently raised by labels’ body SNEP (M&M, October 24).

(Media) concentration is one of hard-

est problems the record industry has to face,” she said. “I am concerned by the risk of unfair competition which could result from the promotion of music productions by some broadcasters who are involved in these productions. I am ready to study measures which would put an end to the links between producer and broadcaster and which would respect the rules of fair competition.”

Most industry executives say that in principle, Trautmann’s plans contain good ideas, but wish to see more detail. Hervé Rony, general manager of SNEP, says: “The minister has reacted very quickly. Only a few weeks after she received the report, she has made several proposals. That’s good news because a lot of these type of reports end up in the bin—it seems that will not be the case with this one.”

“It was a good speech,” agrees Jérôme Roger, general manager of indie labels body UPPF. “It goes in the right direction and there’s a lot of goodwill, although I’d say to the minister that additional efforts are required—only a very small portion of the Ffr30m will be allocated to support record production. That’s a bit short, considering VAT from records remains around Ffr2bn revenue a year for the government.”

U.K. exec ‘doing it for the kids’
Honeyz
the debut single
finally found
top 10 in the uk for 5 weeks
finally found
now breaking out all over europe
French stars offering AIDS aid

by Cécile Tessayre

PARIS — Some 42 French artists, including Johnny Hallyday, Francis Cabrel, Stephan Eicher, Patricia Kaas and Jean-Jacques Goldman, have teamed up to record a special charity track to raise money for an AIDS research charity.

Written by Pascal Obispo and Lionel Florence, Sa Raison D’Etre was serviced to radio stations on October 14 but won’t be released commercially as a single. Instead it will serve as a promotional tool for a forthcoming album entitled Ensemble, which will feature new material from the artists involved in the project. It will be released on independent label V2 on November 24.

All the proceeds of the album will be allocated to the Fonds Line Renaud AIDS research charity, named after the artist who founded and runs the organisation. The project is a follow-up to a similar venture in 1994, when Entre Sourires et Larmes, released on Squatt/Sony Music, raised over Ffr2 million ($350,000) for the charity.

The idea for a second album was originated by Renaud, who contacted V2 managing director Thierry Chassagne about the possibilities a year ago. “At the time,” says V2 marketing manager Sophie Zanettacci, “V2’s structure was unable to handle such a project. So Line decided to wait, and called us back earlier this year.”

The creative side of the project has been overseen by Sony Music’s Pascal Obispo, who, alongside Jean-Valère Albertini, supervised the recording and the executive production of the album. “The costs were cut down to a minimum,” says Zanettacci, “so the album should be profitable right from its release date.”

A special evening featuring performances from some of the project’s leading performers is already planned for broadcast on all of the country’s major TV networks on November 27.

Italian media’s ‘advertising glut’

by Mark Dezanni

MIAMI — Italy’s radio sector is enjoying a sustained boom in airtime sales, with 1998 projected to be the second consecutive year in which growth in radio advertising has outstripped that in other media.

Figures covering the first eight months of 1998 combined with projections for the rest of the year indicate an annual increase in radio advertising revenues for 1998 of 19.9 percent, to around L350 billion ($2119 million). Average growth for the advertising sector as a whole in Italy for 1998 is projected at 9.3 percent.

The figures are supplied by Italy’s advertising agency association UPA, which, together with Italy’s national radio networks association RNA, operates Italy’s national Audiradio ratings system. UPA president Felice Sloy says that, whilst Audiradio is often criticised by the smaller stations for favouring the larger networks, it has been an essential tool in the growth of radio as an advertising medium.

“Audiradio provides the detailed demographic, qualitative and day-part statistics that are essential to air-time buyers,” notes Sloy.

However, it seems that Italian radio’s new wealth is not being evenly distributed. A survey from the Federation of Commercial Radio & TV (FRT) reveals that out of the country’s 1,100 local radio stations, 63 percent collect annual revenues of less than L300 million ($187.500), while the top five of Italy’s 14 national commercial networks each earn more than L15 billion ($9.300m) per year. Italy’s public broadcaster the RAI accounts for 42 percent of total radio advertising revenues.

Enzo Campione, president of air-time sales house Radio Erete, believes that despite the recent global economic downturn, there is room for even more growth in Italian radio. “Although radio listening has grown from 35 million to 35 million average daily listeners in the past 10 years, still only 70 percent of Italians tune in on a daily basis compared with 93 percent for TV. New digital technology will help us to reach the remainder.”

Energy, 538 to Net retail sales

by Robbert Tilti & Kat R. Lofthas

HILVERSUM/STOCKHOLM — Two of Europe’s key CHR stations are moving into on-line music retailing.

National commercial outlet Radio 538 has become the first radio station in the Netherlands to launch an on-line CD shop, while NRJ’s Swedish network Energy will open a similar venture in the first quarter of next year.

Set up in conjunction with Dutch music retail specialist Plato, and operational since October 15, Radio 538’s retail facility is available through the station’s web site at www.radiomix.nl. Site visitors can choose from an assortment of 80,000 titles. The facility also allows users to hear sound-bites of songs either currently in the Rabo Top 40 singles chart or tipped to enter it.

“With our station’s format, the music choice is much more successful and we’d have to look elsewhere for other potential. Since we didn’t repeat here. We knew how to approach the market, which made it very easy for us; we knew what to do with the music. We learnt from what we did wrong — there were a lot of mistakes made at Antenne Steiermark that we didn’t repeat here. We actually have fewer people at 88.6 than had we at Antenne Steiermark, even though this station is much more successful and has a much bigger audience.”

MILAN - Italy’s radio sector is enjoying a sustained boom in airtime sales, with 1998 projected to be the second consecutive year in which growth in radio advertising has outstripped that in other media.

Figures covering the first eight months of 1998 combined with projections for the rest of the year indicate an annual increase in radio advertising revenues for 1998 of 19.9 percent, to around L350 billion ($2119 million). Average growth for the advertising sector as a whole in Italy for 1998 is projected at 9.3 percent.

The figures are supplied by Italy’s advertising agency association UPA, which, together with Italy’s national radio networks association RNA, operates Italy’s national Audiradio ratings system. UPA president Felice Sloy says that, whilst Audiradio is often criticised by the smaller stations for favouring the larger networks, it has been an essential tool in the growth of radio as an advertising medium.

“Audiradio provides the detailed demographic, qualitative and day-part statistics that are essential to air-time buyers,” notes Sloy.

However, it seems that Italian radio’s new wealth is not being evenly distributed. A survey from the Federation of Commercial Radio & TV (FRT) reveals that out of the country’s 1,100 local radio stations, 63 percent collect annual revenues of less than L300 million ($187,500), while the top five of Italy’s 14 national commercial networks each earn more than L15 billion ($9.300m) per year. Italy’s public broadcaster the RAI accounts for 42 percent of total radio advertising revenues.

Enzo Campione, president of air-time sales house Radio E Ete, believes that despite the recent global economic downturn, there is room for even more growth in Italian radio. “Although radio listening has grown from 35 million to 35 million average daily listeners in the past 10 years, still only 70 percent of Italians tune in on a daily basis compared with 93 percent for TV. New digital technology will help us to reach the remainder.”

“Audiradio provides the detailed demographic, qualitative and day-part statistics that are essential to air-time buyers,” notes Sloy.

However, it seems that Italian radio’s new wealth is not being evenly distributed. A survey from the Federation of Commercial Radio & TV (FRT) reveals that out of the country’s 1,100 local radio stations, 63 percent collect annual revenues of less than L300 million ($187,500), while the top five of Italy’s 14 national commercial networks each earn more than L15 billion ($9.300m) per year. Italy’s public broadcaster the RAI accounts for 42 percent of total radio advertising revenues.

Enzo Campione, president of air-time sales house Radio E Ete, believes that despite the recent global economic downturn, there is room for even more growth in Italian radio. “Although radio listening has grown from 35 million to 35 million average daily listeners in the past 10 years, still only 70 percent of Italians tune in on a daily basis compared with 93 percent for TV. New digital technology will help us to reach the remainder.”
Double T's twin ambitions

by Marc Moes

BRUSSELS — Belgian independent Double T Music—best known for its global success with K's Choice—is strengthening the talent rosters of its Euro-
Pean subsidiaries and launching a publishing operation.

Sony Independent Networks Europe (SINE) took an undis-
staked stake in Double T earlier this year, giving the company's
founders Christophe Turcksin and Jan Theys the resources
they required to develop their goals of focusing on A&R, mar-
keting and promotion, as well as expanding within continen-
tal Europe.

"The SINE deal included us delivering product to SINE; we
now also take their projects and artists as expanding within continen-
tal Europe," explains Theys.

Theys cites both Bob Mould (France) and the Creation-
signed Boo Radleys (U.K.) as examples of SINE artists which
Double T aims to help on the continent. "Possibly we can help
push these artists a little further than they are now," he says.

In Germany, former EMI executive Helmut Rücker has been
appointed MD at Double T's Offenbach-based offices. "We wanted to be
as close as possible to the German Sony Music offices there,"
says Theys, who reveals that the Ger-
man operation recently
signed its first act in the shape of alternative popsters SeeSaw.

In the Netherlands, Double T has signed up
Green Lizard, winners of this year's De Grote Prijs van Nederland, the country's
most important rock contest. It has also launched the Brigadoon label to
concentrate on local repertoire and compila-
tions of established Dutch artists such as Jasperi-
na De Jong.

In its home market, Double T is preparing the release of Ozark
Henry's second album and mate-
rival from the newly-signed Ard,
while in France former BMG
signing Astronvile will shortly be going into the studio.

The recent arrival of experi-
enced publisher Herman Van
Laar at Double T further fuels
the company's ambition of
becoming a major international talent source. "With two acts
signed both in Holland and France and one in Germany,
our publishing arm will become
an important activity," predicts Theys.

BADEN STATION AVOIDS SKY CONFLICT

BERLIN — Baden-Wuerttemberg CHR station Sky Radio has
changed its name to Radio 96 to avoid possible legal
action from Rupert Murdoch's News International media
group, which holds the rights to the Sky name for its TV
and radio services in the U.K. and the Netherlands.

Broadcasting from the studios of the former Canadian Forces Network studios at Baden Airport (hence the original choice of name), the station has been broadcasting
since March.

DIAN TOPS LISTENERS' POLL

BUDAPEST National AC station Danubius Radio,
acquired from the Hungarian government last year by a
committee headed by the U.K.'s DMG Radio group, has
won the three key categories in a national listener poll
conducted through the country's national and regional
press. Danubius was voted best station (taking 30 percent
of the vote), and its presenters Gabor Boockhor and
Gabi Jakupcev were respectively voted best male
and female personalities. "We have developed a concept
we term 'music plus' using Hungary's biggest stars," explains Stephen Ryan, DMG Radio's head of business
development. "The awards reflect the success of this
approach."

DIgITAL ONE IS THE ONE

LONDON — U.K. regulator the Radio Authority is award-
ing the licence to operate the country's first (and only)
national commercial digital radio multiplex to the sole
applicant, Digital One. Digital One is a consortium com-
pprising the GWR Group (57 percent), transmission
providers NTL (33 percent) and national commercial sta-
tion Talk Radio (10 percent). As previously reported in
MM, Digital One is planning to broadcast 10 digital
radio services nationally, including a classic rock format,
" a 'teen and chart hits" service and a dance station.

DION HEADS LATEST PLATINUM EUROPE LIST

The International Federation of
the Phonographic Industry (IFPI) has announced its Plat-
umm Album Europe album awards for September. Celine Dion's
"The Power of Love" (Sony Capi
cal) — to which Dion also con-
btributed — is certified six-times
Platinum. The Backstreet Boys'
"Backstreet's Back (Jive)" reached
the three million mark during
September, while Jamiroquai's
"Travelling Without Moring" (Sony S) moved up to triple platinum status. Meanwhile, The Corrs' "Talk On Corners" (143/Lava/Atlantic) is now a
double platinum winner.

MOVING CHAIRS

NEW YORK — David Neihart, vice president of Verve
U.S., has been appointed to the newly-created global
role of vice president, marketing and artist development,
at BMG Classics. Based in New York and reporting to
BMG Classics general manager Deborah Morgan, he
will be in charge of overseeing the jazz and world music
divisions of RCA Victor and Wicklow.

PARIS — After five years in the job, Thierry Laval,
managing director of French music channel MCM
Euromusique, has left the company to join TV channel
TF1. He is replaced by MCM's current finance, admin-
istration and development director Thierry Cammas.

Cammas, who reports to Euromusique MCM president
Frederic Vinzia, is also in charge of Muzik, MCM's
specialist classical/jazz/world music channel.

LONDON — Derek Flood is leaving the programme con-
troller's job at B97 Chiltern FM/Bedford to join Irish
public broadcaster RTÉ as a continuity announcer for
TV channel RTE1.

Scalen goes international

by Rémi Bouton

PARIS — Toulouse-based indepen-
dent distributor Scalen Dis-
tribution has widened its
shareholding and created an
international division through a
joint venture with indie label
Boucherie Productions.

Founded 13 years ago by gen-
eral manager Christian Anne,
Scalen has proved to be a
winner in diverse genres such as world
music, French chanson, classi-
cal and Spanish music. Four
labels—Boucherie Productions
(various), Cinq Planetes (world
music), Le Rideau Rouge
(French chanson) and Willing
Productions (rock)—have pur-
chased a stake in the company,
amounting to a combined 49
percent shareholding.

"It is a symbolic co-operation
which proves our common
determination to work closely
with each other—and it is also
the way to consolidate long term
deals with the labels," says Anne.
"Thus Scalen becomes more
than a label's partner, involved
in artistic development, than just
a distributor." The executive
also notes the changing role of
the latter in the late '90s: "A dis-
tributor today has to be first and
foremost a service company to
the producers." However, he con-
cludes: "In the medium-term,
within two years, we will only
be distributing labels which hold
a stake in Scalen."

According to Boucherie gener-
al manager Luc Natali: "For us,
accepting a stake in a distribu-
tor is not a commercial move but a
good opportunity to better-anticipate
the market developments."

Paris-based Scalen Interna-
tional will be managed by
Stanislas Hintzy, international
manager of Boucherie. "The
uniqueness of the company is
that we will not only export
products, but also help labels to
sign licence deals," Hintzy says.
"We will be a full-service compa-
y which also offers a promo-
tional service and—later on—
Internet sales."
Sony stays on course in third quarter

The latest M&M chart share figures show that, despite James Horner's Titanic soundtrack (Sony Classics) sinking out of the top albums listing, Sony Music has consolidated its position at the head of the albums sales chart table for both the July-September period (21.6 percent share) and the year to date (22.2 percent share).

Sony also completes a clean sweep of the chart share categories, gaining top shares in the singles sector for the third quarter (28.7 percent) and year to date (23.2 percent).

There's good news for Warner Music, however, in a remarkable resurgence of albums in the Sony chart share during the third quarter, pushing the company up to 19.7 percent and overtaking EMI 17.6 percent to claim second place. The Warner revival is fuelled by sustained performances from the Corrs' Talk On Corners, Simply Red's Blue and Madonna's Ray Of Light, joined this quarter in the top 20 albums chart by the City Of Angels soundtrack and Never Say Never From Brandy... with R.E.M. still to come.

German duo Modern Music Talking have stormed back to the album charts after a decade's absence with their seventh album, Back For Good (Harus), which debuts in the third quarter at No. 1. Dieter Bohlen and Thomas Anders split after a successful six-album run between 1985 and 1987, but their comeback has helped Hansa to a number 3 position in the labels' chart share listing in the July-September period.

Third quarter album chart percentages published by M&M each quarter are based on cumulative points collected by artists' and labels' charted products during the period surveyed. The M&M European Hot 100 Singles and European Top 100 Albums listings are compiled from the national sales charts of 18 European countries.
Babylon Zoo unleashing King Kong

by Sally Stratton

This time around, there are no jeans commercials to give Babylon Zoo a leg up the charts.

After the phenomenal success of the group's 1996 debut single, Spaceman, the "one-hit wonder" label was regularly applied to the EMI act, despite worldwide sales of almost half a million for their debut album, The Boy With The X-Ray Eyes.

Written by singer-songwriter Jas Mann when he was just 16 and used in a Levi's TV advertisement, the quirky Spaceman topped the charts in 19 countries. "I think I had 16 minutes of fame," smiles the urbane spaceman. "Being a one-hit wonder is better than being a no-hit wonder. I travelled the world ten times over, averaging seven flights a week for nine months," he recalls.

Those experiences, Mann adds, helped shape the second album. "I had my acoustic in my hotel room to make sense of the day I'd had, and instead of doing a diary, I wrote music. This media thing is great, but it gets to a point where you've got to put your music first. So I rang up the record company and said: 'I don't want to do any more interviews. No more press. I'm going back to my parents' house in Wolverhampton. I'm going to get my acoustic and write songs and then go into the studio and record.'"

The result is the album King Kong Groover on which Mann produces, engineers and plays all the instruments. The album's one cover on the national commercial CHRL outlet, Cadena SER's Los 40 Principales, the single is on medium rotation, says Basyl de Williams, Blur and Oasis.

Not surprisingly, radio is a major focus of Postmen address Dutch charts

by Robbert Tili

Rotterdam-based hip-hopping reggae trio Postmen have been knocking on the door of the Dutch charts with their debut single Cocktail (V2) this summer. A top 15 hit in the Netherlands, it sold 20,000 copies, paving the way for the follow-up, U Wait—swiftly embraced by radio—and their debut album, Documents.

Mixing rapping and reggae is, of course, nothing new. "It's been done before by Jamaican Toasters and sound systems," concedes The Anonymous a.k.a. Mis, rapper-producer of the trio who take their names from a Burning Spear track, African Postmen. The other Postmen are DJ G-Boah and singer Rollarocka. Apart from his "mainman" duties, Mis is one of the mainmen of Rotterdam's rap scene; his production company Social Life offers opportunities to new talent.

"What I like about reggae is the positive vibe," he continues. "It's more peaceful and far less fashion-conscious than hip hop. So our raps should radiate a sense of peace and unity."

Hip hop aficionado Kees de Koning signed the Postmen to his TopNotch label and licensed them to V2. "We were looking for a small, flexible label with an international vision," he says. "Our demos were immediately taken to V2 internationally, which goes to show we chose the right partner." V2 has already secured release commitments in both France and Germany.

"When I heard the raw demos of their album played to me by EMI Music Publishing, I was sold on the spot," reveals V2 Netherlands MD Henk Eigenbrood. "The mix of rather rootsy reggae and credible hip hop within the context of a proper pop song convinced me of their instant radio appeal to both Top 40 and alternative formats." Backing up his case, both youth-oriented Radio 538 and raw-edged public broadcaster Radio 3FM are among the Dutch broadcasters supporting the Postmen.

"It's both national product and good stuff, we tend to back it up; in its first week, the new single is in medium rotation," says Basyl de Groot, head of music at Radio 3FM. "Okay, the reggae side of it might sound pretty old fashioned, but then again the pop elements gives a trendy feel to it. To us it's just as hip as anything by Puff Daddy or Wyclef Jean.

The band, currently in the middle of an extended Dutch club tour, are also nominated for the Heineken-sponsored Crossover Award for the best musical fusion of the year.
**Eurochart Hot 100® Singles**

**SALES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>THAT'S MY WAY TO SAY GOODBYE</td>
<td>Christian Worchel</td>
<td>USA. Sweden. CH. Switzerland, UE. United Kingdom.</td>
</tr>
<tr>
<td>SI TU M'ALINES</td>
<td>Lara Fabian</td>
<td>B.F.</td>
</tr>
<tr>
<td>MUSIQUE BEAUTE</td>
<td>Stéphane - Virgin /Zomba /Delabel /Daft /EMI</td>
<td>B.NL. B.S.</td>
</tr>
<tr>
<td>SWEETEST THING</td>
<td>U2 /Blue (Blue Mountain /PolyGram)</td>
<td>D.UK.</td>
</tr>
<tr>
<td>BELIEVE</td>
<td>Cher - WEA (Not Listed)</td>
<td>D.UK.</td>
</tr>
<tr>
<td>SEX ON THE BEACH</td>
<td>TPE /Columbia /Canada /Edel (Alia Blas /More /EMI)</td>
<td>D.UK. B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>MY FAVOURITE GAME</td>
<td>The Cardigans - Transpacel /Stockholm (PolyGram)</td>
<td>D.UK. B.D. B.S.</td>
</tr>
<tr>
<td>EVERYBODY GET UP</td>
<td>Five - RCA /Sony ATV /Mega</td>
<td>D.UK. B.D. B.S.</td>
</tr>
<tr>
<td>TOP OF THE WORLD</td>
<td>Brandy &amp; Monica - Atlantic (EMI /Brav -Bran 'Famous Henchi /Fine)</td>
<td>D.UK. B.D. B.I. B.S.</td>
</tr>
<tr>
<td>WE LIKE TO PARTY</td>
<td>Vengaboys - Vídeo /Jov (Vídeo /New Century)</td>
<td>D.UK. B.NL. B.J.</td>
</tr>
<tr>
<td>BIG BIG WORLD</td>
<td>Emilia - Rodos (Not Listed)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>HOW DEEP IS YOUR LOVE</td>
<td>Dru Hill - Hall /EMI (Voyager /Voyager)</td>
<td>D.UK. B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>WILL BE YOUR BRIDE</td>
<td>The Kelly Family - Key-Life (Manuscript)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>ONE FOR SORROW</td>
<td>Stefi Fennema</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>BYE BYE</td>
<td>Melonin - S.M.A.L.L. (EMI)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>CAN'T KEEP THIS FEELING</td>
<td>Cliff Richard - EMI (Warner Chappell /MCA)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>PERSONNE NE SAURAIT</td>
<td>Piotr /Carolee - Disney (Not Listed)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>DIE FLUT</td>
<td>Witt /Hippert /Epic - EMI (Warner Chappell /MCA)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>CRUZ SUMMER</td>
<td>Art Of Black /Mega /Polygram (Mega)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>ANNA</td>
<td>Mavis Morrisette /Sire /BMG /EMI (Copyright Control)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>ANGELS CRYING</td>
<td>E-Type - Stockholm (Stockholm)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>LOVE SONG</td>
<td>X-Treme - Dance Factory (Not Listed)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>THE BAND'S COMING IN</td>
<td>Imo /Sugar /Turmoil /PolyGram</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>ZORA SOURIS</td>
<td>Celine Dion - Epic /CBS /Epic Records (USA)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>FINALLY FOUND</td>
<td>Honey 1st lntern /Virgin /PolyGram (1st lntern /Virgin)</td>
<td>D.UK. B.F. B.NL.</td>
</tr>
<tr>
<td>YOU'RE MY HEART, YOU'RE MY SOUL</td>
<td>Modern Talking - Banana (Warner Chappell)</td>
<td>B.FBE.</td>
</tr>
<tr>
<td>SMOKE</td>
<td>Natalie Imbruglia - RCA /BMG (Windseep Hcoration)</td>
<td>B.FBE. B.NL.</td>
</tr>
<tr>
<td>ONE, TWO, THREE</td>
<td>Dixie Carroll /1st Avenue /PolyGram /Momentum (Copyright Council)</td>
<td>B.FBE. B.NL. B.UK.</td>
</tr>
<tr>
<td>AMOK</td>
<td>666 - House Nation /Dance Street 1 /B Bear (Activison)</td>
<td>B.F. B.UK.</td>
</tr>
<tr>
<td>PULITIQUE CHARME</td>
<td>Mania - PolyGram (BML)</td>
<td>B.F. B.UK.</td>
</tr>
<tr>
<td>SOLO UMA VOLTA</td>
<td>Alex Britti - Universal (Not Listed)</td>
<td>B.F. B.UK.</td>
</tr>
<tr>
<td>ANOTHER ONE BITES THE DUST</td>
<td>Queen feat. Wylde Trues &amp; Phil - Munska /Euronews (Queen /EMI)</td>
<td>B.F. B.NL.</td>
</tr>
<tr>
<td>HOU ME VAST</td>
<td>Volumal - RCA (Not Listed)</td>
<td>B.F. B.NL.</td>
</tr>
<tr>
<td>DODDISH</td>
<td>Cartoons - EMI-Medley (Not Listed)</td>
<td>B.F. B.NL.</td>
</tr>
<tr>
<td>TO THE MOON AND BACK</td>
<td>Savage Garden - Columbia (EMI)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>STORM</td>
<td>Blink - /Daft /Virgin (Soul /Vilibrium /BMG)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>STRANDED</td>
<td>Lutricia McNeal - Silencio /Virgin (Silencio)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>HOW MUCH IS THIS FISH?</td>
<td>Scooter - Club Tunes (Love Dance /Hauswacht)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>ON A DAY LIKE TODAY</td>
<td>Bryan Adams - A&amp;M /Bodastema (Testa)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>THE ROCKAFELLER SKANK</td>
<td>Fatboy Slim - Shishk /EMI /PolyGram (MCA /Chappell)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>RELAX</td>
<td>Dee-Tah- frr (Rondor /Chrysalis /Miami)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>SHE KNOWS YOU</td>
<td>DJ Tonka - Club Culture /WEA (Copyright Control)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>ONCE UPON A TIME</td>
<td>Down Low - Eyes (Not Listed)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>FREE MEE</td>
<td>Another Limit - Northern Europe /EMI (Warner Chappell /PolyGram)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>THE MAGIC IS THERE</td>
<td>Daniel O'Donnell - Ritz (Carrin)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>JUST WANNA BE LOVED</td>
<td>Culture Club - Virgin (Not Listed)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>HELLO HOW ARE YOU</td>
<td>Merry - M CT (EMI)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>YAKUULO</td>
<td>Nomad - One Music (One Music)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT</td>
<td>Maniec Street Preachers - Epic (Sony ATV)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>TRULY</td>
<td>Hinda Hicks - Island (EMI)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>FREE</td>
<td>Block Popper - S.A.F.A.M. (Not Listed)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>SAVE TONIGHT</td>
<td>Eagle /Cherry /Superstar /PolyGram (Dion /Warner Chappell)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>PURVULRETUR</td>
<td>Niels Van Gogh - Razo /Kosma (Razma /BMG)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>LOOKING FOR LOVE</td>
<td>Karen Ramirez - Gusti's Loose /Manifesto (Sony ATV)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>FREE</td>
<td>Baron Popper - S.A.F.A.M. (Not Listed)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
<tr>
<td>SAVE TONIGHT</td>
<td>Eagle /Cherry /Superstar /PolyGram (Dion /Warner Chappell)</td>
<td>B.F. B.NL. B.UK.</td>
</tr>
</tbody>
</table>
### European Top 100 Albums

<table>
<thead>
<tr>
<th>Week 44/98</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries Charted</th>
<th>Artwork</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Phil Collins</td>
<td>1:1021_10</td>
<td>A &amp; M/Reprise</td>
<td>UK, NL, CH</td>
<td>CDM&gt;</td>
</tr>
<tr>
<td>2</td>
<td>Depeche Mode</td>
<td>Singles 86 - 88</td>
<td>Sire</td>
<td>CH, NL, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>3</td>
<td>Lauryn Hill</td>
<td>The Miseducation of Lauryn Hill</td>
<td>Columbia</td>
<td>US, UK, CH</td>
<td>[Image]</td>
</tr>
<tr>
<td>4</td>
<td>Bee Gees</td>
<td>Live: One Night Only</td>
<td>Polydor</td>
<td>CH, NL, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>5</td>
<td>Celine Dion</td>
<td>S'il Suffisait D'Aimer</td>
<td>Epic/Columbia</td>
<td>NL, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>6</td>
<td>tik</td>
<td>Pensierlemozioni</td>
<td>EMI</td>
<td>CH, NL</td>
<td>[Image]</td>
</tr>
<tr>
<td>7</td>
<td>My Life/Greatest Hits</td>
<td>'93 Without You I'm Nothing</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>8</td>
<td>Einfach Geil - Na Mar!</td>
<td>I BMG</td>
<td>CH, NL, UK</td>
<td>[Image]</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>This Is My Truth Tell Me Yours</td>
<td>Epic</td>
<td>CH, UK</td>
<td>[Image]</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>B*witched</td>
<td>-</td>
<td>BMG</td>
<td>CH, NL, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>11</td>
<td>Faithless</td>
<td>The Best Of</td>
<td>PolyGram</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>12</td>
<td>Ladysmith Black Mambazo</td>
<td>Die Weille Braut Der Berge</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>13</td>
<td>Marilyn Manson</td>
<td>Mechanical Animals</td>
<td>Geffen</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>14</td>
<td>Cypress Hill</td>
<td>IV - Ruffhouse/Columbia</td>
<td>CH, NL, UK</td>
<td>[Image]</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Modern Talking</td>
<td>Back For Good - Hansa</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>16</td>
<td>No Mercy</td>
<td>Mere -</td>
<td>CH, UK</td>
<td>[Image]</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Lucio Battisti</td>
<td>Pensierlemozioni</td>
<td>Ricordi</td>
<td>CH, NL</td>
<td>[Image]</td>
</tr>
<tr>
<td>18</td>
<td>Lighthouse Family</td>
<td>Postcards From Heaven - Wildcard/Polydor</td>
<td></td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>19</td>
<td>Faithless</td>
<td>Sunday 8 PM - Cheeky/Zomba</td>
<td>Intertech</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>20</td>
<td>Boney M</td>
<td>Viva Los Tres</td>
<td>Virgin</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>21</td>
<td>Lenny Kravitz</td>
<td>-</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>22</td>
<td>Steps</td>
<td>Step One - Jive</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>23</td>
<td>P.D. Harvey</td>
<td>Is This Desire - Island</td>
<td>Intertech</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>24</td>
<td>Peter Maffay</td>
<td>Begegnungen - Ariola</td>
<td>Deutsche</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>25</td>
<td>Ash</td>
<td>-</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>26</td>
<td>Carreras/Domingo/Pavarotti</td>
<td>3 Tenors In Paris - Decca</td>
<td>A &amp; R/Decca</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>27</td>
<td>Soundtrack</td>
<td>Armageddon - Columbia</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>28</td>
<td>Shu-Bi-Dua</td>
<td>Shu-Bi-Leum 73-98 - AMC</td>
<td>CH, UK</td>
<td>[Image]</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Kiss</td>
<td>-</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>30</td>
<td>Sepultura</td>
<td>Against The Road</td>
<td>Polydor</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>31</td>
<td>Fun Lovin' Criminals</td>
<td>100 % Columbia - Chrysalis</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>32</td>
<td>Manu Chao</td>
<td>Clandestino - Virgin</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>33</td>
<td>Natalie Imbruglia</td>
<td>Left Of The Middle - RCA</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>34</td>
<td>Lara Fabian</td>
<td>Carpe Diem - Polydor</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>35</td>
<td>Patrice O'Neal</td>
<td>Wildbalz &amp; Saftkurn - Ariola</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>36</td>
<td>Claudio Baglioni</td>
<td>А Live - Columbia</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>37</td>
<td>Soundtrack</td>
<td>Godzilla - The Album - Epic</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>38</td>
<td>Suzanne Vega</td>
<td>Tried &amp; True - The Best Of Suzanne Vega - A&amp;M</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>39</td>
<td>De Dijk</td>
<td>Het Beste Van De Dijk - Mercury</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>40</td>
<td>Orchestral Manoeuvres In The Dark</td>
<td>The O.M.D. Singles - Virgin</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>41</td>
<td>Anne Dorte Michelsen</td>
<td>De Sture Og De Stille - CMG</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>42</td>
<td>All Saints</td>
<td>All Saints - London</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>43</td>
<td>Simply Red</td>
<td>-</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>44</td>
<td>Jan Garbarek</td>
<td>-</td>
<td>ECM</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>45</td>
<td>Acda &amp; De Munnik</td>
<td>-</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>46</td>
<td>The Mavericks</td>
<td>Trampoline - MCA</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>47</td>
<td>Eagle-Eye Cherry</td>
<td>Desireless - Supersound/Polydor</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>48</td>
<td>Robert Wells</td>
<td>Rhapsody In Rock - Complete - Arthor Music</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>49</td>
<td>Camela</td>
<td>Solo Por Ti - Producciones Ar</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>50</td>
<td>Biagio Antonacci</td>
<td>Mi Fa Stare Bene - Mercury</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
<tr>
<td>51</td>
<td>Lisa Eldahl &amp; Peter Nordahl Trio</td>
<td>Back To Earth - RCA Victor</td>
<td>BMG</td>
<td>CH, UK</td>
<td>[Image]</td>
</tr>
</tbody>
</table>

**SALES BREAKER**
## SINGLES

<table>
<thead>
<tr>
<th>Country</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>GERMANY</td>
<td>10</td>
<td>Laura Pausini</td>
<td>La Mia Risposta</td>
<td>(Mercury)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>No Mercy</td>
<td>More</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>U2</td>
<td>Sweetest Thing</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Peter Reber</td>
<td>Timbuktu</td>
<td>(Virgin/EMI)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Spice Girls</td>
<td>Viva Forever</td>
<td>(Universal)</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Celine Dion</td>
<td>My Love Greatest Hits</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Enrique Iglesias</td>
<td>Con Del Amor</td>
<td>(BMG Ricordi)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Faithless</td>
<td>God Is A DJ</td>
<td>(Zomba)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing</td>
<td>(Sony)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Boyzone</td>
<td>No Matter What</td>
<td>(Warner)</td>
</tr>
</tbody>
</table>

## ALBUMS

<table>
<thead>
<tr>
<th>Country</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>GERMANY</td>
<td>10</td>
<td>Peter Reber</td>
<td>Timbuktu</td>
<td>(Virgin/EMI)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Spice Girls</td>
<td>Viva Forever</td>
<td>(Universal)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Celine Dion</td>
<td>My Love Greatest Hits</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Enrique Iglesias</td>
<td>Con Del Amor</td>
<td>(BMG Ricordi)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Faithless</td>
<td>God Is A DJ</td>
<td>(Zomba)</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing</td>
<td>(Sony)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Boyzone</td>
<td>No Matter What</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Paul Collins</td>
<td>Hits</td>
<td>(BMG)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Madonna</td>
<td>Ray Of Light</td>
<td>(Virgin)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Depeche Mode</td>
<td>Singles '86 - '98</td>
<td>(Sire/Warner)</td>
</tr>
</tbody>
</table>

## SWEDEN

<table>
<thead>
<tr>
<th>Country</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWEDEN</td>
<td>10</td>
<td>Eminis</td>
<td>Big Bad World</td>
<td>(Universal)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Boyzone</td>
<td>No Matter What</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing</td>
<td>(Sony)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Angaferna</td>
<td>La Teiba De Dana</td>
<td>(Indisc)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Lauryn Hill</td>
<td>D.O.W. (That Thing)</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Faithless</td>
<td>God Is A DJ</td>
<td>(Zomba)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Depeche Mode</td>
<td>Singles '86 - '98</td>
<td>(Sire/Warner)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Steps</td>
<td>One Step Up</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Boyzone</td>
<td>No Matter What</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Depeche Mode</td>
<td>Singles '86 - '98</td>
<td>(Sire/Warner)</td>
</tr>
</tbody>
</table>

## FRANCE

<table>
<thead>
<tr>
<th>Country</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANCE</td>
<td>10</td>
<td>David Lavello</td>
<td>Balls</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Julianne Ioanesi</td>
<td>My Love Greatest Hits</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Bee Gees</td>
<td>Live: One Night Only</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>K.D. Lang</td>
<td>Soundtrack 2</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Faithless</td>
<td>God Is A DJ</td>
<td>(Zomba)</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Depeche Mode</td>
<td>Singles '86 - '98</td>
<td>(Sire/Warner)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Enrique Iglesias</td>
<td>Con Del Amor</td>
<td>(BMG Ricordi)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Fala</td>
<td>Eddy &amp; Mysa</td>
<td>(Edel Records)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Behind</td>
<td>The Mask Of Larry</td>
<td>(Mercury)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Soundtrack</td>
<td>City Of Angels</td>
<td>(BPI)</td>
</tr>
</tbody>
</table>

## ITALY

<table>
<thead>
<tr>
<th>Country</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALY</td>
<td>10</td>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing</td>
<td>(Sony)</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Julianne Ioanesi</td>
<td>My Love Greatest Hits</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Bee Gees</td>
<td>Live: One Night Only</td>
<td>(Warner)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Katia</td>
<td>The Mask Of Larry</td>
<td>(Mercury)</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Faithless</td>
<td>God Is A DJ</td>
<td>(Zomba)</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Depeche Mode</td>
<td>Singles '86 - '98</td>
<td>(Sire/Warner)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Enrique Iglesias</td>
<td>Con Del Amor</td>
<td>(BMG Ricordi)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Fala</td>
<td>Eddy &amp; Mysa</td>
<td>(Edel Records)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Behind</td>
<td>The Mask Of Larry</td>
<td>(Mercury)</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Soundtrack</td>
<td>City Of Angels</td>
<td>(BPI)</td>
</tr>
</tbody>
</table>
BMG NORDIC REGION proudly presents

WALDO'S PEOPLE
Already a Gold album in Finland!

GRAAF
The debut single already Platinum in Sweden!

CAROLINE HENDERSON
Already a Gold album in Denmark!

ZOOM
Danish dance music at its best!

H.I.M.
Already a Gold album in Finland!
**Album Spotlight**

by Christian Lorenz & Paul Sexton

**AEROSMITH**

A Little South Of Sanity

*International release date: October 19*

It's something that only fittingly ties the second-quarter release of live albums from the Rolling Stones and one of the bands hailed as their successors a quarter of a century ago. Probably the stronger package in commercial terms comes from U.S. stadium rockers Aerosmith, with the band riding high on the success of their current European No.1 I Don't Want To Miss A Thing (Columbia)—as featured on the Armageddon soundtrack—Geffen takes a dip into Aerosmith's multi-million-selling back catalogue with this double CD, recorded during the Get A Grip and Nine Lives tours of 1993/94 and back catalogue with this double CD, recorded during the seventh) than many bands have albums, period. Those figures, spectacular as they were, marked a slight decline from the peaks of the 1984-85 Voodoo Lounge excursion, and their latest road record also suffers by comparison with Stripped, the distinguished mementos of that tour. The Stones have released more live albums (this is the seventh) than many bands have albums, period. But in their efforts not to duplicate previous concert packages, the Glimmer Twins have arrived at a self-majesty of the Stones' concert experience. The show rocked into gear with Satisfaction, but the trademark songs or set highlights. Instead, it begins with a good deal of live grit thrown in for extra punch, with a few-Giant Thing, and another, Out Of Control. While there are talkin-point versions of Memory Motel featuring Dave Matthews and Cornisa with Taj Mahal, their unique stadium splendor is rarely captured, adding to the suspicion that this could be one live Stones album too far.

---

**Eurochart A/Z Indexes**

**Hot 100 singles**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
<td>1991</td>
</tr>
<tr>
<td>2</td>
<td>I Want Your Love</td>
<td>Sean Combs &amp; Faith Evans</td>
<td>1995</td>
</tr>
<tr>
<td>3</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>1997</td>
</tr>
<tr>
<td>4</td>
<td>I Believe I Can Fly</td>
<td>Michael Bland</td>
<td>1999</td>
</tr>
</tbody>
</table>

**Top 100 albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Very Best Of</td>
<td>1999</td>
</tr>
<tr>
<td>2</td>
<td>Greatest Hits</td>
<td>2000</td>
</tr>
<tr>
<td>3</td>
<td>Greatest Hits</td>
<td>2000</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berlin</td>
<td>Tocadisco</td>
</tr>
<tr>
<td>Believe (WEA)</td>
<td>19</td>
</tr>
<tr>
<td>U2</td>
<td>Believe (WEA)</td>
</tr>
<tr>
<td>All 'bout the Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>Seal</td>
<td>Human Beings (Warner Brothers)</td>
</tr>
<tr>
<td>George Michael</td>
<td>Outside (EPIC)</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Daydreamer (Warner Brothers)</td>
</tr>
<tr>
<td>Joe Cocker</td>
<td>What Becomes (Capitol)</td>
</tr>
<tr>
<td>Debelah Morgan</td>
<td>I Love You (Warner Brothers)</td>
</tr>
<tr>
<td>Karen Ramirez</td>
<td>I Try (Manhattan)</td>
</tr>
<tr>
<td>Tanita Tikaram</td>
<td>I'll Ever (Mother)</td>
</tr>
<tr>
<td>Another Level</td>
<td>Guess I Was A Fool (Northwestside)</td>
</tr>
<tr>
<td>Madonna</td>
<td>The Power Of Goodbye (Maverick)</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>Thank U (Maverick)</td>
</tr>
</tbody>
</table>

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.
### Playlist Additions:

**CHR**

- **Fun Radio/Paris P**
  - Christian Lefebvre - Head Of Music
  - Axel Duroux - President

- **Europe 2 Network/Peris P**
  - Christian Smith - Head Of Music

**PLAYLIST ADDITIONS**

- **Toulouse**
  - Marc Garcia - Mode Dir

**Power Rotation**

- **Michael Gentile**
  - GM/Programme Director

---

**FRANCE**

**EUROPE'S MUSIC NETWORK**

- Milan de Bo - Music Dir
- **France Inter/Fene P**
- **AC**
- **Marc Garin - Music Dir**

**Playlist Additions**

- Colombe - Dry
- Cédric Morisseau - Editor
- Éric Clapuyt - Boss
- Jean-René Claeys - General Dir
- Xavier Le Vaillant
- Nettalor de la Garde

**ENB**

**Playlist Additions**

- **AIRPLAY**
  - emerges as current European music scene is essential, as
  - Sheryl Crow - *My Favorite Mistake*
  - Liam - *Loin De Chez Eux*
  - Teri Moire - *Foie Semblant*
  - Organic - *Ave U Reedy*
  - Natoli Loris - *Oublie Le Mal*
  - Miossec - *Le Voisin*
  - Julien Clem Carabat (Elle A..)
  - Eric Clepton - *Born In Time*
  - Calexico - *Stray*
  - Touch & Go - *Would Yea...?*
  - Oasis - *Acquiesce*
  - Jungle Brothers - *Because I Got It*
  - Seal - *Human Being.*
  - Lauryn Hill - *Can't Take My
  - Etienne Deka - *Ideal*
  - Seal - *Human Being.*
  - Lauryn Hill - *Can't Take My
  - Etienne Deka - *Ideal*
  - Seal - *Human Being.*

**Power Rotation**

- **London**
  - Waak, MD of CLT-UFA's operations in Stockholm, hung on
  - **Italy**
  - **Spain**
  - **Portugal**
  - **Antenna 3**

**RECRUITMENT**

If you are interested in working with us, please send your CV and covering letter stating your current salary and details to Sophie Spencer, HR Manager.

---

**Music Programming/Co-ordinator**

MTV needs no introduction, broadcasting 24 hours per day throughout 42 territories across the continent, we're the pioneers of creativity in youth music television.

Reporting to the Head of Music Programming, we're looking for a talented individual who can contribute original and creative ideas towards the growth and development of music programming for MTV's European feed. As well as preparing schedules on Selecter, you'll also use your outstanding communication skills to ensure the smooth running of operations between Presentation and Music Programming.

A keen interest in and knowledge of the current European music scene is essential, as is an understanding of MTV and our programming methods. Some previous TV or radio programming experience is essential and knowledge of the Dutch marketplace would be advantageous.

---

**Music Television**

- **Music Television**
  - **Music Television**
airborne —

Over the years, it’s been UB40’s remakes of reggae classics which have provided the Birmingham band with their greatest successes, most notably 1985’s ‘Labour Of Love’ collection and its 1990 successor, ‘Labour Of Love II’. Now it’s time for ‘Labour Of Love III’, a collection which also contains some more obscure and still worthy reggae originals. Come Back Darling, the first single, retains the flavour of Studio One star Johnny Osbourne’s 1969 original but remains unmistakably UB40. Tom Petersen, music director at German public AC network WDR 2, which covers North Rhine-Westphalia from its Cologne headquarters, is one of a large number of European programmers who had no reservations about programming the song. "What can one say? It’s another cover from another covers album. Basically, we went with it because it’s UB40. Whatever they rework, they manage to make it sound like themselves, which is appreciated by a large part of our core audience. We simply have to go with it." Petersen adds: "The fact that it has such broad listener appeal does imply that it’s quite easy to integrate in all our programmes, so I expect it to be around for quite some time. You really can’t go wrong with UB40."
Eurochart hot 100

Each week, some 10 million European listeners tune in to listen to the two-hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100. Supplied in a kit form (with records, script and sound bites) and syndicated by London-based Company Unique Broadcasting, the Eurochart is a chart countdown, with behind-the-scenes stories, artist interviews, gossip, tips, new entries, and hits to happen and the week's show.

Content of the Eurochart Hot 100 show this week:
- Interviews: The Cardigans, Dru Hill, Eagle-Eye Cherry
- Tips to tomorrow: Tempters feat. Missy Elliott: "If You Buy This Record Your Life Will Be Better (Time/Live)"
- Supplied in a kit form (with records, script and sound bites) and syndicated by London-based Company Unique Broadcasting, the Eurochart is a chart countdown, with behind-the-scenes stories, artist interviews, gossip, tips, new entries, and hits to happen and the week's show.

Music & Media's Eurochart Hot 100:

1. Eagle-Eye Cherry - Falling In Love Again
2. Robbie Williams - Millennium
3. Faith Evans - Love Like This
4. Fatboy Slim - Gangster Trippin'
5. Chali 2Na - Ste' Con Te
6. inland Empire - If You Tolerate This
7. The Cardigans - Stuck Like Glue
8. Jennifer Paige - Crush
9. Matthew Hues - In The End
10. Dru Hill - How Deep

New Videos:
- Deep Blue Sea - Lucky (25)
- Richard Marx - Right Here (25)
- DJ Saida - Protect Your Mind
- Jennifer Paige - Crush
- Linda Perry - Grow Old With Me
- Big Big World - What's Your Sign?

30 OCTOBER 31, 1998

MUSIC & MEDIA

POWER PLAYERS

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

United Kingdom: Galaxy 105
- Format: dance
- Service area: Yorkshire
- Playlist Meeting: Wednesday AM
- Group/owner: Chrysalis Radio

Playlist additions
- Cher/If It's Gonna Be Me (20-25)
- LoveTrack/Brass Eye (20-25)
- 4 Hero/Escape That (10-12)

Norway: NRK P3
- Format: CHR
- Service area: National
- Playlist Meeting: various
- Group/owner: RTL

Playlist additions
- Goo Goo Dolls - I Want You Back (n/a)
- Alanis Morissette - Thank U (n/a)
- Sheryl Crow - If I Could (n/a)
- Moscow Internation (n/a)
- Anastacia - Always on My Mind (n/a)

New Zealand: 2U
- Format: CHR
- Service area: Auckland
- Playlist Meeting: Monday AM
- Group/owner: Radio New Zealand

Playlist additions
- Caprice - What You Like (n/a)
- 2U - Feel My Power (n/a)
- Boyzone - No Matter (n/a)
- Oli P. - Flugzeuge im Bach (n/a)
- Masterboy - Darwin's Forever (n/a)

Sweden: Radio Sweden
- Format: Dance
- Service area: London
- Playlist Meeting: Thursday PM
- Group/owner: Empro Radio

Playlist additions
- MC Lyte - It's All Yours (25)
- Beverley Knight - Satta (15)
- Dru Hill - How Deep (15)
- John Williams - The Least You Can Do (15)
- The Cardigans - Stuck Like Glue (15)

United Kingdom: Kiss 100 FM
- Format: Dance
- Service area: London
- Playlist Meeting: Tuesday PM
- Group/owner: Empro Radio

Playlist additions
- MC Lyte - It's All Yours (25)
- Beverley Knight - Satta (15)
- Dru Hill - How Deep (15)
- Sheryl Crow - If I Could (n/a)
- Anastacia - Always on My Mind (n/a)
On the air
M&M's weekly airplay analysis column

On the surface, this week's European Radio Top 50 seems rather quiet, but—as with an iceberg—it's often what's below the surface that also counts.

After a titanic struggle between Millennium by Robbie Williams (Chrysalis) and Outside by George Michael (Epic), it's the former who's been frozen out, as Michael tops this week's chart by the slightest of margins. That means the sixth No 1 for George Michael since the launch of this chart in December 1990.

Beneath that duet, a few seasoned campaigners are sailing up the Top 50 once again. Among them are U2's Sweeter Thing (Island) at 5, R.E.M.'s Daykeeper (Warner Brothers) at 8 and Cher's Believe (WEA) at number 19 (the most added track for the third consecutive week). A newer name, but also looking promising, is Meja, whose All 'Bout The Money (Columbia) at 15 also gains the most chart points in this week's Border Breakers section.

Over on that chart, a close look reveals that a successful second song for Edyta Gorniak has appeared there. After Anything Last week, When You Come Back To Me (both Orca/EMI) has arrived on the Border Breakers listing at 23, mainly due to airplay in Belgium.

Meanwhile, back on the main chart, there are only two new entries this week. At 43, big beat master Norman Cook's alter ego Fatboy Slim enters with Gangster Trippin' (Skint/Epic), the follow-up to The Rockafeller Skank, which reached number 25 in July. His new outing is going down well on public broadcasters across Europe and on U.K. radio, where it's already number 13 in the regional chart in the Major Market Airplay section.

At 45, the other new entry is Closing Time by American alternative rock Semisonic (MCA). The ballad, from their debut album Feeling Strangely Fine, has been one of the most played songs on American radio for the past six months, and it's now starting to open ears in Europe too, in the rather unusual airplay combination of Italy and Sweden.

Anders Svensson, head of music at Swedish national Hot AC/CHR-network Radio Rix, was an early believer in the song. He says: "Although this kind of music works better on U.S. radio, I immediately thought it was a song with great potential, and now research shows our listeners are starting to like it too."

Svensson says that Radio Rix, which "owns the Swedish countryside" with 2.3 million listeners a week, is eagerly awaiting new listening figures for the country's major cities, where the station has somehow struggled in the past. Svensson is anticipating better results after a recent revamp.

Finally, bubbling under this week and looking likely to enter next week are The First Night by Monie (Rowdy/Arista), What Becomes Of The Broken Hearted by Joe Cocker (Capitol), Human Beings by Seal (Warner Brothers), Another One Bites The Dust by Queen featuring Wyclef Jean and Pras (Interscope) and U Drive Me Crazy by 'N Sync (Ariola).

Menno Visser

---

**European Radio Top 50**

<table>
<thead>
<tr>
<th>NW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>NE</td>
<td></td>
<td>Fatboy Slim/Gangster Trippin'</td>
<td>(Skint/Epic)</td>
<td>40</td>
<td>7</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
<td>Garbage/Special</td>
<td>(Mushroom)</td>
<td>48</td>
<td>4</td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
<td>Semisonic/Close Time</td>
<td>(MCA)</td>
<td>32</td>
<td>7</td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
<td>Natalie Imbruglia/Smoke</td>
<td>(RC)</td>
<td>36</td>
<td>4</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
<td>Dee-Tah/Relax</td>
<td>(frr)</td>
<td>36</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td>All Saints/Bottie Call</td>
<td>(London)</td>
<td>47</td>
<td>2</td>
</tr>
<tr>
<td>49</td>
<td></td>
<td></td>
<td>Hole/ Celebrity Skin</td>
<td>(Geffen)</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
<td>Swirl 360/Hey Now Now</td>
<td>(Mercy)</td>
<td>35</td>
<td>4</td>
</tr>
</tbody>
</table>

---

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music format on specific dayparts or during specific weekdays. Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

**Notes:**
- Indicates singles which previously featured in the Border Breakers chart
- Highest new entry
- Greatest chart points gained

---

**Sentinel**

**Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music format on specific dayparts or during specific weekdays. Stations are weighted by market size and by the number of hours per week.**
### French gov't to reform quotas law

*by Rami Bouton*

PARIS — France's controversial music quota law is likely to be amended with in the next few months—but broadcasters will have learnt enough about how radical the changes will be.

French minister of culture Catherine Trautmann announced on October 19 that she is asking the regulators for a review of the effects of the law—which requires radio stations to play 40 percent French-language music since its implementation in January 1996. Trautmann will "take into account" CSA recommendations in the draft of a new broadcasting bill, to be discussed by parliament in the next few months.

Four days previously, Trautmann wrote to CSA's president Hervé Bourges outlining her general policy on quotas. Her letter rules out their abandonment and "confirms the necessity to maintain a substantial proportion of musical works created by francophone authors and artists is broadcast."

"Taking into account the diversity of formats proposed by broadcasters, I'd like to evaluate how, in the future, we can better ensure the necessary emphasis on francophone phonographic creation, and, more specifically, the promotion of new talent," she wrote.

The minister has asked the CSA to present its views by the beginning of December and to outline "potential problems" that may arise from the new regulations. The CSA should discuss the issues with all interested parties, including broadcasters, labels, authors and performers.

Trautmann's decision came in the week that the Paris based boating station Vibration was taken off the air for 24 hours on October 16 by the CSA for not respecting quotas. The station organised a demonstration outside the regulator's offices; 70 Vibration staff entered the building and handed an anti-quotas petition (signed by 13,000 people and 77 stations) to the CSA member in charge of radio, Philippe Labarde.

"To summarise this day," says Vibration president Jean-Eric Valli, "we had a frank and heated discussion with Labarde, but I think we set the things straight. It seems the CSA is aware that the quotas law has to be changed and that some members, including Labarde, have begun to think about expanding into Europe. It's an exciting time for European radio." He noted that the combined radio markets of the EU are currently worth—in advertising revenue terms—$2.2 billion annually, a figure which continues to grow.

Panellist David Mansfield, chief executive of the U.K.'s Capital Radio group, told a packed hall that companies such as his are finding success through investing both in their brands and in on-air talent. As an example of the former, Mansfield reported that, this summer, 95.8 Capital FM/London sold 15,000 tickets for its Party In The Park concert before the line-up was announced. "People bought the tickets on the strength of the brand," he said. To broadcasters who are looking to expand, he says, "the answer is: 'You must act local,' according to panellist Randy Bongarten, international manager of U.S. media group Emmis International, whose European radio interests include national Hungarian station Slágier Rádió. He told delegates: "The key to success is understanding the local environment, while making sure you are not intimidated by the culture. You know what you do well."

Chuck Maylin, international president of the Paris-based NRJ radio group, says that the move to a European format allows a company you are working with to be locally driven. Fellow panellist Dick Novick, an international director with U.S. media giant Clear Channel—which is also developing overseas operations—argued that the European radio industry must present a united front when it comes to tackling regulatory issues.

"A common voice in Europe is still something that the U.S. came about from strong lobbying by the radio industry," Novick declared. "We can learn a valuable lesson from that."

See also Talk Radio, page 16

### PolyGram execs move on

*by Emmanuel Legrand*

LONDON — While most of PolyGram's 12,000 employees worldwide await the Seagram takeover, several key executives at PolyGram have already taken decisions about their own futures.

London-based Rick Dobbs, president of PolyGram continental Europe since 1995, told Universal Music International president Jorgen Larsen of his decision to leave on October 8.

"It is my intention to move back to the States," Dobbs told M&M. "I was made CEO by [Universal], I considered it, and I decided to leave."

Dobbs says he will remain with PolyGram until the end of the year, when his contract expires: "I am committed to PolyGram and I have a job to do."

Dobbs praises current PolyGram CEO Jan Cook for his "great support" and calls his European years at PolyGram "one of the greatest experiences in my life." Dobbs, 48, who spent eight years with PolyGram in the U.S. and Europe, is apparently considering an offer from Sony Music in America. Although Dobbs would not comment on his future plans, he notes: "we'll be able to make an announcement very soon."

Larsen is expected to add Europe to his existing responsibilities as a result of Dobbs' departure. According to him are, among others, Wolf-D Gramatke (Germany), Alain Rebillard and Pascal Negre (France), Theo Roos (Netherlands), Pachulski (Spain), and Roberto Senardari (Italy).

Another PolyGram executive due to depart is Paul Keogh, its MD in Ireland, who had been with the company since 1994. PolyGram CEO John Kennedy will appoint a successor to Keogh when the PolyGram and Universal companies have completed their merger, which is expected to happen in December.

### NAB's lessons continued from page 3

...into Europe—a concise insight into European radio, while also drawing parallels between the two markets.

WAACK opened the session, stating: "Now is the time to find out how serious U.S. radio is about expanding into Europe. It's an exciting time for European radio." He noted that the combined radio markets of the EU are currently worth—in advertising revenue terms—$2.2 billion annually, a figure which continues to grow.

Panellist David Mansfield, chief executive of the U.K.'s Capital Radio group, told a packed hall that companies such as his are finding success through investing both in their brands and in on-air talent. As an example of the former, Mansfield reported that, this summer, 95.8 Capital FM/London sold 15,000 tickets for its Party In The Park concert before the line-up was announced. "People bought the tickets on the strength of the brand," he said. To broadcasters who are looking to expand, he says, "the answer is: 'You must act local,' according to panellist Randy Bongarten, international manager of U.S. media group Emmis International, whose European radio interests include national Hungarian station Slágier Rádió. He told delegates: "The key to success is understanding the local environment, while making sure you are not intimidated by the culture. You know what you do well."

Chuck Maylin, international president of the Paris-based NRJ radio group, says that the move to a European format allows a company you are working with to be locally driven. Fellow panellist Dick Novick, an international director with U.S. media giant Clear Channel—which is also developing overseas operations—argued that the European radio industry must present a united front when it comes to tackling regulatory issues.

"A common voice in Europe is still something that the U.S. came about from strong lobbying by the radio industry," Novick declared. "We can learn a valuable lesson from that."

See also Talk Radio, page 16

### RAJARs: Radio 1 pops up

*by Jonathan Heasman*

LONDON — The BBC's national CHR station Radio 1 has stabilised a recent sharp decline in audience with a one percent increase in listening share over the summer period.

U.K. radio audience figures for the third quarter of 1998 from official ratings agency RAJAR show Radio 1's share of listening was up to 10.6 percent, compared to 9.6 percent in the previous quarter. It represents the station's highest share in almost two years, and coincides with the station's recent mission to win more female listeners with a "popper" sound (M&M, October 24).

Meanwhile, the BBC's other national CHR stations, Capital FM/Atlantic 252 (CHR/dance) and Classic FM all lost share, while the local and regional commercial stations--including Hits FM--gained from a 4.0 percent share loss last quarter.

In London, the Capital radio group's controversial programme changes at alternative rock station XFM (made over, 80 percent of the way through the RAJAR sweep) seem to have made little impact so far on its share of listening, which remained static at 0.9 percent. Listeners in listening share were Heart 106.2 (AC), Virgin 105.8 FM (rock) and Capital Gold. On the rise are 95.8 Capital FM (CHR) and two Emaph stations—soft AC/Modern Melody FM and dance outlet Kiss 100 FM.
### Border Breakers
Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>L/W</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>13</td>
<td>EAGLE-EYE CHERRY/FALLING IN LOVE AGAIN</td>
<td>(SUPERSTUDIO/POLYDOR)</td>
<td>SWEDEN</td>
<td>71</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>14</td>
<td>Stardust/Music Sounds Better With You</td>
<td>(Roule/Virgin)</td>
<td>FRANCE</td>
<td>76</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>7</td>
<td>Mejia/All 'Bout The Money</td>
<td>(Columbia)</td>
<td>SWEDEN</td>
<td>66</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>8</td>
<td>Lutricia McNeal/Someone Loves You Honey</td>
<td>(Sijjemark/CNB/Wildstar)</td>
<td>SWEDEN</td>
<td>56</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>7</td>
<td>The Cardigans/My Favourite Game</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
<td>55</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>17</td>
<td>Sash/feat. Tina Cousins/Mysterious Times</td>
<td>(X-IT)</td>
<td>GERMANY</td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>15</td>
<td>Ace Of Base/Cruel Summer</td>
<td>(Mega/Polydor)</td>
<td>DENMARK</td>
<td>43</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>19</td>
<td>4 The Cause/Stand By Me</td>
<td>(RCA)</td>
<td>GERMANY</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>27</td>
<td>Lutricia McNeal/Stranded</td>
<td>(Sijjemark/CNB/Wildstar)</td>
<td>SWEDEN</td>
<td>17</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>34</td>
<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstudio/Polydor)</td>
<td>SWEDEN</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>12</td>
<td>Nek/Jo Io Non Avessi Te</td>
<td>(WEA)</td>
<td>ITALY</td>
<td>19</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>10</td>
<td>Modern Talking/Brother Louie '83</td>
<td>(Hansa)</td>
<td>GERMANY</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>4</td>
<td>Venga Boys/We Like To Party</td>
<td>(Violator/Jive)</td>
<td>NETHERLANDS</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>20</td>
<td>3</td>
<td>Laura Pausini/Un' Emergenza D'Amore</td>
<td>(CGD)</td>
<td>ITALY</td>
<td>18</td>
</tr>
<tr>
<td>15</td>
<td>22</td>
<td>2</td>
<td>The Tamperer feat. Maya/If You Buy This Record/Time/Jive</td>
<td>(Superstudio/Polydor)</td>
<td>ITALY</td>
<td>17</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>4</td>
<td>Axelle Red/Rester Femme</td>
<td>(Virgin)</td>
<td>BELGIUM</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>16</td>
<td>Neja/Restless</td>
<td>(LUP/New Music)</td>
<td>ITALY</td>
<td>13</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>6</td>
<td>Jessica Folker/Tell Me What You Like</td>
<td>(Jive/Zomba)</td>
<td>SWEDEN</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>2</td>
<td>Edyta Górniak/Anything</td>
<td>(Orca/EMI)</td>
<td>POLAND</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>&gt; NE</td>
<td>Aqua/Good Morning Sunshine</td>
<td>(Universal)</td>
<td>DENMARK</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>13</td>
<td>8</td>
<td>S.O.A.P/This Is How We Party</td>
<td>(SOAP/Sony)</td>
<td>DENMARK</td>
<td>11</td>
</tr>
<tr>
<td>22</td>
<td>&gt; RE</td>
<td>Manau/La Tribu De Dana</td>
<td>(Polydor)</td>
<td>FRANCE</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>&gt; NE</td>
<td>Edyta Górniak/When You Come Back To Me</td>
<td>(Orca/EMI)</td>
<td>POLAND</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>15</td>
<td>2</td>
<td>Nomads/Yakalelo</td>
<td>(Une Musique/Epic)</td>
<td>FRANCE</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>&gt; NE</td>
<td>Ophelie Winter/I Spy</td>
<td>(East West)</td>
<td>FRANCE</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- TW = This Week
- LW = Last Week
- WOC = Weeks On Chart
- TS = Total Stations
- NE = New Entry
- RE = Re-Entry
- ° = Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

### Off the record
Edited by Jonathan Hasman

The long-standing irritation which many U.K. record retailers have felt over (PolyGram-owned) mail order house Britannia Music Club's continued high profile sponsorship of the annual Brit Awards should be soothed this week with the news that Mastercard is the event's new sponsor. Organised by the British Phonographic Industry, the next awards take place in February. Retailers' trade group BARD has long been a major Brits supporter.

Speculation continues as to who will get key jobs at "UniGram"—a Scandinavian source suggests that Thomas Hedstrom, currently CEO at PolyGram Sweden (and also PolyGram's vice-president, Eastern Europe), looks likely to be offered the job as the merged company's Vienna-based VP, Eastern Europe.

In the light of the controversy in France over broadcasters owning record labels, it's interesting to read U.K. group Capital Radio's description of its recent move into the music business with the setting up of the Wildstar label joint venture with Telstar. A Capital brochure celebrating its 25th anniversary explains: "The marketing and sales teams are based at Telstar, while Capital provides the all-important airplay."

The royalties row between Daft Punk and French authors' rights society Sacem (M&M, October 17) continues—and OTR has learned that the initial amount of performance rights "consecrated" by Sacem for the band's works has reached Fr1.2 million ($210,000). This only represents a portion of the overall royalty payments the band would normally be entitled to claim.

Ex-Undertone Feargal Sharkey has landed an interesting new gig—he's joined U.K. regulator the Radio Authority. Sharkey, formerly an A&R manager for Polydor Records (U.K.), and now a music consultant, was appointed to the post by culture minister Chris Smith after replying to a newspaper ad placed by the Authority. Sharkey's responsibilities will include making decisions on licence awards.

BMG Entertainment GS/A Eastern Europe is to relaunch the Zic Zac label in Poland as a stand-alone imprint, with the label's founder Marek Kosciukiewicz as general manager. BMG acquired the former indie in 1996, and integrated it into BMG Poland with Kosciukiewicz as former musician—a general manager (Biljana Bakic, BMG Entertainment International Eastern Europe director of legal and business affairs, will succeed him there). The Punk And The Godfather, part 2? MTV and restaurant chain Planet Hollywood's newly-opened London club Sound Republic played host to a cross-generational event on October 16, when The Who’s Pete Townshend unveiled his new band at a benefit for striking Liverpool dockers, before being joined on stage by Oasis Noel Gallagher for a rendition of Magic Bus. Also on the bill were the Boo Radleys and Ocean Colour Scene. MTV cameras recorded the event for posterity.
### Major Market Airplay

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.E.M.</td>
<td>Daysleeper</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>2</td>
<td>Dakota Moon</td>
<td>Another Day Goes By</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>3</td>
<td>Alisha's Attic</td>
<td>The Incidentals</td>
<td>Mercury</td>
</tr>
<tr>
<td>4</td>
<td>Lenny Kravitz</td>
<td>I Belong To You</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>Bryan Adams</td>
<td>On A Day Like Today</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>6</td>
<td>Meja</td>
<td>All 'Bout The Money</td>
<td>WEA</td>
</tr>
<tr>
<td>7</td>
<td>Des'ree</td>
<td>What's Your Sign?</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>8</td>
<td>Alejandro Sanz</td>
<td>Si Hay Dios</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>E.Bartosiewicz</td>
<td>Milosc Jak Ogien</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>Ella Baila Sola</td>
<td>Y Quisiera</td>
<td>BMG</td>
</tr>
<tr>
<td>11</td>
<td>Cardigans</td>
<td>My Favourite Game</td>
<td>WEA</td>
</tr>
<tr>
<td>12</td>
<td>Sheryl Crow</td>
<td>My Favorite Mistake</td>
<td>Polysoric</td>
</tr>
<tr>
<td>13</td>
<td>Lutricia McNeal</td>
<td>Someone Loves</td>
<td>Treasure</td>
</tr>
<tr>
<td>14</td>
<td>U2</td>
<td>Sweetest Thing</td>
<td>Mercury</td>
</tr>
<tr>
<td>15</td>
<td>Robbie Williams</td>
<td>Millennium</td>
<td>Columbia</td>
</tr>
<tr>
<td>16</td>
<td>Robbie Williams</td>
<td>I Don't Want To Miss A Thing</td>
<td>Cheeky</td>
</tr>
<tr>
<td>17</td>
<td>Queen &amp; Wyclef Jean</td>
<td>Another One Bites The Dust</td>
<td>Virgin</td>
</tr>
<tr>
<td>18</td>
<td>Stardust</td>
<td>Music Sounds Better With You</td>
<td>EastWest</td>
</tr>
<tr>
<td>19</td>
<td>Manau</td>
<td>La Tribu De Dana</td>
<td>Maverick</td>
</tr>
<tr>
<td>20</td>
<td>Nomads</td>
<td>Yakalelo</td>
<td>Edel</td>
</tr>
<tr>
<td>21</td>
<td>Meja</td>
<td>All 'Bout The Money</td>
<td>BMG</td>
</tr>
<tr>
<td>22</td>
<td>Mariah Carey</td>
<td>We Belong Together</td>
<td>Arista</td>
</tr>
<tr>
<td>23</td>
<td>Anastacia</td>
<td>I'm Out Of Love</td>
<td>Polydor</td>
</tr>
<tr>
<td>24</td>
<td>Shania Twain</td>
<td>You're Still The One</td>
<td>Sony</td>
</tr>
<tr>
<td>25</td>
<td>Laura Pausini</td>
<td>Un' Emergenza D'Amore</td>
<td>Sony</td>
</tr>
<tr>
<td>26</td>
<td>David Morales</td>
<td>Tequila</td>
<td>Sony</td>
</tr>
<tr>
<td>27</td>
<td>Laura Pausini</td>
<td>Un' Emergenza D'Amore</td>
<td>BMG</td>
</tr>
<tr>
<td>28</td>
<td>Martin Solveig</td>
<td>alles Les Cafes</td>
<td>Universal</td>
</tr>
<tr>
<td>29</td>
<td>Martin Solveig</td>
<td>alles Les Cafes</td>
<td>Universal</td>
</tr>
<tr>
<td>30</td>
<td>Laura Pausini</td>
<td>Un' Emergenza D'Amore</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

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

#### THE NETHERLANDS

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Black Keys</td>
<td>Capitol Rehearsals</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>Beyoncé</td>
<td>Local Train</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>6</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>7</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>8</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>9</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
<tr>
<td>10</td>
<td>The Weeknd</td>
<td>Blinding Lights</td>
<td>Sony</td>
</tr>
</tbody>
</table>

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

#### SPAIN

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>2</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>3</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>4</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>5</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>6</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>7</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>8</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>9</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>10</td>
<td>Manu Chao</td>
<td>El Cumbanchero</td>
<td>Sony BMG</td>
</tr>
</tbody>
</table>

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

#### POLAND

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>2</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>3</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>4</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>5</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>6</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>7</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>8</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>9</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
<tr>
<td>10</td>
<td>Roberta</td>
<td>Zielec</td>
<td>Warner Music</td>
</tr>
</tbody>
</table>

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

#### HUNGARY

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>2</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>3</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>4</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>6</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>7</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>8</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
<tr>
<td>10</td>
<td>Robbi</td>
<td>Nem szeretem</td>
<td>Universal</td>
</tr>
</tbody>
</table>

Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.
Dru Hill

Enter the Dru

The brilliant new album includes the smash hit single

How deep is your love

#1 selling single in U.S.A.
#9 (new entry) U.K.

Album shipping platinum – 1 million copies – in the U.S.A.
EROS
we are
proud to work with you
Eros: building a career

In 1996, Eros Ramazzotti’s eighth album, Dove C’è Musica, was released by BMG—it marked a major transitional point in his career, establishing him as a truly international artist. That album’s world sales now top the six million mark, and its success paved the way for 1997’s multi-platinum career retrospective Eros. On the eve of the release of his new live album, M&M takes a look back at some of the key chapters in the Ramazzotti story so far.

Discovered at Italian performing arts school Castrocaro as a teenager in 1981, Eros Ramazzotti made his recording debut a year later on Milan-based indie DDD with Ad Un’Amico. That single made little impression commercially, but the 1984 follow-up, Terra Promessa, took off in his home territory, following Ramazzotti’s victory with the song at Italy’s largest music event, the prestigious Sanremo Song Festival.

The international ice was finally broken in 1985, when the song Una Storia Importante established Ramazzotti north of the Alps. Taken from his debut album Cuori Agitati, it sold 1 million copies on indie label Pianola in France before breaking in Germany and Austria, where the record was licensed to the respective local BMG affiliates.

The albums Nuovi Eroi (1986) and In Certi Momenti followed—the latter release coinciding with Ramazzotti’s first international tour—before the arrival of the hugely successful mini-album Musica È (1988). Released in Italian and Spanish versions, it was Eros’ most successful record yet.

In 1989, with evidence of Ramazzotti’s international potential growing, BMG Entertainment’s Italian affiliate, BMG Italy, acquired a 50 percent stake in DDD. The deal brought a major label’s international distribution and marketing power, lifting Eros’ career to a new level. His next three albums—In Ogni Senso (1990), Eros In Concert (1991) and Tutte Storie (1993)—went on to sell over 10 million units worldwide. Tutte Storie, the most successful of the three, was released in 1993 in more than 30 territories, spreading Ramazzotti’s fame beyond his early core fanbase. A special Spanish language version—Ibodas Historias—fuelled a meteoric rise in Spain and Latin America, where he was already admired for the “latin” feel of his material. In all its formats, Tutte Storie sold over four million units in less than three years.

Complete control

On 18 January 1995, BMG’s Italian company—then called BMG Ricordi S.p.A. after the takeover of domestic indie G. Ricordi in the previous year—exercised its option to acquire the remaining 50 percent of DDD’s share capital. As part of the deal, BMG Ricordi MD Franco Redi took over from DDD co-founder Roberto Galanti as president and MD of DDD.

Meanwhile DDD’s single biggest asset, Eros Ramazzotti, formed his own management and production company, RadioRama, and signed a five-album contract over an indefinite period with BMG International in New York. At that point in his career, Ramazzotti could already look back on record sales in excess of 15 million units since his recording debut in 1982.

RadioRama controls Eros’ production, publishing and concert management, involving many of the key people who have supported Eros throughout his artistic career. Former concert promoter Riccardo Benini, who handled Eros’ tour activities since 1987, is his manager; Eros’ brother Marco Ramazzotti oversees the Italian market; and Ugo Cerruti handles all of the artist’s legal affairs.

Global success

With RadioRama and BMG International’s marketing expertise behind him, Ramazzotti started work on the first album over which he had exercised full artistic control. Released in May 1996, Dove C’è Musica (DDD/BMG) marks a key point in his career. With Dove, his eighth album, Eros Ramazzotti arrived on the global stage.

Dove went on to sell six million albums worldwide, and preceded a global tour, which ended only a few days before the birth of his daughter Aurora in 1996. To build on the success of Dove, Ramazzotti and BMG started work on a retrospective of Ramazzotti’s biggest hits, Eros, featuring new recordings and spiced by duets with superstars Tina Turner and Andrea Bocelli. Eros updated his 1993 hit Cara Della Vita into a duet with Turner re-titled Can’t Stop Thinking Of You, and invited classical crossover star and fellow countryman Bocelli to sing on Musica È.

The next stage

Bearing testimony to Ramazzotti’s increased popularity, Eros was certified four times Platinum Europe (four million units sold across the continent) by the IFPI Secretariat in June 1998. With the album in the bag, Ramazzotti subsequently appeared on prime-time TV shows in European territories from Norway to Hungary.

In Chile on February 15 1998, Ramazzotti kicked off a 90-date world tour which runs through until a December 2 finale in Milan. His current stage show has now been captured on his tenth album to date, Eros Live (BMG). The album, which features guest performances by Turner and Joe Cocker, is out on October 26—exactly one year after Eros and only a couple of days before the artist’s birthday.

By 1995, Ramazzotti could already look back on sales in excess of 15 million units since his recording debut.
Commitment and quality

When BMG concluded its purchase of independent label DDD in January 1995, Eros Ramazzotti signed directly to BMG International and Heinz Henn took on responsibility for all creative aspects of his commercial development. Henn, senior vice president A&R marketing at BMG Entertainment International until June 1998, and now running his own New York based company, Henn Entertainment, remains one of the principal architects of Ramazzotti's career, and continues to oversee the artist's A&R and marketing as a consultant to BMG. Here he talks to Christian Lorenz about BMG's early belief in Ramazzotti's international potential, and looks ahead to the next challenges.

Q: What was the thinking behind the DDD takeover?
A: Eros was DDD's only asset, but by that time he was no longer just a local artist. He sold well outside Italy, particularly in Europe and Latin America, and BMG knew what his potential was. We believed we could build this young man up into a global superstar.

Q: How has that early belief been sustained at BMG?
A: BMG considers Eros a major asset on the global stage. The fact that he is signed directly to BMG International symbolises the commitment to breaking him as an artist worldwide. From a financial point of view, it was a very demanding contract—it certainly wasn't a cheap deal—but he is by far the largest selling non-English singing artist in the world.

Q: What do you see as the major turning point in his career?
A: The real breakthrough was the release of Dove C'è Musica [1996, his first with BMG]. His career moved onto a new level. The two preceding albums sold 3 million units each. Dove doubled his fanbase and achieved 4 million sales. What set it apart from those earlier albums was the fact that it was his first project where everything—and I mean everything—was made to fit together in one complete package.

That's what makes the difference between being a superstar and being a mere success. If you want to achieve worldwide fame, it all has to tie in: the music, the image, the visual styling, the whole lot. We made sure that everything around Dove had a clearly recognisable look and feel to it.

Q: Did that album's massive success take you by surprise?
A: There was never any doubt within the company that Dove would be huge. The whole company was behind the album, and when we finally rolled it out, we could present the territories with a marketing plan for the next 12 months. Nothing was left to chance. Dove sold 500,000 in the U.S. and close to 100,000 in Canada. It was huge in all of Europe and Latin America.

Q: What do you think were the career milestones leading up to Dove C'è Musica?
A: The Sanremo Song Festival [in 1984], which sealed his breakthrough in Italy; the release of Musica E, which became his first major hit across Europe; and the decision to concentrate the business side of his career in his own group of companies, RadioRama.

Q: You've worked with other major artists. How do you rate Eros?
A: He's a dream to work with. Without his gift, his talent and his self-knowledge, no record company in the world could be delivering what BMG does. The driving force behind his success is his total commitment to the highest quality in everything he undertakes, and going out there and doing the work that has to be done. He understands better than anyone that nobody can sell his music better than he can himself.

He exerts total quality control on one hundred percent of his output. He knows who he is, what he wants, how he wants to present himself. And, above all, he loves his music. Eros is a unique, creative songwriter, truly one of a kind.

Q: What was the reasoning behind the duets which Eros performed with Tina Turner and Joe Cocker?
A: Eros' collaboration with Tina Turner and Joe Cocker basically confirmed what many people around the world already felt about his music. The fact that his peers in the business come out to do songs with him confirms that Eros is one of them, a true superstar. It's incredibly important for his image.

Q: What are your future ambitions for Eros?
A: We offer Eros the tools to market his music around the world; his potential is way beyond where we stand today. Our aim is to take Eros to every country in the world where you can sell music, and make him a star there. He's now an established superstar across Europe and in the Latin American territories. Our next step will be the U.S., then the U.K. and finally Asia.
EROS RAMAZZOTTI
S. SIRO, 22 MAGGIO 1998
... piu’bella cosa non c’è.
Conquering the world

Hailed as the first artist to open the world market to contemporary Italian music, Eros Ramazzotti has successfully built on his phenomenal success in his homeland. It’s a breakthrough which has been achieved through a combination of sheer hard work, undying enthusiasm and a willingness to go “the extra mile.”

Eros Ramazzotti’s unprecedented success across frontiers has now been consolidated. His last album, Eros (BMG) was certified four times Platinum Europe (4 million units sold across the continent) by industry body IFPI in June; a year after its release, it’s still sitting pretty in M&M’s European Top 100 Albums chart.

By the time Eros Live—taped on his near-concluded 90-date world tour and due on October 26—hits the racks, the Milan-based artist will be ensconced as the biggest truly international pop star ever to emerge from outside the Anglo-American territories. He’s also the first artist to achieve global stardom without switching to English language lyrics.

Changing the map

London-based Richard Griffiths, chairman of BMG Entertainment U.K. & Ireland and executive VP, BMG Central Europe, praises Europe’s newfound willingness to embrace music sung in a non-domestic language.

“In Europe,” he declares, “Eros is now as big as you can get, and he is well established in Latin America.” Griffiths concedes that the English-speaking markets around the globe may be lagging behind at present—“But,” he adds, “we are getting there.”

Warning to his theme, Griffiths continues: “Eros has sold out his November 11 dates at London’s Wembley Arena. The last time he played the U.K., he did the Royal Albert Hall, and now he plays a venue which even some U.K. artists with a chart hit find difficult to fill.”

Ramazzotti’s single biggest market is in Germany, where he has been with BMG for his entire career. On the German leg of his recent world tour, he upstaged a crucial match in football’s World Cup ‘98, when some 18,000 Germans skipped watching the quarter final between Germany and Croatia on July 4 to see Ramazzotti perform the first of two spectacular open air concerts in Munich’s city centre.

Another 18,000 fans gathered for the second gig the following day, when Rudi Gassner and BMG Entertainment G/S/A—Eastern Europe president Thomas M. Stein presented Ramazzotti with a German platinum award for sales of more than one million units of Eros.

At the time, New York-based BMG Entertainment International president and CEO Rudi Gassner told M&M: “Ramazzotti has the charisma, the drive and the ability to be true to himself, which makes him an international superstar. There are few people in this world who have what it takes, but if you do, like Eros, language is no barrier.”

Crossing borders

Thomas M. Stein expands on that theme: “Italian pop music has been in demand continuously since the late ‘50s, and in the early and mid-‘80s Germany went through an Italo-wave with hits by acts like Al Bano & Romina Power, Gianna Nannini and others. “Eros initially came to Germany during that time, but much to his credit he was never simply part of that wave. He always did his own thing. His talent, his individuality and his staying power helped him to persevere when the wave ebbed towards the end of the ‘80s.” Stein also cites “the continuity in the relationship between the artist, his management and BMG” as a factor in his enduring success.

“Eros opened the market to Italian music,” says BMG Ricordi general manager international development Birgit Adels. “He broke down language barriers and made the international marketplace understand that music ‘made in Italy’ stands for quality at an international level.”

Since Ramazzotti’s first cross-border successes, other Italian artists such as Laura Pausini, Zucchero and Nek have found their niche in Europe. Now BMG’s ambition, says Adels, “is to open up the English-speaking markets for Eros and deepen his impact in the Asia Pacific region.”

Unchained melody

“Eros,” Adels continues, “combines the success factors of Italian music—strong melodies and beautiful lyrics—with his winning personality and his commitment to work hard on an international level.”

“Eros singing in Italian was never an issue,” adds Munich-based BMG Ariola marketing director Angelika Ruge. “He really worked hard at adding a personal touch to every single one of his releases, and must have met every key figure in German radio. It’s his vibrant personality, his charm and total devotion to his music that won him much support on the ground here.”

MTV Europe president and CEO Brent Hansen concludes: “Eros always went that extra mile for us. He’s a hard worker. Given the right song, we certainly would go out of our way for him.”

Eros broke down language barriers and made the international marketplace understand that music “made in Italy” stands for quality at an international level

ersoramazzotti/musicaandmedia
The Eros Ramazzotti show rolls on this month, when the *Eros Live* album hits stores across Europe on October 26, exactly one year after the release of its 5.4 million-selling predecessor *Eros*. Eros Live contains 15 tracks, two of them sung in Spanish, and includes Ramazzotti’s stirring live duets with Tina Turner (*Cose Della Vita/Can’t Stop Thinking About You*) and Joe Cocker (*That’s Alright For Me*).

The studio version of *Cose Della Vita/Can’t Stop Thinking About You* sold 850,000 copies worldwide when issued as a single; now BMG is to follow it up with the Ramazzotti/Cocker duet, recorded in Munich last July and scheduled to be released as a single at the same time as *Eros Live*. This will be the first time the song has been available as a duet—Cocker originally recorded it solo for his 1997 *Across From Midnight* album. The duet will eventually also be included on Cocker’s own *Best Of* album, which is due out on November 2 on EMI, but the single will be exclusively available on BMG.

**Crowning glory**

"Eros Live is the crowning finale of the global Ramazzotti campaign which began with *Eros* exactly one year ago," says London-based BMG Entertainment International vice president marketing Europe, Freddie de Wall. With *Eros* still selling strongly, de Wall is confident the live album will appeal “to the hardcore fans who have been to one of his shows during the 1998 tour, as well as to buyers who’ve heard about him and want to take the live experience home.”

BMG Ricordi general manager international development Birgit Adels adds: "Eros Live is very much an artist-driven project. We originally planned to use some of the live recordings as bonus tracks on future releases, but Eros liked the quality of the tapes so much that we decided to release a full live album."

**International**

Eros Live will enjoy full worldwide commitment from BMG. "In some areas," says de Wall, "such as TV advertising, we will run combined campaigns with pack shots of Eros riding on the end of the Eros Live spots. Eros is an incredibly strong album which we will continue to work, and Eros Live provides the icing on the cake."

**A lasting appeal**

From his earliest recordings on, Eros Ramazzotti has appealed to a wide range of music lovers. Consequently, his back catalogue is one of the hottest items on BMG Entertainment’s books.

The Ramazzotti image may hold a strong attraction for female fans, but male buyers relate to his music just as well. Neither does the music draw potential buyers from one specific lifestyle category.

The Ramazzotti image may hold a strong attraction for female fans, but male buyers relate to his music just as well. Neither does the music draw potential buyers from one specific lifestyle category.

**The language of love**

Language also appears to be no barrier. Ramazzotti’s Italian lyrics are popular across Europe—from Oslo to Munich and from Madrid to Vienna.

Only fans in the language-oriented Spanish speaking territories called for their “own” Eros halfway through his career—a call Ramazzotti felt able to answer. "The Spanish and Italian languages are very similar in the way they express feelings," comments BMG Ricordi’s Birgit Adels. "Because of that similarity, it is possible to translate Eros into Spanish and hold the balance between melody and lyrical expression in his music."

Adels adds, however, that the majority of fans outside the Italy/Spain/Latin America axis have come to love Ramazzotti’s original, Italian songs.
A melody fifteen years long.

Thanks EROS!

EMI Music Publishing
May 1996: Pictured here at a Milan showcase for Dove C'è Musica (left to right): CLT-UFA president and CEO Arnold Bahlmann, Ramazzotti and BMG Entertainment International senior VP & A&R/marketing Heinz Henn.

May 1996: Also pictured at the Milan Dove showcase with Eros is BMG Ricordi CEO Franco Reali.

October 1985: Eros scores his first gold album award in Switzerland for sales of 25,000 units of Cuori Agitati. Pictured: Ramazzotti, DDD managing director Roberto Gisanti, BMG Arista Switzerland MD Marco Zanotta and BMG Ariola Switzerland A&R Director Bruno Huber.

April 24 1998: Ramazzotti marries Swiss model and TV personality Michelle Hunziker at the Odescalchi castle near Rome. Pictured here (left to right): Arnold Bahlmann, BMG Entertainment International president & CEO Rudi Gassner, Ramazzotti, Hunziker, Franco Reali, Gassner's wife Brooke and Henn.

June 1995: Enjoying some time off at a BMG/Bertelsmann meeting in Interlaken, Switzerland, are (left to right): Rudi Gassner, Ramazzotti, Arista Records president Clive Davis, BMG Entertainment chairman and CEO Michael Dornemann and former BMG Ariola Germany MD Monti Lütter.

July 1998: Following two spectacular shows on Munich's historic Königsplatz, Ramazzotti receives double platinum awards for German sales of 1 million copies of Eros. Pictured here (left to right): BMG Entertainment International president G/S/A & Eastern Europe Thomas M. Stein, Ramazzotti's manager Riccardo Senini, Ramazzotti, Rudi Gassner, BMG Ariola Munich head of international A&R/marketing Angelika Ruge, BMG Ariola Munich deputy MD Jan Balz, Marco Ramazzotti and RadioRama lawyer Ugo Cerruti.

May 1997: Ramazzotti receives a gold disc for Polish sales of 50,000 albums of Dove from BMG Ariola Poland marketing manager Jacek Pieban.

March 1998: Following a sold-out performance at New York's Radio City Music Hall, Ramazzotti received an award marking U.S. sales of more than 100,000 albums of Eros. He is pictured with Heinz Henn.
MTV

and

Eros

We launched the Europe Music Awards together in ‘94.

We’re both going from strength to strength
Eros in the early days

M&M's Mark Dezzani talks to Roberto Galanti—whose independent label DDD gave Eros Ramazzotti his first recording opportunity—and BMG Music Italy president Franco Reali about discovering Eros and his subsequent development.

Eros Ramazzotti, declares Franco Reali, "gave other Italian artists the possibility of breaking outside of this country. For the major labels, he was the 'go' signal which showed they could develop Italian repertoire outside of Italy."

However, that hard-won status was some way off back in 1981, when a sealed envelope sealed the fate of Ramazzotti at the Castrocaro Song Festival, Italy's principal A&R showcase. Independent record label executive Roberto Galanti was the sole bidder for his talents that day. Castrocaro is a "Name"-style school for aspiring song and dance professionals; as Galanti explains, "all the A&R executives go to their annual showcase to check out new talent."

Galanti, currently editor of the Italian monthly trade magazine Trade Home Entertainment, was at the time a partner in now-defunct independent label DDD. "At the end of the competition," he says, "there were special performances for the record executives, who could put the names of artists who interested them into an envelope and hand it to the organisers. Eros came 10th in the earlier competition, and I was the only one to put in an envelope for him."

"I heard nothing for two months, and then Castrocaro Festival organiser Gianni Ravera called to ask if I was still interested in Eros. I was, so I went down to Rome to meet Ravera, Eros and his father, and we signed a contract. It was the natural timbre of his voice that made us think he was the 'go' signal which showed they could develop Italian repertoire outside of Italy."

"It consisted of Piero Cassano (formerly a songwriter and keyboard player with the successful Italian group Matia Bazar), and Adelio Cogliati, produced Ramazzotti's 1984 single Terra Promessa.

The first steps

A year later, in 1982, DDD released Eros Ramazzotti's first single, Ad un'Amico. It did nothing salewise, so Galanti decided to bring Ramazzotti to live in Milan and create a working production team around him. "He had great qualities and ideas," Galanti adds, "but he didn't know how to follow them through. He needed to collaborate with a team." After two years of further "preparation," a new member of that team, former singer/songwriter Renato Brioschi, produced Ramazzotti's 1984 single Terra Promessa.

The track provided what Franco Reali calls "the first big milestone" in Ramazzotti's career when it won the prestigious Sanremo Song Festival that year. Following its success, Eros joined forces with a new writing production team, which was to help build him into an international star. It consisted of Piero Cassano (formerly a songwriter and keyboard player with the successful Italian group Matia Bazar), and Adelio Cogliati, and stayed in place until the end of 1994, when Eros signed to BMG and decided to form his own management company, RadioRama, with his agent from the Trident Agency, Riccardo Benini.

The big break

Together, Cassano and Cogliati produced and co-wrote Eros' major hits in the '80s/early '90s, starting with 1985's Una Storia Importante. Ramazzotti's international breakthrough, it sold a million copies in France before breaking in Germany and Austria.

"None of the big labels were interested in Eros at that time," recalls Galanti, "but Philippe Renaux, a French disco/dance distributor who owned a small label called Pionola, said that although he didn't normally deal with pop music, he liked the record and would give it a try. Renaux placed a small radio campaign for the record and it took off. When it entered the French singles chart Eros went to Paris and did a few TV shows, and the single sold a million copies."

Up till then, Ramazzotti's records were distributed in Italy by Sony but, recalls Reali, his career took "another important step when BMG Germany commited and started to very successfully work on his releases, always in Italian language."

BMG wins the bidding war

In 1994, at the end of Ramazzotti's contract with DDD, a bidding war broke out amongst the majors with figures of up to $50 million reportedly being offered for a five-album contract. Ramazzotti signed to BMG, who also took up an option to buy out the remaining 50 per cent of DDD. The independent label was effectively folded after the last Eros album on DDD, Dove C'è Musica, was released in 1996.

According to Reali, when BMG bought DDD, "the fact that outside of Italy he was with BMG was very important. We believed that we could increase his success in Italy and in the G/S/A territories and further on throughout continental Europe." The company, he insists, "had no doubts about the singer's potential to become a global superstar—otherwise we would never have signed the new contract."

Reali goes on to describe Ramazzotti as "extremely professional, a very hard worker and a very positive personality." Galanti echoes those comments, recalling his former charge as "A workaholic; very determined and very patient."

As for the future, Reali emphasises that BMG's plans include "opening up the English-speaking markets and deepening Eros' impact in the Asia-Pacific region." Ramazzotti has been taking English lessons for some time now, and one stepping stone to further success could be an English-language album, although when asked whether Ramazzotti would consider such a move, Reali replies: "I really don't know. [But] Eros seems very committed and we all agree that this would be a further vital step for his future career."

For the moment, he concludes, "We are looking to the U.S. market as a next step."

// Eros is extremely professional, a very hard worker and a very positive personality //
CONGRATULATIONS EROS

15 YEARS OF SUCCESS AND ALL THESE ALBUMS ARE STILL IN DEMAND...

DOVE C'È MUSICA
74321 354412

EROS IN CONCERT
354312

CUORI AGITATI
200624

IN OGNI SENSO
298741

TUTTE STORIE
74321 343292

IN CERTI MOMENTI
298741

NUOVI EROI
200614

MUSICA E
200654

BMG SPECIAL MARKETING EUROPE GMBH
Radio tunes into Eros

One of the key elements in the Eros Ramazzotti story has been his success in consistently delivering quality material with lasting appeal to Europe's radio programmers. M&M canvassed radio execs across the continent for their opinions on the man and his music.

“Before he became a big star across Europe with Piu Bella Cosa he was quite popular over here; it seems that music tends to flow across the Alps into southern Germany. He reached superstar status—in a Phil Collins vein—a long time ago here and also in neighbouring Bavaria. In fact, I can’t imagine us not playing his material, because we picked up on him soon after we started about 10 years ago and I expect we’ll stick with it in the foreseeable future.”

Walter Notz
Head of music, Radio 7/Ulm/Baden-Württemberg, Germany

“His first hit over here was Ma Che Bello Questo Amore, which made the charts in the summer of 1988. We started broadcasting in September that year, and he has been one of our core artists ever since. In fact we have played virtually all his subsequent hits. In general, Italian ballads have tended to go down extremely well over here, especially during the last decade or so.”

Vranz Van Maren
Music programmer, Sky 100.7FM/Bussum, The Netherlands

“Not only has Eros Ramazzotti been a core artist for this station for years, he also happens to be one of the most played ones here. Right now we have five of his titles in rotation, being either recurrent or ‘90s hits. These are: Quanto Amore Sei, Piu Bella Cosa, Se Bastasse Una Canzone and both the original version of Cose Della Vita and the later duet with Tina Turner. The latter has been in power rotation for months, and has been played well over 1,000 times since we first added it back in October 1997.”

Holger Lachmann
Head of music, 104.6 RTL/Berlin, Germany

“He’s been one of our core artists for many years, just like Phil Collins and Tina Turner, which means that we play his older material on a regular basis—i.e. at least a couple of times every week. When something like his duet with Tina Turner [Cose Della Vita/Can’t Stop Thinking Of You] comes along, it’s very good news for us and we put it in power rotation straight away, where it stayed, in this case, for many weeks.”

Tom Petersen
Music director, WDR2/Cologne, Germany
THE YEAR OF THE TIGER

SHOOT THAT TIGER! – Design & Art Direction  69 Rivington Street London EC2A 3AY
Phone: 44+171 613 3599  Fax: 44+171 613 3088  email: shootthattiger@btinternet.com
"We started playing Eros Ramazzotti in 1990, with Se Bastasse Una Canzone, and we still play the track as an oldie. In 1993, Cose De La Vita was included on our playlist; we liked the song very much. I think that the most important function his presence has had on Radio 102—and most probably also other Norwegian radio stations—has been to open the door for pop music in languages other than English and Norwegian. He's made it easier for programmers in Norway to start playlisting pop music in other languages because Eros songs have made the Norwegian audience more open to foreign language music."

Egil Houeland
Head of music, Radio 102/Haugesund, Norway

"We generally didn't play Eros' early material—because he was very much a teen idol at the time and we don't cater to that demographic—but we do feature his later material. It really suits us much better. His duet with Tina Turner, the special version of his smash Cose Della Vita, went down extremely well over here. Most of the material we play is in medium rotation, and we play both Spanish and Italian versions."

Carlos Finaly
Director of programming, Cadena 100/Madrid, Spain

"NRJ has been the 'Trojan horse' of Italian music since the early days of the rise of the FM band in France. Eros Ramazzotti is an artist we have always followed, starting with Una Storia Importante way back in 1984. He is one those artists who has a real talent, and his voice has that special quality in tone. His melodies cross borders in a very unique fashion. I remember once, at a dinner with him in Paris, someone at the table was saying of an artist that he was 'becoming a good singer.' Eros then said, in Italian, 'You don't become a singer, you're born a singer.' That's what he is—a born singer."

Max Guazzini
Vice president, NRJ/Paris, France
Dear Eros,

We all at BMG Publishing Group Italy warmly congratulate you for bringing your beautiful tunes to the world over the past 15 years.
Eros: a life on the road

On stage, Eros Ramazzotti has rubbed shoulders with established stars on the European circuit from the early days of his career; Tina Turner, Joe Cocker, Elton John, Page & Plant and Sheryl Crow are just a few of the international stars performers who have shared a bill with him. Marcel Avram, managing director of Munich-based Mama Concerts & Rau, which handles Ramazzotti’s worldwide tours, talks to M&M about Eros on the road.

Q: What made you want to work with Eros Ramazzotti?
A: His voice, his delivery, the songs, the melodies and the show all work together, and Eros has such charisma you immediately fall in love with him. I recognised this 12 years ago and decided to bring him over to perform in Germany. That was the beginning of a friendship, and an outstanding career.

Q: What’s Ramazzotti’s status in the concert market?
A: Definitely the youngest male artist to break out in the last three years on a global basis. He is the No.1 international shooting star.

Q: Why the meteoric rise?
A: He always had the attributes of a superstar, but he worked very hard on his career. While delivering outstanding albums, he was tirelessly promoting, doing every TV show we offered him, every interview we asked him for. He has already been a perfectionist when putting his stage act together.

Q: What are Ramazzotti’s biggest touring markets?
A: In Europe, Eros is successful in every country. At the moment we are breaking him big time in France. We’ve sold out Paris (5 October/16,000 tickets), Lyon (7 October/14,000 tickets) and Marseille (9 October). In places like Holland, Belgium, Switzerland and Austria, we are already selling out open-air and multiple indoor shows. Even in London, he’s sold out the 10,000 capacity Wembley Arena for November 11.

Q: What have been the milestones in breaking Eros as a live act?
A: Appearing with Rod Stewart and Joe Cocker in Romania, and with Simple Minds in Vienna, certainly qualify as milestones. So do his concerts with Cocker, Tina Turner and Helmut Lotti on Munich’s Königsplatz (July 4/5 1998, 18,000 tickets each).

Selling out Puerto Rico’s 40,000 capacity football stadium last February, and the Santiago de Chile stadium (20,000) in the same month were great achievements—as important as playing Canada and selling out every single show.

The next milestone will probably be appearances with Michael Jackson in Seoul and Berlin early next year.

The duets: a perfect partner

In the studio and on stage, Ramazzotti has often worked with top international stars. Major names from Tina Turner or Joe Cocker to Andrea Bocelli have all duetted with Eros who’s clearly comfortable to be “up there” with the big players.

"remember Tina turning towards me backstage during Eros’ performance at a Munich festival,” Heinz Henn recalls, "and saying to me 'I have to work with this man.'" Later, Eros brought Cosa Della Vita to me saying "it's made for Tina, it's right up her alley." And that's when it all clicked. "They recorded it together at New York's Record Plant studios on July 31 1997. It was one of those magical moments in music." For Richard Griffiths, chairman of BMG Entertainment U.K. and Ireland and executive VP, BMG Central Europe, the collaboration with Turner is "a good vehicle to reaffirm Eros’ presence in the U.K., where it will be released as a single to coincide with his Wembley date, because it puts him in a context everybody here understands."

Turner's enthusiasm for the project is clear: "I'm a fan of Eros," she asserts. "The first time I saw him on TV I knew I wanted to sing with him. Cosa Della Vita is a great song, it’s very close to my feelings. When Eros suggested to try that song I just went 'great.'"

"The idea to ask Joe Cocker to record a song written by Eros came to me when Eros and I listened to the demos for Eros," says Heinz Henn. "I literally said to Eros 'I can hear Joe Cocker singing that song,' and we took it from there." Cocker loved the song, and with appropriate English language lyrics, it appeared on his 1997 album Across From Midnight (EMI) as That's All I Need To Know.

Cocker recalls: "In 1992 I met Eros for the first time while on a promo tour in Europe. I was very impressed with the blues quality of his voice while singing in Italian. Since then, we have crossed paths a few times and it’s always a pleasure hearing him sing.

"When he sent me the melody which became That's All I Need To Know, I couldn't get it out of my head, and the thing that grabbed me most was his passionate melodic sense."

"I look forward to future projects and our continuing friendship."
Eros, we are proud to be part of your team.

To a loyal friend and a true superstar!

Many thanks for giving us the chance to share your overwhelming worldwide success from the beginning. We’re looking forward to many tours to come. With love from all your friends at MAMA Concerts & Rau.

Marcel Avram & Fritz Rau and Astrid Messerschmitt
Mario M. Mendryzcki & Benny Gawlik and Chrissy Pohl

Special thanks to:
Marco Ramazzotti, Riccardo Benini and Ugo Cerruti
Le Belle Cose Della Vita.
DA 15 ANNI.
OLTRE 27 MILIONI DI COPIE VENDUTE.
GRAZIE EROS.